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Happy Holidays from Museums & Galleries Queensland

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**museums  
& galleries**  
QUEENSLAND

122 GERLER ROAD  
HENDRA QLD 4011

P: 07 3059 9740

Freecall 1800 866 101

F: 07 3059 9748

E: [information@magsq.com.au](mailto:information@magsq.com.au)

W: [www.magsq.com.au](http://www.magsq.com.au)

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## M&G QLD Staff :

**Rebekah Butler** | Executive Director  
rebekah.butler@magsq.com.au  
Phone: 07 3059 9744 (Mon–Thu)

**Debra Beattie** | General Manager  
debra.beattie@magsq.com.au  
Phone: 07 3059 9741 (Mon–Fri)

**Melissa Fletcher** | Information Officer  
information@magsq.com.au  
Phone: 07 3059 9740 (Mon–Fri)

**Deannah Vieth** | Training and Professional  
Development Manager  
deannah.vieth@magsq.com.au  
Phone: 07 3059 9742 (Mon–Fri)

**Leisha Walker** | Training and Professional  
Development Program Officer  
leisha.walker@magsq.com.au  
Phone: 07 3059 9743 (Mon–Fri)

**Donna Davis** | Exhibition Program Officer  
donna.davis@magsq.com.au  
Phone: 07 3059 9745 (Thu)

**Bonnie Melrose** | Exhibition Program Officer  
bonnie.melrose@magsq.com.au  
Phone: 07 3059 9747 (Tue, Thu)

**Andrea Higgins** | Exhibition Program Officer  
andrea.higgins@magsq.com.au  
Phone: 07 3059 9746 (Mon–Fri)

## M&G QLD Board :

**Karina Devine**  
Chairperson  
Director

**Emma Bain**  
Director

**Jill Bennett**  
Director

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**Andrew Moritz**  
Director

**Museum and Gallery Services Queensland Limited**  
ABN 32 109 874 811

**Company Members:**  
**Regional Galleries Association of Queensland Inc.**  
**Museums Galleries Australia [Queensland]**



Museum & Gallery Services Queensland Ltd, trading as Museums & Galleries Queensland, is supported by the Queensland Government through Arts Queensland, and is assisted by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

## calendar :

### ■ M&G QLD Touring Exhibitions

■ *Manggan – gather, gathers, gathering*  
Museum of Tropical Queensland, Townsville, QLD  
9 September 2017 – 11 February 2018  
Cairns Regional Gallery, QLD  
2 March – 15 April 2018

■ *In Depth: Jo Bone*  
Banana Shire Regional Art Gallery, QLD  
14 November 2017 – 20 January 2018  
Hervey Bay Regional Gallery, QLD  
23 March – 6 May 2018

■ *Material Matters*  
*Kay S Lawrence*  
Texas Regional Art Gallery, QLD  
6 January – 17 February 2018

■ *Wanton, Wild & Unimagined* – Alison McDonald  
Hurstville City Library, Museum & Gallery, NSW  
20 January – 13 May 2018

■ *Dissonant Rhythms* – Ross Manning  
Caboolture Regional Art Gallery, QLD  
2 February – 24 March 2018

### ■ Events | Other Organisations

■ **National Public Galleries Summit 2018**  
**Art & Artists: What galleries do**  
Dates: 18–21 March 2018  
Venue: Carriageworks, NSW  
<https://mgns.org.au/sector/events/public-galleries-summit-2018/>

■ **Museum Next: Brisbane**  
Dates: 19–21 March 2018  
Venue: Brisbane Convention and Exhibition Centre, QLD  
<https://www.museumnext.com/events/australian-museum-conference>

■ **Museums Galleries Australia National Conference 2018: Agents of Change**  
Dates: 4–7 June 2018  
Venue: Meat Market, North Melbourne, VIC  
<http://mga2018.org.au>

■ **2018 Small Museums Conference**  
**Yesterday, Today and Tomorrow**  
26–28 October 2018  
Roma, QLD  
For more details, see page 22 of *source*

## about us :

### ❁ M&G QLD Office Closure December 2017 | January 2018

M&G QLD's office will be closed from 5:00 pm on Wednesday, 20 December 2017 until 9:00 am on Monday, 15 January 2018.

We wish you all the best for a happy and safe festive season and look forward to working with you again in 2018.

### ■ M&G QLD Board of Directors

■ Tracy Cooper-Lavery resigned from the M&G QLD Board of Directors on 20 October 2017. The Directors and Staff thank Tracy and wish her well in seeing through the exciting developments at Gold Coast City Gallery and the cultural precinct.

■ Stephen Cullen, an Independent Director on the M&G QLD Board, has been appointed as the Company's Public Officer from 23 October.

■ Emma Bain has been appointed as a Sector Director to the M&G QLD Board by Company Member, Museums Galleries Australia (Queensland) [MGAQ]. Emma is the recently-appointed President of MGAQ. Emma is employed at Redland Art Gallery as Director (Exhibitions & Programs).

Right: Emma Bain.  
(Background detail of artwork from Claudia Moodoonuthi's *Ruby and Hunter* exhibition at Redland Art Gallery, Cleveland.)



## sector development :

### ■ 2017 Gallery and Museum Achievement Awards Winners and Finalists

M&G QLD presented the 2017 Gallery and Museum Achievement Awards (GAMAA) at a gala event on 2 November 2017, attended by 90 guests. The event was proudly hosted by Old Government House, QUT.

The evening commenced with drinks on the ground floor of Old Government House, and guests were then seated under the elegant central chandelier for the presentation of the awards.

Dr Katie McConnel, Curator, welcomed guests to Old Government House, QUT, and M&G QLD Executive Director, Rebekah Butler, thanked guests for their support of the 2017 GAMAA. M&G QLD Chairperson, Karina Devine, presented the awards.

Following the presentations, networking and celebrations continued with further hospitality on the ground floor. Guests also had the opportunity to visit the exquisite exhibition of still life paintings in the William Robinson Gallery, situated on the upper floor of Old Government House.

Commissioning of the 2017 GAMAA trophies was again sponsored by Brian Tucker Accounting. M&G QLD sincerely thanks Brian for his generous ongoing support. This year's stunning trophies were created by Queensland artist, Lincoln Austin.

M&G QLD thanks the 2017 GAMAA Judging Panel for the generous contribution of their time and expertise: Karina Devine, Judy Kean and Robert Ryan.



One of Lincoln Austin's 2017 GAMAA trophies - each trophy was bespoke.

M&G QLD is pleased to announce the Winners and Finalists in each category:

### ORGANISATIONS WITH PAID STAFF: PROJECTS

#### WINNER

**Cairns Historical Society**  
*Reimagining Cairns Museum*



The reimagining of the Cairns Museum was a seven-year project for the Cairns Historical Society (CHS) and represented an enormous undertaking for the volunteer-run Society, supported by funding from Cairns Regional Council. The process included external consultation and volunteer workshops that resulted in key themes for a renewed Cairns Museum and a vision, 'To reveal the past and engage with the present of Cairns as a tropical city'.

The Museum opened in July 2017 and now operates with 2.4 paid staff and ongoing support from Council.

The strategic planning process for the 'reimagining' investigated the role of a Museum in a regional city, the existing cultural infrastructure, and the significance of the existing CHS collection. It created a contemporary thematic framework 'Living in the Tropics' that became the foundation for delivering a Museum that was about the past and the present of Cairns as a tropical city, rather than a more generic Museum about the olden days.

In addition to the extensive work around the existing collection, the project also engaged with two Traditional Owner groups and supported a volunteer curator who worked with a number of Aboriginal and Torres Strait Island families for more than two years to bring their stories into the Museum, to be told and be displayed in Cairns for the first time.

#### FINALIST

**Yugambah Museum Language and Heritage Research Centre, Beenleigh**  
***The Bunyip Story***

*The Bunyip Story* is a two-person theatrical play based on the Aboriginal stories and historical accounts of the Yugambah language region in south-east Queensland, as a way of telling the land's stories to connect generations and communities, and preserving them for 'mobo jarjum' (tomorrow's children). The performance piece was produced in partnership with professional artists, Goat Track Theatre.

The content of the play – Bunyip stories from the Yugambah language region – was determined through Aboriginal community consultation over the last fifteen years and research conducted by the Yugambah Museum. The collaboration between professional artists, Goat Track Theatre, and community organisation, Yugambah Museum, resulted in the development of a high-quality Aboriginal theatrical piece.

Utilising theatre as a storytelling platform, the Yugambah Aboriginal community had the



opportunity to share their local stories with audiences in the community and with the education sector. The production toured to local schools, and future regional and national touring opportunities are currently being explored.

*Image: 'The Bunyip Story' performance, Yugambah Museum & Goat Track Theatre. Actors: Ebony Taylor and Jared Fogarty. Photo: Marie-Louise Bahnson.*

#### FINALIST

**Museum of Brisbane**  
**Robert Andrew: *Our Mutable Histories***



Museum of Brisbane engaged Robert Andrew, a Brisbane-based installation artist and descendant of the Yawuru people of the Broome area in the Kimberley, Western Australia, to create three new artworks for the exhibition, *Our Mutable Histories*. The exhibition explored Robert's Australian Indigenous cultural heritage and his personal histories that had previously been hidden, distorted or denied.

The artworks included kinetic elements and new technology, and combined traditional materials such as red ochres and oxides with binary language and computer operated machines – using technology as a tool with which to speak. *Our Mutable Histories* was Robert Andrew's most ambitious exhibition to date. It explored a central theme of erasure, which was defined through the physical process of scraping back or washing a surface to reveal and understand what 'lies beneath'.

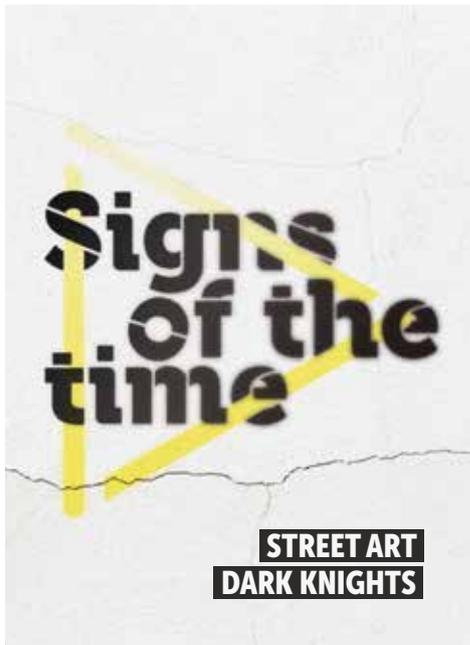
Across a five-month period, Museum of Brisbane welcomed more than 115,000 people to the exhibition, and visitors were able to hear from the artist in a series of talks about how his family history inspired the artworks created for the exhibition, and the complexities of identity and the varied and inconsistent nature of history.

*Image: Robert Andrew, 'Ground Up' (2017). Ochres, oxides, chalk, water and electromechanical components.*

## FINALIST

### Gold Coast City Gallery *Signs of the Time*

Exclusive to Gold Coast City Gallery, *Signs of the Time* was an exhibition of street art by world-renowned, national and local artists from the collection of Ken McGregor and an anonymous collector. The exhibition featured works by urban-art megastars, including Banksy; Bambi, Britain's best-known female street artist for her iconic Amy Winehouse portrait *Amy Jade*; the godfather of stencil art Blek Le Rat's statement self-portrait *The Man Who Walks Through Walls*; Iranian street artist A1One's anti-corporation work *East Resist*; and Swoon's social-struggle print *Milton*,



inspired by 17th century English poet John Milton's epic *Paradise Lost*, about the struggles of life.

Combining wit with high technical skill, the selected artworks tackled poverty, war, injustice, the cult of celebrity, importance of place and the symbolism of animals.

In addition to the main exhibition, 32 different artists were given opportunities to showcase their work across the *Signs of the Time* activations. These artists came from a diverse range of disciplines including visual artists, street dancers and choreographers, live musicians and DJs, photographers, musicians and interdisciplinary live performance artists.

*Image: 'Signs of the Time' street poster.*

## **ORGANISATIONS – VOLUNTEER RUN: PROJECTS**

### WINNER

#### Texas Qld Inc. *Restoration of Texas Rabbit Works*

Located near Queensland's southern border, the Texas Rabbit Works is the last intact example of a rabbit processing plant left in Australia. Texas Qld Inc. purchased the Rabbit Works in 2002, which at the time was in a state of serious disrepair. To save this important piece of Australian history, volunteers began restorations through funding secured from various grants and donations.



In 2015, major funding was received to complete the restoration, and the unique historical venue opened in May 2017.

Texas Rabbit Works tells the story of rabbits in plague proportions in Australia from the 1930s to the 1960s, and the subsequent processing of rabbits as a major industry, exporting to England and America.

The Rabbit Works not only records local history but also references the industry throughout Australia. It has facilities for the collection and recording of individual stories to add to the historical content of the displays. The Rabbit Works has been well supported by the community and the organisation is actively developing its capacity to make it a 'must-see' tourist attraction for the region.

#### **FINALIST**

**Lapunyah Art Gallery, Chinchilla**  
*Exhibition Facilitators – In House Traineeship*



Lapunyah Art Gallery is located in Chinchilla in Queensland's Western Downs region. As part of the Gallery's commitment to giving its volunteer staff greater understanding of the Gallery's operational procedures, they developed the Exhibition Facilitators In-House Traineeship Program.

It is designed as a 12-month mentoring program which develops skills in working with exhibitors; preparing for and installing exhibitions; promotion

and marketing of exhibitions and processing sold artworks. Trainees are also given a space within the gallery for which they have full curatorial responsibility.

The In-House Traineeship Program has allowed Lapunyah Art Gallery to increase its number of exhibitions per year, and has significantly developed their relationships with local artists. The trainees have become an integral part of succession planning for the Gallery.

#### **ORGANISATIONS WITH PAID STAFF:** **ENGAGEMENT**

#### **JOINT WINNER**

**Queensland Museum Network**  
*World Science Festival Brisbane 2017*

The Queensland Museum Network holds the exclusive license to host the World Science Festival in the Asia Pacific from 2016 to 2021. It is the only global extension of this popular initiative, reinforcing Australia's position as a knowledge economy and igniting new and challenging discussions in and about science, technology, engineering and mathematics (STEM).

Attracting over 180,000 attendances in 2017, the program featured a stellar line-up of international physicists, marine biologists and environmental scientists for five days of thought-provoking discussions, interactive workshops and theatrical performances.



The Queensland Museum Network extended the 2017 Festival's regional program to include Gladstone, Toowoomba, Townsville and Chinchilla. In total, the 2017 Festival delivered 128 performances across 21 venues including 49 world premieres and 49 full houses.

The Festival's Education Program deepened engagement with the Museum's existing schools audience. The specially curated Lifelong Learning Program saw more than 2,900 students and teachers interact with, and hear directly from, pioneers, leaders and subject-matter experts in traditional and non-traditional STEM fields.

With Academic Partners (Griffith University, QUT and The University of Queensland) and Program Partners (QIMR Berghofer and TRI) the Festival delivered 12 Apprentice Programs. Designed for senior students, these immersive workshops in the fields of genetics, microbiology, bioengineering, robotics, palaeontology, quantum physics, environmental science and cancer biology gave students a once-in-a-lifetime opportunity to experience the wonder of STEM by working in laboratories alongside subject-matter experts.

*Cool Jobs* brought students from Years 4–10 face-to-face with scientists to learn what it takes to do some of the coolest scientific jobs on earth!

Those who missed the 2017 festival will have an opportunity to experience it next year, with the World Science Festival Brisbane 2018 being held from 21–25 March. Regional dates are yet to be announced.

### JOINT WINNER

#### Logan Art Gallery

*lesu ra mir giz (From the beginning) ge omaida (when the Gospel came) Mer ge baziarda (it took root in Erub) igiare Torres Strait (and branched out to the whole of the Torres Strait)*

This remarkable exhibition was curated by local Torres Strait Islander artist, Sylvia Nakachi, and developed in partnership with Logan Art Gallery, who had the unique opportunity to mentor a local artist to curate her first exhibition, while at the



same time sharing her extraordinary knowledge and insight into Torres Strait Islander history and culture with residents and visitors to Logan.

The Gallery consulted and worked together with Sylvia and Indigenous Elder, Uncle Barry Watson, over a six-month period to coordinate a Family Fun Day event, which showcased Torres Strait Islander arts and culture. This event employed over 70 Torres Strait Islander artists and community members, and provided a valuable opportunity for the wider community of Logan to engage with Torres Strait Islander culture.

This exhibition project is included in 'Our Stories', a documentary on NITV and SBS. Tamara Whyte, film director and producer of Nandeebie Films, documented Sylvia's process of creating work and developing the exhibition. The documentary focuses on Sylvia's role as a First Nations woman communicating her culture to the diverse communities in the City of Logan. This is a tremendous outcome for the project and allows Sylvia's story to be told to a national audience.

This project and the support of Logan Art Gallery has given Sylvia the confidence to apply for The Macquarie Group First Nations Emerging Curator Award for 2017.

*Image: Participants at the Family Fun Day.*

**FINALIST**

**Abbey Museum of Art and Archaeology,  
Caboolture  
Medieval Family Fun Week**

Medieval Family Fun Week is child focused and is designed to engage, educate and inspire young people while they have fun participating in medieval arts, crafts, archaeology and activities. It is an important adjunct to the highly-popular Abbey Medieval Festival, attracting a wider audience and providing experiences that cannot be catered for during the festival weekend.

The Abbey Museum of Art and Archaeology is situated in Caboolture, an hour north of Brisbane. It has one of the finest collections of European and Classical artefacts open to the public in Australia. The Museum's collection includes prehistoric artefacts, ceramics, glass, stained glass, metalwork, woodwork, lacquer, sculptures, manuscripts and rare books, Renaissance and Baroque paintings, watercolours, icons and frescos. The collection covers over 500,000 years of world history and endeavours to educate and inspire through its displays and public programs.



The annual Abbey Medieval Festival brings to life the colour, pageantry and excitement of Medieval Europe. Medieval re-enactors, musicians and street performers from across Australia and overseas join in a vibrant display of life in the Middle Ages.

**FINALIST**

**Old Government House, QUT  
To promote, excite and entice: the Miss  
Fisher public programs at Old Government  
House**

Old Government House is located on the Gardens Point campus of QUT in Brisbane. In 2016, Old Government House partnered with the National Trust of Queensland to activate the internal spaces of the House in a new and entertaining way by presenting the *Miss Fisher Murder Mysteries Costume Exhibition*.

Through this wondrous exhibition, the public was invited to enter the opulent 1920s world of the Honourable Miss Phryne Fisher and her crime fighting associates. Miss Fisher's character and charm were epitomised by the stunning costumes and props of the award-winning costume designer, Marion Boyce.

To complement the *Miss Fisher Murder Mysteries Costume Exhibition*, Old Government House introduced a range of engaging, themed public programs which held tremendous appeal for the broader community and Miss Fisher enthusiasts. These programs included sixteen special events: Miss Fisher's Lawn Party, a 1920s themed family



event with swing dance classes, live jazz music, and pop-up beauty salon; an Evening with costume designer Marion Boyce; a 'Behind the Seams' tour of the exhibition; fashion and styling workshops including a Lindy Charm School for Girls; speakeasy pop-up bars with the option to come dressed in 1920s costume; as well as specialist talks and panel discussions with Brisbane art deco and crime authors.

*Image: 'Miss Fisher's Lawn Party'. Photo: Anthony Weate.*

## FINALIST

**Museum of Brisbane**  
**Indigenous Culture Learning Program**



The Indigenous Culture Learning Program, launched last year at Museum of Brisbane in collaboration with Aboriginal leader Shannon Ruska, aims to increase awareness of Indigenous histories and heritage, ensuring future generations recognise both the value of Indigenous cultures and the importance of supporting them to thrive.

This program focuses on the key concepts of Country/Place, Culture and People and allows students to experience Indigenous culture from a wide range of perspectives: through artworks and artefacts in the Museum's exhibitions; storytelling from Elders and activists in a short film on Country; and then first-hand in the dynamic dance, storytelling and conversational presentation from the Nunukul Yuggera Aboriginal Dance Troupe.

Learning about local Indigenous histories through exhibition content is important, but the unique experience of being able to ask questions directly to a person of Indigenous heritage creates a meaningful and lasting connection and develops confidence in seeking on-going self-guided learning opportunities for both students, teachers and the general public. It instils in future generations a respect for and deeper understanding of the rich Aboriginal history of Brisbane.

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

### WINNER

**Kilburnie Homestead, Jambin**  
**Open Days**

Kilburnie Homestead is located at Jambin in central Queensland. Completed in 1903, the Homestead and outbuildings were entered on the State Heritage Register in 1992. The Homestead is now occupied by the fifth generation of the family who decided to open to the public on a regular basis in 2017. The success of their first open day, which attracted over 250 visitors and raised \$1,300 for the Royal Flying Doctor Service, encouraged Fiona Hayward, her family and volunteers to open the homestead on a monthly basis.

To her credit, Fiona Hayward recognised that it was necessary to gain further understanding of documenting and caring for the family



collection and was successful in receiving funding for workshops delivered by the Queensland Museum Network's Museum Development Officer program on cataloguing, object handling, basic conservation practices, and digitisation. As a result, Fiona has not only achieved significantly improved collections care but also a professional and well-presented experience for visitors.

The land on which Kilburnie Homestead stands was first selected by John Campbell in 1883. As Kilburnie is still a working cattle property, the open days allow visitors to engage more extensively with over 130 years of uninterrupted grazing heritage. The family's collection contains photographs, books, artworks, textiles, clothing, domestic items, farm equipment, as well as significant collections from the family's participation in the First and Second World Wars.

In recent times the open days have been expanded to include opportunities for bush camping at the property's dam, and there are future plans to include displays of heritage trades, making use of the property's blacksmith workshop.

**ORGANISATIONS WITH PAID STAFF:  
SUSTAINABILITY**

**WINNER**

**Qantas Founders Museum**  
*Powering on Sustainably*

Five years ago, Qantas Founders Museum in Longreach recognised that the issue of sustainability was crucial on a number of levels. There was an overarching need to protect and preserve the Museum's exhibits, but also a general concern for the environment and a recognition that one of the major costs to the Museum each year was power, which had the potential to threaten its financial sustainability.

A decision was made to convert, as much as possible, to solar power and LED lighting as a staged process. Most directly and urgently, the Museum's 1959 Boeing 707, the first civil jet registered in Australia and a highly significant collection object, needed protection because of the 'VIP' treatment of timber and leather used



extensively throughout the interior. A major challenge for the Museum was getting these new power sources inside the aircraft without causing any damage to the structure.

Qantas Founders Museum was the first establishment of its kind in western Queensland to adopt solar power and LED lighting. The project was planned in stages to enable the Museum to 'feel' its way into the new technologies and to ensure that all expenses were kept within operating budgets. Expert advice was obtained for each step and grants assisted with the cost of installing the Stage 2 LED lighting.

The project has delivered greater certainty to the well-being of the Museum's existing collection, while significantly reducing power and maintenance costs, and Museum staff have developed a greater understanding of solar and LED technologies.

**INDIVIDUALS: PAID**

**WINNER**

**Virginia Gordon**  
*Queensland Police Museum*

Virginia Gordon was appointed as the Queensland Police Museum's Assistant Curator in August 2000. Her first twelve years were spent managing the Education Program during which she spoke to thousands of children and adults, enlivening their curiosity about the world of policing in Queensland.



Virginia's interest in costume led her to amass many resources about the changes in police uniforms since 1864. As the Museum's costume expert, she was instrumental in researching and adding historical police uniform items to the Australian Dress Register.

Virginia's well-researched and efficiently communicated public information service has built a strong rapport with clients, who rate her service as exceptional.

Virginia completed both a Graduate Certificate in Museum Studies in 2004 and a Graduate Diploma in Museum Studies in 2005 to upskill for her work within the Queensland Police Museum. Across 17 years, Virginia has continued with her research and knowledge about the uniform history of the Queensland Police – gathering information, resources, images, newspaper clippings and archival data about uniforms and their changes (1864 to now). Virginia undertakes historical research for a variety of Museum clients – working with prospective donors; writing histories of various police stations and police officers; and providing access to records on Indigenous troopers and trackers within the service.

*Photo: David Loporadi.*

#### **FINALIST**

**Tony Martin**  
**Qantas Founders Museum, Longreach**

As CEO of Qantas Founders Museum, Longreach, Tony Martin has previously been recognised



for his outstanding contribution to the Museum however, over the past three years, his increased commitment to and connection with the community and his greater leadership role in regional tourism deserves renewed acknowledgement.

Tony has upgraded his own qualifications; has been a prime mover in bringing about significant positive cultural shifts at the Museum's Board level; and has stepped up team training and development with the Museum, providing scholarships to enable staff to improve their professional skills and qualifications. The team culture of mutual respect, fun at work, a pride in their story, and a desire to give visitors the best possible experience can be directly attributed to Tony.

Qantas Founders Museum, under Tony's leadership, has always valued community connections and this has been taken to greater levels in the past couple of years. Tony was elected to Longreach Regional Council in March 2016 and is Chair of the Tourism Advisory Council and Deputy-Chair of the Economic Development Committee. Tony participates in the annual Queensland Tourism Industry Council Mentorship program, maintaining contact with the people to whom he's provided guidance. He discusses career paths with students at Longreach Pastoral College and Longreach School of Distance Education, and the Museum has recently worked with Longreach High School students studying aeronautics through the STEM (Science, Technology, Engineering, Mathematics) program.

**FINALIST**

**Jennifer Garcia**  
*Newstead House, Brisbane*



For the past five years, Jennifer Garcia has been employed as the Communications and Programming Manager at Newstead House, Brisbane.

This position was newly created, and during this time Jennifer has helped reimagine the house museum by re-engaging with the local community through innovative public programming,

events, research, community partnerships, collaborations, and education projects.

Jennifer has greatly augmented and enhanced Newstead House's profile as a cultural and heritage precinct and a destination for domestic and international visitors.

Jennifer's work at Newstead House involves multiple roles including communications; programming; event management; and education programs. This has included new artistic projects and collaborations which have aimed to reshape community perceptions about what a heritage house museum is, how it functions, what it can offer the community and how it can stimulate a fresh sense and understanding of who we are and where we've come from.

*Photo: Patria Jannides Photography.*

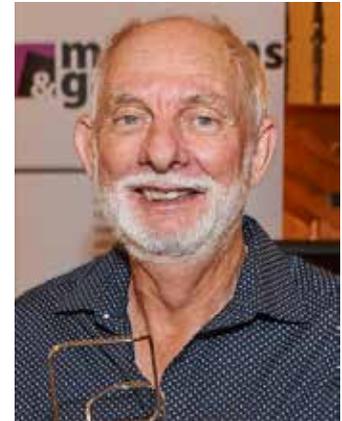
**INDIVIDUALS: VOLUNTEER**

**WINNER**

**Michael Strong**  
*Abbey Museum of Art and Archaeology, Caboolture*

Michael Strong is the volunteer Senior Curator at the Abbey Museum of Art and Archaeology, situated in Caboolture and housing one of the

finest collections of European and Classical artefacts open to the public in Australia. An avid self-learner with a passion for history and archaeology, Michael has a deep personal commitment and connection to the legacy of John Ward, the founder of the original Abbey Museum in England.



Michael began a quest in the 1980s to build a museum to house this extraordinary collection, raising around \$1 million in support. Michael was volunteer Director of the Museum until 2012, when he took on a more focused role of Senior Curator; managing the collections, developing and upgrading displays; and managing a team of volunteer researchers.

Michael spearheaded the establishment of the Abbey Museum of Art and Archaeology in Australia, driving its design and construction, installation of permanent exhibitions, and construction and installation of a manuscript gallery. He presents lectures and guided tours of the Museum and the medieval stained glass in the Abbey Church; has written numerous articles on the collection; and initiated the Museum's Aboriginal heritage trails which have been a foundation of the Museum's education programs. He also contributes significantly to the Museum's annual flagship event, the Abbey Medieval Festival.

*Photo: Patria Jannides Photography.*

**FINALIST**

**William David Mason**  
*Beaudesert Museum, Historical Society of Beaudesert*

David Mason is a volunteer Archivist with the Beaudesert Museum, Historical Society of Beaudesert Inc. He has been a dedicated member of the Society for a number of years, during



which time he has used his training and abilities as a former professional at the State Library of Queensland to greatly enhance the work of the Museum within the community.

One of David's greatest achievements has been the indexing of thousands of the Museum's files, both as paper records and as a searchable online document – over 1,600 pages are regularly updated and accessed by historians, students, and family history researchers. David has also researched and written a 363-page book and numerous historical booklets on topics relevant to the Beaudesert region.

David has been a tremendous asset to the Beaudesert Museum in promoting the importance of recording local history, and ensuring that the Museum provides a safe repository that can be accessed by the community and future generations. His generosity in sharing his experience and expertise has inspired other volunteers to assist with the mammoth task of indexing the Museum's collection.

David's research and publications, such as his book containing the records of over 600 soldiers and nurses from the Beaudesert area who served in the First World War, have not only generated income for the Museum but leave a valuable legacy for the community.

*Photo: Patria Jannides Photography.*

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

M&G QLD staff visited the following museums, galleries and cultural venues in Queensland during October to December:

- Visit to the *Australian Collection* exhibition at Queensland Art Gallery.
- Visit to Michael Benson's exhibition *Otherworlds: Visions of our Solar System* at Queensland Museum.
- Visit to *Pat Hoffie: my faith don't mean a thing* exhibition at FireWorks Gallery, Brisbane.
- Attended Tingalpa Pioneer Chapel and Cemetery open day.
- Attended launch of *Gerhardt Richter: The Life of Images* at Gallery of Modern Art.
- Visit to *Why Future Still Needs Us: AI and Humanity* and *Machination* exhibitions at QUT Art Museum, Brisbane.
- Attended opening of exhibitions, *Unseen* by Donna Davis, and Vincent Serico's *Some people are stories* at Logan Art Gallery.
- Attended artist talk by Lucy Culliton's *Bibbenluke Menagerie* at Jan Murphy Gallery, Brisbane.
- Visit to John Bortolin's *Manscapes* exhibition at Suzanne O'Connell Gallery, Brisbane.
- Visit to *Yayoi Kusama: Life is the Heart of a Rainbow* exhibition at Gallery of Modern Art.
- Visit to David King's exhibition, *Sea Pictures*, at Jan Manton Art.
- Visit to Flying Arts Alliance exhibition, *Beautiful One Day, Fruit Salad the Next*, at the Judith Wright Centre of Contemporary Arts, Fortitude Valley, Brisbane.
- Attended launch of *My Father's War* podcast series at State Library of Queensland.

- Visit to *Digital Futures Lab* at State Library of Queensland.
- Attended opening of Lincoln Austin's exhibition, *Sometimes I like to pretend I'm a robot*, at Andrew Baker Art Dealer, Brisbane.
- Attended launch of *War at Sea – the Navy in WWI* at Queensland Maritime Museum.
- Participated in a trivia night at the Abbey Museum of Art and Archaeology, Caboolture.
- Visit to Noel McKenna's *Landscape – Mapped* exhibition at Queensland Art Gallery.
- Attended an open day at the RAAF Amberley Aviation Heritage Centre.
- Visit to Botanical Artists' Society of Queensland's *Floressence* exhibition at the Brisbane Botanic Gardens, Mt Coot-tha.
- Visit to *Journeys, Treks and Expeditions* exhibition at Dogwood Crossing @ Miles.
- Visit to Museum of Tropical Queensland, Townsville.
- Visit to Perc Tucker Regional Gallery, Townsville.
- Visit to Pinnacles Gallery, Thuringowa.
- Visit to Umbrella Studio contemporary arts, Townsville.
- Visit to Artel creative industries studio, Redcliffe.



## exhibition touring and development program :

### ■ M&G QLD Exhibition Skills Workshops

#### ■ REPORT

#### ***Extending the Reach: Education & Public Programming***

1 December 2017

Gladstone Regional Art Gallery & Museum

Jodi Ferrari presented a one-day workshop at Gladstone Regional Art Gallery & Museum on 1 December 2017. Seventeen participants from across central Queensland were inspired by Jodi about the opportunities for engaging their local communities in their programs. The workshop explored a broad range of education and public programs with a focus on best practice, participation and innovation. It enabled participants to share and learn from each other's successes and experiences and the different ways of measuring their impact.

Jodi Ferrari completed a Bachelor of Arts (double major Art History) at The University of Queensland in 1999 and Master of Education (Visual Arts) at University of Technology, Sydney, in 2001. She has been working in regional galleries in New South Wales and Queensland for over 15 years. Jodi joined Tweed Regional Gallery & Margaret Olley Art Centre, NSW as Education and Audience Development Officer in December 2015.

**Jodi Ferrari** (standing, at left) with participants at the education and public programming Exhibition Skills Workshop in Gladstone. Photos courtesy of Gladstone Regional Art Gallery & Museum.



The following Exhibition Skills Workshops are also presented in December – read the reports in the next issue of *source*.

## ■ **Curating, Exhibition Design, Installation & Object Handling**

9 December 2017  
Hervey Bay, USC Fraser Coast

Presented by John Waldron, this free workshop is designed for staff, volunteers and artists who are seeking to develop interesting and engaging exhibitions for galleries. During the workshop, a selection of visual art exhibition case studies will be used to examine the role of a curator and identify the series of activities necessary to develop small and large-scale exhibitions. Through examples, discussion and guiding worksheets it will examine exhibition design, installation requirements and object handling standards.

John Waldron has over thirty years' experience in the arts sector as an artist, art educator, curator, and manager. For over twenty years he worked as an education officer and gallery director for government and corporation. John has managed art projects and programs with renowned national and international artists and curated many social history and visual art exhibitions. In 2013 John established Blue Sky View, a company based on the Sunshine Coast that delivers engaging creative projects, exhibitions and events. John is currently a doctoral candidate in Creative Industries, with a creative health focus, at Queensland University of Technology (QUT).

## ■ **Gallery Education Strategies & Public Programming**

10 December 2017  
Hervey Bay, USC Fraser Coast

Presented by John Waldron (bio above), this free workshop is designed for staff and volunteers to develop informative and meaningful education and public activities to support their exhibition programs. During the workshop, a selection of case studies will be used to examine various engagement strategies and to identify the series of activities necessary to develop these events and activities to ensure a successful response. It will examine and discuss examples of in-gallery, outreach and online programming.

*The Exhibition Skills Workshops are an initiative of Museums & Galleries Queensland, supported by the Visual Arts and Craft Strategy, an initiative of the Australian, state and territory governments.*

## ■ **Dissonant Rhythms: Ross Manning touring exhibition commences February 2018**

M&G QLD commences a national tour of works by Brisbane-based artist and musician, Ross Manning, to be displayed at Caboolture Regional Art Gallery from 2 February to 24 March 2018.

Organised by the Institute of Modern Art and curated by Aileen Burns, Johan Lundh and Madeleine King, *Dissonant Rhythms* is Ross Manning's first-ever survey exhibition. Best known for his use of everyday materials, Ross's exhibition features sculptures that repurpose ceiling fans, fluorescent tubes, and overhead projectors, creating exquisite interplays of light and sound.

Over the past decade, Ross has developed what could be described as his own world, animated by light and sound. He is an obsessive creator of systems that are driven by their own logic, and of moving objects propelled by electricity and their own kinetic forces. This is a sculptural practice with a totalising scope and vision: just as it appears to consume all manner of household and industrial objects, hardware, and technologies, so it harnesses visible and audible frequencies. It then uses those same energies of light, sound, and motion to colonise nearly every surface and wavelength in its vicinity.

*A travelling exhibition organised by Institute of Modern Art (IMA), toured by Museums & Galleries Queensland. This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body, and supported by the Visual Arts and Craft Strategy, an initiative of the Australian Federal, State, and Territory Governments. Queensland venues are further supported by the Queensland Government through Arts Queensland. The IMA is a member of Contemporary Art Organisations Australia (CAOA). Ross Manning is represented by Milani Gallery, Brisbane.*



Lynne Seear (left) with Louise Taylor viewing works by artists at Artel.

■ **Curator appointed for M&G QLD's exhibition in development with Artel, Redcliffe**

Lynne Seear has been engaged as the Curator and Mentor for a proposed touring exhibition by artists from Artel, a creative industries studio of 'Choice, Passion, Life', based in Redcliffe. Artel provides support for around 35 artists with disabilities to engage in artistic professional development, and advocates for the important contribution of these artists.

Lynne Seear is a senior curator, writer and arts manager with almost 30 years' experience in the visual arts, including 16 years at the Queensland Art Gallery in management roles involving collection development, exhibition planning, publishing and policy development and implementation. Lynne is currently the Arts-in-Health Program Manager, Children's Health Queensland, and has a specialist research interest in the importance of arts and culture within healthcare settings.

*Artel Artists and Visual Arts Coordinators are being mentored as part of Museums & Galleries Queensland's Artist Touring Mentorship Program. This program is supported by the Visual Arts and Craft Strategy,*

*an initiative of the Australian, state and territory governments.*

■ **M&G QLD touring exhibition public programs in Biloela, Redcliffe, Maitland**

■ *Wanton, Wild & Unimagined*

Artist Alison McDonald presented a one-day 'Triffid' making workshop at Maitland Regional Art Gallery, NSW, on 29 October 2017.

■ *In Depth: Jo Bone*

Artist Jo Bone travelled to the Banana Shire Regional Art Gallery in Biloela to attend the exhibition opening and give an Artist Talk on 17 and 18 November 2017.

■ *Material Matters*

Artist Kay S Lawrence presented a macramé workshop with recycled materials at Redcliffe Art Gallery on 29 November 2017. The workshop was full subscribed with twelve participants.

■ **M&G QLD touring exhibitions available**

Information on exhibitions currently being toured by M&G QLD can be found on our website at <http://www.magsq.com.au/cms/page.asp?ID=5045>

M&G QLD also has five exhibitions available to tour to your gallery or venue. See pages 25–29 of this issue of *source* for more details.

- *Safe Space: Contemporary Australian Sculpture*, an exhibition surveying contemporary Australian sculptural practice, curated by Christine Morrow. Exhibition artists will range from emerging to established, and the exhibition will bring together works that explore the physical and psychological dimensions of space. *Safe Space* is an initiative of M&G QLD in partnership with Logan Art Gallery, and supported by Arts Queensland.
- *You Are Here*, an exhibition of large sculpture, installation and photography by Queensland artist Susan Lincoln. The exhibition explores

the meditative qualities of reflective light within immersive spaces.

- *Use*, an exhibition featuring 17 Queensland jewellers and small object makers from the Jewellers and Metalsmiths Group of Australia, Queensland Chapter, curated by Lisa Bryan-Brown.
- *Some people are stories*, an exhibition of works by the late Vincent Serico, telling his stories about living in different parts of Queensland, working, travelling, painting, and playing cards in old mission communities like Cherbourg, Palm Island, Mornington Island, Yarrabah, and Doomadgee.
- *Legacy: Reflections on Mabo* celebrates the man behind the game-changing Native Title Act, Eddie Koiki Mabo, co-curated by Gail Mabo and Jonathan McBurnie (Director of Umbrella Studio contemporary arts, Townsville).

## ■ National Exhibitions Touring Support (NETS) touring exhibitions available

You can explore exhibitions and their resources that the National Exhibitions Touring Support (NETS) agencies are touring, see what touring exhibitions are available and book one for your venue, at the one-stop shop on the NETS Australia website: [www.netsaustralia.org.au](http://www.netsaustralia.org.au)

## training and professional development program :

### ■ M&G QLD Standards Review Program is heading to Ipswich, Somerset and Lockyer regions in 2018

The M&G QLD Standards Review Program is a year-long voluntary program that helps museums and galleries to recognise their achievements, improve their practice and raise their profile.

It is an opportunity for participating museums and galleries to assess their practices and policies against *National Standards for Australian*

*Museums and Galleries*, with the aim of becoming valuable and sustainable community assets. The 'health check' for museums and galleries results in each of the organisations developing a plan for the future through completing a series of activities and hosting Standards Reviewers for two visits.

For more information on the program, go to <http://www.magsq.com.au/cms/page.asp?ID=8195>

The 2018 program will focus on the Ipswich, Somerset and Lockyer regions. To register your interest in participating in the program, please contact Deannah Vieth or Leisha Walker on 07 3059 9740.

### ■ M&G QLD 2017 Standards Review Program Celebration

Participants and stakeholders attended a final debrief and celebratory event for M&G QLD 2017 Standards Review Program in Caloundra on 22 November.

Participating organisations provided their feedback on the program, shared their outcomes and their messages to future Standards participants, and reported on their plans for the future arising from the program.

Cr Frank Wilkie, Deputy Mayor, Noosa Council presented Certificates of Recognition to Noosa Library Service Heritage Library and Noosa Shire Museum.

Cr Rick Baberowski, Sunshine Coast Council, presented Certificates of Recognition to the following organisations:

- Bankfoot House Heritage Precinct
- Bli Bli on Maroochy Historical Society
- Discover Eumundi Heritage & Visitor Centre
- Pioneer Cottage Buderim
- Sunshine Coast Art Collection
- Yandina & District Historical Society

The Sunshine Coast Council, through the Cultural Heritage Levy, supported the Program in the Sunshine Coast region.

### Bankfoot House Heritage Precinct



Friends of Bankfoot House and Sunshine Coast Council representatives celebrating the completion of the Standards Review Program. Photo: Barry Alsop, Eyes Wide Open Images.

Did you know Mary Grigor was the unofficial midwife for the whole Glass House Mountains district? She and her husband William established Bankfoot House in 1868 and were the first generation of Grigors to live there.

A major outcome from participating in the Standards Review Program was identifying future audience engagement opportunities and reshaping the Interpretation Plan for the whole precinct that captures the many stories of the site.

Message to future participants:

*'The Standards Review Program was invaluable in identifying how our strengths could be built upon and where resources could be best focused to provide significant outcomes for our heritage site.'*

### Bli Bli on Maroochy Historical Society



Ailsa Watson, Max Perren and Betty Garrad, Bli Bli on Maroochy Historical Society and Jenny Hayne, Sunshine Coast Council at the Celebration Event. Photo: Barry Alsop, Eyes Wide Open Images.

The Bli Bli on Maroochy Historical Society was established to preserve the local Presbyterian Church Hall from removal or demolition and, since then, members have met every month for a number of years to continue sharing local history stories and photographs, and to advocate for local history and heritage.

The Bli Bli on Maroochy Historical Society collects, preserves and promotes local history in the Maroochy and Mooloolah River areas. Members keep local history alive through research in the areas of farming, river life, sport, school, community, holidays and development. The Society provides guest talks, displays, slideshows, heritage images, articles and publications.

Message to future participants:

*'We wondered whether our problems as a very small organisation would be too great; but both the positive attitude of our mentors, and their willingness to offer advice, have been most helpful.'*

### Discover Eumundi Heritage & Visitor Centre



Gayle Kruger and Wendy Birrell, Discover Eumundi Heritage & Visitor Centre receiving a Certificate of Recognition from Cr Rick Baberowski and Cr Greg Rogerson, Sunshine Coast Council. Photo: Barry Alsop, Eyes Wide Open Images.

Did you know that Discover Eumundi Heritage and Visitor Centre is run by a community association which operates the famous 'Original' Eumundi Markets every week?

An outcome identified by participating in the Standards Review Program:

*'The Standards Review Program has reinforced our direction for the Museum. All management documentation, e.g. strategic and action plans, policies and procedures, are being reviewed and updated as needed.'*

Message to future participants:

*'As volunteers we expected to gain insight into regulations, however it proved to be more valuable than anticipated. As we moved through the Standards Review Program, a new sense of ownership, of understanding the complexities of how a museum should be organised and run, was developed.'*

## Noosa Library Service Heritage Library

The Noosa Library Service Heritage Library collects, promotes, preserves and interprets history and heritage of the Noosa region from the original inhabitants, through the formation of the Shire in 1911, to the present day.

The collection is continually growing and includes books, photographs, maps, newspapers, magazines, audio-visual materials, oral histories and ephemera. The collection is accessible to local residents, family and local history researchers, visitors to the region and anyone interested in undertaking research and discovering more about the many facets of the Noosa region.

The Heritage Library runs programs and events which highlight the collection and Noosa's history, and encourage lifelong learning. Interested locals and researchers are welcome to explore the collection.

Message to future participants:

*'The Standards Review Program was an invaluable experience in providing a timely opportunity to reflect on work achieved and explore planned future activities to ensure that the Heritage Library collection is being developed and managed in line*

*with contemporary best practice and for optimal community benefit. It also inspired us to think in different ways, consider alternate options and sparked new ideas. We would definitely encourage other collecting institutions to participate in the Standards Review Program and benefit from the input and experience of the Reviewers.'*



**Brian O'Connor, Noosa Shire Museum, Mary-Ellen McCarter and Jane Harding, Noosa Library Service Heritage Library receiving their Certificates of Recognition from Cr Frank Wilkie, Noosa Council. Photo: Barry Alsop, Eyes Wide Open Images.**

## Noosa Shire Museum

Did you know Noosa Shire Museum worked with the local Aboriginal community and Council in the late 1990s to create a keeping place for Gubbi Gubbi objects? The Island of Reconciliation was designed for quiet contemplation and encourages respect for Gubbi Gubbi culture.

An outcome identified by participating in the Standards Review Program:

*'Workshops and round table discussions during the Standards Review Program explored options for sourcing and managing volunteers, seeking feedback from visitors and interacting with stakeholders.'*

Message to future participants:

*'The time needed to undertake the Standards Review Program is well spent and beneficial because it provides guidance from museum professionals that is not*

*generally available to regional community museums. Improvements, projects and strategies, as identified, can be applied both as soon as possible but also in the longer term.'*

*and self review survey enabled us to identify what areas needed attention and continuation of areas we were doing well. All areas covered were relevant even to a small museum such as Pioneer Cottage.'*

### Pioneer Cottage Buderim



**Ruth Ormerod, Prue Cawley, Lorraine Buhk and David Wood from Pioneer Cottage Buderim receiving a Certificate of Recognition from Cr Rick Baberowski, Sunshine Coast Council. Photo: Barry Alsop, Eyes Wide Open Images.**

### Sunshine Coast Art Collection



**Hamish Sawyer, Jo-Anne Hutchnane and Lynda Griffin, Sunshine Coast Council receiving a Certificate of Recognition from Cr Rick Baberowski. Photo: Barry Alsop, Eyes Wide Open Images.**

Did you know the building called Pioneer Cottage was a common design for houses in Queensland around 1882, but this house was superior in style to the average four-room house? It is built of locally grown and pit-sawn white beech, which is not readily attacked by termites. Red cedar was used for the three sets of French doors in each of the four rooms. The attic rooms were built as the family grew from four to eight children.

An outcome identified by participating in the Standards Review Program:

*'The Standards Review Program has focussed us on the conservation aspects of our Strategic Plan. It will enable us to prioritise the conservation of our collection, look at our story telling and develop a more comprehensive maintenance plan for Pioneer Cottage.'*

Message to future participants:

*'A very worthwhile undertaking. Although time consuming, the reference material*

Did you know the Sunshine Coast Art Collection is proud to hold complete editions of contemporary Indigenous Australian artists Tony Albert's '50perCENT' series and Michael Cook's 'Stickman' series?

An outcome identified by participating in the Standards Review Program:

*'Working closely with the knowledgeable Reviewers and M&G QLD staff, we were not only able to compile a comprehensive list of areas that require development in the future, but also an order of priority and realistic timeframe in which to tackle them.'*

Message to future participants:

*'The Standards Review Program has proved completely relevant and exceptionally beneficial for the Sunshine Coast Art Collection, providing a very timely and thorough assessment of the collection's processes, professional achievements and areas for improvement.'*

*The program has allowed invaluable access to a wealth of experienced professionals, industry standard documents and new networks that will benefit the planning and development of the collection for many years to come. The resulting outcomes of the program are wholly worth the initial investment of time and effort.'*

## Yandina & District Historical Society



**Nev Kane, Judy Grandcourt, Debbie Shelswell, Fran Bryce, Margaret White, Yandina & District Historical Society receiving a Certificate of Recognition at the Standards Review Program celebration from Cr Greg Rogerson and Cr Rick Baberowski. Photo: Barry Alsop, Eyes Wide Open Images.**

The Yandina Historic House precinct includes a local artists' gallery, visitor information centre, gift and craft shop, heritage discovery room as well as historical Devonshire Tea keeps visitors returning, and their helpful volunteers encourage visitors to walk the Yandina Heritage Trail and catch a glimpse into the past of the oldest town on the Sunshine Coast.

Step back in time and view their historical collections which include banking, religious and railway memorabilia; visit the gallery and craft shop; and enjoy refreshments on the beautiful verandah.

Message to future participants:

*'You are not alone. Realisation that little steps are the way to go, and help is at the end of the tunnel. We have benefitted in many ways, given the opportunities*

*to discuss together what our aims and objectives are. The Reviewers have been very helpful. We feel they walked with us.'*

The organisations, their programs and their significant collections were acknowledged as an integral and valuable part of the history, identity and culture of their communities. Museums and galleries add social and economic value to their communities by contributing to:

- Life-long learning and personal well being;
- Social inclusion and tolerance for diversity;
- Employment, tourism, civic branding, creative economies;
- Regional regeneration;
- Building social, capital and community capacity.

M&G QLD thanks all 2017 participants, the Reviewers who dedicate their time voluntarily and the stakeholders for their support.

Reviewers who brought their pro bono expertise to the needs of the organisations throughout the year were:

- Elizabeth Bates, Museum and Gallery Consultant;
- Emma Best, Newcastle Museum;
- Justin Bishop, Director, KickArts Contemporary Artspace, Cairns;
- Ken Brooks, Manager, Brennan & Geraghty's Store Museum, Maryborough;
- Christine Ianna, Museum Consultant;
- Ian Jempson, then CEO, Queensland Maritime Museum;
- Lisa Jones, Curator, Queensland Police Museum;
- Dr Geraldine Mate, Principal Curator – History, Industry and Technology, Queensland Museum Network;
- Sarah-Jane Rennie, Head of Collections Care, Sydney Living Museums;
- Bronwyn Roper, Community Heritage Curator, City of Melbourne Library Service;
- Maggi Solly, Consultant.

Full profiles on each of the Standards participants are available at <http://www.magsq.com.au/cms/page.asp?ID=8238>

■ **REPORT**

**M&G QLD Skills Workshop**

***Legal and ethical frameworks: practical issues for museum and gallery staff***

10 November 2017

Queensland Art Gallery Lecture Theatre

Ian McDonald, Special Counsel with Simpsons Solicitors, delivered this informative workshop on 10 November, which covered issues that affect the day-to-day management of collections and organisations:

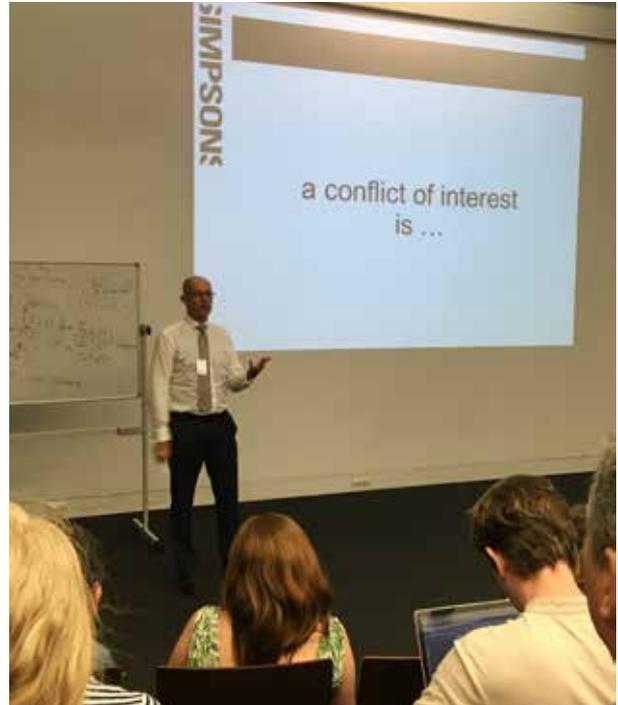
- governance (including how organisation type can affect or determine decision-making);
- institutional ethics (including recognising and managing conflicts);
- acquisition issues and processes (including due diligence and provenance issues);
- managing and documenting loans; and
- managing deaccessioning and disposal processes.

36 people attended, including representatives from Queensland Art Gallery | Gallery of Modern Art, Queensland Museum, State Library of Queensland, Queensland Performing Arts Centre Museum, Museum of Brisbane, regional museums and galleries from Queensland, as well as students.

Despite the important and somewhat weighty content of the workshop, Ian maintained a lively dialogue throughout the day with hands-on exercises and plenty of opportunities for questions and discussion.

Ian McDonald advises a number of Australia's top museums and galleries. In addition to his work as a lawyer, Ian lectures on ethics and law as these apply to cultural property in the Masters of Curating and Cultural Leadership at UNSW: Art + Design and is currently revising Collections Law, an online resource for the museum and gallery sectors.

*This workshop is an initiative of Museums & Galleries Queensland, supported by the Queensland Art Gallery | Gallery of Modern Art and the Visual Arts and Craft Strategy, an initiative of the Australian, state and territory governments.*



**Ian McDonald delivering the *Legal and ethical frameworks* workshop at Queensland Art Gallery lecture theatre.**

**sector news :**

■ **Community Heritage Grants awarded**

The Community Heritage Grants (CHG) program provides grants of up to \$15,000 to community organisations such as libraries, archives, museums, genealogical and historical societies, multicultural and Indigenous groups. The grants are provided to assist with the preservation of locally owned, but nationally significant collections of materials that are publicly accessible including artefacts, letters, diaries, maps, photographs, and audio-visual material.

The types of projects supported include:

- significance assessments of collections;
- preservation needs assessments of collections;
- conservation activities and collection management; and
- training workshops.

In 2017, 56 grants were awarded, totalling \$355,560.

The following Queensland organisations were successful in their applications:

- Burke Shire Council: \$13,080 for two collection care workshops;
- Mareeba Heritage Centre Inc: \$5,970 for a preservation needs assessment of the collection;
- Queensland Maritime Museum: \$13,540 for purchase of archival storage equipment and materials;
- The Queensland Women's Historical Association: \$4,950 for a preservation needs assessment of the collection;
- The University of Queensland Anthropology Museum: \$4,500 for a preservation needs assessment of the Museum's photographic collection.

M&G QLD was also successful in its application for \$9,580 for a Skills Development Workshop series in collection care and management, significance and disaster preparedness, to be delivered in the greater Brisbane region. More information on the workshop series will be available in early 2018.

*CHG is funded by the Australian Government through the Department of Communications and the Arts; National Library of Australia; the National Archives of Australia; the National Film and Sound Archive; and the National Museum of Australia.*

■ **DATE CLAIMER**  
**2018 Small Museums Conference**  
**Yesterday, Today and Tomorrow**  
26–28 October 2018  
Roma, Queensland

The conference will inspire communities to share and preserve local history from yesterday, today and tomorrow. A blend of plenary sessions and hands-on workshops will stimulate ideas for staff and volunteers to share and put into practice.

For more information, please contact Michelle Blair, Regional Libraries, Arts & Culture Development Coordinator, Maranoa Regional Council via email:

Michelle.Blair@maranoa.qld.gov.au or phone 07 4624 0302.

■ **New appointments/staff changes**

- Julie Skate has left her position as Director at Artspace Mackay to take up the position of CEO at Canberra Glassworks.
- Diana Warnes has commenced as Head of Curatorial Projects at Gold Coast City Gallery.
- Ian Jempson has resigned as CEO of the Queensland Maritime Museum (QMM), a position he has held since 2005. Ian has worked closely with M&G QLD over many years, providing expertise and pro bono hours as a Reviewer with our Standards Review Program, and contributing to a number of our other programs and panels. Colleagues have commended Ian for his contribution to QMM and to the sector. M&G QLD looks forward to continuing to work with Ian in his new role as a heritage and management consultant.
- Esther Anatolitis commenced in the position the Executive Director of the National Association for the Visual Arts (NAVA) on 30 October 2017. She has been the DAAD Künstlerprogramm resident at the Bauhaus, and held several arts and media leadership roles including with Craft Victoria, Melbourne Fringe, SBS and Express Media, and most recently with Regional Arts Victoria.

## resource :

■ **Public Galleries Queensland (PGQ) Professional Development Bursaries**  
Closes: 1 February 2018

Funding is offered across three areas:

- Individual bursaries for staff/volunteers;
- Individual bursaries for independent Artists/Curators; and
- Organisational grants.

Open to current PGQ members.  
For more information: [pgq.org.au](mailto:pgq.org.au)

The following article was published as an opinion piece in Issue 40 of *Artist Profile* and is republished here with their kind permission. The discussion has relevance for Queensland's regional gallery sector in the context of trends in staffing and management structures in recent years.

## Regional Galleries in Crisis

By John McDonald

***John McDonald decries the trend in New South Wales regional art galleries, where some local councils have tried to reduce costs by cutting back on professional staff, a crisis that is amounting to "a humiliating return to amateurism".***

Ten years ago, Leigh Summers, the enterprising director of the Coffs Harbour Regional Gallery, had the bright idea of starting an art prize. She decided on still-life as a theme, and found a generous sponsor in Dr Mal Eutick, the head of a pharmaceuticals company. The Prize was called EMSLA – the Eutick Memorial Still Life Award – in honour of Mal's parents.

Rather than rest on her laurels, Summers found other sponsors as well, notably Todd Blewitt, a successful local car dealer. She decided that EMSLA should be the catalyst for a mini arts festival, and set about bringing leading musicians, artists and writers to Coffs. Elena Kats-Chernin, arguably Australia's foremost living composer, came up year after year, giving performances of small piano pieces she would write in response to paintings in the show. Simon Tedeschi, Les Murray, Vincent Fantauzzo, and many other notables all took part in the EMSLA celebrations. It was a popular event, and created huge goodwill for the gallery.

Summers dared to dream that one day the Council would build a bigger and better gallery, where she could hold even more ambitious shows. It never happened. Instead, in 2015, the Coffs Harbour Council decided, in the interests of greater efficiencies, to put the gallery and other institutions under the jurisdiction of a cultural services manager. Their hard-working director was effectively sacked, being given the option of staying on as curator at a much reduced salary. The Council dispensed with other professional

gallery staff, effectively replacing them with librarians. There was very little option but to walk away.

Within the year the new team had decided to do away with EMSLA, and rebrand it as the National Still Life Award. Mal Eutick was informed that the show had been canned, and invited to become a sponsor of the new award. He declined the honour and has decided to take EMSLA elsewhere. Summers was informed that the new award would dispense with her music festival and other popular initiatives.

I'll spare you further details, but the entire affair can only be described as a masterpiece of ingratitude and insensitivity. A unique and successful regional event has been erased in favour of a pretentious, hypothetical replacement. Long-term sponsors and supporters have been alienated. An elaborate proposal for the new exhibition, due to kick off in late 2018, includes a long list of "benefits" for potential sponsors that would be considered courtesies in anyone else's language.

Perhaps the most depressing part of this tale is that it is only one part of a much more alarming picture of decline in the regional galleries of New South Wales. I once held up Grafton as a shining example of council support for a regional gallery, in contrast to the indifference of Coffs Harbour. But earlier this year the Grafton Council decided to slash the local gallery's budget by 50 per cent – a move that would have dire consequences for

gallery programs and exhibitions. The cuts are still being contested and debated.

Over the past couple of years I've received letters and emails about Grafton, Coffs Harbour, Broken Hill and Newcastle, and other local galleries are being cut back or, in cases such as Cessnock, wound up.

If we try to work out where the trouble began, we might look to Port Macquarie in 2008, where the building of a cultural centre called the Glasshouse brought about the dismissal of the Port Macquarie-Hastings Council. A project, which was expected to cost less than \$8 million, had run up a bill of \$41.7 million, and rising. When gallery director Sharni Lloyd retired, it was decided that her position would be abolished. Henceforth the Glasshouse would be under the administration of a cultural services manager, working with a curator.

Since then, we have watched Broken Hill – the state's oldest regional gallery (b. 1904) – go down the same path, although the appointment of a new Gallery and Museum Manager, Tara Callaghan, suggests that sanity is returning to the Silver City.

Most alarming of all was the debacle in Newcastle, the biggest and most important regional collection in the state, if not Australia. At a time when the gallery was thriving under director, Ron Ramsey, Newcastle's property-developer mayor, Jeff McCloy, decided to launch an investigation into the purchase of a Brett Whiteley sculpture that would ultimately lead nowhere. In the process, Ramsey was treated like a criminal and sent home on full pay. The position of gallery director would be abolished, and the gallery put under the auspices of a general manager.

Even today, long after Mayor McCloy resigned following a very public encounter with the Independent Commission Against Corruption, Newcastle has yet to reappoint a director, with Lauretta Morton acting in the neither-nor position of gallery manager.

Because these galleries remain open, with curators still attempting to organise exhibitions,

councils seem to believe it's possible to do without a director, save on the salary, and carry on as usual. But a gallery without a director is like a ship without a captain. It suggests that no professional expertise is required to run an art gallery, which may as well be staffed by volunteers or librarians.

One has only to look at the way Coffs Harbour was running under Leigh Summers, or Newcastle under Ron Ramsey, to see how much ground has been lost. Not to mention how much community support, private and corporate sponsorship has been squandered.

Although there are galleries such as Maitland, Tweed and Albury, which have never been stronger than they are today, most regional institutions are vulnerable to the kind of restructuring that has done so much damage already. What we are witnessing is a humiliating return to amateurism. After expending so much time and so many resources raising their regional galleries to a high level of professionalism, the town councils of New South Wales are throwing everything away.

No one expects the average councillor to be a lover of the arts, but it's quite another thing to inflict one's personal philistinism upon an entire community, ignoring all the evidence that a well-run regional gallery acts as a tourist attraction and a powerful force for social cohesion.

Instead, in the face of impending amalgamations, councils have scrambled to show the state government how lean and efficient they are. They have done this by targeting cultural institutions as a soft option for spending cuts – shaving a fraction off their budgets by trashing the very soul of a community.

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*In the current Issue 41 of Artist Profile, the CEO of Museums & Galleries of New South Wales, Michael Rolfe, has responded to John McDonald's article. For more information on Artist Profile, go to [www.artistprofile.com.au](http://www.artistprofile.com.au) or to subscribe, go to [mymagazines.com.au](http://mymagazines.com.au)*

## EXHIBITIONS AVAILABLE

### **SAFE SPACE: CONTEMPORARY AUSTRALIAN SCULPTURE**

*Safe Space: Contemporary Australian Sculpture* is an exhibition that surveys contemporary Australian sculptural practice, curated by Christine Morrow. The exhibition will bring together works that explore the physical and psychological dimensions of space, and showcase the works of 8–12 emerging and established Australian artists.

In recent decades, Australian sculptural practice has seen a strong shift away from abstraction and formalism, and this will be evident in the selection of work for *Safe Space*—featuring a range of figurative elements and narrative themes with social, and occasionally political, resonances. The exhibition reflects the fact that many contemporary Australian sculptors reject monumentalism in favour of a more personal scale. Many of the works will take as their point of departure: the human body, its dimensions, the spaces it occupies, the narratives that contain it and the theatre/spectacle that unfolds around it.



The works share an overriding concern with space in both its physical and psychological sense. The curatorial strategy is to include examples of sculpture's core foundational processes of carving, modelling and casting in some key works—honouring sculpture's origins and history in additive (modelling) and subtractive (carving) processes. By 'anchoring' the exhibition with several works that exemplify traditional techniques and processes, it is envisaged that gallery visitors who are less familiar with the various forms taken by contemporary sculpture are provided with an entry point into the exhibition and 'taken on a journey'.

**TOURED BY:** Museums & Galleries Queensland (M&G QLD)  
**CURATOR:** Christine Morrow  
**ORGANISING INSTITUTION:** M&G QLD in partnership with Logan Art Gallery

**Contact:** Andrea Higgins, M&G QLD, T: 07 3059 9746, E: [andrea.higgins@magsq.com.au](mailto:andrea.higgins@magsq.com.au)

**Exhibition size:** TBC

**Exhibition hire fee:** TBC

**Resources:** Exhibition Instruction Manual; Artwork Labels and Didactic Panels; Invitation Template; Signage; Catalogue; Media Kit

**Public programs:** Curator Talks; Artist Talks; Workshops by participating artists

**Available dates:** The exhibition is planned to tour from 2019 to 2021, dependent upon funding

IMAGE (indicative artwork): Greer Honeywill, *Embroidered House*, 2005–2007. Image credit: John Best.

## EXHIBITIONS AVAILABLE

### YOU ARE HERE: SUSAN LINCOLN

M&G QLD is seeking expressions of interest from venues for the touring exhibition *YOU ARE HERE* by Queensland artist, Susan Lincoln. This immersive exhibition, which includes installation works, works on paper, video, and large sculptural elements, explores mindfulness and relaxation and reinforces the notion of improving well-being through the arts.

The meticulously crafted, multifaceted artworks employ light, material and form to convey a secular spirituality; combining sculpture, installation and photography and acting as *Memento Vivre* (reminders to live).

The centrepiece of the exhibition is *The Rainbow Room*, a unique, stand-alone, built environment, which upon entering immerses the participant within a sensory experience akin to time inside spectral light. This portable, clip-together space provides an ethereal meditative environment, designed to be experienced either alone or with one other. *The Rainbow Room* strives for an emotive response to be experienced and shared between the viewer and the space.

This exhibition provides numerous opportunities for meditation and mindfulness activities in the Gallery; with a suite of public programs to accompany the show.



**TOURED BY:** Museums & Galleries Queensland (M&G QLD)  
**ARTIST:** Susan Lincoln  
**ORGANISING INSTITUTION:** Warwick Art Gallery

**Contact:** Donna Davis, M&G QLD, T: 07 3059 9745, E: donna.davis@magsq.com.au

**Exhibition size:** Approximately 70–80 running metres

**Exhibition hire fee:** \$3,000

**Resources:** Exhibition Instruction Manual; Installation Support; Artwork Labels and Didactic Panels; Invitation Template; Signage; Room Brochure; Media Kit

**Public programs:** Artist Talks; Workshops (including children's "Light Catcher" workshops and meditation and mindfulness programs); Performance Work

**Available dates:** The exhibition is planned to tour from October 2018 to 2021, dependent upon funding

IMAGE: Susan Lincoln, *The Rainbow Room* (detail), 2014. From *YOU ARE HERE*. Fibreglass, polycarbonate, acrylic, paint, timber, crystal, vinyl, monofilament, 240 x 360 x 360 x 420 cm. Image credit: L. Grosmann.

## EXHIBITIONS AVAILABLE

### USE

M&G QLD, in partnership with the Jewellers and Metalsmiths Group of Australia, Queensland Chapter (JMGQ), is seeking expressions of interest from venues for the touring exhibition *Use*, an exhibition curated by Lisa Bryan-Brown and featuring 17 Queensland jewellers and small object makers.

This JMGQ showcase exhibition is thematically focused on the concept of tools, while exploring the conceptual breadth and layers of meaning that operate within the theme for contemporary jewellers, metalsmiths and small objects practitioners.



Essential to any artisan's practice, tools provide an interesting and reflexive conceptual point of entry into contemporary jewellery and small object practices. The artists respond to concepts such as: What does it mean to work in a bespoke, hand-made way in the face of the widespread uptake of modern technologies? What is the place of these new technologies for the modern jeweller? With the increase of cheaply available mass-manufactured jewellery, what is the role of hand-crafted contemporary jewellery in design? How does a jeweller's relationship to their tools, whatever they may be, influence the works they create?

**TOURED BY:** Museums & Galleries Queensland (M&G QLD)  
**CURATOR:** Lisa Bryan-Brown  
**ARTISTS:** Helen Bird, Jac Dyson, Lois Hayes, Catherine Hunter, Alicia Lane, Catherine Large, Samuel Lintern, Andy Lowrie, Nellie Peoples, Clare Poppi, Kierra-Jay Power, Paola Rago, Elizabeth Shaw, Katie Stormonth, Rebecca Ward, Helen Wyatt, Xiaohui Yang.

**ORGANISING INSTITUTION:** Jewellers and Metalsmiths Group of Australia, Queensland Chapter

**Contact:** Andrea Higgins, M&G QLD, T: 07 3059 9746, E: [andrea.higgins@magsq.com.au](mailto:andrea.higgins@magsq.com.au)

**Exhibition size:** TBA

**Exhibition hire fee:** TBA

**Resources:** Exhibition Instruction Manual; Artwork Labels and Didactic Panels; Room Brochure; Invitation Template; Media Kit; Education Resources

**Public programs:** Curator Talks; Artist Talks; Workshops by participating jewellers

**Available dates:** : The exhibition is planned to tour from late 2018 to 2020, dependent upon funding

IMAGE (indicative artwork): Samuel Lintern, *Firelite (Object)*, 2016. Sterling silver, optical glass, LED mock candle. Approximately 10 x 10 x 7 cm. Image credit: Faun Photography.

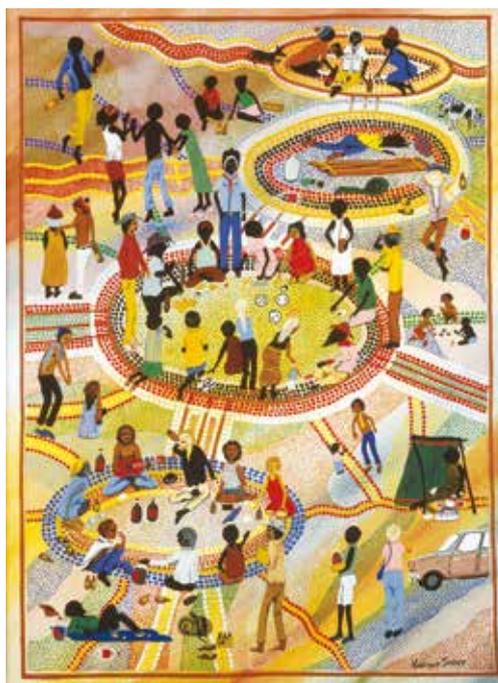
## EXHIBITIONS AVAILABLE

### **SOME PEOPLE ARE STORIES: VINCENT SERICO**

Vincent Serico was born in Brisbane before being taken from his family at the age of four and sent to the mission at Cherbourg, Queensland. His mother was a Palm Island woman and his father was from Carnarvon. Vincent's stories are about living in different parts of Queensland, working, travelling, painting, and playing cards in old mission communities like Cherbourg, Palm Island, Mornington Island, Yarrabah and Doomadgee.

Vincent's art aims to acknowledge Aboriginal existence in a way that gives comfort, while recognising past pain, sorrow, longing and loss, and leaving a trace of them in the hearts of others. The artist's central attribute is to make the art 'sing' in a positive, winning stroke rather than creating a resigned memorial.

In collaboration with FireWorks Gallery, Brisbane, Vincent created the limited edition folio, *Some people are stories*, launched in 2009. Comprising 20 vivid and colourful images, digitally printed with archival inks onto 300gsm Hahnemuehle rag paper, the folio also includes a number of stories, interview notes and quotes by Vincent collected between 1993 and 2007. The touring exhibition will include the exquisite limited-edition bound folio; 20 framed print reproductions featured in the folio; and will be accompanied by nine original paintings.



This will be the first major touring exhibition of Vincent Serico's work since his death in 2008.

**TOURED BY:** Museums & Galleries Queensland (M&G QLD)  
**CURATOR:** Michael Eather  
**ARTIST:** Vincent Serico  
**ORGANISING INSTITUTION:** FireWorks Gallery, Brisbane

**Contact:** Andrea Higgins, M&G QLD, T: 07 3059 9746, E: [andrea.higgins@magsq.com.au](mailto:andrea.higgins@magsq.com.au)

**Exhibition size:** Approximately 40 running metres

**Exhibition hire fee:** TBA

**Resources:** Exhibition Instruction Manual; Artwork Labels and Didactic Panels; Signage; Invitation Template; Media Kit; Exhibition Catalogue/Education Resources

**Public programs:** Curator Talks by Michael Eather, FireWorks Gallery

**Available dates:** : The exhibition is planned to tour from late 2018 to 2020, dependent upon funding

IMAGE: Vincent Serico, *Pension Day Bora Ring*, 1994. Private Collection (folio print reproduction). Image credit: Mick Richards. Courtesy FireWorks Gallery.

## EXHIBITIONS AVAILABLE

### LEGACY: REFLECTIONS ON MABO

M&G QLD, in partnership with Umbrella Studio contemporary arts, Townsville, is seeking expressions of interest for an exciting new touring exhibition titled *Legacy: Reflections on Mabo*.

The exhibition celebrates the man behind the game-changing Native Title Act, Eddie Koiki Mabo. Co-curated by Gail Mabo and Jonathan McBurnie (Director of Umbrella Studio contemporary arts), the exhibition brings together a selection of about 30 works by Indigenous and non-Indigenous artists in the spirit of reconciliation, twenty-five years after the historic achievement.

Each artist has responded to an aspect of Eddie Mabo that they are drawn to, whether it is his life, politics, activism, or legacy. The works come together in surprising ways with reverence, compassion, anger, sadness and respect, celebrating a man who was both a rebel and a dreamer.

*Legacy: Reflections on Mabo* will launch at Umbrella Studio contemporary arts in Townsville, QLD, Mabo's home for many years, on Mabo Day 2019 (3 June), and will be available to tour from July 2019.



**TOURED BY:** Museums & Galleries Queensland (M&G QLD)  
**CURATORS:** Gail Mabo and Jonathan McBurnie  
**ARTISTS:** Blak Douglas & Adam Geczy, Eric Bridgeman, Elisa Jane Carmichael, Freja Carmichael & Sonja Carmichael, Toby Cedar, Dian Darmansjah, Katina Davidson, Marc Etherington, Shane Fitzgerald, Hayley Megan French, Marion Gaemers, Patricia HOFFIE, David Jones, Ian Kaddy, Talitha Kennedy, Jo Lankester, Veronica Lulu & Kim Mahood, Ron McBurnie, Arone Meeks, Jim Paterson, Tommy Pau, Obery Sambo, Anneke Silver, Ken Thaiday Snr, Judy Watson

**ORGANISING INSTITUTION:** Umbrella Studio contemporary arts, Townsville

**Contact:** Bonnie Melrose, M&G QLD, T: 07 3059 9747, E: [bonnie.melrose@magsq.com.au](mailto:bonnie.melrose@magsq.com.au)

**Exhibition size:** TBA

**Exhibition hire fee:** TBA

**Resources:** Exhibition Installation Manual; Artwork Labels and Didactic Panels; Signage; Invitation Template; Media Kit; Exhibition Catalogue/Education Resources

**Public programs:** Curator Talks

**Available dates:** : The exhibition is available to tour from July 2019, dependent upon funding

IMAGE (indicative artwork): Ken Thaiday Snr, *Koiki Mabo Celebration*, 2012. Wood, feathers, black bamboo, plastic nylon line, glass, beads, cork, wire, screws, nails, synthetic polymer paint, 112 x 155 x 106 cm. Image courtesy of the artist.



**Ross Manning, *Spectra XIII*, 2017.** Fluorescent lights, fans, timber, acrylic paint, and steel cable. Installation view, *Dissonant Rhythms*, Institute of Modern Art, 2017. Photography: Carl Warner.

*Dissonant Rhythms* is organised by Institute of Modern Art and toured by M&G QLD, and will open at Caboolture Regional Art Gallery on 2 February 2018. For more information, see page 14 of this issue of *source*.

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