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Outgoing President – Report

Bill Storer



In the time I have been associated with the Community Museums network I have enjoyed sharing ideas and stories with people from museums in similar situation as the one I

work in. There are three things that stand out for me now.

As a collection manager I have been particularly impressed with the Self Evaluation for Collection Storage from produced under the auspices of ICCROM. A copy is attached. Particularly good was being able to have the ten or so volunteers in our collection store complete the form and then discuss the results. A consequence has been a renewed enthusiasm to correct or put in place those procedures that are suggested in the questionnaire. As with all museums there are some things that you cannot do much about, but we found we could find ways around difficulties such as not having enough money to purchase the best shelving.

Another issue that has been the unavailability of reasonably priced insurance tailored for the museum and gallery sector. It has taken more than six years

to find and implement a reasonably priced insurance scheme, with extra benefits for MA members.

Insurance, brokered by OAMPS covers.

- Volunteers Employment
- Public Liability
- Building & Contents [including travelling exhibitions]
- Professional indemnity for individual consultants etc

An example of what this means can be found in the museum I work for. This year the museum paid over \$9,000 in insurance premiums. On a very rough estimate the premiums will be:

- Volunteers Employment @ \$52.50
- Public Liability [includes maritime festival] say \$1500
- Building & Contents [including travelling exhibitions] say another \$1500

When I did arithmetic at school, that adds up to what appears to be a very healthy saving in premium for the same coverage previously, even if worker's compensation is not included.

National Standards exist and are a measure of the viability of community museums. It stands to reason that a scheme should be developed nationally to recognise those museums and galleries that meet the standards. It also stands to reason that such a program should be under the auspices of the only national organisation for museums and galleries, Museums Australia. I have found that some colleagues are apprehensive about the idea, without knowing what comprises a national program. In fact, no one knows what such a national program would entail, as it has not yet been developed. Any such scheme would be administered and implemented by MA. What model is best is still to be discussed, but it must be the same from the Pilbara to Strahan, from Cape York to Cape Leeuwin. When you look at the standards, the only one that absolutely needs input of cash is the use of computer technology.

Election Ephemera – use it to your advantage

By: Nicole McLennan

As I drove along Canberra roads in recent months I was struck by the growing number of election signs that seemed to multiply every night. It reminded me how museums can save money and give their signage some definition (in the literal sense). You may have noticed that the labels in most major museums and galleries are not flat pieces of paper but stand out by being mounted on a raised substrate, often Fome-cor or Perspex. A similar effect can be obtained by using coreflute signage at very little cost to small museums.

First, you need to make friends with your local political party and, failing that, with a local real estate agent. Find one who is happy to give away used signs. As they are made from plastic, most will just need a decent wipe down. You will also need to purchase adhesive labels (I find that full-page labels are the easiest to work with), a metal ruler (ideally 40-50cm long), a self healing cutting mat and a sharp utility knife.

Before you start, you will need to write your label. A few words of advice, you only have a few moments to catch the attention of the visitor, so tell your story succinctly. Create a label template that ensures you are consistent in how your labels look across your museum. Most will comprise a large centred heading (possibly followed by a subheading), body text where you tell the story, and in smaller font, a credit line giving the title and date(s) the object or image. Make sure you proof read your text and try it out on your colleagues: is the meaning clear, is there too much text, is the font large enough (can they read it from a reasonable distance)?

When you are happy, print out the text on the adhesive label. Carefully remove an edge of the backing paper, lightly tack down one edge of the label paper along a straight edge of the white side of the coreflute. Apply paper to the coreflute, smoothing as you go to avoid air bubbles. (Note: You may need to cut the coreflute into a smaller size to make it easier to manage.) Put the coreflute on the self healing mat, place the ruler along the edge of the label holding it very firmly in place with one hand and using a VERY sharp utility knife cut along the edge of the ruler with one clean stroke. (Remember to keep your fingers clear of the blade.) Repeat the process for the other edges but be aware it will be harder to cut across the grain of the coreflute. It may take a bit

of practice to perfect the technique but you will end up with a label that stands out in your museum.

Community Museums National Network plans to run a Webinar in 2014 on label writing. Watch this space for details.

IS YOUR MUSEUM PREPARED?

By: Nicole McLennan

Ten years ago, as coordinator for the New England and North West Chapter of Museums Australia, in conjunction with holding a disaster preparedness workshop I embarked on a challenge to assemble a 'Disaster Preparedness Kit' for \$100.00. The intention was to demonstrate that such a kit could be sourced locally and at \$100.00, was affordable for most small museums.

Recently, I wondered was this still achievable and set out to replicate the kit. As I now live in a city, I used major stores that are widely accessible and have an online presence to source items. These stores included supermarkets, a department store, hardware stores, an office supply store and an automotive store. I did not choose 'sale' items and I have not included the cost of delivery.

In assembling the kit, you should note I have assumed that a first aid kit is already on site in your museum. You should also remember to affix a list of contents of the kit to the storage box, locate the kit in a place accessible to staff and ensure that supplies are replenished as they are used. The contents of the kit is not meant to be prescriptive, you may want to adapt the kit to best suit your museum and collection needs. For example, you may want to upgrade the storage box to one that is on wheels or, if funds permit, swap the disposable camera for a tough waterproof digital camera that is charged by standard batteries (so a new pack can be kept on hand in the kit).

The kit below is loosely based on recommended items in the *Be Prepared – Guidelines for small museums for writing a disaster preparedness plan* (http://www.collectionsaustralia.net/sector_info_item/2). Ideally, at the same time as developing a Disaster Preparedness Kit, you should develop a disaster preparedness plan for your museum. As the noted in *Be Prepared*, it is by producing their own Disaster Preparedness plan that those working in small museums are 'more informed about disasters, their consequences and how best to deal with them'.

ITEM	PRICE \$	SUGGESTED USES
Buckets (different colours, 2 pk)	1.45	Mopping up & containing leaks
Clothes line with 10 plastic pegs	3.60	Drying items
Disposable camera with flash	5.96	Record damage & recovery
Dust masks (10 pk)	1.05	Protect from dust & mould
Dust pan & broom	2.44	Clean up debris
Freezer bags (medium, 80 pk)	0.60	Packaging objects for freezing
Garbage bags (20 pk)	1.99	Transporting material
Gloves (24 pk)	3.59	Protect museum worker
Goggles (1 pk)	3.98	Protect museum worker
Masking tape (1 pk)	1.89	Secure boxes & tarp
Mop (squeeze style)	7.98	Mopping up
Paint brushes (soft, assorted sizes, 5 pk)	2.00	Remove dust & debris
Paper towel (2 pk)	1.73	Interleaving & mopping up
Pencils (3 pk)	1.63	Record damage & actions taken
Polyethylene tarp (2.4 x 1.8 metres)	3.48	Divert water or debris & cover objects
Rags /old towels (from home)	0	Mopping up
Roll of string	2.00	Securing items
Small plastic containers with lids (4-8 pk depending on size)	2.69	Holding small objects
Sponge (large car wash style)	1.80	Mopping up
Sticky notes (100 pk)	2.44	Temporary information/instructions
Storage box with lid (52 L)	6.97	Hold disaster kit contents
Tool kit (allen keys, magnetic bits screwdrivers, shifting spanner, utility knife, pliers, hammer, measuring tape, screws, hooks & nails & level)	29.00	Various: measuring, securing or cutting items, supports or fixtures
Torch with batteries	4.90	Improve visibility
Waterproof markers (2 pk)	3.96	Write on containers & boxes
Writing pad (A5, Spiral bound, 96 pp)	1.39	Record damage & actions taken
Resealable bags (50 pk)	2.00	Secure small or broken items
TOTAL	\$100.52	

Reporting from the Goldfields

By: Zoe Scott in Kalgoorlie

As usual life here is nothing less than busy, what with staff changes, activities, events and all the rest of it. We have a new Collections Coordinator (Ian Day) who has started with Kalgoorlie-Boulder Council and is doing lots of work in the region, even working as far north as Leinster. Ian is planning some training workshops over the next few months now that's he's sorted out the local kangaroos!

Leonora Shire Council has been contributing to heritage employment in the region as they recently employed Elaine Labuschagne (Elaine had been the Goldfields Collections Coordinator) as the Heritage & Economics Manager for the Shire. Elaine is extremely busy working on the "Back to Gwalia" weekend at the end of September, an event to commemorate the 50th anniversary of the closure of the Sons of Gwalia Mine, just outside Leonora.

And Joanna Seczkowski (so who remembers Joanna from eons ago at the first Regional & Remote Museums Conference in Longreach in 1997?) has well and truly settled in as Community Development Manager for the Shire of Laverton. Whoever would have thought that the 2 of us, who were at that first conference, would end up within cooee and still doing regional work, all these years later?



Zoe with part of her collection at the Kalgoorlie-Boulder Museum

Here in Kalgoorlie the town has been busy with the Diggers & Dealers event and is now gearing up for Race Round, which really rocks the region every September. For some strange reason – not enough work apparently – I decided that here at the Western Australian Museum – Kalgoorlie-Boulder – I would have a "display of the month" in a showcase in the foyer. Bad move! I just finish selecting items and researching and writing labels and then I have to start

on the next one. Hmmm. This may die an early death unless I get into the rhythm of it!

At the moment we have the very popular Dennis the Fire Engine back on display and the focus of our October school holiday program, guaranteed to keep kids and parents occupied for at least an hour! Dennis is currently surrounded by a bevy of vintage beauties on loan from the Kalgoorlie branch of the Veteran Car Club – not quite a community display but definitely very popular with the community as well as with our interstate visitors.

I'm now back on a state MA committee, having joined the Western Australia Committee recently. I hope I'll be able to do it justice working remote, as it were, but hopefully this will be a benefit as it will allow me to represent MA and MAWA in the regions. We are gearing up for our state conference at the beginning of October; I'm looking forward to attending as not only is it an interesting mix of presentations and workshops, Peta, the Education Officer here, is doing a presentation based on a novel idea for a holiday program she ran earlier this year.

Still thinking about the national conference in Canberra earlier this year, and just how good it was – I still go around quoting Michael Lynch at people!

MA Conference

Regional and Remote Plenary Session 2

By: Pip McNaught

It was my great pleasure to chair the second session of the Regional and Remote day of the Museums Australia conference. This is of course, the most important day of the conference (in my view) and the most relevant for those engaged in, and passionate about, the small museum sector.

We were fortunate to have two sponsors with us at this session.

- Andrew Johnson, Assistant Secretary, Department of Regional Australia, Local Government, Arts and Sport.
- Paul Rowe, CEO of Vernon Systems, who also manages the eHive development.



The first speaker was **Karen Quinlan**, acclaimed Director of Bendigo Art Gallery. Karen's vision has wrought tremendous change – revitalising, redefining and expanding the Gallery. Karen's paper: **Planning for success and maximising potential**

illustrated the history and evolution of the Gallery and the changes to the building over the years (including some demolition). Professional staff, collaborations, support from community and other sectors, in house curatorial projects is all in the successful mix.

After recent extensions and renovations, this Gallery now conforms to the highest museum specifications both for the comfort of the artworks and the visitors. It is an exciting place to visit. The city has also benefited from the influx of visitors; this has also been heralded recently in Hobart since MONA opened.

Interaction with contemporary artists is a priority and works from the extensive and growing permanent collection are displayed. Collaborations with overseas institutions bring dynamic temporary exhibitions such as *Grace Kelly Style Icon*. A place where you can see Patricia Piccinini and a Princess – what a combination!

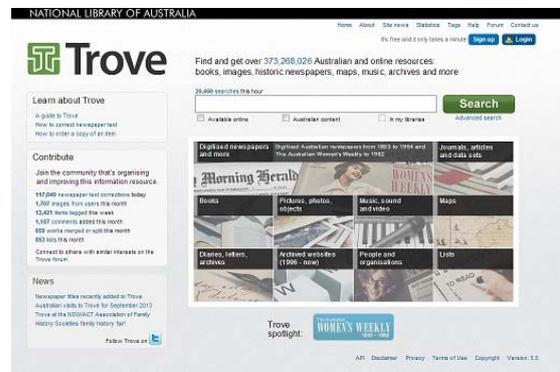
Designer **Rosemary Simons** has a long involvement with history and Aboriginal culture projects. Her work and expertise in stage and exhibition design include projects at Te Papa in New Zealand, Biodiversity Gallery at the Museum of South Australia and Melbourne Museum among a host of others. Rosemary's individual, gentle and thoughtful approach to her designs is her trademark and this presentation: **My family in Bundjalung Country – stories from the Northern Rivers Region of NSW** 'is both an exploration of how to locate information and an experiment in how to communicate those findings effectively'. The connections were woven together to give a picture of generations in Bundjalung Country from a very personal viewpoint and different perspectives.



Rosemary's visual representation was an immensely long string of beads (which had to be curled around the stage) that represented many, many generations. It was also a reminder of how easily a 'bead' can be lost and with it much of the information of a generation - only to come to light through exhaustive research in local history societies and archives.

Are you Troving?

Virginia James, Trove support leader at the National Library of Australia is passionate about Trove (self-proclaimed) and with her colleague **Catriona Bryce** who recently joined the Trove team discussed the how, what and why of using Trove. Including how you can contribute to Trove to create a virtual exhibition and add to the mosaic of stories that is our history.



I understand the passion for Trove because it is truly mindboggling and truly wonderful. If you haven't used it, there is a great introduction on the National Library website. It is a search engine with millions of items including maps, diaries, letters, newspapers, music and more. Picture Australia has been moved into Trove and you can search 'photographs, negatives, artworks, drawings, posters, postcards and other pictures as well as physical objects such as puzzles, instruments and clothing'.

What are you waiting for?

Three very different presentations adding to our profession – the best way to learn



Pip McNaught with the speaker from the session, Paul Rowe, Virginia James, Catriona Bryce, Rosemary Simons and Karen Quinlan (from Left)

Thank you to all presenters and sponsors and I look forward to more lively sessions in Launceston. See you all there!

Links to further information below

Bendigo Art Gallery

http://www.bendigoartgallery.com.au/About_Us/History_of_Bendigo_Art_Gallery

[Further information about the architectural developments of the Bendigo Art Gallery \(pdf, 78KB\)](#)

Rosemary Simons Design

<http://www.rsimonsdesign.com.au/>

Trove

<http://trove.nla.gov.au/>

<http://trove.nla.gov.au/picture>

[How-to screencasts for Trove](#)

CMNN Bursary Program

Traditionally CMNN has offered its members bursaries to assist members to attend the MA National Conference. In recognition that it is not always possible for CMNN members to commit the time and resources necessary to attend the National Conference and that a local events offered by their MA State branch, local Chapter, a MA National Network, or even other organisations, is relevant and beneficial to them CMNN has decided to widen our bursary program.

Depending on the CMNN funds a number of bursaries will be offered throughout the year with at least one for the National Conference and one for another relevant training or networking event. Members will be sent information and application forms by e-

bulletin or may find information about the bursary rounds on the CMNN page of the MA website.

This year CMNN offered two bursaries to assist CMNN members to attend the MA National conference in Canberra in May 2013. Bursary recipients are asked to write a report on the conference, which we include, for CMNN members information in the newsletters. The MA 2013 National Conference CMNN Bursary Report is included on the following page.

We encourage CMNN members to apply for bursaries to assist with attendance to professional development events.

CMNN Promotional Material

CMNN would like to produce some promotional material that both promotes the network as well as our members.

This will include a bookmark that can be distributed to potential members and at events and a banner for the CMNN page of the MA website as well as other possible platforms such as sections in MA publications etc.

Our design is two rows of squares with images in random squares and a very limited amount of text that highlights CMNN's benefits. It actually looks much better than it sound!

We are asking CMNN member to get involved with this by sending us an image of either their museum or a particular object or section of their collection, with a small caption, that could be included in the promotional material.

Thank you in advance for your assistance in the development of our promotional material. Images (reasonable large resolutions please) can be emailed to Lee at manager@museumsaustralia.org.au

CMNNNews

Contributions to CMNNNews are welcomed.

Send your stories to the CMNN Secretary, Lee, at manager@museumsaustralia.org.au.

Next Issue will be December 2013



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- ▶ Museum Adventures
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Museums's Australia Conference Bursary Report

This report outlines the costs, communications and benefits provided by the receipt to bursary to attend the Museums Australian Conference and deliver a paper.

COST

DESCRIPTION	
Accommodation	\$ 682.00
Meals	\$ 55.00
Taxis	\$ 70.00
Train	\$ 55.00
Airfare	\$ 296.00
Conference fees	\$ 515.00
TOTAL	\$ 1,673.00
Bursary	\$ (996.00)
PERSONAL CONTRIBUTION	\$ 677.00

COMMUNICATING ABOUT THE CONFERENCE

I have carried out the following communications in relation to the conference:

- Tweeting/Facebook during the conference
- Reported to local museums on the Gold Coast
- Reported to Gold Coast City Council heritage staff
- Reported to MA Far North NSW group - and ran a workshop re my education work
- Uploaded presentation information to slide share and shared with a number of people/ organisations who attended the conference
- Blog re conference presentation

BENEFITS OF ATTENDING THE CONFERENCE

There were a number of benefits from the great sharing of ideas that occurred at the conference that will be of ongoing benefit to the local community. This included:

- Made follow up contact with AWM in relation to artefacts for the local Light Horse Museum.
- As a result of contacts made at the conference, I made follow up visits to a number of small museums in June, including McCrossin's Mill, Uralla, Ben Chiffley Museum, Bathurst, Crawford House Museum, Alstonville.
- Provided photos to the 'Man from Snowy River' museum
- Follow up meeting with Qld State Library re WWI ANZAC plans and connecting in Gold Coast activities
- Made contact with History Teachers Association of Victoria (HTAV) re their paper on use of iPads for student excursions to make digital stories in museums. I trialled their 'History in Place' kit with a Local Gold Coast museum with grade nines from the Southport High School - a great success and great benefit to all concerned. Information about this will also be passed on at the upcoming SEQ Small Museums Conference where I will be presenting a workshop.
- At the conference I was appointed Qld representative for MAEN committee, and we are planning ways to extend the reach of the Education Network to more 'grass roots' museum staff and volunteers.

MAGNA Awards 2013

The overall winner of the 2013 MAGNA program was the Tasmanian Museum and Art Gallery for the redevelopment of its permanent galleries. You will have seen a comprehensive article on their redevelopment in the latest issue of MA Magazine.

Some great smaller budget projects were, however, submitted by community museums.



The winner of the Public Programs category Level 2 (budget \$20,000 - \$150,000) was the Museum of Chinese Australian History for their *The Travelling Museum* project. This project was also presented as a case study at the Regional, Remote and Community Museums Day of the 2013 National Conference.

The Museum of Chinese Australian History also took out Level 1 (less than \$20,000) award for a sustainability project with their *Water Dragon* a Chinese dragon constructed out of up-cycled water bottles.



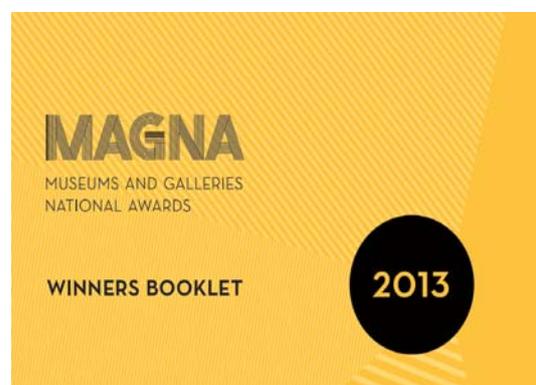
TOP: The Mineral Heritage Museum.
BOTTOM: Redeveloped City of Armadale permanent exhibition.

The City of Armadale received a highly commended for their permanent exhibition development of *Welcome to Armadale 1830-1913* in Level 2 (\$20,000 - \$150,000) Exhibition – Permanent Exhibition. Also winning a Highly Commended in this Category was the Mineral Heritage Museum which is located in Brisbane.

Western Australian Museum Geraldton were winners in Exhibition – Temporary Level 1 (less than \$20,000) for their exhibition *Seeing Change: A photographic story from Abrolhos fishers*.

The full details for winners and highly commended entries in the MAGNA museum awards can be found on the MA website at:

<http://museumsaustralia.org.au/site/magna.php>.



Development of the MAGNA Program for 2014

When the MAGNAs were being developed the ABC Radio National Regional Museums Awards were still being held. MA partnered with ABC Radio National in the delivery of these awards. Unfortunately staff changes at ABC Radio National resulted in the program ending.

Because of the ABC Radio National Regional Museums Award MA did not include in the MAGNA program an award for an overall small museum. However, with their seeming to be no chance that the ABC Radio National Regional Museums Award will be reinstated MA is considering the inclusion of the award categories from that program into the MAGNA categories.

This will be investigated during an awards planning day to be held soon. CMNN would welcome members' comments on this proposal or any other comments about awards to submit to the Awards Committee. Comments can be sent to Lee at manager@museumsaustralia.org.au

MAGNA – Case Study:

Museum of Chinese Australian History: *The Travelling Museum* –

Chinese Medicine Soup: a learning story



Overview

This is the story of one aspect of the learning that has taken place by students, teachers and instructors as part of the Travelling Museum – a program of activities developed by the Chinese Museum which has been visiting schools in Melbourne since the beginning of 2012.

There are three 45-minute sessions in the Travelling Museum. Each involves a range of techniques to engage students:

- Session 1 - an interactive Chinese dance workshop
- Session 2 - object-based learning about aspects of Chinese history and culture
- Session 3 - hands-on Chinese arts and crafts

Students circulate through these so they all complete all the activities. There is a selection of activities available for teachers to choose within each type of session, based on their curriculum needs and the age group of the students.

The “Chinese Medicine Soup” activity is one of the options for session 2.

Purpose

The aim of the session is for students to learn the basics of the relationship between Chinese Food and Chinese herbal Medicine. Students touch, smell and examine dried ingredients then compose their own combination of ingredients to make a healing soup according to the beliefs of Traditional Chinese Medicine. The workshop is based on the principles of inquiry learning, where students are presented with a range of evidence and a framework for conducting their own investigation.

Learning Outcomes

Main VELS learning outcomes for this session are:

The Humanities – Level 3

“(Students) examine stories, artefacts and other evidence from the past and present to learn about Australian society and its origins... They examine the histories of cultural groups represented in their classroom, community and nation.”

The Humanities – Level 4

“Students develop an understanding of the histories of cultural groups which have contributed to the Australian identity... They explore the context of... culture and identity in both Australian and regional contexts... They consider how other societies... express their beliefs and make meaning of their world. They... learn about daily life, religious traditions, customs... They... develop ideas about the values that are important to other societies and their own.”

Students achieve these outcomes through a guided inquiry activity. The activity runs as follows:



Grade 4 students at Doncaster Gardens investigate the Chinese herbs (left) then share their soup recipe with the class

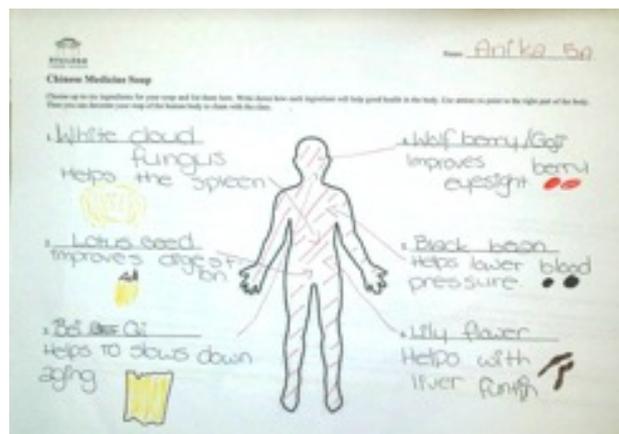
Travelling Museum instructors arrange a selection of dried, fragrant ingredients on the desks in a classroom. The containers are opened up so that the different aromas can fill the room, like a Chinese Herbalist's shop. Information sheets are placed with each ingredient so that students can find out how they are traditionally believed to heal the body.

Initially, there is a class discussion, led by an instructor: students are encouraged to share their experiences and existing knowledge of Chinese food. The main principles of Traditional Chinese Medicine are explained, verbally and using visual aids. Students then have the opportunity to explore a range of primary and secondary sources (ingredients and information sheets). Students now wander around the room freely, exploring the ingredients and discussing with peers. They ponder on the principles of Traditional Chinese Medicine, for example Yin and Yang and how everything that goes in the body has an effect on its balance and harmony, according to Chinese custom.



Students use their senses to smell, touch and observe the ingredients, then, using a prepared activity sheet for guidance, they choose ingredients for a "Chinese Medicine Soup". To do this, they must find out what the properties of the different ingredients are. They are encouraged to compare notes and sometimes swap ingredients with fellow students.

The final step is to share their findings with the class group.



A completed activity sheet by Annika, Grade 5 student at Elsternwick Primary School

Challenges or issues

The session can be challenging from a logistical point of view: all the ingredients need to be gathered up and put back in their correct container so they can be used again and students sometimes get confused and mix them up. On one occasion a student developed a headache due to the unfamiliar smell of the ingredients.

We have also had to ensure that there are no nuts, dairy, egg or other common ingredients present, and that students are told there is strictly no eating of the ingredients.

Feedback

Grade 5-6 Students at Montmorency South Primary School said "We found the Chinese medicine interesting as we have never heard of many of the ingredients used in soup!" and "I liked being about to pick up the ingredients and feel/smell them."

Teachers of Grade 3-4 at Trinity Grammar, Kew said "The boys were thoroughly engaged throughout" and "great idea for students to share (their knowledge) first".

Judges Comments:

'The Travelling Museum uses innovative activities and programs in conjunction with collection items and traditional practices to engage school children innovatively with Chinese history. The program has been so successfully realised as to secure ongoing funding, and is well-received by schools and teachers, so that it has expanded its reach beyond metropolitan Melbourne.'



The 2014 MA National Conference will be held in Launceston from 16-19 May 2014. Full details can be found on the conference website at:

<http://www.ma2014.org.au/index.asp?IntCatId=14>

The theme for the Museums Australia 2014 Conference is ***Connecting the Edge: within and beyond the museum***. The MA2014 planning committee are seeking proposals that are fresh, proven, experiential, practical and filled with a smattering of new thinking and ideas from the edge, that push the edge, gain and maintain the edge, and draw the edges together.

It is an opportunity to examine creative links, collaborations and communities. Proposals are welcomed that explore how museums can push the edge into active and relevant futures; gain or maintain the edge where competition for resource, time and energy is increasing; examine what it takes to draw the edges of community and museums together; and how those "out on the edge" can be included in a very complex world.

This theme will also be the framework of the Regional, Remote and Community Museums Day that will precede the full conference on Friday 16 May 2014.

CMNN members are encouraged to submit an abstract for either/both the RR&C program or the full Conference program. Find out more about submitting abstracts on the conference website:

<http://www.ma2014.org.au/abstracts/?IntCatId=28>

Abstracts close on 22 November 2013.

Theme/sub themes: *Connecting the Edge: within and beyond the Museum*

This theme is structured around three subthemes – the Programming Committee is particularly interested in the following aspects of these subthemes:

Creative Links: New Cultural Paradigms

Do museums simply collect and reflect, or can they set in place new cultural paradigms, new ways of thinking about the world and its future? The relationships between humans, objects and ideas are being renegotiated at an ever-increasing pace, facilitated by new technologies and communicated

by social media. How collections are assembled, researched and documented can set the pace for the museum experiences of the future, predicting and developing the new museum experience. Similarly, visitors and external researchers bring to the museum expectations that inform the more immediate access to their or others' cultures. Where should museums place themselves in these relationships? Can they attract and expand new audiences by challenging the existing museum paradigms while maintaining an established visitor base and satisfying the requirements of researchers? Are there implications for physical infrastructure, management and governance of museums in this changing world? How can museums push the edge into active and relevant futures.

Collaborations: Museums, Technology, Tourism

What potential is unleashed when internal demarcations within museums work together? How can the connections across the museum sector build new relationships? Are there limits to developing dynamic partnerships with organisations and industries outside the sector? How are museums participating as economic drivers linking with tourism and technology in the delivery and marketing of their programs, sites and exhibitions? Are we moving towards a festival-driven program to leverage those audiences? How can the tension between satisfying those who treat the museum as a constant (and unchanging) 'friend' be reconciled with creating a point of difference between every other museum on the tourist trail. With increasing competition for resources, time and energy how can museums gain or maintain the edge?

Live Museums: Linking with Community

How are museums attracting and engaging the communities in which they are found? How are museums juggling the relationship between their actual and virtual communities? What responsibilities does the local or regional museum have in a national or global context? How is the dynamic of 'communities of interest' affecting the museum? With the increasing interest and consideration of climate change and the environment, how is the cultural sector participating in and supporting dialogue? What powers and limitations will be generated through digital technologies? What might be new modes of access by the public and researchers to centres of expertise? In a complex world how are those out on the edge included? What does it take to draw the edges of community and museum together?

Tailored Sector Insurance

MA has been working for about five years to develop tailored museum sector insurance. The MA insurance scheme was launched at the 2013 National Conference in May, a number of additions to the available cover have been added since then so it's about time that MA let our members know, especially the small museums, what a great benefit this insurance cover is.

MA is offering insurance to both individuals and organisations. Information on the available cover can be found on the MA website; however, here is a brief outline

Museums Australia Insurance Plan: in collaboration with OAMPS

Museums Australia in collaboration with OAMPS Insurance Brokers has developed insurance solutions tailored for the Museums Sector.

Policies include:

For museums:

- **Public and Products Liability Insurance**
- **Property Insurance**
- **Voluntary Workers Personal Accident Insurance**
- **Transit Insurance / Corporate Travel Insurance**

For individuals

- **Combined Professional Indemnity and Public/Products Liability Insurance – *Individual Consultants***

Still in the pipeline for museums but hopefully coming soon is:

- **Management Liability Insurance**

Further details on the policies currently available are included below. To find out more and for an obligation free appraisal of your insurance requirements, contact OAMPS or Museums Australia.

OAMPS

Phone – 02 6283 6555

Email – Canberra@oamps.com.au

Museums Australia

Phone – 02 6230 0346

Email – ma@museumsaustralia.org.au

Voluntary Workers Personal Accident Policy

MASTER POLICY – Insured MUST be member of MA to take out this cover

Insured Persons

All Voluntary Workers of the Insured including Directors and Committee Members

Scope of Cover

The coverage afforded by this policy shall only apply whilst an Insured Person is engaged in local voluntary work authorised by and under the control of the Insured including direct uninterrupted travel to and from such local voluntary work.

Period of Insurance

From: 30 April 2013 to: 30 April 2014

Pro Rata costing is available for organisations joining the scheme in the second six months of the package

Age Limit

16 – 95 yrs

Sums Insured – Cover Includes:

Death & Capital Benefits

- \$50,000 for Insured Person up to & including 85 yrs
- \$10,000 for Insured Persons over 85 yrs

Weekly Accident Benefit

- 85% of average gross weekly Salary to a maximum of \$1,000 (income earners)

Domestic Help

- \$500 per week for 26 weeks (non-income earners)

Student Tutorial Benefits

- \$500 per week for 26 weeks (non-income earners)

Non-Medicare Medical Expenses

- 85% to a maximum of \$3,000 - \$50 excess

Deferral Period

- 7 Days

Aggregate Limit

- \$1,000,000

Premiums

Premiums are based on an amount per volunteer rate, plus GST and the stamp duty appropriate to the state of residence. There is a minimum amount of \$52.50 which will cover up to 30 volunteers. Each volunteer over that will be an additional \$1.75.

Note: Only volunteer workers, not the whole membership of the association, need to be insured.

We have only just been advised by OAMPS that we will be able to offer a policy that has twice the benefits of the one listed above, this will be more expensive however it is excellent to have options.

Public Liability for Museums

This insurance policy is available to both members and non-members of Museums Australia. MA members receive a \$50.00 discount on their premiums.

Cover

The Insured's legal liability in respect of their activities declared in the proposal form or advised during the period of insurance subject to the Insurer's Terms, Conditions and Exclusions as per the Policy Wording.

Sums Insured

Option One - Public Liability = \$20,000,000

Or

Option two - Public Liability = \$10,000,000

Excess = \$500

Premiums

We are not able to list the premiums as the insurance industry standards state that the broker must first assess the needs of the client before offering an

insurance solution; however I can give you a bit of a guide. The premiums differ depending on the state you are in and the level of cover that you want. The premiums fall within the range of \$520 - \$580.

Individual Consultants (master policy) – Combined Professional Indemnity & Public/Products Liability Insurance

This insurance policy is available to both members and non-members of Museums Australia. MA members receive a \$50.00 discount on their premium.

Cover

Professional Indemnity = \$5,000,000 any one claim & \$20,000,000 in the aggregate

Public/Products Liability = \$20,000,000 any one occurrence

Excess = \$250 per claim per insured

Period of Insurance = 30/04/2013 to 30/04/2014

Procedure

Each Insured must complete the short form Museum Consultants Proposal form, if the referral triggers are not triggered then the insured can be endorsed to the master policy. Upon acceptance of Insurance, the proposal form along with a closing is to be sent to W.R. Berkeley Insurance Australia.

Referral Triggers:

- Activities other than those agreed by WRBIA
- Answering YES from 4 - 8 of the policy form
- Over \$100,000 income

Business Description: Conservators, exhibition designers, training in museum methods, preservation needs assessments, significance assessments, archaeology only.

Activities outside the above can be considered, but need to be referred first.

Premiums

Again the premiums depend on the level of cover and the state that the insured resides in. The cost of the insurance is however similar to that of the Public Liability cover for organisations



Insurance solutions Tailored for museums

The complexity of running a business today requires support by an insurance adviser who understands your risk exposures and is able to develop tailor made solutions that adequately protect your business.

At OAMPS Insurance brokers, we've made it our business to get to know the risks associated with running museums.

Working in conjunction with Museums Australia, OAMPS has developed industry specific risk cover and services, including:

- Reduced premiums for Museums Australia members
- Public liability, property insurance and volunteer workers personal accident insurance
- Products for individual consultants including combined public liability and professional indemnity insurance
- National claims support and easy to pay monthly instalment options.

In partnership with

**[Museums
Australia]**

For an obligation-free appraisal of your insurance requirements, contact OAMPS Insurance Brokers or Museums Australia on:

OAMPS Canberra
02 6283 6555
canberra@oamps.com.au

Museums Australia
02 6230 0346
ma@museumsaustralia.org.au

oamps.com.au

Ref: 05-10-13

Closer to clients
Closer to communities®

OAMPS
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