

RAISE YOUR VOICE:

Fourth National Public Galleries Summit

9-11 September 2009
Townsville, North Queensland

RAISE YOUR VOICE:

Fourth National Public Galleries Summit

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It is not possible to thank everyone individually, however M&GSQ would like to acknowledge and thank: Frances Thomson, Amber Church, Tracy Pukowski, Maisy Stapleton, Cath Fogarty, Shami Lloyd, Lucia Pichler, Paul Thompson, Merle Hathaway, Susi Muddiman, Louise Partos, Kathleen von Witt, Cath Bowdler, David Cranswick, David Burnett, Alison Kubler, Kim Machan, Daniel McOwan, Dola Merrillees, Virginia Rigney, Melinda Rackham, Magdalena Moreno, Kingsley Munday and Brett Geoghegan.

MESSAGE FROM THE PRIME MINISTER



RAISE YOUR VOICE: Fourth National Public Galleries Summit, provides an excellent opportunity for artists and arts workers from across Australia to share ideas and showcase innovation and excellence in their field.

Public galleries play a vital role in enriching Australia's cultural life and make a significant contribution to local economies through cultural tourism. Australia's public galleries have established national and international reputations for the unique and innovative artworks and exhibitions they display.

This summit is a wonderful opportunity for Australia's public galleries to join in celebrating their significant achievements and provides a welcome forum to discuss issues affecting the sector.

I commend Museum and Gallery Services Queensland for organising this event and trust that all in attendance find the summit rewarding and enjoy the exciting program of associated activities.

The Honourable Kevin Rudd MP

Prime Minister of Australia

MESSAGE FROM THE PREMIER



Welcome to *RAISE YOUR VOICE: Fourth National Public Galleries Summit*.

The Queensland Government, through Arts Queensland, is keen to support this major industry event.

Taking place in the State's 150th year, the Summit brings together leading national and international speakers to stimulate discussion, exchange ideas and develop strategies for our vibrant public gallery sector to grow and prosper.

The Summit is also an opportunity to showcase the strength of Queensland's arts and culture with great events such as *Strand Ephemera 2009*, a biennial outdoor sculpture exhibition held along Townsville's two kilometre beachfront promenade, and the launch of the landmark touring exhibition *Twelve Degrees of Latitude: Regional Gallery and University Art Collections in Queensland*.

I wish you all a very successful Summit and would encourage you, if time permits, to explore the many riches Queensland's tropical north has to offer.

Anna Bligh MP

Premier and Minister for the Arts

WELCOME FROM THE MAYOR OF TOWNSVILLE CITY COUNCIL



It is with pleasure that I welcome you to the City of Townsville.

Townsville City Council is delighted to partner with Museum and Gallery Services Queensland to host this important public galleries industry event.

Townsville is a vibrant centre for arts and culture in north Queensland, boasting two major regional galleries, Perc Tucker Regional Gallery and Pinnacles Gallery (as a part of the Riverway Arts Centre). Townsville is proud of its cultural attractions such as the biennial *Strand Ephemera*, Museum of Tropical Queensland, Umbrella Studio Contemporary Arts, Maritime Museum and Dance North. The region is also renowned for its natural beauty including the Great Barrier Reef and Magnetic Island.

I would like to congratulate all of those involved in the organisation and delivery of the Summit program. For those delegates visiting Townsville for the first time, I extend a warm welcome and hope that you have an opportunity to experience our region's many wonderful attractions.

Councillor Les Tyrell OAM

Mayor of Townsville

WELCOME FROM JOHN WALSH, M&GSQ CHAIR



Museum and Gallery Services Queensland welcomes you to *RAISE YOUR VOICE: Fourth National Public Galleries Summit*.

In a climate of economic uncertainty *RAISE YOUR VOICE* provides a forum for delegates to give voice to the challenges facing our public gallery sector and discuss strategies for a way forward. The program explores ideas generated by the Creative Australia stream at the 2020 Summit. It also responds to the sector's needs and aspirations, focusing on collaborations and partnerships, collections and access, new media, sustainability and resilience.

The Summit provides a valuable opportunity for colleagues to share information and experiences, network, learn from leading national and international keynote speakers, build relationships and develop strategies to raise the profile of Australia and New Zealand's public gallery sector.

On behalf of M&GSQ's Board and Staff I would like to thank all those involved in the development and presentation of the Summit including Working Party members, partners and sponsors. In particular I would like to acknowledge the great support of Townsville City Council and Perc Tucker Regional Gallery and extend a special thanks to all of the speakers. I also acknowledge and pay tribute to the Staff of M&GSQ for their vision and commitment in presenting this exciting program.

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TWELVE DEGREES OF LATITUDE: REGIONAL GALLERY AND UNIVERSITY ART COLLECTIONS IN QUEENSLAND

Twelve Degrees of Latitude: Regional Gallery and University Art Collections in Queensland is a landmark exhibition celebrating the strength of Queensland's regional gallery culture in the State's 150th year.

An initiative of Museum and Gallery Services Queensland, the exhibition presents a fascinating insight into the growth and development of the State's regional gallery sector and their collections. It showcases more than 130 works dating from the 17th to 21st centuries, drawn from 27 of the State's regional gallery and university art collections.

Twelve Degrees of Latitude: Regional Gallery and University Art Collections in Queensland will be officially opened by **Her Excellency Ms Penelope Wensley AO**, Governor of

Queensland, **6.30pm for 7pm**, on **Friday 11 September 2009** at **Perc Tucker Regional Gallery**, Corner Flinders Mall and Denham Street, Townsville.

The co-curators Bettina MacAulay and Brett Adlington will present a walk-through of the exhibition on Saturday 12 September at 11am.

Delegates are invited to attend both events.

The opening of *Twelve Degrees of Latitude* is sponsored by Clovely Estate Winery.

For more information please contact Museum and Gallery Services Queensland or visit www.magsq.com.au



STRAND EPHEMERA 5



Strand Ephemera 5 is an eleven day festival of contemporary art held every two years along Townsville's Strand. This year 22 artworks created by artists from across Australia will feature in the exhibition. Accompanying the works is a series of free events for the general public, including guided tours, artists talks, drop-in workshops, a public art symposium, and the Ferry education program for school students.

A catalogue with a map of the artworks is available for purchase from Perc Tucker Regional Gallery and the *Strand Ephemera* Information Desk located at Burke Street Headland, open 9am - 6pm throughout the exhibition.

Visitors to *Strand Ephemera 5* also have the opportunity to vote for their favourite artwork with Walter's IGA People's Choice Award and to enter the *Strand Ephemera* Photographic Competition. Entry forms available from *Strand Ephemera* Information Desk.

For more information contact Perc Tucker Regional Gallery or visit www.townsville.qld.gov.au/recreation/gallery/perctucker/strand_ephemera



SUMMIT PROGRAM OVERVIEW WEDNESDAY 9 SEPTEMBER

Rydges Southbank Townsville

23–29 Palmer Street, South Townsville

12:30pm – 4:30pm

Registration

Foyer, Rydges Southbank Townsville

1:30pm – 4:00pm

Masterclasses

Masterclass 1

Kingston Function Venue, Rydges

The creative producer as collaborator

Presenter: Neil Jenkins, artist, designer and programmer
(Neil Jenkins' biography appears on page 14).

The Internet and emergent technologies have opened new avenues for the production, distribution and display of creative work and has initiated new models for cooperation and collaboration in arts practice. As an artist and new media producer, Neil's experience in this sector includes a wide range of projects with arts organisations, galleries and academic institutes.

For *Raise Your Voice*, Neil will present some of these projects and discuss his role as artist/creative producer, examining the nature of collaboration involved and addressing the many pertinent issues and potential pitfalls.

Masterclass 2

Raffles Function Venue, Rydges

Conversations that help gallery visitors to engage with art in meaningful ways

Presenter: Michael Cassin, Director, Center for Education in the Visual Arts, The Sterling and Francine Clark Institute, USA.
(Michael Cassin's biography appears on page 16)

This Masterclass will focus on ways of exploring visual art, ways of talking with museum visitors about visual art, and ways of making connections between works of art that may at first glance seem to have very little in common. Participants will work together to plan short presentations in which each of the works they refer to is part of a coherent whole, so that each presentation is more than the sum of its constituent parts.

Sponsored by **ArtAlmanac**

Masterclass 3

Savoy Function Venue, Rydges

Using Psychographics and Audience Segmentation to inform programming

Presenter: Lisa Sassella, General Manager Marketing, National Gallery of Victoria.

Thinking you need to know more about your visitors than just their age and postcode? A step-by-step, practical guide to segmenting your audience in a meaningful way so that you can make more informed marketing decisions with a limited budget.



Biography – Lisa Sassella

Lisa is an Economics and Commerce graduate from the University of Melbourne.

Lisa joined the National Gallery of Victoria in 2001, having worked in senior marketing roles for many blue-chip FMCG organisations including Colgate-Palmolive, Cussons Australia, Dulux and Heinz-Watties.

Lisa has also worked in the advertising industry, as a Strategic Planner for Publicis Mojo, consulting to Telstra on their company-wide Marketing Communications program.

During her time at the National Gallery of Victoria, Lisa has overseen marketing and corporate sponsorship strategies for the NGV brand and for its exhibitions and events across both NGV galleries – NGV Australia at Federation Square and NGV International on St. Kilda Road. She has led the NGV's marketing and sponsorship effort for six *Melbourne Winter Masterpieces* blockbuster exhibitions since 2004.

Lisa is responsible for Marketing, Graphic Design, Corporate Partnerships, and the Front of House operation across both NGV venues.

5:00pm

Guided twilight walking tour of *Strand Ephemera* 5 followed by Summit meet and greet drinks hosted by Perc Tucker Regional Gallery.

Delegates should assemble for the exhibition tour at the *Strand Ephemera* Information Desk near the Picnic Bay Surf Lifesaving Club, Burke Street Headland, the Strand. Drinks and canapes will be served on the Burke Street Headland following the tour from approximately **6:15pm** with a welcome by Councillor Jenny Lane, Chair of the Lifestyle and Community Development Committee, Townsville City Council at **6:30pm**.

SUMMIT PROGRAM OVERVIEW THURSDAY 10 SEPTEMBER

Morning session

Rydges Southbank Townsville

23-29 Palmer Street, South Townsville

Afternoon session

Riverway Arts Centre

Thuringowa Central (delegates will be transported to and from the venue by chartered bus – provided as part of Summit registration)

Summit Dinner

Museum of Tropical Queensland

70-102 Flinders Street, Townsville

8:30am – 9:00am

Registration

Foyer, Rydges Southbank Townsville

9:00am – 9:50am

Welcome

Raffles Function Venue, Rydges

Welcome to Country, Gracelyn Smallwood AM

Welcome to Townsville, CR Les Tyrell OAM – Mayor of Townsville City Council

Summit Opening, Jenny Galligan, Executive Director, Arts Development – Arts Queensland

Museum and Gallery Services Queensland welcome,

John Walsh, Chair

Principal Sponsor's address, Kingsley Munday, Managing Director, International Art Services

9:50am – 10:30am

Plenary 1 – Keynote session

Raffles Function Venue, Rydges

Keynote address

Robyn Archer AO, singer, writer, director, artistic director and public advocate for the arts

10:30am – 11:00am

Morning Tea

Foyer, Rydges

11:00am – 12:45pm

Keynote respondents

Professor Ted Snell AM, Director Cultural Precinct, University of Western Australia; Chair, Visual Arts Board, Australia Council for the Arts

Professor Amanda Lawson, Dean, Faculty of Creative Arts, University of Wollongong

Professor Jonathan Mane-Wheoki, Professor of Fine Arts and Head of School, Elam School of Fine Arts, NICA, The University of Auckland, New Zealand

12:45pm – 1:45pm

Lunch

Foyer, Rydges

1:45pm – 2:30pm

Travel to Riverway Arts Centre, Thuringowa Central

Bus will depart at 1:45pm sharp. Assemble in foyer, Rydges Southbank Townsville.

2:30pm – 4:30pm

Plenary 2 – Emerging Artforms/New Media

Theatre, Riverway Arts Centre

Neil Jenkins, artist, designer and programmer

Mari Velonaki, media artist

Craig Walsh, artist

Stella Brennan, artist, writer and curator

4:30pm – 5:30pm

Drinks and tour of Riverway Arts Centre

5:30pm – 6:00pm

Travel from Riverway Arts Centre to Townsville City

Bus will depart at 5:30pm sharp. Assemble outside front entrance to Riverway Arts Centre. Bus will return delegates to Rydges Southbank or Museum of Tropical Queensland.

6:00pm for 7:00pm

Summit dinner

Museum of Tropical Queensland

Selected galleries will be open for viewing by delegates from 6:00pm. Dinner seating will commence at 7:00pm. Drinks may be purchased at the cash bar throughout the dinner.

SUMMIT PROGRAM OVERVIEW FRIDAY 11 SEPTEMBER

Rydges Southbank Townsville

23-29 Palmer Street, South Townsville

8:30am – 9:00am

Registration

Foyer, Rydges Southbank Townsville

9:15am – 10:55am

Plenary 3 – Collections and Access

Raffles Function Venue, Rydges

Michael Cassin, Director, Center for Education in the Visual Arts, The Sterling and Francine Clark Institute, USA.

Dr Barbara Piscitelli, Arts and Education Consultant

Sebastian Chan, Head of Digital, Social and Emerging Technologies, Powerhouse Museum

10:55am – 11:25am

Morning Tea

Foyer, Rydges

11:25am – 12:35pm

Plenary 4 – Partnerships, Collaborations, Relationships

Raffles Function Venue, Rydges

Virginia Tandy OBE, Director of Culture, Manchester City Council, UK
Debbie Abraham, Gallery Director, Lake Macquarie City Art Gallery, and Donna Fernando, Freelance Curator and Member Aboriginal Reference Group

12:35pm – 1:35pm

Lunch

Foyer, Rydges

1:35pm – 3:10pm

Parallel Case Study Sessions

Session 1 – Collaborations, Partnerships

Savoy Function Venue, Rydges

Presenters:

Maisy Stapleton, CEO, Museums and Galleries New South Wales

Rhonda Paku, Manager, Iwi Development, National Services

Te Paerangi, Te Papa Tongarewa, New Zealand

Amber Church, Curator, Perc Tucker Regional Gallery

Vicki Salisbury, Director, Umbrella Studio

Session 2 – Collections, Education and Access

Raffles Function Venue, Rydges

Presenters:

John Waldron, Cultural Heritage & Collections Manager,

Creative Communities, Sunshine Coast Regional Council

Susi Muddiman, Director, Tweed River Art Gallery

Susan F. Abasa, Programme Co-ordinator, Museum and

Heritage Studies, School of People, Environment and

Planning, Massey University, New Zealand

Sherryl Ryan, Education consultant and artist

Session 3 – Exhibition Practice

Kingston Function Venue, Rydges

Presenters:

David Cross, Associate Professor, Director of Research, School of Fine Arts, College of Creative Arts, Massey University, New Zealand

John Mongard, Principal, John Mongard Landscape Architects

Mandana Mapar, Exhibitions Officer, Gold Coast City Art Gallery

Georgia Cribb, Chair, NETS Australia and Director NETS Victoria and

Jodi Ferrari, Exhibition Development Coordinator, Museum and Gallery Services Queensland

Session 4 – The Mini Unconference

Portside Function Venue, Rydges

(see page 26 for details)

3:10pm – 3:30pm

Afternoon Tea

Foyer, Rydges

3:30pm – 5:15pm

Hypothetical

Sustainability, Creativity and Resilience

Facilitator: Richard Baberowski, Coordinator Cultural Development, Community and Cultural Services, Moreton Bay Regional Council, Redcliffe District

Participants:

Virginia Tandy OBE, Director of Culture, Manchester City Council, UK
Jonathan Mane-Wheoki, Professor of Fine Arts and Head of School, Elam School of Fine Arts, NICA, The University of Auckland, New Zealand

John McDonald, Art critic and author

SUMMIT PROGRAM OVERVIEW FRIDAY 11 SEPTEMBER

6:30pm for 7:00pm

Official launch – *Twelve Degrees of Latitude: Regional Gallery and University Art Collections in Queensland*

Perc Tucker Regional Gallery, Corner Denham Street and Flinders Mall, Townsville.

To be opened by Her Excellency Ms Penelope Wensley AO, Governor of Queensland.

NB: Exhibition Co-curators Bettina MacAulay and Brett Adlington will lead a walk-through of the exhibition on **Saturday 12**

September at 11:00am.

THURSDAY 10 SEPTEMBER

Session details, presentation abstracts and speaker biographies

9:50am – 10:30am

Plenary 1 – Keynote session

Raffles Function Venue, Rydges

This session explores the implications for a Creative Australia/ New Zealand and the future of the arts, particularly post-2020 Summit. Issues that presenters will explore include how the public gallery sector demonstrates its strengths and its value to the future of Australian/New Zealand creativity; synergies with the recommendations of the Australian 2020 Summit; and key issues facing the sector, including efforts to raise the profile of public galleries, identify our strengths, advocate for change and to develop an influential voice.

9:50am – 10:20am

Keynote address

Robyn Archer AO

Lightness Agility Resilience: clues for survival in the 21st century
The Summit keynote address will be given by Robyn Archer – singer, writer, artistic director and participant in the Creative Australia Stream at the Australia 2020 Summit. Robyn will speak to many of the ideas explored in her essay *Industry that pays and art that doesn't* published in *Griffith REVIEW23: Essentially Creative*, and her Manning Clark Memorial Lecture (Australian National Library, March 2009)



Biography

Robyn Archer is a singer, writer, director, artistic director and public advocate of the Arts. In all of these roles her reach is global. Her Wal Cherry (September

2008) and Manning Clark (March 2009) Memorial Lectures, and her address to Association of Performing Arts Presenters in New York (January 2009) have been widely praised and will be included in a publication of her speeches in 2010. She is in constant demand throughout the world as a speaker on the Arts and recent destinations have been Varna (Bulgaria), Perth and all points east in Australia, Vancouver, Prague, Seoul, London, Ghent: there are new invitations to Jeju (Korea), Glasgow, Sydney, Mackay and Yolgnu Land (NT).

Robyn was recently appointed Creative Director of the Centenary of Canberra and is currently the Artistic Director of *The Light in Winter*, which she created for Federation Square in Melbourne,

and she is developing new events for Western Australia and Canberra.

Robyn was Artistic Director of the National Festival of Australian Theatre in Canberra for three years and of the Adelaide Festival in 1998 and 2000. She was chair of the Australia Council's Community Cultural Development Board; a consultant to the new Melbourne Museum for three years and advisor on the Australian cultural content for EXPO 2000 in Hannover. She created a new celebration of the arts for Tasmania: *Ten Days on the Island*. Robyn was Artistic Director of the Melbourne International Arts Festival 2002, 2003, 2004 and created a trilogy of festivals there: *TEXT BODY VOICE*. For two years Robyn has worked on Liverpool European Capital of Culture, and was adviser to the startup of *Luminato*, a new festival for Toronto.

In 2008 she curated the Deakin Lectures; served as juror for Culture France's *Danses Caribes* in Cuba; went to the Australia 2020 Summit; was formal mentor to Arts Mildura; and was juror for the Victorian Premier's Literary Prize.

Robyn is an Officer of the Order of Australia, *Chevalier du l'Ordre des Arts et des Lettres* (France), Officer of the Crown (Belgium) and holds honorary doctorates from Flinders and Sydney Universities. In 2006 in New York she was awarded the International Citation of Merit by the International Society of Performing Arts. She is the Patron of The Australian Art Orchestra (Melbourne), Brink Productions (Adelaide), The Australian Script Centre (Hobart) and The Arts Law Society (Sydney) and most recently co-patron (with Judge Ian North) of the Institute of Postcolonial Studies (Melbourne), as well as maintaining ties with Royal Melbourne Institute of Technology's Globalism Institute and the International Women's Development Agency.

10:20am – 10:30am

Questions

10:30am – 11:00am

Morning Tea

Foyer, Rydges

Sponsored by



11:00am – 12:45pm

Keynote respondents

THURSDAY 10 SEPTEMBER

11:00am – 11:20am

Professor Ted Snell AM, Director Cultural Precinct, University of Western Australia; Chair, Visual Arts Board, Australia Council for the Arts

The mirror-ball: reflections on a healthy society

The great skill of the artist is to communicate what might be in a world obsessed with what is. Acknowledging the complexity and hybridity of contemporary arts practice, which includes what we have designated the Creative Industries, presents us with an image of a rotating mirror-ball, reflecting back what we are doing and occasionally, with erratic flashes, offering us a vision of what might be. A healthy society nurtures these visionaries. The question then is how do we foster a sustainable climate and generate the expanded field within which artists can thrive? If we are to achieve the full benefit this enterprise promises, we must ensure we have a broad base with roots in education, strong support from the community, financial commitment from government and private enterprise and a general acknowledgment of the wide-ranging contribution to the economy made by creative practitioners across many fields of endeavour.



Photo: Sonia Payes

Biography

Professor Ted Snell AM was appointed Chair of the Visual Arts Board and a member of the Australia Council for three years from 27 December 2006.

Ted is Professor of Contemporary Art, and Dean of Art at the John Curtin Gallery, Curtin University of Technology, Perth.

He has made a significant contribution to the Australian visual arts sector through his roles as Chair of Artbank, Chair of the Asialink Visual Arts Advisory Committee, Chair of the Australian Council of University Art and Design Schools and as a board member of the National Association for the Visual Arts.

Ted has curated many exhibitions and has published several books and catalogues. He has twice been shortlisted for the Western Australian Premier's Book Award. Currently he is the Perth art reviewer for *The Australian* and has been a commentator on the arts for ABC radio and television.

A practising visual artist since 1968, his work has been shown in solo exhibitions in Perth, Melbourne and Brisbane, and in group exhibitions throughout Australia. Ted's work is represented in many public collections, including the National Gallery of Australia, Artbank and the Art Gallery of Western Australia as well as in private collections in Australia and overseas.

11:20am – 11:30am

Questions

11:30am – 11:50am

Professor Amanda Lawson, Dean, Faculty of Creative Arts, University of Wollongong

Voices from the regions – challenges and strategies

This paper explores some of the issues for galleries in responding to and shaping national agendas and policies on the arts. How do regional galleries negotiate national and state arts funding and cultural development frameworks at the local level? What does it mean to be a local government funded organisation and pursue a big vision at the same time? What are the new opportunities for cross-artform programs? How are artists with regional practices positioned in the future arts environment? What are the future roles for regional galleries and what kind of partnerships can they forge to find that future role? How will generational change impact on the galleries - for artists and arts professionals? Many questions, no simple answers, but the history of regional gallery developments and their current strengths should form the basis for inventive and creative solutions.



Biography

Amanda Lawson has recently been appointed to the position of Dean of the Faculty of Creative Arts. She became Professor and the inaugural Head of the

School of Art & Design at University of Wollongong (UOW) in 2004. Amanda is also director of the University of Wollongong Art Collection. Amanda brings to the Faculty more than 20 years' practical, policy and leadership experience in the arts in Australia. She has been director of several visual arts and craft organisations including the Crafts Council of NSW, and from 1998-2004, Bathurst Regional Art Gallery. She has also worked at the Australia Council for the Arts, with NSW State and Regional Development and AusIndustry and as an independent arts consultant. Amanda has held many industry and board appointments and is currently Chair of Arts NSW Visual Arts/Craft Committee and a board member of Wollongong City Gallery.

Amanda gained a BA from the University of Edinburgh and a first class honours degree in Arts at the University of Wollongong before completing a PhD in Australian Literature at the University of Sydney in 2002. Since joining UOW she has taught in the areas of curatorial practice and art history and theory.

THURSDAY 10 SEPTEMBER

Her current research projects include an Australian Research Council (ARC) Linkage Project with Museums and Galleries NSW and Object: Australian Centre for Craft and Design exploring exhibition interpretation and audience development in contemporary art and craft. She is also leading a collaborative project, recently awarded ARC Linkage funding, with colleagues from the Faculties of Creative Arts and Informatics, trialling new approaches to collections documentation and access in partnership with the Australian Museum.

11:50am – 12:00pm

Questions

12:00pm – 12:20pm

Professor Jonathan Mane-Wheoki, Professor of Fine Arts and Head of School, Elam School of Fine Arts, NICA, The University of Auckland

Raising the indigenous voice in galleries – locally, nationally, globally

Twenty-five years ago the opening of the exhibition *Te Maori: Maori art from New Zealand collections* at the Metropolitan Museum of Art in New York seemed to complete a process – the recontextualisation of the tribal art of the indigenous people of Aotearoa New Zealand from anthropological museum artefact to aesthetic art object. But even today the place of indigenous art, from the customary to the contemporary, in the 'mainstream' galleries and the nationalist project of 'post-colonial' settler societies such as Australia and New Zealand – the aspirational rhetoric of the 2020 Summit notwithstanding – is by no means assured. Why is customary indigenous art collected by, and exhibited in, some art galleries but not in others? Why is contemporary indigenous art accepted as art by some art galleries but characterised as ethnographic artefact and relegated to museums by others? What are the issues here? How may they be resolved?

Biography

Jonathan Mane-Wheoki (Ngapuhi/Te Aupouri/Ngati Kuri) is a distinguished art, architectural and cultural historian, and museum manager. He is a graduate in Fine Arts (with Honours in Painting) and English Language and Literature from the University of Canterbury; in Art History from the Courtauld Institute of Art; and an Associate of Trinity College of Music, London. In 1975 he began teaching Art History at the University of Canterbury and later served as Dean of Music and Fine Arts.

In 2009, following a five year term as Director of Art and Collection Services at the Museum of New Zealand Te Papa Tongarewa, Jonathan was appointed Professor of Fine Arts and Head of Elam School of Fine Arts at The University of Auckland. He has served on a range of governing bodies including the Marsden Council and the Arts Council of Creative New Zealand. He is currently a member of the Council of the Royal Society, Deputy Chair of the Council for the Humanities, and a governor of the Arts Foundation of New Zealand.

While he is a specialist in Victorian art and architecture, Professor Mane-Wheoki has published widely in many domains of knowledge, including Maori, modern European and New Zealand art and architecture, art education and museum studies. Renowned for his teaching and scholarship, he has also been responsible for securing and curating many significant art exhibitions, and is in great demand as a keynote speaker. In 2008 the degree of Doctor of Letters (honoris causa) was conferred on him by the University of Canterbury.

12:20pm – 12:30pm

Questions

12:30pm – 12:45pm

Shared question time for all presenters

12:45pm – 1:45pm

Lunch

Foyer, Rydges

1:45pm – 2:30pm

Travel to Riverway Arts Centre, Thuringowa Central

Bus will depart at 1:45pm sharp. Assemble in foyer, Rydges Southbank Townsville.

2:30pm – 4:30pm

Plenary 2 – Emerging Artforms/New Media

Theatre, Riverway Arts Centre

This session aims to create an increased awareness of new media/emerging artforms available to regional galleries to exhibit. Artists speak about the creation and exhibition of their work, offering an opportunity for regional/public gallery staff to gain a greater understanding of the issues involved in the presentation of emerging artforms and new media.

THURSDAY 10 SEPTEMBER

2:30pm – 2:50pm

Neil Jenkins, artist, designer and programmer

Creative Protocols: Networked Art

Neil has been working with computers since the mid 1980s, experiencing and working with emergent technologies first hand. Much of his current practice engages with the peculiar environment and nature of the Internet, creating work that relies on its unique protocols to function and exist.

Neil will present some of his work including Visitors Studio, a unique online multi-user audio visual mixing platform developed with Furtherfield (www.furtherfield.org). He will discuss how the piece has been used in live workshop and gallery contexts as an online arena for creative 'many to many' dialogue, interviews, networked performance and collaborative polemic. He will also address the technical issues involved in exhibiting this type of work.



Biography

Neil Jenkins is an artist whose current practice is heavily engaged with electronic media, language, programming and networked

communication. He is particularly interested in the use of networks (both real and virtual) toward creating hybrid interactive installation pieces. Born and raised in the UK, Neil is now living and working in Sydney, Australia.

Whilst developing an online studio of work at *devoid*, together with commercial projects and interactive design and programming for arts organisations, Neil works extensively with Furtherfield, a London/net based artists collective, using the internet and networked technology as a focal point for creative discourse, events and production. Projects including Visitors Studio and FurtherStudio (an online artists residency programming) and 'Skin/Strip Online' (a collaboration between Furtherfield and Completely Naked, commissioned by BBC Shooting Live Artists 2003).

Neil also teaches, and held the position of Senior Lecturer in Interactive Media at Bath Spa University (Graphic & Screen Design) from 2000 to 2008.

2:50pm – 2:55pm

Questions

2:55pm – 3:15pm

Mari Velonaki, media artist

The Power of Vulnerability

Mari Velonaki will speak about her practice from the early interactive installations of the mid nineties to the more recent collaborative robotic projects at the Centre for Social Robotics/Australian Centre for Field Robotics at the University of Sydney.

Mari will discuss how her practice engages the spectator/participant with digital and robotic 'characters' in interplays stimulated by sensory triggered interfaces; and how her fascination with fictitious characters and impossible love stories (*Fish-Bird* 2003–2006) acts as a thread that connects all the works. Finally she will conclude by commenting on the role that 'technology' plays in the creation, installation and maintenance of her work.



Biography

Mari Velonaki is a media artist who has worked in the field of interactive installation art since 1995. Her practice engages the spectator/participant

with digital and robotic 'characters' in interplays stimulated by sensory triggered interfaces (speech 1995, touch 1997, breath 1998, electrostatic charge 2000, vision system 2000, light 2003, robotics 2003–06). Her principal contribution to the field of interactive art occurs through the creation of innovative human-machine interfaces that promote intimate and immersive relationships between participants and interactive artworks. She was awarded a PhD in Media Arts at the College of Fine Arts, University of New South Wales in 2003.

Velonaki's installations have been exhibited internationally. Exhibitions include: ZENDAI Museum of Modern Art, Shanghai; Wood Street Galleries, Pittsburgh; Millennium Museum - Beijing Biennale of Electronic Arts; Ars Electronica, Austria; Biennale of Electronic Arts, Perth; Adelaide Biennial of Australian Art; Conde Duque Museum, Madrid; European Media Arts Festival, Germany; Te Papa Tongarewa Museum of New Zealand; Institute of Modern Art, Brisbane; Arco, Madrid; Museum of Contemporary Art, Sydney; Queensland Art Gallery | Gallery of Modern Art; Art Gallery of New South Wales; Ton-Build-Spektakel, Zurich, Switzerland; Kunsthalles Prisma Aalborg, Switzerland; Aros Aarhus Museum of Modern Art, Denmark.

Since 2003, Mari has been working as an artist/researcher at the Australian Centre for Field Robotics. In 2006, with Dr David Rye, she co-founded the Centre for Social Robotics within the ACFR,

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at the University of Sydney. Mari is currently the recipient of the Australia Council Visual Arts Fellowship (2007–09).

3:15pm – 3:20pm

Questions

3:20pm – 3:40pm

Craig Walsh, artist

Incursions: responsive interventions

Craig Walsh profiles the development and evolution of his practice and outlines current and future projects including ARTEFACT H10515 on display at the Powerhouse Museum in Sydney and *Digital Odyssey*, an Museum of Contemporary Art two-year national media arts residency, touring, developing and presenting public works in regional centres across Australia. He will present ideas related to new possibilities in technology-based art forms in public spaces and how current technologies allow for new forms of temporal and permanent public art and sustained engagement with audiences.



Biography

Craig Walsh was born in Orange in 1966, and lives in Brisbane, Australia.

Primarily interested in hybrid/site-specific projects and the exploration of alternative contexts for contemporary art, his work often utilises projection in response to existing environments and contexts. He has been working across a range of artforms including theatre, architecture, public works, gallery exhibitions and festivals.

His work has been selected for major survey exhibitions, commissions and residencies both nationally and internationally – including the Yokohama International Triennale of Contemporary Art, Japan; Fuji Rock Festival, Japan; Under the radar, Liverpool, England; The National Sculpture Prize & Exhibition, National Gallery of Australia; Havana Biennale, Cuba; Experimenta Vanishing Point, Melbourne; the Anne Landa Award, AGNSW, Sydney; the Adelaide Biennale of Australian Art, AGSA, Adelaide; 2004: Australian culture now, Australian Centre for the Moving Image, Melbourne; Institute of Modern Art Brisbane; and Ssamsie space, Seoul, Korea.

He is currently working on a range of public, theatre and gallery-based projects including a new video installation for Sendai mediateque, a collaborative installation at Australian

Centre For The Moving Image (ACMI) in Melbourne, Media City Seoul, Korea and he has been awarded the Australia Council's New York studio residency for early 2007.

3:40pm – 3:45pm

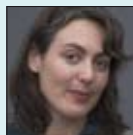
Questions

3:45pm – 4:05pm

Stella Brennan, artist, writer and curator

Cloudland, ADA and Wet Social Sculpture

Stella will talk about her installation and video work, curating new media exhibitions, and writing about digital art.



Biography

Stella Brennan is an artist, writer and curator. Her works examine technology, obsolescence and utopianism. Recent projects include *White Wall/Black Hole*,

shown at the 2006 Sydney Biennale, a video exploring the 1979 Erebus Disaster and *Wet Social Sculpture*, an installation featuring whale song, psychedelic film and a fully operational spa pool, which was one of four works nominated for the 2006 Walters Prize, New Zealand's most prestigious art award. Co-founder of Aotearoa Digital Arts, a network for new media artists, curators and teachers, in 2008 she edited (with Su Ballard) the *Aotearoa Digital Arts Reader*, the first comprehensive text on digital arts practice in New Zealand. She teaches at Auckland University of Technology.

4:05pm – 4:10pm

Questions

4:10pm – 4:30pm

Shared question time for all presenters

4:30pm – 5:30pm

Drinks and Tour of Riverway Arts Centre

5:30pm – 6:00pm

Travel from Riverway Arts Centre to Townsville City

Bus will depart at 5:30pm sharp. Assemble outside front entrance to Riverway Arts Centre. Bus will return delegates to Rydges Southbank or Museum of Tropical Queensland.

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6:00pm for 7:00pm

Summit dinner

Museum of Tropical Queensland, 70-102 Flinders Street, Townsville. Selected galleries will be open for viewing by delegates from 6:00pm. Dinner seating will commence at 7:00pm. Drinks may be purchased at the cash bar throughout dinner.

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9:15am – 10:55am

Plenary 3 – Collections and Access

Raffles Function Venue, Rydges

This session focuses on Collections, Education and Access within a regional/public gallery context. Speakers will discuss their experiences with new initiatives, trends, policies or projects that deal with: audience engagement and development; working with collections and communities to increase access and participation; and working with special interest groups.

9:15am – 9:45am

Michael Cassin, Director, Center for Education in the Visual Arts, The Sterling and Francine Clark Institute, USA.

More than an open door: Language Matters

Sponsored by **ArtAlmanac**

Museums contain objects that may be beautiful, rare, unique, irreplaceable, fascinating, historically significant, emotionally moving, etc., things that are 'special' in a whole range of ways. Part of a museum's job – a large part of a museum's job – is to look after its collections and encourage people to share in that 'specialness'. We all know that physical access to museum collections is a matter of compromise: visitors need to be offered opportunities to get up close and personal with objects but not in ways that place the object (or the visitors) in danger. If we are serious about offering our visitors a share in the specialness of our museum collections we might need to think carefully not only about physical access but also about 'language access' when we plan our interpretation strategies. Access is more than an open door, the language museums use really matters.



Biography

Michael Cassin studied art history, painting and printmaking at the University of Leeds in Great Britain, and subsequently worked in the Education

Departments of Southampton City Art Gallery and the National Gallery in London. For nine years he was Head of the Education Department at the National Galleries of Scotland before taking up the position of Curator of Education at the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts, in June, 2000.

Michael is currently the Regional Coordinator for North America on the board of the International Council of Museums Committee for Education and Cultural Action.

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Michael has lectured and written widely on museum education and run courses and workshops on the subject, and specifically on audience engagement, in Europe and in cities across North America. His publications include *More than meets the eye*, *Bodylines*, and *Art and ...*

The Institute recently launched a new initiative: a Center for Education in the Visual Arts, with Michael as Director. In addition, he has just written a ghost story for children, set in an art museum in Massachusetts.

9:45am – 9:55am

Questions

9:55am – 10:15am

Dr Barbara Piscitelli AM, Arts and education consultant

Why communities want galleries

Galleries everywhere are reviewing what might be their purpose in contemporary times. In 2008, the Maitland Regional Art Gallery held a series of conversations with local people about their dream for a new gallery. Fifteen focus groups, made up of more than 150 people from various parts of the community, talked about why their community needed an art gallery. These conversations reveal a firm commitment for the place of art galleries in communities, and reaffirm the essential value of galleries to community health and well being. In this presentation, Dr Piscitelli will focus on the process of community engagement and discuss key findings.



Biography

Dr Barbara Piscitelli is a freelance consultant and researcher in education and the arts. Her research explores cultural policy and childhood, children's

learning in museums, and early childhood visual arts education. Dr Piscitelli has received grants from the Australia Council, the Australian Research Council, Visions of Australia, The Australia-China Council, Department of Foreign Affairs and Trade, and the Fulbright Foundation. In 1986, Dr Piscitelli established an archive of children's art and has created several exhibitions and catalogues from this collection that she donated to the State Library of Queensland. She is a regular reviewer for the *Australian Journal of Early Childhood*. Her publications appear in *Australian Art Education*, *Curator*, *Museum Management and Curatorship*, and *Visitor Studies Today*. Dr Piscitelli was Chair of the Queensland Cultural Policy Advisory Committee from 2004

to 2006, and currently serves on the Council of the National Museum of Australia, as a Board Member of the Queensland Museum and a Director of the Collections Council of Australia. She taught at Queensland University of Technology for 20 years (1984–2004) and was Visiting Scholar at the Hong Kong Institute of Education (2007–8).

Dr Piscitelli was recognised in the Australia Day 2006 Honours as a Member of the Order of Australia (AM). The citation for her Award reads: 'For service to early childhood education as a teacher, to the establishment of programs in cultural institutions for children, and as a collector and curator of children's art.'

10:15am – 10:20am

Questions

10:20am – 10:40am

Sebastian Chan, Head of Digital, Social and Emerging Technologies, Powerhouse Museum

The social collection

As our collections become accessed, viewed and interacted with far more online than in our galleries, new opportunities emerge. Freed from the constraints of gallery space and geography, it becomes possible for digital collections to become truly social – in terms of access, meaning and value. This brings tremendous new opportunities for reconnecting with our publics but also tremendous challenges in how we manage increasingly diverse audiences.



Biography

Sebastian Chan is currently the Head of Digital, Social and Emerging Technologies at the Powerhouse Museum. His teams include the Museum's web unit, audio

visual and photography, rights and permission and the photo library, the research library and Thinkspace, the Powerhouse's digital media teaching laboratories.

Coming from a background in social policy, journalism and media criticism as well as information technology, he has been building and producing websites and interactive media since the mid 1990s. At the Powerhouse he has been responsible for driving a strong user focus in design, usability and content, as well as expanding the scope and reach of the museum's suite of online projects. His focus on audiences and usability has led to an interest in Open Licensing and collaborative ways of enabling deeper engagement with the Museum's cultural assets.

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Under his direct guidance and creative direction the Powerhouse web team is responsible for the museum's online presence and a large suite of experimental and collaborative projects, as well as the Museum's collection database – one of the first to implement and evaluate user tagging – which has won several international awards. These projects have been transformative within the Museum, bringing a re-evaluation of the role of the collection in a broader society.

Seb is a researcher in several Australian Research Council Linkage projects researching social media, museums, and technology; and is a regular speaker in Australia having presented widely in the cultural sector and also at technology events, Web Directions South and CeBIT. Internationally he has presented at Picnic (Amsterdam), New Zealand's National Digital Forum, Taiwan's National Digital Archives Programme, Berlin's Transmediale, many North American Museums and the Web conferences, and delivered workshops for major museums in the UK, Holland, USA, Canada, Cuba, Taiwan, and NZ.

He is on the international programme committees of Museums and the Web (USA), Digital Strategies for Heritage (Eu), the Horizon.Au New Media Consortium, and is an International Steering Committee member of Culturemondo, an international group of representatives of cultural portal strategists. Seb is also a member of the Australian Government's Government 2.0 Taskforce examining ways of improving citizen engagement with government and opening access to public sector information.

His other interests include electronic music and digital art, and he has directed and curated large scale national and international events and festivals and also produces related media from radio broadcasts to print. In his spare time he runs an independent music magazine, *Cyclic Defrost*.

At the Powerhouse he runs the popular Fresh + New blog covering issues and new ideas around digital media and museums.

10:40am – 10:45am Questions

10:45am – 10:55am Shared question time for all presenters

10:55am – 11:25am

Morning Tea

Foyer, Rydges

11:25am – 12:35pm

Plenary 4 – Partnerships, Collaborations, Relationships

Raffles Function Venue, Rydges

This session focuses on Partnerships, Collaborations and Relationships and the ways in which the sector can work together and thrive. Speakers will discuss the key elements of successful regional initiatives in the UK and Australia, including sustainable models for developing meaningful programs and lasting relationships.

11:25am – 11:55am

Virginia Tandy OBE, Director of Culture, Manchester City Council, UK

Common Purpose

What makes for a successful partnership? For the last seven years, *Renaissance in the Regions*, England's national revenue programme for the transformation of regional museums has brought about major change in the sector. This presentation will explore how North West England has responded to the unprecedented opportunities for collaborative working that Renaissance has enabled, the learning that has resulted and the benefits for both museums and their visitors. Looking forward, the next phase of work devised in the light of current global challenges will be outlined and, in particular, the ambition to pursue economic, social and environmental sustainability for the region's museums, in order to secure their future.



Biography

Virginia Tandy has over 20 years' experience of working in cultural development in the North West of England.

Following a first degree in History of Art, and Postgraduate Studies at the University of Manchester, she has worked in a variety of roles in local authorities, the charitable sector, and in the North West office of the Arts Council.

In 1994 she was appointed Director of Cornerhouse, Manchester's international centre for contemporary art, film and publishing, where she oversaw a major Lottery funded redevelopment and the establishment of the United Kingdom's leading visual arts publications distribution company.

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In 1998 she took up the post of Director of Manchester City Galleries, where she has overseen a £35M expansion and refurbishment of Manchester Art Gallery, which opened to critical acclaim in 2002. She led the creation of Manchester's Cultural Strategy and currently leads development teams at Director level within the museums sector in both Manchester and the North West region, delivering *Renaissance in the Regions*, a nationally funded transformational programme for regional museums and galleries. She has also headed a national women's leadership network for museums.

She has been involved in a range of national boards and committees, including membership of the Arts Council's Lottery Advisory Panel; Chair of Manchester's Creative Industries Development Service; Board Member of the National Museums, Libraries and Archives Council; and Member of the UK Cultural Heritage Skills Advisory Panel. She is a Fellow of the Royal Society of Arts, and from 2006 to 2008 was President of the Museums Association, the professional body for the sector in the UK.

In 2008 Virginia was appointed Director of Culture for Manchester City Council, and in that role she has responsibility for the strategic development of the cultural and creative economy of the city.

She was awarded an OBE in the Queen's Birthday Honours List in June 2009.

11:55am – 12:05pm

Questions

12:05pm – 12:25pm

Debbie Abraham, Director, Lake Macquarie City Art Gallery and Donna Fernando, Curator

yapang marruma: making our way (stories of the stolen)

This presentation will chart the close partnership between Lake Macquarie City Art Gallery and the local Indigenous community, particularly the Gallery's Aboriginal Reference Group [ARG]. By presenting our processes and strategies over the past 10 years, and showcasing our most recent project *yapang marruma: making our way (stories of the stolen)*, we aim to encourage regional galleries to take on the challenge of developing lasting and rewarding relationships with their local Indigenous communities.

yapang marruma. . . was an extraordinary project made possible through trust built between the local Indigenous community and the Gallery as well as the event of the National Apology to the

Indigenous Peoples of Australia by Prime Minister Kevin Rudd in 2008. Curated by Donna Fernando over 12 months in consultation with the Gallery and its ARG, the project sought to present a true account of the historical and ongoing effects of government policy on Indigenous families.



Biographies

Debbie Abraham has been the Director at Lake Macquarie City Art Gallery in New South Wales since early 2000. She was heavily involved in the processes of building the new gallery which opened in May 2001 and consequently the extension which finished in 2008. During the past nine years, Debbie has overseen in excess of 150 exhibitions and projects. In particular, she has been responsible for the gallery building a strong and lasting relationship with the local Aboriginal community through many community and cultural development projects, resulting in 90% of gallery programs containing Aboriginal content.



Donna Fernando is from the Muruwari language group in North West New South Wales. Donna began her career in Indigenous education, policy and politics at the Aboriginal Research and Resource Centre (ARRC), University of NSW. Donna worked with the Aboriginal & Torres Strait Islander Commission and Australian Electoral Commission and continues her work with the Federal Government on Indigenous policy and projects. *yapang marruma* is the second exhibition curated by Donna for Lake Macquarie City Art Gallery.

12:25pm – 12:35pm

Questions

12:35pm – 1:35pm

Lunch

Foyer, Rydges

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1:35pm – 3:10pm

Parallel case study sessions 1 – 4

Parallel Case Study Session 1 – Collaborations, Partnerships

Savoy Function Venue, Rydges

1:35pm – 1:50pm

Maisy Stapleton, CEO, Museums and Galleries New South Wales

Lessons from Washington – Advocacy to Working together. . .

Maisy Stapleton recently spent six weeks in Washington as the first International Fellow at the Institute of Museums and Library Services (IMLS), a US federally funded agency supporting Museums and Libraries across the United States, with a budget of over \$300 million US.

During this period Maisy interviewed representatives from organisations across the arts and cultural spectrum, including the Association of Art Museum Directors; Americans for the Arts, the American Association of Museums and the National Endowment for the Arts. She sat in on planning, grant and development meetings with the IMLS, attended industry forums and conferences and spoke with many museum representatives. In particular, Maisy was interested in advocacy and influencing stakeholders – the American Way – and has gathered a range of cases and approaches she believes could benefit galleries in Australia.

In a long period of economic downturn, the arts are likely to suffer as they may be perceived as a 'discretionary' activity by government; there will be less access to philanthropic and corporate support and many will question the value of supporting the arts against core societal and community needs.

To thrive or even survive in this climate, we need a united approach, an eye on future government priorities and a strategic advocacy plan.

While Australian cultural organisations are unique in many ways, there's so much we can learn from recent US experiences, from their approach to advocacy to working together.



Biography

Maisy Stapleton is the inaugural CEO of Museums and Galleries New South Wales, a peak agency established in 1999 by the NSW Government to assist the work of museums and galleries throughout NSW, Australia.

The organisation has a broad strategic role to develop, support and promote regional, community and public museums and galleries in the state, through the provision of services and support programs, including grants.

Maisy has spent over 25 years working in Australian cultural and heritage organisations.

Prior to her role in Museums & Galleries NSW, Maisy was the head of Regional Arts NSW, an organisation focused on the development and promotion of the arts in regional and rural areas of the state of NSW. She has also held positions as Co-ordinator of Business, Tourism and International Relations – City of Sydney; Head of Marketing and Corporate Affairs – National Trust of Australia (NSW); Commissioner – James Cook Pavilion, Expo 88 – Treasures from the Greenwich Maritime Museum, UK; Senior Program Officer – Australian Bicentennial Authority and Curator, Elizabeth Bay House, Historic Houses Trust Sydney – her first position in the cultural industry. She has also run a project management consultancy that included touring exhibitions, managing Arts Week in NSW and developing publications.

Maisy has sat on arts and cultural advisory boards and committees, including the NSW Premier's Arts Advisory Council. She is currently a Director on the Board of the National Trust of NSW.

Maisy trained initially as an architect. She has maintained her interest in architecture through writing and publications.

1:50pm – 1:55pm

Questions

1:55pm – 2:10pm

Rhonda Paku, Manager Iwi Development, National Services Te Paerangi, Te Papa

A review of Te Papa's bicultural policy

The Museum of New Zealand Te Papa Tongarewa (Te Papa) is a world class public institution. It has been described by many as this country's leading bicultural organisation. This recognition is founded upon the commitment, effort and initiatives put in place to reflect the distinctive cultural heritage and national identity of

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Aotearoa-New Zealand. When Te Papa opened in 1998 its exhibition programme was divided between those areas which represented the Tangata Whenua (people of the land – Māori) and the Tangata Tiriti (the people here by virtue of the Treaty of Waitangi – non Māori). Its dual management arrangement of a Chief Executive and Kaihautū is unique.

It is now 11 years on and it is timely for Te Papa to take stock, reflect and consider its future as a bicultural institution. This presentation will contextualise the bicultural principle and share some insight into the effectiveness, contribution and impact that the organisation has had as a bicultural institution and what it has meant to the organisation.



Biography

Rhonda is of Ngāti Kahungunu, Ngāti Ruapani, and Ngai Tuhoë descent and is the Manager Iwi Development for National Services Te Paerangi, a team at the Museum of New Zealand Te Papa Tongarewa responsible for providing services and support to museums and iwi throughout Aotearoa, New Zealand. In her role, Rhonda works closely with tribal organisations to ensure that they receive the appropriate advice, support and resources to care for their treasures, to tell their stories and to work collaboratively with museums and galleries where the opportunity to arises. Rhonda began her career in museums almost 20 years ago in the Dominion Museum, while studying at Victoria University, Wellington. After graduating with honours in Maori and Anthropology, she held positions in education, and worked in various capacities in the public and private sectors before returning to work in the museum world in 2005.

2:10pm – 2:15pm

Questions

2:15pm – 2:30pm

Amber Church, Curator, Perc Tucker Regional Gallery, Townsville

Strand Ephemera - Taking Art to the People

Strand Ephemera is Perc Tucker Regional Gallery's major outdoor public art exhibition which takes place every two years along Townsville's Strand. Artists included in the exhibition are selected from across Australia. Accompanying the artworks is a dynamic public program of events including artists talks, guided tours, performances, workshops and a public art symposium.

Biography

Strand Ephemera 5 is the fourth *Strand Ephemera* exhibition co-ordinated by Amber Church. Curator at Perc Tucker Regional Gallery, Amber has an Honours degree in Visual Arts and has worked at the Gallery for seven years.

2:30pm – 2:35pm

Questions

2:35pm - 2:50pm

Vicki Salisbury, Director, Umbrella Studio, Townsville

Now and Then: 150 years of art making in North Queensland

Umbrella Studio, Townsville, has been working with guest curator Ross Searle to curate a major exhibition titled *Now and Then: 150 years of art making in North Queensland* to celebrate Queensland's 150th year. The exhibition explores themes of 'people and place', communicating the unique cultural past and history of art making in the region.

Vicki will speak about the contemporary art space's experience of collaborating with fifteen of Townsville's emerging, mid-career and senior artists, and the importance of these and other community partnerships in delivering the project.

Now and Then: 150 years of art making in North Queensland is on display at Umbrella Studio, 482 Flinders Street, Townsville from 28 August to 4 October 2009.



Biography

Vicki Salisbury has worked in the arts for nearly 30 years and has extensive experience in community cultural development including youth arts, disability arts, multicultural and Indigenous arts. Vicki established her own successful fine art galleries in the States, as well as an art consultancy. She has established and managed art programs throughout Australia including Chapel Off Chapel in Melbourne, World Vision Crafts outlets and Walkabout Art for World Vision Australia, and was employed as Visual Arts Manager for the Cultural Centre - Townsville.

2:50pm – 2:55pm

Questions

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2:55pm – 3:10pm

Shared question time for all presenters

Parallel Case Study Session 2 – Collections, Education and Access

Raffles Function Venue, Rydges

1:35pm – 1:50pm

John Waldron, Cultural Heritage & Collections Manager, Creative Communities, Sunshine Coast Regional Council

We're always open! Virtual archives and access

With the rapidly improving quality of 3D virtual modeling, museums and galleries can offer visitors interactive experiences 24-hours a day. The Sunshine Coast Regional Council's Heritage and Collection Unit is piloting this technology to build a range of virtual products.

Products include *The Sunshine Coast Art Prize* online so that visitors, students and researchers can experience the exhibition as it was displayed for that year; the development of a curation tool that will aid the exhibition development process, which in the future will help with handling fragile or difficult objects; and the archive of significant exhibitions to provide an on-going legacy and for educational purposes.

John's presentation will detail these pilot initiatives, their purpose and abilities.

Biography

John has twenty years' experience as an artist, art educator, curator, consultant and manager. For the past nineteen years he has lead the development and managed innovative creative and heritage arts facilities in regional New South Wales and Queensland.

John is currently employed by the Sunshine Coast Regional Council as Cultural Heritage & Collections Manager. This requires managing a team of curators working across Noosa and Caloundra Regional Galleries; heritage sites and facilities such as Bankfoot House; a new art and ecology centre; and a range of arts spaces and collections.

John has curated social history and visual art exhibitions, some of which have toured throughout the country, and presented at regional, state and national venues. He is currently developing a major touring exhibition that celebrates the life and art of Lawrence Daws, *The Promised Land*.

Since 2004 he has worked to develop the Ken Hinds Foundation, a large collection of Australian art, pottery, toys, artifacts and film held on the Sunshine Coast, with a vision to enable public access. John is coordinating *Across Country*, a travelling exhibition of significant Aboriginal art from the collection.

In 2006 the Caloundra Regional Art Gallery won the Gallery and Museum Achievement Award (GAMAA) for its exhibition, *Ownership Wave Hill Walk-off 40th Anniversary*. The exhibition was recognised for its innovation in education, utilising both visual art and social history to commemorate the historic events of the walk-off of Gurindji stockmen and women from the Wave Hill cattle station in 1966 and the subsequent strike that lasted for eight years.

1:50pm – 1:55pm

Questions

1:55pm – 2:10pm

Susi Muddiman, Director, Tweed River Art Gallery

An innovative Collection-building method

October 2008 marked the beginning of the Tweed River Art Gallery's 20th anniversary year. As the new-ish Director, I was keen to build on the strengths of the Collection, but add a more contemporary and conceptual approach to the acquisition program. With no funding for acquisitions provided by Tweed Shire Council, the acquisition program is based on generous gifts and donations from donors, artists and the community.

I used the 20th anniversary celebration as a 'coming of age' for the Tweed River Art Gallery and the future of our Collection, and decided to put together an exhibition with a bit of a twist. *Wish you were here* was a 'wish list' of artworks that I wanted to include in our Collection.

I appealed to the Gallery's visitors and asked them if they would like to assist the Gallery in acquiring these artworks through a tax deductible donation.

In a classic fundraising turn of events, the global economic downfall hit the news one week before the anniversary wish list exhibition was launched. I thought it would all be an embarrassing disaster. There was something about the appeal though, and I believe it was the strength of the work in the exhibition that contributed to the show being a huge success.

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Biography

Susi Muddiman commenced her role as Director of the Tweed River Art Gallery in April 2007. She relocated to the north coast following four years in the Riverina as Director of the Wagga Wagga Art Gallery.

Susi completed a Bachelor of Arts at the University of Queensland and went on to gain a Diploma in Australian Studies, specialising in Australian Art. During her studies she was an Acting Curator at the Queensland Museum. She then took the position of Arts Curator at the University of Southern Queensland in Toowoomba before returning to Brisbane to work with the art collection at Queensland University of Technology.

In 1997 Susi became the Director of the Grafton Regional Gallery where she enjoyed extending the Gallery's built environment and exhibition programs for over five years. Susi also worked on building the reputation of Grafton's Jacaranda Acquisitive Drawing Award.

The move to Wagga Wagga saw Susi manage the Gallery's prestigious National Art Glass Collection and the City's outstanding collection of artists' prints. Her role as Director of each of the galleries has been responsible for the management of the facilities, co-operating with the gallery's support groups such as the Friends and the Foundation, arranging sponsorships and overseeing management of the Collections.

She was elected as President of the Regional Galleries Association of New South Wales for several years, and is currently a member of the national Committee of the Print Council of Australia Inc. She has written numerous articles on strengthening public collections and contributed to many exhibition catalogues.

Raised in Lismore in the Northern Rivers region of NSW, the move to the stunning architectural award-winning Tweed River Art Gallery has seen her return to the area she grew up in. Susi also loves champagne.

2:10pm – 2:15pm

Questions

2:15pm – 2:30pm

Susan Abasa, Programme Co-ordinator, Museum and Heritage Studies, School of People, Environment and Planning, Massey University, New Zealand

Giving Voice and performing pedagogy: In(ter)ventions in art museum education practice

Working with tertiary drama students to deploy a form of museum theatre in exhibition spaces, the *Interventions* project offers insights into transformative practices in current art museum education in New Zealand. *Interventions* was conducted in association with a long term exhibition, *Moananui a Kiwa – the Great Ocean of Kiwa* which set out to tell the stories of Te Moananui a Kiwa (the great Pacific Ocean), its peoples and histories.

The focus of the presentation will be on two particular aspects: firstly, it describes the development of the project from inception to implementation and examines the role of the art museum educator as facilitator and mentor. Secondly, it evaluates the project in terms of experimental forms of interpretation and community-based partnerships.

The presentation contemplates *Interventions* as an insinuation into art museum education practice and its potential as a progressive pedagogy which aims to promote creativity and cultural awareness, collaborative reflection and action.

The case study centres on a project conducted at the Auckland Art Gallery in conjunction with UNITEC – an Auckland polytechnic.

Biography

Susan's career encompasses almost 10 years at the Queensland Art Gallery as Head of Exhibitions and then Head of Education and Regional Services (1979-1988); Executive Officer of the Art Museums Association of Australia, Melbourne (1988-1994). Currently she is Programme Co-ordinator of the Museum and Heritage Studies Programme at Massey University, New Zealand. The Programme is the oldest in New Zealand and celebrates its 20th anniversary of service to the museum profession this year. The presentation derives from Susan's doctoral research on innovation in art museum education in New Zealand.

2:30pm – 2:35pm

Questions

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2:35pm – 2:50pm

Sherryl Ryan, Education consultant and artist

IdEAS, Partnerships and museums and galleries

[Arts-infused science challenges in non-traditional settings]

Practising artists and scientists worked collaboratively over two years with a cluster of New South Wales schools to explore three scientific concepts: bioluminescence, environmental sustainability and electromagnetic resonance (sensing other worlds) within a museum and gallery context based on permanent collection. This ASISTM funded project brought together teachers, students, artists, scientists, university academics, curators, museum educators and arts and science organisations to develop high level, scientific literacy in talented primary science students. Project Coordinator, Professor Karen Rogers, and Deputy Coordinator, artist and educator Sherryl Ryan developed and facilitated the program which involved extensive collaboration between three museums and galleries, six artists and scientists, and six teaching teams from a range of schools to develop innovative curriculum units and museum and gallery education programs delivered by scientists and artists. Three professional development days with artists and scientists delivering to teachers, curators and museum and gallery educators were held at the start of each project. Key to the success of the project were prior working relationships between artists and scientists and collaborative ownership of the project by all stakeholders.

Biography

Sherryl Ryan is a professional artist, born in Melbourne, with Post Graduate degrees in both fine art and education. She has developed a research interest in Vygotsky, the relationship between artistic practice and science, creativity in thinking and learning and collaborations with artists and scientists. Sherryl has worked with many arts organisations over 20 years including the Australia Council for the Arts, Museum of Contemporary Art, Australian Network for Art and Technology, The Performance Space, Object: Australian Centre for Craft and Design, and as Deputy Coordinator of the *IdEAS* Project with the University of NSW, The Australian Museum, Object, The Powerhouse Museum and the Commonwealth Scientific Industrial Research Organisation (CSIRO). She has also worked part-time at the Art Gallery of New South Wales for ten years teaching and developing art education programs for disadvantaged secondary and Indigenous students, and gifted and talented children. She is also the Director of Culture at Work, a new not-for-profit art and education research institute in Sydney.

2:50pm – 2:55pm

Questions

2:55pm – 3:10pm

Shared question time for all presenters

Parallel Case Study Session 3 – Exhibition Practice

Kingston Function Venue, Rydges

1:35pm – 1:50pm

David Cross, Associate Professor, Director of Research, School of Fine Arts, College of Creative Arts, Massey University, New Zealand

Days like these: temporary public sculpture

This paper will examine the loose amalgam of practices that have as their focus a dynamic negotiation of the public sphere with a very particular reference to the specificity of place. Using as a case study the *One Day Sculpture* series that recently took place across five cities in New Zealand, it will examine not simply why artists are increasingly enamored with the particularities of locales and communities, but how such work can steer a course between a politically dexterous engagement with place, the economic imperatives of event culture, and the advanced aesthetic regimes of post-medium art.



Biography

David Cross is an artist, writer and curator based in Wellington. He has exhibited at respected venues in New Zealand and Australia including *Perspecta 99* in Sydney and Australia Centre for Contemporary Art (ACCA) in Melbourne and performed in international live art festivals in Poland and Croatia. His writing has been published in numerous journals and magazines including *Art and Text*, *World Art*, *AAANZ* journal and *Photofile*. He is Associate Professor in Fine Arts at Massey University where he directs the Litmus Research Initiative and recently, with Claire Doherty, co-directed the *One Day Sculpture* series of 20 temporary commissions by national and international artists across New Zealand.

1:50pm – 1:55pm

Questions

FRIDAY 11 SEPTEMBER

1:55pm – 2:10pm

John Mongard, Principal, John Mongard Landscape Architects

Place / Displace: Public Art In A Changing World

What makes up great Public Art? How is Public Art different from other environmental objects, signs and surfaces? Public Art is bedded into real space. How it engages with the space is the challenge of placemaking.

The nature and form of Public Art is blurring, like its creators. The role of artist/designer/activist/architect/citizen interact to generate public art in new and unforeseen ways. Public Art is being stretched as our world is challenged by global/local, private/public, environmental/egocentric, real/virtual, lowtech/hightech.

If there is to be more to Public Art than objects in free space, then a process which engages culture and environment must occur. The *art+place* programme aims to make these alignments. Artists and designers with a cultural paradigm work this way naturally.

Great places are remembered. The act of making them is part of the memory of place. Public Art is a process as well as an outcome. When a culture is creative throughout its people, Public Art becomes embedded into places and creative placemaking becomes a spontaneous act.

This talk will discuss emerging concepts and challenges related to the making of Public Art. Exemplar and inspirational examples will be highlighted. The discussion will focus around what it means to create great art in place.

John Mongard Landscape Architects, Company Profile

John Mongard actively pursues a practice which moves across many fields and disciplines to create new forms of living and gathering. A search for quality drives each project from vision to fruition. The process of design and making are integrally woven together, allowing a strong sense of craft to permeate each space and object. The practice is limited to a close team of experienced designers, in order to achieve design excellence in every project. John Mongard Landscape Architects carry out the majority of its projects in collaboration with interdisciplinary teams of artists, crafts' people and other professionals, forging new ways of placemaking and leading Queensland's push towards culturally appropriate development. The practice strives for creative placemaking at the nexus between community, ecology and design. A desire to maintain the sense of wholeness in the landscape leads us to create linkages between planning

and detailed design, through a community orientated process. The policy of the practice is to continue to be at the cutting edge of design and planning, and this is acknowledged in projects such as the Tooradin Village strategy and the Landmatters Ecovillage, which both emphasise ecological sustainability and outstanding design.

2:10pm – 2:15pm

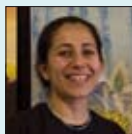
Questions

2:15pm – 2:30pm

Mandana Mapar, Exhibitions Officer, Gold Coast City Art Gallery

Ey! Iran, Contemporary Iranian Photography: challenging stereotypes and forging transcultural relationships

The presentation will explore the notion of risk-taking by New Zealand and Australian venues and comparing perceived and actual audience reactions to the exhibition in venues in Australia and New Zealand.



Biography

Mandana Mapar has been engaged in the arts sector as an artist, administrator and curator for over eight years. Upon completion of a Bachelor of Visual

Arts, Fine Art at Queensland College of Art, Griffith University, Mandana focused on her photomedia arts practice whilst working at a number of arts organisations. In 2003 she was the recipient of a Youth Arts Queensland Mentorship which culminated in curating the contemporary artists' component of *All that Glitters... contemporary visions of the Gold Coast*. In 2006 she curated *Ey! Iran, Contemporary Iranian Photography*. The exhibition is currently on tour in New Zealand and has been viewed by extensive audiences in Australia and New Zealand. Mandana has worked at Gold Coast City Art Gallery since 2004, most recently curating the new media dedicated DarkRoom space's annual exhibition program.

2:30pm – 2:35pm

Questions

FRIDAY 11 SEPTEMBER

2:35pm – 2:50pm

Georgia Cribb, Chair, NETS Australia and Director NETS Victoria and Jodi Ferrari, Exhibition Development Coordinator, Museum and Gallery Services Queensland

Plugged in and switched on... presenting and touring media art exhibitions at public galleries

The NETS Australia network, the only dedicated visual arts touring network in the country, will present two exhibition case studies in which a range of technology-based works of art have been developed for touring to regional galleries nationally. Formats include screen, projection, sound, installation and web-based work, created by Australia's best emerging and established artists. Projects profiled include:

- *Intimate Transactions*, an interactive installation by the Transmute Collective (Keith Armstrong, Guy Webster and Lisa O'Neil) toured by Museum and Gallery Services Queensland with support from MAAP – Multimedia Art Asia Pacific Media Bank.
- *Loop: new Australian video art*, a survey of current trends in new media art including Daniel Crooks, Shaun Gladwell, Arlo Mountford, Jess MacNeill and Daniel Von Sturmer. A NETS Victoria touring exhibition curated by Daniel McOwan, Hamilton Art Gallery.

The session will focus on expectations, education, risk management and partnerships, and highlight strategies for venues to successfully present media art. Georgia Cribb (NETS Victoria) and Jodi Ferrari (M&GSQ) will share an honest account of these projects - the methodologies of how they have been realised and their outcomes.

Biographies

Georgia Cribb has been Director of NETS Victoria, the peak body for touring exhibitions of contemporary art, craft and design in Victoria, since July 2005. Georgia's specialty in contemporary art and design is reflected in her diverse background in curating, developing and touring exhibitions with regional and corporate collections. She has also undertaken numerous independent curatorial projects since 1999. Georgia graduated in 1998 from the University of Melbourne with a postgraduate degree in art curatorship. Prior to this she obtained an honours degree in fine art (painting) from Royal Melbourne Institute of Technology University. In 2006 Georgia was also the recipient of an Australia Council Skills and Development (Emerging) grant where she undertook an internship with Artangel in the UK.



Jodi Ferrari has been Exhibition Development Coordinator for Museum and Gallery Services Queensland, the Queensland agent for National Exhibition Touring Support (NETS) Australia, since

March 2007. She has a background in education and public programs in regional galleries, and brings this experience and knowledge to the development of support material for travelling exhibitions in her current role. Recent major projects include *The GEO Project*, a web resource for a suite of M&GSQ's travelling exhibitions, and the education kit for *Twelve Degrees of Latitude: Regional Gallery and University Art Collections in Queensland*.

Jodi completed a Bachelor of Art (double major in Art History) at University of Queensland and graduated from University of Technology, Sydney, with a Master of Education (Visual Arts) in 2000.

2:50pm – 2:55pm

Questions

2:55pm – 3:10pm

Shared question time for all presenters

Parallel Session 4 – The Mini Unconference

Portside Function Venue, Rydges

Want to have your say?! This parallel session is open to any delegate who wants to participate in a session where they determine what is being discussed. It is an experiment where the unstructured conversations people often have in the refreshment queue are invited into the conference itself. There will be two types of participation.

In the first part of the session, people who want to facilitate a discussion on an issue of burning interest will present their hot topic in a maximum of 2 minutes and post their issue on the discussion board. Delegates will write their names down beside the topics they want to discuss. In the second part of the session, topics that attract enough people for a group discussion will go ahead. Groups will be kept to a maximum of 10 to allow everyone in the group to contribute to the discussion. And after the session, everyone is invited to start a topic on the SUMMIT section of M&GSQ Facebook.

3:10pm – 3:30pm

Afternoon Tea

Foyer, Rydges

FRIDAY 11 SEPTEMBER

3:30pm – 5:15pm

Hypothetical: Sustainability, Creativity and Resilience

Raffles Function Venue, Rydges

Imagine the global financial crisis has had its effect. The economic rationalists and the cultural antagonists increasingly hold sway. Government funding cutbacks, philanthropist belt tightening and staff burn out threaten the public gallery sector.

A panel of experts are invited to tackle these challenges confronting the sector's future – and to contribute long-term strategies that will feed the Sustainability, Creativity and Resilience of the Sector.

Panel members include:

Jonathan Mane-Wheoki, Professor of Fine Arts, Auckland University (see biography page 13)

Virginia Tandy, Director of Culture, Manchester City Council (see biography page 18)

John McDonald, Art critic and author

Richard Baberowski, Coordinator Cultural Development, Community and Cultural Services, Moreton Bay Regional Council | Redcliffe District, and Museum and Gallery Services Queensland board member, will moderate the session.

The moderator will seek answers from the panel and will call on delegates. Be ready to raise your voice and help tease out elements of a 'way forward' for the sector.



Biography – Richard Baberowski

Richard Baberowski is Coordinator Cultural Development for the Moreton Bay Regional Council.

His current projects include several key arts infrastructure projects:

- A new Seaside Museum on Bribie Island;
- The re-development of the Caboolture Historical Village;
- A new community museum and arts space at Woodford; and
- A new regional gallery (integrated into a library/learning centre) at Caboolture

Prior to joining Council he was in an arts consultancy practice for many years and completed a wide range of arts, culture and heritage development projects across Queensland.

Richard has held positions on various arts sector professional/community committees and is currently representing Council as:

- A member of the arts and social science faculty advisory committee for the University of the Sunshine Coast,

- A board member of the Regional Galleries Association of Queensland; and
- A Director of Museum and Gallery Services Queensland Limited.



Biography – John McDonald

John McDonald has been art critic for the *Sydney Morning Herald* – on and off – for more than twenty years.

He has written for a wide range of

Australian and international publications, worked as an editor and publisher, and lectured at colleges and galleries around the country. He was Head of Australian Art at the National Gallery of Australia from 1999-2000, acting as curator for the exhibition, *Federation: Australian Art & Society 1901-2000*. From 2002-04 he was director of Newcontemporaries, a non-commercial gallery in Sydney.

John has written monographs on Jeffrey Smart and other artists, and has been curator for numerous exhibitions, the most recent being *Abstract Earth*, a touring retrospective for photographer, Richard Woldendorp. He has collaborated with photographer, Ian Lloyd, on the book *Studio, Australian Painters on the Nature of Creativity* (2007). The first volume of his new history of Australian art was published at the end of 2008. He has recently written most of the catalogue for the White Rabbit Collection of contemporary Chinese art (forthcoming).

Summit Wrap Up

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