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From the Committee

(by Lee Scott)

In 2015 the CMNN offered members bursaries to the MA Annual Conference in Sydney in May. The bursaries were awarded to Kim Biggs and Chris Anemaat.

CMNN will again be offering members the opportunity to apply for bursaries for the very exciting joint conference with Museums Aotearoa in Auckland mid May 2016. This conference is shaping up to be the must-do event in 2016. The super early bird spaces sold out in under a week, but the early bird rates will continue until 19 February. A draft program is available and some great keynote speakers have been secured, information is available at: <http://ma16.org.nz/speakers/>

There will not be a Regional Remote and Community Museums day at the joint Australasia conference, however, Museums Australia Victoria will be adding a RR&C day on behalf of the national organisation to their conference on Phillip Island in September 2016. CMNN will also offer members bursaries for this conference, and MA is negotiating with the Federal government to secure funding for a full bursary program for this event.

CMNN invites members to provide suggestions and comments for the development of the RR&C day program. Lee Scott at the Museums Australia National Office, and the other members of the CMNN committee, are involved in the planning for the day and would greatly appreciate CMNN members' input so that the RR&C day will be a highly relevant, informative and fun day. Let Lee know (manager@museumsaustralia.org.au or 02 6230 0346) if you have any suggestions regarding possible keynote speakers or workshop topics.

There has been a considerable overhaul to Arts funding over the past year. The end result would appear to offer smaller regional cultural organisations greater opportunities to access Arts funding through the Catalyst – Australian Arts and Culture Fund than was accessible through Australia Council programs.

On 27 November 2015 applications opened for the new national arts fund Catalyst – Australian Arts and Culture Fund.

Arts and cultural heritage organisations are invited to submit applications for innovative projects that increase audience access and participation in Australian cultural life, especially in the regions, or that enhance our international reputation.

Open to small, medium and large arts organisations at national, regional and community level, Catalyst supports projects that demonstrate innovation and increase access and participation. Funding can support activities such as performances, exhibitions, tours, development and creation of new work and infrastructure and capacity-building projects. Activities proposed by or that involve small to medium organisations will be a priority for support. The Australian Government is investing \$12 million annually in



**FACING THE FUTURE:
LOCAL, GLOBAL AND PACIFIC POSSIBILITIES**

15-19 May 2016, Auckland, New Zealand

www.ma16.org.nz



Museums Aotearoa and Museums Australia invite you to our first joint conference. Crossing cultures and disciplines, the three day conference will explore the relevance and sustainability of museums and galleries now and in the future, and the ways we can be of social, cultural and ecological value. The conference will include a full program of events, activities and extended tours, with a strong emphasis on the cultures of the Asia-Pacific region.

Image credit: Liu Rehana, in Pursuit of Venus (Interiors), 2015, Auckland Art Gallery Toi o Te Manaki, gift of the Patrons of Auckland Art Gallery. 2014 (2008 film panorama; video interpretation of 1854 French comic magazine Les Sauvages De La Mer Pacifique)

Catalyst and funding will be available from three streams: partnerships and collaborations; innovation and participation; and international and cultural diplomacy.

Catalyst will be administered by the Ministry of Arts and applications will be assessed with the assistance of independent assessors registered with the Ministry of Arts which include artists, curators, philanthropists and audience members.

Applications can be made at any time and are assessed quarterly, with the first round of successful applicants announced in early 2016.

Guidelines on how to apply for Catalyst and FAQs are available on the Ministry of Arts website at www.arts.gov.au/catalyst or by calling 1800 590 577

Don't forget that MA offers members a very competitive deal on insurance, especially for Voluntary Workers Personal Accident Insurance. This insurance will cost community museums only \$52.50 per annum for up to 30 volunteers with additional volunteers being an extra \$1.75 each. There are also other insurances available where MA members receive a discount. Further information at the end of this newsletter.

The CMNN Committee wishes members a very happy holiday season and a successful and creative New Year.

Carnamah's Virtual Museum

www.carnamah.com.au/virtual-museum

In 2011 we developed our first three virtual exhibitions. They were designed along the same principles of a physical exhibition at a museum, except we used high quality photographs of objects. They were well received and we were invited to speak about them at the joint national conference of Museums Australia and Interpretation Australia in late 2011.

This we did, and it resulted in a lot of professional exposure. The following year, WA's Department of Culture and the Arts suggested we might like to apply for their Connect funding to undertake more work in this area. We jumped at the chance and received \$23,450.

The real value of these exhibitions is that people can look at them at any time on any day wherever they are in the world. Some have now been seen by thousands of people and handfuls of these people have left their own personal stories at the end – further enriching what we created.



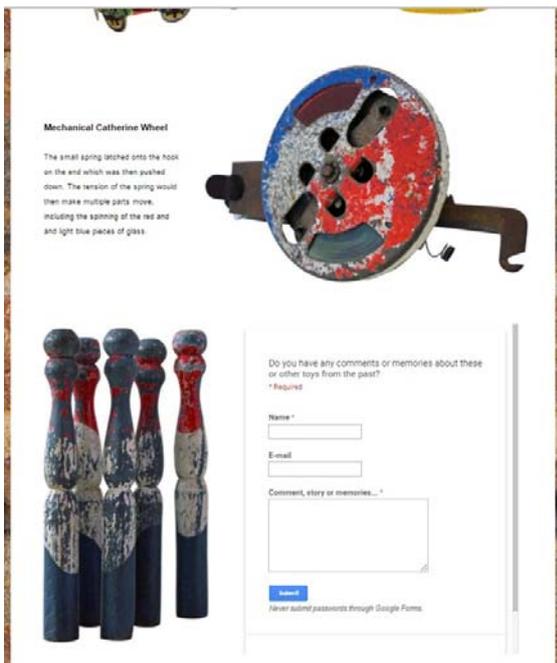
Carnamah Virtual Museum Home Page

The online exhibitions also attract a lot of attention from unexpected places. We get a lot of traffic from Wikipedia with various pages linking to our exhibitions on the Midland Railway and Milk, Cream and Butter. Lost Perth on Facebook has shared links to our Toys exhibition which resulted in an unbelievable number of people taking a look in a single day.



First World War Virtual Exhibition

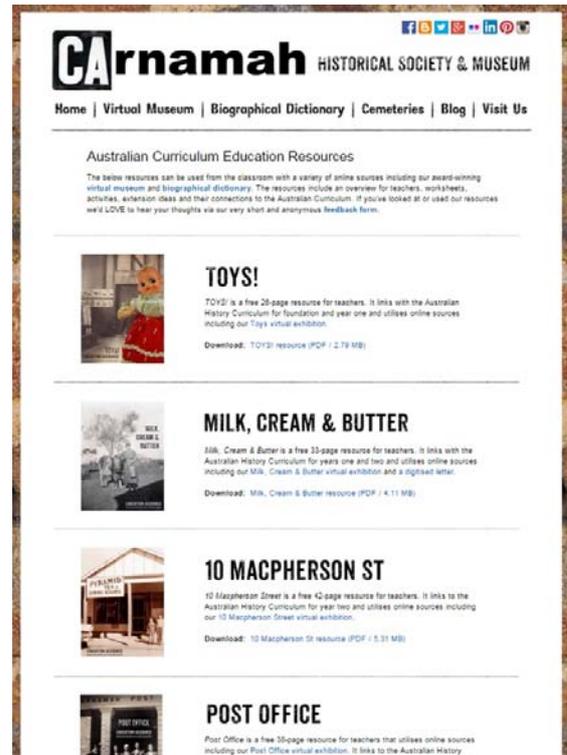
Having images online has also resulted in them being discovered and used in various ways. *Inside History* magazine used the front of a 1920s notepad for their July-August 2013 cover, CBH Group used two of our photographs for the cover of their 2014 calendar and one of our old biscuit tins was used in a digital story on the Mills & Ware biscuit factory. The result is even more people seeing elements of our local history.



Carnamah's Virtual Museum invites visitor interaction

Maree Whiteley, who is considered one of the experts in the new Australian Curriculum, suggested on multiple occasions that our virtual exhibitions would be of great use to the new curriculum. In effect, they allow students to view museum exhibitions from the classroom.

In 2012 we took the plunge into education and, with valuable support from the Western Australian History Foundation and WA's Department of Culture and the Arts, we hired Ignite Your Audience to work with us in the development of a suite of education resources. These include guidance for teachers, linking our content to the curriculum, activities and worksheets. They are freely available and can be seen at www.carnamah.com.au/education



Our virtual exhibitions won the Level 1 Permanent Exhibition category at the 2014 Museums and Galleries National Awards while the accompanying education resources were Highly Commended in the Interpretation, Learning & Audience Engagement category of the same awards, but in 2015.

What if...

'What if...' is a continuing feature in the Community Museums newsletter. Each newsletter we will ask a professional in different museological and related fields to place themselves in three scenarios faced typically faced by community museums and apply their knowledge to best effect.

To help frame their response, they are given a fictional profile of a community museum (see below) that has much in common with many volunteer run museums across the country. Using this profile the museum professional has been asked to suggest what they would do to make a positive contribution (either over the long or short term) to the fictional 'Small Town Museum' if they were faced with the following:

1. There are no available funds, what would you do to make a difference?
2. The museum has a small amount of funds available thanks to donation and raffles that amounts to no more than \$500.00. How could it get the maximum benefit from this small investment?
3. The museum has been successful in winning a moderate grant of \$2500.00. With this money it hopes to make a big impact in the short term or have a lasting effect in the long term, what would you advise?

The Scenario

'Small Town Museum' Profile

'Small Town Museum' museum is located just off the main street of Small Town a centre of no more than 10,000 people. It was established in the 1970s and its property comprises a historic building and a large corrugated iron open-fronted shed (obtained for a peppercorn rent from the local Shire council). The main building is in generally good condition and is double brick with an iron roof. It comprises some four medium sized rooms used for display, one room used for general storage and archives, a small general purpose room, a kitchen, central hallway, bathroom and separate toilet. There is a ramp to the front door, steps to the rear, single glazed windows, no ceiling insulation, the front and rear doors are deadlocked.

The museum is custodian of a mixed collection documenting the history of the town and surrounding region. In the shed are a couple of horse drawn vehicles, a steam engine and horse drawn farm machinery. The display rooms house c. 80% of the remaining collection and includes paper items (letters, diaries, books), textiles (historic clothing, samplers and furnishings), artworks (watercolours, photographs and oils that are mostly framed and on the walls), household items (irons, treadle sewing machine, a pianola, cooking implements, children's toys) and rural items (shearing implements and tools). Some items are fixed/hung on the wall, others are in older style wood and glass showcases and some are on open display behind home made barriers. In the archive and store room are relatively recent donations, volumes of old station and now defunct school records, as well as, a filing cabinet full of materials (original and copies) related to local families and businesses.

Small Town Museum has c. 80 members on its books who make a small annual contribution. There are 10 very active volunteers and there are another five who could be called on if needed. They are mainly retirees in their 60 and 70s among them is an ex school teacher and local historian, a couple are former farmers with good all-round hands-on skills, two more are keen bakers and sew well, three others are old residents with big personalities and willing to share stories, two more ran their own small business successfully in town.

The displays are mostly static, but in recent years, 2 tall showcases in the hall have been used for changing displays in response to local (eg. 100th anniversary of a club) and national events (eg. history week). Donations made in the last 15 to 20

years are documented at collection level on both paper and in a computer spreadsheet and donation agreements have been signed. There is patchy documentation for the remainder of the collection. The museum is open three afternoons a week (including Saturday) and on special occasions. A nominal entry fee is charged. Fees are also charged for family history research for those unable to visit the museum and, on Saturdays, for tea/coffee and cake. About once a month museum staff write a small historical article for the local paper.

We are grateful to Jo Henwood, chair of the NSW branch of the MA Education Network, who has given us a storytelling and museum educator's slant on the three funding scenarios faced by 'Small Town Museum'

What if:

1. **There are no available funds, what would you do to make a difference?**

Storytelling

- Start a local Story Circle to meet regularly in the Museum, sharing stories – either true life, or general folktales etc, or original creations.
- Annual storytelling competition resulting in concert or festival at Museum, each year on a different theme: Ghosts, Love, Revenge, Trickster, SF etc. Competition to involve two parts: written stories, performed stories.
- Invite local groups to use Museum as a regular free meeting place: eg folk club, drama club, choir, craft/sewing group, art, poetry, writers. Encourage them to use the museum collection to inspire their creative responses so that what is made can be exhibited or become a public program.
- Invite local support groups to use Museum as a regular free meeting place: aged care (especially reminiscence therapy sessions), Mental health, Men's Shed, Mothers' Groups, palliative care, etc
- Liars Contests: three people each tell an entertaining story supposedly about a particular obscure object. Audience has to vote on which one they believe. Trivia questions to follow.

Education

- Programs based on role play, narratives, real characters (facilitating historical skills of perspective, contestability).
- Use natural resources for children to make maps or models in which they can tell a place-based story eg settlement, battle, flood, escape.

- Problem solving activity built around a real mystery or difficulty.
- In groups of five have students construct a limerick (each person responsible for one line) on real characters or events.
- Public events:
 - debates on historical issues
 - hypotheticals
- Students as tour guides: can include storytelling, singing, music making
- Student museum theatre festival: students research particular incidents and create museum theatre production as public program for museum.

Stories in the collection

- Visitor books:
- *I remember...*
- *The most X thing that happened to me in this town was...*
- Wall of Stories: Gory Stories, Love Stories, Mysteries, Firsts etc. made up of visitor handwritten anecdotes.
- Children's themed tour character (eg a dog) that can tell the story of the district from their perspective.
- Sketch blocks of A3 size box cardboard, a bulldog clip, paper, pencil, for visitors of any age to sketch what they see in the museum.
- Get a weekly session on the local radio station to tell interesting anecdotes of the town and collection.
- Get a weekly column in the local newspaper.
- Town tours (general and themed) available to be booked.

2. The museum has a small amount of funds available thanks to donation and raffles that amounts to no more than \$500.00. How could it get the maximum benefit from this small investment?

Storytelling

- Professional Storyteller for storytelling concert on a particular theme relevant to district eg floods
- artists then create works, especially sculptures and objects, to express those stories
- other local storytellers use those art works to tell those traditional stories plus personal experience stories about that theme to People With Disabilities.
- the art works become an exhibit

- students use the art works to inspire their own story making as a public program interpreting the exhibition
- Regional storytelling festival
- Puppet shows of historically significant events for the community.
- Murder Mystery Dinners
- Elderly people to tell stories around a theme or place to children from local primary school. Those children work with their older partner to create a story that they will perform in a concert at the museum. Performance filmed to be used as part of the museum exhibits.
- Cross cultural story sharing: themes eg food, dancing, babies, marriages, death, coming of age. Representatives of different cultural groups share their stories on these themes. Recorded to be accessed as part of exhibits.
- Create Story Trail of town or district by locals telling personal stories of what is significant about certain places eg first kisses, learning to drive, hearing exciting news, meeting someone. *Could be an audio guide.*

Education

- Tabard costumes
- Character cards
- Character figures: crocheted, lego, dolls, puppets.
- Train set, toy carriages, other forms of transport.
- Timelines as long ribbons including 40,000 years for pre 1788 land use.
- Landform tub: showing how land was formed (Ice Ages, river action etc)
- Historical source material which can be sorted:
 - primary and secondary sources;
 - material, documentary, intangible evidence;
 - according to reliability
- Variety of educational strategies and appropriate resources: games, art, role play, science, drama, music making, dance, gardening, cooking, shadow puppets, making models.
- Resources for historical games and activities: rope knotting, jewellery making, historical games, writing, butter churning, laundry.
- Resources to create models of places, incidents.
- Google Hangouts and teleconferencing
- Film clips for a YouTube channel to communicate significant historical

incidents which can then be accessed by students or other visitors.

- Overnight sleepover adventures structured around a mystery or challenge narrative.
- Partnerships with distant schools, or museums. Can then arrange exchanges of staff or students as interns.
- Architecture and town planning competitions including models.

Stories in the collection

- Galleries arranged according to generations/eras following a narrative according to families who have lived in the district for generations, including representatives of different culture.
- Displays for
 - Big events: triumphs and disasters
 - Emotional themes: love, regret, mystery, reconciliation
- Costumes available for people to take photos of themselves and their families according to different times. Create scenario cards to prompt them tell a story in the photo.
- Recreate a ball preceded by different workshops every week where participants: learn how to sew a costume, make a bonnet or hat, learn different dances, courtship rituals, make a dance card, mix drinks, cook recipes from the past etc, leading up to a community event.
- Create colouring and activity books for children to use or buy with drawings based on real characters and events.
- Each type of object to be labelled with a specific story of an individual using it.
- Automata and models for representing places, objects, events.

3. The museum has been successful in winning a moderate grant of \$2500.00. With this money it hopes to make a big impact in the short term or have a lasting effect in the long term, what would you advise?

Storytelling

- Storyteller-in-Residence: to research, initiate, demonstrate and coordinate all the story-related projects.
- Community made musical or pageant about locally significant events or people
- Community made feature film
- Shakespeare Festival on site

- Regional storytelling festival including myths, legends, history, fairy tales, allegory, satire, creative contemporary works with connections to real events and to psychological layers.

Education

- Table maps of district or town. Perhaps digital interactive capabilities.
- Database (Evernote) of variety of historical resources (eg film clips, images, scanned primary sources, interviews) to be accessed by researchers.
- Bus to collect student groups so that transport costs are not a disincentive to come.
- Class set of ipads with apps such as Tellagami (movie making), Tiki Toki (timeline) and Pic collage
- Collaborate with other regional heritage sites for HSC Days or weekend camps.

Stories in the collection

- Recordings accessible by button in galleries of:
 - Oral history
 - music
 - stories
- Collaborate with other heritage sites in the district for whole day or whole weekend experiences for tourists.
- Film actors as characters in dialogues with other characters perhaps from other times or other cultures to discuss different perspectives on actions.

Student Volunteering

Often university students can get course credits for volunteering, or sometimes just wish to contribute to their community. This presents the Community Museum sector with opportunities to grow their volunteer base and to attract young people who may bring new ideas and possibilities to your museum.

A research project into student volunteering has produced some valuable resources that may help small museums shape their volunteer programs and assist with volunteer recruitment. See volunteering to learn website for:

<http://www.murdoch.edu.au/projects/volunteeringtolearn/index.html>

So check out the student volunteer programs at your nearest university. But be prepared by having clear goals for any student volunteer program.

The following is an extract from a press release about the research project outcomes:

The volunteering experience for university students and the organisations they help can be improved if expectations are clear before the volunteer activity begins, according to a team of researchers from six Australian universities.

*The **Volunteering to Learn** project, led by Dr Megan Paull from the School of Management and Governance at Murdoch University, discovered the best outcomes resulted from good communications at the beginning of any volunteer activity.*

“When a student and an organisation are matched, there needs to be a clear understanding by all stakeholders of what the student will be expected to do and for how long,” Dr Paull said.

“From a student’s point of view, their volunteering experience is often motivated by the desire to develop skills or enhance their CV and can only be for a certain period of time because of the various demands placed on their schedules. Disappointment can be avoided if the expectations of organisations, which are often looking to inject a youthful perspective into their volunteer workforce, can be managed and facilitated by the university organisations arranging activities.

“This often results in students having a great volunteering and learning experience which they are more likely to return to at a later date. The host organisation gets the benefit of an engaged student for the period of their volunteering.”

The two-year research project into student volunteering has produced a number of Good Practice Guides for all stakeholders involved in university student volunteering, including students, host organisations, potential employers and university staff.



Why do university students volunteer?

- To help others
- To act upon their values
- To support a cause
- To develop skills
- To learn/practice English
- To gain experience
- To increase employability
- To add to their CV
- To make friends
- For fun
- Because their friends volunteer
- To be active
- “Because it’s what you do”
- “It’s expected of me”
- For academic credit
- “Because it’s required”

* Where a student is required to undertake community work or participation, or a project for their course of study, this may not be volunteering but rather service learning or community participation. Host organisations, however, often include such activities as part of their volunteering program without a separate distinction for this activity, even though participation for the student is not voluntary. See the Concept Guide for Terminology for more.

What is University Student Volunteering?

University Student Volunteering refers to students acting in a volunteer capacity in a range of organisations, both inside and outside universities. This is the term adopted by this project.

When we do similar tasks not through an organisation, we are ‘helping others out’. There is debate about whether students required to volunteer are generally volunteering. The relationship between volunteering and Work Integrated Learning (WIL) (e.g. service learning, internships, practice and work experience) are part of this debate. For a discussion of the complexities of definitions refer to the Concept Guide for Volunteering Terminology.

This guide is a resource for host organisations based on data gathered for this project. Details of the project are on the back of this guide.

Where do I start?

Your local or state volunteer centre, other experienced host organisation managers, careers and volunteer hubs on campus will be a good source of advice on where to start and who to talk to.

* You might like to refer to the National Standards for Volunteer Involvement 2015 on the Volunteering Australia website: www.volunteeringaustralia.org/policy-and-best-practice/national-standards-and-supporting-material/

Volunteering to learn or learning to volunteer?

Not all university student volunteering is undertaken to enhance the learning associated with the degree or qualification being studied. Where the activity is undertaken for credit, there will be specific learning objectives or statements of skills to be developed. Students take up volunteering of their own volition, for a range of reasons. Even those students who volunteer for reasons other than learning benefit and learn from the activity. The learning could include a range of life skills, such as leadership, time management and organisational skills, and an appreciation of what it is like to be an active volunteer and give back to the community. This type of learning is as valuable as the learning associated with courses of study and contributes to university goals of developing engaged citizens. For more on the learning aspect of university student volunteering see the Guide on Learning from Volunteering.

REMEMBER: Engaging student volunteers by providing encouragement and feedback can, at times, lead to their staying on with your organisation. Our evidence is that even when they don’t stay on they can be good ambassadors for your organisation and your work.

Dr Paull’s team have also produced Concept Guides on Learning from Volunteering and on the terminology associated with university student volunteering.

“As well as clarifying expectations, learning on volunteer placements can be enhanced by having organised volunteering activities, improving student choice of volunteering experiences and by host organisations providing feedback to students,” she said.

“If students can be supported to reflect on what they are doing and why, then the learning experience for them is likely to be more worthwhile.”

The project identified eight different models of student volunteering, including student-driven programs, faculty-based programs linked to specific disciplines and centrally-administered programs with no input from students.

The guides were based on data collected from interviews with key stakeholders from within the volunteer sector as well as in universities. The project team refined the guides at a number of roadshow workshops across Australia earlier this year.

Volunteering Australia CEO, Brett Williamson OAM, said the project’s research findings and resources would assist universities, students and host organisations to work together to enable successful outcomes for all parties and should result in more university students volunteering.

“Volunteering Australia commends the Volunteering to Learn project for helping to engage young people in meaningful volunteer work, a key priority for the volunteering sector,” Williamson said

Volunteering Australia has some helpful resources, they can be found at <http://www.volunteeringaustralia.org/policy-and-best-practice/national-standards-and-supporting-material/>

Affordable Interactivity for Museums

by: Juliet Cooke, Director, Intouch Design, Wellington, NZ

Six years ago I heard Nina Simon of *Museums 2.0* talk about the “Participatory Museum”: about applying the social interactivity of online social media to the real space of the museum. Finally, I could see a way of making exhibitions *relevant*.

By this time I had been designing exhibitions for small- medium sized museums throughout NZ for about 10 years, and I realized they had a problem: They needed more visitors in order to keep or attract funding, but they didn’t have the funds to pay for the professional design, travelling exhibitions, or interactives, that could make their museum popular and contemporary.

So I set out to develop a professionally designed travelling exhibition that was both *participatory* and *affordable* for the smaller museums.

To make the exhibition affordable, Intouch Design carefully considered eliminating some traditional exhibition expenses that might no longer be useful for a 21st Century audience. Do we really need expensive throw-away materials, for short term construction? Wouldn’t it be better to use temporary, or at least sustainable materials? Do we need technically challenging construction techniques? Or can we design something that anyone could make? Do we really need expensive computer technology, that restricts interactions to defined pathways, and often only one visitor at a time? Wouldn’t it be better to develop a cooperative and open-ended game, given that social learning is the most effective in the long term?¹ And wouldn’t it be better to take advantage of the real space of the museum now that many people have electronic gaming technology in their pocket? Can we get away with not freighting artefacts, with all the commensurate costs of freight, handling,



Cooperative decision-making, using life-sized replicas of artefacts, in *Survivor WW1*, Intouch Design’s first *Flexhibit*

security and insurance? What happens if we make life-size replicas instead, which the visitors can handle, and which contextualise whatever artefacts are available locally? What happens if we don’t freight anything at all, and instead simply send digital files so that museums can make their own exhibition?

The result of all this thinking, is a new paradigm of exhibition delivery, Intouch Design’s *Flexhibit*: An affordable, interactive, sustainable, DIY exhibit, that compliments and contextualises local artefact display, with national content and social and kinaesthetic learning.

The first *Flexhibit* is called *Survivor WW1*. The participants’ “survival” depends on both the random luck of the campaign they land in, and their skill at choosing the correct equipment. Visitors learn about the casualty statistics, changing technology, and main campaigns of the NZ forces in WW1 by “being the soldier”.



“Being the soldier” in *Survivor WW1*

Survivor WW1 was trialed at the Central Hawke’s Bay Settlers’ Museum from September 2014, where it formed part of their WW1 exhibition. Visitor numbers increased by 9.7% and the exhibition was so popular that the museum extended its season to March 2015. *Survivor WW1* is mainly directed at a younger

audience, but attracted diverse ages and groups. Teachers and adults commented that it was: visually attractive, well researched and easy to follow, kept children highly interested, inspired further study about WW1, and fitted in well with the rest of the exhibition. Children said that it was: fun to participate in, not easy to survive the war, that they helped each other to play, and they'd like to come back and see how they survived in another campaign. One Waipukurau Primary School visitor commented; *"I really liked the game but it was not good when we died. We lost everything! We lost our arms, legs, eyes and more."*

In her report on *Survivor WW1*, the manager of the Central Hawke's Bay Settlers' Museum, Jana Ulhirova, said: *As a small museum serving the local community, attracting local schools is essential. With the Survivor WW1 game we have something different to attract this audience. Survivor WW1 ticks all the boxes. It is a very attractive, educational and interesting display from which the children can learn about the subject while having "fun". I highly recommend this game for any museum."*



College students select battle order equipment at the Central Hawke's Bay Settlers' Museum

Survivor WW1 was purchased next by educator, Jenny Wake, for MTG in Napier. Because they were making their own exhibit, from digital files, MTG were able to adapt the format to a tabletop version, so they could put 30 kids at a time through their education area. This is what Jenny had to say about it; *"The game gets them thinking about the conditions on the front and the fact that there were a number of fronts, not just Gallipoli. It gets them thinking about the need to carry everything they needed to survive with them – not just to survive the fighting, but to survive the*

conditions. It's a great game and it really engages the kids."



MTG's tabletop version

Flexhibit makes interactivity affordable to small communities in remote places, not just large municipal museums with large budgets. The digital files for *Survivor WW1* cost less for an entire year's license, than the usual 3 monthly hireage fee for a small touring exhibition. Construction costs range from under NZ\$500, using unskilled voluntary labour and impermanent recycled materials to NZ\$5000 using skilled technicians and durable sustainable materials. Expert volunteers, local sponsorship and grants can all help with costs. Jana said; *"For us the cost involved in this project is definitely worthwhile for the outcome"*.

Flexhibit can also go to venues outside of museums. The Marlborough Museum has purchased the plans for *Flexhibit's* lightweight, flat-pack panels system so they can tour *Survivor WW1* to all sorts of tiny venues in the district: these venues don't need professional museum staff, security, or humidity control. The panels can be re-used and adapted for displaying other exhibits.

Other advantages of *Flexhibit* are it's ready availability, and the ready-made research package it provides for museum educators. Gaynor Comly, another educator at MTG said; *"Survivor WW1 was a godsend. It saved us a lot of work. We've had a lot of mileage out of it, and we're hoping to use it next year too."*



A museum volunteer uses *Survivor WW1* as a ready-made education package.

Intouch Design is creating an Australian version of *Survivor WW1* for release early next year. For further information and expressions of interest please contact: Juliet Cooke of Intouch Design on juliet@intouchdesign.co.nz, or look on www.intouchdesign.co.nz under *Flexhibit*.

1. "Interactives and Visitor Learning" John H Falk et al. pp 171-198 *Curator The Museum Journal Vol 47/2*

Since *Survivor WW1* has been in use in museums around NZ, and Intouch Design has adjusted and added to files in response to users' needs, we have realised that *Flexhibit* is well suited to fulfilling all four of Nina Simon's mandates for "The Participatory Museum": allowing visitors to *create, share* and *connect* around *content*: *Flexhibit* is easy and inexpensive to change, and digital delivery gives the designer or curator the ability to provide expert input from anywhere in the world. Instead of being a static finished exhibition, *Flexhibit* can be a growing ongoing conversation between museum professionals and the public, not just in the form of written comments, but by continually updating the visual, physical, social and immersive medium that is an exhibition. Furthermore, *Flexhibit* could bring together visitor feedback from distant communities with diverse views. Jana commented that *Survivor WW1* gave their museum a way of engaging children in a grim topic. *Flexhibit* could be a useful vehicle for debating difficult issues.



A brother and sister enjoy *Survivor WW1* during the school holidays



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Incorporating OAMPS Insurance Brokers

We help create it

We work in conjunction with Museums Australia to ensure we have a detailed understanding of your risk exposures. Our advice is based on practical, proven knowledge of the needs and challenges facing museums in Australia.

Simply having insurance isn't enough to protect your business. Our people can provide the technical expertise to deliver you the right risk management program, along with the insurance solutions, to protect what you've collected.

And refine it

With the global strength of Arthur J. Gallagher behind us, we negotiate with insurers to find the right insurance solution for your business. When we need them, we have direct access to our global network of experts. We bring the same global strength to support you in the case of a claim.

To deliver the right solution

We have developed an industry specific solution with reduced premiums for Museums Australia members. Among other things, this includes public liability, property insurance and personal accident cover for volunteer workers.

We can also provide solutions for individual consultants which includes combined public liability and professional indemnity insurance.

Locally focused. Nationally resourced. Internationally represented.

For an obligation-free appraisal of your insurance requirements, contact Arthur J. Gallagher or Museums Australia.

Arthur J. Gallagher

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Museums Australia

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To the extent that any material in this brochure may be considered advice, it may only be considered general advice as it does not take into account your personal objectives, needs or financial situation. Arthur J. Gallagher urges you to read the relevant policy wording and consider whether any products are appropriate for your situation before making a decision to acquire insurance.

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