

source

VOLUME 16 NUMBER 1 SPRING 2020



See page 1 for image credit.

**museums
& galleries**
QUEENSLAND

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**We acknowledge the Traditional Owners of the land on which we work and live,
and recognise their continuing connection to land, water and community.
We pay respect to Elders past, present and emerging.**

SPECIAL FEATURE IN THIS ISSUE

**Qantas Founders Museum, Longreach,
has reopened after COVID lockdown
with a 'superstar' project that has been
almost six years in the making.**

Pages 17 – 21

**WOULD YOU LIKE TO MAKE A DONATION TO MUSEUMS & GALLERIES QUEENSLAND
to assist us in supporting Queensland's museums and galleries?**

The Museum and Gallery Services Queensland Donation Account is a tax deductible fund listed on the Register of Cultural Organisations under Subdivision 30-B of the Income Tax Assessment Act 1997.
Donations of \$2.00 or more are tax deductible.

I wish to donate \$ to the Museum and Gallery Services Queensland Donation Account.

Name:

Address:

Phone: Email:

Method of payment:

Cheque

Money Order

Direct Deposit: BSB 514-179 Account Number 1603450
Account: Museum and Gallery Services Queensland Donation Account

(please complete this payment slip and forward to M&G QLD to advise us of the direct deposit, or notify by email: debra.beattie@magsq.com.au)

calendar :

■ Touring Exhibitions | M&G QLD

Due to the impacts of COVID-19 nation-wide, the following dates and venues may change. Please check the M&G QLD website (www.magsq.com.au) for itinerary updates.

■ *Artistic Endeavour: Contemporary botanical artists' response to the legacy of Banks, Solander and Parkinson*
Redland Art Gallery, QLD
13 December 2020 – 31 January 2021

■ *Dissonant Rhythms*
Ross Manning
Western Plains Cultural Centre, Dubbo, NSW
10 October – 29 November 2020

■ *Legacy: Reflections on Mabo*
Burrinja, Dandenong Ranges Cultural Centre, VIC
Opening date TBC – 7 February 2021

■ *Manggan – gather, gathers, gathering*
Museum of Art and Culture Lake Macquarie, NSW
16 October – 29 November 2020
Caboolture Regional Gallery, QLD
18 December 2020 – 5 February 2021

■ *Reasonable & Necessary: prints and artist books by Artel Artists*
Warwick Art Gallery, QLD
10 December 2020 – 16 January 2021

■ *Safe Space*
contemporary sculpture
Devonport Regional Gallery, TAS
3 October – 14 November 2020
Swan Hill Regional Art Gallery, VIC
27 November 2020 – 17 January 2021

Front cover: **Nicola Hooper, *Tularaemia (rabbit fever) zoonotic wallpaper (detail), 2018. Digital print of hand-coloured lithograph. From ZOONOSES. Courtesy of the artist. ZOONOSES is a touring exhibition available to venues from 2021–2023. See page 6 for more details.***

■ *USE*
Hurstville Museum & Gallery, NSW
1 August – 25 October 2020
Port Pirie Regional Art Gallery, SA
11 December 2020 – 31 January 2021

■ Training and Professional Development | Sector Development Events | M&G QLD

■ **Free Museum Skills Workshop – Significance Assessment**
Date: 24 October 2020
Time: 10:00 am–4:00 pm
Venue: Gladstone Regional Art Gallery and Museum
Details are on page 7 of this issue of *source*.

■ **Join the Conversation Series: Re-engaging Volunteers**
Date: 29 October 2020
Time: 10:00 am–11:00 am
Venue: Online via Zoom
Details are on page 7 of this issue of *source*.

■ Events | Other Organisations

■ **2020 Small Museums Conference**
Dates: 15–18 October 2020
Venue: Historic Ormiston House, Redland
ormistonhouse.org.au/conference

about us :

■ Welcome to the first issue of *source* for 2020

M&G QLD Staff are back in the office after COVID-19 lockdown, so we finally have the opportunity to re-commence publication of *source*.

As a number of our programs and events have changed since our last issue of *source* (Summer 2019/2020) and we have introduced a number of new programs and events, we have lots of information to impart to you.

■ M&G QLD Annual General Meeting

M&G QLD held its Annual General Meeting on 15 June 2020 via teleconference, attended by representatives from the Company's two members. At the meeting, Public Galleries Queensland [PGQ] re-appointed Sector Directors, Karina Devine and Anna Thurgood, to the Board.

Australian Museums and Galleries Association Queensland [AMaGAQ] appointees, Emma Bain and Andrew Moritz, will continue their terms as Sector Directors on the Board.

Independent Director, Celestine Doyle, was re-appointed at the meeting.

Independent Director, Tony Martin, who was appointed to the Board in February 2020, will continue his term. Tony is CEO of the Qantas Founders Museum, Longreach, QLD.

Karina Devine will continue in the role of Chairperson; Andrew Moritz will continue in the role of Deputy Chairperson; and Emma Bain will continue in the role of Public Officer.

The Company Members were presented with the 2019 Annual Report and audited financial statements. M&G QLD's Annual Report is available on the website at <http://www.magsq.com.au/cms/page.asp?ID=5001>

sector development :

■ Museum and Gallery Needs Survey

M&G QLD is conducting a major survey of public galleries, museums and other cultural organisations in Queensland.

The purpose of this survey is to help promote tourism to your venue, and to provide valuable information so that we can advocate to government to better support the sector and your organisation. We also ask for your feedback on M&G QLD's services and programs – this will guide our future programming in response to your needs.

M&G QLD is also currently developing a new website, which will include a directory of all public galleries and museums in Queensland. Be sure to complete the survey to update your opening hours and public information so that you can be included on the website.

Access and complete the survey at www.surveymonkey.com/r/MGQLD2020

If you have any queries or would like assistance while completing it, please contact Leisha Walker on 07 3059 9743 or leisha.walker@magsq.com.au. Also see page 16 of this issue of *source*.

■ M&G QLD supporting the sector through COVID

Since March 2020, M&G QLD has been actively working with our sector and stakeholders to provide advocacy and information to help navigate these unprecedented times.

In acknowledging the seriousness and potential impact of COVID, in March 2020, prior to the federal government closure of museums and galleries, M&G QLD and Museums & Galleries of New South Wales (M&G NSW) released a joint statement encouraging all volunteer-run museums and galleries to close to the public and for all volunteer support programs run by organisations to be temporarily suspended.

These recommendations recognised that volunteer groups are largely comprised of older or at-risk people.

To further support the sector, M&G QLD developed and promoted widely two major resources:

- *COVID-19 Information Resources & Support* (published April and August 2020); and
- *COVID-19 Safety Plan Resource* (first published in May 2020 and now at v7). This continues to be updated as the Queensland Government's roadmap to easing of restrictions progresses.

M&G QLD was the first to develop COVID resources, and has shared our work with our

colleagues in other states and territories to assist them when drafting their own documents.

M&G QLD continues to lobby for measures to support the sector, engaging with all tiers of government. This includes:

- Writing to Queensland Mayors, providing them with a copy of the *COVID-19 Safety Plan Resource*, and advocating for their continued support of their public galleries and museums through retention of staffing levels, minimising impacts to operational budgets, and providing subsidies/discounts to volunteer-run organisations.
- Advocating to the Arts Minister and Arts Queensland for the state government's continued support of our public museum and gallery sector through pushing up to federal government the need to revise JobKeeper eligibility to include local government and university staff; presenting the issues impacting Queensland's museum and gallery sector at the Meeting of Cultural Ministers; and increasing support for the volunteer-run sector.
- Liaising with and providing data to Arts Queensland.
- Through the National Public Galleries Alliance, M&G QLD and the Public Galleries Association of Victoria prepared a national sector response to be presented at the Meeting of Cultural Ministers, and to support the Australian Museums and Galleries Association (AMaGA)'s response around the impacts of COVID-19 and advocacy for the sector.
- Providing Regional Arts Australia with data on Queensland's public museums and galleries to reference in the Senate Committee Hearing into the Australian Government's response to the COVID-19 pandemic.

Our State's public museums and galleries have demonstrated great resilience throughout COVID by developing new models of public engagement to support their local communities. Their remarkable efforts have contributed to reducing experiences of loneliness and isolation, inspiring creativity, improving our health and wellbeing and creating opportunities for learning.

Some of these activities were highlighted in M&G QLD's *Join the Conversation Series*. Offered online via Zoom and covering a range of topics, this program aims to support museum and gallery staff and volunteers (particularly valuable for those working from home during COVID). For further details see page 8.

Each week in July, M&G QLD, in partnership with The University of Queensland Art Museum and UQ Museum Studies Program, presented a series of free webinars on the challenges that museums and galleries face in reopening after COVID-19 and physically reconnecting with their visitors. For further details see pages 8–11.

Other advocacy activities include working with *ArtsHub* and M&G NSW to bring awareness to the challenges faced by volunteer-run organisations. Read the article at: shorturl.at/drKZ4

While we have been encouraged by the economic measures implemented by the Queensland Government to support our communities and the arts more broadly, more needs to be done to ensure that our public museums and galleries survive this pandemic.

M&G QLD recognises that the path out of COVID will be difficult and long, however we also acknowledge that our State's public museums and galleries are valued community anchors that will be essential to our social and creative recovery as this pandemic abates.

Our work in supporting the sector during COVID continues to be informed by our conversations with you – the staff and volunteers – on the ground, supporting your organisations and communities.

M&G QLD is currently working with Arts Queensland and Queensland Health to draft a *COVID Industry Plan* for the sector which, following consultation, we hope to have in place by the end of the year.

■ **POSTPONED:** **M&G QLD's Mentorship, International Fellowship & Internship Program**

With national and international travel significantly curtailed due to COVID-19, M&G QLD has postponed its *Mentorship, International Fellowship & Internship Program*, which was due to begin placements from 1 July 2020.

We will be looking at the feasibility of delivering the program in 2021, but the format may change in response to the ongoing status of the pandemic.

M&G QLD Staff have been in initial contact with applicants to the Program, and will keep them advised as soon as further details are available.

■ **CANCELLED:** **2020 Gallery and Museum Achievement Awards (GAMAA)**

M&G QLD has decided to cancel the 2020 GAMAA. We are now working towards the next Awards in 2021. To ensure that organisations and individuals who were planning to nominate this year are not disadvantaged by this change, nominations will be accepted for projects dating from 1 January 2019. As usual, nominations for individuals can date back over a number of years.

Stay tuned to M&G QLD's weekly eNews and website for announcements about the new timeline for nominations for 2021.

■ **Visits to Museums and Galleries in Queensland by M&G QLD Staff**

Despite the closure of many galleries and museums due to COVID-19, M&G QLD staff members managed visits to the following museums, galleries and cultural venues in Queensland from January to August:

- Viewed the exhibitions, *New Woman; Threads of Resistance*; and *Perspectives of Brisbane* at Museum of Brisbane.

- Viewed the *Water* exhibition at Gallery of Modern Art and *John Molvig: Maverick* at Queensland Art Gallery, South Bank, Brisbane.
- Viewed *Bittersweet: The Rise of the Australian Musical* exhibition at the Tony Gould Gallery, Queensland Performing Arts Centre, South Bank, Brisbane.
- Viewed the exhibition *John Rigby: Monumental colour* at Caboolture Regional Art Gallery.
- Attended the opening of *The Beenleigh line* by Ian Smith at Logan Art Gallery.
- Visited the Museum of Nursing History at Herston, Brisbane.
- Viewed the *Geometries* exhibition at Queensland Art Gallery, South Bank, Brisbane.
- Viewed the exhibitions *Adaption: Miles Allen, Helena Jackson-Lloyd and Nicola Moss* and *Drawn by a Whisper: Rachael Lee* at Redland Art Gallery.
- Attended the exhibition opening of *rightNOW* at Onespace Gallery, Brisbane.
- Viewed *Jumaadi: House of Shadow* exhibition at artisan, Brisbane.
- Viewed exhibitons *Labirinto* by Christus Nóbrega and *Still Lyfe* by Leah Emery at artisan, Brisbane.
- Viewed the exhibition *Cognitive Dissidents: Reasons to be Cheerful* at Griffith University Art Museum, South Brisbane.
- Viewed exhibitions *One Day at a Time* by Laurie Nilsen and *Tribute Collection* by Paddy Carroll Tjungurrayi at FireWorks Gallery, Brisbane.
- Viewed exhibitions *History of the Landwehr Canal* by Jonathan Kopinski and *At the still point, there the dance is* by Aaron Perkins at Jan Manton Art, Brisbane.
- Attended opening of the *Director's Choice 2020* exhibition at Mitchell Fine Art, Brisbane.

- Viewed the exhibition *Confluence*, Daniel Sherington with Elijah Blowes and Abby Colthup at QCA Project Gallery, South Brisbane.
- Visited the New Guinea Volunteer Rifles and Papua New Guinea Volunteer Rifles Ex-Members Military Museum, Wacol.
- Viewed the Flying Arts Alliance exhibition, *State of Diversity* at POP Gallery, Fortitude Valley, Brisbane.
- Viewed the exhibition *gamu gulindubayi / deep water, deep time* by Dale Harding and Michelle Hobbs at Webb Gallery, Queensland College of Art, South Brisbane.
- Viewed *Public: Rae Cooper* exhibition at Grey Street Gallery, Queensland College of Art, South Brisbane.
- Visited the Mount Isa Underground Hospital and Museum.
- Visited Outback at Isa, Mount Isa.
- Attended the opening of *43 minutes* exhibition by Karike Ashworth and Caroline Austin at Side Gallery, Red Hill, Brisbane.
- Viewed the exhibition *Artistic Endeavour: Contemporary botanical artists' response to the legacy of Banks, Solander and Parkinson* at Redcliffe Museum.
- Viewed the exhibition *Good Night, Sleep Tight* at Pine Rivers Heritage Museum.
- Viewed the exhibition *Boss Drivers* by Robert Macpherson at Caboolture Regional Art Gallery.
- Viewed the *Urban Landscape* exhibition at Caboolture Hub.
- Attended launch of *Natalie Lavell: Deliberate Pictures* exhibition at Jan Manton Gallery, Newstead.
- Attended opening of *Showtime* exhibition, and delivered launch speech, at Art from the Margins, Brisbane.

exhibition touring and development program :

- **M&G QLD to commence new touring exhibition – *Artistic Endeavour: Contemporary botanical artists' response to the legacy of Banks, Solander and Parkinson***



M&G QLD is pleased to announce its partnership with the Botanical Artists' Society of Queensland, who have received funding from Visions of Australia for a new touring exhibition, *Artistic Endeavour: Contemporary botanical artists' response to the legacy of Banks, Solander and Parkinson*.

The exhibition will commence its tour at Redland Art Gallery on 13 December 2020, and will tour nationally until the end of 2022.

2020 marks the 250th anniversary of the HMB *Endeavour's* voyage along the east coast of Australia. Scientists Joseph Banks and Daniel Solander, together with illustrator Sydney Parkinson, gathered and recorded many "... curious plants [they] met with on shore".

Showcasing new works by members of the Botanical Artists' Society of Queensland and curated by Beth Jackson and Dr Nita C Lester, the exhibition is an innovative exploration of the artistic, scientific, environmental and cultural significance of this chapter in Queensland's botanical heritage.

M&G QLD's website has the list of 35 exhibition artists together with short films, images of the artworks and information on the plants featured in *Artistic Endeavour*. Go to: <http://www.magsq.com.au/cms/page.asp?ID=10568>

Image, page 5: Catherin Bull, *Barringtonia calyptata*, mango pine, 2019. Watercolour, graphite on paper. Courtesy of the artist.

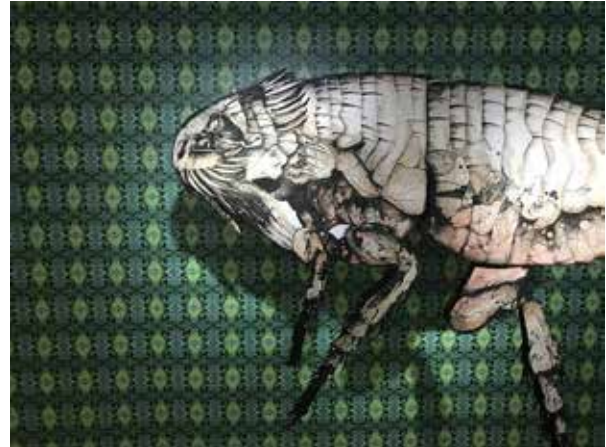
Artistic Endeavour is an initiative of the Botanical Artists' Society of Queensland in partnership with Museums & Galleries Queensland. This project has been assisted by the Australian Government's Visions of Australia program; the Queensland Government through the Visual Arts and Craft Strategy, an initiative of the Australian, state and territory governments; and the Regional Arts Development Fund, a partnership between the Queensland Government and Moreton Bay Regional Council to support local arts and culture in regional Queensland. Proudly supported by Moreton Bay Regional Council and sponsored by IAS Fine Art Logistics and Winsor & Newton.

■ Expressions of Interest sought for ZONNOSES touring exhibition

M&G QLD is seeking expressions of interest for the touring exhibition, ZONNOSES.

ZONNOSES is a unique touring exhibition by Nicola Hooper. Through drawing and lithography, Nicola uses fairy-tale iconology and rhymes to explore concepts surrounding zoonoses (animal diseases that can infect humans). The exhibition ZONNOSES explores how we perceive certain animals in the context of fear and disease.

In a world experiencing the impacts of COVID-19, the narrative of this exhibition is highly captivating and highly relevant.



Nicola Hooper, *Giant Flea (detail)*, 2017. Hand-coloured lithograph, digitally printed on foam board, 130 x 140 cm. Image courtesy of the artist.

Nicola is a Logan-based artist with a background in design and illustration. Lithography and drawing became integral to her studio practice whilst she completed a MAVA and MAVA (Hons) at Queensland College of Art in Brisbane. She was awarded a GU Postgraduate Research Scholarship to undertake her doctoral studies.

Nicola has undertaken a number of residencies, including at Tanks Arts Centre, Cairns, under the watchful eye of master printer, Theo Tremblay. Her work has been exhibited nationally and internationally and is held in public and private collections.

ZONNOSES includes artworks created in 2019 during a studio stay at Black Church Print Studio in Dublin, while Nicola researched the Celtic myth 'Concerning Cats' by Lady Francesca Wilde in her book *Ancient Legends, Mystic Charms, and Superstitions of Ireland 1887*. Nicola re-tells this story, making associations to the zoonosis 'Toxoplasmosis'. The works are all created using hand-coloured stone lithography including artist books, prints, wallpaper and a mobile. There are four wallpaper designs which can be used in a variety of sizes and applications at your gallery.

ZONNOSES is available from 2021–2023. If you are interested in this exhibition for your venue,

contact Bonnie Melrose at M&G QLD on P: 07 3059 9747 or E: bonnie.melrose@magsq.com.au (Tuesdays and Thursdays). The Expression of Interest document and List of Artworks can be found on the M&G QLD website at <http://www.magsq.com.au/cms/page.asp?ID=10566>

training and professional development program :

UPCOMING EVENTS

■ Free Museum Skills Workshop: Significance Assessment

When: Saturday 24 October 2020
10:00 am–4:00 pm (lunch provided)
Where: Gladstone Regional Art Gallery and Museum, Cnr Goondoon and Bramston Streets, Gladstone

In this workshop, Dr Melanie Pidcocke, Museum Development Officer – Central Queensland, Queensland Museum Network, will share with participants how 'significance' is used to define the meanings and value of collection items through research and analysis. Topics covered will include:

- An introduction to Significance 2.0
- Significance criteria and how to use them to assess an object or collection
- Using significance to manage collections
- What to expect from a significance assessment

About Melanie Pidcocke

Melanie is the Museum Development Officer for Central Queensland, for the Queensland Museum Network, a position she has held since 2014. In this role Melanie works with a wide range of organisations, communities, and collections across the Central Queensland region. Prior to her current role, Melanie managed the James Cook Museum in Cooktown, a position which she took up after returning to Australia in 2011, having completed a PhD at the University of Edinburgh. While in Scotland, Melanie also gained valuable collection management experience as an

Assistant Curator of the Shackleton Collection, part of the Edinburgh University Collection of Historic Musical Instruments.

To book your place for this workshop, please contact Leisha Walker on 07 3059 9743 or email leisha.walker@magsq.com.au

This workshop has been supported by a Community Heritage Grant. The Community Heritage Grants program is funded by the Australian Government through the National Library of Australia; the Ministry for the Arts; the National Archives of Australia; the National Film and Sound Archive and the National Museum of Australia.

■ Join the Conversation Series: Re-engaging Volunteers

When: Thursday 29 October 2020
10:00 am–11:00 am
Where: Online via Zoom
Registration required

Has your museum/gallery reopened with volunteers? Are your volunteers wanting to come back and do you want your volunteers to return at this stage? If you haven't reopened, is the safety of your volunteers the main reason holding you back? How are you staying connected with them?

You are invited to join a discussion about volunteers returning to museums and galleries in Queensland. This session will not be recorded – it will be a safe space to openly discuss managing the return of your volunteers and how to welcome them back safely and meaningfully.

To register, email leisha.walker@magsq.com.au with your name and organisation. A link to Zoom will be emailed to registered attendees prior to the event.

This discussion has been organised by Museums & Galleries Queensland in partnership with Public Galleries Queensland and Australian Museums and Galleries Association (Queensland).

PAST EVENTS

■ REPORT

Join the Conversation Series

To support museum and gallery staff and volunteers working from home and keep the sector connected, M&G QLD offered online discussions via Zoom on a range of topics:

How are you connecting with your audience? **23 April 2020**

This session was designed to be a safe space for discussion with colleagues adapting during the closure period, therefore this session was not recorded. It was an inspirational discussion with people sharing the process of developing online tours, videos, resources and programs.

Developing education resources **14 May 2020**

Together the panel discussed which education resources and programs for secondary schools are working best for teachers and home-learners, and what are the best ways for galleries and museums to connect with educators. The panel included:

- Liz Clout, Head of Department – The Arts, Nambour State College, QLD;
- Katie Gallacher, Ancient History Teacher, James Nash State High School, QLD;
- Rebecca McDuff, Gallery Director, Bundaberg Regional Galleries, QLD;
- Terry Deen, Head of Learning, Queensland Art Gallery | Gallery of Modern Art, QLD;
- Kirsten Murray, Community Education Coordinator, Supreme Court Library Queensland, QLD.

This session was recorded and is available on M&G QLD's website at magsq.com.au/cms/page.asp?ID=10609

Reopening strategies and tips **4 June 2020**

The panel of presenters provided advice and tips to museum and gallery workers to help facilitate a safe and successful reopening. Presenters included:

- Michelle Stafford, Sector Development Manager, Volunteering Queensland, QLD;
- Scott Martin, Executive Director, Business Performance and Infrastructure, Arts Queensland, QLD;
- Susan Richer, Director, Development, Arts Queensland, QLD;
- Jim Thompson, CEO and Director, Queensland Museum Network, QLD.

This session was recorded and is available on M&G QLD's website, along with the COVID resource for museums and galleries at magsq.com.au/cms/page.asp?ID=10611

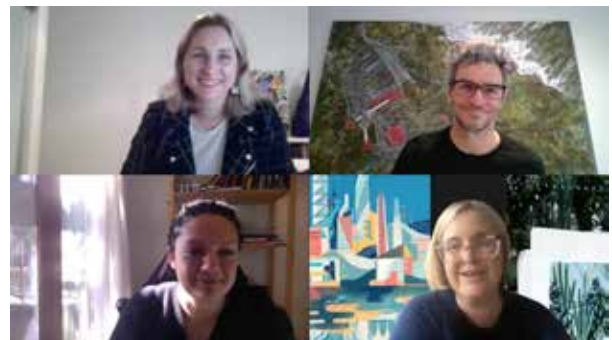
■ REPORT

Audience Recovery Webinar Series

Each week in July 2020, M&G QLD, in partnership with The University of Queensland Art Museum and UQ Museum Studies Program, presented a series of webinars on the challenges that museums and galleries face in reopening after COVID-19. Invited speakers from around the world explored different strategies and innovative approaches to audience recovery.

Marketing Strategies

On Thursday 9 July 2020, Natasha Henry, Head of Marketing and Communications, Art Gallery of New South Wales, NSW; Elizabeth Gehde, Head of Marketing and Media Relations, Queensland Museum Network, QLD; and Michael Brennan, Director, Noosa Regional Gallery, QLD shared the marketing strategies that they implemented to build their museum/gallery profile and reach their audiences. Dr Caroline Wilson-Barnao, Lecturer,



School of Communication and Art, The University of Queensland, QLD moderated the discussion.

Points and tips from the session:

- *Together in Art* is an online platform developed by Art Gallery of New South Wales to connect people and art. It has content from artists, educators, performers and artworkers.
- Queensland Museum took the opportunity to highlight the valuable work that happens behind-the-scenes. Regular content and videos were shared online, showcasing collection items and processes from a variety of museum staff, and they continue to do this.
- Noosa Regional Gallery adapted their in-person programs to online. This included developing an online school holiday program of activities by engaging tutors to modify their classes for online delivery; sharing films of local artists making art; altering the annual drawing prize to be an exclusively online exhibition with no entry fees.
- Regular communication with your audience is key. Whether it be via email or social media, stay in touch with your community to let them know what you're up to while the doors are closed. This also includes your volunteers, staff and stakeholders.
- Utilise the skills your staff and volunteers have. For example, if there is an enthusiastic photographer or videographer, get them involved in museum/gallery tours.
- Looking back, is there anything you would do differently? – Have a long closure risk management plan in place; and plan the marketing simultaneously with programs.

Community Engagement

On Thursday 16 July 2020, Crystal Stubbs, Director, East Gippsland Art Gallery, VIC; Claudia Little, Venue Supervisor, Redcliffe Museum, QLD; and Bethany MacRae, Historical and Cultural Services Coordinator, Hurstville Museum and Gallery, NSW shared the projects that have been developed to connect with and support their communities. Tracey Heathwood, Artspace Mackay Director, Mackay Regional Council, QLD moderated the discussion.



Key points and tips from the session:

- East Gippsland Art Gallery received support from Gandel Philanthropy to develop an arts therapy program to support their community's wellbeing following the bushfires. *Regenerate | Restart | Renew – Arts based healing after the bushfire disaster* is a safe space for participants to discuss how art can help them work through negative thoughts and focus on healing.
- While the Redcliffe Museum was undergoing major refurbishments, the staff invited long-term residents to gather in a community space and bring an object to discuss. *Precious Memories* was an opportunity for the sharing of stories and reminiscing. Unexpected connections were made as people realised their links to each other.
- Upon reopening, Hurstville Museum and Gallery 'grew' an exhibition in the gallery space, which started the slogan 'slow release explosion of creativity'. Artists were invited to be in the gallery for a week at a time and were commissioned to develop an artwork in their allocated space. It gave a platform to emerging and established local artists side-by-side in the space. Some of the process was live-streamed so people could watch the work taking shape. Locals could visit and meet the artists in timed slots.
- Be mindful of your volunteers, casual staff and regular visitors. Communication is key and it's important to stay connected for their mental health while they're not in the museum/gallery.
- There doesn't need to be an outcome. Some programs with your community can be just

focused on sharing and healing. If there are some skills shared in this process, that's a bonus.

- Create programs from the heart.
- Looking back, is there anything you would do differently? – Increased communication and consider alternate ways to maintain connections.
- Take advantage of opportunities and take chances – it's okay to make mistakes and learn from them.

Visitor Re-engagement

On Thursday 23 July 2020, Jenny Harper, former Director, Christchurch Art Gallery, New Zealand; and Sarah Maltby, Director of Attractions, York Archaeological Trust | The JORVIK Group, UK shared the strategies, processes and planning involved in welcoming back visitors to their institutions after being closed for a long period following natural disasters and redevelopment. Eve Haddow, Program Director and Lecturer, Museum Studies, The University of Queensland and Leisha Walker, Training & Professional Development Program, Museums & Galleries Queensland moderated the discussion.

Key points and tips from the session:

- Following devastating earthquakes in New Zealand, the Christchurch Art Gallery was taken over as office space for city workers. So they became a gallery without walls and staff arranged other buildings and outer spaces to display artworks. *'We're here because art really matters'* was a motto that led them during this time. New works were commissioned, and five were acquired into the collection to represent the five years they were closed for refurbishments.
- Jorvik Viking Centre was inundated with water in 2015 and, as a result, was closed for sixteen months for repairs. They received many offers of help and partnerships on social media. They took the opportunity to keep the collection on view, and developed three new exhibitions to be displayed throughout the city in other buildings, such as the York Minster. This kept Jorvik alive in everybody's minds.
- It's important to think of your local audience and communicate with them at all times; to



think of your staff and make sure they're okay at home as well as at work; to remember your bigger purpose and achieve it as well as you can in the circumstances.

- Think outside the box – utilise unusual spaces to reach your audience.
- Adapting as you go is key to recovery. Think about what *is* possible, rather than dwelling on what is not.

Visitor Intentions

On Thursday 30 July 2020, Colleen Dilenschneider, Chief Market Engagement Officer, IMPACTS Research & Development, USA; and Tandi Palmer Williams, Managing Director, Patternmakers talked through findings from their latest research on the intentions of visitors to return to cultural institutions. Kate O'Hara, Director, Umbrella Studio Contemporary Arts, QLD moderated the discussion.

Key points and tips from the session:

- IMPACTS Research & Development regularly surveys audiences of cultural organisations



and has been publishing results online. This presentation was focused on factors influencing people's intentions to visit cultural entities. The research showed that 'usual' visitors in the USA intend to resume normal visitation patterns within three months. View the most recent data at: www.colleendilen.com

- Patternmakers has been conducting research throughout the year with audiences of cultural organisations. The results have been published as the 'Audience Outlook Monitor' and the data is available to be interrogated through the online dashboard. This presentation focused on phase 2 of the data collected in July.



- 95% of 'usual' museum and gallery visitors in Queensland are comfortable to walk around a museum or gallery;
- 39% are comfortable to use hands-on exhibits;
- 16% are making firm plans to visit a museum or gallery.
- There is an increased demand for online content and an expectation that it will continue to be available into the future. 79% of those who have returned to a museum in Queensland also participated online.

See the most recent phase of research from the 'Audience Outlook Monitor' at www.thepatternmakers.com.au/covid19

- Communicate early and often. Visitors have expressed their appreciation that museums and galleries are providing advanced notice of their safety measures, such as booking procedures, limits on numbers, directional signage and if the museum/gallery store and café were open.

- Museums are trusted entities. The perception is that museums have the community's best interests at heart. From the research, visitors are happy that museums and galleries are enforcing the government guidelines.
- Safety is key – signage, hand sanitiser, social distancing and informed staff all reinforce feelings of safety and confidence in re-attending.
- Continue to remind your audiences that visiting your museum/gallery is a fun thing to do and that you miss them too.

The recordings for each of these sessions are available at magsq.com.au/cms/page.asp?ID=10615

■ REPORT Community Heritage Grant Workshop Series

On Sunday 6 September 2020, M&G QLD ran a Collection Management Workshop at Banana Shire Regional Art Gallery in Biloela, with Lisa Jones, Museum Curator and Consultant.

The session provided an overview of collection management principles, including:

- Museum policies;
- Collection management paperwork;
- Cataloguing materials;
- Storage systems;
- Collection management systems;
- Object handling; and
- Object numbering systems.



Lisa Jones presenting in Biloela.



Christine Ianna presenting in Rockhampton.

Following this, on Monday 7 September 2020, a Preventive Conservation and Disaster Preparedness Workshop with Christine Ianna, Conservator and Museum Consultant, was held at Rockhampton Art Gallery.

This workshop provided participants with a general overview of preventive conservation principles that underpin the use and preservation of cultural collections, including:

- Terminology – conservation, restoration, preventive conservation;
- Health and safety;
- Factors contributing to deterioration of collections;
- Recognising causes and identifying symptoms of damage/deterioration;
- Controlling and preventing damage and deterioration factors;
- Recommended display, storage and handling guidelines and materials;
- Condition reporting and digitisation;
- Introduction to risk management and disaster preparedness planning;
- Contents of a plan;
- Collection risks;
- Risk mitigation; and
- Writing your plan.

The final workshop in this series is Significance Assessment with Melanie Pidcocke, Museum Development Officer – Central Queensland, Queensland Museum Network, on Saturday 24 October 2020 at the Gladstone Regional Art Gallery and Museum. See page 7 for full details.

The Community Heritage Grants program is funded by the Australian Government through the National Library of Australia; the Ministry for the Arts; the National Archives of Australia; the National Film and Sound Archive and the National Museum of Australia.

sector news :

■ Bulmba-ja Arts Centre has opened its doors to the Cairns community

February 2020 saw the official opening of the newly redeveloped Bulmba-ja Arts Centre in Cairns. The name means 'house' and was selected by representatives from the two groups who are recognised native title claimants for the area, the Yirrganydji and Yidinji Traditional Owner groups.

A \$5.9 million redevelopment of the former Cairns Centre of Contemporary Arts, Bulmba-ja will have a renewed focus on contemporary First Nations art and storytelling from across the region. Visitors can engage with the work of Bulmba-ja tenants: JUTE Theatre Company, NorthSite Contemporary Arts, Miriki Performing Arts and The Pryce Centre for Culture and Arts.

A unique integrated LED façade on the building features works by First Nations artists in Far North Queensland and will display a series of five digital artworks commissioned by NorthSite Contemporary Arts. Features of the new facility include a new foyer, flexible office space, a yarnning circle, upgraded theatre equipment and new studio spaces for arts activities and participation.

■ New Redcliffe Art Gallery opens

The new Redcliffe Art Gallery opened on 10 October 2020 at its new location in Irene Street, Redcliffe. Its inaugural exhibitions are *Marc Clark: A life in art*, and *First*, which has a focus on First Nations artists living in or from Queensland. *First* features works from the Moreton Bay Regional Council Art Collection and examines ideas surrounding sovereignty, the continuing impacts of colonisation and connections to place. For more information, go to: www.moretonbay.qld.gov.au/Galleries-Museums/Locations/Redcliffe-Gallery

■ **Pine Rivers Art Gallery is moving to a new location**

Pine Rivers Art Gallery is moving to a new location. The gallery is currently closed while the venue is being prepared. The location of the new gallery will remain in Strathpine, and they look forward to welcoming visitors in 2021. For more information, go to: www.moretonbay.qld.gov.au/Galleries-Museums/Locations/Pine-Rivers-Gallery

■ **Rockhampton Heritage Village closed for re-planning**

Rockhampton Regional Council has announced that the Heritage Village will be closed to the public while a new business plan is explored and implemented over the next twelve months.

Council will use this time to see what innovative proposals can be developed. The Friends of the Heritage Village will be an important part of the reimagining and development process, with Council relying upon its passionate volunteers to continue to maintain the collection of heritage buildings, grounds, invaluable historical collections and care for the animals.

Council took the opportunity to sincerely thank the volunteers for their dedication to the Rockhampton Heritage Village, acknowledging them as an amazing group of people who activate and breathe life into the village.

■ **Caloundra Regional Gallery celebrates its 20th anniversary**

While Caloundra Regional Gallery couldn't gather for its 20th anniversary gala event planned for 11 August, past and present Friends of the Gallery and visitors and locals have been enjoying spending time with the 20-year timeline installation and the anniversary slideshow of around 700 photos.

Their milestone exhibition, *Celebrating 20 Years of the Caloundra Regional Gallery*, concluded on 4 October, and *The Sunshine Coast Art Prize 2020* exhibition is open from 16 October.

■ **New fossil museum for Murgon**

Fossils dating from 55-million years ago found in Murgon in the South Burnett region of Queensland will be displayed in a new museum. The display will be a main feature of a long-awaited cultural centre, comprised of a fossil museum and art gallery, which is expected to boost tourist numbers.

Many of the fossils are the oldest and only samples of their type in Australia, and in the world. The fossils date from the early Tertiary Period and include the world's oldest songbirds. They were found on a private property in Murgon in the 1930s but did not receive significant scientific attention until the 1980s.

■ **Holocaust Museum for Queensland**

The Australian Government is providing \$3.5 million to support the establishment of a Holocaust Museum and Education Centre in Queensland, to allow students, teachers and adults to understand and study the Holocaust and hear eyewitness accounts from survivors.

The Holocaust Museum will allow for the collection and preservation of historic objects relating to the Holocaust, and highlight the impact of racism in a historical and current context. It aims to ensure that generations of Queenslanders can learn about the past to prevent discrimination and prejudice in the future; and add to community harmony to strengthen multicultural ties.

The initiative has the support of Queensland's Jewish community and its Holocaust survivors, and means that Queensland will now join New South Wales, Victoria and South Australia, who all have permanent Holocaust museums and education centres.

■ **Changes to State and Federal Government arts funding programs**

State and Federal Government arts agencies have made changes to many of their funding programs in response to the impact of COVID-19. A number of programs have been suspended until further

notice; some organisations currently receiving funding have had this support extended into 2021; and new programs have been introduced to support the sector to survive and recover.

Updated funding resources are available on the M&G QLD website and stay tuned to M&G QLD's weekly eNews. Contact us if you need help navigating these changes.

Also check agency websites, eg Arts Queensland; Australia Council for the Arts; and Regional Arts Fund (administered through Flying Arts Alliance) for details. Outcomes of some of the Queensland Government's new programs are below.

■ Queensland organisations awarded funding under new Queensland Government cultural recovery programs

The Strategic Infrastructure Fund is part of the Queensland Government's Arts and Cultural Recovery Package of \$22.5 million over two years to stabilise Queensland's arts companies, secure employment for artists and arts workers, and deliver COVID-safe cultural experiences for Queensland audiences.

Grants have been awarded to:

- Metro Arts, \$200,000 – for theatre space, green room, gallery, office and rehearsal space;
- Kilcoy Art Society, \$5,544 – for an extension to the existing roof so that workshops and events can proceed in any weather, and in a COVID-safe environment;
- Chinchilla Historical Society, \$40,000 – to transform the interior of an existing building into a new Fire Towers Interpretation Centre to support history, culture and community.

Digital Adaptation program

- Girringun Aboriginal Arts Centre, Cardwell, \$20,000 – for Culture Tech: Securing the digital inheritance of Custodians, Artists, Artswomen in Far North Queensland;
- Institute of Modern Art, \$8,102 – for the IMA Digital Studio;
- Caboolture Historical Society Inc., \$20,000 – for Historic Post Office Hologram;

- Outer Space Artist Run Initiative, \$19,950 – for its Queensland Emerging Art Online;
- UMI Arts Ltd, Cairns, \$6,400 – for Photo Shoot Introductory Workshop;
- Cairns Indigenous Art Fair Limited, \$20,000 – for CIAF 2020 Digital – Cultural Evolution.

Spaces and Places program

- Umbrella Studio Association, Townsville, \$249,993 – for PUNQ 2021: Art Commissions & Regional Art Trail Experiences in Townsville, Charters Towers, Ingham, Palm Island and Magnetic Island from 30 July–8 August 2021;
- HOTA (Home of the Arts), Gold Coast, \$249,830 – for Splashtopia in Surfers Paradise from 15 to 17 January 2021.

For more information on the Queensland Government's two-year Arts and Cultural Recovery Package for Queensland's arts and cultural sector, go to: <https://www.arts.qld.gov.au/aq-funding>

■ Creative Together 2020–2030 A 10-year Roadmap for arts, culture and creativity in Queensland

Creative Together 2020-2030 is the Queensland Government's ten-year vision which aims to see Queensland renewed and contribute to the state's social, cultural and economic future through arts, culture and creativity.

It outlines where arts, culture and creativity should be in 10 years, and how we will get there. It acknowledges the significant impact of COVID-19 on Queensland and maps a pathway through this impact. It focuses delivery on the following priorities:

- Elevate First Nations arts;
- Activate Queensland's local places and global digital spaces;
- Drive social change across the state;
- Strengthen Queensland communities;
- Share our stories and celebrate our storytellers.

Creative Together looks to the future, where the strength of the sector will foster the growth of bold and rich cultural experiences for audiences, and where arts and culture are valued for the

important role they play in enriching Queensland and securing a prosperous and creative future for the state.

For more information, go to: <https://www.arts.qld.gov.au/creative-together>

■ New appointments/staff changes

- Rebecca McDuff has been appointed to the position of Gallery Director for Bundaberg Regional Galleries. With a long history of working in the arts, and a previous career as a psychologist working in community, Rebecca comes to the role with a diverse skill set.
- Christopher Salter has been appointed as the Head of Cultures and History Program with Queensland Museum Network. Christopher has had a long career in the arts and cultural sector, including as Deputy Director of Museum of Brisbane.
- Lydia Egunnike resigned from her position as Museum Development Officer with Queensland Museum Network, where she was working in the southern inland Queensland region. Lydia is establishing her own business focussing on conservation, preservation, disaster preparedness, as well as historic photographic processes.
- Jess Whiting is on maternity leave from her position of Venue Supervisor at Pine Rivers Heritage Museum.
- Wendy Birrell has left her position as Manager of Discover Eumundi.
- Simone Arnol is the new Art Manager at Yarrabah Arts Centre.
- Jonathan Fisher has left his position as CEO at National Trust of Queensland to take up the appointment of CEO at Binna Burra Lodge. He will be working on the progressive reopening of the lodge following the devastating bushfire which destroyed many of its heritage-listed buildings in September 2019. The National

Trust of Queensland's General Manager of Marketing and Sales, Jayme Cuttriss, is currently acting CEO.

- Esther Anatolitis resigned as CEO of The National Association for the Visual Arts (NAVA) in August, after three years in the position. General Manager, Penelope Benton, will be Acting CEO until the end of February 2021.
- Alex Marsden, National Director of the Australian Museums and Galleries Association (AMaGA), will be stepping down from her role. Alex has been in the position since March 2015 and will finish in November 2020.
- After close to 23 years and 700 exhibitions, Joolie Gibbs has taken leave from her position as Gallery Director at Gympie Regional Gallery leading up to her planned retirement in February 2021.

M&G QLD Staff have had a close relationship with Joolie over this time, and wish her the very best.



M&G QLD Staff presented Joolie Gibbs with a card and gift of an artwork by Donna Davis.



re : source

■ *Australian Public Galleries Snapshot*

On 24 June 2020, the National Public Galleries Alliance launched the *Australian Public Galleries Snapshot*. This report collates the data of 197 of our country's estimated 408 small-to-medium public galleries. It is the most detailed overview of the sector to date and will help our local, state and federal stakeholders and wider communities to better understand the contribution of our public gallery sector to the social, cultural and economic wellbeing of our nation.

The report draws on the best available, nationally consistent information collected over a twelve-month period in 2017 and 2018.

View the report at <http://www.magsq.com.au/cms/page.asp?ID=10613>

Importantly, national benchmarking is currently being undertaken to capture 2019 data and will be done again next year so that we can determine the impact of COVID-19 on the Australian public gallery sector. From that time on, national benchmarking will be undertaken biennially.

In Queensland, this data is being collected as a part of our Museum and Gallery Needs Survey – we encourage all Queensland public galleries to complete this and help us to tell the 'complete' picture of our dynamic sector. You can access

and complete the survey at www.surveymonkey.com/r/MGQLD2020

Australian Public Galleries at a glance

[Based on available data]:

- **Local Government is the largest investor** in small-to-medium public galleries (**51%** of the 197 public galleries captured in the Snapshot are **owned or operated by Local Government**).
- Small-to-medium public galleries **employ more than 900 FTE staff**.
- Annually, **over 16.5 million people** visit our country's public galleries including state, territory and national public gallery institutions.
- **44% of visitation** is to small-to-medium public galleries **in regional areas**, compared to **56%** to small-to-medium public galleries **in metropolitan areas**.
- Annually, **more than 5,000 volunteers** donate their time and expertise to small-to-medium public galleries. Quantified, the value of this volunteer labour is \$15.9 million.

The *Australian Public Galleries Snapshot* is a research initiative prepared by Museums & Galleries Queensland and Public Galleries Association of Victoria on behalf of the National Public Galleries Alliance.

Members of the National Public Galleries Alliance: Art on the Move; Australian Craft and Design Centres; Contemporary Art Tasmania; Galleries West; Museum and Art Gallery Northern Territory; Museums & Galleries of New South Wales; Museum & Galleries Queensland; Public Galleries Association of Victoria; Public Galleries Queensland; Regional Galleries Association of South Australia; Regional & Public Galleries of New South Wales; and University Art Museums Australia.

“CONNIE” – FROM DECREPIT RELIC TO MUSEUM SUPERSTAR

When the Qantas Founders Museum, Longreach, reopened to the public on 1 July 2020 after a three-month COVID-19 lockdown, the reopening also signalled the end of a long but rewarding project of nearly six years to bring the Museum’s newest aircraft exhibit, a Lockheed Super Constellation L1049, to display to the public.

Qantas Founders Museum is a not-for-profit organisation, based in Longreach, outback Queensland. The Museum, which opened in 1996, tells the history of Australia’s national airline, Qantas, from its early beginnings in outback Queensland in the 1920s to the present day. With an annual visitation of 45,000 people a year, which is 12 times the population of Longreach, the Museum’s collection includes life-size exhibits, historical artefacts, interactive displays and the National Heritage Listed Qantas Hangar.

The Museum also has an aircraft collection including a Qantas Boeing 747, Boeing 707 (Qantas’ and Australia’s first commercial jet) and DC3; together with three replica aircraft of the 1920s era and a Consolidated Catalina representative of Qantas’ WWII operations, all of which visitors can view in the Museum and on an aircraft tour.

In September 2014, Qantas Founders Museum purchased a Super Constellation aircraft from the Manila International Airport Authority in the Philippines where it had been abandoned for 26 years. The project aim was to salvage, disassemble and transport the aircraft to Longreach where it would be reassembled and restored to create a new display about the role of the Constellation and Super Constellation aircraft in the history of Qantas, filling a gap in the collection and covering the post-War era of significant Qantas international expansion.

The Constellation, more commonly known as “Connie”, is a popular aircraft in aviation history not just for its iconic fuselage and distinctive tri-tail but it also played a significant role in the history of Qantas. Visitor feedback and enquiries indicated a strong interest in this aircraft and era



Top: **Disassembly of the aircraft, March/April 2015.**
Above: **Transporting the aircraft to the port, December 2016.**

and, with the new display, the Museum expected to see an increase in visitation to the Museum and region by 10–15%, based on previous aircraft acquisitions and displays.

Our Museum visitor market includes financially independent travellers seeking a unique, ‘pride-in-being-Australian’ cultural experience, tour groups seeking a high-value experience, special interest aviation enthusiasts, airline and retired staff, and a growing family visitor market – and we knew that the inclusion of this aircraft would appeal to our target audience. This display would also give us the opportunity to educate a younger audience



Qantas Super Constellation VH EAD.

who grew up in a world of jet aircraft, would never have seen or heard of these aircraft, nor could imagine an era of flying which was much slower, a noisier experience and did not include the convenience of an in-flight entertainment system! This understanding of our audience was thoroughly supported by the overwhelming response and following that blossomed through our social media channels and website throughout the project's progress.

Some of the significant milestones for the Constellation in Qantas operations included:

- Qantas first started flying L749 Constellations in 1947 with the Qantas Kangaroo Route air services between London and Sydney. Flying to and from the UK took four days in a Constellation rather than nine days by the pre-World War II flying boat.
- It was Qantas' first pressurised airliner so it could fly above 10,000 feet, enabling greater range and less refuelling stops and was the first aircraft that enabled Qantas to establish long-range overseas air services in its own right.
- It was the first aircraft to have a female cabin crew member who was employed to look after women and children and help serve meals.
- From 1954, the Constellation fleet was progressively replaced by the sleeker and more powerful Super Constellation which carried more passengers.

- A Super Constellation operated the first Qantas trans-Pacific air service and introduced the airline's first Tourist/Economy class in 1954.
- Qantas Super Constellations also operated the first ever regular round-the-world air services via both hemispheres in 1958.

This particular aircraft was built for the US Navy in 1953 and was never owned or operated by Qantas, but with all Qantas Super Constellations scrapped over the years, this was the best option for the Museum to create a representative display. This aircraft was made by Lockheed as an R7V-1 military model (Constructor Number 4144) fitted with front and rear large cargo doors. This is a similar configuration to Qantas' passenger/freighter convertible L1079 H and G models, acquired from 1956. Lockheed's certification prototype L1049H was registered to Qantas as VH-EAM and Qantas was the first operator of this type. At the time that VH-EAM was delivered, Qantas was anticipating delivery of the much faster Boeing 707 jet from 1959 and so these later Super Constellations were purchased with main deck cargo doors so they could take on the freighter role once the B707 fleet began taking over the primary passenger transport role.

The Museum's aircraft has been restored to replicate VH-EAM 'Southern Spray' (all Qantas Super Constellations carried the 'Southern' naming theme, often followed by a maritime/navigational themed name).

Once the aircraft was purchased, the Museum's immediate challenge was to extract the aircraft from its boggy, mud-encrusted and unstable location in an open field on the Manila International Airport; disassemble it, which included removing the major components of the engines/propellers, tri-tail, wings and landing gears; and then prepare it so it could be moved off the Manila International Airport site. This was a major task in this relatively remote and exposed area of the airfield and had to be completed in just 19 days.

A special two-piece steel frame was designed and constructed by volunteers at the original site to support the fuselage. This stage would not have been possible without the generous assistance of

the Qantas Engineering Aircraft Recovery Team to dig the aircraft out of the mud, lift and make it safe and secure; together with volunteers, many of whom were retired aircraft engineers, led by Qantas Founders Director and Project Manager, Rodney Seccombe. They undertook the disassembly and worked diligently in very trying conditions.

The next of the many challenges of the project was working out how to transport the disassembled aircraft from Manila to Australia as it was not airworthy, nor was restoring it to a flyable state a realistic option. While the Museum considered transporting the major component pieces in a large cargo aircraft such as an Antonov AN-124 or RAAF C-17, it was decided that transporting the aircraft by ship was the best option as it would ensure the fuselage of the aircraft could be transported in one piece rather than having to cut it and risk the aircraft's integrity and complicate the reassembly process.

The aircraft components would be moved twice more over the next two years, to lease locations on Manila Airport, before it was transported by seven Lowbed and Super Lowbed trailers in the dead of night through the ever-busy streets of Manila to the International Container Terminal Services Inc site at the Manila seaport in December 2016. We were advised not to ship over Christmas due to public holidays and damaging weather such as cyclones. Fortunately for the project, the CEO of the Manila International Container Terminal offered storage space for five months.

Each stage of the project would require extensive planning and fundraising, and this project was fortunate to progressively accrue financial and in-kind support from a range of organisations including the Queensland Government, Qantas, Lufthansa Technik, Cebu Air, Powerhouse International, Manila International Container Terminal and several corporate and individual donors.

In May 2017, the aircraft was transported by ship from Manila to Townsville and then on several trucks from Townsville to Longreach. It was a huge relief for all involved in the project to finally have the aircraft in Longreach nearly three years since it was purchased.



Top: **Volunteers with fly veils, 2018.**
Above: **Exterior restoration completed, July 2018.**

In 2018, the next major stage of the project began when volunteers (many of whom had worked on the disassembly in Manila), Museum staff and contractors, supported by Qantas' expert sheet metal engineers from the Brisbane Base, worked to restore the exterior of the aircraft. This included extensive cleaning, grinding out and replacing damaged and corroded areas, replacing the disintegrated fabric surfaces on flight controls, fabricating and replacing missing and damaged parts including the cockpit windscreens and replacing a key wing-to-body structural joint and a main structural element in the engine nacelle which carries main landing gear loads, all in accordance with the Museum's structural engineer's specifications and to a safe-work-plan that had been compiled with the assistance of Qantas specialists.

The still-disassembled components were painted by our contractors QSDBS to precise livery details that were provided from original Qantas 1950s drawings, sourced and reproduced by Qantas' Curator and Engineering technical staff. Reassembly involved another visit by our dedicated volunteers, working with local contractor Rayner



Top: **Cockpit, June 2017.**
Above: **Completed cockpit, 2019.**

Cranes to carefully lift and support the various components whilst the structural connections were re-made, and finally 'Connie' landed back on her own three feet (or landing gears!) holding her head high and proud to the admiring Longreach crowd. The external restoration faithfully replicates Qantas Super Constellation "Southern Spray" with the registration VH-EAM, and the exterior restoration stage was completed and launched at a special event in August 2018.

In 2019, the cockpit restoration and creation of an interior display began. The first stage was completed by four volunteers who spent 945 hours restoring and replacing cockpit instrument panels and fittings. Planning the restoration of the cockpit proved difficult as the team of volunteers had not seen a Qantas Super Constellation cockpit in its original state and had to rely on photographs to scope the amount of work involved and materials needed.

Before work began in the cockpit, it needed to be cleaned of years of dirt, corrosion and rubbish left behind panels and in corners. Some of this rubbish included a pair of khaki men's underwear which probably date from the aircraft's military time; a cap that disintegrated on retrieval; and a pair of flip flops. The small size of the cockpit limited the number of people who were able to work in it and made the removing of parts extremely difficult. Finding cockpit instruments to replace missing ones was possible with the help of many people, networks and organisations around the world, including a volunteer's daughter-in-law bringing an instrument part from America.

The interior fuselage display was created by Sydney-based companies Lightwell Studios and X Squared Design with the assistance of Museum staff who took seven months to research and design the display, and one intensive week for a team of seven people to install. The walk-through interior display explains the history and significance of the Qantas Constellations and Super Constellations from 1947 to 1963. It includes the recreation of part of a passenger cabin, multimedia screens and interpretative displays.

Working within the confines of a nominally cylindrical but tapered and curving shape of a Super Constellation fuselage was difficult, especially when trying to measure for displays and interior walls as each section is slightly different to the next one. The shape of the fuselage meant the contractors, X Squared Design, had to be innovative when installing the exhibition using layered vinyl graphics and bespoke joinery specifically designed for this exhibition.

Contractors Lightwell and X Squared Design's interdisciplinary team was made up of exhibition designers, graphic designers, lighting, multimedia, hardware suppliers, fabricators and joiners. It was a logistical challenge to coordinate the transport of materials from Sydney and to get everyone and everything onsite at the right time for install.

The passenger cabin seating display incorporates window animations, all of which are made from Qantas Super Constellation archival material. Despite the display being air conditioned, the

materials, hardware and media used in the display were all carefully chosen for their ability to handle the hot conditions in Longreach.

In March 2020, the Super Constellation was moved to its permanent display position under the Museum's new Airpark Roof with the combined effort of Museum staff, volunteers, local contractors, Watpac Airpark Roof constructors and the Qantas Engineering Aircraft Recovery Team.

The exacting move was completed in two stages with the aircraft firstly towed forward about 80 metres across open ground, using the Museum's vintage aircraft tug, before transitioning it sideways about 20 metres so that it is now positioned between the Museum's two other large aircraft and immediately in front of one of the Airpark Roof's pillars. This was the final, crowning achievement in what had been six years of challenges, innovative solutions, generosity from volunteers and supporters, patience and success.

The Super Constellation being moved into its final display position was a special moment for Rodney Seccombe, Qantas Founders Museum Board member and Project Manager of the Super Constellation salvage, disassembly, shipping and external restoration project. He was a key player in realising this display from the beginning – from it being merely a line entry at the top of the



Above: **Super Constellation from the tail end.**
Below left: **Super Constellation from the cockpit end.**

Museum's 'Wish-List'; to a corroded, abandoned and unattractive derelict stuck in the mud in Manila; to a brand new, loved and universally admired visitor magnet in Longreach.

The Super Constellation can be seen and experienced as part of the Museum's Airpark Tour which is an hour-and-a-half guided tour of the Boeing 747, Boeing 707, Super Constellation and DC-3.

Qantas Founders Museum would like to acknowledge the support of the Commonwealth and Queensland governments, Qantas Airways, Lufthansa Technik, Cebu Pacific Airlines, International Container Terminal Services Ltd (Manila), Powerhouse International, Dick Smith, Pratt & Whitney, Rolls Royce, Lockheed Australia,

Teledyne and Qudos Bank for their generous financial and in-kind support. We would also like to sincerely thank the many people and volunteers who assisted with brainpower, experience, commitment, hard work, sweat, flies and occasional tears; those who donated to this project; our fabulous contractors; the QFM Members; and to our Longreach Community for your ongoing support of Qantas Founders Museum.

Article and images courtesy of Qantas Founders Museum.



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