acmi

Future of Arts, Culture and
Technology Symposium 2024   Speaker Information

Seb Chan

ACMI

Seb is the Director & CEO of ACMI in Melbourne Australia.

Seb has been a global advocate for technological and organisational change, infrastructure investment and for human-centred design practices in the cultural sector for twenty years. Working across, and consulting for institutions across the Asia-Pacific, Europe and Americas, he has become a sought-after advisor on institutional change in a rapidly changing technological world.

At ACMI he led the experiential and technological transformation of ACMI during its $40m redevelopment that opened in 2021 before becoming Director and CEO in 2022. Seb is focussed on ACMI's continued work in becoming an approachable institution that helps create a vibrant, diverse connected society of screen literate and technologically skilled watchers and players, and a thriving ecology of creative makers. Over the pandemic he developed the CEO Digital Mentoring program which ran across Australia pairing cultural leaders with experienced digital practitioners to build what he describes as a collective "digital imagination". This program rolled out nationwide supported by the Ian Potter Foundation and the Australia Council for the Arts (now Creative Australia). The program was licensed to New Zealand in 2023.

Session: Why are we here? Setting the Scene

Eryk Salvaggio

Cybernetic Forests, USA

Eryk Salvaggio is an interdisciplinary design researcher and new media artist. His work explores emerging technologies through a critically engaged lens, testing their mythologies and narratives against their impacts on social and cultural ecosystems. His work, which focuses on generativity and artificial intelligence, often exposes the ideologies embedded into technologies.

His work has been curated into film and music festivals, gallery installations, and conferences (such as DEFCON 31 and SXSW). The work interrogates generative AI through a blend of cybernetics, visual culture & media theory, with a critique grounded in resistance and creative misuse, highlighting the gaps that emerge between the analog and digital, such as datasets and the world they claim to represent.

Session: Looking at the Machine

Associate Professor Katrina Sluis

Australian National University

Katrina is presently Head of Photography & Media Arts in the School of Art & Design where she also co-convenes the Computational Culture Lab.

Prior to joining ANU, Katrina was based in London where she was Senior Lecturer & founding Co-Director of the Centre for the Study of the Networked Image (CSNI), London South Bank University. The Centre brought together researchers from cultural studies, software studies, art and media practice to develop knowledge and understanding of how network culture transforms the production and circulation of images and cultural objects. With an emphasis on artistic and practice-based research, the Centre addressed the separation of cultural policy, practice and theory through collaborative research partnerships with Rhizome, Tate, The Photographers' Gallery, Serpentine Galleries, Royal College of Art & Gasworks.

Katrina Sluis' research is broadly concerned with the politics and aesthetics of art and photography in computational culture, its social circulation, automation and cultural value. As a curator and educator, for the past decade she has worked with museums and galleries to support digital strategy, digital programming and pedagogy.

Session: Looking at the Machine

Dr Joel Stern

RMIT University

Joel Stern, an Australian researcher, curator, and artist based in Naarm/Melbourne, is a Vice-Chancellor's Postdoctoral Fellow at RMIT University's School of Media and Communication. His work, deeply rooted in experimental music and sonic art, explores the influence of sound and listening on our modern society.

In 2020, Stern, alongside Sean Dockray and James Parker, co-founded Machine Listening. This initiative is a collaborative platform blending research and artistic innovation, delving into the political and aesthetic aspects of sound, speech, and computation. Machine Listening engages in varied activities including research, writing, art creation, and has produced an extensive curriculum, online library, interview series, and numerous events. They have also developed a browser-based tool for audio-video composition through text.

Stern's prior project, 'Eavesdropping' with James Parker, was a comprehensive exploration of sound surveillance and resistance, showcased at Ian Potter Museum of Art, University of Melbourne, and City Gallery, Wellington. This project, featuring a touring exhibition, public programs, and a publication with global collaborators, also laid the groundwork for Stern's 2020 PhD thesis 'Eavesdropping: The Politics, Ethics, and Art of Listening' in Curatorial Practice at Monash University.

Session: Looking at the Machine

Associate Professor Fiona Cameron

Western Sydney University

Fiona Cameron is Associate Professor, Principal Research Fellow, Contemporary Museologies at the Institute for Culture and Society, Western Sydney University, Australia, Professor Dr, Rachel Carson Center, Ludwig Maximillian University, Munich, Germany and visiting Professor, University of Salento, Italy. Fiona has played a pioneering role in the establishment of digital cultural heritage studies, museums, climate change, the environmental and posthumanities.

Fiona has 95 publications on these topics and 8 Australian Research Council (6 as Lead Chief Investigator) and 11 international grants. Her latest sole authored monographs include The Future of Digital Data, Heritage and Curation in a More-Than-Human World (Routledge 2021) and Museums and the Posthumanities: Curating for Planetary Habitability (Routledge 2023)

Session: Zero Carbon Culture

Carmel Reyes

Powerhouse Museum

Carmel Reyes is the Powerhouse climate action and sustainability manager. It is the first dedicated leadership role to embed sustainability into Powerhouse practices. Carmel has developed and now heads the delivery of the first Powerhouse Climate Action Plan, working in collaboration with all areas across the organisation on the plan's implementation.

With a breadth of experience in the built environment industry, leading projects to achieve resource efficiencies, circular practices and sustainable outcomes, Carmel now also gives focus to climate programming and engagement.
Carmel is a chair of Sydney's Sustainable Destinations Partnership, leading the cultural institutions, entertainment and accommodation sector to improve environmental performance and to build Sydney's reputation as a leading sustainable destination.

Session: Zero Carbon Culture

Clare Reddington

Watershed, UK

Clare joined Watershed in 2004, establishing its creative technology programmes including Pervasive Media Studio. She become CEO in 2018. Clare works with industry, academic and creative partners from around the world to champion inclusion, support talent and develop new ideas. Clare is a Visiting Professor at University of the West of England. She is chair of Emma Rice's Wise Children, and a trustee of RSC and British Council.

Session: Zero Carbon Culture

Dr Johnson Witehira

Indigenous Design and Innovation Aotearoa

Dr Johnson Witehira developed his passion for Māori art and design completing a Masters in Graphic Design (2007) and a Doctorate in Māori visual arts (2013). He spends most of my time thinking about how Māori did things in the past, and how we might apply our mātauranga (knowledge) to contemporary problems.

His kaupapa (mission) as both an artist and designer is to bring Māori visual culture back into the lives of all Māori, through careful consideration of how indigenous culture, design and technology intersect.

He is the co-founder of Āpōpō and Indigenous Design & Innovation Aotearoa (IDIA). IDIA is about designing futures through an indigenous lens. As the work quickly grew at IDIA they soon realized they needed more Māori designers, and so created Āpōpō, Wellington's first and only Indigenous Creativetech hub, which works to support and work with other Māori working in the design and technology industries.

Session: Provocative Play

Professor Deb Polson

RMIT University

Dr Deb Polson the Director, Centre of Digital Experiences (CODE) at RMIT Univeristy. She has been an academic and designer in the intersecting fields of data simulation and game design, collaborating with scientists and artists to invent new experiences, products and systems of interaction. Her work has attracted collaborations with diverse groups from Plant and Food NZ to Marvel Studios in Los Angeles.

Session: Provocative Play

Vidya Rajan

Writer, performer, artist

Vidya Rajan is a writer & performer currently based in Australia working across screenwriting, theatre, comedy, and interactive media.

A former writer-in-residence at the Malthouse Theatre, graduate of the VCA, and a recipient of Screen Australia's Developer Program, some past projects as a writer and performer include Aunty Donna's Coffee Cafe, Looking for Alibrandi (Malthouse/Belvoir), Deadloch (Amazon), Respawn (MICF, Darwin Festival), The Feed Comedy (SBS), At Home Alone Together (ABC Comedy), Nemeses: The Sitcom (Wheeler Centre), Cancellation Adventure (Liminal), Small & Cute Oh No (The Blue Room Theatre), The Lizard is Present (Melbourne Fringe), Playlist (Red Stitch), Sleepover Gurlz (Melbourne Fringe), Asian Ghost-ery Store (Griffin).

Recently, her sketch writing as part of the The Feed (SBS) won the 2022 AWGIE award for Best Comedy Writing, and her digital interactive experience In Search of Lost Scroll took home Best Experimental Artwork at the 2022 Melbourne Fringe awards, was shortlisted for the International New Media Writing Prize 2023 and nominated for 3 Freeplay Games Awards. She was also awarded a 2023 Australia Council Digital Fellowship to explore the intersection of performance and emerging technology. In 2024, her new participatory work with Ian Maclarty acquired by ACMI will premiere at Melbourne International Games Week.

Session: Provocative Play

Jarra Karalinar Steel

Multidisciplinary artist and curator

Jarra Karalinar Steel is Multidisciplinary artist from Melbourne Australia, based in Melbourne's south in Euro Yuroke (St Kilda) on Boonwurrung country.

A Graduate from RMIT , Master of Arts (Art in public spaces) 2020 and The University of Melbourne / Victorian College of the Arts (Graduating in 2015) with a Bachelor of Production; Costume and prop Design being her main focus of studies.

Jarra is of the Yaluk-ut Weelam clan of the Boonwurrung, Wemba Wemba, Pairrebeenne/Trawlwoolway with lines to the Barrup Barrup clans. She also is of English and Scottish descent.

Jarra is a passionate advocate for Self-Representation/determination of Victorian First Peoples Art and Culture and is determined in making sure it is kept alive and thriving.

Session: Provocative Play

Dr Keir Winesmith

National Film and Sound Archive of Australia

Dr. Keir Winesmith is Chief Digital Officer at the National Film & Sound Archive (NFSA), mentor in the Creative Australia's CEO Digital Mentoring Program, and co-founder of the bi-monthly Cultural Data Salon for Sydney cultural workers. His book, co-authored with Dr. Suse Anderson, is The Digital Future of Museums (Routledge, 2020).

Keir has a background in art, strategy and technology, and has collaborated on award-winning projects that blend digital and culture across the globe. In 2018, he was named in Fast Company's 100 Most Creative People in Business for this work.

Session: The Machines Looking Back at Us

Dr Mia Ridge

British Library, UK

Dr Mia Ridge is the British Library's Digital Curator for Western Heritage Collections. As part of the Library's Digital Scholarship team, she helps enable innovative research based on the British Library's digital collections, offering support, training and guidance on applying computational research methods to historical collections.

In 2021, she co-authored The Collective Wisdom Handbook: perspectives on crowdsourcing in cultural heritage. This followed her successful bid as Principal Investigator to the Arts and Humanities Research Council for 'Collective Wisdom'.

She was a Co-Investigator on the Living with Machines project (2018-23), where she led public engagement with digital scholarship and heritage collections through crowdsourcing. Living with Machines was a major inter-disciplinary historical and data science research project analysing digitised sources at scale to provide new insights into mechanisation in the industrial revolution.

Previous projects involve crowdsourcing the transcription of historical playbills, and experimenting with machine learning-based methods with library collections.

Session: The Machines Looking Back at Us

Simon Loffler

ACMI

Simon enjoys equality, software, film, electronics & space. He is a creative technologist at ACMI, and New Internationalist. He was a founding member of MOD. museum and Hackerspace in Adelaide.

Session: The Machines Looking Back at Us

Stuart Buchanan

Sydney Opera House

Stuart is responsible for leading and curating the Sydney Opera House's Screen program. The year-round program includes the commissioning and screening of new screen-based work from Australian artists and partner organisations; live events that place technology at the core of the artist and audience experience; live performance capture of Opera House shows; and the delivery of Digital Creative Learning to schools and educators around the country.

As a senior arts professional in screen programming, strategy and content development, Stuart has worked with companies such as ABC, Disney, The Guardian, MONA, Museum of Contemporary Art and London's Royal Court Theatre, and he was co-founder and Director of the award-winning digital creative agency The Nest.

Stuart has also worked as a broadcaster and producer, presenting radio programs and podcasts for ABC's Double J, FBi Radio and UK station Resonance FM. His curatorial projects include the long-running New Weird Australia music platform and guest programming roles at a number of events and festivals.

Session: Presenting the new canon in 2050

Professor Melanie Swalwell

Swinburne University of Technology

Melanie Swalwell is Professor of Digital Media Heritage in the Centre for Transformative Media Technologies at Swinburne University. Melanie's research focuses on the creation, use, preservation, and legacy of complex digital artefacts such as videogames and media artworks.

Currently, Melanie is leading two Digital Media Heritage and Preservation ARC Linkage projects: "Play It Again: Preserving Australian videogame history of the 1990s" (see www.playitagainproject.com), and "Archiving Australian Media Arts: Towards a best practice method and national collection" (see http://www.aama.net.au). In addition, she is Project Leader for "The Australian Emulation Network: Born Digital Cultural Collections Access", an ARC LIEF awarded to a consortium of universities and GLAM organisations. An ARC Future Fellow from 2014-18, Melanie continues to research "Creative Micro-computing in Australia, 1976-92".

Melanie manages the running of the Digital Heritage Lab at Swinburne, a collection of functioning vintage computer hardware and facilities for the imaging of disks originally set up by Dr Denise de Vries, now directed by Dr Cynde Moya.

Session: Presenting the new canon in 2050

Professor Kimberlee Weatherall

University of Sydney

Kimberlee is a Professor of Law at the University of Sydney focusing on the regulation of technology and intellectual property law, and a Chief Investigator with the ARC Centre of Excellence for Automated Decision-Making and Society, where she works with leading researchers from a range of disciplines on questions at the cutting edge of the regulation of AI and related technologies. She has been working on questions at the intersection of culture, copyright and technology for over 20 years, and through the many digital waves which have challenged our creators and creative industries.

Session: Presenting the new canon in 2050

Keri Elmsly

ACMI

A dynamic creative producer, Keri is known for leading and developing creative experience-driven ambitious projects and businesses for global leaders in culture, tech and art. She was recently SVP of Madison Square Garden Entertainment Company's Sphere Studios. Working as Chief Creative Officer at Publicis' Second Story, Keri led the experience and exhibition design for ACMI's $40 million renewal in partnership with architects BKK.

During her 20+ year career, Keri has led experience and artist studios, large-scale interactive immersive installations, blockbuster touring shows, and museum projects working with a constellation of renowned global artists and arts leaders.

Session: Producing the immersive

Matthew Lutton

Malthouse Theatre

Matthew is currently Malthouse Theatre's Artistic Director and Co-CEO where he directs productions as resident director and curates the annual artistic program of events across the theatre's three stages.

He has directed more than 45 productions in the last 20 years, ranging from the Tom Waits musical *Black Rider: Casting of the Magic Bullets* to Wagner and Strauss grand operas, to the sci-fi classics *Solaris* and *Melancholia*, to the re-invention of Australian classic *Picnic at Hanging Rock* with tours to the Barbican London and Royal Lyceum Edinburgh, to the largest immersive theatre show ever created in Australia, Because the Night.

Selected credits for Malthouse Theatre include: *Hour of the Wolf*, *The Return*, *Because the Night*, *Solaris* (Lyric Hammersmith London, Royal Lyceum Edinburgh), *Cloudstreet* (Perth Festival), *Melancholia*, *Black Rider: The Casting of the Magic Bullets* (Victorian Opera), *The Real and Imagined History of the Elephant Man*, *Away* (Sydney Theatre Company), *Edward II*, *Picnic at Hanging Rock* (Barbican London, Royal Lyceum Edinburgh), *I Am a Miracle*, *Night on Bald Mountain*, *The Bloody Chamber*, *Dance of Death*, *Pompeii, L.A.*, *On the Misconception of Oedipus*, *Die Winterreise* and *Tartuffe*.

Session: Producing the immersive

Trent Clews-de Castella

PHORIA

Breaking away from the gaming sector, Trent uses the storytelling power of immersive technologies, like AR and VR, to raise awareness for social impact causes aligned with the UN's SDGs. Trent is the Co-founder and CEO at PHORIA, a Melbourne based XR (Extended Reality) Studio that partners with world leaders such as Netflix, ABC, WWF, the United Nations (UN), the International Paralympics Committee (IPC) and Oculus to pioneer innovative use cases of harnessing technology for good!

Session: Producing the immersive

Paula Bray

State Library of Victoria

Paula has over twenty years' experience working in cultural heritage institutions, including the, State Library of NSW, Powerhouse Museum, Art Gallery of NSW, and the Australian National Maritime Museum. She is currently the Chief Digital Officer at the State Library Victoria where she is leading the Library's digital future through creating compelling digital experiences that place the visitor at the heart. By implementing a collaborative framework, innovative and creative ways for visitors to find, access, research, use and experience the collections, exhibitions and services are being created, by experimenting with emerging and existing technologies.

Paula set up Australia's first dedicated innovation lab in a cultural heritage organisation, the DX Lab at the State Library of NSW, where she developed an award-winning team that experimented with technology to build experiences and exhibitions both online and onsite. The DX Lab, was a place where ideas were explored collaboratively with Library staff and was recognised through international and national awards and media coverage.

Paula published a book on how to set up an innovation lab, with 15 peers from the International GLAM (Galleries, Libraries, Archives and Museums) Labs community, including The British Library, The Library of Congress, The Royal Danish Library, and the National Library of Scotland, in Doha, September 2019. The result was 'Open a Glam Lab', published by Book Sprints.

Session: Not another lab – embedding innovation in organisations

Claire Pillsbury

California Academy of Sciences, USA

Claire Pillsbury is a curator and experienced practitioner in exhibition development, perennially curious about understanding and improving the museum visitor experience. She has received Fulbright scholar awards from the US State Department, mentored artists collaborating with museums, and served as an invited speaker at symposiums. Her articles have been published in Curator, Spokes, Informal Learning Review, and Découverte: Revue du Palais de la Découverte. While most of her professional work has been in the United States she has also had the pleasure of working with museums in Switzerland, Sweden, France, Germany, Poland, and Brazil.

Session: Not another lab – embedding innovation in organisations

Lucie Paterson

ACMI

Lucie Paterson is at the forefront of change, design and innovation in the museum field as the Head of Experience, Digital & Insights at ACMI. With sixteen years experience at leading cultural organisations, including Te Papa in New Zealand and Southbank Centre in London, Lucie's work shapes the exhibitions and experiences that will lead our sector into the future.

Now more than ever, museums need to be more visitor-facing, data informed and embracing technology. Lucie is committed to harnessing these opportunities and understands the challenges this poses for small to medium and large institutions. She is passionate about helping them make the necessary transformation in the digital era.
Her work has won Australian (AMAGA) and international awards (GLAMi), and digital products made under Lucie's guidance have been adopted around the world in the UK, Germany, South America and New Zealand. Lucie is on the board of the National Digital Forum in NZ and writes and speaks nationally and internationally about her practice.

Session: Not another lab – embedding innovation in organisations

Dr Anne Kershaw

Deakin University

Anne Kershaw is a Senior Lecturer and Course Coordinator with the Arts & Cultural Management program in the Deakin Business School. She brings to this role over fifteen years work as an arts manager in local government. Anne has extensive experience in the engagement of culturally diverse communities and groups not usually associated with arts attendance.

Her PhD involved the study of coproduction between museums and culturally diverse communities. Anne continues to investigate collaborative practice and organisational change in the arts and creative sectors. She applies these same interests to her own work, seeking to make universities relevant and engaged with industry. Anne originally trained and worked as a museum curator.

Session: Future Audiences

Jade Lillie

Facilitator and Cultural Leader

Jade is known for her work as a leader, executive, facilitator, and specialist in community and stakeholder engagement. She works as a consultant, facilitator and advisor for organisations specialising in strategy, facilitation, stakeholder engagement, co-design, executive leadership recruitment, governance, people and culture. Her clients are Australia wide, spanning the creative, cultural, community, private and public service sectors.

Jade has worked in government (local, state and federal) and not for profit sectors with experience in regional, remote and metropolitan locations across Australia and SE Asia. She has worked in intercultural environments for twenty years and has significant experience working in collaboration with First Nations artists, organisations and communities.

Session: Future Audiences

Fiona Tuomy

The Other Film Festival, Arts Access Victoria

Fiona Tuomy is an award-winning screenwriter, director, producer and developer working across storytelling genres and platforms. A proud disabled woman, Fiona is a graduate of AFTRS and has extensive experience working with Deaf and disabled people and other underrepresented communities to tell their own stories. As well as being a creative practitioner, Fiona is recognised as a leader in the design and delivery of disability-led screen and arts sector development programs and has worked in leadership and education roles in the screen, arts, literary and disability sectors. Currently Fiona works at Arts Access Victoria as Manager, Digital Innovation and Artistic Director, The Other Film Festival.

Recently Fiona was a recipient of Creative Victoria Creators Fund to develop and demonstrate ways the screen industry can be more inclusive and as part of this process developed her feature film The Sky and Other Secrets. From 2020-2022 Fiona was a member of Screen Australia's Gender Matters Taskforce and was part of Victorian Government's Creative Industries Advisory Group, which helped shape Creative State 2025 strategy. Currently Fiona is a consultant to South Australian Film Corporation to research and develop a disability-led program for Deaf and disabled key creatives.

Session: Future Audiences

Subhadra Mistry

City of Casey

Subhadra Mistry is a Melbourne-based arts administrator. She is Strategic Lead for arts and culture services in one of Victoria's fastest growing local government areas, the City of Casey. Subhadra previously led the arts funding portfolio at The Ian Potter Foundation and The Ian Potter Cultural Trust.

Session: Future Audiences

Malia Simonds

Bloomberg Philanthropies

Managing corporate philanthropy for the Americas at Bloomberg Philanthropies, Simonds oversees a portfolio that includes engagement programs for employees and clients, collaborations with non-profit partners, and corporate giving across the United States, Canada, and Latin America.

Session: How might we fund the future?

Dr Georgie McClean

Creative Australia

Dr Georgie McClean is the Executive Director of Development and Partnerships at Creative Australia. She oversees sector engagement, research and professional development and digital culture strategies. She looks for opportunities to extend the public value of the cultural and creative industries with new partners in new ways.

Prior to joining the Creative Australia, Georgie has been a media/ arts leader who has researched and shaped creative industries' dynamics, programs and policy for 20 years.

With an applied research Doctorate of Cultural Research, a Master of Arts in Communications, an MBA underway and strong practical knowledge of the screen, arts and media industries, Georgie translates between ideas, research and practice.

Georgie has served on several Boards, including Diversity Arts Australia and the Advisory Boards of Queensland University of Technology's Digital Media Research Centre and Western Sydney University's Institute for Culture and Society.

Session: How might we fund the future?

John Wylie AM

Tanarra Capital

John Wylie is Principal and Founder of alternative asset investment firm Tanarra, which manages A$3.5bn of funds investing in global venture capital, private equity, private credit and PE-style strategies in listed companies. Tanarra's investors include many of Australia's largest superannuation funds, family offices and high net worth investors. John has 35 years' experience in investment and finance in Australia, the US and the UK.

John is former President of the State Library Victoria, Chair of the Australian Sports Commission and the Melbourne Cricket Ground Trust. He is a Trustee Emeritus of the Rhodes Trust scholarships based at Oxford University, having previously served as a Trustee.

John and his wife Myriam are active in the philanthropic space through their Foundation which invests in a wide range of community organisations in education, indigenous programs, social inclusion, sport and well-being, and various community interests. They also fund a pro bono strategic and financial advisory service for charities called Tanarra Philanthropic Advisors.

He is a Companion of the Order of Australia.

Session: How might we fund the future?

Professor Ross Parry

University of Leicester

A Principal Fellow of the Higher Education Academy, former Tate Research Fellow, and former chair of the UK's national Museums Computer Group, Ross is also one of the founding Trustees of the Jodi Mattes Trust - for accessible digital culture. In 2018 he was listed in the Education Foundation's 'EdTech50' – the fifty most influential people in the UK education and technology sectors.

Ross leads the 'One by One' international consortium of museums, professional bodies, government agencies, commercial partners and academics, that together are working to build digitally confident museums. After a three-year national project in the UK (working with the Museums Association, Arts Council England and the National Lottery Heritage Fund), the consortium's subsequent projects have over the last two years brought partners (including the V&A, Science Museum and the Museums Computer Group) into an action research collaboration with the Smithsonian Institution, American Alliance of Museums and the US Museum Computer Network.

In 2022 Ross became the founding Director of the new Institute for Digital Culture – allying with the culture sector as it adapts to a digital world.

Appearing courtesy of Monash University

Session: How might we work together/better?

Katie Russell

Australian Museums and Galleries Association

Katie Russell is the National Director of the Australian Museums and Galleries Association. Katie's professional interest lies in the potential for Australian public galleries and museums to be recognised widely as critical elements of civil society. She consistently interrogates the ways in which cultural institutions might increase their accessibility and appeal to the broadest possible cross-section of the community and believes mentorship for and by sector professionals is fundamental to this process.

With expertise in public programming, art education and research, as well as extensive experience in applying museum best practice, since joining AMaGA in February 2021, Katie has led the discussion on how AMaGA can be re-imagined to support and bolster the museum and gallery sector during times of compounding crises.

She prioritises sector research, the implementation of the First Peoples: Indigenous Roadmap and has been instrumental in developing a future-focused strategy for AMaGA to provide a pathway towards a strong and sustainable professional organisation. Katie continues to amplify the collective voice of the AMaGA membership through advocacy, and to support the range of perspectives represented by the association.

Session: How might we work together/better?

Kate Fielding

A New Approach

Kate Fielding is the CEO of A New Approach (ANA), Australia's leading think tank focused on arts, culture and creativity. She has led ANA since its inception in 2018, drawing together a unique alliance of people across the country in governance, advisory and staffing roles to create a foundation on which ANA could grow and thrive. In this time, ANA has been credited with contributing to a distinct shift in the conversation and knowledge about arts and culture in Australia. Prior to her role with ANA, Kate was the Chair of the Goldfields-Esperance Development Commission in Kalgoorlie, and a member of the Board of the Australia Council for the Arts. She has been the Chair of Regional Arts Australia and of Country Arts WA, and was named a 40 Under 40 WA Business Leader in 2017.

Session: How might we work together/better?

Dr Indigo Holcombe-James

ACMI

Indigo Holcombe-James is ACMI's Strategic Research Lead, where she conducts in house research and evaluation, coordinates and commissions market research, and supports delivery of university research partnerships.

Previously, Indigo was a Research Fellow in the ARC Centre of Excellence for Automated Decision-Making and Society at RMIT, where she investigated digital inequality and transformation in the creative and cultural industries. Indigo's research has been published in Cultural Trends, Archival Science, Cultural Studies, and the International Journal of Communication.

Session: Wrapping Up