



CULTURAL ATTRACTIONS OF AUSTRALIA

# STORYTELLERS



CULTURAL  
ATTRACtIONS  
OF AUSTRALIA

Signature   
EXPERIENCES OF AUSTRALIA



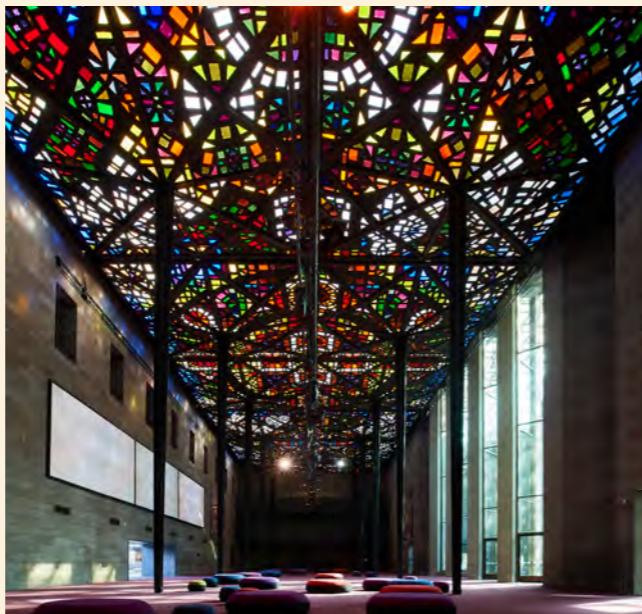
## UP CLOSE AND PERSONAL

Meet the storytellers from Cultural Attractions of Australia

Installation view, 'Get Up, Stand Up'  
Queensland Art Gallery 2021  
Photograph: Joe Ruckli, QAGOMA

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Australia's beloved cultural attractions do more than entertain and inspire visitors: they also offer unique insight into what it means to be Australian.

These iconic arts venues, significant historic sites and world-class museums and sporting grounds tell the story of a country full of variety and vibrancy: a place that's both alive to its ancient heritage and eager to embrace the future. Between them, these fascinating attractions encapsulate hopes and dreams of a nation that continues to grow and change.

The attractions are populated by some of the most passionate and dedicated Australians you will ever meet – a diverse group of people whose storytelling instincts and respect for history is second to none. Full of enthusiasm and wisdom, these experts offer a distinctive lens on some of the country's most important destinations.

Each page of this resource focuses on an interaction that visitors can have with a 'true-blue' Australian expert, whether it's a life-long sports fan giving you an all-access tour of the internationally renowned Melbourne Cricket Ground; a seasoned director putting you through your paces on stage at the Sydney Opera House; or a painter revealing hidden artistic gems

deep within a notorious historic prison. You'll also get to know a former casino croupier who curates bespoke itineraries for VIPs and celebrities, a radio presenter who regularly brings tourists to tears, and the woman with the keys to Australia's Federal Parliament. Our storytellers are as varied as the attractions they watch over.

Australia's great cultural sights are spread out across this vast continent, so you'll get to travel, too: from the dusty outback of Western Queensland, where aviation history was made; to the lush southern island of Tasmania, where one of Australia's richest men has constructed an artistic institution full of work by domestic and international heavy hitters; to Western Australia, where thousands of men and women congregated before departing for battle in World War I.

With our storytellers leading the way, you'll gain an understanding of what makes Australia unique. Allow them to take you by the hand and show you a few of this country's cultural riches.





## TREVOR MANUEL

Adelaide Oval, Adelaide, South Australia

As a volunteer ambassador at Adelaide Oval, Trevor Manuel has spent more than a decade taking visitors behind the scenes of this majestic cricket ground, which also hosts Australian Rules Football games each winter.

He's a fount of information about the stadium and the events that have taken place on its grassed playing surface, since the first game of cricket in 1873. Trevor has witnessed some of the more recent historical events since attending the ground as a boy.

"Having gone to Adelaide Oval so much as a kid, watching football and cricket, I just enjoyed the ground and what happened there, so when the opportunity arose to become a guide I jumped at the chance."



**"When we take guests inside the 110-year-old scoreboard, there's always this wow factor. It doesn't matter if they're sports fanatics or not, there's just this: 'Wow!'."**

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## CAROLYN LAFFAN

Arts Centre Melbourne, Victoria



Carolyn 'Caz' Laffan has spent more than 30 years preserving and celebrating the rich history of Australian performing arts at the inner-city Arts Centre Melbourne, where she's a senior curator of the centre's Australian Performing Arts Collection and the Australian Music Vault.

A joint project between Victorian state government, Arts Centre Melbourne and the local music industry, the Australian Music Vault opened in 2017 as an immersive showcase of the past, present and future of Australian music. Here you'll find everything from Chrissy Amphlett's schoolgirl outfit and neon microphone stand from her Divinyls live shows, to an early schoolboy uniform worn on stage by AC/DC's Angus Young, among other historical objects, installations and recordings.

As a keen music fan, Carolyn obviously loves her job. "When you're younger and you're listening to musicians or

watching them on stage," she says, "you never think that one day you'll not only have the opportunity to meet those people but to work with them, develop projects together, and work out what their legacy will be. It's a great privilege."

The permanent free exhibition is arranged thematically, rather than chronologically. The Wild Ones section explores industry innovators and trailblazers, for example, while The Real Thing tackles the question of what defines 'the Australian sound'.

Carolyn says you don't have to know much about the Australian music scene to enjoy your visit to the Vault. The exhibition works on many layers and is really designed to tap into visitor's own memories and emotions. It can be enjoyed by all ages and backgrounds and there's also plenty of opportunity for people to set their own pace and choose their own path through the exhibition.

**"Music is a really interesting lens for people to look through when they're trying to understand a country. It's a bit like restaurant culture: you can tell a lot by immersing yourself in the music of a country."**

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## AGATA ROSTEK-ROBAK

Australian National Maritime Museum, Sydney, New South Wales

This treasure-trove of the great batsman's personal effects includes Sir Donald Bradman's very first Test bat, his 1948 baggy green cap and the typewriter on which he composed his post-retirement newspaper articles. (Trevor has co-written 15 reference books on aspects of the Oval, including a recent tome on Bradman, who played much of his state cricket at this venue.)

After the grounds tour, Trevor takes you to the Oval's Bodyline Bar, which celebrates the infamous 'Bodyline' Test between Australia and England in 1933. Here, you'll hear stories of the 'nastiest Test match ever played', and Trevor will show you the rifle that groundskeepers used to guard the pitch overnight during that Test match, "so no-one could come and dig up the pitch and prevent the game continuing".



**"I really love this place. The collection spans so many of my areas of interest: the Indigenous collections are amazing, the maritime collection, the metals, the vessels ... it's so wide-ranging and very challenging."**

vessel was relocated from its wharf in Darling Harbour to a position outside the museum. Here, it is being carefully conserved using an innovative technique.

"After spending 40 years in the water, it's being restored in situ so everyone can see our conservators at work," says Agata. "By controlling the drying process, we're minimising the risk of its timbers splitting and warping." Agata adds that the conservators are "aiming to retain as much of the original material and keep it in its current condition. We think it will take about two years – nobody has actually done this before. That's really exciting for me".

One of the team's major challenges has been conserving the Vietnamese boat *Tu Do*, which brought 37 refugees to Australia in 1977. In 2021 this

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## CATHERINE ROACH

Australian Parliament House, Canberra, Australian Capital Territory

When she was a girl, Catherine Roach and her family used to climb the grassy hill on which Parliament House stands and marvel at the panoramic views of Canberra. "We'd bring a picnic and kick a football around," she says. "Then we'd roll all the way back down the hill."

Today, as manager of visitor services at Parliament House, Catherine oversees dozens of staff who in turn look after thousands of visitors. But she still makes time to roll down the hill. "Last year, on the parliament's open day, we even held a group roll-down with hundreds of people," she says enthusiastically.

Catherine began working at Parliament House as a full-time tour guide five years ago. Despite her current responsibilities, she still leads the occasional tour, and says

seeing people's reactions "never gets old".

"Many people don't realise how many areas of the building they can actually access," she says. "We go into the chambers on non-sitting days and it's a lovely experience for people knowing that this is where our laws are made. That sort of access is one of the great strengths of the building – and of Australia's democracy."

She particularly enjoys the More Than Politics Tour, which takes visitors behind-the-scenes to meet some of the hundreds of staff that keep Parliament House operating. "You become really immersed in the workings of the building," she says. The tour concludes with an exclusive highlight: an afternoon tea usually reserved for visiting dignitaries.



**"Parliament House is like a mini city. We've got incredible teams of caterers, carpenters and everything in between. Visitors are amazed by the scale of it."**

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## DIANNE RUTHERFORD

Australian War Memorial, Canberra, Australian Capital Territory



Dianne Rutherford understands the value of tactile experiences. For 20 years she's been going against the trend of placing objects only behind glass, instead inviting people to get up close and touch them.

"It gives people an interesting memory and a feeling of history," she says. "And I always get the blessing of conservators."

Dianne began volunteering at the Australian War Memorial in 1992, while still at university. She ran 'hands-on education' for school children, teaching them about World War I by letting them put on uniforms and hold objects – a style persisting throughout her career. By 1997 the Memorial employed her full time as a librarian and archivist in the Research Centre, where she became fond of objects from Gallipoli, as well as escape and evasion maps.

**"To be able to handle items brings it home to people: to feel the weight of something, or how delicate it might be, or how sturdy. There aren't many opportunities to do that normally."**



## JANINE DELLA BOSCA

Fremantle Prison, Fremantle, Western Australia



Visual artist Janine Della Bosca was spellbound by historic Fremantle Prison, long before she began working here as a tour guide. "In the nineties, I did a painting class in the old women's prison here," she says, "and I became fascinated – not just by the 1850s building but also by the stories that permeate the place."

The convict built prison, now a World Heritage site, represents the end of convict transportation to Australia during the 18th and 19th centuries and was operational for 136 years before being decommissioned in 1991.

Today, Janine leads visitors on a variety of tours through the prison, including the night-time Torchlight Tour. But it's the Prison Art and Behind the Scenes experience that she most looks forward to. "There is some brilliant artwork in the cells, particularly by Aboriginal inmates, who were historically over-represented among the prison population," she says.

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## JOHN QUERTERMOUS

Cultural Attractions of Australia, Sydney, New South Wales



John Quertermous only planned to stay in Australia for six months, having absconded from the US after completing his university degree in musical theatre and fine arts. But here he is today, more than a decade down the track, holding a position as director of marketing and communications for Bangarra Dance Theatre, and another as the chair of the Cultural Attractions of Australia (CAoA) collective.

In his previous role at Opera Australia, John was one of the first people involved in CAoA. "Like food and wine, we recognised that culture was a reason for travelling, not just something visitors tacked on to fill out their trip," he says. "And Australia has a wealth of bucket-list cultural opportunities to offer."

As chair of CAoA, John loves that he gets the chance to show people cultural attractions through a new lens. "We get to say to our members: 'What's the wildest idea you have for a unique, behind-the-scenes

experience that will have people bragging to their friends when they get home? Then let's turn that into a Signature Experience."

While CAoA is still relatively new in the Australian market – the not-for-profit was established in 2019 with the goal of taking people behind the scenes at fabled cultural institutions across the country – it is fast growing, and John and his team have grand plans.

"We want to create more 'I had no idea you could do that' moments," he says. "The travel industry now has a go-to for arts and culture that it never had before. It's exciting, and everyone involved knows they have hit the career jackpot. We're all passionate about what we do. That's invigorating."

As to the future? "Everybody wants a more human connection when they travel. That's what we're here to do – provide meaningful and immersive experiences."

**"Culture is more than just something you do when you get here: it's a reason unto itself for travelling to Australia."**

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## MIYUKI YOSHIDA

Melbourne Cricket Ground, Melbourne, Victoria



When Miyuki Yoshida arrived in Australia from Japan via the United States in 1983, she knew nothing about Australian sport.

"My boyfriend at the time took me to the MCG [Melbourne Cricket Ground] to watch Aussie rules football," she says. It was love at first sight. Almost.

"The game was great – lots of action. But I was so shocked that everyone in the MCC [Melbourne Cricket Club] Members' Reserve was male. When they announced women would be allowed in, in 1986, I put my name down straight away."

Today, some 35 years later, Miyuki is one of the volunteer guides at the ground, arguably Australia's most hallowed sporting stadium. "The MCG

is very iconic," she says. "I'm proud to show people behind the scenes here and share my knowledge." Which is immense.

Miyuki, who spent her career working in finance, now reveals all the stories and secrets behind the ground, and the sportspeople who have graced the turf. She also guides you through the high-tech Australian Sports Museum, offering a personalised introduction to one of the sporting capitals of the world.

"I love almost every part of the ground, but my favourite is the MCC Long Room," she says. "It's very special and, if you're not on a tour, you have to dress up to visit. It feels like you're a part of history when you visit."

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## LED EMMETT

Mona, Hobart, Tasmania



Former casino croupier Led Emmett spent more than a decade travelling through the Americas, Africa and Asia before arriving in sleepy Hobart in Tasmania. It was here he met the charismatic billionaire David Walsh, whose Museum of Old and New Art (Mona), on the outskirts of the city, is considered one of Australia's most mind-bending cultural attractions.

David liked Led so much that he created a new role at Mona especially for him. Now, Led works as the museum's guest attaché, curating bespoke itineraries for the steady stream of VIPs and celebrities who visit the venue. One such itinerary is the new Dinner With David experience, which Walsh describes as an "over-priced two-day

abomination" that includes private jet transfers to and from Mona, two nights' accommodation in one of the museum's luxury 'pavilions' and the centrepiece event: a blow-out meal with David himself at the museum's acclaimed Source restaurant.

"David is a fascinating fellow," says Led. "He's highly intelligent: you wouldn't want to battle wits with him at any point. But he's also very down-to-earth. He's the opposite of a prima donna – a perfect dinner companion... especially if you're into rambling astrophysics and maths chat."

Also included is a private tour of the labyrinthine museum with Mona's head curator, who will shed light on a genre-mashing collection

that encompasses ancient Egyptian artefacts, and works by iconic Australian painter Sir Sidney Nolan and international luminary James Turrell. "Everything you see was selected by David," says Led. "He's totally to blame. We're all at the whim of his questionably-wired brain."

The experience also includes the possibility of pre-dinner tennis, but Led cautions against taking David up on this. "His sledger game is too strong."



"When he conceptualised Mona, David really wanted to reinvent the wheel. The presentation is not linear, like a normal museum. There's no 'correct' way to do it. It's all about creating your own adventure."

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## LAURIE BENSON

National Gallery of Victoria, Melbourne, Victoria



"I've wanted to be in this role since I was in high school," says Laurie Benson, Curator of International Art at the National Gallery of Victoria (NGV). "I wasn't very good at art, but I really loved the history side of things." And he was good at it, too.

Laurie began working with the NGV more than 20 years ago, specialising in European art. "You can count these jobs on one hand," he says with a laugh.

"My first year at the NGV, we only did two temporary exhibitions a year and now we work on at least 15 exhibitions throughout the year – the program has grown a vast amount since I started. I was lucky that the first two exhibitions I worked on were big shows, Rembrandt and then Impressionism".

We get prestigious exhibitions because we have such a talented

team," he says. "The quality of our art handlers is amazing. I haven't seen a team as good as ours anywhere in the world. Our reputation as an institution precedes us globally and that is how we secure so many high-profile lenders and exhibitions."

As a result, Laurie has been able to work on shows like *Darkness and Light: Caravaggio & His World*; *The Impressionists*; *Salvador Dalí: Liquid Desire*; and *The Horse*, among so many others.

Still, he always looks forward to the hang in the NGV's Salon Gallery, which sees more than 90 paintings and 12 sculptures displayed in a single room. "You need continuity filling a floor-to-ceiling space," he says. "We have to measure every picture, and scale them up, then manoeuvre them around digitally. It's like a jigsaw puzzle. It's one of the most challenging, but most fun, parts of my job."

"My favourite exhibition? The one I'm currently working on. It's a cliché, but it's true. Everything has such an extraordinary back story."

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## CRAIG MIDDLETON

National Museum of Australia, Canberra, Australian Capital Territory

Growing up in suburban Adelaide, Craig Middleton nurtured a fascination with up-and-coming artists, particularly if there was a social history aspect to their work. In his early career he was passionate about documenting complex social interactions. He took on roles where his remit was to liaise with communities to ensure often overlooked voices were heard and included in the narrative of the galleries he worked at, rather than having stories told on their behalf.

Craig's passion for the arts, social justice and politics found harmony at the National Museum of Australia in 2019, when he took on the role of curator. Now, senior curator, digital innovation and strategy – a pivotal

position that unites people around the globe through digital mediums – he not only offers a platform for storytelling, but also for connecting.

Case in point: the *Fridge Door Fire Stories* project, launched in the wake of Australia's 2019/20 bushfires to connect suffering communities. "We didn't just want to document the immediate smoke and anxiety," Craig says, "we also wanted to create space for communities to connect and make sense of what was happening." The result was the Momentous website ([momentous.nma.gov.au](http://momentous.nma.gov.au)), which also addresses the COVID-19 pandemic.

"We collect physical and digital observations with the goal of understanding the everyday better,

looking at those mundane moments in a nuanced way," Craig says.

"We collect stories to show people in 100 years from now what it was like to be home-schooled during a pandemic, how it impacted people to have restaurants and gyms closed. And to show the waves of anxiety, adaptation and hope."

He says how we responded to this crisis may have a profound effect on the future. "These stories are coming from those directly impacted, so you are reading their actual feelings, rather than just captions and titles."



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## LYNDON TERRACINI

Opera Australia, Sydney, New South Wales



As the artistic director of Opera Australia, Lyndon Terracini spends his days beneath the sails of the beloved Sydney Opera House, working with some of the most acclaimed singers in the world. "I'm one of those extremely fortunate people whose work doesn't feel like a job," he says. "I'd do it even if they didn't pay me."

Lyndon's association with Opera Australia dates back to the 1970s, when he began performing with the company as a baritone. Since taking up the artistic directorship in 2009, he has radically modernised Opera Australia, favouring digital backdrops over handmade sets and mounting an edgy production of *West Side Story* on a stage jutting out over Sydney Harbour.

He also oversees the company's Opera Australia: Star at the Sydney Opera House experience, which gives visitors the opportunity to step onto the stage as an extra during an actual performance. On the night, participants enter the venue via the Stage Door and report to Hair and Makeup before mounting the stairs and joining the chorus.

"When the people who take this experience come off stage, some of them burst into tears," says Lyndon. "It's a feeling of relief that they haven't made a mess of it combined with being overwhelmed by the emotion they can feel from all the other performers who are inhabiting their roles. They'll tell me it's the best experience they've ever had."

"When you're standing on that stage and you look out into the audience and see 1500 people on their feet cheering, it's just such a joyful experience. It's extraordinary."

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## TOM HARWOOD

### Qantas Founders Museum, Longreach, Queensland

Tom Harwood has "always been an aviation tragic" but it wasn't until he moved to Longreach in outback Queensland that he seriously considered turning his passion into a career. "I was working for the ABC [Australian Broadcasting Corporation] in Longreach and the folks at the Qantas Founders Museum asked me to help them with a research project," says Tom. "After that, I started tour-guiding, and eventually I wound up as museum curator."

The Qantas Founders Museum tells the story of Australia's national carrier from its modest beginnings in 1920 to its current status as one of the world's best-known airlines. "It all began with two young fellas who came out

of the army after World War I and got an idea for an air service that would serve remote communities," says Tom. "Qantas grew and grew, and today it's our national icon."

In addition to re-living the airline's early days, visitors to the museum can join the 'Spirit of Australia' Platinum Tour and step aboard a Boeing 747 and a Boeing 707 to learn about the planes' inner workings. It's the only place in the world where they can take a walk on the wings of both the aircraft. "No matter how many aircraft museums you've visited, you'll learn things here," says Tom. "We've had former Qantas pilots take the tour, and even they come away amazed."



"The founders had a dream and a vision. Through their story, we hope to inspire people to see the possibilities in their own lives and follow through on them."

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## CHRIS SAINES

### Queensland Art Gallery | Gallery of Modern Art, Brisbane, Queensland



Chris Saines CNZM, Director, QAGOMA in front of *untitled (giran)* 2018 by Jonathan Jones, Artist, Wiradjuri, Kamilaroi peoples and Dr Uncle Stan Grant Snr AM, Cultural advisor and speaker of recorded Wiradjuri, Wiradjuri people. Purchased 2018 with funds from Tim Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation. Collection: QAGOMA. © Jonathan Jones. Photograph: Joe Ruckli

"I have the best job in the country, and work with the most innovative and dynamic team in Australia. We're constantly pushing the envelope."

Having studied art history before working his way around the world, Chris Saines returned to Queensland for the second time in 2013. "I was a little reluctant to do that," he says with a laugh, noting that Brisbane's art offering when he left the Queensland Art Gallery in 1995 had been considered antiquated compared to the other cities he'd spent time in. "But the gallery scene had changed enormously."

He joined the Queensland Art Gallery | Gallery of Modern Art (QAGOMA) in 2013, describing his office for the past nine years as "one art institution with two very different characteristics".

"The QAG has the finest interior of any art institution in the country. It's extraordinary. While GOMA has immense spaces to house works of great scale, the Gallery is prepared to take risks with exciting artists," Chris says, "something which has shifted the dynamic of who comes in."

Some of those risks have included the 2019/2020 exhibition Water which featured Riverbed, a major work by

Danish-Icelandic artist Olafur Eliasson that invited visitors to walk up a vast riverbed created from 100 tonnes of sand, small river pebbles and basalt rocks. And Cai Guo-Qiang's 2013/2014 solo exhibition 'Falling Back to Earth', which featured Heritage, a work showcasing replicas of 99 animals from around the world drinking from a pristine lake. Chris also helped facilitate a major retrospective of German artist Gerhard Richter's works – a challenge to coordinate, with loans from 30-plus private and public collections. And the Gallery's flagship exhibition series, the Asia Pacific Triennial of Contemporary Art, "which people travel from around the world to see".

Amid all this, Chris says the Gallery's priority is offering compelling and genuine experiences that reflect Australia's deep First Nation's history and its contemporary culture. "We're working with local artists and Indigenous-owned businesses to give our visitors and guests a real insight into Aboriginal and Torres Strait Islander art and empowering them to feel central to the experience."

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## ERIN SANTAMARIA

### Sovereign Hill, Ballarat, Victoria

Drawing on the technical expertise she acquired while working as a fashion designer, Erin Santamaria and her expert costume team dress hundreds of actors in authentic 1850s outfits at Sovereign Hill. This 'living museum' in the town of Ballarat, Victoria, is "a multisensory experience", says Erin. "When people visit us, they really do forget about the outside world."

The sprawling open-air museum tells the story of Ballarat during the Australian gold rush, when thousands of prospectors poured into the area in search of fortune. Sovereign Hill's 350 staff and 250 volunteers wear

period dress – and not just the bare minimum. "A typical upper-class gentleman, for example, will be fully kitted out with braces, a waistcoat and a pocket watch, plus a lovely frock coat, a top hat and a walking stick," says Erin.

Sovereign Hill provides visitors with meaningful and immersive experiences that tell stories and connect people with our history. It introduces them to all the weird and wonderful characters, events, technologies and fashions from the past.

It's possible to try your hand at panning for gold or join a mine

tour and wind your way through the underground shafts with an expert guide who'll share stories of innovation, triumph and hardship.

For the ultimate immersion, stay overnight in historically inspired quarters where the excitement and intrigue of the Gold Rush is only metres from your doorstep. Erin says, "It's a magical place at night, and Aura our 90-minute theatre experience uses hundreds of stunning projections to tell the Wadawurrung creation story and bring the gold rush story to life."



"When our visitors put on their outfits, they transform. The clothes unlock their imaginations, and suddenly they are experiencing the museum on a whole other level."

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## BRUCE BARNETT

### Sydney Opera House, Sydney, New South Wales



After retiring from a successful career as a radio and television presenter, Bruce Barnett became restless. When he saw a job advertisement for tour guides at the Sydney Opera House, he put his hand up immediately. "The Opera House draws people inexorably to it, and I was no exception," says Bruce. "There's something magical about the place. To this day, I look at it and think, 'Wow.'"

Bruce is one of more than 70 guides who show 564,000 visitors around the Opera House each year. "There's an enormous diversity of people who work here," says Bruce, "from students to retirees." Like Bruce, most of the guides have a background in public speaking – some are former actors while others are lawyers in training – and many are bilingual.

Bruce describes the standard Sydney Opera House Tour as a kaleidoscope of facts and ideas. "We cover everything from engineering to architecture to science, and much more besides," he says. "The range of topics often takes visitors by surprise."

Also on offer is the Sydney Opera House's glamorous A Taste of Opera private tour, which includes a glimpse of the icon's performance venues plus an exclusive private recital of famous arias by a world-class opera singer. Bruce says many of the participants find the event deeply moving. "It's not uncommon that someone will burst into tears," he says.

"It doesn't matter what kind of day you're having: the minute you round the corner and see the Opera House, it just lifts you. It's a building designed to inspire. Those shapes seem to go on forever."

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## CORIOLI SOUTER

Western Australian Museum, Perth and Fremantle, Western Australia



"I love diving and archaeology. I united the two, studying for a career, here at the Western Australian Museum," says Corioli Souter, Western Australian Museum's curator of maritime heritage. A protégé of some of the world's pioneering maritime archaeologists, Corioli has gone on to take part in more than 40 research projects around the world.

While in her current role she's focused on the Indian Ocean and the history of collection in Western Australia, over her career she has led archaeological surveys, heritage assessments and excavations that have changed the way we see the seas – and the objects that lie beneath the waves.

"The first 10 years of my career I spent excavating shipwrecks. This meant bringing artefacts and material to the surface for documentation, conservation and in-situ research. We tend to follow an in situ approach today, leaving shipwrecks intact and use remote sensing and photogrammetric methods to document the sites.

"I've worked on World War II sites in the Central Pacific's astounding Chuuk Lagoon, where the *Fujikawa Maru* went down with a substantial loss of Japanese merchant sailors. I've dived these deep wrecks, swimming through their hulls surrounded by Zero fighter planes. And I've helped create new

understanding about what it was like on *Batavia*, which sank off the coast of WA in 1629 and is best known for the mutiny that ensued."

Corioli turns her experiences into stories and experiences that Western Australian Museum visitors can enjoy.

Her department's research has helped shaped the exhibitions featured in the WA Museum Boola Bardip in Perth, and the WA Maritime Museum and WA Shipwreck Museums in Fremantle. All three museums are hugely popular with locals and tourists, showcasing the rich history and heritage of Western Australia and its relationship with the Indian Ocean.



**"At the Western Australian Museum, curators have a lot of experience and background knowledge. Sometimes it will take us months, years, before we say: 'Let's combine it all and put an exhibition together.'"**

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## MORE INFO

For more information on any of these experiences, including family opportunities, high-res imagery or to arrange interviews, reach out to:

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