

Wild/flower Women



Wild/Flower Women Symposium Wed 23 November 2016 Program

9.00 – **Welcome** – to country and the day

Introduction 'Preserving the Wild' - Jill Chamberlain OAM – Past-President, Wildlife Preservation Society of Queensland, Sunshine Coast & Hinterland Branch

Bio:

Jill was born in London in 1934 and came to Australia in 1958, after living in the Solomon Islands for several years, where her husband was a teacher. Initially they lived on the Gold Coast and then moved to Brisbane and Toowoomba, where their son was born, coming to live on the Sunshine Coast in 1978. Having been interested in the natural environment since her childhood in the English countryside, Jill joined the Caloundra Branch of the Wildlife Preservation Society of Queensland (WPSQ) in 1990 after the death of her husband. In 1993 she became Honorary Secretary, serving in that capacity for 15 years, and as President for four more. She was given Life Membership of the Society in 2007. Jill is a very keen birdwatcher and belongs to several bird groups including the Queensland Wader Study Group and Birdlife Australia. She is an active member of Faunawatch, a project of the Sunshine Coast & Hinterland Branch of WPSQ. For many years, Jill attended and monitored Caloundra City Council meetings for issues of environmental concern, and still attends Sunshine Coast Council meetings. Caloundra City Council showed their appreciation of her efforts in 2004 by naming the Jill Chamberlain Bushland Reserve, Little Mountain, Caloundra, in her honour. In 2010 she was awarded an Order of Australia Medal (OAM) for her service to wildlife preservation and conservation in Queensland, and service to the community, following which she was appointed an Honorary Senior Fellow of the University of the Sunshine Coast in 2011.

The women and their work

9.20	<p><i>Not Always Wild: Judith Wright's Biography</i> Dr Georgina Arnott, Monash University</p> <p>Abstract When writing the biographies of women it is especially important to consider their passions, said Linda Wagner-Martin in <i>Telling Women's Lives</i>. Often times, women have had to struggle harder than men to establish their place in the public world, and</p>
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	<p>passion is often what has fuelled that struggle. Their passions need to be told, but also celebrated. The truth of these sentiments became apparent to me in the process of writing <i>The Unknown Judith Wright</i>, the biography of a woman who proudly proclaimed her passions, in phrases such as ‘with love and fury’, which concluded her letters; when describing herself as a ‘radical’, and in writing plainly about sex and desire. Wright revelled in being upfront, passionate, wild – and this appeared to propel her remarkable life as a poet and activist. The passions of her youth, while at Sydney University in the mid 1930s, for example, were to me relevant material when trying to understand her creative and intellectual development. And yet, as I will discuss in this paper, there was a darker undertow to this self-identification; at times regarding herself as passionate and wild may have prevented her from recognising some of the ways in which she was also shaped by more conservative traditions.</p> <p>Bio Georgina Arnott is a Research Assistant in the History Program at Monash University (2013–2017). Her research interests include biography and autobiography, particularly the representation of women and colonial histories in these texts, and Australian cultural histories. Her first book, <i>The Unknown Judith Wright</i>, is an early life biography of one of Australia’s most well-known poets and public intellectuals, and is published by UWA Publishing in September 2016.</p>
9.40	<p><i>The art of activism: Kathleen McArthur, Judith Wright and the Cooloola campaign</i> Dr Susan Davis, CQUniversity Noosa</p> <p>Abstract Have you ever stopped to think about how the national parks in our country came to be designated? Their creation was often the result of hard work and intensive campaigning. The efforts of two women in particular – Kathleen McArthur and Judith Wright – are important to recognize as leaders and activists at the heart of a long, tenacious campaign which eventually led to the designation of Cooloola National Park (now contained within Great Sandy National Park). The creative capacities of these women (and their colleagues) were used in powerful ways, at a time when Queensland was run by Joh Bjelke-Petersen’s pro-development conservative government. An examination of their art and activism – as a case-study – demonstrates artistry both in terms of the art and poetry that they created in response to the environment, and which they used to help raise public awareness. Their efforts can also be examined in relation to the creativity and artistry of the campaign strategies employed. Their contributions are important to acknowledge in terms of their impact historically, but also because their tactics may well prove insightful for artists and activists today.</p> <p>Bio Susan Davis is Senior Lecturer in the School of Education & the Arts at CQUniversity, Australia. Her research has focused on drama, engagement, digital technologies, cultural-historical theory, sustainability and script-writing as research. Locally she has been involved in the creative scene through many ways, mostly through her work with the Creative Alliance, Pecha Kucha Nights. She was also Chair of Noosa Biosphere Ltd from 2011-2014. Sue has been involved in many other regional projects such as the NeoGeography creative place-making project, Floating Land, Treeline, the Noosa Longweekend and most recently through initiating the ‘Arts After Hours’ program at</p>

	<p>CQU Noosa. She is the current Convenor of the Arts Education Research SIG of AARE and a Board member for Drama Australia. Sue regularly presents at national and international conferences and has had over 40 book chapters and refereed articles published.</p>
10.00	<p><i>'O back to my red (Tamborine) mountain': Doing poetry in community</i> Dianne James and Janis Bailey, Calanthe Collective, Tamborine Mountain</p> <p>Abstract For the past two years, Tamborine Mountain people have been 'doing poetry' in unusual ways. Prompted by the centenary of Judith Wright's birth in 2015, a play (<i>Hearts Ablaze</i>) was written and produced locally, and the poetry of Wright and others activated in parks, theatres, cafes, Landcare sites, national parks, pubs, the main street and private settings. Organised by a loose group called The Calanthe Collective (Calanthe being a rare white native orchid and also the name of Judith Wright's and Jack McKinney's second home on Tamborine Mountain), these events provide a 'case study' for what community-generated 'literary' events might look like. This presentation uses images of those events to raise some important questions about the continuing relevance of Judith Wright's total body of work (not only her poetry), the writings of her partner Jack McKinney, the 'value' of literature more generally, and the joys and challenges of 'doing poetry in community'. The Calanthe Collective seeks not only to celebrate joyfully the lives and work of Jack and Judith, but to use them as a springboard to reach into the current and past cultural life of the Mountain, and strengthen local identity and creativity.</p> <p>Bio Dianne has had a career in the corporate world and not-for-profits, and Janis has been a union organiser and academic. Now retired, they are both engaged in their beautiful community. The Calanthe Collective, of which both are members, organises events around poetry and the work of Judith Wright and Jack McKinney on Tamborine Mountain.</p>
10.20	<p><i>100 Imprints</i> Gemma Wright – Environmentalist & Judith Wright's great-niece</p> <p>Abstract: Judith's expression reaches deep into the psyche; a woman who connects a deep ecology and spirit aspect of Australia. With clear vision, Judith was a mystic of the wilderness she loved, seeking truths freshly hidden by recent generations. An activist and voice to Aboriginal peoples, her poetic legacy is a gift that continues to resonate an alchemic connection with what is. Since she felt a connecting spark in her teens, Gemma has been on a journey learning about the life of her much loved and revered great-aunt/wild woman, Judith Wright. Gemma presents a two part visual insight into firstly, a period of Judith Wright's life in the Noosa region and more broadly, an environmental movement for South East Queensland. Exploring the forces at play at this time, Gemma reflects similarities between then and now and goes on to explore the notion of how communities have responded to an imprint made by Judith in places where she has lived. Imprints, creative interpretations and inspirations sprouted from communities to celebrate Judith Wright's life in 2015. Gemma presents a closer look at the often intimate and insightful events that were created for the year, what they meant, who was involved and ways that messages which Judith and many care for can</p>

	<p>help us to continue to connect with nature and be portrayed in an ever-changing environment.</p> <p>Bio</p> <p>Gemma Wright, is a big picture thinker, nature lover and explorer of life. Having worked in various fields that relate to the environment, science, culture and the traditional custodians of these lands, Gemma is curious to see how history repeats itself and also evolves. A grand-niece of Judith Wright, and self-proclaimed idealist, she follows similar interests to her great-aunt and seeks to co-facilitate a societal connection with nature.</p>
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10.45 – 11.15 Morning Tea

Flowers and flowering

11.15	<p><i>Branch Out: translating botanical image to print text in fictocritical writing practice based on Amalie Dietrich's work</i></p> <p>Deborah de Groot, University of the Sunshine Coast</p> <p>Abstract</p> <p>This paper utilises Australian native flora to explore the translation of image to print text in fictocritical writing practice. The result specifically pertains to this writer's Doctorate of Creative Arts research output – a fictocritical representation of the life of nineteenth century German naturalist-collector, Amalie Dietrich. Dietrich gathered natural history specimens in colonial Queensland from 1863-1872 and amassed over 20,000 plants (Sumner 1989: 9), along with thousands of birds, animals, insects and a variety of ethnographic and anthropological material, for the 'Museum Godeffroy' in Hamburg. Many of Dietrich's samples were first recordings of type and a variety of Australian plant and insect species have been named for her. Branch Out considers one photographic representation of Dietrich's collected specimens as an exemplar to explore how understanding and perceptions can alter after image analysis. Employing Roland Barthes' semiotic method, aspects of Jacques Derrida's deconstruction theory, pareidolia and contextual analysis as tools for creative enquiry, connotations and multiple layers of meaning within the image text are exposed and translated to print text. Visual decoding complements literary research of the period and the textual analysis of relevant factual and fictional literature. Critically dismantling and re-assembling one of Dietrich's Australian native botanical specimens articulates the dialogue between critical analysis and creative fiction to form a 'lively' fictocritical expression of Dietrich's life.</p> <p>Bio</p> <p>Deborah de Groot has a BCom and BA (Hons 1) in Creative Writing and is a Doctor of Creative Arts (Creative Writing) candidate with the University of the Sunshine Coast (USC). She has tutored courses in Visual Communication, Art History and Creative Writing at USC and was guest presenter for the Intercultural Communication course at the Hochschule Fulda University of Applied Sciences in Fulda, Germany in 2012 and 2015. In October 2014, Deborah presented a paper at 'The Fifth International Conference on the Image' in Berlin. Publications include work in The International Journal of the Image and Social Alternatives journal, various artist profile and review articles and competition wins. Deborah enjoys experimenting with fictocritical writing</p>
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	and utilises textual and image analysis to inform her creative works.
11.35	<p><i>Traditional knowledges, Aboriginal arts and representations of plants and nature in Poetry</i> Taylor-Jayne Wilkshire, University of Queensland</p> <p>Abstract Birds have been muses to poets since their song began; they fly in and out of metaphors and similes, leaving behind feather trails that reveal their vicious yet equally affectionate and deeply complex personalities. This paper discusses the ways in which Queensland Indigenous poets have represented birds in their poetry, and how these representations reveal a deep connection to this landscape that dates back 60,000 years into their ancestry. I analyse Ooderoo Noonuccal’s poems “The Curlew Cried” and “No More Boomerang”, Burruga Gutya’s poem “The Mother of Love”, Bobbi Sykes’s poem “The Treadmill of Life”, Samuel Wagan Watson’s poem “Bird Song of Imminent Death”, and Ellen Van Neerven’s poem “Dalgay/Yagamben Death Poem”. I acknowledge my Western perspective and use analytical methods that do not compare and contrast Indigenous poetry to Western poetry. In Western poetry, birds often appear as vessels for complex social metaphors, and are analysed using methods that recognise them as such. Western contemporary poetry often consciously employs post-humanist theory that endeavours to dismantle the barriers separating the hierarchy of subject and object, human and animal. Indigenous poetry views country as a subject, not an object, and subsequently holds animals in the same position: subjects equal to humans. Nonetheless, Indigenous poetry is not the opposite of Western poetry: Indigenous culture is naturally in conversation with post-humanist theory. As such, Indigenous poetry reflexively dismantles the barriers between human and animal, and, as discussed in this paper, human and bird.. This paper will outline how the aforementioned Indigenous poets have portrayed birds in their poems, and how these portrayals are influenced—but not limited—by their culture; in fact, Indigenous culture’s intimate relationship with birds influences the writers’ perspectives of them. The poetry analysed in this paper will shed light on the true nature of birds and why they act as muses to the aforementioned Indigenous writers.</p> <p>Bio TJ Wilkshire is a Brisbane based artist, aspiring writer, and forever-student. Wilkshire’s writing is inspired by Australian poets such as Ellen Van Neerven, Robert Adamson, Oodgeroo Noonuccal and Judith Beveridge and draws from them their native wildlife observations and its connection to human social life. In both her writing and her art Wilkshire is primarily concerned with suburban life and birds. She is currently undertaking her Masters in Writing, Editing, and Publishing at the University of Queensland. Wilkshire plans to further explore representations of birds in Indigenous and non-indigenous poetry for her thesis.</p>
11.55	<p><i>The Nature of Seeing: multi-faceted perspectives of Queensland flora by three female artists</i> Dr Lisa Chandler, Senior Lecturer in Art and Design, University of the Sunshine Coast</p> <p>Abstract: This paper examines the work of three female artists, past and present, whose differing approaches to representing Queensland flora, reveal some of the multi-</p>

faceted ways in which particular visual and cultural frameworks can enhance our understanding of the natural environment. Vera Scarth-Johnson's ambitious project to seek out and paint the 160 specimens recorded by Banks and Solander in Cooktown in 1770, represented a particular way of viewing nature. Her botanical illustrations, informed by deep observation and an understanding of place, incorporate the same scientific, rationalist principles that underpinned the work of Banks and Solander. However, unlike her predecessors, Scarth-Johnson's botanical investigations were frequently conducted with Guugu Yimithir elders and informed by Indigenous understandings of the plants' application and cultural relevance. Similarly Renata Buziak's photographic biochromes encapsulated in the series *Medicinal Plant Cycles*, respond to Quandamooka peoples' deep knowledge of the healing properties of native plants on North Stradbroke Island. Buziak's representational approaches differ substantially from those of Scarth-Johnson, whose perspective is that of the distanced observer looking at her subject. Instead, Buziak's biochromes are works in which nature is co-creator, revealing biological processes of decomposition, and foregrounding environmental cycles of growth, decay and renewal. Donna Davis provides another perspective in series such as *The Plant Room* and *Unseen*, in which the artist draws on scientific and observational data to generate imaginative and evocative images that highlight the unseen but vital inter-relationships amongst Queensland botanical species, and ecological systems more broadly. Through these varied perspectives, these three artists communicate rich and multi-layered understandings of the natural environment and its complexity and significance.

Bio

Dr Lisa Chandler is a Senior Lecturer in Art and Design and leads the Arts Research in the Creative Humanities (ARCH) research cluster at the University of the Sunshine Coast (USC), Australia. She was also foundation director of the USC Gallery and her curatorial projects include the award-winning East Coast Encounter. She has published widely and her research interests include contemporary art including Indigenous Australian art, art and ecology, curatorship, and visual culture.

12.15-12.45 Introduction to exhibition and works

- *The unknown language* - Exhibition Works - Anne Harris, Annes Workroom

Artist statement

Working with the plants that surround me, I slowly learn my place. Sharing knowledge that is of the plant, the chemical components imprinted into the fibres, creating images, sometimes clearly decipherable other times slightly hazy like a shadow of a memory. At other times stripping and weaving, and dyeing, using alchemy to help tell the stories. The process teaches me so much, I watch the seasons as they change, some plants only show themselves for a short time each year, and then we can take up where we left off, using the knowledge gained from our last encounter to push new boundaries. The plants are my teachers, I learn patience and connection, I learn history and culture and an embracing comfort from knowing my place. The resilience and beauty that goes beyond words. In today's world we are consumed with 'learning' we have books and computers and research and science and a myriad of things in-between filling us to overflowing with words, but do we truly learn? Do we know a plant in this way, the spirit of the plant, the true language that is only there when you become intimately familiar and stop and just be with the plant. This is a small body of work that explores this relationship.

Bio

Working with Plants and Natural Materials forms the basis of my art practice. I make bodies of work using textiles mixed media, weaving and traditional woodwork, to tell the everyday stories of place and connection. The path to becoming an artist has had many twists and changes, initially training as a fashion designer, and then started pursuing other avenues including a Certificate in Fine Art Drawing, Sculpture at Tom Bass and a Bachelor in Fine Art at Sydney's College of the Arts also attending various workshops to learn the art of place. Anne is a RADF grant recipient and was a finalist in The Churchie National Emerging Art Prize 2015, Cambridge Portrait Prize 2016, Milburn Art Prize 2016 and the Moreton Bay Art Award 2016.

- Stephanie Haslam, Noosa Integrated Catchment Association Inc.

Stephanie will share some of the work she has been creating using images drawn from Noosa native flora and fauna. Her more recent work had included textile printing and creations.

- Wildflowers of the Sunshine Coast - Kate Greenwood Director, Greenwood Consultancy

Kate will share a selection from her collection of photographs featuring stunning stills of wildflowers of the Sunshine Coast.

Bio

Kate Greenwood is a cultural heritage consultant, artist and environmentalist. She has a deep passion about the natural and cultural heritage of the Sunshine Coast. Kate holds post graduate qualifications in archaeology and works with Traditional Owners in SEQ.

12.45 – 1.30 Lunch

Wild Women

1.30	<p><i>Beyond the Book - a love affair with "Noosa's Native Plants" since 2004</i></p> <p>Stephanie Haslam, Noosa Integrated Catchment Association Inc.</p> <p>Abstract</p> <p>With funding from the Noosa Integrated Catchment Assoc. Inc. I have produced a local field guide "Noosa's Native Plants", now in its third edition. Since publication (in 2004) I have continued to take photographs and collect data. This has resulted in the website www.noosasnativeplants.com.au, a study of plant uses including medicine, weaving, food and tools, and, more recently creating patterns from my photographs for fabric printing by Spoonflower in the US. I have been making bags, cushions, etc. from the fabric to raise awareness of the design potential of our local flora. This has been a fascinating journey covering everything from art to gardening, to weeding and communication, private gardens and council landscaping.</p> <p>Bio</p> <p>Stephanie Haslam came to Noosa in 1994 when husband Tony joined Noosa Council. She continued working as a studio potter for another 5 years as she also became interested in local issues and plants. Stephanie presented a radio programme for 4 years, wrote articles of the Noosa News, instituted and presented Friday Forum at NPA for 9 years, and was a member of Dr. Arthur Harrold's Botany Group for 15 years. As well as working on numerous projects with NICA, Stephanie is also a member of Noosa and District Landcare. Her driving motivation has been the need to raise awareness about the importance of protecting our natural environment and the design potential</p>
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	of Noosa's flora (and fauna).
1.50	<p><i>Queensland women digging to freedom... contained in the garden, unleashed in the mind</i> Pamela Greet, REaDSPACE</p> <p>Abstract Fenced in, rooted, uprooted...women writing the garden: in the writing of women about women, gardens and gardening, in Brisbane and south east Queensland, the garden is a place of containment. But while these women are contained physically, may they also, through their relationship with the garden and its ritual of production/reproduction, be agentically, imaginatively and creatively unleashed? The garden is presented on one level as a thing of beauty and an achievement to be celebrated, but how does the process of cultivation, growth and recreation, set up the garden as a metaphor for women's expanding agency. The garden is work for a woman, yes, but it may also, as such, represent escape from the mundane self. Is gardening punishment/ penitence and something to be endured rather than a pleasure? Is a garden fed by disciplined application or by simply being there to hold the hose/spray the bug-spray? Is it a place that celebrates growth, creation, fecundity and wild escape or is it primarily a place of wistful nostalgic memory and containment? This presentation will explore how the garden is storied as a safe place for women to explore in a way that is both approved by society, and simultaneously, unleashes their creativity, their wild dreams, their 'wont' to do and be. In the garden women may dig into their imaginings and also be available to 'go in and put the dinner on'. So the garden is a theatre that sets the urgency of creating against the demands of domestication or dependents (family). Queensland women writers or women writers of Queensland whose works are explored may include Turner-Hospital, Astley, Dark, Lukashenko, Andersen. Gardens: gentile and cultivated, or rampant, fecund and reproductive. Or all that and more?</p> <p>Bio Pamela Greet, a tomato baby, born in the Burdekin, north Queensland, fell under the spell of Judith Wright's poetry at twelve. After a patchwork career as aid worker, project manager and public servant she returned late to words. Currently a DCA student at the University of Sunshine Coast she is working on a short story collection and a novella, both based in the suburban Brisbane. A keen interest is valuing in story, the lived experiences of ordinary suburban dwellers. She believes that valuing our place, knowing where we belong, is vital to knowing who we are.</p>
2.10	<p><i>Connecting today's Reef conservationists with Judith Wright's, The Coral Battleground – a social media experiment</i> Stacey Winch, DCA Candidate, University of the Sunshine Coast</p> <p>Abstract The Great Barrier Reef faces threats that left unaddressed, could result in its destruction. <i>The Coral Battleground</i>, (1977) documents the first battle undertaken to save the Reef from exploratory drilling and mining by the founders of the Reef's conservation movement. The release in 2014 of a new edition of this book suggests that, while the threats to the Reef today may differ, the passion, methods and arguments marshalled in this work continue to carry weight. The publishers express 'hope that it will be an inspiration for young people to join the fight to save the Great</p>

	<p>Barrier Reef, on that same battleground’. And yet, decrying the triumph of ‘NOW-ism’, Humphrey McQueen, historian and cultural commentator, in his 2015 Essay ‘...with love and fury’ claimed that ‘Too few of today’s campaigners to protect the Reef have read Wright’s’ book. I was curious as to whether McQueen was correct in his assessment and if so, how today’s conservationists could be encouraged to read Wright’s book. I conducted a small scale experiment to test the effectiveness of social media in redressing this gap. My aim is to provide a snapshot into how and to what extent social media can be used to connect people with the work of the small, dedicated group of activists that achieved changes to the way the Reef is thought about and legislated about as documented in <i>The Coral Battleground</i>. Can social media be used to connect today’s Reef conservationists and potential conservationists with their predecessors and their concerns and actions?</p> <p>Bio Stacey Winch is a Doctor in Creative Arts candidate at the University of the Sunshine Coast, writing about domestic and family violence and abuse, and has recently presented at the Great Writing Conference in London. She is passionate about the sharing of knowledge and the popularisation of research. She has a love of learning and of writing, and has for many years taught academic and professional communication skills. Stacey has studied archaeology, Australian history, French literature, law and education and believes in the power of the written word. She has taught in universities in Australia and overseas.</p>
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2.30 – 2.45 – Afternoon tea

Arts and action today

2.45	<p><i>Bimblebox 153 Birds and the destruction of a forest</i> Jill Sampson, Bimblebox Art project</p> <p>Abstract The Bimblebox Nature Refuge in Central Queensland is threatened by coal mining - over it, under it and all around it. How long will the woodlands of Bimblebox continue to be a wilderness refuge? In the spirit of Judith Wright, poet and conservationist, Bimblebox 153 Birds is a unique installation of artist prints, poetry, prose and musician’s birdcalls inspired by the birdlife of this threatened Nature Refuge. This presentation will focus on the birds of Bimblebox through the poetry created for Bimblebox 153 Birds.</p> <p>Bio Concerned about the resources land and water grab occurring throughout Australia, artist Jill Sampson thought that a creative response would be the best way she could engage with this cultural and environmental issue. Jill contacted the Bimblebox Nature Refuge with the idea of developing an art project around that particular threatened environment. This became the Bimblebox Art Project and its first artist camp took place in 2012. Bimblebox 153 Birds, Document://Bimblebox and Bimblebox: art – science – nature are three major exhibitions that have been developed through this art project. While participants in the annual artist camps continue an ongoing creative response to the nature refuge.</p>
3.05	<p><i>Going North: Cooloola Art and Activism 1996 – 2016</i> Maree Prior, Cooloola Coastcare, Fraser Island Defenders Organisation</p>

(FIDO) & artist

Abstract

Going North: Cooloola Art and Activism explores a range of local creative projects that have provided inclusive community activity, enabling conversations and environmental protection perspectives in a relatively parochial and conservative region consisting of highly significant intact natural environments. The three catchments of Noosa, Cooloola and Fraser Island are linked by the Great Sandy-Cooloola National Park and Marine Park; have received UNESCO Man and the Biosphere status, and are the only neighbouring biospheres in the world. The Great Sandy Strait is one of five Ramsar Wetlands in Queensland- international status *'to halt the worldwide loss of wetlands and to conserve, through wise use and management, those that remain'*. The Mary River with its headwaters in the Sunshine Coast hinterland is a major freshwater influx to the Strait, an influential factor in marine and estuarine ecosystems. Art and Activism has been among key strategies used to educate and raise awareness about this unique environment - an area that underwent a population boom at the end of the 20th century. Development pressures from the upper catchment (the Traveston Dam) to the marine, coastal dune and Island environment have driven creative approaches to communicate sustainability perspectives to a broad audience.

Bio

Maree and her husband Nick sailed from Thursday Island and have been resident in Tin Can Bay for 25 years. After volunteering with Coastcare, Maree was inspired by the new landscape and ensconced in the world of Natural Resource Management (NRM). She is uniquely placed as NRM Projects Coordinator at two adjoining Queensland (Qld) Coastal catchments of outstanding natural value: the Cooloola Coast since 2000, Noosa from 2010-15 and is now a Conservation Tour Leader with FIDO for Fraser Island and Trainer with Conservation Volunteers. Maree designs and works on projects that are related to a better understanding and management of south-east Queensland coastal natural systems.

3.25 – 4.00 **Panel Discussion, Reflection** - Next steps, publications and other opportunities

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