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Victorian Museums & Galleries Conference 2016

Cowes | 6-7 October

Museums Australia (Victoria)

CONFERENCE HANDBOOK



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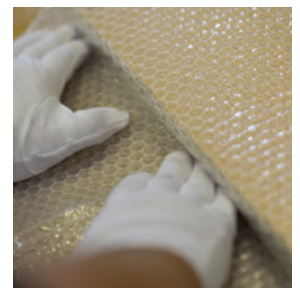
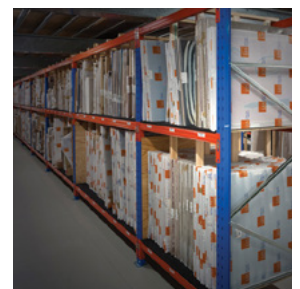
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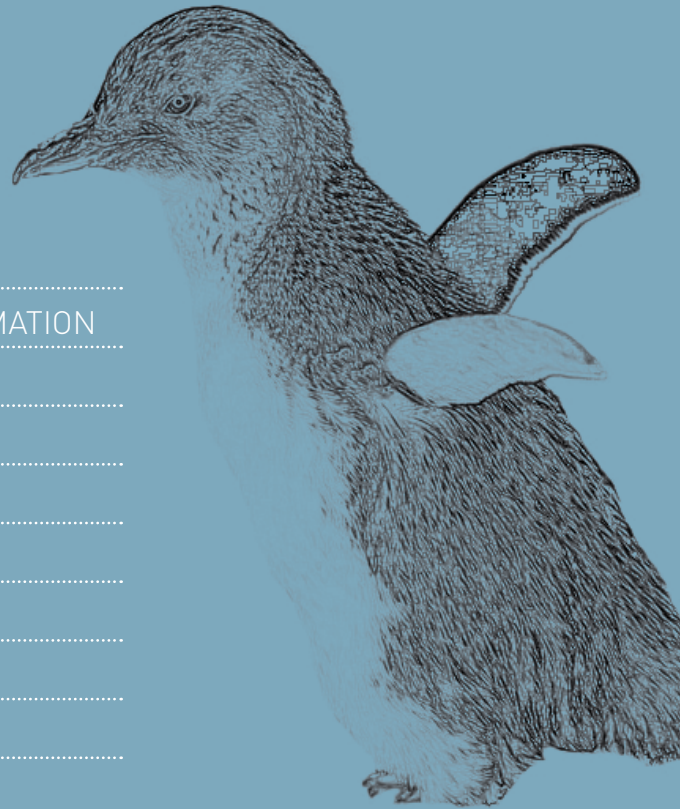
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Sarah Craven & Laura Miles

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MA (VIC) SUPPORTERS



Cover image: Cadastral map: Western Port, Department of Lands and Survey, Melbourne, 1937. From the collection of State Library Victoria.

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WELCOME

MESSAGE FROM MUSEUMS AUSTRALIA (VICTORIA)



On behalf of the Museums Australia (Victoria) staff and Board, we welcome you to Phillip Island for our fourth Conference. We are delighted to showcase the wildlife and cultural treasures of this significant corner of Victoria. The 2016 Conference continues our commitment to promote different regions, following previous Conferences in Ballarat, Geelong, and Warrnambool.

This year we have been invited to explore Cowes by the team at Churchill Island Heritage Farm, one of our 100 organisations in the Museum Accreditation Program. Our warmest thanks go to our Principal Partner, IAS Fine Art Logistics, and our other sponsors and supporters who have made this event possible: the Ministry for the Arts, Deakin University, the Museums Australia Education Network, Archival

Survival, the Bass Coast Heritage Group, Bass Coast Shire Council, Culture Victoria, Destination Phillip Island, the Friends of Churchill Island Society, the Phillip Island Chocolate Factory (Panny's), the Phillip Island & District Historical Society, Phillip Island Nature Parks, and the catering team at St Philip's. We hope you enjoy our two-day program of keynotes, discussions, lightning talks, and parallel sessions.

Please help us improve future editions of the Conference by filling out our short online survey at:
<http://tinyurl.com/mavic2016>

Sarah Craven & Laura Miles
Museums Australia (Victoria)
Conference Co-Chairs

MESSAGE FROM THE BASS COAST SHIRE MAYOR



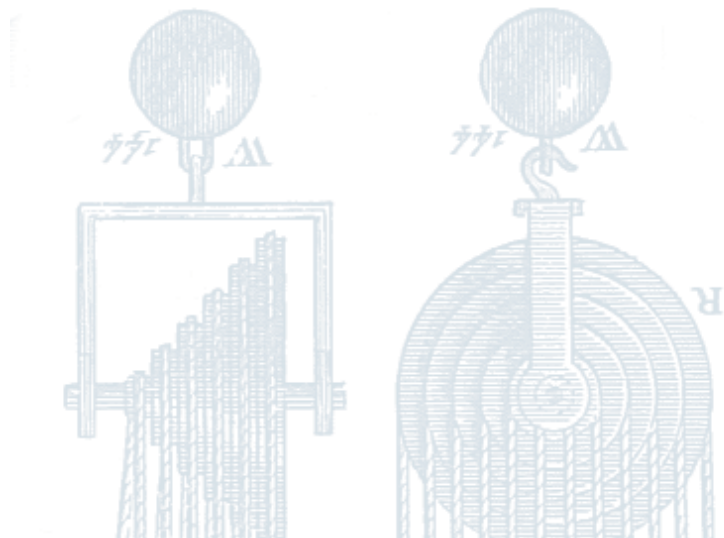
Welcome to Bass Coast and Phillip Island – *Millow!* in Boon Wurrung.

In a 'fast paced, must have, need it now' society that can so easily entangle us, the arts has the unique ability to make us stop, look and listen; feel and connect in with our self, with each other, and with the art form itself on a myriad of levels. It is a discipline that gives you permission to simply sit and be. And importantly... wander into your imagination.

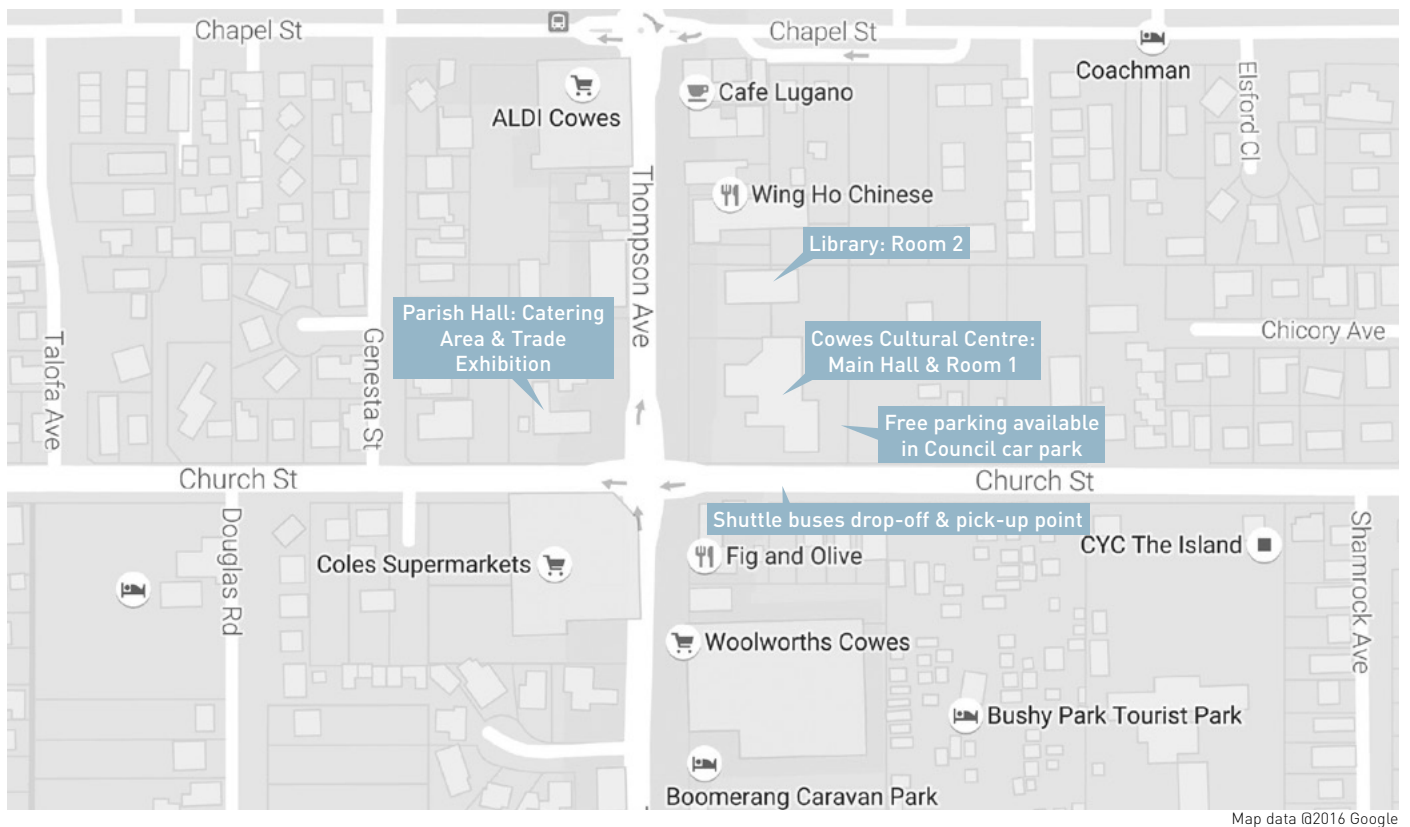
If we had no visual representation, storytelling, music and dance coming down ancestral lines, we would have no knowledge of the cultural heart from where we came, how that forms who we are and what we could imagine to be. Life would be very static and bleak.

On behalf of Bass Coast Shire Council, I wish to thank you all for your contribution to the arts, dedication to protecting our cultural assets, and curatorial flair in exhibition programming that brings in new people of all ages to appreciate the arts and keeps challenging us and informing how we are in the world.

Cr Jordan Crugnale
Mayor
Bass Coast Shire Council



CONFERENCE VENUES



GETTING AROUND

Locations

The Conference will be held at the Cowes Cultural Centre at 91 Thompson Avenue. There are two entrances to the Centre: from the front, and from the rear next to the (free) car park. Catering will be served at the St Philip's Parish Hall on the opposite side of Thompson Avenue.

Accessibility

Both the Cultural Centre and the Parish Hall have male, female, and accessible unisex toilets. All rooms are accessible.

Parking

Free parking is available in the marked bays or the unsealed overflow car park next to the Cultural Centre. Exhibitors are entitled to park at the Parish Hall.

Shuttle Buses

The pick-up/drop-off point is directly opposite the Cultural Centre on Church street.

If you booked a place on one of the shuttle buses, you will be dropped off here on the evening of Wednesday 5 October, and picked up from here at 4pm on Friday 7 October for the return to Melbourne (Tullamarine) Airport or Melbourne city centre.

If you booked for the Cocktail Dinner on Thursday, you will be picked up from here at 5pm for the trip to Churchill Island Heritage Farm. The return trip to the Cultural Centre will depart from Churchill Island Heritage Farm at 8.30pm.

If you booked for the morning walk on Friday, the shuttle bus will collect you from here at 7am for Swan Lake, and drop you back at the Cultural Centre at 8.15am.

GENERAL INFORMATION

Registration Desk

Foyer, Cowes Cultural Centre
91 Thompson Avenue, Cowes 3922

Thursday 6 October: 10am - 4.45pm
Friday 7 October: 8.30am - 3.30pm

Name Badges

All delegates will be given a name badge on registration which is the entry pass to all sessions and catering.

Speakers

Please report to the Speaker Station in the foyer of the Cowes Cultural Centre half an hour prior to your session.

Emergency Assistance

For emergency assistance call 000.

Mobile Phones

Please make sure your phone is turned off or on silent during presentations.

Wi-Fi Access

Limited free Wi-Fi is available via the 'Phillip Island Free Wi-Fi' network (up to 150 MB per day per device). No password required.

Twitter

Follow the conversation: [#mavic16](#)
Official MA (Vic) account: [@_mavic](#)

This year, a number of Deakin's Cultural Heritage & Museum Studies students will be MA (Vic) guest tweeters during the Conference.

Disclaimer

Museums Australia (Victoria) reserves the right to amend any aspect of the Conference program. Museums Australia (Victoria) will not accept liability for damages or losses sustained by participants as a result of the Conference or related events.

SESSION FORMATS

Keynote Sessions

Our keynotes will speak for 30 minutes with Q&A at the end of the session for both speakers.

Thursday Lunchtime Session

This timeslot is designed for networking between delegates, the trade exhibition, and the special students/emerging professionals networking session.

All of these activities will take place at the Parish Hall, with the option of outdoor seating (weather permitting).

Parallel Sessions

Our presenters will speak for 15 - 20 minutes with Q&A at the end of the session for all speakers.

Discussion Panel

This session links with the special students/emerging professionals networking session to discuss career pathways and volunteering/pro bono work which enriches individuals and the sector.

Lightning Talks

This final session provides an endpoint to the Conference with some 10-minute talks on challenges and opportunities impacting on museums and galleries.

SOCIAL EVENTS

Wednesday Night Get-Together

We invite delegates to an optional get-together at the Trumpet Bar (cash bar applies but snacks will be served) from 6.30pm.

The Trumpet Bar is located on the Cowes foreshore (3/16 The Esplanade) and has a great view out to Western Port Bay, a perfect position to view the sunset.

This is our private function with doors open to the public with live music from 8pm. No bookings required.

Students & Emerging Professionals Networking Session

Students and emerging professionals are invited to a careers and networking meet-up during the Thursday lunch break.

MA (Vic) staff will personally introduce students and emerging professionals to friendly senior professionals who will answer questions and provide helpful hints about careers.

This highly popular session is not to be missed and will take place in the Parish Hall Meeting Room.

Thursday Night Cocktail Dinner

The Conference Cocktail Dinner will be held in the beautiful surrounds of Churchill Island Heritage Farm on Thursday evening. **Prior bookings required:** www.mavic.asn.au/stateconference/social-events

Take the shuttle bus from the Cowes Cultural Centre (departs 5pm) and join us for a guided tour of the homestead and farm and meet the pig, sheep, mini goats and horses.

Followed by a cocktail dinner with a selection of locally-sourced foods, drinks, and live music. Featuring special guest, writer and performer **John Clarke** (*Clarke & Dawe, The Games, Death in Brunswick*, etc.). John will be discussing the ecology of Phillip Island and Western Port Bay, and will share some fascinating stories of the area that only a local resident would know.

Shuttle buses back to the Cowes Cultural Centre will depart Churchill Island at 8.30pm. There are a range of venues nearby the drop-off point for those wishing to continue the conversation with friends and colleagues.

Friday Sunrise Walk

Join Education and Interpretation Ranger **Graeme Burgan** from Phillip Island Nature Parks for a guided tour of Swan Lake.

Graeme has had a strong connection with the land and wildlife on Phillip Island since exploring its nooks and crannies as a child in the 1960s. He has an intimate knowledge of the natural history and

cultural heritage of the area and will provide a personalised, engaging introduction to the flora and fauna of Swan Lake.

Meet at the shuttle bus pick-up/drop-off point on Church Street (directly opposite the Cultural Centre) at 7am. **Prior bookings required:** www.mavic.asn.au/stateconference/social-events

DISCOUNTS FOR DELEGATES

Phillip Island Nature Parks Discounts

All Delegates receive 50% off entry to Phillip Island Nature Parks' attractions (not valid with any other offer; expires 20/12/2016).

Present the voucher (found in your Conference satchel) at any of the below attractions to redeem your discount:

- Antarctic Journey (Nobbies Centre)
- Churchill Island Heritage Farm
- Koala Conservation Centre
- Penguin Parade
- Wild Ocean EcoBoat Tour

Destination Phillip Island Discounts

Refer to the Destination Phillip Island flyer in your conference satchel for discounts on more Phillip Island attractions. For ideas on what to do in Phillip Island, go to: www.visitphillipisland.com.



KEYNOTE SPEAKERS

Dr J Patrick Greene OBE

Museum Victoria



Patrick Greene was appointed CEO of Museum Victoria in 2002. He is Chair of the National Cultural Heritage Committee, a member of the Council of Australasian Museum Directors, and a member of the Australian World Heritage Advisory Committee. Patrick is a regular speaker at conferences and has lectured on topics such as museum management, science museums and contemporary technology, and tourism in urban regeneration. He has published

numerous papers on these subjects as well as monastic archaeology and the nineteenth-century trade in Baltic timber. His book *Egypt, a fascinating journey* was published in 2011. Patrick was made an Officer of the Order of the British Empire (OBE) and was awarded an honorary Doctor of Science by the University of Salford. He won the Australian Human Resources Institute (AHRI) CEO of the Year Award in 2011.

Jacqui Hemsley

Murray Art Museum Albury (MAMA)



Jacqui Hemsley has worked throughout the world in the arts sector. She has held positions at Noosa Regional Art Gallery (Assistant Director), Southland Museum and Art Gallery in New Zealand (Acting Director), Latrobe Regional Art Gallery (Director), and Broken Hill Regional Art

Gallery (Director). Since 2009, Jacqui has held the role of Group Leader – Cultural Service with Albury City Council. In 2015, Jacqui was appointed as the inaugural Director of MAMA (Murray Art Museum Albury).

Adam Rozan

Worcester Art Museum (Massachusetts, USA)



Adam Rozan is the Director of Audience Engagement at the Worcester Art Museum in Massachusetts (USA), helping lead this century-old institution into the future through innovative programming. An indefatigable advocate for visitors, Adam is part of a movement to revolutionise the museum visit. In his role

at the Worcester Art Museum, he manages education, studio classes, marketing, design, and visitor services. He holds a Master of Liberal Arts in Museum Studies from Harvard University Extension School, where he is now an adjunct faculty member.

Dr Nurin Veis

Museum Victoria



Nurin Veis is the Manager of Scienceworks. Previous to this role she was a leading curator of human biology and medicine. She has extensive experience in the ethical display of human remains and has played a principal role in establishing guidelines for the ethical display of artworks by people who have experience of mental illness and trauma. She joined Museum Victoria in 1998 where she developed permanent exhibitions for Melbourne

Museum including *The Mind: Enter the Labyrinth*, which set an international benchmark for exhibitions based on sensory experiences. Nurin is currently engaged in the evolution of Scienceworks, challenging the way we think of science museums and creating thriving, dynamic experiences where science, culture, industry and innovation come together for visitors of all ages.



PROGRAM – DAY 1

| WEDNESDAY 5 OCTOBER | | | |
|---------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 6.30pm - 8.00pm | PRE-CONFERENCE GET-TOGETHER | Trumpet Bar, 3/16 The Esplanade | |
| | Informal catch up. Includes canapés. Drinks by cash bar. | | |
| THURSDAY 6 OCTOBER | | | |
| 10am-10.30am | REGISTRATION & MORNING TEA | Foyer | |
| 10.30am-12.30pm | KEYNOTE SESSION 1 | Main Hall | |
| WELCOME & OPENING | Welcome & Housekeeping by Lauren Ellis , President, Museums Australia (Victoria) | | |
| | Welcome to Country by Aunty Carolyn Briggs , Boon Wurrung Elder | | |
| | Welcome to Cowes Cultural Centre by Cr Jordan Crugnale , Mayor, Bass Coast Shire Council | | |
| | Delegate Address by Conference Principal Partner, IAS Fine Art Logistics | | |
| KEYNOTE ADDRESSES | INTRODUCTION & CHAIR by Laura Miles , Executive Director, Museums Australia (Victoria) | | |
| | SPEAKERS: Adam Rozan , Director of Audience Engagement, Worcester Art Museum Dr J Patrick Greene OBE , CEO, Museum Victoria | | |
| 12.30pm-2pm | LUNCH / TRADE EXHIBITION | Catering Area, Parish Hall | |
| | STUDENT NETWORKING | Meeting Room, Parish Hall | |
| 2pm-3.15pm | PARALLEL SESSION 1 | Various Locations | |
| | CULTURAL CENTRE – MAIN HALL FUTURE PARTNERSHIPS | CULTURAL CENTRE – ROOM 1 FUTURE STORY-TELLING | LIBRARY – ROOM 2 FUTURE SUSTAINABILITY |
| | CHAIR: Georgia Cribb , NETS Victoria | CHAIR: Peter Hoban , MA Education Network | CHAIR: Peter Abbott , Bendigo Heritage Attractions |
| | SPEAKERS: Penelope Bartlau , Barking Spider Visual Theatre Jess Tran , 100 Story Building Sara Pearce & Padraic Fisher , National Wool Museum | SPEAKERS: Elle Credlin , Glen Eira City Council Dr Doris Paton , Victorian Aboriginal Corporation for Languages Kate Larsen , Writers Victoria | SPEAKERS: Elizabeth Marsden , Sovereign Hill Museums Association Carole Hammond , Moonee Valley City Council Kelly Gellatly , Ian Potter Museum of Art |
| 3.15pm-3.45pm | AFTERNOON TEA | Catering Area, Parish Hall | |
| 3.45pm-4.45pm | DISCUSSION PANEL | Main Hall | |
| | FUTURE CAREERS | | |
| | CHAIR: Dr Steven Cooke , Deakin University | | |
| | INFORMAL DISCUSSIONS WITH: Richard Mulvaney , Queen Victoria Museum & Art Gallery Elle Freak , Art Gallery of South Australia Paul Bowers , Museum Victoria | | |
| 5pm-5.15pm | SHUTTLE BUS TO CHURCHILL ISLAND HERITAGE FARM | | |
| 5.15pm-6pm | GUIDED TOURS OF THE GROUNDS, HERITAGE FARM AND HOMESTEAD | | |
| 6pm-8.30pm | COCKTAIL DINNER (optional) | Churchill Island Heritage Farm | |
| BOOKINGS REQUIRED | Drinks, canapés, and entertainment. Featuring special guest, writer and performer John Clarke . | | |
| | Return shuttle bus to Cowes Cultural Centre will depart at 8.30pm. | | |



PROGRAM – DAY 2

| FRIDAY 7 OCTOBER | | | |
|-------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 7am-8.15am | SUNRISE WALK | | |
| BOOKINGS REQUIRED | Early morning walk with Graeme Burgan , Education and Interpretation Ranger, Phillip Island Nature Parks. Meet at shuttle bus pick-up/drop-off point on Church Street (directly opposite the Cultural Centre) at 7am. | | |
| 8.30am-9am | REGISTRATION | Foyer | |
| 9am-10.30am | KEYNOTE SESSION 2 | Main Hall | |
| KEYNOTE ADDRESSES | Housekeeping | | |
| | INTRODUCTION & CHAIR by Louis Le Vaillant , Director and Curator, The Johnston Collection SPEAKERS: Jacqui Hemsley , Director, Murray Art Museum Albury (MAMA) Dr Nurin Veis , Manager, Scienceworks, Museum Victoria | | |
| 10.30am-11am | MORNING TEA | Catering Area, Parish Hall | |
| 11am-12.30pm | PARALLEL SESSION 2 | | |
| | CULTURAL CENTRE – MAIN HALL FUTURE EXHIBITIONS & COLLECTION MANAGEMENT CHAIR: Paul Bowers , Museum Victoria SPEAKERS: Alison Wishart State Library of New South Wales Bryony Nainby Benalla Art Gallery Jason Smith Geelong Art Gallery | CULTURAL CENTRE – ROOM 1 FUTURE DIGITAL CHAIR: Andrew Hiskens , State Library Victoria SPEAKERS: Belinda Ensor and Cameron Auty Museums Australia (Victoria) Eleanor Whitworth Culture Victoria Claire Tindal University of Melbourne | LIBRARY – ROOM 2 FUTURE ENGAGEMENT CHAIR: Brett Dunlop , Sovereign Hill Museums Association SPEAKERS: Dr Robert Brown , University of Melbourne, Assoc Prof Neryl Jeanneret , University of Melbourne, and Dr Liz Suda , Museum Victoria |
| 12.30pm-1.30pm | LUNCH | Catering Area, Parish Hall | |
| 1.30pm -3.15pm | LIGHTNING TALKS | | |
| | THE FUTURE OF EVERYTHING CHAIR: Jane Crawley , Director, Arts Sector Investment, Creative Victoria SPEAKERS: Peter Abbott , Bendigo Heritage Attractions Jonathan Sweet , Blue Shield Australia Sherene Hassan , Islamic Museum of Australia Kitty Owens , Museums Australia (Victoria) Jean McAuslan , Shrine of Remembrance Padraic Fisher , National Wool Museum | | |
| | CONFERENCE WRAP-UP by Laura Miles , Executive Director, Museums Australia (Victoria) | | |
| 4pm-5:30pm | SHUTTLE BUS TO MELBOURNE | | |
| BOOKINGS REQUIRED | Departs shuttle bus pick-up/drop-off point on Church Street (directly opposite the Cultural Centre) at 4pm. | | |

This program is correct at the time of printing. We reserve the right to amend any aspect of the program if required.

ABSTRACTS

Peter Abbott

Bendigo Heritage Attractions

Museums and heritage places continually face the challenge of matching resources with the list of desired works along with seeking ways to engage the community with their heritage focus. Crowdsourced funding is a new option to engage local communities in small and large projects. Done well, it creates an ongoing link and sense of local contribution that can have an ongoing legacy. There are key elements to conducting a funding campaign. This presentation will give you a sneak peek into how a local community project linked to heritage, environment, and solving a real problem can serve as a model for all museums to develop their own campaign. And yes there will be cute photos!

Cameron Auty & Belinda Ensor Museums Australia (Victoria)

There are 1,000 collecting organisations in Victoria including museums, historical societies and non-traditional collections like Aboriginal keeping places and RSLs. Victorian Collections currently supports more than 400 of these groups to digitise and share their collections online, and provides an accessible pathway to Trove for cultural collections. The successful Victorian model has the potential to expand nationally and provide a similar level of support across state and territory lines. This talk will explore the current state of the Australian digital collections landscape, and look at previous attempts to create nationwide collections platforms. What barriers have stopped small and medium collections joining Trove? What are the risks of allowing a future fragmentation of Australia's digital collections? Is there a benefit to centralisation of digital collections, and what are the risks of having various platforms across the country? Could Victorian Collections be the right platform to support small and medium collecting organisations and bring sustainable access to the nation's moveable cultural heritage?

Penelope Bartlau

Barking Spider Visual Theatre

I Spy with My Artistic Eye: Artists and Audiences Crossing the Line

This talk is the unpacking of a process by which museums and galleries can include communities as partners in the development of public programs through the arts. Australian arts company Barking Spider Visual Theatre has developed a methodology for generating unique public

programs that partner with communities from development through to presentation. The company additionally draws on unlikely stakeholders-as-partners to create these programmes – expanding museum audience bases. The talk will focus on a case study: Barking Spider Visual Theatre's public program *Liberty of the Press*. A program integrating history, fashion, art installation and performance, and developed with the local Chinese community.

Paul Bowers

Museum Victoria

In 2015, Museum Victoria Exhibitions did approximately 8 recruitments. We received applications for these from around 150 people. I'll talk about the qualities of the successful candidates: strong IQ and EQ, focused on future and purpose, with a strong awareness of their strengths and weaknesses. I'll also talk about how the future staff of museums will need to be audience-led digital natives, relaxed about commercial and political imperatives, and open to continuous reflection and self-development. I'll try to crowdsource questions and alternate perspectives, and spend as much time as possible taking questions from the floor.

Dr Robert Brown

University of Melbourne

Assoc Prof Neryl Jeanneret

University of Melbourne

Dr Liz Suda

Museum Victoria

Sharing Stories to Know what We Know

The museum experience is invariably social for families with young children. Museum practitioners, through planned and spontaneous encounters, play a significant role in mediating family engagement and learning. When should we step forward or stand back during these encounters? This question and others have provided the catalyst for research undertaken by a diverse group of Museum Victoria practitioners in partnership with the University of Melbourne. This presentation explores how the experience and tacit knowledge of museum practitioners can provide a powerful platform for professional learning. Through a process of noticing, reflective writing and shared reading, practitioners have shared their perceptions to generate a community of inquiry that has clarified, affirmed and challenged views held as to how best to engage young children and their families.

Elle Credlin

Glen Eira City Council

Now in its sixth year, the annual Storytelling Festival has become the centrepiece of Glen Eira City Council's Arts and Culture program. This community-driven festival includes exhibitions, historical tours, films, talks, open mic sessions, and even an interactive collaborative art installation. Together these events highlight the many different ways we tell and share stories. Elle will talk about the range of events focused around the building and interpreting of collections, including historical tours, collaborative events with local collecting institutions, and the very successful World War I Quilt Making Project with local school children. She will also talk about future plans for the collection of digital stories and indigenous engagement projects.

Padraic Fisher

National Wool Museum

Why Do We Collect?

This talk is a psychological-emotional humorous look at the compulsive pathology behind 'collector types' and the covetous urge to gather, assemble, accumulate, and jealously protect. Like Smaug, we are poised at the gates of our collections. But let's be open and honest: to what real end? Through humour (and perhaps a touch of naivety), the audience will be asked to ponder: is it realistic to expect our institutional collections to be 'for now and for always'? Should some objects be set free? Is access and interaction more important than preservation? If an object falls into a store, and no one ever sees it again, does it still make a sound?

Padraic Fisher & Sara Pearce

National Wool Museum

Museum/Private Collector Partnerships in Access and Exhibitions

This presentation will highlight a key and crucial yet virtually untapped museum resource: the private collector. Private collectors are obsessive, compulsive, passionate, and knowledgeable. Like a proud parent, they love to show off their 'babies'. Often they have broader collections and deeper knowledge than museums or galleries. Private collectors also offer a rare and invaluable opportunity for small and mid-sized institutions to access collections, objects and research they could never undertake on their own. Yet, the public exhibition sector is hesitant to engage them for a myriad of reasons from academic

ABSTRACTS



scrutiny to fears of conflict of interest. In this talk, Padraic and Sara will explore the benefits and challenges of collaborating with collectors on exhibitions. They will also unpack some of the specificities of such collaborations through a real case study: the development, presentation and tour of the exhibition *Women of Empire 1914 - 1918* (co-produced with the private collection of Dressing Australia – Museum of Costume). The National Wool Museum currently has/is developing two additional partnerships that can serve to further illustrate: *Wildlife of Gondwana* (collection of Dr Patricia Arlene Vickers-Rich AO) and a potential *Visions of Australia* touring exhibition (co-developed with the Australian War Memorial).

Elle Freak

Art Gallery of South Australia

Elle will speak on her professional experiences and discuss the changing role of the curator and the cross-cultural challenges of curatorial practice in Australia. She will refer to her key Australian art projects with a focus on the Art Gallery of South Australia's forthcoming re-hang of the Australian art colonial and mid-twentieth century collection displays scheduled for 2018. Elle will consider the processes of building and displaying Australian art collections with reference to the central role of Aboriginal and Torres Strait Islander art and artists within this story.

Kelly Gellatly

Ian Potter Museum of Art

Sustainable Programming – A Journey that Raises More Questions than Answers

On balance, Australian museums and galleries, while happy to support the artist to use the museum as a platform to espouse their own ideas around gender, sexuality, ethnicity, the environment, or local and global politics, seem rather unwilling to initiate or present these agendas themselves, remaining instead within the known, accepted and uncontroversial frameworks of the thematic survey or retrospective exhibition. The very clear purpose of 'agenda driven' exhibitions can serve as a provocation to the art museum itself, challenging those of us who work within them to interrogate the expectations we have around the work we show and the way we communicate with our audiences, while similarly highlighting the seeming rarity of art exhibitions in which a particular stand or point of view is made, owned and clearly expressed. What does

it mean when we talk about 'sustainable programming' – for the institution, the creators within them, and for our audiences? Whose sustainability are we talking about and to what end?

Dr J Patrick Greene OBE

Museum Victoria

Looking Back, Looking Forward – Do Museums Have a Future?

Patrick is now in his fifteenth year as CEO of Museum Victoria, and has announced that he will step down from the role in February 2017. In this talk, Patrick will review where museums have come from in the past few decades and assess what the future holds for them – if indeed museums do have a future. He will look at museums in Victoria and more widely in Australasia and will also attempt to find indicators of future directions elsewhere in the world.

Carole Hammond

Moonee Valley City Council

Everything Is a Museum

After 10 years working as a (green) exhibition manager in state museums and galleries, three years ago Carole made the decision to leave and enter the extraordinary world of 'hard core' environmental management, as Senior Sustainability Officer at an inner metro council. She completed a thesis on greenhouse gas mitigation, analysed energy policies, and honed her expertise on thermal efficiency, behaviour change, and sustainability programs for local communities. She has won awards, run more than 40 workshops, and worked to inspire over 700 people in person, and 100,000 digitally in three years. And she learned an interesting lesson: everything is a museum.

We know an unexplained object won't amount to a life-changing event for audiences in a museum or gallery. We need to consider identity, narrative, interpretation, design, and the audience, or we are placing barriers in front of understanding. Yet the museum effect is a mystery to many environmental managers. So how can museums share their interpretive, storytelling expertise with government and NGOs in ways that will benefit the environment, and the climate adaptation of our most vulnerable communities?

Sherene Hassan

Islamic Museum of Australia (IMA)

Opened just over two years ago, the Islamic Museum of Australia (IMA) is a community museum located in

Thornbury, Melbourne. In our current socio-political climate, IMA plays a vital role in countering the predominantly divisive public discourse surrounding Islam. Sherene's presentation will explore strategies IMA employs to foster a more nuanced and realistic understanding of what it means to be an Australian Muslim. By showcasing a wealth of artistic and cultural heritage, IMA facilitates space for critical reflection and personal interpretation. In the act of sharing, common myths and prejudices are dispelled and mutual understanding is established.

Jacqui Hemsley

Murray Art Museum Albury (MAMA)

Love Your MAMA

The Murray Art Museum Albury (MAMA) opened on 2nd October 2015 with a lot of build-up and expectation. Costing over \$10.5m, and the city's most significant development in over 10 years, many eyes were watching and waiting. While closed, the Museum not only created a physical space to meet current and future demands but also reimagined what a gallery could be. The vision for MAMA was that it became the full package, an all-encompassing contemporary art experience for community, business and visitors. With an estimated economic impact of nearly \$15m, 100,000 visitors with an equal spread of men, women and children attending, MAMA has met the hype. This presentation will outline some key elements on how this was achieved in a region that would be the first to say that it did not identify as a creative community, what could have been done better, and the opportunities to be taken and threats to be faced.

Kate Larsen

Writers Victoria

Writers Victoria is all about writing. If everyone has a story to tell, then writing and storytelling are among the best ways to tell them – with reading still the number one way that Australians engage with the arts. Kate will discuss the importance of supporting practitioners who face barriers in the development of their creative practice and careers, including regional writers, writers with disability, and those from culturally and linguistically diverse backgrounds. She will also consider how self-told stories and community leadership are paramount in making sure that all of Australia's stories are being told.

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Elizabeth Marsden

Sovereign Hill Museums Association

Turning Talk into Action: Sovereign Hill and the Green Rush

The climate emergency is here. The time for talk is over. Unprecedented global temperatures have brought with it increased heatwaves, flooding, coastal erosion and extreme weather events, not to mention the possible destruction of our precious Great Barrier Reef. Museums have an ethical responsibility to respond. This paper will explore the myriad ways the Sovereign Hill Museums Association is addressing this obligation. There is still so much we as individuals and as a sector can do to improve our environmental impact. We are all custodians of the planet but could initiatives such as the Green Museums Accord be one way of getting more museums on board?

Jean McAuslan

Shrine of Remembrance

The Centenary of the First World War has helped integrate Australia's wartime history into mainstream history as never before. Major cultural institutions have digitised large amounts of their image and document collections, opening up opportunities for research. Younger generations of historians are reinterpreting the already wide body of knowledge on the First World War, drawing on new and expanding records. Against these trends, the Shrine of Remembrance and other major collections are experiencing significant increases in offers of family memorabilia relating to this war, greatly enriching our possibilities for interpretation. This presentation will examine the impact this may have after the Centenary is over.

Richard Mulvaney

Queen Victoria Museum & Art Gallery

Professional Development from a Regional Perspective

The Queen Victoria Museum and Art Gallery (QVMAG) is Australia's largest regional museum, located in the northern Tasmanian city of Launceston. We are comparable to our capital city counterpart, the Tasmanian Museum and Art Gallery, but operate with a regional focus. QVMAG provides a distinct and rewarding working environment but similarly there are issues of mobility, training and networking that makes working in the cultural sector in Launceston hard. Professional development is increasingly important but hard to resource. Job opportunities are also limited. Out of necessity, QVMAG has nurtured its

staff, volunteers, and honorary research associates to meet the ever-increasing output demand and at the same time provide some professional development pathways in a state with limited career movement. The QVMAG experience is not new and is probably a reflection of what occurs across regional Australia, where there is an understanding of the value of professional development but not the resourcing.

Bryony Nainby

Benalla Art Gallery

In 2014, Benalla Art Gallery refocused its exhibition programming to reflect a stronger emphasis on audience engagement. The new curatorial direction was launched with the Free Art School, a socially engaged project which transformed the Gallery into a centre for learning and making for 12 weeks over the 2014-15 summer. The Free Art School included daily classes and workshops, interactive installations, pop-up artist residencies, a creative studio, social space and a library. A revised version was presented again in 2015. This presentation will review some of the successes and challenges of these events and present plans for the future.

Kitty Owens

Museums Australia (Victoria)

The Future of Local Government Collections

In June 2016, MA (Vic) published a landmark report, *Local Government and Cultural Collections in Victoria*. This talk reflects on the report findings, providing a snapshot of local government cultural collections and support for community collecting groups. What are the current achievements and challenges for local government collections? What are the trends for cultural acquisitions and facilities, support for community heritage, and delivery of creative collection projects?

Dr Doris Paton

Victorian Aboriginal Corporation for Languages

In Aboriginal society, storytelling makes up a large part of everyday life. Storytelling is used in a variety of ways. It is used to teach children how they should behave and why, and to pass on knowledge about everyday life such as how and when to find certain foods. Stories are also used to explain peoples' spirituality, heritage and the laws. Today, storytelling in Indigenous Australia is still a very important way of passing on

information to people. For thousands of years, information has been passed on through stories and songs. Since 1994, the Victorian Aboriginal Corporation for Languages (VACL) has worked with Traditional Owners to revive their languages. VACL has developed a model for its processes of facilitating community engagement and collaboration in the language revival process. Language revival activities are framed within a model of Community Cultural Development (CCD), ensuring that knowledge is passed on in engaging ways, which lead to cultural revitalisation and community strengthening.

Adam Rozan

Worcester Art Museum (Massachusetts, USA)

Real Australian Museums Say Welcome

The companies of today and the industries of yesterday are not guaranteed to be the ones of tomorrow. The pace of change has quickened, and the voice of the consumer is louder than ever. Today, the best ideas trump everything, and the institutions unwilling to change become quick memories in our lexicon of internet searches. What does this mean for museums? Yes, today's museums are flush with engagement strategies, community/audience-focused programming, innovative technologies, and dynamic exhibitions; yet they are still relatively unchanged from their forbearers. When our ancestral institutions – even those prominent in our industry – are relatively set in their dogma, there is no guarantee of survival. For museums to not only survive – but thrive – they will need a new resurgence of energy, a passion for change, and a commitment to a new, bold model.

Jason Smith

Geelong Art Gallery

Clustering Is the New Black: Future Exhibitions through Can-Do Collaboration

In 2013, while Director of Heide Museum of Modern Art, Jason Smith called the Georgia O'Keeffe Museum to inquire about organising an exhibition of Georgia O'Keeffe's artwork for Australia. The idea was not simply an exhibition with the well-known American artist as blockbuster (the O'Keeffe Museum receives many such requests). The fuller ambition was to bring O'Keeffe to Australia so that audiences could better understand the significance and importance of Australian modernism. The scale and ambitious scope of the project required key partnerships, and the

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resulting exhibition *O’Keeffe, Preston, Cossington Smith: Making Modernism*, examines the international languages of modernism through intersections and divergences in the lives and careers of Georgia O’Keeffe, Margaret Preston and Grace Cossington Smith.

From this Heide initiative, the Art Gallery of New South Wales, Heide Museum of Modern Art, and the Queensland Art Gallery joined in partnership with the Georgia O’Keeffe Museum and the Terra Foundation for American Art to realise the exhibition. It has required and relied on new modes of collaboration through strategically timed and consistently transparent communications, and demarcated and shared responsibilities. The project has facilitated the very first presentation of a major body of work by Georgia O’Keeffe in Australia, as well as providing an opportunity for audiences to view the works of Margaret Preston and Grace Cossington Smith with fresh perspectives and in the context of modernism internationally. In this presentation, Jason Smith will reflect on the genesis of the productive cluster from which this major exhibition project has bloomed.

Dr Jonathan Sweet

Blue Shield Australia

Future Resolution? Affirming Australia’s Commitment to the Protection of Movable Cultural Heritage in Times of War

The Commonwealth of Australia is a signatory to the UNESCO Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict 1954. This, along with the UNESCO Convention 1970 and the recent UN Security Council Resolution 2199 (2015), places certain obligations on Australia concerning the importation of cultural material. Nevertheless, unlike some other Nation States, Australia is not a signatory to either the First and Second Protocols to the Hague Convention. The reasons for this are no longer sound and it is argued by Shane Simpson in the recent report *Borders of Culture 2015* that ‘the time is right’ for accession to both Protocols. This position has also been advanced by the Australian Red Cross in their touring exhibition *Culture Under Attack* (commenced April 2016). This presentation introduces the Hague Convention and the role of Blue Shield Australia, and discusses the unfinished business of the Hague Convention.

Claire Tindal

University of Melbourne

The 2010s have thus far ushered in a meteoric rise and expansion of digital imaging and customised manufacturing. Once restrained by technological and financial limitations, digital-born industries – including 3D scanning and 3D printing – now present as viable alternatives to traditional design and manufacturing processes. Moreover, the advantages that render these tools attractive to industry – non-contact imaging and customisation – are especially desirable within cultural material conservation.

Often, damage to an artwork or archaeological material requires conservators to address missing components through various methods of loss compensation. However, in certain circumstances, traditional modes of treatment – moulding, casting and modeling – are undesirable or impossible to enact due to the potential damage they might cause. Digital imaging processes mitigate this risk in that they do not require contact with the object surface during data collection. 3D printers can then be used to recreate the missing component as an attachable fill.

Prior to employing these processes for a specific application, however, it is important conservators understand how and under what circumstances 3D print materials degrade. Many of these materials are manufactured under proprietary labels, and none have been formulated with the cultural heritage profession in mind. Claire’s PhD research at the University of Melbourne aims to document the performance of common 3D print materials within a museum environment, such that these materials are held to the same standards expected of other conservation-grade products. This presentation will detail current project outcomes.

Jessica Tran

100 Story Building

100 Story Building is a creative space in Footscray where creatives work alongside children and young people to foster their creative voice and have their ideas shared and respected. 100 Story Building’s mission is to provide opportunities for the most marginalised children and young people in our community to build the literacy skills, confidence, and sense of belonging that are fundamental to future success. Inspired by the work of 826 Valencia in San Francisco, 100 Story Building is particularly interested in ways

that spaces can be co-created with children, young people, and their communities to amplify their voices and share their stories in authentic ways. Collaboration and capacity-building is at the heart of 100 Story Building’s work.

Nurin Veis

Museum Victoria

Looking into the Crystal Ball – Adventures at Scienceworks

Everyone has a different idea about what ‘future-proofing’ means. In this talk, Nurin will emphasise what it means for her: it essentially revolves around ensuring that an organisation is addressing community needs in a unique yet sustainable fashion. Some of the key discussion points to consider are purpose and mission, making a difference, opportunity and entrepreneurship, and true sustainability. In 2017, Scienceworks will be 25 years old – just the milestone to trigger a reflection on where it has come from and an exploration of where it plans to go.

Eleanor Whitworth

Culture Victoria

When we put the word ‘future’ in front of another word (like ‘food’ or ‘transport’), it is usually in the context of hoping or planning for something more seamless, more functional, more sustainable: smarter. As digital tools and environments continue to morph, how do organisations with limited resources choose where to invest? This talk will run through existing platforms that can be utilised with relative ease as well as point to where digital tools and access is heading and what this means for a sector that deals with physical objects and the intangible stories that accompany them.

Alison Wishart

State Library of New South Wales

Doing More Research and Writing with Less Time

We are constantly being asked to do more with less – less time, money and staff. This workshop will give you a framework to do ‘more’ interrogating of old photographs as primary sources in ‘less’ time. We will then discuss ways to make the most of your research with a mission to research once, publish often.

TRADE FAIR EXHIBITORS

The Trade Exhibition will take place in the Parish Hall on Thursday, 10am to 3.45pm.

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Archival Survival

www.archivalsurvival.com.au

Archival Survival is dedicated to providing high quality preservation materials to museums, galleries, libraries and

archives. Archival quality storage products and services are essential for organisations responsible for the management and care of permanent collections.

CAVAL

www.caval.edu.au

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Culture Victoria

www.culturevictoria.com.au

Culture Victoria is a gateway to Victoria's cultural collections and organisations. It provides access to thousands of images and hundreds of videos, a collection search, a mapping tool to explore stories by place and by Aboriginal language group, and an organisations' directory of

over 700 places holding publicly accessible collections, including galleries, libraries, archives, museums and historical societies.

MA (Vic) Programs

www.mavic.asn.au

The **Green Museum Project** offers practical training on preventive conservation and environmental sustainability practices.

The **Museum Accreditation Program** is a framework designed for museums to improve operations and build capacity. Museums spend 2-3 years developing procedures, policies and practice to gain Accreditation.

The **Roving Curator Program** offers small museums the assistance of a professional curator who can provide advice and help with an exhibition project.

Victorian Collections is a free, user-friendly collections management system that allows organisations to manage and publish their objects and stories online. It is a portal to the cultural treasures held by Victorian museums and galleries.

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With vast experience of over 30 years of National Art Exhibition Transport, IAS has a clear understanding of the cultural significance and irreplaceable nature of the items it transports. IAS personnel only handle art, artefacts and exhibitions,

and have been trained in best practice and handling techniques to ensure the high level of care required for the safe transport of such items.

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Susan Fayad, City of Ballarat

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