



Museums Australia National Conference 2013

Conference Handbook

17 – 20 May 2013

National Convention Centre, Canberra



**How museums work:
people, industry and nation**

Museums Australia National Conference
17 – 20 May 2013, Canberra

The Museums Australia National Conference 2013 Organising Group
would like to thank our sponsors for their contribution to the success of this conference.

Special thanks to

IAS Fine Art Logistics, sponsors of the conference handbook



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welcome

Message from the Hon Tony Burke MP

**Minister for Sustainability, Environment, Water, Population and Communities
Minister for the Arts**

Welcome to Canberra and to the 2013 Museums Australia National Conference.

Thanks to Museums Australia, particularly the Australian Capital Territory Branch for organising and hosting this important industry event, and to the National Museum of Australia for hosting the Remote, Regional and Community day of the conference.

Since taking responsibility for the Australian Government's arts portfolio in March, I have had the opportunity to meet with people from the museums sector and hear first-hand about the great work being done to preserve Australia's cultural heritage and make it more accessible.

As Canberra celebrates its first 100 years, it is thanks to Australia's collecting institutions that we have access to the documents and objects that tell Canberra's story. Across Australia—in museums large and small—I know that museum workers and volunteers have contributed to a variety of exhibitions, historical texts and events to make Canberra's centenary one that the entire nation can feel part of and enjoy.

The theme of this conference—how museums and galleries work in the 21st century and what ideas will drive them in the future—is timely given the release of Creative Australia, the Australian Government's national cultural policy. This policy sets a strategic framework for Government investment in the arts, cultural heritage and creative industries over the next ten years.

Creative Australia recognises the importance of Australia's libraries, galleries, museums and archives in preserving, interpreting and presenting Australian stories. It highlights Australia's national collections as essential for education, research and tourism, and for bringing significant economic benefits to local communities and the national economy.

As a priority the Government wants to make sure that no matter where people live, work or study they have access to information and objects that tell Australia's story. The roll out of the National Broadband Network will realise this goal. Many museums are already on board providing content for the network. They are helping people access collections by digitising papers and objects, as well as providing outreach and educational services online.

Creative Australia calls for the national collecting institutions to enhance their leadership role and pursue greater collaboration between libraries, galleries, museums and archives. It also encourages sector representatives to identify key priorities and to discuss how Australia's existing museum network can be co-ordinated and utilised effectively to meet the challenges of the 21st Century.

During your time in Canberra I urge you to think about how the Government and the museums sector can work together to deliver Creative Australia.

I am pleased that the Government is able to support the Museums Australia National Conference by providing bursaries so that a number of remote and regional museum professionals can attend and participate in this event.

While in Canberra I encourage you to visit the national collecting institutions, participate in Canberra's 100th birthday celebrations, and take advantage of the invaluable networking and professional development opportunities provided by the Museums Australia National Conference.

The Hon Tony Burke MP

Minister for Sustainability, Environment,
Water, Population and Communities
Minister for the Arts



Message from the ACT Branch President



As President of Museums Australia ACT and Chair of the Conference Organising Group I am delighted to welcome you to the seventeenth national conference **How museums work: people, industry and nation**.

I am thrilled that we have been able to move the conference back to May so that it starts on International Museum Day. We are also proud to be part of the Centenary of Canberra program, celebrating 100 years of the national capital.

As a result of consultation we have reshaped this year's conference format. You'll notice a few changes: the conference is predominantly running over a weekend; the plenaries are all on one day – Super Saturday; the Remote, Regional & Community Museums Day precedes the conference proper; and session chairs and speakers have worked together to develop a meaningful program with enhanced opportunities for the lively exchange of ideas and information.

People attend conferences for professional development and the chance to network, catch up with old colleagues and make new friends. I remember my first MA conference in Hobart in 1993 and I'm hoping to catch up with some of the people I met there, together with other colleagues from the past 20 years.

The busy social program offers opportunities for networking with the welcome functions, the conference dinner and the vodka bar. National Networks are meeting and there are plenty of fine restaurants and cafes across Canberra for people who want to get together over dinner.

Canberra is a great city to visit, with Parliament House, national institutions, a surprising number of small museums, galleries and historic sites, and other attractions – I urge you to make time to explore some of these places during your visit. To assist you with excursions we have a program of special visits for delegates.

I would like to acknowledge the generous support of the sponsors, particularly the Museum of Australian Democracy at Old Parliament House, Gordon Darling Foundation, Australian War Memorial, National Museum of Australia, National Gallery of Australia, National Film & Sound Archive, Canberra Museum and Gallery and over twenty exhibitors.

Planning and delivering a national conference of this scale takes a fair bit of work and I thank Museums Australia National Office, the conference organisers Conference Logistics and all the hard working people (and the organisations they work for) who have volunteered their time to deliver MA2013.

We certainly hope that all of you find the program stimulating and the networking both useful and great fun.

Carol Cartwright

President
ACT Branch
Museums Australia



Message from the National President



The annual conference of Museums Australia is the best opportunity that exists in this country for members of the museum profession to come together, to exchange ideas and to share experiences. The conference is often singled out as the most significant benefit of MA membership; for good reason – the conference gives us all a sense that whichever museum we represent, we are part of an important sector of Australian cultural life. At the conference, we get a powerful sense, too, that we belong to a supportive profession.

All of us who work in museums - large or small, metropolitan or remote – face similar challenges. Many of us have to juggle costly infrastructure issues and collection management conundrums. None of these things is new – museums have always faced such challenges. Nevertheless, each generation of museum workers will meet these challenges differently and with new methods. Similarly, we must all find new ways to extend our engagement with our visitors. The exchange of ideas on such subjects in a conference situation is highly valuable.

This conference has a particular focus on museums as constituents in an economy, one in which the role of work and careers is vital. It is perhaps fitting that such a theme has shaped a conference in Canberra. Being present in the national capital inevitably invites us to take a national view and this conference provides many opportunities to do just that. Furthermore, it is the occasion for discussions about future ideas for national collaboration and support and the part Museums Australia might play in these areas.

As well as highlighting the national dimension, the conference in Canberra highlights the particular role played by museums for their communities on account of their subject matter. The centenary of the foundation of Canberra in 2013 is an occasion to reflect on the way in which contemporary society is shaped by the past. This is a core museum interest. I hope that conference delegates will take the opportunity to look at the way in which Canberra's cultural institutions have examined this century of nation building.

This conference promises to be richly rewarding. The program is packed with great ideas and stimulating speakers. I congratulate the conference organising committee led by Carol Cartwright, on the expert way in which the program has been developed and shaped.

Andrew Sayers AM

National President

Museums Australia

(Director, National Museum of Australia, Canberra)



conference organising group

| | |
|-------------------------|--|
| Carol Cartwright | President, Museums Australia ACT Branch |
| Louise Douglas | Associate, National Museum of Australia Research Centre |
| Penny Grist | Exhibitions Officer, Exhibitions and Gallery Development, National Museum of Australia |
| Rowan Henderson | Curator Social History, Canberra Museum & Gallery |
| Gabrielle Hyslop | Museums Australia ACT Branch Committee |
| Alex Marsden | Strategic Adviser, DesignGov, The Australian Centre for Excellence in Public Sector Design |
| Kate Morschel | Assistant curator, First World War Gallery Redevelopment, Australian War Memorial |
| Lee Scott | National Operations Manager, Museums Australia |

program committee

| | |
|--------------------------|--|
| Louise Douglas | National Museum of Australia, Co-Chair |
| Dr Guy Hansen | National Museum of Australia, Co-Chair |
| Gabrielle Hyslop | Museums Australia, Co-Chair |
| Lyn Beasley | Museums Australia |
| Deb Clark | Canberra Museum and Gallery |
| Michael Evans | Museum of Australian Democracy at Old Parliament House |
| Rowan Henderson | Canberra Museum and Gallery |
| Alex Marsden | DesignGov |
| Dr Roslyn Russell | Consultant |
| Dr Sharon Peoples | Australian National University |

conference secretariat

Conference Logistics

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For assistance during the Museums Australia National Conference 2013 please contact the conference registration desk on 0448 576 105.



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sponsors

Thank you to our sponsors who contributed to the success of the conference.

CONFERENCE SUPPORTER



Museum of Australian Democracy Old Parliament House

Housed in one of Australia's most-loved buildings, the Museum of Australian Democracy at Old Parliament House brings the journey of Australian democracy to life—presenting its past, present and possible futures.

The museum provides a unique and entertaining visitor experience through a range of exhibitions, tours, interpretation, education programs and public activities. These highlight the history of Australia's political, parliamentary and social democracy, and showcase the building which was the Provisional Parliament House from 1927 to 1988.

In 2013 the museum celebrates Canberra's Centenary with the *Art of Influence*, a year-long program of inspiring exhibitions and events exploring the relationship between art and democracy in Australia.



Gordon Darling Foundation

The Gordon Darling Foundation was established by Gordon Darling in 1991 to fund Visual Arts activities Australia-wide.

The Foundation's charter is to support the visual arts and to promote, through public Institutions, access to and enjoyment of the visual arts, to the broadest possible audience.

Each year the Foundation assists a wide range of visual arts projects across Australia. The Foundation also instigates initiatives where there is a perceived need, such as the Darling Travel Grants and the Museum Leadership Program.



SESSION SPONSORS



Australian War Memorial

The Australian War Memorial is one of the world's great museums. It is also the premier archive and centre for research into the history of Australian involvement in war. The Memorial commemorates the service and sacrifice of all Australian men and women in wartime.



Vernon Systems

Vernon Systems developed eHive – a professional hosted web-based system – specifically for small museums, galleries and communities to catalogue, share and showcase their collections.

VENUE SPONSORS



National Gallery of Australia

The National Gallery of Australia is home to Australia's national collection of art and hosts permanent collection displays and exhibitions, international exhibitions and various public programs and events.



National Museum of Australia

The National Museum of Australia explores the stories and experiences of Australia's land, nation and people. Its mission is to promote an understanding of the nation's history and an awareness of its future possibilities.



Canberra Museum and Gallery

A vibrant place in the heart of the city, Canberra Museum and Gallery celebrates the region's social history and visual arts with dynamic exhibitions and unique programs and events.



National Film and Sound Archive

The National Film and Sound Archive - Australia's living archive: collecting, preserving, interpreting and sharing our screen and sound cultural heritage - the nation's audiovisual memory. Explore, learn and play at nfsa.gov.au



SPEAKER SPONSORS

designcraft

Designcraft sponsoring Mike Chaplin

Designcraft are the Australian manufacturers and distributors of 'ClickNetherfield' showcases, and specialise in the fabrication of international standard museum, gallery and exhibition fit out projects.



Museums Australia Historians National Network sponsoring Professor Richard White

Museums Australia Historians National Network provides an information and support network for museum historians. It sponsors speakers and sessions at the MA National Conference, provides research bursaries to members and distributes an e-newsletter bi-annually.



ICOM sponsoring Rita Sahu and Jenny Harper

The International Council of Museums Australia (ICOM Australia) is a part of the global network of museum and heritage professionals committed to the world's natural and cultural heritage.

ACT SPONSORSHIP



Museums Australia, ACT Branch

The Museums Australia ACT Branch has generously supported ten bursaries for the 2013 conference from both large organisations and small community museums/galleries within the Australian Capital Territory Region.

The ACT Branch is also supporting the Vodka Bar, a highlight of the social program

BURSARIES SPONSORS

National Networks and all State and Territory Branches of Museums Australia have provided bursaries to assist delegates to attend MA2013.

The Australian Government - Office for the Arts has provided funding to support delegates from Regional and Remote areas, people of Indigenous and Torres Strait Islander descent, and people speaking on RR&C Day or on Indigenous issues.

HANDBOOK AND WRITING PAD SPONSOR



IAS Museum Services

Australia's only national and transcontinental fine art logistics company boasting a variety of services: Climate controlled transport, climate controlled storage, packaging and handling, installation and major project management.



LANYARD SPONSOR



The Centenary of Canberra—four beautiful seasons, twelve fantastic months, one very big year.

USB SPONSOR



Australian Government
Royal Australian Mint

The Royal Australian Mint

The Mint produces every Australian circulating coin and cares for the National Coin Collection. Over 200,000 visitors come annually to enjoy this unique national attraction.

The Mint has sponsored the USBs, enabling this conference to be environmentally responsible by replacing the conference show bag containing printed leaflets with electronic material.

PEN SPONSOR



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Group

Acoustiguide of Australia Pty Ltd

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Australian Government
Department of Regional Australia,
Local Government, Arts and Sport

The Department of Regional Australia, Local Government, Arts and Sport

The Department of Regional Australia, Local Government, Arts and Sport is committed to improving Australia's regional sustainability, artistic pursuits, cultural heritage, and sporting excellence and integrity. For more information visit www.regional.gov.au



exhibitors

The trade exhibition this year is one of the biggest ever. It is open from morning tea on Saturday till Sunday evening: the venue for morning and afternoon teas, lunches and the MAPDA and MAGNA Awards.

The industry exhibition will be held in the Exhibition Hall of the National Convention Centre, Canberra.

Opening hours for the exhibition are:

Saturday 18 May 10.30am to 5.30pm

Sunday 19 May 8.30am to 7.00pm

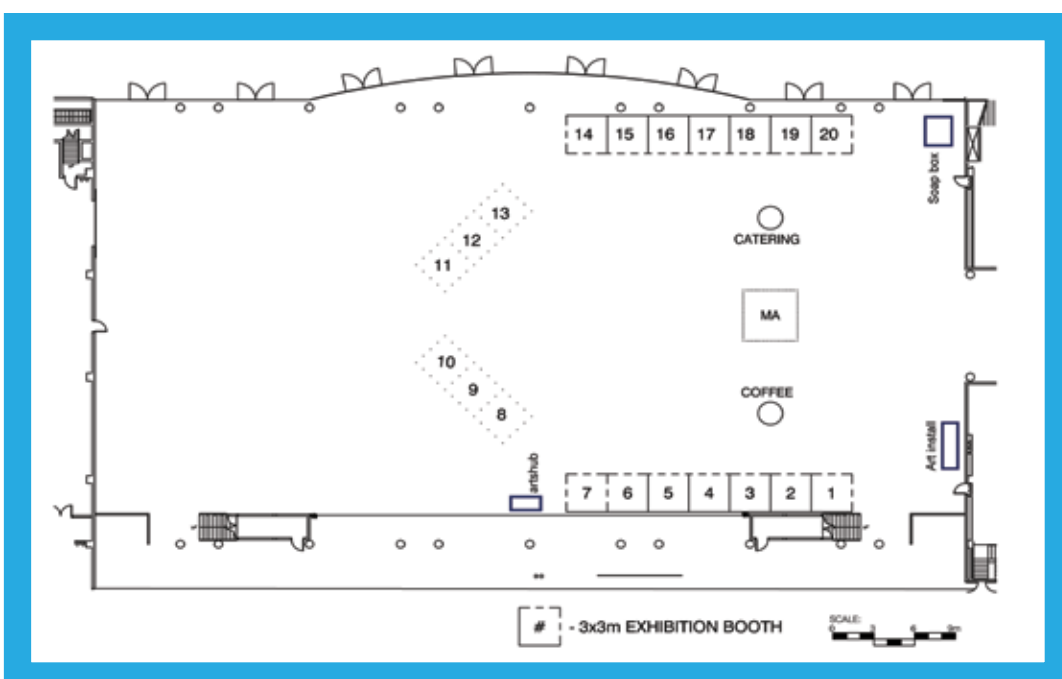
WIN ...

... A REGISTRATION TO MUSEUMS AUSTRALIA NATIONAL CONFERENCE 2014

Delegates have a chance to win a free registration for the MA National Conference 2014 in Launceston by visiting every exhibitor and having them stamp their passport. Passports are to be given to the registration desk by 5pm on Sunday in time for the lucky winner's name to be drawn at the MAPDA and MAGNA Awards ceremony that night.

... A MUSEUM GRADE SHOWCASE

The Australian Showcase and Hardware Company (TASCHO) have again donated a museum grade showcase to be given to one lucky delegate. Visit the TASHCO booth (01) and you could win this fantastic prize valued at more than \$10,000.



ENGAGING IDEAS



The Spinifex Group specialises in audience engagement through the design and production of imaginative, interactive and immersive media experiences.

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EXHIBITOR BOOTHS

BOOTH 01

The Australian Showcase & Hardware Company



A family owned manufacturing enterprise with over 35 years of experience in showcase manufacture TASHCO brings together unrivalled Australian showcase design & engineering skills to provide state of the art Museum quality showcase solutions. We pride ourselves on our capacity to deliver the “best value for money” through a quality Australian made product delivered both on budget & on time on every occasion.

Contact: Doug Fordham

A: PO Box 476, Lara, VIC 3212
P: +61 3 5274 1133
F: +61 3 5274 1199
M: +61 403 290 016
E: tashco@tashcosystems.com.au
W: www.tashcosystems.com.au

BOOTH 02

KE Software



EMu is the world's premier museum management system, suitable for museums of all sizes and engineered to manage all types of collections from art to cultural and natural history, special collections and archives in a single multi-discipline catalogue. EMu supports all museum management processes, includes integrated digital asset management and a powerful web 2.0 enabled Internet interface.

W: www.kesoftware.com/emu

BOOTH 03

Dexion



Dexion is an Australian company with a range of products designed for the storage and preservation of Museum and Gallery Collections. Our specialised range of products are complemented by services that help our customers achieve solutions that offer the best mix of space utilisation, safety and value.

Contact: Brett Piskulich, National Specialist Systems Manager

A: 23 Tattersall Road, Kings Park, NSW 2148
P: +1300 135 703
M: +61 403 832 527
E: enquiries@dexionoffice.com.au
W: www.dexionoffice.com.au



EXHIBITOR BOOTHS



BOOTH 04

Mental Media Pty Ltd

Mental Media is a multimedia design and production company that thinks ideas are fun. We delight in finding inventive, intelligent, and sometimes irreverent ways to interpret, educate and inspire.

We specialise in the design and production of unique multimedia experiences, combining creative production and technical expertise to realise memorable experiences.

Contact: Bruce Brown

P: +61 2 9557 2011

E: info@mentalmedia.com.au

W: www.mentalmedia.com.au



BOOTH 05

CAVAL

CAVAL operates Australia's largest purpose-built commercial storage facility for library, museum and gallery collections. We offer a range of solutions for short and long-term storage in a high security, climate controlled environment. For queries, or to arrange to inspect our unique facilities in Melbourne, please contact us.

Contact: Michael Robinson

A: 4 Park Drive Bundoora Vic 3083

P: +61 3 9459 2722

M: +61 421 830 069

E: marketing@caval.edu.au



BOOTH 06

CSM

CSM offer a range of Cultural and Conservation Collections Storage tailored for museums, art galleries, herbariums, libraries and places of cultural significance. Offering flexible product solutions, CSM's Collections Storage spans across Art Collections, Geoscience, Herbariums, Ornithology, Entomology, Textile and Mammology storage.

Contact:

P: + 1300 656 946

E: sales@csm-office.com.au

W: www.csm-office.com.au



EXHIBITOR BOOTHS

BOOTH 07

Vernon Systems



Vernon Systems, a SPECTRUM partner, develops collections management systems used worldwide. Vernon CMS provides sophisticated solutions for medium to large museums, covering cataloguing, public access, location tracking, conservation, loans and exhibitions. eHive is an innovative hosted web-based system, allowing collectors, small museums and communities to catalogue and showcase their collections.

Contact: Maria Lempriere, Marketing Manager

A: PO Box 6909, Auckland, 1141, New Zealand

P: +64 9 815 5599

E: maria@vernonsystems.com

W: www.vernonsystems.com

BOOTH 08

Thylacine



Thylacine is a hybrid art-design team with extensive experience in the design and delivery of exhibition, interpretive, new media, public art and cultural projects Australia-wide. With its unique mix of art, design, fabrication and installation services Thylacine has undertaken many significant and diverse art and design projects.

Contact: Caolán Mitchell, Director

P: +61 2 6299 7340

E: caolan@thylacine.com.au

W: www.thylacine.com.au

BOOTH 09

The Department of Regional Australia, Local Government, Arts and Sport



The Department of Regional Australia, Local Government, Arts and Sport is committed to strengthening the sustainability and diversity of regional economies, enabling access to Australia's arts and culture, enhancing opportunities for community participation in sport and recreation, and pursuing excellence and integrity in high performance athletes.

Contact:

W: www.regional.gov.au



EXHIBITOR BOOTHS

BOOTH 10

InfoWand



We believe InfoWand to be the most user-friendly, automated tour guide available to gallery and museum visitors. Simply wave InfoWand over the InfoDot near the item of interest. Then hold InfoWand to your ear and it audibly informs you about that artwork. There is no need to press any buttons or wear headphones so you can still chat with your friends.

Contact: Rick Spielrein

P: +61 3 9036 1624

M: +61 412 048 960

E: info@infowand.co

W: www.infowand.co

BOOTH 11

Showfront



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Our cabinets feature prominently in many rural and city museum and exhibits around Australia. Our display systems have a strong presence in the collectables market, schools, clubs, Government Departments and major retailers.

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E: sales@showfront.com.au

W: www.showfront.com.au

BOOTH 12

Book Shop



Each year we receive hundreds of publications as entries to the **Museums Australia Multimedia and Publication Design Awards**. Once judged, these entries go to storage. We have decided to sell these books at well-below regular retail price to free up storage at MA's offices and raise funds for the association. All the profits from this bookshop go to the Museums Australia Fund to assist in the provision of member and sector services, in particular the redevelopment of *Museum Methods*.
(continued on next page)



EXHIBITOR BOOTHS

Museum Methods is a practical museum management manual for small and community museums, developed in the early 90s and not revised since 2001. *Museum Methods* is on several textbook lists at tertiary museum studies courses, and is a key reference in the *National Standards for Australian Museums and Galleries*. Museums Australia has received modest funds to help redevelop *Museum Methods* - to update the content and the delivery to a print-on-demand and online training system. **Proceeds from this bookshop will go directly to this redevelopment fund, ultimately helping regional, remote and small community museums and galleries across Australia.**

BOOTH 13



Syntec International

It is no coincidence that a growing number of museums, exhibitions, trade shows, galleries, adventure parks, city tours, theatres and zoos worldwide rely on Sennheiser Visitor Information Systems to communicate.

Sennheiser Visitor Information Systems offer the perfect solution for these challenges and set new standards for guiding visitors, enabling them to experience each exhibition in an individualised way.

Syntec International distributes Sennheiser exclusively within Australia and New Zealand.

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F: +61 2 9910 6710
W: www.syntec.com.au

BOOTH 14



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Established in 1994, IST is Australian owned and operated. Customer Service is paramount to us. Before and after-sales service are our top priorities. With over 550 customers across Australia and beyond, Collections MOSAiC is Australia's favourite Collections Management system. Suit a wide variety of collections both large and small. Put your collection online with MOSAiC Web.

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E: sales@ISTechnology.com.au
W: www.ISTechnology.com.au



EXHIBITOR BOOTHS

The logo for designcraft, featuring the word "designcraft" in a lowercase, sans-serif font. The "design" part is in red and the "craft" part is in blue.

BOOTH 15

Designcraft

Designcraft are the Australian distributors of 'ClickNetherfield' showcase systems and specialise in the fabrication of international standard museum showcases and museum, gallery and exhibition fit out projects. We work closely with architects, curators, and designers to provide the most complete service and have successfully undertaken an enormous variety of complex museum projects, both in Australia and overseas.

Contact: Philip Quartly

E: phillip.quartly@designcraft.net.au



BOOTH 16

OAMPS Insurance Brokers

OAMPS Insurance Brokers is a Wesfarmers Company and the largest Australian-owned insurance broker.

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W: www.oamps.com.au



BOOTH 17

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Contact: Peter McKenzie, Australia Market Manager

A: PO Box 5925, West End, QLD 4101

M: +61 419 133 342

E: peter.mckenzie@philips.com

W: www.seleconlight.com



EXHIBITOR BOOTHS

BOOTH 18

Bosco Storage Solutions



Bosco Storage Solutions specialises in custom mobile shelving systems and storage cabinets for Museums, Galleries, Archives and Memorials. With over 50 years experience, we combine innovative world class product design with precision manufacturing to offer efficient, organised and durable storage for an industry that requires a unique and dedicated solution.

Contact: Cameron Stone

P: +61 2 8796 6288

F: +61 2 8796 6289

E: sales@boscostorage.com.au or
cameron.stone@boscostorage.com.au

W: www.boscoshelving.com.au

BOOTH 19

Archival Survival



Archival Survival provides archival quality storage products to museums, galleries, libraries and archives. All archival packaging needs can be assessed and supplied with budgetary and space constraints in mind. We are an Australian-owned company, with over 80% of our product range being made or sourced in Australia. Standard catalogue items cover most requirements while a made-to-order service provides customized solutions to suit specific collections.

Contact:

P: +1300 78 11 99

E: info@archivalsurvival.com.au

W: www.archivalsurvival.com.au

BOOTH 20

IAS Museum Services



IAS is Australia's only national and transcontinental fine art logistics company, renowned for providing unparalleled customer service and quality.

With branches in Brisbane, Sydney, Canberra, Melbourne and Perth, IAS is perfectly situated to cater for all freight needs in the Australian art industry.

IAS boasts a variety of supporting services: climate controlled storage, packaging and handling, installation and major project management.

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Sydney: +61 2 9667 1077

Perth: +61 8 9249 5376

Canberra: +612 6232 9773

W: www.iasdas.com.au



general information

CONFERENCE VENUE

National Convention Centre
31 Constitution Avenue, Canberra ACT 2601

Museums Australia National Conference 2013 will hold the plenary sessions in the Royal Theatre within the National Convention Centre. Concurrent sessions will occur in various spaces throughout the National Convention Centre. Please see the conference program for concurrent session rooms. The Exhibition Hall is the location for the trade exhibition and conference catering.

REGISTRATION DESK

The registration desk will be open for the duration of the conference and will serve as your main point of contact for all conference related queries. The registration desk can be contacted throughout the conference on mobile phone 0448 576 105. The registration desk will be open at the following times and locations:

Regional, Remote and Community Museums Day

| | | |
|---------------|------------------|------------------------------------|
| Friday 17 May | 8.00am to 7.30pm | National Museum of Australia foyer |
|---------------|------------------|------------------------------------|

Conference

| | | |
|-----------------|------------------|----------------------------------|
| Saturday 18 May | 8.00am to 5.30pm | National Convention Centre foyer |
|-----------------|------------------|----------------------------------|

| | | |
|---------------|------------------|----------------------------------|
| Sunday 19 May | 8.00am to 7.00pm | National Convention Centre foyer |
|---------------|------------------|----------------------------------|

| | | |
|---------------|------------------|----------------------------------|
| Monday 20 May | 8.00am to 5.00pm | National Convention Centre foyer |
|---------------|------------------|----------------------------------|

Upon arrival at the conference, please ensure you collect your conference handbook and name badge from the registration desk. Conference Logistics staff will be happy to assist you in any way they can.

BOOK SHOP

Museums Australia is offering publications submitted for previous MAPDA Awards for sale at their bookshop in the Exhibition Hall during the breaks on Saturday and Sunday.



CATERING AND DIETARY REQUIREMENTS

Morning and afternoon teas and lunches will be served in the Exhibition Hall. Lunches will be served as an informal stand-up buffet. Vegetarian options will be catered for in the main catering choices. Other dietary requirements noted on your registration form have been passed on to the catering staff, and will be available from a dedicated catering station. Please ask the catering staff for assistance.

CENTENARY OF CANBERRA COINS

The Royal Australian Mint is selling Canberra Centenary coins at the conference during the lunchbreak on Super Saturday.

COFFEE CART



A coffee cart will be available with a barista from 8am to 9am on Saturday, Sunday and Monday at the conference venue. The Canberra Museum and Gallery is supporting the provision of this essential service to kick start people's day. Coffee and tea may be purchased for \$4 per cup.

CONFERENCE APP

Keep up to date with last minute changes on your hand-held device by downloading the conference app.

The URL link for the MA2013 conference app is <http://eventmobi.com/ma2013/>. Enter this into the web browser of your device (do not enter it into the google search bar). For easy future access, simply add the icon to your home screen. When you first download the app, if you want to be able to add favourite sessions or social events or notes to your favourites, you will need to log on by entering your email address. This only needs to be done once. For further assistance on using the MA2013 conference app please see the staff at the registration desk

DELEGATE LIST

A delegate list with name, organisation and state will be supplied to delegates, exhibitors and sponsors at the conference. Anyone who indicated on their registration form that they did not want their name and organisation to appear on the list has not been included.

DRESS

The conference dress is smart casual for all sessions, welcome reception, awards and trade exhibition. The dress code for the conference dinner is lounge suit.





BREAKFAST EVENT DETAILS:

Sunday 19th May

6.45am – 8.45am

National Convention Centre, Canberra

Museums: time to *evolve*

REINVENT. INNOVATE. CREATE.
BE BRILLIANT.

Historically, museums are the experts and shape the experience for the public audience.

Research, however, indicates that attendance is on the decline as museums are now competing with other forms of learning and entertainment. If museums are to survive and thrive they need to innovate.

At Pockets of Brilliance, our human-centered design process enables museums to re-frame and co-create its public programs and exhibitions to achieve this, while accelerating the delivery of positive results.

The team will be hosting a breakfast at the Museums Australia national conference at 6.45am on May 19. Contact us on 07 3367 2998 or 0402 192 118 or e-mail sarah@pobrilliance.com for more information.

“The POB process has empowered our staff to engage in conversations with visitors, both formally and informally to shape the museum's offering. This process has led us to establishing Queensland Museum Experiences (QMX) – a dedicated development unit that acts both as the catalyst for change as well as an in-house design cell. Using such a simple process to achieve great results in a relatively short period of time has been really inspiring for us.”



POBRILLIANCE.COM



EMERGENCY ASSISTANCE

For emergencies please dial 000. The National Convention Centre has senior staff members who are qualified with their Senior First Aid Certificates and there are first aid kits available at the National Convention Centre reception desk. A first aid room is available, please see the National Convention Centre staff for assistance.

EVALUATION SURVEY

Following the conference an evaluation survey will be available for delegates to complete. The online evaluation survey will be emailed to all delegates, exhibitors and sponsors after the conference. Delegates are encouraged to complete the conference evaluation as it assists in the planning of future conferences.

FILM IN THE FOYER

As part of the celebrations for the Centenary of Canberra, the National Film and Sound Archive has produced a DVD *Imagining Canberra*, of footage documenting the naming of Canberra in 1913 and more capital history. The film will be showing on the big screen in the National Convention Centre foyer throughout the conference.

INTERNET ACCESS

Free internet is available for all conference delegates. To log on please see the password at the conference registration desk.

I WILL SURVIVE – MUSEUM THEATRE FROM THE STUDENTS OF ORANA STEINER SCHOOL

On Sunday, 1.00 – 1.40pm in the Menzies Theatrette students from the Orana Steiner School majestically bring to life the origins of the Sydney Mardi Gras through the Lucille Balls dress made by Ron Muncaster and featured in the National Museum of Australia's Eternity Gallery. This performance was first presented at the 2012 Come Alive Festival of Museum Theatre at NMA.

MESSAGES

Messages can be left at the registration desk. The messages will be posted on the message board situated near the desk. Please check the board on passing. The registration desk can be contacted throughout the conference on mobile: 0448 576 105.



MOBILE PHONES

As a courtesy to other delegates and speakers, please ensure that all mobile phones and electronic devices including tablets are switched to silent during all sessions and social functions.

MUSEUM ROBOT

On Saturday, during lunch time and afternoon tea, you will be able to watch a link-up to the big screen in the Convention Centre foyer demonstrating the Museum Robot developed by the Department of Broadband, CSIRO and the National Museum of Australia. The Museum Robot project - or Mobile Telepresence for Museums – operates in the Landmarks Gallery at the National Museum of Australia. The robot allows remote visitors, such as students in rural and regional Australia, to enjoy an interactive learning experience within the Gallery.

NAME BADGES

Your conference name badge must be worn at all times, as it is your entry to all sessions, the exhibition area and social functions. Conference staff reserve the right to refuse entry to anyone not wearing their allocated name badge.



SPEAKERS' PREPARATION AREA

Speakers are required to submit and preview your presentations prior to your session. An audio visual technician will be available to assist with your presentation. Please go to the registration desk and the staff will direct you to the speakers' preparation area.

SOCIAL MEDIA

Delegates are encouraged to join the conversation on Twitter. Follow us on **@MA_ACT2013** or on the official hashtag **#MAConf13**

SPECIAL REQUIREMENTS

Every effort has been made to ensure people with special requirements are catered for. Should you require any assistance, please contact the registration desk to enable us to make your attendance at the conference a pleasant and comfortable experience.

TRANSPORT INFORMATION

Buses have been arranged to transport people to and from venues for some activities in the excursions and social program. See conference program for details about the buses. In other cases you can ring for a taxi, take the Centenary Loop Route or ask a Canberra resident for a lift.

Take a free ride on the Centenary Loop Route 100

Celebrate Canberra's centenary year and take a free ride on the Centenary Loop (Route 100) to some of Canberra's national icons and attractions. Service departs daily from Platform 10, City Bus Station, on Northbourne Avenue every 30 minutes from 9.00am – 4.30pm throughout 2013. Please speak to your driver for the best stop to board and disembark, as most attractions are a 1 - 15 minute walk from the stop and this is a limited stop service.

Car Parking

The National Convention Centre undercover car park is accessed from Constitution Avenue. There is direct lift access from the top level of the car park to both levels of the Convention Centre.

Parking rates apply:

| | |
|-----------------------|----------|
| Full Day | \$ 16.00 |
| Four Hours before 5pm | \$ 8.00 |
| Weekend & After Hours | \$ 2.00 |

Paid parking is available directly opposite the National Convention Centre on Constitution Avenue. Free parking on weekends, \$13.50 all day rate Monday to Friday (ensure you have change for the parking meter).



Taxis

| | |
|----------------------|--|
| Canberra Elite Cabs | SMS: 0417 672 773 (SMS name, pickup address and time required) |
| Cabxpress | P: 6260 6011 |
| Silver Service Taxis | P: 13 31 00 |

TWEETING ABOUT CAREERS

To explore the theme of people working in museums we are encouraging delegates to participate in *Tweeting about careers: Real-Meets-Social Networking*. During the conference you may be approached by an emerging museum professional who will introduce themselves, ask you one or two questions about your career and then tweet your answers. The Twitter-feed (@MA_ACT2013/#MAConf13) featuring your responses will appear on the big screen in the foyer of the conference venue. Questions will include: What was the best piece of advice about your career that you were ever given? What advice would you give someone about making a career in museums and galleries? Who has helped you in your career and how? What is your proudest museum moment so far? Check out the big screen or follow the conversation on your personal device.

VISITING EXHIBITIONS

A program of excursions has been arranged for delegates. If you would prefer to make your own way and visit exhibitions that are currently on in Canberra, find out what's on at www.visitcanberra.com.au/Events.

Throughout the conference (Friday 17 May – Monday 20 May 9.00-5.00pm) the National Museum of Australia is offering free entry to *Glorious Days: Australia 1913*. So if you don't manage to visit the exhibition during the Welcome Reception on Friday evening, just show your conference lanyard at the visitor information desk to obtain your free ticket to an exceptional exhibition that is the subject of this year's critique session (CS 17) on Sunday afternoon.

YOUTH & ARTISTS IN CONFERENCING – A CENTENARY OF CANBERRA PROJECT



The concept for this project is that gifted young Canberra artists will attend conferences, as participants or observers, to allow them to gain valuable professional development experiences. It is hoped that the participation of an emerging artist in a conference will add value to the conference itself, producing unexpected contributions and artistic outcomes. Katy Mutton is a professional artist in Canberra who has been selected to work with our conference to engage in a productive cultural exchange. She will attend the conference, sketching and listening. Katy is also planning an interactive art work to engage delegates and contribute to the ongoing exploration of how museums work.



social program

If you wish to attend the following social functions and have not purchased a ticket please visit the registration desk as soon as possible.

WELCOME RECEPTION FOR REGIONAL, REMOTE AND COMMUNITY MUSEUMS DELEGATES

Date: Thursday 16 May 2013
Time: 6.30pm – 8.00pm
Venue: Foyer, Canberra Museum and Gallery
Dress: Code: Smart casual
Tickets: Attendance is included in the Regional, Remote and Community Museums registration



WELCOME RECEPTION

Date: Friday 17 May 2013
Time: 5.30pm – 7.30pm
Venue: Foyer, National Museum of Australia
Dress: Smart casual
Tickets: Attendance at the Welcome Reception is included in the full registration, and includes two drinks. Additional beverages may be purchased from the bar.
Day registrations and accompanying persons may purchase tickets at the cost of \$44 (incl gst) from the registration desk.
Transport: A bus will be available from 7.00pm for transport from National Museum of Australia to Civic Square, Canberra.



CONFERENCE DINNER

Date: Saturday 18 May 2013
Time: 7:00pm – 11:00pm
Venue: Gandel Hall, National Gallery of Australia
Dress: Lounge suit
Tickets: The Conference Dinner is an additional cost for all registration types. Tickets may be purchased at the cost of \$110 (inc gst) from the registration desk.
Transport: Buses will be available from 9.30pm to 11.15pm, leaving at 15 minute intervals, for transport from National Gallery of Australia to Civic Square, Canberra.



MAPDA AND MAGNA AWARDS AND EXHIBITION

Date: Sunday 19 May 2013
Time: 5.15pm – 7.00pm
Venue: Exhibition Hall, National Convention Centre
Dress: Smart casual
Tickets: Attendance at the awards and trade exhibition is included in the full registration.
Day Registrations and accompanying persons may purchase tickets at the cost of \$55 (incl gst) from the registration desk



MAGNA
MUSEUMS AND GALLERIES
NATIONAL AWARDS

VODKA BAR AT THE NFSA

A made-for-fun social evening beginning in Canberra's best kept secret - the NFSA's 1930s courtyard, with delicious bites and the NFSA Vodka Bar (including wine, beer and softies). Play Gotye's specially commissioned interactive sound and light sculpture. Be immersed in a soft soundscape of recordings from the national collection. Then move to the stylish Arc cinema for a short program of early 20th century films with live accompaniment by brilliant pianist Elaine Loebenstein. A program like you have never experienced before: dazzling special effects, comedy and actuality films, some in black-and-white and some in scintillating colour from the period that coincides with the naming of Canberra as the Federal Capital in 1913, plus a short exploration of the power of sound and silence from the NFSA collection. Co-hosted by Michael Loebenstein, CEO, NFSA and Nigel Sutton, museum theatre expert.



Helpful hints: Pre-purchase your vouchers for drinks and food at the conference beforehand. May in Canberra can be chilly so wear your hat and coat!

NB: *This program has restricted numbers and is booked out. If you have booked but cannot attend, please return your ticket to the registration desk so that someone on the waiting list can take your place*

Date: Sunday 19 May 2013
Time: 7.00pm – 10.00pm
Venue: National Film and Sound Archive (NFSA)
Dress: Smart casual
Tickets: Admission to the Vodka Bar is free; however registration is necessary, see the registration desk for details. You must have your ticket to enter the NFSA.

Purchasing food and drinks: If you have not already purchased food / drink vouchers online you are able to purchase them on Saturday during the conference from the ticket table in the National Convention Centre foyer. Pre-purchase of vouchers will ensure your food/drink can be collected quickly at the NFSA.

Food vouchers: = \$15 - one hamburger or one veggieburger

Drink vouchers: = \$10 - one 'Naughty Museum' vodka cocktail (vodka, cranberry juice and cointreau) or one wine or one beer

For sale in the NFSA cafe will be sausage rolls, wraps and spinach triangles for \$8 each. Soft drinks can be purchased at the café.



Transport: Buses will be provided from the National Convention Centre to the Vodka Bar and return. Please go to the entrance of the National Convention Centre to meet the buses at 7.00pm and 7.15pm. Buses will return from the NFSA to National Convention Centre between 9.30pm and 10.15pm at 15 minute intervals.

SOCIAL HUB @ KING O'MALLEY'S IRISH PUB

131 City Walk, Canberra City

Don't know anyone at the conference? Keen to discuss the day's events with fellow conference delegates? Museums Australia has booked The Snug at King O'Malley's Irish Pub in the city at the times listed below for delegates to meet each other and enjoy a drink and a chat. Volunteers will be present to welcome you.

| | |
|-------------------|---------------|
| Thursday 16th May | 7:00 – 8:00pm |
| Friday 17th May | 7:30 – 8:30pm |
| Saturday 18th May | 5:30 – 7:30pm |
| Sunday 19th May | 5:30 – 7:30pm |



The banner features a blue gradient background. At the top left, the word 'collections' is in a simple blue font, followed by 'MOSAic' in a large, stylized font where the letters are composed of colorful geometric shapes. To the right, the 'IST' logo is in a large, bold blue font, with 'Information Services & Technology' in a smaller font below it. In the center, the text 'The Software to manage Your MOSAiC Of Heritage' is written in a red, serif font. Below this, 'COME AND SEE US FOR A DEMONSTRATION' is in a bold, black, sans-serif font. Further down, 'Search your collection on the web with' is in a red, sans-serif font. To the right of this text is another instance of the 'MOSAic' logo, with the word 'web' in a large, blue, sans-serif font below it. At the bottom left, 'Tel: 08 9537 2874' is in a white, sans-serif font. At the bottom right, 'www.ISTechnology.com.au' is in a white, sans-serif font.

collections
MOSAic

IST Information Services & Technology

The Software to manage Your MOSAiC Of Heritage

COME AND SEE US FOR A DEMONSTRATION

Search your collection on the web with

MOSAic
web

Tel: 08 9537 2874

www.ISTechnology.com.au



RESTAURANTS and CAFES

Here are some of the MA2013 Conference Group's favourite restaurants in Canberra City and the surrounding suburbs.

Alice's Thai Restaurant (Thai)

19-21 East Row, Canberra City
P: 02 6162 0945
www.urbanspoon.com/r/344/1582839/restaurant/ACT/Alices-Canberra

Blu Ginger (Indian)

5 Genge Street, Canberra City
P: 02 6247 2228
www.bluginger.com.au

Chairman and Yip (Cantonese)

108 Bunda Street, Canberra City
P: 02 6248 7109
www.thechairmanandyip.chairmangroup.com.au

D'Browes (European)

59 Boolimba Crescent, Narrabundah
P: 02 6295 6990
www.urbanspoon.com/r/344/1533676/restaurant/ACT/DBrowes-Canberra

Dickson Dumpling House

2 Cape Street, Dickson
P: 02 6248 8350
www.urbanspoon.com/r/344/1565419/restaurant/ACT/Canberra/Dickson-Dumpling-House-Dickson

Griffith Vietnamese Restaurant

6 Barker Street, Griffith
P: 02 6295 6505
www.urbanspoon.com/r/344/1563041/restaurant/ACT/Griffith-Vietnamese-Restaurant-Canberra

Happy's Chinese Restaurant

Garema Place, Canberra City
P: 02 6249 7015
www.happys.com.au

Italian and Sons (Italian)

7 Lonsdale Street, Braddon
P: 02 6162 4888
www.italianandsons.com.au

Lanterne Rooms (Nyonya)

3 Blamey Place, Campell
P: 02 6249 6889
www.lanternerooms.chairmangroup.com.au

Me and Mrs Jones (European)

Cnr Giles and Kennedy Street, Kingston
P: 02 6162 3355
www.mmjones.com.au

Sammy's Kitchen (Chinese, Malaysian)

Bunda Street, Canberra City
www.urbanspoon.com/r/344/1574080/restaurant/ACT/Sammys-Kitchen-Canberra

Soju Girl (south-east Asian)

41/43-45 Northbourne Ave, Canberra City
P: 02 6257 5328
www.sojugirl.com.au

The Elk and Pea Eating House

21 Lonsdale Street, Braddon
P: 02 6162 0222
www.elkandpea.com.au



Thirst (modern Thai)

20 West Row, Canberra City
P: 6257 0700
www.thirstwinebar.com.au

Tosolinis (Italian)

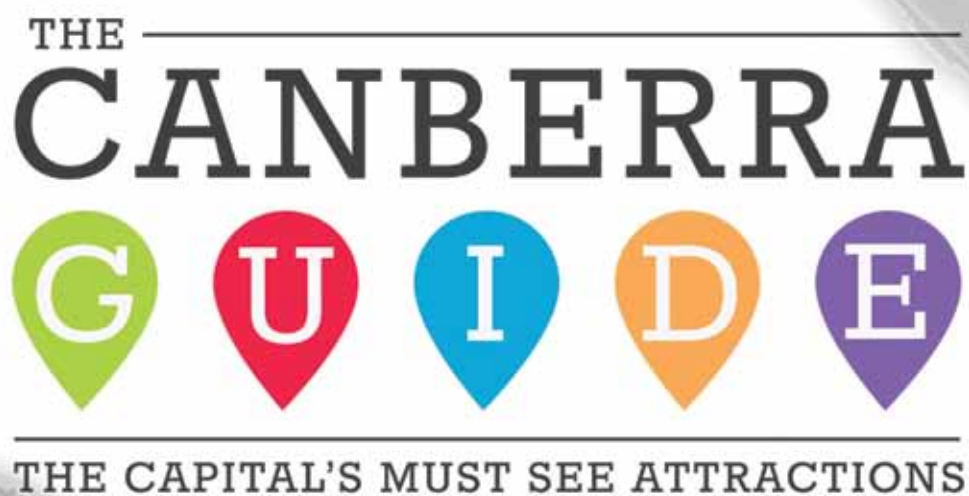
Cnr London Circuit and East Row,
Canberra City
P: 02 6247 4317
www.tosolinis.com.au

Wild Duck (Asian)

71 Giles Street, Kingston Foreshore
P: 02 6232 7997
www.wild-duck.com.au

There are also great cafes at:

- National Library of Australia - Bookplate
- Australian War Memorial - The Terrace
- National Museum of Australia
- Canberra Museum and Gallery (CMAG)



THE CANBERRA

G U I D E

THE CAPITAL'S MUST SEE ATTRACTIONS

www.thecanberraguide.com.au

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THE MARK
AGENCY



excursions

The following excursions are offered with your conference registration. Numbers are limited so please register at the registration desk to avoid disappointment.

Monday 20 May 2013

Excursion: Early morning walk around the central basin of Lake Burley Griffin.

Time: 7.30 – 8.30am

Where to meet: Regatta Point (just a short walk through Commonwealth Park or the nearby carpark)

About the excursion: This very popular walk, known by the locals as “bridge to bridge”, is a 4.5 km loop, flat and with good walking/bicycle paths, which usually takes about 50 minutes at a medium pace. It passes many of the major national attractions, some magnificent autumn trees and places of national significance in Canberra’s parliamentary triangle right on Lake Burley Griffin. Wear flat comfy walking shoes and early morning gear including a fleecy, as it can be quite cold off the lake. Carol Cartwright encourages you to make the effort to rise early and join her on one of her favourite walks.

Excursion: Warakurna: All the stories got into our minds and eyes

Time: 3.30 – 4.30pm

Where to meet: In the foyer of the National Museum of Australia, Lawson Crescent, Acton.

About the excursion: Tour of *Warakurna: All the Stories Got into our Minds and Eyes*, an exhibition of contemporary paintings and sculptures that document a new art movement emerging from the Western Desert community of Warakurna. With Curator, Dr Peter Thorley.

Participant limit: maximum 40



Excursion: **Museum of Australian Democracy at Old Parliament House - Specialist Learning Education Program - presentation and demonstration**

Time: 3.30 – 5.00 pm

Where to meet: Museum of Australian Democracy, Old Parliament House, 18 King George Terrace Parkes, Canberra
At the Visitor Information Desk just inside the main entry.

About the excursion: Tour and presentations highlighting the two strands of the Museum’s education programming - schools and community learning. This tour will demonstrate the application of the Museum’s principles of learning to the various experiences available to these two groups combining role-play, site interpretation, heritage education and technology to support learning.

Participant limit: maximum 30

Excursion: **National Library of Australia**

Time: 3.30 – 5.00pm

Where to meet: National Library of Australia, Parkes, Canberra.
Meet in foyer near the Visitor Information Desk.

About the excursion: A tour of the Treasures Gallery, the Library’s first permanent gallery opened in 2011, with Director of Exhibitions, Nat Williams and a tour of *The Dream of a Century: the Griffins in Australia’s Capital* exploring the American couple’s vision for an Antipodean arcadia – one no less compelling over a century later, with Curatorial Officer Matthew Jones.

Participant limit: maximum 40

Excursion: **Designcraft factory tour**

Time: 3:30 – 5.00pm

Where to meet: Reception, Designcraft, corner of Sheppard Street and Monaro Highway, Hume.

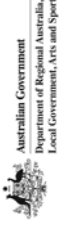

About the excursion: Tour Designcraft’s world-class manufacturing facility and view firsthand the processes involved in showcase design, engineering and fabrication. Designcraft are the Australian manufacturers and distributors of ClickNetherfield showcase systems and specialise in the fabrication of showcases and museum, gallery and exhibition fit out projects to the highest international museum standards. Designcraft have successfully undertaken an enormous variety of complex museum projects, both in Australia and overseas.

Transport: A bus will collect participants following the final session outside the Convention Centre, Canberra. The bus to this excursion is kindly sponsored by Designcraft.

Participant limit: maximum 40



Program: Friday 17 May 2013

| Friday 17 May 2013 | | REGIONAL, REMOTE AND COMMUNITY MUSEUMS DAY | | National Museum of Australia | |
|--------------------|---|---|--|-----------------------------------|--|
| 8.30am | RR&C Registration | | | National Museum of Australia hall | |
| 9.30-10.30am | RR&C Plenary 1 | Chair: Bernice Murphy | | Visions Theatre | |
| | Opening and welcome | Carol Cartwright , Museums Australia | | | |
| | Welcome to Country | Auntie Agnes Shea , elder of the Ngunnawal people | | | |
| | Development of the Buriganyja Wanggaya, Old People Talking Project | Justine Lawler and Toni Roe | | | |
| | | Buriganyja Wanggaya - Gascoyne Regional WA | | | |
| | Regional Development Australia Committees | | | | |
| 10.30-11.00am | Morning Tea Sponsored by: Department of Regional Australia, Local Government, Arts and Sport |  | | National Museum of Australia hall | |
| 11.00am-12.20pm | RR&C Plenary 2 Sponsored by: Vernon Systems |  | | Visions Theatre | |
| | Planning for success and maximising the potential of Bendigo Art Gallery: Exhibitions, Education, and Public Programs | Karen Quinlan Bendigo Regional Art Gallery | | | |
| | My family in Bundjalung Country - stories from the Northern Rivers Region of NSW | Rosemary Simons Rosemary Simons Design | | | |
| | Trove: Let us work with you to tell your story | Virginia James National Library of Australia, Catriona Bryce National Library of Australia | | | |
| | Vernon Systems: Managing collections and sharing collection information online | | | | |
| | Questions | | | | |
| 12.20-1.30pm | Lunch 12.40-1.30pm Community Museums National Network General Meeting | | | National Museum of Australia hall | |



Program: Friday 17 May 2013

| Session One | | | | | | |
|-------------|--|--|--|--|--|--|
| 1.30-3.00pm | Workshop 1 <i>Biami room</i> | Workshop 2 <i>Bunyip room</i> | Workshop 3 <i>GFA room</i> | Tour 1 | Tour 2 | Tour 3 |
| | Everything you wanted to know about Wikipedia but were too afraid to ask! Liam Wyatt , <i>Wikipedia Australia</i> (max 30 delegates) | Evaluation - Who is your audience and who is not? Bill Storer , <i>Newcastle Maritime Museum</i> Data from visitors - for small, volunteer-managed museums Barrie Brennan , <i>Australian Country Music Foundation</i> (max 30 delegates) | Does my volunteer run museum need a Workplace Health and Safety system? Lee Scott , <i>Museums Australia</i> (max 15 delegates) | Questacon 1.30 – 5.00pm Workshop with tips and tricks for developing exhibits and volunteer programs (max 12 delegates) | National Film and Sound Archive (NFSA) Behind the scenes tour of the Mitchell facility (max 20 delegates) | National Museum of Australia (NMA) NMA storage hub at Mitchell (max 20 delegates) |
| | | | | | | CSIRO Wildlife Collection (max 20 delegates) |
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Program: Friday 17 May 2013

| Session Two | | | | | |
|-------------|--|--|---|---|--|
| 3.30-5.00pm | Workshop 4 <i>Bunyip room</i> | Workshop 5 <i>GFA room</i> | Panel Session <i>Blami room</i> | Tour 5 | Tour 6 |
| | Getting a Grip on Creative Commons: what CC licences are and how to work with them Anne Fitzgerald, <i>Creative Commons Australia</i> (max 30 delegates) | Only a fraction of the answer: Approaches for working with communities when resources are limited Rachael Wilscher-Saa, <i>Western Australian Museum</i> (max 15 delegates) | Regional Professions: Accreditation - Why Not? Chaired by Andrew Simpson <i>Macquarie University</i> Open to all MA13 conference delegates, as well as RP&C delegates (max 60 delegates) | CSIRO Ecosystem Sciences 3 Collections - Black Mountain (max 20 delegates) | Canberra Museum and Gallery (CMAG) Tour of Collection Storage (max 20 delegates) |
| | | | | | Keeping it Real: Benefits of creating your own accessible regional cultural conference Jacqui Hemsley, <i>Albury City Council</i> Generational Transition. . . ensuring local museums do not become history Nathan Williams, <i>National Trust of Queensland Bundaberg Working Group</i> Imagining our future Suse Cairns, <i>University of Newcastle</i> A whole community imagining their museum of the future Kirsten Davies, <i>Macquarie University; Orange City Council</i> |
| 5.00pm | Regional, Remote and Community Museums Day Close <i>Gather in main hall (prior to Welcome Reception)</i> | | | | |
| | <i>National Museum of Australia hall</i> | | | | |



Program: Friday 17 May 2013

| | | |
|---------------------|---|---|
| 5.30-7.30pm | WELCOME RECEPTION Delegates are invited to view <i>Glorious Days: Australia 1913</i> during the reception. This exhibition will be critiqued in Concurrent Session 17 on Sunday afternoon | National Museum of Australia hall |
| 7.30-10.00pm | Community Museums National Network Dinner Please RSVP to Lee Scott, email: manager@museumsaustralia.org.au , ph: 02 6230 0346. All welcome | Tosolini's London Circuit, Canberra |
| 7.30-9.30pm | Museum Historians National Network Dinner Please RSVP to Alison Wishart 0421 632 668. Non-members welcome | Zen Yai Thai 111 London Circuit, Civic |
| 7.45-10.45pm | Muse Tech meet up | Mint Garden Bar, Gorman House Arts Centre, Braddon |



Program: Saturday 18 May 2013

| Saturday 18 May 2013 “SUPER SATURDAY” INTERNATIONAL MUSEUM DAY | | | National Convention Centre |
|--|---|---|--|
| 8.00-9.00am | Registration | | National Convention Centre Foyer |
| 9.00-10.30am | Plenary 1: OPENING Andrew Sayers AM Welcome to Country Official Launch Robyn Archer AO Dr Tom Calma AO | Chair: Carol Cartwright, MA Director, National Museum of Australia and President, Museums Australia Auntie Agnes Shea, elder of the Ngannawal people Creative Director, Centenary of Canberra and Public Advocate of the Arts <i>“Celebrating the past – but never at the expense of the present and the future”</i> Indigenous Elder, Social Justice Campaigner and Australian of the Year 2013 Finalist, Canberra <i>“Viewing the museums kaleidoscope through the eyes of Indigenous Australia”</i> | Royal Theatre |
| 10.30-11.00am | Morning Tea TRADE EXHIBITION OPENS 10.30-11.00am | | Exhibition Hall |
| 11.00am-12.30pm | Plenary 2: MUSEUMS IN THE WORLD TODAY Michael Lynch CBE AM Dr Michael Brand | Chair: Dr Claire Roberts, University of Adelaide Chief Executive, West Kowloon Cultural District Authority, Hong Kong <i>“Energy and innovation in Asian culture: the West Kowloon Cultural District, Hong Kong”</i> Director, Art Gallery of NSW, Sydney <i>“A global museum career”</i> | Exhibition Hall (round tables) |
| 12.20-2.00pm | Lunch 1.00-1.45pm 1.00-1.45pm | ICOM AGM Museum Historians National Network AGM | Exhibition Hall Royal Theatre Boardroom (behind Royal Theatre) |



Program: Saturday 18 May 2013

| | | |
|---------------------|--|--|
| 2.00-3.30pm | Plenary 3: SHAPING THE FUTURE OF MUSEUMS Chair: Daryl Karp, MOAD Dr Stefan Hajkiewicz Principal Scientist, CSIRO Futures, Brisbane Panel response: Implications for Australian museums Emerging professional (Technology) Mid-career professional (Education) Experienced professional (CAMD Director) Suse Cairns , PhD student, University of Newcastle David Arnold , Head of Learning Services and Community Outreach, National Museum of Australia Dr Patrick Greene OBE, CEO, Museum Victoria | <i>Royal Theatre</i> |
| 3.30-4.00pm | Afternoon Tea | <i>Exhibition Hall</i> |
| 4.00-4.45pm | Plenary 4: TELLING STORIES IN AUSTRALIAN MUSEUMS Chair: Andrew Sayers, NIMA Dr Brendan Nelson Director, Australian War Memorial, Canberra <i>"The museum industry: a newcomer's perspective"</i> | <i>Royal Theatre</i> |
| 4.45-5.30pm | Plenary 5: PUTTING IT ALL TOGETHER Chair: Dr Mat Trinca, MMA Michael Loebenstein CEO, National Film and Sound Archive, Canberra Richard Mulvaney Director, Queen Victoria Museum & Art Gallery, Launceston Kate Clark Director, Sydney Living Museums | <i>Royal Theatre</i> |
| 7.00-11.00pm | CONFERENCE DINNER Welcome by Ron Radford AM , Director, National Gallery of Australia ICOM Awards Presentation | <i>Gandel Hall</i> <i>National Gallery of Australia</i> |



Program: Sunday 19 May 2013

Sunday 19 May 2013

National Convention Centre

| | | | | | |
|--|--|--|---|---|----------------------------------|
| 6.45-8.30am | Pockets of Brilliance, sponsored breakfast (prior registration required) | | | | Torrens Room |
| 8.00-9.00am | Registration | | | | National Convention Centre Foyer |
| 9.00-10.30am | CONCURRENT SESSION 1 | | | | |
| CS1 Sutherland Theatrette Evaluation and visitor research | CS2 Torrens Room A curriculum approach to education programs | CS3 Bradman Theatrette Working in museums | CS4 Nicholls Theatrette Collaborating with Indigenous communities | CS5 Menzies Theatrette Exhibitions and editors | |
| Workshop <i>Chair: Carolyn Meehan</i> | Paper and workshop <i>Chair: Glenda Smith</i> | Panel <i>Chair: Louise Douglas</i> | Papers <i>Chair: Jilda Andrews</i> | Paper and workshop <i>Chair: Libby Stewart</i> | |
| Designing for the museum visitor experience Dr Tina Roppola , University of Canberra Convened by the Evaluation and Visitor Research National Network (EVRNN) | Engaging and making meaning in museums Dr Karen Charman , Deakin University, Jan Molloy , Museum Victoria; Immigration Museum, Dr Donna Mathewson Mitchell , Charles Sturt University, Sam Malloy , Chifley Home and Education Centre | New futures: stories from frontline emerging practitioners – practice, issues and change Michelle Stevenson , Museum Victoria, Benjamin Thomas , Trinity College; University of Melbourne, Jhana Pfeiffer-Hunt , Deakin University | A walk together – engaging remote and Indigenous communities in their space Michael Evans , Museum of Australian Democracy, Lyn Beasley , Museums Australia ACT Branch; International Museum Theatre Alliance Asia Pacific Parrawa, parrawa! Go away! A new multi-voiced exhibition at the Tasmanian Museum and Art Gallery Ian Terry , Tasmanian Museum and Art Gallery, Tony Brown , Tasmanian Museum and Art Gallery Finite resources... Infinite possibilities Catherine Salmaggi , Western Australian Museum | Who owns the text? Defining the editor's role in museum exhibitions Dr Robert Nichols , Australian War Memorial, Anne-Marie Condé , National Museum of Australia, Shane Casey , Australian War Memorial | |
| 10.30-11.00am | Morning Tea | | | | Exhibition Hall |



Program: Sunday 19 May 2013

| CONCURRENT SESSION 2 | | | | | | |
|--|---|---|--|--|--|--|
| 11.00am-12.30pm | CS6 Torrens Room | CS7 Sutherland Theatrette | CS8 Menzies Theatrette | CS9 Nicholls Theatrette | CS10 Bradman Theatrette | CS11 National Convention Centre Foyer |
| Volunteering in the cultural sector | Crack, tweets and how museums work | Working in museums | Indigenous collaborations | Creative Australia and other government initiatives – opportunities and challenges | MA National Networks | |
| Papers and discussion <i>Chair: Penny Grist</i> | Snapshots <i>Chair: Michael Evans</i> | Papers <i>Chair: Louise Douglas</i> | Panel <i>Chair: Margo Neale</i> | Paper and discussion <i>Chair: Alex Marsden</i> | Panel <i>Chair: Lyn Beasley</i> | |
| Volunteering in a large cultural institution: it's not just envelope stuffing <i>Isobel Kindley, Australian Museum</i> Managing older volunteers and "converting" the non-volunteers to volunteers <i>Prof Margaret Deery, Curtin University; University of Canberra</i> Prof Margaret Deery is sponsored by the Evaluation and Visitor Research National Network (EVRNN) <div><div>NATIONAL STRATEGY</div><div>Museums Australia</div><div>Evaluation & Visitor Research</div></div> | Supplying 'Museum Crack': what to do when your audience is addicted to your product <i>Leanne Dempsey, Royal Australian Mint</i> Tweeting in the archives: using social media to promote an archival collection <i>Tara Nichols, National Archives of Australia</i> Museum staff churn – making butter or whipping cream? <i>Phillipa Tocker, Museums Aotearoa</i> An ounce of history and a pinch of nutrition: doing collaborative research <i>Alison Wishart, Australian War Memorial</i> Managing change transition within a volunteer run cultural organisation <i>Theodora Zourkas, Zourkas Group; Hellenic Lyceum</i> | Museum studies or an MBA? Skills for museums in the age of creative industries <i>Dr Caroline Butler-Bowdon, Sydney Living Museums</i> Changing organisations and a changing focus? The role of the curator in Australian museums <i>Dr Claire Baddeley, Australian War Memorial</i> Working together: having your board understand and support you <i>Stewart Reed, Centre for Continuing Education, University of Sydney</i> | 'Jump up blackfellas': Songlining Museums and Singing Collections <i>Margo Neale, National Museum of Australia; Australian National University,</i> <i>Tapaya Edwards, Songlines Project,</i> <i>Diana James, Australian National University,</i> <i>Jilda Andrews, Australian National University; University of New South Wales,</i> <i>Nardi Simpson, Stiff Gins, Spirit of Things Collective,</i> <i>Kaleena Briggs, Stiff Gins, Spirit of Things Collective</i> | The Protection of Movable Cultural Heritage Act 1986 - the role of museums <i>Dr Patrick Greene, Museum Victoria</i> Protection of Cultural Objects on Loan Bill – brief overview and implications for the museum sector <i>Lyn Allan, Office for the Arts</i> Visions of Australia program at the Australia Council for the Arts <i>Rose Hiscock, Arts Development, Australia Council</i> Creative Australia – how the government and museums can work together to deliver strategic investments <i>Grant Lovelock, Office for the Arts</i> Responses from the arts and museum sectors <i>Deborah Stone, ArtsHub,</i> <i>Bernice Murphy, Museum Australia</i> | Relevance, responsibilities and requirements – the future of National Networks for Museums Australia <i>David Arnold, MAENN,</i> <i>Carolyn Meehan, EVRNN,</i> <i>Andrew Simpson, CAUMAG,</i> <i>Jonny Brownbill, Muse Tech,</i> <i>Guy Hansen, MHNN,</i> <i>Lee Scott, MANO</i> | |



Program: Sunday 19 May 2013

| 11.00am-12.30pm CONCURRENT SESSION 2 (continued) | | | | | |
|---|---|---|---|--|--|
| CS6 Torrens Room Volunteering in the cultural sector <i>(continued)</i> | CS7 Sutherland Theatre Crack, tweets and how museums work <i>(continued)</i> | CS8 Menzies Theatre Working in museums <i>(continued)</i> | CS9 Nicholls Theatre Indigenous collaborations <i>(continued)</i> | CS10 Bradman Theatre <i>Creative Australia and other government initiatives – opportunities and challenges (continued)</i> | CS1 National Convention Centre Foyer MA National Networks <i>(continued)</i> |
| Workshop Chair: Penny Grist | Snapshots Chair: Michael Evans | Papers Chair: Louise Douglas | Panel Chair: Margo Neale | Paper and discussion Chair: Alex Marsden | Panel Chair: Lyn Beasley |
| 12.30-1.45pm | Using schools to make history Anne Chapple , State Library of Western Australia Foundation Commemorating the Perth Entertainment Centre Anne Chapple , State Library of Western Australia Foundation | | | | |
| | Lunch | | | | Exhibition Hall |
| | 1.00-1.30pm NSW Branch AGM | | | | Nicholls Theatre |
| | 1.00-1.30pm CAUMAC AGM | | | | Sutherland Theatre |
| | 1.00-1.40pm | Performance: I will survive – Orana Steiner School students | | | |
| | | | | | Menzies Theatre |



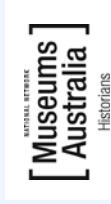
Program: Sunday 19 May 2013

| CONCURRENT SESSION 3 | | | | | |
|--------------------------------|--|---|--|---|---|
| 1.45-3.15pm | CS12 Menzies Theatre Museum Theatre | CS13 Torrens Room Exhibition lighting and design | CS14 Nicholls Theatre New responses to Indigenous cultural material | CS15 Sutherland Theatre Beyond our shores | CS16 Bradman Theatre The public value of museums |
| Workshop Chair: Lyn Beasley | Devising and performing museum theatre for the Come Alive Schools Festival of Museum Theatre Peter Wilkins , Consultant, National Museum of Australia, Angela Casey , National Museum of Australia, Jane Watson , Orana Steiner School Convened by IMTALAP (Museum Theatre Network) | Paper and discussion Chair: Vicki Northey International museum showcase design trends Mike Chaplin , ClickNetherfield Mike Chaplin is sponsored by Designcraft designcraft Rethinking exhibition lighting: lighting that supports preventive conservation and visual richness in exhibition environments Emrah Baki Ulas , Steensen Varming | Papers Chair: Margo Neale Transforming Tindale: an artist, curator and cultural institution respond to this extraordinary anthropological photographic collection Michael Aird , State Library of Queensland, Louise Denoon , State Library of Queensland, Vernon Ah Kee , State Library of Queensland (via video) | Papers Chair: Dr Robin Hirst 'Stori blo iumi': the redevelopment of the Solomon Islands National Museum Rita Sahu , Solomon Islands National Museum, Rowena MacDonald , Solomon Islands National Museum; National Museum of Australia; Australian Volunteers for International Development Rita Sahu is sponsored by ICOM  | Paper and respondents Chair: Dr Guy Hansen Public value and the business of museums Kate Clark , Sydney Living Museums Respondents: Jenny Allen , The Treasury, Dr Mat Trinca , National Museum of Australia |
| 3.15-3.45pm | Afternoon Tea | | | | Exhibition Hall |



Program: Sunday 19 May 2013

| 3.45-5.15pm CONCURRENT SESSION 4 | | | | |
|---|--|---|---|---|
| CS17 Bradman Theatre Exhibition critique | CS18 Nicholls Theatre Technologies on offer | CS19 Sutherland Theatre University museums and collections | CS20 Menzies Theatre Living collections: national partnerships paving the way | CS21 Torrens Room Contemporary management frameworks for collection care |
| Two panels <i>Chair: Dr Robin Hirst</i> | Panel <i>Chair: Jonny Brownbill</i> | Panel <i>Chair: Dr Andrew Simpson</i> | Papers and panel <i>Chair: Dr Joanne Daly</i> | Paper and respondents <i>Chair: Vicki Humphrey</i> |
| Meeting the challenges: the National Museum of Australia's exhibition <i>Glorious Days, Australia 1913</i> Andrew Sayers , National Museum of Australia, Michelle Hetherington , National Museum of Australia, Caolán Mitchell , Thylacine, Assoc Prof Richard White , The University of Sydney Tom Hewitt , University of the Sunshine Coast, Glenda Smith , Museum of Australian Democracy Assoc Prof Richard White is sponsored by the Museum Historians National Network | Next generation visitor experience Hannah Bishop , Australian Communication Exchange Yes we can! Astronomy experienced anywhere, anytime by anyone. Toner Stevenson , Sydney Observatory, Powerhouse Museum; The University of Sydney Art+1 – social media and virtual community - delivering art museum programs on the smart phone Beth Jackson , X-Press Media; Artfully Create once, publish everywhere – approaches for re-using collection information online Paul Rowe , Vernon Systems Digital +community: what works? Paula Bray , Powerhouse Museum Convened by Muse Tech Network | Archaeological material: research tools or museum objects? Debate over ownership and management Ally Halliwell , Macquarie University Bridging the gap: museums, scholarly development, collaborative relationships, applied history and universities Gina Hammond , University of Sydney Chiara O'Reilly , University of Sydney Gateway to the future: museums on the move Dr Jacqueline Healy , Medical History Museum, University of Melbourne University collections – a long way from a museum Mirna Heruc , The University of Adelaide | Using living collections to engage people Mark Richardson , Consultant Taking a national approach to collections management - Australian Seed Bank Partnership Lucy Sutherland , Australian Seed Bank Partnership National partnerships in Australia's federated system – challenges and opportunities (panel discussion) Sharon Peoples , Australian National University Rosemary Purdie , Centre for Australian National Biodiversity Research Convened by The Council of Heads of Australian Botanic Gardens Incorporated (CHABG) | The state of things: a reflection on the business of caring for collections Maryanne McCubbin , Museum Victoria Measuring quality of collection storage Christopher McDermott , Arts Victoria, Department of Premier and Cabinet Invest wisely: building a secure future for your collections Colin Macgregor , Australian Museum |



Program: Sunday 19 May 2013

| 3.45-5.15pm CONCURRENT SESSION 4 (continued) | | | | | |
|--|---|--|---|---|---------------------------------|
| CS17 Bradman Theatrette Exhibition critique <i>(continued)</i> | CS18 Nicholls Theatrette Technologies on offer <i>(continued)</i> | CS19 Sutherland Theatrette University museums and collections <i>(continued)</i> | CS20 Menzies Theatrette Living collections: National partnerships paving the way <i>(continued)</i> | CS21 Torrens Room Contemporary management frameworks for collection care <i>(continued)</i> | |
| Two panels <i>Chair: Dr Robin Hirst</i> | Panel <i>Chair: Jonny Brownbill</i> | Panel <i>Chair: Dr Andrew Simpson</i> | Panel <i>Chair: Dr Joanne Daly</i> | Paper and respondents <i>Chair: Vicki Humphrey</i> | |
| | | <p>Imaginings and transformations: Australian university museums in the Asian Century</p> <p>Dr Andrew Simpson, Macquarie University,</p> <p>Gina Hammond, Macquarie University</p> <p>Fossil collections at the Australian National University – scientific heritage under threat in the national capital</p> <p>Dr Gavin Young, Australian National University</p> <p>Convened by Council of Australian University Museums and Collections (CAUMAC)</p> | | | |
| 5.15-7.00pm | MAPDA / MAGNA AWARDS AND TRADE EXHIBITION | | | | Exhibition Hall |
| 7.00-10.00pm | VODKA BAR @ NFSA Host: Michael Loeberstein, Compere: Nigel Sutton | | | | National Film and Sound Archive |



Program: Monday 20 May 2013

Monday 20 May 2013

National Convention Centre

National Convention Centre Foyer

Registration

8.00-9.00am

CONCURRENT SESSION 5

9.00-10.30am

CS22 Royal Theatre

The role of museums in remembering the First World War

Panel

Chair: Dr Guy Hansen

Session sponsor:

AUSTRALIAN WAR MEMORIAL



Introduced by Dr Brendan Nelson, Director, AWM

Telling the story of the First World War – at the Australian War Memorial, the National Museum of Australia and Museum Victoria

Nick Fletcher, Australian War Memorial,

Anne-Marie Condé, National Museum of Australia,

Deb Tout-Smith, Museum Victoria

CS23 Menzies Theatre

Museum technology: views from outside

Panel

Chair: Dr Cath Styles

Museum peer productions: augmenting the NMA Garden of Australian Dreams

Ana Sanchez Laws, University of Canberra

Escaping search: generous interfaces for cultural collections

Ben Ennis Butler, University of Canberra

A brave new world

Alex Young, MOB

CS24 Torrens Room

New collaborations in collection preservation

Papers and discussion

Chair: Maryanne McCubbin

A sustainable future? – the vexed question of environmental conditions in museums

Julian Bickersteth,

International Conservation Service; International Institute for Conservation; AICOM Environmental Guidelines Taskforce

Switching off: trialling sustainable collection storage at the National Library

Erin Dampney, National Library of Australia

CS25 Nicholls Theatre

Re-examining Indigenous programs

Panel and discussion

Chair: Peter White

Previous possessions 20 years on. How far have we come and where do we need to go?

Peter White, National Film and Sound Archive

Nardi Simpson, Spirit of Things: Sound of Objects

Kaleena Briggs, Spirit of Things: Sound of Objects

Kimberley Moulton, Museum Victoria

CS26 Nicholls Theatre

New approaches to science and natural history in museums

Papers

Chair: Cris Kennedy

Discovery Centres rethinking science engagement in museums

Dr Jayne Fenton Keane, Queensland Museum; Inspiring Australia; Griffith University

Dames in the domes: revealing the genderisation of Australia's astronomical heritage.

Toner Stevenson, Sydney Observatory, Powerhouse Museum, The University of Sydney

CS27 Bradman Theatre

Reinventing the experience of collections

Panel

Chair: Suzanne Bravery

The art of sound: regional galleries and the National Film and Sound Archive in collaboration

Brendan Smith, National Film and Sound Archive of Australia,

Lyndal Adams, Edith Cowan University,

James Hurley, University of Technology Sydney

Morning Tea

10.30-11.00am

National Convention Centre Foyer



Program: Monday 20 May 2013

| CONCURRENT SESSION 6 | | | | | |
|--|--|--|--|--|---|
| 11.00am-12.30pm CS28 Sutherland Theatre Culturally diverse stories and identities Papers <i>Chair: Margaret Anderson</i> | CS29 Menzies Theatre Museum technology: collaborations and new directions Papers <i>Chair: Dr Cath Styles</i> | CS30 Nicholls Theatre Art and identity Papers <i>Chair: Dr Sharon Peoples</i> | CS31 Torrens Room Building a career Workshop <i>Chair: Kate Morschel</i> | CS32 Bradman Theatre A collaborative approach to education Papers <i>Chair: David Arnold</i> | CS33 Royal Theatre Disaster recovery and business continuity Panel and discussion <i>Chair: Rhonda Adler</i> |
| Collecting diversity: the changing relationships between museums and culturally diverse communities Karen Schamberger , Deakin University How Indonesian: looking at Indonesia behind glass Annissa Gultom , Museum Kain (Cloth) by Bin House Heritage, connection and identity: enhancing cultural knowledge amongst marginalised Pacific youth in South-West Sydney Dion Peita , Australian Museum, Meredith Blake , RMIT University Thelma Thomas , Australian Museum | The Australian Mediatheque: straight to the pool room Bronwyn Coupe , National Film and Sound Archive Video extras: behind the scenes of 'Francis Bacon: five decades' Francesca Ford , Art Gallery Making history: research, create, share Jan Molloy , Museum Victoria, Mirah Lambert , Museum Victoria Taking nature to the nation: Australia's museums working together to make field guides mobile Nicole Kearney , Museum Victoria How can small museums manage 'scantests' to engage with local communities in meaningful ways? Pauline Cockrill , History SA | Heidelberg School revisited: telling Australia's history through art exhibitions Dr Alison Inglis , University of Melbourne Golden Summers, and a golden age of Australian art exhibitions? Assoc Prof Joanna Mendelssohn , University of New South Wales How three key mid-twentieth-century Aboriginal art exhibitions tell a new story Prof Catherine Speck , University of Adelaide; UNSW; Monash Albie Thoms and the Sydney Imagination Eric Riddler , Art Gallery of New South Wales; Australian Art Exhibitions Research Project | What do I do next? A career development workshop for museum professionals Kate Cowie , Kate Cowie and Associates (maximum 25 participants – prior registration essential) | Stop, collaborate and listen: the importance of the student voice within museums Janson Hews , Powerhouse Museum Museum2you: reaching out to communities across NSW Karen Player , Australian Museum Isabelle Kingsley , Powerhouse Museum Unlocking 'creativity': challenges in implementing art teacher education in museums and art galleries Bronwen Wade-Leeuwen , Macquarie University; Mo-ku Expressionist Artists Convened by MA Education National Network (MAENN) | Christchurch Art Gallery to Emergency Operations Centre to Gallery without Walls: our response to the Canterbury earthquakes Jenny Harper , Christchurch Art Gallery Te Puna o Waiwhetu Jenny Harper is sponsored by ICOM Dealing with disaster – when all your plans literally go under Martie McConnell , Queensland Museum & Sciencentre Igniting collaboration: working together in the aftermath of a disaster (fire at Flagstaff Hill Maritime Village) Helen Sheedy , Flagstaff Hill Maritime Village |
| 12.30-1.30pm Lunch | | | | | |
| National Convention Centre Foyer | | | | | |



Program: Monday 20 May 2013

| 1.30-3.00pm CONCURRENT SESSION 7 | | | | | |
|--|---|---|---|---|---|
| CS34 Royal Theatre Stories and identities | CS35 Bradman Theatre Cross-cultural collaborations | CS36 Nicholls Theatre The business of the money | CS37 Sutherland Theatre University networks - museum studies | CS38 Menzies Theatre Exhibitions, design and technology | CS39 Torrens Room New approaches to the disabled community |
| Papers <i>Chair: Alison Wishart</i> | Papers <i>Chair: Dr Roslyn Russell</i> | Papers <i>Chair: Helen Kon</i> | Panel <i>Chair: Dr Jennifer Barrett</i> | Papers <i>Chair: Rebecca Coronel</i> | Papers <i>Chair: Patricia Sabine</i> |
| Sidelights and cross-references: collecting 75 years of an Australian story Suzanne Bravery , University of Melbourne Mary Cecil Allen: a case study of untold museum histories Dr Eileen Chanin , University of New South Wales; Macquarie Galleries Colin Colahan, Official War Artist: re-defining Australian nationhood through portraiture Cherie Prosser , Australian War Memorial Convened by the Museum Historians National Network | Price of Life: a cultural celebration engaging a new regional audience Bianca Acimovic , Albury City, Jules Boag , Albury City Love and Devotion: how collaborations have enabled Australia's first major exhibition of Persian manuscripts Clare Williamson , State Library of Victoria Conservation and Collaboration: a case study of Aboriginal paintings from the 1948 Arnhem Land Expedition Sarah Bunn , Art Gallery of NSW | The Royal Daimler Project: evaluating the National Museum of Australia's first collections-centred fundraising program Laura Breen , National Museum of Australia, Monica Lindemann , National Museum of Australia Raising private support for public collections: audit your institution to improve your fundraising results Dr Daniel McDiarmid , Fundraising Institute of Australia; Fundraising Institute of New Zealand; Australian Centre for Philanthropy and NonProfit Studies, QUT Paying for the price of culture Megan McSweeney , Auckland War Memorial Museum | Museum studies in the 21st Century: reciprocity, collaboration and critical engagement Alison Inglis , University of Melbourne, Dr Andrew Simpson , Macquarie University, Dr Kylie Message , Australian National University, Liz Bonsheck , Museum Victoria Convened by the Museum Studies National Network | The long-term impact of design on the visitor experience Tom Hewitt , University of Sunshine Coast Designing responsive interpretive environments Caolán Mitchell , Thylacine Augmented reality in the archives: exploring the effectiveness of augmented reality as an interpretive tool Caroline Webber , National Archives of Australia, Jane Macknight , National Archives of Australia, Lora Miloloza , National Archives of Australia | National Gallery of Australia Art and Alzheimer's Program Adriane Boag , National Gallery of Australia Democracy and disability – an authentic interface to create lasting change Nanette Louchart-Fletcher , Museum of Australian Democracy at Old Parliament House, Craig Wallace , NICAN |



Program: Monday 20 May 2013

| 3.00-3.30pm | | Plenary 6: WRAP UP AND HANDOVER TO LAUNCESTON | Royal Theatre |
|-------------|--|---|-------------------------|
| | Carol Cartwright Katy Mutton Richard Mulvaney Andrew Sayers | President ACT Branch and 2013 Conference Convenor, Museums Australia Conference Artist in Residence, Centenary of Canberra Queen Victoria Museum & Art Gallery, Launceston Director, National Museum of Australia and President, Museums Australia | |
| 3.30-4.00pm | MUSEUMS AUSTRALIA AGM | | Torrens Room |
| 4.00-5.00pm | MUSEUMS AUSTRALIA GENERAL MEETING Drinks and canapés will be served | | |
| 3.30-5.00pm | EXCURSIONS | | See page 34 for details |



To coincide with the 2013 Museums Australia National Conference, we are pleased to announce the launch of www.MuseumBooker.com

MuseumBooker is a new, comprehensive cloud-based booking system designed to handle all group and individual booking needs through one, easy-to-use interface.

It has been developed in Australia exclusively for museums, arts, cultural and heritage organisations to offer a complete end-to-end system. MuseumBooker has been established to work with museums for their business and sustainability. The system is backed by a 24/7 help desk support team available anytime to answer any queries.

Our inspiration came from teachers who said they are looking for an on-line system to manage their museum excursion bookings – a system that is fast, simple and efficient. We know that teachers and many event organisers are time poor and increasingly need systems like MuseumBooker to make their jobs easier and more efficient. MuseumBooker will be a one stop shop for everyone booking their excursions, transport and catering all in one go.

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keynote speakers

To mark International Museum Day, the conference will remain in plenary format throughout Saturday. We will hear from some of the best and brightest working in museums and galleries in the Asia-Pacific region including Australians who have excelled on the international stage. The day also features experts and commentators from outside our industry sharing their perspectives on our work. The closing session will reflect on the day's deliberations and identify key challenges facing Australia's diverse museum and gallery community.

Robyn Archer AO



Photo courtesy of the Canberra Times

Creative Director of the Centenary of Canberra (2013), Artistic Director of The Light in Winter, and Deputy Chair of the Australia Council

In addition to her role as Creative Director of the Centenary of Canberra (2013), Robyn Archer AO is currently Artistic Director of The Light in Winter, created for Federation Square, Melbourne, and Deputy Chair of the Australia Council.

Ms Archer is an Officer of the Order of Australia, Chevalier de l'Ordre des Arts et des Lettres (France), Officer of the Crown (Belgium) and holds honorary doctorates from Flinders University and the Universities of Sydney and Canberra. She has been awarded the Dame Elisabeth Murdoch Australian Business Arts Foundation Award for Cultural Leadership, the International Society of Performing Arts' international citation and is Adjunct Professor at the University of Canberra.

Keynote address:

Celebrating the past – but never at the expense of the present and the future

Creative Director, Robyn Archer, links Centenary of Canberra themes to the exhibitions that galleries and museums have presented as part of the celebrations, and demonstrates how, in all museums, the past can, and should, connect holistically to the present and future.

For further information about the Centenary of Canberra see www.canberra100.com.au



Dr Michael Brand

Director, Art Gallery of New South Wales

Dr Michael Brand joined the Gallery in June 2012. Prior to his appointment, he was consulting director of the new Aga Khan Museum under construction in Toronto and scheduled to open in 2013.

From 2005 to 2010, Dr Brand was director of the J Paul Getty Museum in Los Angeles, leading both the Getty Center and Getty Villa sites and establishing its new Center for Photography. Previously, he was director of the Virginia Museum of Fine Arts in Richmond from 2000 to 2005; assistant director, curatorial and collection development, at the Queensland Art Gallery in Brisbane from 1996 to 2000; curator of Asian art at the National Gallery of Australia in Canberra from 1988 to 1996; and co-director of the Smithsonian Institution Mughal Garden Project in Lahore, Pakistan from 1988 to 1993.

Dr Brand currently serves on the Visiting Committee of the Harvard Art Museums, the International Advisory Board of the State Hermitage Museum in St Petersburg. He is a past member of the Governing Board of the Courtauld Institute of Art in London

Keynote address:

A global museum career

Dr Brand has had an extraordinary career in leading cultural institutions in Australia and North America. An important focus of his work has been the collection and interpretation of Asian art and culture, for which he played a significant role in the Queensland Art Gallery's third Asia Pacific Triennial of Contemporary Art in 1999. As Director of the J Paul Getty Museum in Los Angeles he led reforms in the way American art museums dealt with issues of provenance and restitution claims. In this paper, Dr Brand will reflect on his professional journey and the prospects for cultural engagement between Australia, Asia and the global museum world.



Dr Tom Calma AO



Social justice campaigner and national finalist for Australian of the year 2013

Dr Tom Calma AO, an elder from the Kungarakana and member of the Iwaidja tribal groups from the south-west Darwin region and the Coburg Peninsula in Northern Territory, has dedicated his life to improving the lives of Indigenous Australians. For more than four decades he has championed the importance of empowerment – a passion which runs through his work in education, training, employment, health, justice reinvestment and development. Dr Calma was formerly the Aboriginal and Torres Strait Islander Social Justice Commissioner and Race Discrimination Commissioner. He works to create opportunities for Indigenous voices to be heard and to build partnerships to improve their health, well-being and economic independence.

Dr Calma's 2005 landmark report calling for the life expectancy gap between Indigenous and non-Indigenous people to be closed within a generation laid the groundwork for the Close the Gap campaign. As Race Discrimination Commissioner, Dr Calma worked to advance Australia as an inclusive society playing many roles in the community relating to social inclusion, reconciliation, mental health and higher education. Dr Calma is a member of many boards, trusts and committees including a member of the Aboriginal Art Museum Utrecht, Netherlands, Australian Friends Trust.

Keynote address:

Viewing the museums kaleidoscope through the eyes of Indigenous Australia

Dr Tom Calma is a human rights and social justice campaigner who champions reconciliation and education of the community to better understand Aboriginal and Torres Strait Islander peoples and he actively advocates for change. He will highlight many successes and some key challenges for "museums" and funding bodies.

Dr Stefan Hajkowitz



Leader – CSIRO Futures

Dr Stefan Hajkowitz is a principal scientist with CSIRO, with his fields of expertise covering economics, geography and decision analysis. His models have guided government investments worth hundreds of millions of dollars, and been published widely in international scientific journals. Dr Hajkowitz has a Bachelor of Arts (First Class Honours) and Doctorate from the University of Queensland and a graduate diploma in economics from the University of New England.

Dr Hajkowitz delivered "megatrends" reports to the Australian Sports Commission, the Queensland Government and The GPT Group, one of Australia's largest diversified property groups. He also led the original CSIRO megatrends project titled "Our Future World", along with being a member of the Australian Government's National Enabling Technologies forum.



Keynote address:

Shaping the Future

Drawing on CSIRO's 'Our Future World' report, Dr Hajkowicz will outline the key social, economic and environmental changes Australia faces over the next 20 years. He will particularly address those changes which have the potential to impact on museums including those changes arising from the economic shift to China and India and from the ageing population.

To access the CSIRO Our Future World report go to www.csiro.au/Portals/Partner/Futures/Futures-Reports.aspx

Michael Lynch

**Chief Executive Officer,
West Kowloon Cultural District Authority, Hong Kong**



Michael Lynch is Chief Executive Officer, West Kowloon Cultural District Authority. A highly regarded international arts administrator, Mr Lynch joined the West Kowloon Cultural District as CEO in July 2011. In this role Mr Lynch is responsible for the largest cultural development project in our region comprising 17 core arts and cultural venues including M+, a 60 000 square metre museum focussed on 20th to 21st century visual culture.

Mr Lynch held senior positions in London's Southbank Centre (2002-2009), Sydney Opera House (1998-2002), Australia Council (1994-1998), and Sydney Theatre Company (1989-1994). In 2001, Mr Lynch was awarded an Order of Australia (AM) and in 2008 he was made a Commander of the British Empire (CBE) for his services to the arts. In March 2009, Mr Lynch was appointed a director of the Australian Broadcasting Corporation. He was also a member of the Board of Film Victoria and the Myer Foundation. In addition to his experience in Australia and the United Kingdom, Mr Lynch has extensive international connections in the Asia Pacific and was Chairman of the Association of Asia Pacific Performing Arts Centres from 1999 to 2002.

Keynote address:

Energy and innovation in Asian culture: the West Kowloon Cultural District

Mr Lynch will reflect on how large cultural development projects are repositioning cities and other socio-economic agendas in the Asia-Pacific region, with the West Kowloon Cultural District of Hong Kong as an example. His presentation will describe how the astoundingly ambitious M+, due to be completed in 2017, is being conceptualised and reveal some of the challenges in creating an institution described by its director as 'the game changer – a new role for museums in the 21st century'.

Michael Lynch is sponsored by the Gordon Darling Foundation.





Dr Brendan Nelson

Director, Australian War Memorial

Dr Brendan Nelson, Director, Australian War Memorial, served as a member of the Australian House of Representatives from the 1996 federal election until October 2009 as the Liberal member for Bradfield, a northern Sydney seat. A doctor by profession, he came to public prominence as the Federal President of the Australian Medical Association (1993–95), and served as a Minister in the third and fourth terms of the Howard Government, serving as Minister for Education, Science and Training (2001–06) and Minister for Defence (2006–2007).

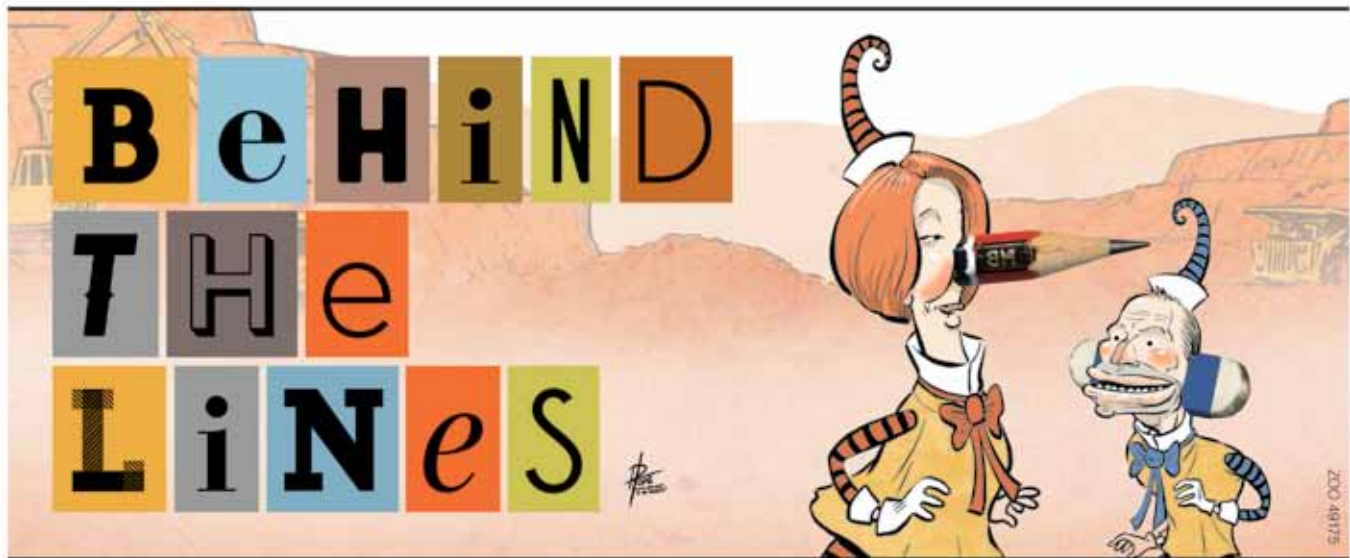
In 2009, after a period as leader of the federal Liberal party, Dr Nelson was appointed Ambassador to the European Union, Belgium and Luxembourg and Australia's Special Representative at the World Health Organisation and NATO.

Keynote address:

The museum industry: a newcomer's perspective

Dr Nelson's paper will explore, from the perspective of a newcomer to the museum industry, how Australian stories are told in museums and will be grounded in his deep conviction that Australia's history is everything to do with its future.





Behind the Lines looks back on the highs and lows of the political year through the eyes of Australia's best cartoonists. Their observations of the personalities, parties and political power-plays are insightful, amusing and emotive - but do they influence voters or the politicians who are so often their targets?

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plenary speakers

David Arnold

David Arnold is Head of Learning Services and Community Outreach at the National Museum of Australia. Before that he was Manager of Education at the NMA for 12 years. In 2009 David became a member of the Commonwealth Government's national history curriculum advisory group.

Suse Cairns

Suse Cairns works at Newcastle Art Gallery, is a doctoral student at The University of Newcastle, and author of the museumgeek blog. In 2011, she was an invited speaker at the Digital Culture Public Sphere. 2012, Suse was a member of the Advisory Board for the 2012 NMC Horizon Report - Museum Edition.

Kate Clark

Kate Clark has been Director of Sydney Living Museums since 2008. She worked in the United Kingdom for 25 years including work with the Heritage Lottery Fund as Deputy Director of Policy and Research. She has published widely on industrial archaeology, conservation, heritage management, sustainable development and the wider value of heritage.

Dr Patrick Greene OBE

Dr Patrick Greene OBE was appointed as CEO of Museum Victoria in August 2002. In 2011 Patrick Greene was named Australian CEO of the Year by the Australian Human Resources Institute. He is Chair of the Council of Australasian Museum Directors and Chair of the National Cultural Heritage Committee.

Michael Loebenstein

Michael Loebenstein was appointed CEO of the National Film and Sound Archive (NFSA) in 2011. Previously he worked at the Austrian Film Museum (Vienna) and as advisor to the Austrian Federal Ministry for Education, Arts and Culture. His freelance film and exhibition work focussed on documentary film history, Visual History and Holocaust Studies.

Richard Mulvaney

Richard Mulvaney has worked in a wide variety of museums in Australia over the last 30 years, notably establishing the Bradman Museum in Bowral NSW. He is currently Director of the Queen Victoria Museum and Art Gallery which is the largest regional museum in Australia based in Launceston, Tasmania.

Speakers Gifts

By way of thanks, we have made a donation on all conference speaker's behalf to Blue Shield Australia, the peak body in Australia representing organisations concerned with disaster preparedness and response for the preservation of cultural heritage.



Donations will support Blue Shield Australia's 2014 Mayday campaign. This annual initiative promotes awareness of the necessity of disaster planning for museums large and small across Australia.

Blue Shield (BSA) represents NGOs concerned with cultural heritage preservation. It is part of the Association of National Committees of the Blue Shield network and comprises 'pillar' members from Australia; ICOMOS (International Council on Monuments and Sites), the Australian Library and Information Association, the Council of Australasian Archives and Records Authorities, and ICOM (International Council on Museums) Australia.

Blue Shield is the cultural equivalent of the Red Cross. Its distinctive emblem has been defined by UNESCO's 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict and Australia is a 'states party' to this Convention. BSA has been active in promoting cultural heritage disaster preparedness in Australia since its inception in 2005. For more information about BSA, visit www.blueshieldaustralia.org.au.



abstracts summary

in program order

REGIONAL, REMOTE AND COMMUNITY MUSEUMS DAY FRIDAY 17 MAY 2013

RR&C PLENARY 1

Development of the Burlganyja Wanggaya, Old People Talking Project

*Justine Lawler and Toni Roe; Burlganyja
Wanggaya - Gascoyne Regional WA*

The innovative Gascoyne Aboriginal Heritage and Cultural Centre (Gwoonwardu Mia) opened in 2009, one of their first projects was a collaborative exhibition *Burlganyja Wanggaya: Old People Talking - Listen, Learn and Respect* which won the National Award in Museums Australia's Museum and Galleries National Awards in 2012. In this permanent exhibition the Gascoyne region's five Aboriginal language groups come together to celebrate and recognise Indigenous culture.

RR&C PLENARY 2

Session sponsor:
VERNON SYSTEMS



Planning for success and maximising the potential of Bendigo Art Gallery: Exhibitions, Education, and Public Programs *Karen Quinlan, Bendigo Regional Art Gallery*

Bendigo Art Gallery, Victoria was established in 1887 and the current Director will discuss the strategic journey of this important art museum since the late 1990s, focussing on the introduction of international exhibitions in the mid 2000s, the development of the permanent collection and the escalating profile and reputation of this important cultural institution.

My family in Bundjalung Country - stories from the Northern Rivers Region of NSW

Rosemary Simons, Rosemary Simons Design

This paper, with the help of local history societies and museums, investigates what family stories (and the material they omit), might tell us about the history of a region. Use will be made of props and three-dimensional exhibits as supplements to words and pictures, in presenting the findings.

Trove: Let us work with you to tell your story

*Virginia James, National Library of Australia;
Catriona Bryce, National Library of Australia*

Collaboratively, uniquely and seamlessly Trove brings together records from a wide variety of organisations. Our paper will discuss how and why you can contribute your records to Trove, and illustrate how to create a virtual exhibition: collaborate with your colleagues, show off your collections and together we'll tell the Australian story.

RR&C SESSION ONE

WORKSHOP 1: Everything you wanted to know about Wikipedia but were too afraid to ask!

Liam Wyatt, Wikipedia Australia

This workshop will show you how to engage the world's 5th most visited website, and the volunteer community behind it, to help share your museum's collection and knowledge with the world. We will look at some of the theory and principles behind "the free encyclopedia" and also look at some of the technical and procedural aspects. Finally we will discuss some good projects to begin with.



WORKSHOP 2: Evaluation - Who is your audience and who is not?

Bill Storer, *Newcastle Maritime Museum*

A workshop & information session designed to give participants from small museums:

- understanding of the characteristics of and facilities required for different audiences
- exploring a range of simple strategies useful for collecting data to identify existing audiences
- understanding methods of analysis of collected data

Data from visitors - for small, volunteer-managed museums

Barrie Brennan, *Australian Country Music Foundation*

Small volunteer-managed museums need to be able to inform Governments and funding bodies about their operations. A scheme is offered with a basic information-gathering survey document (based on the ABS) and a data gathering and sharing system so that several museums can collect, share and use this information.

WORKSHOP 3: Does my volunteer run museum need a Workplace Health and Safety system?

Lee Scott, *Museums Australia*

Get your Workplace Health and Safety responsibilities taken care of simply and effectively so you can get on with the fun stuff, like exhibition development and public programs, after all that's why you volunteered at a museum.

TOUR 1: Questacon -technology in exhibitions

Workshop with tips and tricks for developing exhibits and volunteer programs

A range of sessions on 'how to':

- develop a volunteer program
- develop A/V displays using consumer electronics

- measure and draw gallery floor plans (for planning exhibits, evaluating visitor behaviours and liaising with venues that rent exhibitions)
- select sustainable and durable construction materials
- improve safety for children and adult visitors.

RR&C CONCURRENT PAPERS

Education Bus Tour: connecting schools and local museums

Janis Hanley, *VisionDesign*

An 'Educators Bus Tour' was conducted on the Gold Coast, aiming to connect schools, local museums and community, through the opportunity provided by the national history curriculum. As a result, local museums have come together to develop a Gold Coast schools museum education program, with excellent support from schools.

The History in Place project - linking students with their local community museums using digital technologies

Tanya Wolkenberg, *Heritage Council*; **Eleanor Whitworth**, *Arts Victoria*; **Jo Clyne**, *History Teachers' Association of Victoria*

History in Place provides a model for linking students with the knowledge, resources and stories of their community and collecting organisations, and assists teachers with ICT professional development and implementation of the Australian Curriculum. The project enhances social and inter-generational connection via increased access to, and engagement with, local history.

Case Study: The Travelling Chinese Museum

Marcus Schutenko, *Chinese Museum*

The Travelling Museum presents an exciting school incursion program, delivered by a team of instructors. Students participate in three varied components: a dance session, an object-based session and a hands-on craft session. Activities are all highly participatory and focus on Chinese culture, history, arts and crafts, and Chinese Australian history.



Coo-ee, Won't you come? What will ANZAC mean to school students beyond 2015

Edward Washington, Historic Houses Trust of New South Wales

How will museums complement and extend students' education about Australia's involvement in World War I? With multiple-sites and contrasting stories Historic Houses Trust of New South Wales will bring cohesion to this complex topic by telling our localised histories and ensuring that students can access them.

RR&C SESSION TWO

WORKSHOP 4: Getting a Grip on Creative Commons: what CC licences are and how to work with them

Anne Fitzgerald, Creative Commons Australia

Creative Commons (CC) licences simplify copyright management, particularly in the digital environment. This Workshop is for those who want to know more about the CC licences, how they work and how they are being used. It will provide practical guidance on how to legally facilitate access to and reuse of copyright materials, information and data.

WORKSHOP 5: Only a fraction of the answer: Approaches for working with communities when resources are limited

Rachael Wilsher-Saa, Western Australian Museum

Being content and resources poor necessitates the need to work in different ways with community to ensure that overall visitation grows. This workshop will explore the benefits of using community development and education principles in museum practice and teach how to apply them successfully to your own situation.

RR&C CONCURRENT PAPERS

Keeping it real: benefits of creating your own accessible regional cultural conference

Jacqui Hemsley, Albury City Council

Barriers to learning in regional centres is distance and cost of training. With a large, cultural team, enabling an equitable variety of professional training was proving to be financially unachievable.

Developing forums that suit your needs save thousands in training expense and definitely improve morale and opportunity for your teams.

Generational transition...ensuring local museums do not become history

Nathan Williams, National Trust of Queensland Bundaberg Working Group

I asked a child, "Who's recording the history of today?". They replied, "Facebook is"... This signals generational transition and little strategic change is occurring within NFP local museums. Before 2025, 52% of the workforce (baby-boomers) will retire. Explore exciting improvements in change and generational management in the Wide Bay.

Imagining our future

Suse Cairns, The University of Newcastle

What should the museum of the immediate future look like and do? This open session will invite discussion and debate, and ask attendees to help craft a shared vision for the future of the sector and the steps necessary to create it.

A whole community imagining their museum of the future

Kirsten Davies, Macquarie University; Orange City Council

Do you need to engage all of your community? In this session Kirsten Davies will outline Intergenerational Democracy, a simple, cost effective way of engaging whole communities. This method is applicable to diverse contexts and communities.



CONCURRENT SESSIONS

SUNDAY 19 MAY 2013

CS1: Evaluation and Visitor Research

Designing for the museum visitor experience

Dr Tiina Roppola, University of Canberra

The dynamic relationship between visitors and exhibitions relies upon four processes: framing, resonating, channelling and broadening. This workshop enables tangible application of the processes in practitioners' own exhibition contexts, for development, design and/or evaluation purposes. The workshop is based on 'Designing for the Museum Visitor Experience' (Tiina Roppola, Routledge 2012).

CS2: A curriculum approach to education programs

Engaging and making meaning in museums

Dr Karen Charman, Deakin University; Jan Molloy, Museum Victoria; Immigration Museum; Dr Donna Mathewson Mitchell, Charles Sturt University; Sam Malloy, Chifley Home and Education Centre

This presentation and workshop will introduce participants to the Learning and Teaching in Public Spaces approach (LTPS). LTPS is a curriculum initiative designed to engage post-secondary students in a museum setting.

*Participants are asked to bring an object that is meaningful to them to the session.

CS3: Working in museums

New futures: stories from frontline emerging practitioners – practice, issues and change

Michelle Stevenson, Museum Victoria; Benjamin Thomas, Trinity College; University of Melbourne; Jhana Pfeiffer-Hunt, Deakin University

Emerging museum professionals from different institutions share their stories of working in the museum industry. Then the audience is invited to discuss how emerging museum professionals are shaping and dealing with a changing museum industry and how they can help support this next generation of museum workers.

CS4: Collaborating with Indigenous communities

A walk together – engaging remote and Indigenous communities in their space

Michael Evans, Museum of Australian Democracy; Lyn Beasley, Museums Australia ACT Branch; International Museum Theatre Alliance Asia Pacific

What is the relationship between museums and communities when we work in their space? How can partnerships be established and maintained with Indigenous and non-Indigenous stakeholders? Museum of Australian Democracy staff evaluate successes and failures of sharing an exhibition about Indigenous history with communities at the centre of the story.

Parrawa, parrawa! Go away! A new multi-voiced exhibition at the Tasmanian Museum and Art Gallery

Ian Terry, Tasmanian Museum and Art Gallery; Tony Brown, Tasmanian Museum and Art Gallery

Tasmania's history of colonial black/white conflict is full of contested stories. In this paper the Tasmanian Museum and Art Gallery's Tony Brown (Senior Curator, Indigenous Cultures) and Ian Terry (Senior Curator, History) will discuss their challenging new exhibition which seeks to give voices to all sides of the conflict.



Finite resources... Infinite possibilities

Catherine Salmaggi, *Western Australian Museum*

The Business of Museums: A regional museum in WA is using creative and collaborative methods to reuse and repurpose existing programs to reach new audiences with a quality product without diminishing already stretched resources.

CS5: Exhibitions and editors

Who owns the text? Defining the editor's role in museum exhibitions

Dr Robert Nichols, *Australian War Memorial*; **Anne-Marie Condé**, *National Museum of Australia*, **Shane Casey**, *Australian War Memorial*

Exhibitions are not just curated, they are also edited. This paper looks at the complex role the editor has to play in developing a successful exhibition. It goes beyond mere copyediting and fact-checking, but editors must not set themselves up as co-curators or co-writers. It's a tricky balance to achieve.

CS6: Volunteering in the cultural sector

Volunteering in a large cultural institution: it's not just envelope stuffing

Isobel Kindley, *Australian Museum*

Volunteering programs in the cultural sector, and in general, have moved from simple to complex.

In this presentation, I will use the Australian Museum experience to explore these new complexities and look at what this means for the volunteer manager, the staff supervising volunteers, the volunteer and future volunteer programs.

Managing older volunteers and 'converting' the non-volunteers to volunteers

Prof Margaret Deery, *Curtin University*; *University of Canberra*

Prof Margaret Deery is sponsored by the Evaluation and Visitor Research National Network (EVRNN)



This presentation examines two aspects of volunteer management. Firstly, it presents the findings from a study examining motivations of museum volunteers, focussing on the older volunteer segments. Secondly, it outlines a current project that will identify individuals with a high propensity to volunteer and their likelihood of 'converting' to volunteering.

CS7: Crack, tweets and how museums work

Supplying 'Museum Crack': what to do when your audience is addicted to your product

Leanne Dempsey, *Royal Australian Mint*

The adventures of a museum that supplies addictive treasures to its audience ... The Royal Australian Mint has a special relationship with its core audience of passionate, knowledgeable coin collectors. How does this work, and how does the Mint cope with being a factory, museum, tourist attraction and business?

Tweeting in the archives: using social media to promote an archival collection

Tara Nichols, *National Archives of Australia*

If you can tune in to what your audience is passionate about, even a topic like 'archives' can trend on Twitter, as it did during the International Council on Archives Congress in August 2012. Learn how the National Archives of Australia has built a successful social media presence by providing content people care about.



Museum staff churn – making butter or whipping cream?

Phillipa Tocker, *Museums Aotearoa*

New Zealand's museum sector has seen unprecedented staff changes recently. In the past year, 11 out of 37 medium-large museums have had a change of director. What is driving this change, and what are its consequences? Some obvious, and interrelated, drivers are:

- budget pressure
- restructuring to meet new skills and output requirements
- flow-on effect from this 'churn'

I propose to analyse recent staff changes in New Zealand museums and galleries, and present some findings relating to changes in the sector, future planning, career and professional development, and future challenges.

An ounce of history and a pinch of nutrition: doing collaborative research

Alison Wishart, *Australian War Memorial*

This paper is about an effective, perhaps unusual, collaboration between a curator (myself) and a nutritionist (Michelle Minehan from University of Canberra). I will discuss:

- How valuable this collaboration was for both of us
- Potential pitfalls of working across institutions
- The ethics and obligations of purely moral contracts as compared to financial contracts.

Managing change transition within a volunteer run cultural organisation

Theodora Zourkas, *Zourkas Group; Hellenic Lyceum*

Today more than ever Museums need to operate as a business which can be particularly challenging for small volunteer run organisations and museums. This case study shows how the adoption of change management practises has seen the Hellenic Lyceum, Sydney achieve its most successful year to date.

Using schools to make history

Anne Chapple, *State Library of Western Australia Foundation*

Engaging with schools and their students is one of the main functions of museums and keeping places. This snapshot will reveal a project that encourages partnerships with schools and also satisfies the requirements of the National History Curriculum.

Commemorating the Perth Entertainment Centre

Anne Chapple, *State Library of Western Australia Foundation*

This snapshot will provide an insight into a successful community engagement project which fired the imagination of the public and achieved remarkable and unforeseen outcomes

CS8: Working in museums

Museum studies or an MBA? Skills for museums in the age of creative industries

Dr Caroline Butler-Bowdon, *Sydney Living Museums*

Who should run a museum? Who should work in a museum? 21st century museums are magnets for staff from a very broad range of disciplines. But as creative industries change and public taste shifts what skills do we need in museum staff and leaders for the future to ensure enduring greatness for our institutions?

Changing organisations and a changing focus? The role of the curator in Australian museums

Dr Claire Baddeley, *Australian War Memorial*

How and why has the role of curators changed since the 1980s? What are the implications of this for curators and their profession? This paper provides an examination of the factors shaping the changing role of the curator in Australian museums through the evolution of museums as professional bureaucracies.



Working together: having your board understand and support you

Stewart Reed, *Centre for Continuing Education, University of Sydney*

There is a variety of museum professional education including university museum studies courses, MA's Museum Leadership Program plus seminars/workshops. However there is no specific education for a museum's board members or Trustees. This session examines informal and formal approaches to have these understand how a museum and its staff operate.

CS9: Indigenous collaborations

'Jump up blackfellas': Songlining Museums and Singing Collections

Margo Neale, *National Museum of Australia; Australian National University*; **Tapaya Edwards**, *Songlines Project*; **Diana James**, *Australian National University*; **Jilda Andrews**, *Australian National University*; *University of New South Wales*; **Nardi Simpson**, *Stiff Gins*; *Spirit of Things Collective*; **Kaleena Briggs**, *Stiff Gins*, *Spirit of Things Collective*

Museums in the 21st century cannot ignore Indigenous peoples' rights and responsibilities to their cultural material and heritage. This session will showcase two Pioneering collaborative models. The first is an epic intercultural and interdisciplinary project, *Alive with the Dreaming! Songlines of the western desert*. The second is a research project of major significance entitled *Spirit of things: Sound of Objects*.

CS10: Creative Australia and other government initiatives - opportunities and challenges

Protection of Movable Cultural Heritage Act 1986 – the role of museums

Dr Patrick Greene, *Museum Victoria*

'The Protection of Movable Cultural Heritage Act 1986 – the role of Museums', provides a broad overview of the Act and associated

scheme, and looks at how the museum sector, with its concentration of museum professionals and cultural heritage expertise, can work effectively with the Government to protect Australia's movable cultural heritage.

Protection of Cultural Objects on Loan Bill – brief overview and implications for the museum sector

Lyn Allan, *Office for the Arts*

The Protection of Cultural Objects on Loan Act 2013 (the Act) supports the future of international cultural exhibitions to Australian museums and galleries. This presentation outlines the legislative measures of the Act that limit the circumstances in which objects on international loan can be seized while on temporary loan to Australian.

Visions of Australia program at the Australia Council for the Arts

Rose Hiscock, *Arts Development, Australia Council*

In August 2012, The Minister for the Arts announced the transfer of National Touring Programs including Visions of Australia, to the Australia Council. The intent of the programs will remain as: access for Australians living in regional and remote communities to high quality productions and exhibitions. Rose will provide an update on the Australia Council and Visions of Australia.

Creative Australia – how the government and museums can work together to deliver strategic investments

Grant Lovelock, *Office for the Arts*

This session will provide an opportunity to discuss how the Government and the Museums sector can work together to deliver Creative Australia – the Australian Government's cultural policy which sets a strategic framework for Government investment in the arts, cultural heritage and creative industries over the next ten years.

Responses from the arts and museum sectors

Deborah Stone, *ArtsHub*,

Bernice Murphy, *Museum Australia*



CS11: MA National Networks

Relevance, responsibilities and requirements
– the future of National Networks for
Museums Australia

David Arnold, MAENN; Carolyn Meehan, EVRNN; Andrew Simpson, CAUMAG; Jonny Brownbill, Muse Tech; Guy Hansen, MHNN; Lee Scott, Museum Australia National Office

National Networks and Special Interest Groups have been a feature of Museums Australia since its inception. They were established to provide a focus for members interested in a particular aspect of museums. Some of these networks were based on independent associations that preceded the establishment of Museums Australia. 2013 is the twentieth birthday of Museums Australia and so it is timely to review the relevance of networks to their members and to the larger organisation. This panel session will discuss how different networks view their role, how they are responsible to their members and what they see as their needs in relation to the organisation as a whole

CS12: Museum Theatre

Devising and performing museum theatre for
the Come Alive Schools Festival of Museum
Theatre

Peter Wilkins, National Museum of Australia; Angela Casey, National Museum of Australia; Jane Watson, Orana Steiner School

This practical workshop focuses on the creation of a schools' festival of Museum Theatre within a cultural institution, using the collections as inspirations for the creation of theatre pieces. Participants will explore their own museum's potential to introduce young people to the collection through the creation of theatre performances within the cultural institution.

CS13: Exhibition lighting and design

International museum showcase design trends

Mike Chaplin, ClickNetherfield

Mike Chaplin is sponsored by Designcraft

designcraft

Mike Chaplin's presentation is based on trends in museum showcase design. He will touch on areas such as minimalist, frameless construction; surface bonded glass; curved cases; large cases; re-useable cases; exotic external materials; fully inert internal materials; and monolithic structures.

Rethinking exhibition lighting: lighting that supports preventive conservation and visual richness in exhibition environments

Dr Emrah Baki Ulas, Steensen Varming

It is time to drive much-needed change in the museum and gallery lighting industry guidelines and standards, with the aim of improving the energy impact of the exhibition spaces and also achieving a paradigm shift in the way we light collections.

CS14: New responses to Indigenous cultural material

Transforming Tindale: an artist, curator and cultural institution respond to this extraordinary anthropological photographic collection

Michael Aird, State Library of Queensland; Louise Denoon, State Library of Queensland; Vernon Ah Kee, State Library of Queensland (via video)

In 2012 State Library of Queensland presented the exhibition Transforming Tindale showcasing more than 200 photographic portraits of Aboriginal people taken by anthropologist Norman Tindale on his expedition to Queensland in 1938 and contemporary art works by artist Vernon Ah Kee based on the photographs. This presentation will offer different perspectives on the development of the exhibition and the legacy of Tindale.



CS15: Beyond our shores

'Stori blo iumi': the redevelopment of the Solomon Islands National Museum

Rita Sahu, *Solomon Islands National Museum*;
Rowena MacDonald, *Solomon Islands National Museum*; *National Museum of Australia*;
Australian Volunteers for International Development

Rita Sahu is sponsored by ICOM



In 2012 the Solomon Islands National Museum launched its new permanent exhibition gallery, showcasing the history and cultures of this small Pacific nation. A discussion of the challenges and achievements of the project, the international collaboration involved, and the Museum's attempt to play a 'nation building' role in its post-conflict community.

Building He Kōrahi Māori, a Māori dimension at Tāmaki Paenga Hira for Auckland's Future Museum

Nicola Railton, *Tāmaki Paenga Hira - Auckland War Memorial Museum*; **Bernard Makoare**, *Tāmaki Paenga Hira - Auckland War Memorial Museum*

Tāmaki Paenga Hira, Auckland War Memorial Museum, is on a journey and making brave steps towards a Future Museum for Tāmaki, Auckland that has a Māori dimension at its heart that enhances the experiences of all its visitors.

CS16: The public value of museums

Public value and the business of museums

Kate Clark, *Sydney Living Museums*

Respondents: **Jenny Allen**, The Treasury; **Dr Mat Trinca**, National Museum of Australia

This paper will review some of the work looking at the different ways in which people have tried to capture public value in relation to heritage sites and museum. Drawing on studies commissioned by the Heritage Lottery Fund on the UK it will explore some of the benefits of heritage spending and the benefits of trying to capture public value.

CS17: Exhibition critique

Meeting the challenges: the National Museum of Australia's exhibition *Glorious Days, Australia 1913*

Andrew Sayers, *National Museum of Australia*; **Michelle Hetherington**, *National Museum of Australia*; **Caolán Mitchell**, *Thylacine*; **Assoc Prof Richard White**, *The University of Sydney*; **Tom Hewitt**, *University of the Sunshine Coast*; **Glenda Smith**, *Museum of Australian Democracy*

Assoc Prof Richard White is sponsored by the Museum Historians National Network



Glorious Days exhibition curators Andrew Sayers and Michelle Hetherington, together with exhibition designer Caolan Mitchell, join with a panel of experts to discuss the challenges of producing an exhibition about pre World War One Australia.

CS18: Technologies on offer

Next generation visitor experience

Hannah Bishop, *Australian Communication Exchange*

Smart Technology has changed the way we engage in communication and culture. Museum audio tours are being revolutionised with enhanced technologies; which enriches the visitor experience and provides an inexpensive access solution available for all visitors.



Yes we can! Astronomy experienced anywhere, anytime by anyone.

Toner Stevenson, *Sydney Observatory, Powerhouse Museum; The University of Sydney*

Engage with Sydney Observatory's experiences transmitting astronomical events in real time, using social media to alert followers to upcoming events; sharing images, ideas and experiences. Find out how a heritage observatory site and its traditional museum are being virtually transformed with help from scientists and the IT crowd.

Art+1 – social media and virtual community - delivering art museum programs on the smart phone

Beth Jackson, *X-Press Media; Artfully*

X-Press Media is a promotional media platform and service for delivering gallery programs on iPad and other portable media devices via an application. Top tier State Galleries and Museums have invested in portable electronic media delivery via dedicated stand-alone applications, growing this audience expectation. X-Press Media seeks to offer this service and audience experience to second tier galleries and museums through a common channel and single recognised source.

Create once, publish everywhere – approaches for re-using collection information online

Paul Rowe, *Vernon Systems*

There are many online platforms for museums to share their collection information. The philosophy 'create once, publish everywhere' can be applied in the museum sector to achieve the maximum reach with the resources available. This presentation looks at sharing content with multiple sites while tailoring information for different audiences.

Digital +community: what works?

Paula Bray, *Powerhouse Museum*

This talk will discuss how technologies can be used to deliver engaging digital projects that involve community in many ways. Technology alone cannot be used to drive innovative community engaging initiative. There needs to be a strategy, evaluation and clear mission of what the digital project should deliver.

CS19: University museums and collections

Archaeological material: research tools or museum objects? Debate over ownership and management

Ally Halliwell, *Macquarie University*

Archaeological material means different things to different people and discussions concerning how these collections should be managed continue. This study looks at the multifarious viewpoints regarding ownership of archaeological material, and where available, current strategies that have been implemented for the management of this material.

Bridging the gap: museums, scholarly development, collaborative relationships, applied history and universities

Gina Hammond, *University of Sydney*; **Chiara O'Reilly**, *University of Sydney*

Practical applications of theoretical frameworks are an essential aspect of museology, providing links between the academic notion of best practice and the tangible hands-on aspect of museum work. This paper investigates the student perspective and the contributions of internships and placements to museological discourse and student endeavour in recent history.



Gateway to the future: museums on the move

Dr Jacqueline Healy, Medical History Museum, University of Melbourne

The 150th Anniversary of Melbourne Medical School provided the catalyst for a planning process to commence to combine the three museums in the Faculty of Medicine, Dentistry and Health Sciences. State of the art technology and traditional museum concepts have been combined in this museum for the future.

University collections – a long way from a museum

Mirna Heruc, The University of Adelaide

This paper is an exploration of the gap between collecting institutions and the university collections focusing on the way in which they present their collections to the audiences.

I wish to offer the space in which the university collections are operating as a new option for museums.

Imaginings and transformations: Australian university museums in the Asian Century

*Dr Andrew Simpson, Macquarie University;
Gina Hammond, Macquarie University*

Using the exhibition China India – Imaginings and Transformations, as a starting point, this paper examines the potential implications of using the university museum and gallery space as an interface in which to foster and promote cross cultural literacy to a diversity of audiences.

Fossil collections at the Australian National University – scientific heritage under threat in the national capital

Dr Gavin Young, Australian National University

Large collections of Australian fossil fish specimens, the World's best preserved, are held in London, including ~760 specimens removed from Burrinjuck, near Canberra,

without local knowledge or permission. Why did the British Museum spend 4.5 months collecting here, and should some of our scientific heritage now be repatriated?

CS20: Living collections: national partnerships paving the way

Using living collections to engage people

Mark Richardson, Consultant

By being the major component of attractive landscapes, the living collections in botanic gardens often engage visitors well. However, getting people to connect with the individual collections is not as easy. How this has been achieved at the Australian National Botanic Garden and other botanic gardens is discussed.

Taking a national approach to collections management - Australian Seed Bank Partnership

Lucy Sutherland, Australian Seed Bank Partnership

This paper will demonstrate how a truly national partnership between botanical institutions is paving the way for change within collecting institutions to widen their cultural perspective and how members go about their work and connect with industry and people. Some recent success stories through this collaboration will be showcased.

National partnerships in Australia's federated system – challenges and opportunities

Panel discussion

As collections-based cultural institutions, botanic gardens, like museums, engage in collections curation and conservation, public outreach and information management. We are using national partnerships to improve how these living, dynamic museums work and how they engage with people and link with industry. Building insurance collections is one future proofing challenge.



CS21: Contemporary management frameworks for collection care

The state of things: a reflection on the business of caring for collections

Maryanne McCubbin, *Museum Victoria*

Like it or not, collecting institutions invest heavily in the care and preservation of collections. This paper proposes that better outcomes for collection care and preservation will come from interdisciplinary practice and communication, and discusses some international frameworks which offer the best guidance and opportunity for a shared, mature practice.

Measuring quality of collection storage

Christopher McDermott, *Arts Victoria, Department of Premier and Cabinet*

State-owned Victorian collecting institutions have collaboratively developed a methodology for measuring the quality of collection storage facilities. Using a risk management approach, based on the ten "Agents of Deterioration", the overall result is both a visual representation and a key performance measure in the Victorian Government's annual State Budget.

Invest wisely: building a secure future for your collections

Colin Macgregor, *Australian Museum*

The Australian Museum has developed a planning tool for assessing the relative health of the collections and identifying the areas of highest risk to the integrity of the collection material and associated data. Measuring risks depends to a large extent on previous history and the nature of the material.

CONCURRENT SESSIONS MONDAY 20 MAY 2013

CS22: The role of museums in remembering the First World War

Session sponsor:

AUSTRALIAN WAR MEMORIAL

Introduced by Dr Brendan Nelson, Director, AWM



Telling the story of the First World War – at the Australian War Memorial, the National Museum of Australia and Museum Victoria

Nick Fletcher, *Australian War Memorial*;
Anne-Marie Condé, *National Museum of Australia*; **Deb Tout-Smith**, *Museum Victoria*

Panel discussion with curators from the Australian War Memorial, the National Museum of Australia and the Victoria

Museum will discuss the role of museums in remembering the First World War.

CS23: Museum technology: views from outside

Museum peer productions: augmenting the NMA Garden of Australian Dreams

Ana Sanchez Laws, *University of Canberra*

This paper describes the peer production of a mobile augmented reality exhibition in the Garden of Australian Dreams (GOAD) at the National Museum of Australia (NMA). Analysing this experience reveals pathways to implement participatory evaluation by museum visitors through technology probes and social widgets.

Escaping search: generous interfaces for cultural collections

Ben Ennis Butler, *University of Canberra*

The traditional task-based paradigm of collection access leaves very little room for open-ended exploration and discovery. We present a series of experimental interfaces



of the Australian Prints and Printmaking collection that aim to encourage discovery and reveal relationships within the collection, offering an alternative approach to digital information seeking.

A brave new world

Alex Young, *MOB*

Using emerging technologies, cultural institutions can reveal more about the stories behind their collections, providing new ways to connect the visitor and the object. To embark on this journey you need to be fearless and collaborative. This paper will discuss experiences across various organisations, sharing ways some of them are openly embracing this new landscape while others who although they want to, are finding it challenging.

CS24: New collaborations in collection preservation

A sustainable future? – the vexed question of environmental conditions in museums

Julian Bickersteth, *International Conservation Service; International Institute for Conservation; AICCM Environmental Guidelines Taskforce*

Relaxed environmental parameters for museums have been on the table for consideration by the conservation community for at least the last five years, promoted by building managers and directors alike. This paper explores where resolution of this vexed issue has reached, and the encumbrances to implementing relaxed conditions.

Switching off: trialling sustainable collection storage at the National Library

Erin Dampney, *National Library of Australia*

In May 2012 the Library commenced a 12 month trial: we turned off the air conditioning at our Hume repository to analyse how the building passively maintains conditions. The project involves extensive monitoring of the storage environment. This paper will discuss

the trial, research findings, and lessons for future storage facilities.

CS25: Re-examining Indigenous programs

Previous possessions 20 years on. How far have we come and where do we need to go?

Peter White, *National Film and Sound Archive; Nardi Simpson*, *Stiff Gins, Spirit of Things Collective; Kaleena Briggs*, *Stiff Gins, Spirit of Things Collective; Kimberley Moulton*, *Melbourne Museum*

With the recently launched national cultural policy identifying one of the key cultural goals 'to recognise, respect and celebrate the centrality of Aboriginal and Torres Strait Islander cultures to the uniqueness of Australian identity', the museum and gallery sector must ask itself: What role does the sector have in fulfilling this ambition - is the sector leading the way as strong advocates or have they in fact already missed the boat?

CS26: New approaches to science and natural history in museums

Discovery centres rethinking science engagement in museums

Dr Jayne Fenton Keane, *Queensland Museum; Inspiring Australia; Griffith University*

This presentation explores the position of science within Australian museums and investigates new ways of considering science experiences based on research and archive collections.

Dames in the domes: revealing the genderisation of Australia's astronomical heritage.

Toner Stevenson, *Sydney Observatory, Powerhouse Museum, The University of Sydney*

Have museums proliferated gender stereotypes confining the representation of women to traditional roles? An astrophysicist



describes the gender imbalance in physics and maths and new strategies to encourage women in astronomy. Museums are challenged to investigate their collections, question the dominance of the 'standout' scientist and represent women in the domes.

CS27: Reinventing the experience of collections

The art of sound: regional galleries and the National Film and Sound Archive in collaboration

Brendan Smith, National Film and Sound Archive of Australia; Lyndall Adams, Edith Cowan University; James Hurley, University of Technology Sydney

The National Film and Sound Archive in collaboration with Grafton Regional Gallery, NSW and the Holmes à Court Gallery, WA is developing an exhibition combining sound and visual arts. This paper explores the challenges, opportunities, technology and partnerships, and the intersection of art and sound in an exhibition environment.

CS28: Culturally diverse stories and identities

Collecting diversity: the changing relationships between museums and culturally diverse communities

Karen Schamberger, Deakin University

What motivates individuals and groups from culturally diverse communities to donate or collaborate with a public museum and what discourages them? This paper will explore the changing relationships between museums, governments and culturally diverse communities and individuals in Australia in order to illuminate fruitful partnerships and opportunities for further engagement.

How Indonesian: looking at Indonesia behind glass

Annissa Gultom, Museum Kain (Cloth) by Bin Hous

How does it feel to see your grandmother's heirloom shown in public to be part of a communal identity? This paper explores how an Indonesian sees Indonesian culture shown in different forms of presentation domestically and abroad.

Heritage, connection and identity: enhancing cultural knowledge amongst marginalised Pacific youth in South-West Sydney

Dion Peita, Australian Museum; Meredith Blake, RMIT University; Thelma Thomas, Australian Museum

Holding an internationally significant collection of approximately 60,000 artifacts of Pacific cultural material, the Australian Museum in 2009 began collaborating with the Juvenile Justice System of New South Wales to introduce young offenders of Pacific heritage to these collections.

CS29: Museum technology: collaborations and new directions

The Australian Mediatheque: straight to the pool room

Bronwyn Coupe, National Film and Sound Archive

The Australian Mediatheque is a doorway directly into the nation's audiovisual collections. Learn how two cultural organisations collaborated to provide access to their collections in a digital resource for visitors in Melbourne. Hear about the challenges and successes in the collaboration between the National Film and Sound Archive and the Australian Centre for the Moving Image.

Video extras: behind the scenes of Francis Bacon: five decades

Francesca Ford, New Media, Art Gallery of NSW

The Art Gallery of NSW produced a series of behind-the-scenes shorts to engage audiences with the Francis Bacon: five decades exhibition. An examination of how



these videos have been distributed online illustrates the democratisation of film production and the Gallery's emerging role as a producer and broadcaster of arts-related content.

Making history: research, create, share

Jan Molloy, *Museum Victoria*; **Mirah Lambert**, *Museum Victoria*

This session will introduce participants to the Making Histories project. In 2012 Monash History undergraduates created 3 minute digital histories based on original research using museum collections, oral history, photos and documents. Making Histories is a collaboration between Museum Victoria and Monash History with the support of the Department of Education & Early Childhood, Victoria.

Taking nature to the nation: Australia's museums working together to make field guides mobile

Nicole Kearney, *Museum Victoria*

This paper will explore Museum Victoria's experiences of app development with a particular focus on our current project: a collaboration with Australia's leading natural history museums to produce a field guide app for each state and territory. Funded by Inspiring Australia, this project brings together scientists, programmers and educators in a nation-wide engagement project to increase Australia's knowledge of our wildlife.

How can small museums manage 'scanfests' to engage with local communities in meaningful ways?

Pauline Cockrill, *History SA, South Australian community museums*

This paper explores the 'scanfest', a unique participatory event blending collection management with community engagement. It will highlight recent case studies of collaborations between the public and small South Australian museums, and offer recommendations to ensure national digitisation standards are followed whilst

also having meaningful outcomes for those involved.

CS30: Art and identity

Heidelberg School revisited: telling Australia's history through art exhibitions

Dr Alison Inglis, *University of Melbourne*

What is the role of art museums in shaping our national identity? By examining two exhibitions celebrating the nationalistic Heidelberg School artists: *Completing the Picture* (1992-93) and *Australian Impressionism* (2007), this paper asks: who best tells our nation's stories visually – academies, art museums or a collaboration between the two?

Golden Summers, and a golden age of Australian art exhibitions?

Assoc Prof Joanna Mendelsohn, *University of New South Wales*

In 1985 Golden Summers became the most popular Australian art exhibition of all time. This exhibition, originally planned as a re-hang of the National Gallery of Victoria's Australian collection, seized the public imagination as it evoked times past with art in context. Exhibitions of Australian art history were forever changed.

How three key mid-twentieth-century Aboriginal art exhibitions tell a new story

Prof Catherine Speck, *University of Adelaide; UNSW; Monash*

This paper looks at three landmark exhibitions of Arnhem Land art in terms of their impact on understandings of and writing about Aboriginal art and Australian art. The exhibitions were held in the late 1950s and early 1960s, well before the late 1970s and 1980s when Aboriginal art 'emerged' as a significant contemporary art form.

Albie Thoms and the Sydney Imagination

Eric Riddler, *Art Gallery of New South Wales; Australian Art Exhibitions Research Project*



As the 1990s began, two exhibitions, *The Yellow House* (1990) and *Bohemians in the bush* (1991), were held at the Art Gallery of New South Wales. Both explored the role of place in Sydney's cultural history, involving the participation of the filmmaker Albie Thoms. Presented as part of the Australian Art Exhibitions Research Project.

CS31: Building a career

What do I do next? A career development workshop for museum professionals

Kate Cowie, *Kate Cowie and Associates*

Career development workshops assist participants to work through their career and work-life issues and identify options for their future development. This practical, interactive workshop is designed for individuals working in museums interested in exploring their career options in the museum sector. Participants will be able to use the workshop as a basis for preparing an action plan based on personal values, career goals and timetables for realistic options

CS32: A collaborative approach to education

Stop, collaborate and listen: The importance of the student voice within museums

Janson Hews, *Powerhouse Museum*

Working together with students as co-creators of exhibitions and content in the museum can produce a rich source of creativity, critical thinking and ultimately an 'other' voice for the public to hear about issues facing them and wider society.

Museum2you: reaching out to communities across NSW

Karen Player, *Australian Museum*; **Isabelle Kingsley**, *Powerhouse Museum*

Museum2you is an environmental education program and mini-exhibition for communities across NSW on the issues of sustainability, climate change and biodiversity. Councils, libraries, regional museums, community

groups and organisations can host Museum2you to make teaching and learning about important environmental issues empowering and engaging.

Unlocking 'creativity': challenges in implementing art teacher education in museums and art galleries

Bronwen Wade-Leeuwen, *Macquarie University*; *Mo-ku Expressionist Artists*

This paper investigates how to foster 'creativity' in pre-service primary teachers so they can engage with diversity in a museum and art gallery context. The purpose was to learn how to foster 'creativity' and imagination through intercultural artefacts and how to assess and improve learning and teaching in the curriculum.

CS33: Disaster recovery and business continuity

Christchurch Art Gallery to Emergency Operations Centre to Gallery without Walls: our response to the Canterbury earthquakes

Jenny Harper, *Christchurch Art Gallery Te Puna o Waiwhetu*

Jenny Harper is sponsored by ICOM



Christchurch Art Gallery became the emergency response HQ after the Canterbury earthquakes of 2010-2011. Jenny Harper outlines the immediate and longer-term effects of closure on collections, programmes and the gallery staff – providing tips for disaster preparedness, continuity planning and staying sane during a period of enforced long-term closure (which continues).

Dealing with disaster – when all your plans literally go under

Martie McConnell, *Queensland Museum & Science Centre*



The Cultural Institutions at Queensland's popular South Bank precinct have comprehensive and frequently updated Business Continuity Plans that address all possible interruptions to our core business activities. This presentation speaks to the impact of the January 2011 floods that inundated vital infrastructure and left us to think outside the box.

Igniting collaboration: working together in the aftermath of a disaster (fire at Flagstaff Hill Maritime Village)

Helen Sheedy, Flagstaff Hill Maritime Village

Previously built relationships from across the community are vital for Museums to operate. Flagstaff Hill relied on such collaborations in the aftermath of their October 2012 fire. This paper discusses how Flagstaff Hill salvaged, rebuilt and reassessed their Disaster Plan after the event everyone believes will not happen to them.

CS34: Stories and identities

Sidelights and cross-references: collecting 75 years of an Australian story

Suzanne Bravery, University of Melbourne

Australian-American composer and pianist Percy Grainger is better known for his lifestyle choices and his popular music. This paper looks at the rationale behind an exhibition in preparation to mark 75 years since the Grainger Museum opened at the University of Melbourne and the way the smaller stories behind individual objects within a collection can combine to tell a larger story of creativity in building a nation.

Mary Cecil Allen: a case study of untold museum histories

Dr Eileen Chanin, University of New South Wales; Macquarie Galleries

Mary Cecil Allen's history was closely tied to museums in more ways than was customary among artists of her generation. This story largely remained untold until recently. It offers insight into museum history and

presenting and appreciating Australian history.

Colin Colahan, Official War Artist: re-defining Australian nationhood through portraiture

Cherie Prosser, Australian War Memorial

At the time of his commissioning as an official war artist during the Second World War, Australian artist Colin Colahan had a reputation as being 'one of the best portrait painters in London'. In this paper I will explore how Colahan defined his idea of Australian nationhood through portraiture.

CS35: Cross-cultural collaborations

Price of Life: a cultural celebration engaging a new regional audience

Bianca Acimovic, Albury City; Jules Boag, Albury City

Price of Life recounts the story of kidnapped photojournalist Nigel Brennan, who was held captive in Somalia for 462 days; it tells of his reconciliation with that country, and of his new-found understanding of and friendship with the Somali people.

Love and Devotion: how collaborations have enabled Australia's first major exhibition of Persian manuscripts

Clare Williamson, State Library of Victoria

In 2012, the State Library of Victoria presented *Love and Devotion: From Persia and Beyond*, a landmark exhibition of Persian, Mughal Indian and Ottoman Turkish manuscripts. This exhibition was made possible by partnerships with the Bodleian Libraries of the University of Oxford, independent specialist curator Susan Scollay and Victoria's Iranian community.

Conservation and collaboration: a case study of Aboriginal paintings from the 1948 Arnhem Land Expedition

Sarah Bunn, Art Gallery of NSW



Conservation issues relating to the display and care of a collection of Aboriginal paintings on paper has led to collaboration between conservators, curators, collection managers and historians and to meeting with communities in Arnhem Land to create a rich network of exchange and meaning with multiple endpoints.

CS36: The business of the money

The Royal Daimler Project: evaluating the National Museum of Australia's first collections-centred fundraising program

Laura Breen, National Museum of Australia; Monica Lindemann, National Museum of Australia

This paper will evaluate the progress of the National Museum of Australia's first collections-centred fundraising program. The Royal Daimler Project aims to raise funds for the conservation of Queen Elizabeth's 1954 royal tour vehicle. This paper will provide a new perspective on the development of effective sponsorship programs.

Raising private support for public collections: audit your institution to improve your fundraising results

Dr Daniel McDiarmid, Fundraising Institute of Australia; Fundraising Institute of New Zealand; Australian Centre for Philanthropy and NonProfit Studies, QUT

In this interactive session, participants complete a questionnaire on fundraising at their institution. The process identifies the strengths and weaknesses of current performance and identifies priority areas for action.

Participants receive a detailed written report for their institution before the close of the conference.

Paying for the price of culture

Megan McSweeney, Auckland War Memorial Museum

Faced with shrinking budgets, limited resources and a troubled economy, how can social businesses like museums generate much-needed increased revenue through their commercial offering?

Hear about Auckland War Memorial Museum's approach to income generation.

Discover practical learnings after 'museum myths' were questioned and business strategies applied.

CS37: University networks - museum studies

Museum studies in the 21st Century: reciprocity, collaboration and critical engagement.

Alison Inglis, University of Melbourne; Dr Andrew Simpson, Macquarie University; Dr Kylie Message, Australian National University; Liz Bonsheck, Museum Victoria

Since the late 20th century we have seen museum studies develop into an interdisciplinary field of vocational education and research within higher education internationally.

This is a panel session about what is influencing museum studies curricula in different Australian universities, how the programs engage with the sector and what are the limitations and/or new directions for museum studies working in partnership with the sector. This panel session will also be an opportunity to discuss how higher education and the museum sector should ideally affect each other.



CS38: Exhibitions, design and technology

The long-term impact of design on the visitor experience

Tom Hewitt, *University of Sunshine Coast*

This paper reviews the long-term effectiveness of design thinking behind the development of the Wellington Museum City and Sea. The results of design philosophy, seen as somewhat radical at the time, are analysed after more than thirteen years of operation.

Designing responsive interpretive environments

Caolán Mitchell, *Thylacine*

In response to the rise of social media platforms and smart phones museum audiences are increasingly expecting interpretive environments to also be interactive, responsive and personalised. So what are some design approaches and strategies towards developing, designing and implementing interpretive environments that invite audience participation and response?

Augmented reality in the archives: exploring the effectiveness of augmented reality as an interpretive tool

Caroline Webber, *National Archives of Australia*; **Jane Macknight**, *National Archives of Australia*; **Lora Miloloza**, *National Archives of Australia*

The National Archives of Australia exhibition *Design 29: creating a capital* breaks new ground with its use of augmented reality within the exhibition space. The presenters will explore the thinking behind the decision to engage with this technology, the issues faced and their current learning from developing and presenting the exhibition.

CS39: New approaches to the disabled community

National Gallery of Australia Art and Alzheimer's Program

Adriane Boag, *National Gallery of Australia*

The National Gallery of Australia has developed a multi faceted discussion-based program to provide social inclusion and intellectual stimulation for the people living with dementia. An evaluation of the Gallery's 2007 Pilot Program found that participants experienced improved wellbeing and quality of life. In 2010 the Gallery received funding to establish an Art and Alzheimer's Outreach Program. Developments in Australia have recently been measured against international initiatives during the Practice and Progress, The MoMA Art and Alzheimer's Exchange in New York.

Democracy and disability – an authentic interface to create lasting change

Nanette Louchart-Fletcher, *Museum of Australian Democracy at Old Parliament House*;

Craig Wallace, *NICAN, People with Disability*

The Museum of Australian Democracy has a sustained commitment to improving the museum experience for and with people with disabilities. The museum regards the physical and intellectual access to information, content and the Old Parliament House heritage site for people with disabilities as a key responsibility and a critical platform of its Community Learning Program. This session will be a 'warts and all' look at the implementation of a Disability Action Plan in a cultural institution context and the key role played by a Disability Reference Group to produce lasting change.



Save the date

2014



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Connecting the Edge: within and beyond the Museum

Launceston, Tasmania
16-19 May 2014

Welcome home Kim!

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Kim Powell
General Manager
Museum Services

We've all heard the term 'absence makes the heart grow fonder' and in the case of Kim Powell, that's true. After five years in the US, Kim returns to IAS to head the Museum Services division, focussing her expertise in an area that is arguably the most challenging in the world of fine art logistics.

But what makes Kim unique and best suited for the role, is her extensive knowledge, passion and instinct – qualities which are not only borne from building a fine art logistics business from the ground up, but understanding and managing client's expectations proactively to find the right solution.

Talented people with vision are the strength of any business. This is what IAS nurtures as a key ingredient to meeting our client's objectives... every time.

Welcome home Kim, we're delighted to have you back!

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