

ANNUAL GENERAL MEETING AGENDA

PRE-MEETING ACTIVITIES

Wednesday 17 October, 2012

- 12:00pm Tour of Narmbool, Elaine (subject to bookings)
- 6:00pm Launch of 'Songs of the Goldfields' in the Victoria Theatre, Sovereign Hill.
- 7:30pm Dinner at the Charles Napier Hotel, Sovereign Hill

MEETING DAY I

Time: 9:30am – 4:00pm Thursday 18 October 2012

Venue: Theatre Retiring Room, Victoria Theatre, Sovereign Hill, Ballarat, Victoria
(members staying at the Comfort Inn should enter via Magpie Street.)

Item	Presenter	Time
Tea & coffee	available on arrival in meeting room	9:30am
1. Welcome	Patrick Greene, Chair, CAMD, Chief Executive Officer, Museum Victoria	9:30am-9:35am
2. Confirmation of Minutes and Business Arising	Chair	9:35am-9:45am
3. Chair's Report	Chair	9:45am-10:00am
4. Financial Report	Jeremy Johnson, CAMD Treasurer, CEO, Sovereign Hill Museums Association	10:00am-10:15am
5. Executive Officer's Report	Meredith Foley, Executive Officer CAMD	10:15am-10:30am
6. CAMD Survey Review	Executive Officer	10:30am-11:00am
Tea/coffee		11:00am – 11:15am
7. CAMD Website Launch	Executive Officer	11:15am – 11:30am
8. New Zealand Report	Anthony Wright, Director, Canterbury Museum	11:30am – 11:45am
9. Immunity from Seizure – Australia	Chair	11:45am – 12:00pm

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10. Immunity from Seizure – New Zealand	Executive Officer	12:00pm - 12:15pm
11. Visions of Australia	Chair	12:15pm – 12:30pm
Lunch		12:30pm – 1:30pm
12. National Cultural Policy	Chair	1:30pm – 1:45pm
13. Australian Heritage Strategy	Kate Clark, Director, Historic Houses Trust of NSW	1:45pm – 2:00pm
14. Copyright Reform	Executive Officer	2:00pm - 2:15pm
15. Charity Reform	Jeremy Johnson	2:15pm – 2:30pm
20. Atlas of Living Australia (ALA)	Suzanne Miller, Director, South Australian Museum (joining meeting via teleconference)	2:30pm - 2:45pm
21. Scientific Collections International	Suzanne Miller	2:45pm – 3:00pm
22. Research Funding and Planning - Discovery and Linkage Grants - Australian Research Investment Plan	Suzanne Miller, Chair, Frank Howarth, Director, Australian Museum	3:00pm – 3:15pm
Tea/coffee	Meeting continues through refreshments	3:00pm-3:15pm
23. Tourism	Suzanne Miller and others	3:15pm -3:30pm
19. Members' Reports	All members	3:30pm – 4:00pm
Meeting Closes		4:00pm
<p>4:00pm Inspection of the Gold Museum Collections Research Centre Project</p> <p>4:45pm Quartz Mine Tour – Labyrinth of Gold/ New Australian Mining Disaster</p> <p>5:30pm Gold Pour Demonstration</p> <p>7:00pm Annual CAMD Dinner at United States Hotel, Sovereign Hill</p> <p>9:30pm Blood on the Southern Cross sound and light show</p>		

ANNUAL GENERAL MEETING AGENDA

DAY 2

Time: 9:30am – 3pm Friday 19 October 2012

Venue: Theatre Retiring Room, Victoria Theatre, Sovereign Hill, Ballarat, Victoria

Item	Presenter	Time
<i>Tea/coffee available in the meeting room</i>		9:30am
19. Museums Reports continued (if required)		9:30am – 10:00am
16. Museum Metadata Exchange Project	Executive Officer	10:00am – 10:15am
17. National Cultural Heritage Committee	Chair	10:15am – 10:30am
18. Illegal Antiquities	Chair	10:30am – 10:45am
24. National Plan for Environmental Information; Nagoya Protocol	Executive Officer	10:45am – 11:00am
<i>Tea/coffee</i>	<i>Joined by Ruth Pearce, DFAT</i>	<i>11:00am – 11:15am</i>
25. International Engagement	All members	11:15am – 12:00pm
26. Public Diplomacy Presentation	Ms Ruth Pearce, Assistant Secretary, Public Diplomacy and Information Branch, Department of Foreign Affairs and Trade	12:00pm – 12:30pm
Lunch	<i>Joined by Ruth Pearce, DFAT</i>	12:30pm – 1:30pm
27. NAME and Touring Exhibitions	Executive Officer	1:30pm – 1:45pm
28. Museums Australia Report	Andrew Sayers, Director, National Museum of Australia and National President, Museums Australia	1:45pm – 2:00pm

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AGENDA**

29. ICOM Australia Report	Frank Howarth, Chair, ICOM Australia	2:00pm – 2:15pm
30. Elections	Executive Officer	2:15pm – 2:30pm
31. General Business	Chair	2:30pm – 3:00pm
Meeting closes		3:00pm

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

ANNUAL GENERAL MEETING

Sovereign Hill Museums, Sovereign Hill, Ballarat, Victoria
18-19 October 2012

ATTENDEES

NAME	MUSEUM/ORGANISATION
Ms Margaret Anderson	Director, History South Australia
Mr Pierre Arpin	Director, Museum and Art Gallery of the Northern Territory
Dr Dawn Casey	Director, Powerhouse Museum
Ms Kate Clark	Director, Historic Houses Trust of NSW
Mr Alec Coles OBE	Executive Director, Western Australian Museum
Prof. Graham Durant AM	Director, National Science and Technology Centre
Ms Linda Ferguson	Assistant Director, Branch Head, Public Programs deputising for Ms Nola Anderson A/Director, Australian War Memorial
Dr Patrick Greene OBE	Chief Executive Officer, Museum Victoria
Mr Frank Howarth	Director, Australian Museum
Mr Jeremy Johnson	Chief Executive Officer, Sovereign Hill Museums Association
Prof. Suzanne Miller	Director, South Australian Museum [joining via teleconference (08 8207 7396) 19 October for items 20 to 23]
Mr Andrew Moritz	Acting Director, Brand Delivery, Queensland Museum and Director of The Workshops Rail Museum, Ipswich deputising for Mr Ian Galloway, Director, Queensland Museum
Mr Michael Parry	Director, Commercial and Operations, deputising for Mr Tony Sweeney, Chief Executive Officer, Australian Centre for the Moving Image
Mr Andrew Sayers AM	Director, National Museum of Australia
Mr Kevin Sumption	Director, Australian National Maritime Museum
Mr Anthony Wright	Director, Canterbury Museum

APOLOGIES

NAME	MUSEUM/ORGANISATION
Ms Nola Anderson	Director, Australian War Memorial

Mr Alan Brien	CEO, Scitech Discovery Centre, Perth
Mr Bill Bleathman	Director, Tasmanian Museum and Art Gallery
Mr Roy Clare CBE	Director, Auckland War Memorial Museum
Dr Ian Galloway	Director, Queensland Museum
Mr Michael Houlihan	Chief Executive, Museum of New Zealand Te Papa Tongarewa
Mr Richard Mulvaney	Director, Queen Victoria Museum and Art Gallery
Mr Shimrath Paul	Director, Otago Museum and Discovery World
Mr Tony Sweeney	Chief Executive Officer, Australian Centre for the Moving Image

IN ATTENDANCE/PRESENTERS

NAME	MUSEUM/ORGANISATION	Agenda item
Dr Meredith Foley	Executive Officer, CAMD	All
Ms Ruth Pearce	Assistant Secretary, Public Diplomacy and Information Branch, Department of Foreign Affairs and Trade	Friday, Items 25-26

DAY ONE: Thursday 18 October 2012

Agenda Item 1	WELCOME
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CAMD Chair, Patrick Greene (Museum Victoria), will open the meeting and welcome all delegates to the 2012 Annual General Meeting of the Council of Australasian Museum Directors.

The Chair will also extend his thanks to Jeremy Johnson and the staff of Sovereign Hill for hosting the meeting.

Apologies

The apologies received have been recorded in the list above.

Ms Linda Ferguson (deputising for Nola Anderson A/Director, Australian War Memorial) will be arriving later this morning due to Senate Estimates. She will join the meeting at approximately 11am.

Deputies

The following deputies will be welcomed to the meeting:

- Ms Linda Ferguson, Assistant Director, Branch Head, Public Programs deputising for Ms Nola Anderson A/Director, Australian War Memorial;
- Mr Andrew Moritz, Acting Director, Brand Delivery, Queensland Museum and Director of The Workshops Rail Museum, Ipswich deputising for Mr Ian Galloway, Director, Queensland Museum; and
- Director, Commercial and Operations, deputising for Mr Tony Sweeney, Chief Executive Officer, Australian Centre for the Moving Image.

New Members

The Federal Government recently announced that Dr Brendan Nelson is to become the new Director of the Australian War Memorial (AWM) in Canberra. Former opposition Liberal leader, Dr Nelson is current special representative to the World Health Organisation and NATO, and the ambassador to Belgium, Luxembourg and the European Union. It is understood that Dr Nelson will take up the position in early December. A letter of welcome and encouragement to continue the association of AWM with CAMD will be sent to Dr Nelson.

Departures and Transitions

Steve Gower

Major-General Steve Gower officially retired as Director, Australian War Memorial at the end of August after 16 years in the position. CAMD was much saddened to hear last month of the passing of his wife, Heather. Margaret Anderson (Director, History SA) attended Heather Gower's funeral in Adelaide as a representative of CAMD and our condolences have been conveyed to Steve.

Shimrath Paul

Mr Shim Paul has resigned as Director, Otago Museum and Discovery Centre to take up a position as Chief Executive of a Centre of Excellence for cancer which is also the hub for a network of hospitals for cancer treatment in South-east Asia. He will be based in Jakarta. CAMD has conveyed best wishes to Shim in his future position.

Michelle Hippolite

Ms Michelle Hippolite, who has been a frequent participant in CAMD meetings in her capacity as Kaihautu of the Museum of New Zealand Te Papa Tongarewa, has announced that she will be leaving this position at the end of November to become the new Chief Executive of Te Puni Kokiri, Ministry of Maori Development. We wish Michelle all the best with this new challenge.

Honours

Since we last met, Professor Graham Durant was appointed a Member of the Order of Australia (AM) in the Queen's Birthday Honours List 'for service to science education as the Director of Questacon, the National Science and Technology Centre, to the museums sector and through scientific advisory roles'.

Frank Howarth was awarded the Public Service Medal (PSM) for outstanding public service to the Australian Museum in Sydney.

CAMD Drinks & Dinner

Today's meeting will close at 4pm. Sovereign Hill has organised a range of tours and demonstrations for members which are detailed on the agenda.

Dinner commences at 7pm in the United States Hotel, Sovereign Hill.

The meeting on day two (Friday 19 Oct.) will run from 9:30am to approximately 3:00pm to allow sufficient time for travel.

Lunch has been arranged for 12:30pm on Friday. If Directors are not staying for this lunch could they please alert Meredith Foley so that catering numbers can be adjusted accordingly.

Agenda Item 2	CONFIRMATION OF MINUTES AND BUSINESS ARISING
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Minutes of Previous Meetings

The last CAMD Meeting was held at the Powerhouse Museum, Sydney, 26-27 April 2012. Draft minutes have been circulated and are presented for confirmation at this meeting (see *attachment A*).

Resolution:

1. That the minutes of the CAMD General Meeting held at the Powerhouse Museum, Sydney, 26-27 April 2012 be accepted.


Carried/Lost

Business Arising

There will be a call for business arising.

Members may also wish to suggest additional agenda items for discussion during the meeting.

Item 2 Attachment A

	<p>ANNUAL GENERAL MEETING</p> <p>DRAFT MINUTES</p> <p>Powerhouse Museum, Sydney 26-27 April 2012</p>
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ATTENDEES

NAME	MUSEUM/ORGANISATION
Ms Margaret Anderson	Director, History South Australia
Ms Nola Anderson	Acting Director, Australian War Memorial
Mr Bill Bleathman	Director, Tasmanian Museum and Art Gallery
Dr Dawn Casey	Director, Powerhouse Museum (Thursday only)
Ms Kate Clark	Director, Historic Houses Trust of NSW
Mr Alec Coles OBE	Executive Director, Western Australian Museum
Prof. Graham Durant	Director, Questacon – Nat. Science and Technology Centre
Dr Ian Galloway	Director, Queensland Museum
Dr Patrick Greene OBE	Chief Executive Officer, Museum Victoria (Chair, CAMD)
Dr Brian Lassig	Assistant Director, Research and Collections, deputising for Frank Howarth, Director, Australian Museum
Ms Sally Manuireva	Director, Programmes deputising for Roy Clare, CBE, Director, Auckland War Memorial Museum
Prof. Suzanne Miller	Director, South Australian Museum
Ms Lisha Mulqueeney	Head, Commercial Services, deputising for Kevin Sumption, Director, Australian National Maritime Museum
Mr Richard Mulvaney	Director, Queen Victoria Museum and Art Gallery
Mr Andrew Sayers AM	Director, National Museum of Australia (Friday only)
Mr Tony Sweeney	Chief Executive Officer, Australian Centre for the Moving Image (Thursday only)
Mr Anthony Wright	Director, Canterbury Museum

APOLOGIES

NAME	MUSEUM/ORGANISATION
Mr Pierre Arpin	Director, Museum and Art Gallery of the Northern Territory
Mr Alan Brien	CEO, Scitech Discovery Centre, Perth
Mr Roy Clare CBE	Director, Auckland War Memorial Museum
Ms Michelle Hippolite	Kaihautu, Museum of New Zealand Te Papa Tongarewa
Mr Michael Houlihan	Chief Executive, Museum of New Zealand Te Papa Tongarewa
Mr Frank Howarth	Director, Australian Museum
Mr Jeremy Johnson	Chief Executive Officer, Sovereign Hill Museums Association
Mr Shimrath Paul	Director, Otago Museum and Discovery World
Mr Kevin Sumption	Director, Australian National Maritime Museum

IN ATTENDANCE

NAME	MUSEUM/ORGANISATION	Agenda item
Dr Meredith Foley	Executive Officer, CAMD	All

DAY ONE: Thursday 26 April 2012

1. WELCOME

Chair, Patrick Greene (CEO, Museum Victoria), welcomed delegates to the 2012 General Meeting of the Council of Australasian Museum Directors (CAMD). Patrick thanked Dawn Casey (Director, Powerhouse Museum) and her staff at the Powerhouse Museum for hosting the meeting. He also thanked members for their well-wishes during his recuperation from a recent operation.

The apologies listed above were noted and Patrick welcomed the following deputies:

- Dr Brian Lassig, Assistant Director, Research and Collections, deputising for Mr Frank Howarth, Director, Australian Museum;
- Ms Sally Manuireva, Director, Programmes deputising for Mr Roy Clare, Director, Auckland War Memorial Museum; and
- Ms Lisha Mulqueeny, Head, Commercial Services, deputising for Mr Kevin Sumption, Director, Australian National Maritime.

2. CONFIRMATION OF MINUTES AND BUSINESS ARISING

It was agreed:

Resolution:

1. That the minutes of the CAMD General Meeting held at the Canterbury Museum on 24-25 November 2011 be accepted.

Carried

Business Arising

Alec Coles, Director, Western Australian Museum, noted that a decision was still to be reached in relation to the Square Kilometre Array (SKA).

3. CHAIR'S REPORT

Patrick Greene noted that since his appointment at the end of last year, his activities as Chair had been curtailed due to illness but that he was now well recovered. He thanked Meredith Foley (CAMD Executive Officer) for keeping him up to date across this period.

Patrick noted that much work had been carried out in response to changes to Australian Research Council (ARC) Discovery Grant eligibility, a topic which would be explored further later in the meeting.

As requested at the last meeting, Patrick also raised the potential for a cultural heritage alliance with Anne-Marie Schwirtlich (Director General, National Library of Australia) and with a representative of the archives sector. The responses indicated interest rather than enthusiasm in relation to a new body.

4. FINANCIAL REPORT

In the absence of the CAMD Treasurer, Jeremy Johnson, (who is an apology for this meeting) Meredith Foley presented the financial budget for the 2012/13 year. Jeremy was congratulated on his work as Treasurer. It was agreed:

Resolution:

2. That CAMD accepts the Financial Budget for 2012/13 provided by the Treasurer.

Carried

5. EXECUTIVE OFFICER'S REPORT

Meredith Foley spoke to her report noting that since the last meeting:

- input had been provided on CAMD's behalf to the Federal Government's *Refreshing the National Research Priorities* process. Following long-term lobbying by CAMD and other bodies, the draft priorities now cover the work of the humanities, arts and social sciences;
- a campaign was underway arguing for the changes to eligibility in relation to *Discovery Grants* and *Early Career Researchers Awards* to be rescinded;
- liaison and discussions with Canberra continue on the *National Cultural Policy* which is expected to be released in May 2012;
- the proposed immunity from seizure for cultural objects on loan legislation is likely to be held over until after the Federal Budget;
- members were advised that the *INTERCOM* conference will be in Sydney 25-29 November;
- the Council for the Humanities, Arts and Social Sciences (CHASS) has announced a range of initiatives which may be of interest to members including a National Forum for the HASS sector (Canberra, 25-26 September); an Anti-Racism Forum (Sydney, 15 May) and a project examining science engagement activities in the Humanities, Arts and Social Sciences (HASS) sector. Members were urged to provide relevant evaluations for the latter project. For further information contact membership@chass.org.au.

Meredith recorded her thanks to Chair, Patrick Greene and the Executive for providing a much needed sounding board for policy and project work.

6. CAMD SURVEY REPORTS

Meredith reported that:

- the 2009-10 report was complete and had been circulated;
- the 2010-11 snapshot survey had also been completed, circulated and utilised in the National Cultural Policy submission;
- the full survey for 2010-11 has been put on hold pending the outcomes of the review of the annual survey questions and format.

Comparative Statistics

Meredith reported that she had been gathering comparative statistics from a variety of sources including Australian Bureau of Statistics (ABS) figures and reports, annual reports and the media. She noted in particular that figures published annually by *The Art Newspaper* demonstrated that CAMD museums were achieving noticeably high visitation numbers across the region and, in some cases, internationally compared to comparable galleries.

Patrick Greene said that *The Art Newspaper* only collects data for exhibitions involving art or antiquities rather than the full range of museum exhibitions. It was noted however that it was very influential at high levels in Government. Members discussed a marked disparity in reportage and perceptions about museum vs art gallery attendance despite the fact that CAMD members generally had far higher visitation levels than the majority of galleries. Patrick agreed noting that there were tremendous achievements by museums represented around the table.

Art Galleries and Museums

Members discussed the extent to which museums were seen as an active part of the cultural/intellectual mainstream. Tony Sweeney (Director, Australian Centre for the Moving Image) noted that there was a prominent ecology for the arts in Australia which included:

- strong linkages to the media;
- an appeal to youth and the 20-35 year age group;
- a reputation for innovation; and
- the support of the wealthier end of town with an interest in bespoke culture.

Dawn Casey said that the Powerhouse had been making inroads into the youth market but she noted that the sub-section interested in creativity and design was a relatively small market.

It was noted that cultural heritage had been repositioned in other countries, for instance in the UK with the impact of television shows like *The Time Team*. The main approach had been about community engagement and involving the media. Dawn noted that *The Australian* was always critical of blockbusters exhibited by museums (although not those programmed by art galleries). This was seen as a form of snobbery which overlooked the size and breadth of museum audiences. Patrick suggested that we should focus on this breadth in our campaigning.

Members disputed the suggestion out of Canberra that museums received less attention because they lacked the unity of the arts sector. Concern was expressed that museums did not seem to be represented on the reference group advising the Minister about the National Cultural Policy.

Collective Campaign

It was agreed that a concerted and long-term campaign was required to reverse the poor perception of museums in the media and the fact that they tend to be taken for granted by the community.

Graham Durant (Director, National Science and Technology Centre) noted that one cultural institution had recently reported that it had provided '29 million hours of inspiration'; the figure was based on visits multiplied by average dwell time (eg. visit x approx. 3 hrs dwell time). Members agreed that this type of figure caught public attention. Patrick said that one of the outstanding things about CAMD museums are the visitation levels and their increase over the last few years. It was agreed that it would be good to strengthen this by publicising the breadth and reach into the community of museums. It was noted that not all member museums collected postcodes.

Nola Anderson (A/Director, Australian War Memorial) noted that timing and resourcing was important; for example, the National Gallery had put aside \$1m for marketing its recent exhibition and was able to release figures about the exhibition's commercial value the day after it closed.

Members discussed the development of a collective campaign which would:

- build on what CAMD has been doing in terms of raising awareness of the role of museums;

- be more direct (less polite) in debunking myths surrounding participation rates for museums;
- place greater emphasis on the breadth as well as size of museum audiences and the role of museums in encouraging social inclusion;
- reappropriate a role for museums in inspiring creativity;
- capture, through stories and examples, the role of museums in inspiring creative people from an early age;
- utilise existing value studies;
- develop a series of 'killer' facts about museums and core campaign messages which moved beyond statistics including the number of 'hours of inspiration' generated by museums;
- utilise advocates from outside the museum sector eg William McInnes has *Auctions* show on television and is on the board of Old Parliament House; Jack Thompson; radio commentator/comic Rosso;
- utilise performers and artists to write about how museums helped build their creativity;
- allow targeting of campaign at times to state/territory/region level; and
- consider employing a professional to develop campaign material.

Alec Coles, Kate Clark and Nola Anderson agreed to assist Meredith to develop the outline of a campaign based on the above discussion.

7. BUDGET CUTS, EFFICIENCY DIVIDENDS AND MUSEUMS: A ROUNDTABLE DISCUSSION

Bill Bleathman, Director, Tasmanian Museum and Art Gallery, introduced the item noting the vulnerability of museums in Tasmania and elsewhere to budget cuts. He sought feedback from members on ways to deter and offset large budget cuts and to address shrinking budgets relative to growing costs.

In discussion, members outlined the following strategies:

- publicising notions of 'community worth' and the fact that people facing or experiencing cutbacks needed museums as places to go; loss of museum staff represented "more than an FTE";
- renewing emphasis on self-generation of income;
- contract positions versus full time staff; looking at outsourcing where work is cyclical; balancing permanent and temporary employees;
- considering joint appointments with Universities to allow greater access to Government funding;
- forging relations with Finance, Treasury, Ministers, their family as well as their staff – inviting them to visit to improve their understanding of the business of museums;

- utilising Trust influence to access Ministers;
- targeting groups within the community who don't often visit museums eg Australian Museum and the young adults frequenting 'Jurassic Lounge';
- renewed pursuit of corporate and philanthropic support through new development arms; targeting CEOs in last four weeks of financial year for unspent monies;
- working closely with State tourism arms;
- trimming acquisition budgets;
- using 'post it notes' campaign in foyer and use of posted messages in campaigns to fight funding cuts;
- reviewing pricing strategies and audiences;
- putting money into reserves;
- building further partnerships outside museum for events eg fashion week, art festival events;
- building relationships with international museums;
- improving effectiveness of Foundations particularly in relation to seeking individual giving;
- sub-letting storage;
- ensuring alignment with priorities of other Government departments – work with them on combined projects but note that timing applications is key;
- introducing environmental savings;
- restructuring;
- seeking more commercial opportunities including exhibitions where expense borne by private companies; and
- using sites for wider range of commercial activities eg from weddings to wakes.

8. NEW ZEALAND REPORT

Anthony Wright, Director, Canterbury Museum, provided an outline of policy trends and issues for CAMD members in New Zealand and commented on the reports provided by each museum (an additional report sent by the Museum of New Zealand Te Papa Tongarewa was tabled - see attachment A to these minutes). A new *Heritage Forum* (linking the Government-funded heritage sector) has been convened. Anthony also noted that the NZ Government had begun to look at immunity from seizure for cultural objects on loan legislation.

In answer to a query, Anthony said that the New Zealand Science Centre - Science Alive building in Christchurch was closed but it was not yet known whether it would be condemned [*For further information on Science Alive see www.stuff.co.nz/the-press/news/7013504/New-science-centre-for-Chch.*]

As noted in the papers, Canterbury Museum has been closed again. Anthony said that the board had elected to be more cautious and seek a detailed engineering report about two of the

five major buildings on the site which fell below the safety cut off point. It was anticipated that the museum would reopen in two to three months.

Auckland War Memorial Museum is in the midst of developing its master plan and aligning its approach with the city's new 30 year vision. Some of the key areas include developing outreach programs offsite and online; developing partnerships with other museums, research and learning institutions and creative industries; and taking an active role in shaping Auckland.

Otago Museum is preparing for a full storage audit, tackling an upcoming deficit (which includes putting plans for a major redevelopment on hold) and adding exhibition space with the redevelopment of a building on the Otago Museum Reserve.

9. MITCHELL REVIEW AND PRIVATE GIVING; NOT FOR PROFIT REFORMS

Meredith Foley sought feedback on the recommendations of the *Mitchell Review* on private sector support for the arts. She noted that its suggestions had been relatively conservative and had failed to tackle Gift Aid for Australia. The Government is still to respond to the review, most likely as part of the announcement on the *National Cultural Policy*.

Graham Durant asked if anyone had experience in crowdsourcing – could the wisdom of the crowd be sought for advice on dealing with the budget cuts. Tony Sweeney noted that crowdsourcing was working well for those seeking funding for small film projects. Alec Coles instanced the Art Fund campaign which sold pixels of a Turner painting online to aid purchase of the original. It was agreed that much depended on the strength of each museum's social media networks. Suzanne Miller mentioned a program which sold photographs of dinosaurs placed anywhere in the city and noted that key purchasers were grandparents.

Patrick advised members to keep abreast of changes in relation to the current review and reform of charities and commercial activities.

10. CAMD SURVEY REVIEW

Meredith Foley reported that a survey table had been drafted to elicit feedback from members for the review of the current list of survey questions. It will be circulated to Directors and senior staff after the CAMD Meeting.

Members urged that care be taken in ensuring that significant material continue to be collected.

Graham Durant mentioned that Brent Ritchie had undertaken a major economic benefits study of Canberra cultural institutions. Richard Mulvaney suggested that someone could be employed to drill further into the statistics held by CAMD.

11. CAMD WEBSITE

Meredith reported on progress with the website, noting that the design, writing and reformatting of information for the site and training for its upkeep has been very time consuming.

Margaret Anderson suggested that the site include automatic emails of updates to members.

Graham Durant noted that new access criteria for Government sites was soon to be implemented and suggested that these be checked to see if the site complied.

12. MUSEUMS METADATA EXCHANGE PROJECT & MUSEUMS BROADBAND NETWORK

Margaret Anderson, Director, History SA and Dawn Casey, Director, Powerhouse Museum, updated members on the *Museums Metadata Exchange* project (MME). Margaret noted that the project had uploaded over 1,000 collection level descriptions from CAMD museums to the MME website and Research Data Australian (RDA). It had been highly successful and there was a 'buzz' developing about it in research communities. Kate Clark (Director, Historic Houses Trust NSW) noted that it had changed the way some of her curators thought about collections. It had recently been highly commended at the international Museums and the Web conference in the category of 'Research/Online Collections'.

Margaret noted that no further funding would be forthcoming from ANDS to extend the project but encouraged members to consider how we might go on utilising it. Dawn Casey said that the Powerhouse was maintaining the MME (as well as the *Collection Australia Network – CAN*) websites.

Margaret also noted that the CAMD-supported Museums Broadband Network project was still awaiting official advice about the projects which have been successful in gaining funding.

DAY TWO: Friday 27 April 2012

13. NATIONAL CULTURAL POLICY

Patrick Greene reported on discussions with Sally Basser (First Assistant Secretary, Office for the Arts) on the *National Cultural Policy*. Ms Basser continues to stress that cultural heritage and museums are covered under the policy but there is a noticeable focus in the Minister's speeches on the visual and performing arts.

In discussions around the table it was generally agreed that the arts would be the focus of the policy and it was noted that it failed to incorporate science centres in its ambit. There was a suspicion voiced by some members that it may not be announced as part of the budget. The future of a cultural policy following the next Federal elections was also discussed.

Patrick offered to write an article for *The Australian* to coincide with International Museums Day which would comment on the national cultural policy if it is released by then.

Meredith encouraged members to keep across the development of the 'Arts Accord' mentioned in the recent communique from the Cultural Ministers' meeting. The accord is to acknowledge the need to integrate arts and culture across all jurisdictions and may assist in pulling museum activities further into the work of relevant departments at Federal and State levels.

14. NATIONAL CULTURAL HERITAGE ALLIANCE

As noted earlier, Chair, Patrick Greene, had discussions with representatives from the Libraries and Archives about the potential for a National Cultural Heritage Alliance. Both showed differing degrees of interest in the idea. Patrick suggested that CAMD pull together like-minded organisations when there are issues relevant to them. Kate Clark noted the UK heritage and wildlife alliance provided a good model and Meredith said that Artspeak came together on a similar basis. Patrick also noted that there would also be further opportunities to work more closely with Museums Australia (MA) following Andrew Sayer's appointment as National MA President on May 17.

15. MUSEUMS AUSTRALIA

Andrew Sayers (Director, National Museum of Australia) advised that MA would be co-opting him as President for 12 months. He will be encouraging MA to concentrate its energies on strengthening and extending its member base. He noted that there were structural problems in this area; the principal one being that the lack of a cap on membership benefits for members in large institutions removes one of the main incentives to join as an individual.

Members clearly see the annual conferences as a major benefit. The Adelaide conference this year and the Canberra conference in 2013 offer a huge opportunity to strengthen the member base and membership will convey considerable discounts for those attending.

Andrew also said that recent discussions had provided an opportunity to clarify the relationship between MA and CAMD. He noted that CAMD doesn't have the same capacity to provide membership services nor to create a sense of the profession in small museums.

Richard Mulvaney (Director, Queen Victoria Museum and Art Gallery) is also on the MA National Council. He noted that the MA membership committee, chaired by Belinda Cotton, is looking at ways to encourage the membership of young graduates and to target small museums and volunteers. He encouraged CAMD Directors to provide vocal support for MA membership. The Museums Australia conference in 2014 will be in Launceston.

Margaret Anderson said that the special interest groups (SIGs), which attracted many members, had been allowed to lapse over the last decade. She had tried to have a theme organised for the museum historians at the last Perth conference but had met with disinterest on the part of the organising committee. Richard encouraged Margaret to speak to Carol Cartwright who is organising the 2013 meeting.

Alec Coles noted that membership was not seen as relevant by most senior staff. Alec and Suzanne Miller noted that this is particularly the case for scientists on staff who prefer to belong

to professional science organisations and don't value museum knowledge/membership as highly. Ian Galloway (Director, Queensland Museum) suggested that science-oriented strands, dealing for instance with geology and museums, be added to the conferences.

Lisa Mulqueeny noted that she had received no information about MA when she joined the museum. She suggested that this be part of the induction program and that MA expand its appeal to other interests in museums such as the commercial teams.

Nola Anderson suggested that if MA could organise combined professional training and development this would alleviate the need for major institutional members to create internal training programs.

Ian Galloway (Director, Queensland Museum) encouraged MA to let Directors know what the rally cry/campaign would be so that they might spearhead it within their own institutions. Andrew Sayers suggested that the most important thing would be to attend and encourage attendance at the national conference and to take advantage of the SIGs.

Patrick Greene commented that the Museums Association in the UK greatly expanded its membership as a result of an initiative to provide continuous professional development based on tasks undertaken in one's own workplace. He also noted CAMD's executive had recently discussed the potential for MA to cater to Directors of small to medium museums.

16. AUSTRALIAN HERITAGE STRATEGY

Kate Clark, Director, Historic Houses Trust of NSW, updated members on the recent release of a public consultation paper and essays on the Australian Heritage Strategy. (See: www.environment.gov.au/heritage/strategy/pubs/australian-heritage-strategy-consultation.pdf).

Responses to the paper will be accepted until **15 June 2012**.

Kate noted an initial difficulty in identifying useful sources on heritage but has included a range of useful documents in her original paper for the Heritage Strategy. Meredith is to include these and other references on the CAMD website.

Kate said that the issues which should be emphasised in a CAMD response included:

- heritage and national identity
- the links between Australian heritage and rural regeneration;
- the extent to which cultural visitors stayed longer and spent more;
- the public engagement in historic sites;
- the environmental impact of construction;
- the use of citizen's juries about heritage in local areas;
- the, as yet unvoiced, links between heritage and the cultural policy;

Kate encouraged members to share resources they were aware of in this area. It was agreed that the working group on this issue will prepare a response to the strategy.

17. NATIONAL CULTURAL HERITAGE COMMITTEE

Patrick Greene provided an update to members on the work of the Natural Cultural Heritage Committee (NCHC) which he chairs and which includes Ian Galloway and Suzanne Miller as members. Patrick advised members that they would be receiving a letter asking them to encourage members of staff to nominate as (honorary) experts to provide advice on permits and assessments of applications for funding from the *National Cultural Heritage Account*. Directors will receive advice on staff members in their institutions who are already registered as experts. Patrick noted that the National Cultural Heritage Account had \$500,000 per year to aid in acquisitions.

18. NATIONAL RESEARCH INFRASTRUCTURE COUNCIL AND ATLAS OF LIVING AUSTRALIA

Suzanne Miller, Director, South Australian Museum, updated members on the activities of the National Research Infrastructure Council (NRIC) and *Atlas of Living Australia*. Suzanne is an NRIC member and a member of the management committee for the *Atlas of Living Australia* project.

Suzanne noted that the NRIC roadmap was not currently progressing as there was no forward funding forthcoming. Existing infrastructure is moving into caretaker mode as the funding for a number of earlier National Collaborative Research Infrastructure Strategy (NCRIS) programs will wind up in June 2012. Representations have been made to the Minister and, in some instances, other institutions are providing funds to keep programs active.

It was noted that science and research had dropped down the Government agenda to be replaced by a greater interest in training, skills development, small business and productivity.

The *Atlas of Living Australia* (ALA) was able to carry over unspent funding. It is maintaining technical support and developing business models around a number of options. Suzanne noted that work was underway to evaluate the return on investment for the ALA; case studies were being sought and ALA partners were being approached to outline how they use ALA data. A good example of ALA's uses in the citizen science field was exhibited by the work undertaken with Birds Australia to map a huge number of observations but this and other citizen science projects could not be developed further in the absence of funding.

Bill Lassig (Assistant Director, Research and Collections, Australian Museum) said that there should be an emphasis on ensuring access to the data and suggested that an approach might be made to the Australian Biological Resources Study (ABRS), as the principal taxonomic body, for support.

Suzanne was thanked for her efforts on these committees.

19. INSPIRING AUSTRALIA UPDATE

Graham Durant (Director, Questacon – The National Science and Technology Centre), provided an update to members about the expert working groups convened under the *Inspiring Australia* science engagement project. Graham encouraged Directors to comment on the draft reports and recommendations as they were released online in May.

The *Unlocking Australia's Potential* grants round has finalised with 63 successful projects, including some from museums, to be announced shortly. CHASS has received funding under *Inspiring Australia* to strengthen the connections between the sciences, humanities, arts and social sciences and support continues for the national science awards including the Prime Minister's prize.

20. INTERNATIONAL ENGAGEMENT

Graham Durant noted that museums play a significant role in international diplomacy which might be more noticeable and effective if a more collaborative approach was taken. Questacon recently agreed to a request from the Australian Embassy in Hanoi to provide an exhibition for Vietnam to mark the 40th anniversary of diplomatic relations in 2013 but Graham noted that other museum initiatives with Vietnam could gain increased recognition at this level for the sector.

Graham encouraged members to consider this opportunity and also suggested that CAMD produce a 'current state of play' document as a mechanism to share information about international engagement. It was agreed that this type of document would be useful and could be sent to the Department of Foreign Affairs and Trade and also kept on the CAMD website. Meredith is to gather information for a paper on museums and international diplomacy.

21. ARC DISCOVERY GRANTS

Meredith Foley reported on information received from Frank Howarth (Director, Australian Museum). Frank met with the CEO of the Australian Research Council (ARC) who supported the changes made to the eligibility of museum researchers to access Discovery funds directly but agreed that the blocking of museum researchers from access to the *Discovery Early Career Researchers Awards* (DECRA's) was an unintended response to the changes which could be corrected by her successor. It was agreed that early contact on this issue would be sought with the new ARC CEO. Suzanne Miller noted that she would be granted an audience with Minister Chris Evans to discuss this further as soon as the new CEO is announced.

22. NATIONAL NATURAL SCIENCE MUSEUM

Meredith Foley reported on a meeting with Dr Joanne Daly, the Strategic Advisor to CSIRO on its collections and facilities. The meeting canvassed a CSIRO proposal to create a National Natural Science Museum either as a physical presence or as a virtual institute. Patrick Greene noted that he and a number of other members had met individually with Dr Daly. There was agreement that the proposal was not supported given the existing strength of having museums in each

state/Territory and the paucity of resources. Suzanne Miller noted that there was already a distributed national collection which could be rebranded.

23. WORK PLACE HEALTH AND SAFETY BENCHMARKS

Ian Galloway (Director, Queensland Museum) tabled a paper (*see attachment B*) on progress with the sharing of Workplace, Health and Safety incident reporting and safety benchmarks. He noted that, while only four museums had responded with data (Auckland War Memorial Museum, the Tasmanian Museum and Art Gallery, the Australian Museum and the Queen Victoria Museum and Art Gallery), already differences were being detected. Patrick Greene noted that valuable work was being done in Melbourne on hazardous substances in collections. Patrick and Ian urged Directors to encourage OH&S staff to participate in the sharing of information.

24. GEOLOGISTS AND FOSSIL PROTECTION REFORM

Ian Galloway noted that the big issue for fossil protection in Queensland was the fact that 80% of the State was leasehold land. There is a concern that researchers will be locked out if the issue of State ownership of fossils is raised. Alec Coles commented on the current inadequacy of protection, noting that at one important site it appears that exploration leases had been secured by a fossil dealer to restrict access.

Suzanne Miller suggested that the ideal outcome on this issue would be the development of a Fossil Code. She offered to circulate the United Kingdom code as a model for comment. It was also noted that an expert group could be brought together this year when the Geological Congress meets in Brisbane.

25. MEETING MEDIA RELEASE

Patrick Greene will prepare a media release for International Museums Week with reference to the hours of 'inspiration' provided by museums.

26. MUSEUMS AUSTRALIA

Meredith noted that the suggested breakfast for CAMD Directors at the Museums Australia (MA) National Conference was likely to be held on Thursday 27 September. Meredith will discuss this timing further with the conference organisers and circulate advice as soon as the time/date is confirmed.

27. NAME AND TOURING EXHIBITIONS

Suzanne Miller raised concerns at the current efficacy of the Network of Australasian Museum Exhibitors (NAME). She noted that two exhibitions with almost identical subject matter (journey to the deep/abyss) had been allowed to develop which indicated a failure in the collaboration supposedly facilitated by NAME. The CAMD Executive Officer was asked to make NAME aware of the fact that this problem had arisen and Directors were asked to talk to their NAME representatives.

It was noted that the last report from NAME asked that CAMD give further consideration to the benefits and drawbacks of exclusive exhibitions. Patrick Greene suggested that there was little basis for alarm about exclusives which allowed different jurisdictions to compete to bring high quality exhibitions to Australia. Alec Coles noted his preference for CAMD to work through collaboration in relation to touring exhibitions. Patrick said that in the case of *Pompeii*, Perth was considered far enough away as not to compete for audiences.

29. GENERAL BUSINESS

Visions of Australia

Members discussed the recent changes to the structure of the *Visions of Australia* touring program. Bill Bleathman noted that under his own chairmanship and that of Mary-Louise Williams, the success rate of museum applications rose but that recently there had been a downturn in touring in the museum sector. Nola Anderson noted that she had been appointed to the board of the *Visions of Australia* and *Contemporary Touring Initiative*.

It was agreed that Visions had provided good opportunities for museums and would continue to be supported by CAMD members. Bill encouraged Directors to ensure that their applications for funding included images or film to make a good visual impression. Members noted that there was an outstanding need for an international *Visions* to assist in overseas touring for State/Territory museums as this was currently a prohibitively expensive exercise.

National Tourism

Lisha Mulqueeny noted that she and Patrick would be involved in a *Transport and Tourism Forum* on national tourism and culture to be held next Tuesday in Melbourne.

Treasures exhibition

Bill reported that he would be circulating invitations to members to attend the Tasmanian Museum and Art Gallery/MONA exhibition which will open on 22 June.

Scientific Councils

Suzanne Miller noted that there was a growing number of Council of Heads style organisations (eg CHAFC, CHAH and now CABC) and meetings which took up staff time and were lobbying at the federal level. Members were encouraged to take note of initiatives by these councils.

Next Meetings

The next **meeting** of CAMD will be the Annual General Meeting which Jeremy Johnson has agreed to host at Sovereign Hill on Thursday 18 and Friday 19 October 2012. [Please check with Meredith before making any transport bookings as most attendees will probably need to arrive on the Wednesday, 17 October, and an event will be planned for that evening].

It has been suggested that the first meeting in 2013 should be held in Canberra in April/May to coincide with the Centenary of the National Capital.

Ian Galloway's offer to hold the next AGM in October 2013 at the Queensland Museum was accepted. Ian, who will be retiring prior to this meeting, said that its staging at the Queensland Museum would allow his successor an excellent opportunity to meet other CAMD members.

The Tasmanian Museum and Art Gallery and the Historic Houses Trust offered to do the meetings in 2014.

Patrick thanked members and Dawn Casey and the Powerhouse Museum staff for their hospitality and closed the meeting at 2:45pm.

Agenda Item 3

CHAIR'S REPORT

In my first year as the Chair of CAMD I have been impressed by the growing acknowledgement of CAMD's role and authority in our dealings with third parties, most notably government departments and agencies. This is a direct result of the activities of members who consistently use their energies and knowledge (and contacts) to promote the interests of museums in Australia and New Zealand. We have not been short of issues in which our input is necessary or lobbying is required. The change to the rules governing Australian Research Council Discovery grants is a case in point. The decision to exclude museums was made in ignorance of the important role that they play as part of Australia's research effort, but reversing such a decision is never easy. There are indications that a rethink may be possible, but that would not have happened if CAMD members had not used every opportunity to bring it to the attention of, for example, the Minister and the Chief Scientist.

It seems that hardly a week goes by without the need, or the opportunity, to comment on policies of one kind or another. In this, Meredith must be congratulated on the responses she prepares - always well-judged, clearly expressed and often with telling case-studies or statistics provided by members. A great deal of CAMD's credibility results from the quality of these submissions. Of course, we don't always know what impact they have on the recipients as often no feedback is forthcoming - unfortunately a common discourtesy. In other areas, however, our input is explicitly acknowledged, such as Minister Crean's announcement of legislation to provide protection against seizure. We await a view of the draft legislation and notification of when it will be introduced to Parliament. We also await news of how the New Zealand government will deal with the issue. The other long-awaited publication is the Australian Government's Cultural Policy.

The move of responsibility for Visions funding from the Office for the Arts to the Australia Council has caused misgivings but my discussions with the Chair and senior staff have provided some reassurance that the breadth of recipients will be maintained. I am also encouraged that the National Cultural Account funding (\$500,000 a year) for the purchase of Australian Protected Objects has survived cuts. It remains a responsibility for the Office for the Arts, advised by the National Cultural Heritage Committee that I chair.

I have endeavoured to follow the energetic example of my predecessor as Chair, Margaret Anderson, in working on behalf of CAMD. CAMD, however, draws its strengths from the collective wisdom and efforts of its members, so I thank all for their commitment. I wish to record my appreciation of Meredith's contribution, without which CAMD would be a much less effective organisation. On behalf of all members I wish to thank Steve Gower for his role in CAMD as he retires from the War Memorial where he has made such a great impression. We also wish Shim

Paul every success in his new and challenging role after taking the Otago Museum to new heights. Michelle Hippolite also leaves us to take up a prestigious appointment- we have enjoyed her participation in CAMD as Kaihautu of Te Papa.

J. Patrick Greene
Chair, CAMD
CEO, Museum Victoria

*Information follows on the **Inspiring Australia, Unlocking Australia's Potential** project.*



REPORT FOR CAMD ON THE *INSPIRING AUSTRALIA, UNLOCKING AUSTRALIA'S POTENTIAL* PROJECT

FIELD GUIDE APPS TO AUSTRALIAN FAUNA – BY MUSEUMS, FOR THE COMMUNITY

BACKGROUND

In June 2012, Museum Victoria and partners the Australian Museum, Queensland Museum, Museum and Art Gallery of the Northern Territory, Western Australian Museum, South Australian Museum and Tasmanian Museum and Art Gallery were successful in attracting \$390,000 in funding from the Federal Government, under the Inspiring Australia, Unlocking Australia's Potential project.

The aim of the project is to build on the success of Museum Victoria's Field Guide app to Victorian Fauna by producing similar field guide apps for every Australian State and Territory. These new field guide apps will be produced for both iOS (iPhone, iPod Touch and iPad) as well as Android devices (various makes of phones and tablets). They will be available for free download through the iTunes store and Google Play. Museum Victoria will take the lead in project management and programming. Each partner institution has been offered \$35,000 to assist with content production, sourcing images and clearing copyright.

CURRENT STATUS

The project team has been established at Museum Victoria consisting of a Project Manager (Dr Elycia Wallis, Manager, Online Collections), Project Officer, Technical Lead/Developer and Senior Online Developer.

A governance structure at Museum Victoria has also been put in place with oversight of the project budgeting, expenditure and governance being undertaken by the Director, Public Engagement, the Director, Collections, Research and Exhibitions and the Head of Finance.

Each partner institution has been sent a Participation Agreement. This has been prepared by MV's legal department and outlines the deliverables for each partner as well as the payment schedule. MV will release funds to each partner as soon as the agreement has been signed. The agreements were sent out in early October. None have yet been signed.

The first of four scheduled project meetings will be held on 29 October 2012 at Melbourne Museum. All partners are invited to attend that meeting, and are encouraged to do so. The agenda for that meeting includes:

- Discussion of the overall species list, which will number in the thousands.
- Confirmation of the data, process and expectations of partners.
- Brainstorming and prioritisation of additional functionality for the apps.
- Presentations from MV staff who have been working on the Community Engagement Strategy and the Evaluation Strategy for the project. These Strategies are integral to the project, and are in addition to the production of the actual field guides.

Agenda Item 4	FINANCIAL REPORT
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The CAMD Treasurer, Jeremy Johnson, will comment on the following documents:

- the Independent Audit Report (*attachment A*); and
- the CAMD Budget 2012-13 (*attachment B*);

Resolution:

That CAMD accepts the Treasurer's report and the budget for 2012-13.
--

<i>Carried/Lost</i>

Item 4 Attachment A
AUDITOR'S REPORT



Council of Australasian Museum Directors Inc



Financial Statements for the year ended 30 June 2012

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COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS INC
BALANCE SHEET
CASH ASSETS ONLY
AS AT 30 JUNE 2012

	2012	2,011
	\$	\$
ASSETS		
CBA General Cheque Account	60,532.28	51,808.46
GST Receivable	3,733.00	424.00
TOTAL ASSETS	<u>64,265.28</u>	<u>52,232.46</u>
LIABILITIES		
TOTAL LIABILITIES	-	-
NET ASSETS	<u>64,265.28</u>	<u>52,232.46</u>
Retained Earnings	64,265.28	52,232.46
TOTAL EQUITY	<u>64,265.28</u>	<u>52,232.46</u>

The accompanying notes form part of these financial statements.

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS INC
INCOME AND EXPENDITURE STATEMENT
FOR THE YEAR ENDED 30 JUNE 2012

	2012	2011
	\$	\$
REVENUE		
Contribution to Expenses	5,106.26	3,164.47
Interest - Cheque Account	451.05	315.10
Subscriptions (Inc. CAMD Access)	86,352.00	86,357.10
	<u>91,909.31</u>	<u>89,836.67</u>
EXPENSES		
Accounting & Audit Fees	1,000.00	655.00
Bank Fees	77.30	76.75
CAMD Survey	2,600.00	2,600.00
Catering Expenses	1,921.82	-
CHASS Membership	-	1,000.00
Employee Costs	63,741.08	60,265.10
GST Paid (net)	114.30	492.12
Office Expenses & Travel	8,397.24	11,755.50
Website Expenses	2,024.75	-
	<u>79,876.49</u>	<u>76,844.47</u>
Profit / (Loss)	<u>12,032.82</u>	<u>12,992.20</u>
Retained earnings at the beginning of the financial year	<u>52,232.46</u>	<u>39,240.26</u>
Retained earnings at the end of the financial year	<u><u>64,265.28</u></u>	<u><u>52,232.46</u></u>

The accompanying notes form part of these financial statements.

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS INC

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2012**

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

This financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the *Associations Incorporation Act (Victoria) 1981*. The committee has determined that the association is not a reporting entity.

The financial report has been prepared on a cash basis and is based on historic costs and does not take into account changing money values, or except where specifically stated, current valuations of non-current assets.

The following significant accounting policies, which are consistent with the previous period unless otherwise stated, have been adopted in the preparation of this financial report.

a) Income Tax

The Association is exempt from paying income tax.

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS INC

STATEMENT BY MEMBERS OF THE COMMITTEE

The committee has determined that the association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

In the opinion of the committee the financial report:

1. Presents a true and fair view of the financial position of Council of Australasian Museum Directors Inc as at 30 June 2012 and its performance for the year ended on that date.
2. At the date of this statement, there are reasonable grounds to believe that Council of Australasian Museum Directors Inc will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the committee and is signed for and on behalf of the committee by:

President

Treasurer

Dated this 1st day of October 2012



INDEPENDENT AUDITOR'S REPORT
TO THE MEMBERS OF
COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS INC

Ballarat
21 Armstrong Street North
Ballarat, Victoria 3350

PO Box 44
Ballarat, Victoria 3353

T 03 5304 5700
F 03 5304 5750

We have audited the accompanying financial report, being a special purpose financial report, of Council of Australasian Museum Directors Inc (the association), which comprises the balance sheet as at 30 June 2012, the income and expenditure statement for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the statement by members of the committee.

Casterton

Colac

Coleraine

Geelong

Hamilton

Ocean Grove

Portland

Stawell

Warrnambool

Werribee

Committee's Responsibility for the Financial Report

The committee of the association is responsible for the preparation of the financial report and has determined that the basis of preparation described in Note 1 is appropriate to meet the requirements of the *Associations Incorporation Act (Victoria) 1981* and is appropriate to meet the needs of the members. The committee's responsibilities also includes such internal control as the committee determines is necessary to enable the preparation of a financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We have conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

ballarat@whk.com.au
www.whk.com.au

WHK Western Victoria
Audit Partnership
ABN 96 588 679 258

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the association's preparation of the financial report that gives a true and fair view, in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the association's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the committee, as well as evaluating the overall presentation of the financial report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Liability limited by a scheme approved under Professional Standards
Legislation other than for the acts or omissions of financial services licensees



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Basis for Qualified Opinion

As is common for organisations of this type, it is not practicable for Council of Australasian Museum Directors Inc to maintain an effective system of internal control over subscriptions and other fundraising activities until their initial entry in the accounting records. Accordingly, our audit in relation to revenue was limited to amounts recorded.

Qualified Opinion

In our opinion, except for the effects of such adjustments, if any, as might have been determined to be necessary had the limitations discussed in the qualification paragraph not existed, the financial report presents fairly, in all material respects, the financial position of Council of Australasian Museum Directors Inc as at 30 June 2012 and its financial performance for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements, and the *Associations Incorporation Act (Victoria) 1981*.

Basis of Accounting and Restriction on Distribution

Without modifying our opinion, we draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared to assist Council of Australasian Museum Directors Inc to meet the requirements of the *Associations Incorporation Act (Victoria) 1981*. As a result, the financial report may not be suitable for another purpose.

WHK Western Victoria Audit Partnership
WHK Western Victoria Audit Partnership



Bruce R Judkins
Partner

Dated this 1st day of October 2012

Agenda Item 4 Attachment B

TREASURER'S REPORT

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS
BUDGET 2012-2013

Financial year: 1 July 2012 - 30 June 2013

	2012/13 BUDGET		2011/12 BUDGET
	\$		\$
EXPENSES			
Executive Officer (On costed salary @ 12%)	71,500		69,000
Travel & Conferences	7,000		7,000
Office Expenses	8,000		7,650
CAMD Survey & Analysis	4,000		4,000
CHASS Subs	<u>350</u>		<u>350</u>
TOTAL	90,850		88,000
INCOME			
Subscriptions *			
(* Based on 2010/11 CAMD Operating Income Return Turnovers excl. GST)			
(a) Major Institutions (BUDGET > \$20M p.a)			
Australian Museum	6,400	6,200	
Powerhouse Museum	6,400	6,200	
Australian War Memorial	6,400	6,200	
Museum of Victoria	6,400	6,200	
Australian National Maritime Museum	6,400	6,200	
National Museum of Australia	6,400	6,200	
Historic Houses Trust	6,400	6,200	
Western Australian Museum	6,400	6,200	
ACMI	6,400	6,200	
Queensland Museum	6,400	<u>6,200</u>	62,000
	64,000		
(b) Medium (BUDGET \$10-20M p.a)			
South Australia Museum	3,400	3,300	
National Science & Technology Centre	3,400	3,300	
Sovereign Hill	3,400	3,300	
Museum & Art Gallery NT	3,400	0	
Scitech Discovery Centre	<u>3,400</u>	<u>0</u>	9,900
	17,000		
(c) Smaller (BUDGET > \$10m p.a)			
Museum & Art Gallery NT	0	1,700	
History Trust of South Australia	1,700	1,700	
Scitech Discovery Centre	0	1,700	
Queen Victoria Museum & Art Gallery	1,700	1,700	
Tasmanian Museum & Art Gallery	<u>1,700</u>	<u>1,700</u>	8,500
	5,100		
(d) New Zealand Institutions (@ AUD\$1500)			
Te Papa Museum of New Zealand	1,500	1,500	
Auckland Museum	1,500	1,500	
Canterbury Museum	1,500	1,500	
Otago Museum	<u>1,500</u>	<u>1,500</u>	6,000
	6,000		
TOTAL	92,100		86,400
SURPLUS/(DEFICIT) FOR 2012/13 YEAR	<u>1,250</u>		<u>-1,600</u>

Jeremy Johnson
Hon. Treasurer
20 April 2012

Agenda Item 5	EXECUTIVE OFFICER'S REPORT
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Much of my work since we last met has been focussed on finalising the new CAMD website (www.camd.org.au) and keeping abreast of policies and programs within Government as portfolio reshuffles and financial stringency measures take hold. It is a challenge sometimes to keep up with these changes and ensure that CAMD is kept in the loop. In this context, I am very appreciative of those members who regularly send me updates, scoops and other news of the changing political and bureaucratic landscape as it impacts on museums. The completion of the website project means that I will now have an opportunity to share such news and views quickly and privately via the Member's online site. At the same time, the site will give CAMD a regular public base from which to comment on current policies and CAMD's vision for the sector. I will seek your further input and we will launch the long-awaited new website at item 7 on the agenda.

Museum Sector Profile

Members will recall that there was agreement at the last meeting that a concerted and long-term campaign be undertaken by CAMD and its members to raise the profile of museums in the media and to work towards building a more contemporary image for the sector. Following the last meeting, I assisted Patrick and his media staff to prepare an item for *The Australian* (drawing attention to the high attendances and declining budgets at major museums). As usual, the CAMD survey data was useful in pulling out data for inclusion in the article. Having reviewed the survey since our last meeting, I will have some recommendations about a reworking of CAMD's data collection which we will have an opportunity to discuss under agenda item 6.

I have been in touch with most museums to ensure that I am on all their relevant media circulation lists but would appreciate if members could keep in mind that I am always on the look-out for case studies of programs – which can now be showcased on the CAMD website - which demonstrate, in particular:

- the breadth of audiences, particularly when it includes those difficult to access eg youth and 20s-30s age groups, Indigenous or Maori youth, new migrants, people from lower socio-economic backgrounds or those who would not usually visit a museum;
- outreach beyond the museum walls either via touring exhibitions and programs or through online activities or video interactions;
- the arts and creativity in museum programs; and
- anecdotes about museums inspiring visitors/researchers etc.

I am continuing to collect comparative statistics for use in CAMD material and have begun to maintain this material on the members' side of the CAMD website under 'Museum Resources' so that it can be used in museum members' publications and releases.

Government policies and programs

As Patrick mentioned earlier, we have been kept busy over the last six months responding to various Government policy announcements and discussion papers. These have included:

- **Australian Heritage Strategy:** I provided assistance to Kate Clark in the preparation of a submission to the discussion papers and essays circulated to stimulate responses on the development of this strategy (to be discussed further under agenda item 13). CAMD stressed the need to ensure that the new strategy linked with the yet to be released **National Cultural Policy** (agenda items 12);
- **Protection of Cultural Objects on Loan:** The Minister for the Arts announced that legislation would be introduced into the Australian Parliament in the (current) Spring Session. It was gratifying to see that CAMD, CAAMD and ICOM were thanked by name by Minister Crean for their assistance in raising this issue. CAMD also accepted an invitation from the New Zealand Ministry for Culture and Heritage to comment on its discussion paper on a proposal for similar Immunity from Seizure legislation. There will be an opportunity to discuss the progress of these measures at items 9 and 10 on the agenda.
- **Visions of Australia program:** CAMD wrote to the new Chair of the Australia Council in response to the transfer of the grant program to its ambit. Patrick will comment further on the outcomes at agenda item 11.

I have kept a watching brief on outcomes from both the review of the Australia Council and the Mitchell Review. The proposed merger of the Australian Business Arts Foundation (ABAF) and Art Support Australia could be of interest to museums and will be followed up once the new organisation is staffed.

Armed with advice from CAMD members, I participated in a Canberra workshop on the issue of **Copyright reform**, particularly in relation to reform of current exclusions. This was a timely and useful meeting which canvassed issues in advance of the release of the Copyright Reform discussion paper which will be discussed further at agenda item 14.

Australian Research Funding and Planning

Maintaining a profile for museums in research areas has been challenging recently with the reorganisation of the industry, innovation, science and tertiary education portfolio under the new Minister, Senator Chris Evans, the appointment of a new Chief Scientist (Professor Ian Chubb) and a new CEO of the Australian Research Council (Professor Aidan Byrne).

As members will recall, earlier in the year, new guidelines for ARC **Discovery grants** and Discovery Early Career Researchers Awards (DECRA) excluded museum research staff from lead positions. The letters and submissions from the CAMD office alongside the efforts of a number of CAMD members to lobby key people seems to be bearing fruit and will be discussed later (under agenda item 22).

A change of staff and departmental mailing lists (since addressed) conspired to exclude CAMD initially from commenting on the new **National Research Investment Plan** which is set to replace the National Collaborative Research Infrastructure Strategy (NCRIS) in which we were closely and productively involved. Fortunately, CAMD was able to make a submission on this plan before comments closed. A new **Collaborative Research Infrastructure Scheme** (CRIS) is currently being introduced. Further discussion on these plans and schemes will be led by member Suzanne Miller (Director, South Australian Museum) when she joins us via telephone on Friday for agenda items 20-24.

CAMD also flagged with the Environment department that the research work of museums should be considered, and relevant museums consulted, under the National Plan for Environmental Information (NPEI) initiative. Input was also made on the implementation of the Nagoya Protocol (agenda item 24).

It came as a bit of a shock to me to realise recently that I have been working on a part-time basis for CAMD over 7 years. That I still extract a strong measure of daily enjoyment and a sense of achievement from this work is a testament to the characters of all the CAMD members with whom I have worked closely. This includes former Chairs Kevin Fewster and Margie Anderson and, now currently, Patrick Greene – their collegial approach, wise counsel and willingness to invest time in CAMD activities cannot be faulted. Thanks are also due to the CAMD Executive members who have helped me to prioritise the range of issues which come across the CAMD desk, contributed sound, tactical advice and keep me updated on fast-moving negotiations. I look forward to working with you all in the years to come.

Meredith Foley
CAMD Executive Officer
11 October 2012

Agenda Item 6	CAMD SURVEY AND REVIEW
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Action: to consider the recommendations of the CAMD Survey Review.

Background

As members will recall, while a 'snapshot survey' was carried out for 2010/11, we are yet to complete the full benchmarking survey for that year and to undertake the 2011/12 surveying. This was put on hold to allow for a review of the CAMD annual survey questions and format with some members indicating their concern that the time taken to complete it annually was not matched by its usefulness for CAMD and its members.

I will circulate recommendations from the CAMD Survey Review prior to the meeting.

Annual Survey Online

I am currently in discussions with our internet consultant about embedding the new survey questionnaire online at the CAMD website for completion. I am aiming for a survey which can be answered by different people within a museum as this would seem to reflect how it is completed currently.

Next CAMD Annual Survey

In order to maintain continuity of information, the next CAMD Survey will seek information about both 2010/11 and 2011/12 and utilise any changes decided at this meeting.

Meredith Foley

CAMD Executive Officer

11 October 2012

Agenda Item 6

REVIEW AND RATIONALISATION OF CAMD ANNUAL SURVEY 2012

INTRODUCTION

At a number of recent meetings, CAMD has discussed the continued utility of the CAMD Annual Survey. Members have expressed concern that:

- the survey took too much in terms of staff resources to complete;
- too much detail was sought in the survey;
- the detailed information was no longer useful to all members; and
- the detail requested was gathered elsewhere and/or could be obtained from annual reports.

It was suggested by members that this was an opportunity to reconsider the purpose of the survey, to reframe it around a reduced core of questions and to remove some of the more detailed breakdowns demanded in certain questions.

In addition, it was also suggested that information should be collected to provide aggregated data about the following areas:

- the type and reach of public and regional programs;
- the growing contribution of museums to education via off-site (eg travelling school programs) and online means (eg video-classrooms etc); and
- the use of social media by museums.

It was also noted that the Australian Government's Office for the Arts (OFTA) had developed a set of Key Performance Indicators (KPIs) in association with cultural institutions in its portfolio. It was suggested that CAMD's core questions and standards could be usefully aligned where possible with the OFTA KPIs.

It was agreed that the reworking of the survey would be referred to the Executive and the Executive Officer for further resolution.

METHODOLOGY

Member's Survey

A table was circulated to members which asked them to consider the usefulness or otherwise of the data collected by each current survey question. Members were encouraged to take the time to discuss the data with other senior members of staff. It took some months for members to respond but eventually 19/22 of CAMD's members provided comments.

The outcome was interesting in that the majority of questions were marked as useful by someone which seemed at odds with the broader advice provided by many museums which repeated suggestions that the survey be pulled back to a core of information. The comments provided by members on the questions, however, were most useful in the review.

Reviews of other types of survey

A number of surveys in similar fields were considered as part of the review. Some required even more detail than the CAMD survey (eg American Alliance of Museums online database), utilised surveying methods which underestimated levels of museum engagement with the public (Australian Bureau of Statistics) or only partly met the main aims of surveying implicit in the CAMD survey effort. Surveys by Museums and Galleries NSW and the Council of Australian Art Museum Directors (CAAMD) were also considered.

Criteria for deletion or rewriting of questions

In reviewing the various sets of questions I was aware that most members still supported the need for an annual collection of data which provided:

- aggregated figures to be utilised to promote CAMD museums and their role in the community; and
- some benchmarking data which allowed comparisons between CAMD members.

With this mind, I then assessed questions against the following issues:

- which questions/details were marked for deletion by a majority of CAMD members;
- which questions did some members have a consistent difficulty in answering;
- was there any value in maintaining the question as part of a time series of information?;
- would the question be better gathered on an as-needed basis from annual reports or by direct requests through the CAMD office as required;
- what core information does CAMD need for promotional and/or advocacy purposes;
- were there questions which might be rewritten and integrated differently to provide more useful sets of promotional data?
- were there areas where the level of detail sought could be reduced while still providing useful benchmarks?;
- which questions/details/definitions could be aligned with the OFTA KPIs?
- were there areas where new CAMD questions were needed?

Suggested questions/internal categories for deletion/simplification

After considering the above I would suggest that questions about the following areas be either deleted, streamlined (by removal of excessive breakdown by category) or rewritten:

Questions to be deleted: (note that question numbers used here relate to the current, unreviewed survey)

- Education partnerships (Q2.2)
- Detailed fields of research (Q2.4.2)
- No. of publications **about** museums (Q2.5)

- New in-house exhibitions: available in annual reports (Q3.3)
- Exhibitions received on loan: available in annual reports (Q3.4)
- Cultural Gifts: available elsewhere (Q4.3.2)
- Interpretation kits (less than half members using – numbers using can be reflected in off-site public programs) (Q3.6.2)
- Cultural Diversity (Q5.3)
- Affiliated societies (Q5.4)
- Stock turn-over rate (Q7.7)
- Accounting system used (Q7.11)
- Boards (Q10.1 – 4)
- Collection storage (not yielding useful information) (Q11)

Some categories deleted

- Total visits: delete 'hours open' (Q3.2)
- Exhibitions loaned to others: retain name and venue only; count visits for non-CAMD venues only (Q3.5)
- Collections: remove 'born digital' category (Q3.6.3)
- Membership: count total members only and not membership categories (Q5.2.3)
- Gross income: total only; gross margin and gross profit and loss deleted (Q7.1.2)

Totals only – remove internal categories or lists

- Student visits (Q2.1)
- Booked student groups (Q2.1)
- Grants (Q2.3.4)
- Loans (Q3.6.1)
- Commercial income (Q7.1.2)
- Non-commercial (Q7.1.2)
- Capital income: total only (Q7.1.2)
- Expenditure: total only (Q7.3)
- Capital expenditure: total only (Q7.5)
- Staff: total FTE only (Q7.8)
- Volunteer: number only (7.9)

New Questions and Rewrites

New questions were added on:

- Museum use of social media; count types of social media engagement
- Museums and international relations – record formal and informal engagement
- Museums and Indigenous/Maori – record consultative committees.

Some questions have been reframed and integrated slightly differently. These include:

- Student on-site and off-site visits and public program engagement have been reframed to allow a separate set of aggregated figures demonstrating museum engagement with students;
- the public programs question has been rewritten and reframed to provide data for incorporation in a 'public engagement with museums' total; and
- the website visit question and definitions has been aligned with the standard used in the OFTA KPIs to make the data used stronger for promotional purposes.

In relation to the **benchmarking questions**, I have suggested that the questions be limited to a request for totals. This information could be useful over a time series eg over the last five years the total capital income/operating income etc has been reduced while commercial income has risen etc. If either CAMD or individual members wish to seek a breakdown of particular institutional income/expenditure etc then this can be sought by direct contact with the institutions, by examination of annual reports or via a request made through the CAMD office.

Proposed Questions and Definitions

In reworking the survey, I have retained the two separate parts: the promotional information section and the benchmarking section. The proposed questions - with accompanying definitions and standards - for future CAMD surveys can be found at *attachment A*.

NEXT STEPS

- I would appreciate feedback at the meeting from members on the proposed questionnaire. I would suggest that, after the AGM, the proposed questionnaire be circulated within museums for a two week period for consideration by senior staff and their feedback.
- Once feedback has been received and any difficulties resolved in association with the Executive I would propose that the new questionnaire be circulated with the request that members be asked to complete the survey for 2010/11 and 2011/12.
- If the shorter form of the survey (as provided at attachment A) is approved I propose that it be completed at one time (rather than in two parts as at present);
- It is intended that the survey be completed online via the CAMD website. I am hopeful that, once the questions for the survey are agreed, an online survey tool can be quickly developed.
- For this year only, members will be asked to complete the new survey for the financial years 2010/11 and 2011/12 surveys as soon as possible but no later than the end of November;
- From 2013, I would suggest that the survey be open online from the beginning of July with responses due no later than mid- August and the report online in September;

- The report accompanying the survey results will include statistical comparisons with other like institutions. The comparisons will be used to develop material for the CAMD website and circulation to the media.
- Members will be encouraged to submit their data to sites like Museum Analytics and The Art newspapers annual listing of visitation figures.
- Further work will be undertaken (with the CAMD Profile working group - currently Alec Coles, Kate Clark and Nola Anderson -set up for this purpose) to develop other more qualitative measures for use in promotional and direct advocacy material online and in the media.

*Meredith Foley
CAMD Executive Officer
15 October 2012*

Agenda Item 6 Attachment A

CAMD SURVEY REVIEW 2012: PROPOSED QUESTIONS AND DEFINITIONS

Survey covers the financial year.

QUESTIONS	DEFINITIONS
Name of institution* 1. What is the official name of your institution?	<i>'official name'</i> : Full name of institution – umbrella organisation. The intention is to identify the legal entity that is the Museum, and the different sites operated under its auspices.
Exhibiting sites* 2. Record the name of each of your exhibiting sites (that is, those which are open to the public) and the name of the city/town in which each is located.	<i>'exhibiting sites'</i> : Number of separate locations at which the institution conducts public business. Count locations or addresses, not buildings. Excludes non-public sites (eg stores and preparation workshops). Full street address not required, only city.

INFORMATION FOR PROMOTIONAL PURPOSES

MUSEUMS AS RESEARCH BODIES	
3. Research Grants 3.1 Count the total number of grant funded research projects your institution was involved in during the financial year.	<i>'grant funded research'</i> : Research funded by an institution that confers a sum of money to individuals or groups for a specific research project. Projects may be completed or in progress.
3.2 Record the total value of research grants* expended by your institution in the financial year.	<i>'total value of research grants'</i> : Total value of cash and include, where known, value of in-kind support.
4. Research Projects Record the number of non-grant funded research	<i>'research projects'</i> are curatorial/scientific research projects. Do not include market / visitor research.

projects by curatorial/scientific staff in progress during the financial year.	
5. Publications Record the number of publications produced by your institution during the financial year.	<p><i>'Scholarly publications'</i>: publications which have been commissioned or produced under the auspices of your institution. Scholarly publications can include:</p> <ul style="list-style-type: none"> • books, exhibitions and collection catalogues but not reprints. • scholarly journals, magazines, scholarly newsletters (count number of editions published in year) • Education/schools material/teachers' notes • Multimedia/electronic publications (including CD ROM, DVD). <p>Do not include pamphlets and other ephemera, annual reports, strategic plans, or business plans.</p>

MUSEUMS ENGAGING STUDENTS	
6. STUDENT VISITS 6.1 Record the total number of on-site visits by student as part of an organized educational group during the financial year.	<p><i>'organized educational group'</i>: a pre-booked visit led by an educational organisation (pre-school, primary school, secondary school, TAFE, university or other tertiary institutions) for a group of students attending the cultural institution.</p> <p>Counts of on-site visits by students as part of an organized educational group <u>excludes</u> teachers, parents/guardians and helpers.</p> <p>Do not include students visiting who are not in an organized group (these are counted under general visits).</p> <p>The number of visits pertains to the number of students, not the numbers of groups.</p>
6.2 Record the number of students participating in off-site visits and on-line visits	<p><i>'Off-site visits'</i> are formal school programs visiting students away from the main museum site.</p> <p><i>'On-line visits'</i> refers to the numbers of students engaged in formal video conferencing or other on-line activities with the museum while at school.</p>
On-site visits + off-site visits + on-line visits = TOTAL STUDENT ENGAGEMENT	
PUBLIC ENGAGEMENT WITH MUSEUMS	

<p>Total visits to exhibiting sites</p> <p>7. Record the number of on-site visits to the institution.</p>	<p>Includes teachers, parents/guardians, helpers of organized educational groups; and students who are not part of an organized educational group.</p> <p>Do not include students in formal school groups.</p> <p>Do not include audiences for off-site programs (which are covered separately)</p> <p>Where family/group tickets are issued, the number of people entering the organisations on the ticket, not the number of family/group tickets should be counted.</p> <p>Only methods which allow the number of paid visits to be counted separately to the number of unpaid visits should be used.</p> <p>Counts of on-site visits include those persons entering the premises to view exhibitions, request information/reference enquiry, attend public programs, visit the organisation's shop or cafe, attend events and functions.</p> <p>Counts of on-site visits include those persons entering the premises for the sole use of amenities including toilets and café.</p> <p>Counts of on-site visits do not include people traversing the grounds of an institution to reach another location outside the institution.</p>
<p>(a) Record the method of counting</p>	<p>(using the following key: A – Admission receipts/tickets; B – Electronic Counter; C – Manual count; D – Other).</p> <p>More than one data collection may be used where this does not result in double counting.</p>
<p>(b) Days per year open to the public for each institution.</p>	
<p>(c) Number of unpaid on-site visits.</p>	<p>Unpaid on-site visits are defined as those visits for which no entrance fee or payment must be made in order to view/access the institution's collection/exhibitions or attend an unpaid event.</p>
<p>(d) Number of paid on-site visits.</p>	<p>Paid on-site visits are defined as those visits for which an entrance fee or payment must be made in order to view/access the institution's collection/exhibitions or attend an unpaid event.</p>
<p>Venues for travelling exhibitions</p> <p>8.1 Record the names of exhibitions that your</p>	<p>Exhibitions developed by your institution & toured to other institutions.</p> <p>If developed in partnership with other institution/s, whoever is the party in charge of touring the</p>

<p>institution loaned to other venues* during 2011-12.</p> <p>8.2 List the venues to which the exhibitions were sent.</p> <p>8.3 Where the exhibition travelled to a non-CAMD museum, please record the number of unpaid and paid visits.</p>	<p>exhibition should report under this section.</p> <p>Add data to total engagement.</p>
<p>Most popular temporary exhibition</p> <p>9.1 Record the most visited temporary exhibition shown at your institution in the 2011/12 financial year.</p> <p>9.2 If the exhibition closed during the financial year please provide total visitation for exhibition across the full period of display and opening and closing dates.</p>	<p>Temporary exhibition – exhibition with known opening and closing dates.</p>
<p>Engaging in Public Programs</p> <p>10. Count the number of people participating in public programs on-site and off-site.</p>	<p>Public programs are defined as tours, talks, lectures, workshops or demonstrations, school holiday programs, outreach/community programs; open days, performances and theatre, conferences and seminars and other special events such as art awards and science prizes.</p> <p>Offsite: Held at a venue which is not the main museum/centre site. This includes travelling programs in regional areas.</p> <p>For the purpose of this count, please exclude school programs (which are picked up under X)</p>
<p>Answering external enquiries</p> <p>11. Record the number of external enquiries that were answered by staff during 2011-12.</p>	<p>Enquiries includes telephone, email, or written correspondence (fax or letters).</p>
<p>Volunteers</p>	<p>Individuals who volunteer their time to support the institution's operations (both front-of-house and</p>

12. How many people worked for your institution in a voluntary capacity at least once during 2011-12 and how many hours did volunteers contribute in total?	behind-the-scenes operations).
Members 13. Does your institution have a Members' program? If so, what is the total number of members?	Membership means an individual, a group of people or an organisation who purchase a single membership in one of the membership categories. Count memberships not members. The total number of people who are included as members or friends (eg 1 family membership may incorporate 5 members).
VISITING MUSEUMS ONLINE	
Websites 14. Count the total number of visits to your institution's website/s.	Data to be collected via the Google Analytics statistical analysis package. Count all online visits regardless of repetition by individual IP addresses, and of the number of pages or items viewed. A 'visit' begins when the user enters the website and ends when the user has not taken another action (such as accessing a 'new' page) on the website within a specified time-out period. The standard time-out period of 30 minutes should be applied. After this time any action by the user is regarded as a new visit.
15. Count the number of page views on the institution's website/s.	Total number of pages downloaded to a client. It does not include the number of images or other media downloaded, just pages, eg / .html, .tpl etc.
Social Media 16. Apart from your website/s, does the museum engage with the public through social media? What types of social media engagement are used? Please note numbers engaged in each type of social media nominated.	Social media/engagement can include: <ul style="list-style-type: none"> • apps downloaded • Facebook 'friends' or 'likes' • Twitter followers • Hits on Youtube videos • Images on Picture Australia

Visits + School Engagement +Public Programs + Visits to CAMD exhibitions at non-CAMD sites +Volunteers + Website visits + Enquiries + Members + Social Media = TOTAL MUSEUM ENGAGEMENT WITH PUBLIC	
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MUSEUMS ATTRACT TOURISTS	
Domestic Visits 17. Count the total number of local residents and intrastate/regional/interstate visitors who have visited each of your exhibiting sites in the last year.	Visitors who are Residents of the town or city in which the Museum is located Visitors who are Residents of the state/territory (Aust)/region (NZ)*in which the Museum is located (but not residents of the town or city in which the museum is located) For region in Australia use intrastate. "Region (New Zealand): within the area covered by the relevant Regional Council (or in the case of a unitary authority the relevant District Council).
Overseas Visits 18. Count the total number of overseas tourists who have visited each of your exhibiting sites in the last year. If you are unable to specify numbers of tourists please provide an estimate marked as such.	'tourist': A person travelling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business or any other purpose. 'overseas': Australia and New Zealand are defined as overseas destinations in relation to each other.

COLLECTIONS	
<p>19.1 Collection Size</p> <p>For your institution please estimate the total number of items or groups of items in the collection.</p> <p>19.2 Collections digitised etc</p> <p>The % of the collection digitised or imaged; the % databased*; and the % of items accessible on the web.</p> <p>19.3 Count the number of collection items which were digitised or imaged; databased; made accessible on the web during the financial year.</p>	<p>Items catalogued in your institution's permanent collection Items or groups of items accessioned in your institution's permanent collection.</p> <p>Items or groups of items accessioned in your institution's permanent collection.</p> <p>Digitised: Information which has been converted from an analog format to a digital format.</p> <p>Imaged: Images which have been converted from an analog format to a digital format.</p> <p>Databased Information about the collection item is held in a database of some kind, eg Microsoft Access or EMU.</p> <p>Publicly accessible on the web Information about the item is available on the web external to the institution.</p>
<p>Acquisitions</p> <p>20.1 Count the total number of objects/items* acquired into your institution's collections during the financial year.</p> <p>20.2 What is the value, if known, of the acquisitions acquired during the financial year?</p>	<p>If it is not feasible to count individual items, then lots should be used instead.</p> <p>Value of new objects that were registered in the institutions collections during the year. Exclude any objects which were purchased, donated or gathered but not registered in a collection database. Where an object has a market value, a valuation by a qualified valuer based on current market value should be used. Where an object does not have a market value, an estimate based, for example, on replacement or recollection cost should be used. Where neither exist, an estimate may be used.</p>
ASSISTING COMMUNITY MUSEUMS	
<p>Community Museums/Collections</p> <p>21.1 Which of the following programs did your institution</p>	<p>Activities performed or delivered to community museums and other collections outside the museum.</p>

<p>carry out in 2011/12 to support community museums and collections:</p> <ul style="list-style-type: none"> - Grants programs; - Professional support (eg conservation workshops; in-site visits); - Internships. <p>21.2 Count the number of recipients of these programs.</p>	
MUSEUMS STRENGTHEN INTERNATIONAL TIES	
<p>International</p> <p>List initiatives that strengthen ties with other countries.</p>	
22.1 Number of formal initiatives	Formal initiatives are those initiatives that involved official representatives eg Ambassador/politician/leading overseas cultural institution
22.2 Number of other initiatives	<p>Other includes:</p> <ul style="list-style-type: none"> - exhibition exchanges - visits to and fro - participation (speakers, panels etc) in conference/workshops - consultancies/advice - supply of information/materials to diplomatic missions/residences - collaborative programs - repatriation and exchange of works with overseas collecting institutions
MUSEUM/INDIGENOUS RELATIONSHIPS	

Consultation 23.1 Did your institution maintain a consultative committee with Indigenous people during the financial year?	In Australia with Aboriginal people and Torres Strait Islanders and in New Zealand with Maori people.
Repatriation 23.2 How many Indigenous/Maori objects were repatriated by your institution in 2011/12? 23.3 How many Indigenous/Maori human remains were repatriated by your institution in 2011/12?	'Repatriation': where ownership of items or human remains are transferred to the claimant (regardless of whether the item is physically relocated).

BENCHMARKS

Operating Income - all sites 24. Indicate the level of total operating income of your institution for the financial year. Federal Government State/Territory Government Local Government Subtotal – Govt sources of income (A)	Income for business operations for all business sites from all sources. Business operations mean daily operating functions for service delivery. Excludes the upgrading or replacement of assets.
Commercial income 25. Total operating income – non-government	Gross income: (sales)Revenue from the sale of goods or services within your institution Include:

<p>sources – commercial activities</p> <p>Subtotal – Commercial activities (B)</p>	<p>Admission fees: The amount received from general museum entry <i>and</i> entry to special exhibitions for <i>all</i> sites.</p> <p>Fees to attend programs and/or events: The amount received from admissions to programs and/or events held by your institution.</p> <p>Merchandising: The sale of goods from a location within the institution or its facilities. It includes sales taken by mail order, but excludes e-commerce sales.</p> <p>E-commerce: Electronic commerce. This is the sale of goods or services over the internet, and includes email orders for goods and services.</p> <p>Food Services: The sale of food or drink at cafés, kiosks, and restaurants within your institution.</p> <p>Functions (catering): Catering your institution provides to external parties with the use of the institution's venues.</p> <p>Facilities rental / lease Rental of exhibitions to external parties and the lease of shops or cafés within your institution</p> <p>Membership income: Income made from membership fees and member activities.</p> <p>Visitor accommodation: Any habitable rooms for visitors to your institution.</p> <p>Sale of other goods or services: Income derived from the sale of other goods or services not included in merchandising</p> <p>Consultancies: When your institution has been engaged by an external party to provide professional independent and expert advice or services.</p> <p>Other professional/commercial fees earnt.</p>
<p>Non-Commercial Income</p> <p>26. Operating income- non-government sources - non commercial income</p> <p>Subtotal (C)</p>	<p>Include:</p> <p>Interest earned from your institution's investments.</p> <p>Sponsorship / donations: A gift of <i>cash only</i> received by your institution from an individual(s), group or corporate entity. It excludes in-kind sponsorship.</p> <p>Bequests: A gift of <i>cash only</i> resulting from the distribution of a will from an individual(s), group or corporate entity.</p>

	Grants: A sum of money given to your institution for a specific purpose.
Total –Non government sources Subtotal commercial activities gross income + subtotal non-commercial activities (B + C) = D	
Total Operating Income: Government + Non Government Sources (A + D)	Total Operating Income: Government + Non-Government Sources (A + D)
Operating expenditure – all sites 27. Total operating expenditure	<p>Include:</p> <p>Employee related expenses: This includes employee wages/salaries, contributions to superannuation and other employee related expenses such as leave, staff development and workers compensation.</p> <p>Depreciation: The non -cash amount equivalent to the depreciated value of capital assets</p> <p>Capital income: Income (or funding) for investment in capital assets. Do not include appropriations to off-set capital use charges as capital income.</p> <p>Rent of buildings: The cost of the rental of buildings and other property occupied by your institution.</p> <p>Lease of plant and equipment: The cost of the lease or hire of machinery, equipment, and vehicles operated by your institution. It includes information technology, scientific, and business plant and equipment.</p>
28. Capitalised employee expenses* Do the figures listed above include capitalised employee expenses?	Where any employee costs associated with the development of an asset have been included in the value of the asset in the balance sheet, rather than expended in the profit and loss statements (eg salary costs for a programmer developing new software being recognised in the total cost of the new software asset in the balance sheet).

<p>Capital expenditure*</p> <p>29. Total capital expenditure</p>	<p>Include</p> <p>Capital works: – buildings Expenditure for asset management on building fabric and services for both major and minor works.</p> <p>Exhibitions: (where capitalised)Expenditure for asset management on exhibitions where they are capitalised.</p> <p>Collection acquisition :(where capitalised)Expenditure for asset management on acquiring objects for the institutions collection where they are capitalised.</p> <p>IT / software: Expenditure for asset management on IT equipment and software.</p> <p>Other plant and equipment</p> <p>Various sundry, capital purchases</p>
<p>In-kind support: \$'000</p> <p>30. Record value of in-kind support.</p>	<p>In-kind support: A gift of <i>goods or services</i> received by your institution from an individual(s), group or corporate entity</p>
<p>Foundations</p> <p>31. Record amount raised by museum Foundation.</p>	
<p>Staff</p> <p>32.1 Record the number of Full Time Equivalent (FTE) staff working for your institution during the financial year.</p>	<p>To calculate, compare the hours per day, the days per week and weeks per year to the standard working hours for the job classification. For example, a person regularly employed for 3 days per week is the full time equivalent of 3/5 of a person or 0.6 FTE for the year. Similarly, a person employed full-time for 6 months only is equal to 0.5 FTE for the year.</p>
<p>32.2 What was the total expenditure on staff training during the financial year?</p>	
<p>32.3 What was your total expenditure on evaluation & visitor research during 2011-12?</p>	<p>Evaluation provides feedback on the merit or worth of specific exhibitions, programs, marketing campaigns or other activities.</p>

Agenda Item 7	CAMD WEBSITE LAUNCH
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Action: to launch the new CAMD Website.

Background

Members should by now have had an opportunity to explore the new (but not yet live) CAMD website – www.camd.org.au - via the temporary codes circulated several weeks ago. The content of the site has been targeted in the main at CAMD members, the media, Ministers, their advisors, bureaucrats and others in the cultural sector. As a secondary function, it should also be a source of general advice for interested members of the public.

The site is divided into two sections:

- a **PUBLIC SITE** which includes news, information about the role of museums, case studies of museum activities, information about CAMD and its members and CAMD submissions and media releases. While most pages are complete, there are still some additions to come including maps of CAMD museum outreach and a section allowing staff to access and complete the annual survey online etc; and
- a private **MEMBERS' SITE**, accessed by individual log-in codes, which includes news specifically for members, advocacy resources (including other reports and statistics), meeting minutes, reports, a calendar and contact details for other members.

I would invite comment from members at the meeting on any aspect of the website and suggestions about future additions or enhancement.

This item will be used to formally launch the site and a media release will be arranged to mark the occasion.

Meredith Foley

CAMD Executive Officer

11 October 2012

Agenda Item 8	NEW ZEALAND REPORT
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Anthony Wright (Director, Canterbury Museum) will provide a verbal report on current issues and challenges for CAMD's New Zealand members.

Agenda Item 9	IMMUNITY FROM SEIZURE - AUSTRALIA
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Action: information sharing on the progress of Australian immunity from seizure for cultural objects on loan legislation.

Background

CAMD has been an active member of a loose coalition of cultural institutions pressing the Commonwealth Government to introduce immunity from seizure for cultural objects on loan legislation. In July 2012 the Arts Minister, Simon Crean, announced that the Government would introduce a bill for the *Protection of Cultural Objects on Loan* into this session of Parliament. CAMD, CAAMD and ICOM were acknowledged by name by the Minister in his announcement for their assistance with the measure.

To date, despite requests, we have been unable to see a draft copy of the bill. Last reports received were that it was required to be sent back to the States and Territory governments for a further round of consultation.

Meredith Foley

CAMD Executive Officer

11 October 2012

Agenda Item 10	IMMUNITY FROM SEIZURE – NEW ZEALAND
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Action: to discuss the following resolution:

Resolution:

2. That CAMD call on the Australian and New Zealand Governments to effect a swift passage of legislation to protect cultural objects on loan from overseas so that museums can continue to attract high quality cultural loans and exhibitions from other countries to the Australasian region.

Carried/Lost

Background

CAMD was invited by the New Zealand Ministry for Culture and Heritage to comment on the New Zealand Immunity from Seizure for Cultural Objects on Loan Discussion Paper.

A CAMD response to this paper was prepared with the assistance of CAMD's New Zealand members. A copy follows at *attachment A* to this agenda item for your information.

Given that exhibitions travelling to this region can be shared between Australia and New Zealand, it seems appropriate that the two countries produce similar immunity from seizure for cultural objects on loan legislation as soon as possible to strengthen the power of museums to attract high quality exhibitions from overseas.

Agenda Item 10 Attachment A



**Response to the
Manatu Taonga - Ministry for Culture and Heritage
Immunity from Seizure for Cultural Objects on Loan
Discussion Paper**

Submitted by
Dr Meredith Foley,
CAMD Executive Officer on behalf of the
COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS (CAMD)

October 2012

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

Response to the New Zealand Immunity from Seizure for Cultural Objects on Loan Discussion Paper 2012

Introduction

The Council of Australasian Museum Directors (CAMD) would like to thank Manatu Taonga – Ministry for Culture and Heritage, for its invitation to comment on the importance of comprehensive immunity from seizure for cultural objects on loan (IFS) legislation in the New Zealand context. Securing international cultural exhibitions is a highly competitive global enterprise and a lack of IFS legislation has had an increasingly negative impact on the ability of museums in both Australia and New Zealand to negotiate for loans and exhibitions from overseas bodies.

Over the past two years, CAMD has worked closely with the Council of Australian Art Museum Directors (CAAMD), the International Council of Museums (ICOM Australia), Museums Australia and the Australian Government to introduce a form of IFS protection for major museums in Australia. As you will be aware, the Australian Government has recently announced that it will introduce a *Protection for Cultural Objects on Loan* bill to the Australian Parliament during the current sitting.

CAMD is firmly of the belief that Australia and New Zealand need to fall into line with other countries which have enacted this type of legislation in order to continue to have the opportunity to be enriched by tours and loans of cultural material from around the world. A situation where both New Zealand and Australia have enacted IFS legislation will also encourage further sharing and the exchange of touring exhibitions between our two countries.

It is also important to note that, by providing greater certainty to collectors and institutions, the introduction of IFS legislation may encourage more loans of the significant cultural objects removed from both countries during the early years of colonisation and now residing in overseas collections. The return on loan of these objects will provide an opportunity for cultural reconnection which is currently denied many communities due to concerns over the possibility of seizure.

CAMD

The Council of Australasian Museum Directors (CAMD) brings together the leaders of the major national, state and regional museums in Australia and New Zealand (see attachment 1). The museums represented include Government-funded natural science and social history museums, combined museum/art galleries, industry, technology and design collections, science centres, heritage houses and outdoor museum sites (see attachment 2). Many of our members have active programs of engagement with overseas museums to borrow (and also to loan) objects from cultural collections for major, international touring exhibitions. This interchange between museums in the Australasian region and other countries makes an important contribution to Australian and New Zealand cultural life and to the indirect aims of cultural diplomacy. Funds raised via major international touring exhibitions can be invested in home-grown exhibitions specific to our

countries or may, in turn, be exposed to the rest of the world through international tours. This cycle of cultural exchange is at risk if swift action is not taken to introduce IFS legislation to protect incoming cultural loans.

It should be emphasised at this juncture that CAMD supports the ICOM Code of Ethics for Museums, which provides a framework for resolving disputes over contested objects, the return of illegally acquired cultural property and the upholding of all relevant international conventions to which New Zealand is a signatory. Any proposed IFS legislation should build on these commitments and on the robust due diligence processes already in place in its major museums.

The following response addresses the questions raised in the Discussion Paper. Numbering follows that provided in the discussion paper.

IMMUNITY FROM SEIZURE POLICY QUESTIONS

SHOULD NEW ZEALAND INTRODUCE IMMUNITY FROM SEIZURE LEGISLATION?

Q1: Should New Zealand enact legislation to provide immunity from seizure for cultural objects on loan to New Zealand? Why, or why not? If possible, please provide examples or evidence of problems caused by the absence of IFS legislation in New Zealand or, alternatively, any problems you anticipate might be caused by such legislation.

CAMD strongly supports the introduction of legislation which would provide immunity from seizure and suit for all cultural objects on loan from international sources to approved institutions in New Zealand. A growing number of our members have noted that they have encountered or are anticipating problems in negotiating loans due to the lack of this type of legislative assurance; some of these interactions are commercial in confidence and difficult to discuss publicly. It is anticipated that CAMD's members in New Zealand will provide some specific examples in their responses to this paper which will demonstrate the expectation from countries commonly providing exhibitions that some form of IFS legislation should be in place before loans are made.

The lack of IFS legislation can have a number of deleterious impacts on museums. On one hand its lack makes it more difficult to compete for international exhibitions and arrange important loans. On the other, museums in New Zealand are exposed to the risk that they will need to allocate substantial resources as an innocent third party if they become embroiled in a complex legal dispute concerning ownership, debt enforcement action or accusations of illicit activity in relation to loaned objects.

AUTOMATIC IMMUNITY OR IMMUNITY ON APPLICATION?

Q2 Should immunity from seizure apply automatically to objects on loan to New Zealand?

CAMD supports the introduction of a statutory scheme which provides a system of automatic immunity to all cultural objects on loan to approved cultural institutions (and/or those who might have temporary approved status) as outlined in response to Q3.

Q3 Should institutions be required to apply for immunity for particular exhibitions or objects? If so, what information should be provided in such applications?

CAMD would suggest that the most efficient system of conveying immunity would be one which builds on the existing expertise and due diligence already exercised by New Zealand's major museums. The size and frequency of loans of objects and exhibitions by major public museums would make it onerous, resource-intensive and ultimately inefficient for them to apply for immunity on an 'object by object' or exhibition basis. CAMD would suggest that automatic immunity be conveyed on approved institutions which would generally be museums as described in the ICOM definition:

A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment (2007).¹

Approved institutions should be able to demonstrate that they have the resources and robust standards to carry out due diligence and check the provenance of loan items using a variety of approaches including publicising loans and holding consultations with relevant bodies where appropriate. At a minimum, they should comply with the ICOM Code of Ethics for Museums. They should also encourage compliance with prohibitions or restrictions on import and exclude the borrowing of objects on the ICOM *Red List* or which they know or suspect to be part of a pre-existing legal dispute. There is a potential for guidelines about the content of loan agreements to be developed as part of the process to establish accreditation. Latitude should be given to approved institutions, however, to draw up loan agreements appropriate for each loan situation.

Compliance by museums should be audited on a regular basis but not be as frequent or onerous as to impair the effective workings of the approved institution.

Some members have suggested that consideration might also be given to allowing smaller and regional organisations to seek temporary immunity on a case by case basis as long as they meet ethical and professional standards including the exercise of due diligence. The major museums might be called on to provide advice to smaller museums on the issue of checking and securing loans in this instance.

Q4: Should objects be covered by immunity if they are borrowed by institutions with 'approved institution' status? If so, what conditions should institutions be required to meet in order to become approved? What review and reporting requirements should be put in place?

See response to question 3 above.

LOAN PURPOSES

¹ See ICOM site, <http://icom.museum/the-vision/museum-definition/>

Q5: What loan purposes should qualify for protection under IFS legislation? Should the legislation exclude objects imported for commercial purposes from its coverage? Should any other purposes be specifically excluded?

Loans of cultural objects to approved institutions for educational purposes, exhibition, display, research, digitisation, conservation and ceremonial occasions should be covered by the IFSA legislation.

ELIGIBLE BORROWING INSTITUTIONS

Q6: What types of borrowing institutions or organisations should be eligible to benefit from immunity?

CAMD members indicated that immunity for loans should be provided to museums which were granted approved status under the legislation.

It was noted by some CAMD members that there could be 'grey areas' in relation to 'blockbuster exhibitions' which have private sponsors but provide revenue for not-for-profit institutions. Issues arising from this observation could be dealt with more easily if immunity status was allocated to the borrowing institution rather to specific loans or loan purposes.

As noted above, temporary immunity could be provided for smaller/regional museums or Iwi cultural centres which seek such loans only from time to time. Approved museums under the act might provide advice to assist with due diligence processes carried out by museums with temporary immunity.

LENDERS

Q7 Should IFS legislation limit immunity to objects borrowed from certain types of lenders?

No, the material likely to be borrowed by museums can be sourced from a wide range of lenders which include but are not limited to public cultural institutions in other countries. It should be noted that many loans made for the purposes of compiling an exhibition will come from private collectors and collecting organisations. Limiting immunity to certain types of lender could also deter private collectors with items of cultural significance from considering loans to New Zealand museums.

Q8: What information or assurances, if any, should the legislation require lenders to provide?

CAMD members agree that it is customary practice to seek evidence of legal title and provenance from loan bodies or individual donors as part of the existing exercise of due diligence. Evidence of legal title and provenance history would comprise a minimum which would be expanded through checks made by the borrower. The lender should also disclose any knowledge of claims – current or potential – in relation to object ownership.

PUBLICATION AND OBJECTION

Q9: Should IFS legislation require the borrowing institution to publish information about objects for which the institution is seeking immunity?

Publication of information about objects sought on loan can be an important part of the due diligence process but is not always necessary or even possible. CAMD Members have made a number of observations in relation to publication requirements including that:

- consideration needs to be given to questions of security and risk in matters relating to publication;
- some loan agreements and donors proscribe the release of detailed information before a certain date;
- images for publication can sometimes be difficult to obtain;
- care should be taken in the publication of information about taonga with regard for the sensitivities of its originating community;
- other communication channels exist within major museums to provide an opportunity for exchange of information with regional iwi and these may be more effective than publication; and that
- lead-times for any-such publication need to be flexible as the final list of loaned objects is often not available until shortly before exhibition opening dates.

Q10: If so, should a publication requirement be accompanied by provision for an objection period, during which potential claimants may object to the granting of immunity before the immunity is granted?

As noted above, compulsory publication is not recommended but should be left to the approved institution to consider. In any event there is nothing to prevent a claim being made beyond the objection period.

Q11: What information, if any, should borrowing institutions be required to publish? What provision should the legislation make for the withholding of information in particular cases?

As noted above, CAMD does not believe that mandating publication would be an effective approach to loans. It may be more appropriate, for reasons of transparency, for the Ministry to act as a central site for publication of lists of items but this process could still be made difficult due to the issues raised above in response to question 9.

TYPES OF CLAIMS PROTECTED AGAINST

Q12: What types of legal claims and proceedings should the legislation provide immunity against?

All legal claims (as outlined above).

PROTECTED OBJECTS

Q13: Should protected New Zealand objects, as defined in the Protected Objects Act 1975, be excluded from immunity protection under IFS legislation?

No, however, careful consideration is required to ensure that legitimate claims from iwi are not prevented.

Q14: How should IFS legislation be made compatible with New Zealand's current obligations under international conventions?

The proposed legislation should be developed to ensure that it is compatible with existing international conventions to which New Zealand is a signatory.

TAONGA MAORI

Q15: Should taonga Māori be excluded from immunity protection under IFS legislation? Should IFS legislation make any other special provision for objects of particular significance to Māori?

While acknowledging that taonga has enormous cultural significance for Maori peoples and in fact for all New Zealanders, CAMD believes that excluding taonga from immunity protection could diminish opportunities for iwi to reconnect with cultural objects currently residing overseas. At present it is difficult to arrange loans of taonga and this seldom occurs. By providing security from seizure, IFS legislation may provide:

- access to culturally significant objects for reconnection even if only temporarily;
- a greater awareness of the range and type of objects held in public and private overseas collections; and
- the opportunity to open a dialogue with lenders which may set the scene for later negotiations once the item has returned to the lender.

Q16: Should human remains be excluded from immunity under IFS legislation?

Yes.

PERIODS OF OCCUPATION AND DISPOSSESSION

Q17: Should IFS legislation make any special provision for objects whose provenance is uncertain or disputed as a result of particular periods of war, occupation, colonisation or nationalisation?

No. By specifying some periods over others a risk is run of excluding other equally valid situations. The confirmation of provenance, if reasonably possible, is an essential part of the due diligence to be exercised by approved museums. As long as a comprehensive due diligence process is carried out it should not be necessary to seek such special provisions.

If further information in relation to the above response is required please feel free to contact:

Dr Meredith Foley Executive Officer
COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS
c/o Museum Victoria

PO Box GPO 6666
Melbourne Vic 3001 Australia

Ph: 02 9412 4256 Mobile: 0438 890 902

E: eo@camd.org.au

Agenda Item 11	VISIONS OF AUSTRALIA
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Action: to consider the need for further action in relation to the transfer of the Visions of Australia grant program to the Australia Council.

Background

The Minister for the Arts recently announced that the *Visions of Australia* travelling exhibition program would be transferred from the Office for the Arts to the Australia Council. The Minister's media release on the topic can be seen at:

http://www.minister.regional.gov.au/sc/releases/2012/august/sc160_2012.aspx

CAMD wishes to ensure that the *Visions of Australia* program continues to enable touring of a diverse range of cultural exhibitions across Australia and particularly to regional and remote areas.

CAMD has written to Mr Rupert Myer (Chair, Australia Council Board) and Ms Kathy Keele (CEO, Australia Council) offering CAMD's assistance in finding ways in which the new Visions panel can draw on the expertise residing in museums. See *attachment A* to this item.

Chair, Patrick Greene will comment on the response to CAMD's offer.

Item 12 Attachment A



c/o Museum Victoria
GPO Box 666
Melbourne Vic 3001 Australia

Telephone: +61 (02) 9412 4256
Mobile: 0438 890 902
Email: mfolwil@bigpond.net.au
ABN 57 618 336 542

Mr Rupert Myer AM
Chairman
Australia Council for the Arts
PO Box 788
Strawberry Hills NSW 2012

5 September 2012

Visions of Australia Program

It was good to hear about your approaches to your role as the Chairman of the Australia Council at the reception at the Hamer Hall. On that occasion, I promised to write to you about the Visions of Australia program, recently transferred to the Australia Council.

As I mentioned when we spoke, Museum Victoria and other museums represented by the Council of Australasian Museum Directors (CAMD) wish to ensure that the *Visions of Australia* program continues to enable touring of a diverse range of cultural exhibitions across Australia and particularly to regional and remote areas.

As you will no doubt be aware, the *Visions* program was established some nineteen years ago to tour exhibitions of Australian 'cultural material'; defined in its Guidelines as, 'material relevant to Australian culture due to its historical, scientific, artistic or Aboriginal and Torres Strait Islander significance'. This broad scope for Visions of Australia has resulted in the development of exhibitions presenting rich, diverse and often surprising content such as:

- Ancestral Power and the Aesthetic developed in collaboration by Museum Victoria and the Ian Potter Museum of Art and featuring works from central and eastern Arnhem Land collected by Professor Donald Thomson from the mid-1930s;

AUCKLAND WAR MEMORIAL MUSEUM • AUSTRALIAN CENTRE FOR THE MOVING IMAGE • AUSTRALIAN MUSEUM • AUSTRALIAN NATIONAL • MARITIME MUSEUM • AUSTRALIAN WAR MEMORIAL • CANTERBURY MUSEUM • HISTORIC HOUSES TRUST OF NSW • HISTORY TRUST OF SOUTH AUSTRALIA • MUSEUM OF APPLIED ARTS AND SCIENCES (POWERHOUSE) • MUSEUM OF NEW ZEALAND • TE PAPA TONGAREWA • MUSEUM VICTORIA • MUSEUMS AND ART GALLERIES OF THE NORTHERN TERRITORY • NATIONAL MUSEUM OF AUSTRALIA • NATIONAL SCIENCE AND TECHNOLOGY CENTRE • OTAGO MUSEUM AND DISCOVERY WORLD • QUEEN VICTORIA MUSEUM AND ART GALLERY • QUEENSLAND MUSEUM • SCITECH DISCOVERY CENTRE, PERTH • SOUTH AUSTRALIAN MUSEUM • TASMANIAN MUSEUM AND ART GALLERY • THE SOVEREIGN HILL MUSEUMS ASSOCIATION • WESTERN AUSTRALIAN MUSEUM

- Smalltown, developed by the Historic Houses Trust of NSW, which chronicles the decline and enduring spirit of small town life through photographs and film;

- Quest for the South Magnetic Pole, developed by the South Australian Maritime Museum, which deals with themes such as the science of magnetism and survival in extreme environments using artefacts from the significant polar collection in the South Australian Museum;
- Tayenebe: Tasmanian Aboriginal Women's Fibrework, which includes woven works inspired by traditional artefacts from the Tasmanian Museum and Art Gallery; and
- Australian Minescapes, featuring the photographic works of Edward Burtynsky which are part of the Western Australian Museum collections.

Throughout its history, the Visions of Australia program has been administered with the assistance of a broadly representative committee with expertise in a wide range of subject areas and an awareness of the complexity and cost of touring object-rich exhibitions. The *Visions* committee has been proactive in eliciting high quality applications and assessing proposals from a wide range of collecting institutions (including museums, libraries, universities, regional heritage centres, archives, botanic gardens and herbariums as well as galleries and other arts bodies). It has also built expertise in ascertaining suitable venues and touring schedules through liaison with relevant bodies such as the Network of Australasian Museum Exhibitors (NAME). Representatives from a range of collecting domains have been members of the expert committee. CAMD members, Ms Mary-Louise Williams, the former Director of the Australian National Maritime Museum, and Mr Bill Bleathman, the Director of the Tasmanian Museum and Art Gallery, have been active Chairs of the Visions committee.

The breadth of representation on the committee has also had the beneficial outcome of stimulating a wide range of partnerships across the cultural sector. As an example, funding was provided several years ago for *New South Wales Cultural Treasures*, which toured, for the first time, significant cultural and historical collections from the Australian Museum, Historic Houses Trust of New South Wales, Powerhouse Museum, Art Gallery of New South Wales, State Library of New South Wales, State Records Authority of New South Wales and the Museum of Contemporary Art.

Clearly the *Visions* program has been highly successful in ensuring that Australians have had access to the nationally distributed collection and to the stories, objects and art which contribute to our identity as a nation. It is also clear that the success of *Visions* has been in no small part due to the breadth and expertise of the committee and the collaboration of different domains within the cultural sector in its work. CAMD is concerned that the breadth of the program may be endangered unless the Australia Council is able to draw on appropriate advice in areas that have traditionally been outside its remit. CAMD would be happy to assist in finding ways in which Visions of Australia can continue and prosper, including drawing on the expertise that resides in its member museums.

I have attached a list of CAMD's members and museums for your information (see attached). I look forward to meeting with you again and would be happy to speak further with you on this topic. I can be contacted on (03) 8341 7101.

With best wishes,

Dr J Patrick Greene
Chair, Council of Australasian Museum Directors
Chief Executive Officer, Museum Victoria

Attachment: CAMD Membership 2012 and museum sites

Agenda Item 12	NATIONAL CULTURAL POLICY
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Action: for information sharing and consideration of further action, if required.

Background

CAMD provided a submission in October 2011 in response to the discussion paper on the proposed National Cultural Policy.

Informal reports have suggested that there is insufficient funding at this stage to launch the NCP and its measures. No date for release has been given.

Meredith Foley
CAMD Executive Officer
11 October 2012

Agenda Item 13	AUSTRALIAN HERITAGE STRATEGY
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Action: to share information on the progress of the Australian Heritage Strategy.

Background

The Australian Heritage Council has been playing a key role in the development of an Australian Heritage Strategy. Kate Clark, Director, Historic Houses Trust of NSW and Meredith prepared a response to the Australian Heritage Strategy consultation paper issued by the Department of Sustainability, Environment, Water, Population and Communities. See *attachment A* to this agenda item.

While much of the work undertaken on cultural heritage in the Department deals with built heritage, its consideration in seeming isolation from the development of the National Cultural Policy could be to the detriment of both policies and the role museums (including house museums) play in cultural heritage.

The Department has recently released a 'Summary of Public Submissions' received in response to the consultation paper. It is interesting to note that a number of submissions called for stronger links between culture and heritage spheres, incorporation of collections and cultural institutions and a national strategic focus. See *attachment B*.

The Australian Heritage Council would now appear to have finished the public side of its consultations and is working on the development of the strategy.

Meredith Foley
CAMD Executive Officer
11 October 2012

Agenda Item 13 Attachment A



**Response to the Australian Heritage Strategy
Public Consultation Paper**

June 2012

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

Response to the Australian Heritage Strategy Public Consultation Paper

The Council of Australasian Museum Directors (CAMD) welcomes the opportunity provided by the Australian Heritage Strategy public consultation paper to provide comment on an area in which its members are directly involved. We recognize that this is not yet a consultation on a strategy, but an opportunity to respond to the key issues facing heritage in Australia.

Culture and Heritage

CAMD believes that the consultation process should give due consideration to the breadth of different heritage activities in Australia and their integral relationship to other areas of policy. In particular, CAMD is concerned that to date the consultation process and paper continues to underline the separation between culture (including the arts) and heritage. Despite the acknowledgment in the paper that heritage ‘includes stories, traditions, languages, events and experiences’ (p.2) there is little or no mention of the fundamental relationship between culture on one hand and heritage on the other. The link between the two is provided by our **cultural memories** which are embedded in the nation’s cultural collections. The fact that a National Cultural Policy is currently in the process of development provides a significant opportunity for the two policy areas to be aligned more effectively around this nexus.

Museums and Heritage

Museums are amongst a number of cultural institutions which encompass and celebrate our cultural heritage yet their absence from the consultation paper suggests that it sees little or no role for museums in heritage. CAMD believes that museums perform a range of important roles in relation to heritage. In particular, they:

- care for significant heritage places, sites and buildings;
- conserve collections which are an integral part of Australia’s heritage;
- are major providers of access to heritage;
- are important sources of heritage expertise;
- deliver significant amounts of heritage education; and
- help communities to engage in heritage.

A short paper exploring further the ways in which CAMD museums deliver heritage outcomes, and some suggested case studies is at *Attachment A*.

The Heritage Cycle

CAMD is concerned that the consultation paper focuses too much on protection and management to the detriment of enjoyment and understanding, thus missing an important opportunity.

The fundamental heritage cycle begins with understanding:

In the end, we will conserve only what we love, we will love only what we understand, and we will understand only what we are taught.

Baba Dioum, African Ecologist

By UNDERSTANDING the historic environment people value it, by VALUING it they care for it, by CARING for it they help people to enjoy it, and from ENJOYING the historic environment comes a thrust to understand it.

English Heritage Corporate Plan 2010-15

CAMD would argue that heritage is both something that we participate in, learn about and enjoy, as well as something that we protect and manage. All parts of the heritage cycle should be considered during the process to develop an Australian Heritage Strategy.

Risks and Benefits

The paper asks specific questions about who and how best to manage heritage. It is clear from the essays provided with the consultation paper, and from the current State of the Environment report, that Australian heritage is at risk. Indigenous heritage sites are being lost at an alarming rate, levels of grant funding are falling and there is a relatively low level of policy commitment to heritage management and protection. The reports also make it clear that data collection for cultural as opposed to natural heritage is poor, which in turn impacts on our ability to manage the resource.

We also note that there is evidence set out in the papers for the economic, environmental and social benefits of caring for heritage for communities and for places. In particular, CAMD commends the contribution made by its member, Ms Kate Clark (Director, Historic Houses Trust of NSW), in her essay 'Only Connect' in delineating the many and complex ways in which heritage benefits the community.

Whilst CAMD does not have specific views on heritage legislation or site protection, we believe that Australia's rich natural and cultural heritage underpins our sense of place and national identity, but the current fragmented nature of heritage protection, and separation from wider cultural and arts agendas means that Australia's heritage is at risk.

Heritage Strategy

We would ask the Commonwealth government to show clear leadership and commitment by:

- stating clearly the importance of cultural heritage to all Australians;
- asking all Government departments to recognize the role that cultural heritage can play in achieving their own outcomes (whether it be tourism, education, environment, social inclusion or infrastructure);

- making an explicit connection between caring for heritage and arts and culture through a connection to the new National Cultural Policy;
- recognizing the role of education, learning, access and engagement in heritage strategies;
- making a commitment to reducing the level of loss and destruction to Australian indigenous heritage; and
- also committing to significantly improve the quality of data collection and mapping for Australian culture and heritage.

Heritage Resources

Finally, we would point to the UK Heritage Lottery Fund, which has demonstrated what can be achieved for communities across the United Kingdom with funding dedicated to heritage. This fund has delivered significant social, economic and environmental benefits, by enabling communities to learn about and discover their own heritage. It brings together museums, archives, libraries, historic buildings, biodiversity, public parks, industrial heritage and oral history, and shows what can be achieved if resources are sufficient and suitably allocated.

CAMD

The Council of Australasian Museum Directors (CAMD) brings together the leaders of the major national, State/Territory and regional museums in Australia and New Zealand (see *Attachment B*). Together they manage 62 museum sites (see *Attachment C*) including state and national museums, social and natural history collections, heritage buildings and outdoor museum sites.

CAMD would be pleased to provide further details in relation to the above submission if required.

Dr Meredith Foley (CAMD Executive Officer) on behalf of the Council of Australasian Museum Directors

20 June 2012

Attachment A

The Role of Museums in Heritage – Issues and Case Studies

MUSEUMS CARE FOR SIGNIFICANT HERITAGE PLACES, SITES AND BUILDINGS

There are over a thousand museum and gallery organizations in Australia, operating from 1,456 locations. Many of those are in (or responsible for) heritage buildings – whether purpose-built (such as the Australian Museum) or adaptively re-used (for example, the Powerhouse Museum in Sydney). In terms of World Heritage Sites, the Museum of Victoria cares for the Royal Exhibition Building World Heritage Site in Melbourne and the Historic Houses Trust of NSW (HHT) for the Hyde Park Barracks Museum and Old Government House. Others such as the Sydney Opera House or Fremantle Prison are managed by cultural organizations whilst both the Australian Museum and the Queensland Museum play a pivotal role in the study and protection of the Great Barrier Reef. Many museums are responsible for major archaeological sites (such as the Museum of Sydney on the site of First Government House place).

CASE STUDY: World Heritage - The Royal Exhibition Building (Museum of Victoria)

Built in 1880, and one of the oldest Exhibitions Buildings in the world, and now a World Heritage Site, the Museum of Victoria manages this building as part of a group of heritage and museums sites.

See: <http://museumvictoria.com.au/reb/>

MUSEUM COLLECTIONS ARE AN INTEGRAL PART OF AUSTRALIA'S HERITAGE

Museums of course are also major repositories for cultural heritage collections – with well over 55 million objects in their collections, as well as archives and records, these are significant repositories of the nation's stories and memories. As well as smaller objects, these collections include major items such as locomotives, ships, vehicles, machinery and other industrial heritage items. As Museum Victoria notes:

The Museum's priceless collections record Australia's environmental and cultural history. They are an irreplaceable resource for understanding the past, reflecting on the present and looking into the future.

CASE STUDY: Collections - The NSW State Collections (5 State museums)

The State collections of NSW held by the five cultural institutions are valued at \$4.3 billion, and include items which span visual arts, design, technology, literature, natural sciences, culture and history. They feature the very best examples of human creativity, and allow us to research, interpret and understand our culture and environment, bring the past to life and assist us to meet the challenge of a changing world.

See:

http://www.arts.nsw.gov.au/wp-content/uploads/2012/05/3814_The-State-Collections-Report_WEBsinglepgs.pdf

MUSEUMS ARE MAJOR PROVIDERS OF ACCESS TO HERITAGE

Over 30 million people visit museums across Australia each year. And without exception, every one of these museums provides access to cultural heritage in some form or other. This may be through:

- exhibitions relating to history, Indigenous culture;
- public programs including festivals, events and other activities;
- partnerships with multi-cultural, indigenous or architectural organizations to help bring history and culture to a wider audience;
- oral history and other programs; and
- book publications and web material that includes information about heritage.

Whilst much of this activity takes place in museums, there is also a huge amount of access and enjoyment of heritage that takes place beyond the boundaries of the museum site through festivals, tours and other events.

It is important to note here that such cultural heritage activities are a key component of the tourism sector. The Tourism and Transport Forum reported that in 2010-11 there were 23.4 million cultural and heritage visitors in Australia whose economic impact, beyond direct participation, accounted for \$23 billion.² Visiting historic/heritage buildings and sites and museums and art galleries were the most popular activities for these cultural groups.

In a recent NSW study, it was found that over 2 million people visited museums and galleries in outer metropolitan and regional NSW. The study, *Value Added! The economic and social contribution of cultural facilities and activities in Central NSW*, identified economic benefits including an additional 8.5 jobs outside the cultural sector across the central NSW region for every 10 full time positions within the cultural sector.³ The types of cultural heritage tourism provided by museums and heritage organisations in rural and regional Australia allow these communities not only to develop and project a sense of their distinctive local identity but to assist rural regeneration.

CASE STUDY: Access to Heritage – The Australian War Memorial

The Australian War Memorial is a National Heritage Site which combines a shrine, a world-class museum, and an extensive archive. The Memorial's purpose is to commemorate the sacrifice of those Australians who have died in war. Its mission is to assist Australians to remember, interpret and understand the Australian experience of war and its enduring impact on Australian society. Through exhibitions, research, events, tours, publications and other activities, people are able to learn about and discover their own past and that of others.

² Tourism and Transport Forum, Submission to the Department of the Prime Minister and Cabinet Office of the Arts, National Cultural Discussion Paper, October 2011, p.4

³ Museums & Galleries NSW, 'Value Added! The economic and social contribution of cultural facilities and activities in Central NSW', June 2010, http://mgnsw.org.au/uploaded/resources/Value%20Added_final%20report.pdf

See: <http://www.awm.gov.au/about/>

CASE STUDY: Access to Heritage – About Time: South Australian History Festival (History SA)

Held each year, thousands of people across South Australia explore history through over 500 events which range from walks and talks to tours, exhibitions and special events. The event is coordinated by museum organization History SA.

See: <http://www.abouttime.sa.gov.au/>

CASE STUDY: Access to Heritage – SYDNEY OPEN (Historic Houses Trust of NSW)

SYDNEY OPEN has been organized by the Historic Houses Trust of NSW for many years; it literally 'opens' up the city's buildings, sites, architectural icons and much loved historic places, many of which are off-limits to the public most of the time. In 2010 close to 6,000 people made 37,000 visits to 70 buildings and sites. The idea has spread with Open House Melbourne underway since 2008 and Open House Adelaide commencing in 2012 as part of the About Time history festival.

See:

http://www.hht.net.au/whats_on/event/architecture/sydney_open_presents_talks_public_sydney

<http://www.openhousemelbourne.org/>

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

CASE STUDY: Heritage access and Rural Regeneration – SOVEREIGN HILL MUSEUM, Ballarat

The award-winning Sovereign Hill Museums Association employs over 360 people and generates annually about \$50 million which is injected into the Ballarat economy. Its outdoor museum researches and interprets the region in its gold rush days through a reconstructed township and diggings, mining history through its Sovereign Quartz Mine and the social heritage of the region through its Gold Museum. In 2010, Sovereign Hill celebrated its 40th year and received its 18 millionth visitor. Over 5 million have visited its Gold Museum and its nightly sound and light show has attracted over 1.5m visitors. Today, it attracts some 687,000 day and up to 86,000 night domestic and international visitors a year.

See: <http://www.sovereignhill.com.au/>

MUSEUMS ARE IMPORTANT SOURCES OF HERITAGE EXPERTISE

Museum curators are heritage professionals in their own right. With expertise in indigenous culture and history, archaeology, history, decorative arts, sciences, architectural history, archives and other disciplines, they use their expertise to both care for important heritage items, but also to interpret them, and to engage wider audiences. Some of Australia's best known scientists and cultural heritage experts are museum-based, and museums provide an opportunity for research, training and career development.

Many museums play a key role in preserving heritage skills. For example, both the Powerhouse Museum and the Australian National Maritime Museum have voluntary groups which care for ships,

locomotives and other types of heritage, and also support wider groups which care for those kinds of heritage.

CASE STUDY: Heritage and History – Centre for Historical Research (National Museum of Australia)

The National Museum of Australia's Centre for Historical Research fosters new thinking about Australian history and the Australian historical experience. Its members work in fields including desert archaeology, Australian cultural, environmental, Indigenous, military and social history and Pacific cultural studies. Annual Collections Symposia are held on aspects of history, heritage, conservation and museology and the Centre takes a leading role in editing the Museum's online journal *reCollections*.

See: <http://www.nma.gov.au/history/research>

CASE STUDY: Heritage Skills – Cobb & Co Museum (Queensland Museum)

In 2010 the Cobb+Co Museum in Toowoomba opened the National Carriage Gallery and the National Carriage Factory. The Factory is a custom built facility designed to showcase heritage trades and skills. It provides popular workshops in blacksmithing, silver smithing, leather plaiting, lead lighting, stonemasonry and millinery.

See: <http://www.cobbandco.qm.qld.gov.au/>

CASE STUDY: Cultural Regeneration – Indigenous Bark Canoes and Fibre Work (Tasmanian Museum and Art Gallery)

Museum heritage collections are being used to regenerate traditional Indigenous practice. The Tasmanian Museum and Art Gallery's Aboriginal Gallery worked with local Indigenous community members to build a full size bark canoe – a project that had not been attempted in over 170 years. It also worked with 35 Tasmanian Aboriginal women and girls to use collections to rediscover Indigenous fibre skills. The resulting exhibition of works – *tayenebe* - toured nationally from 2009 to 2012.

See:

http://www.tmag.tas.gov.au/learning_and_discovery/learning_resources/current_resources/ningenneh_tunapry

<http://static.tmag.tas.gov.au/tayenebe/tayenebe.html>

CASE STUDY: Heritage Partnership – the National Register of Australian Vessels (Australian National Maritime Museum)

The register is designed to build and promote a national picture of historic vessels – their existence, condition, use and importance – now and since they were built. The program has been developed by the Australian National Maritime Museum, in association with the Sydney Heritage Fleet and is built on a collaborative model. Its success depends on the support of boat owners from across the country, whether private or public, individual or institutional.

<http://emuseum.anmm.gov.au/code/emuseum.asp?newpage=ARHVWelcome&newprofiles=ARHVObjects>

MUSEUMS DELIVER SIGNIFICANT AMOUNTS OF HERITAGE EDUCATION

Museums deliver significant amounts of out of classroom learning for young people. Over 1.4m students attended CAMD museums last year. Although it is not possible to separate out heritage, the majority of that programming would relate to cultural or natural heritage. Even core science programs will often have a heritage element to them.

For example, the Tasmanian Museum and Art Gallery notes that:

Learning is at the heart of the museum. Our vision is to make Tasmania's natural and cultural heritage available and relevant to as wide an audience as possible, and aid the learner's journey in understanding this heritage. This includes contextualising the learning experience geographically and historically as well as enabling learners to reflect on their role in societal development

Museums contribute to many different areas of the curriculum – as well as history, museum heritage programs can contribute to learning about science, maths, the environment, human society, English, geography and other areas. Many museum education programs are directly linked to the curriculum, using innovative hands-on learning and experiences.

CASE STUDY: Heritage Education - 'A Convict Story' (Historic Houses Trust)

Each year around 60,000 children experience heritage through education programs provided by the HHT. The most recent of these is 'A Convict Story' – a new connected classrooms initiative broadcast from the Museum of Sydney which enables children from across NSW to learn about the use of history and sources.

See: http://www.hht.net.au/education/resources/connected_classrooms

CASE STUDY: Heritage Education - Bound for South Australia 1836 (History SA)

Launched in early 2011 by History SA, 'Bound for South Australia 1836' is a digital reenactment of the sea voyages made 175 years ago to establish the British Province of South Australia. It is one of the first online resources supporting the new National Curriculum for History. The serialised delivery of these stories in a blogging format enables a narrative approach that is more contingent, open ended – and dramatic – rather than traditional discursive presentations of historical events.

See www.boundforsouthaustralia.net.au

MUSEUM HELP COMMUNITIES TO ENGAGE IN HERITAGE

Most museums have over many years, built up strong community networks. As well as the special interest groups identified above, museums often have strong links to cultural communities. For example the Australian Museum works closely with Pacific Islander groups and indigenous communities, while the Immigration Museum in Melbourne provides a showcase for different self-curated migrant community exhibitions and a site for annual cultural festivals. Museums are also constantly seeking to find new ways to engage people in culture, heritage and science. Working with artists, charitable organizations and communities, museums have developed innovative audience development and interpretation strategies for linking people and heritage.

CASE STUDY: The Migration Heritage Centre (Powerhouse Museum)

A virtual migration museum managed by the Powerhouse, this tells the wider stories of Australian migrants in partnership with community organizations across NSW. The centre undertakes research, develops exhibitions, publications and events, and provides educational resources to share migrant stories. A series of online exhibitions link the connections between people and places across NSW.

<http://www.migrationheritage.nsw.gov.au/online-exhibitions/>

CASE STUDY: Pacific Youth Cultural Connection (Australian Museum)

Pacific communities make up approximately 0.86% of the Australian population, with 32% (about 19,000) in Sydney. Their youth is disproportionately represented amongst those identified as being 'at risk' or in gaol. The Australian Museum has been working with the Department of Juvenile Justice since 2009 to reconnect young members of Pacific diaspora communities with their tangible and intangible heritage; to allow them to interact with their culture via the Museum's significant Pacific Island collections.

See:

http://www.maltwood.uvic.ca/cam/publications/conference_publications/Howarth&Pieta.2011-05-27%200930%201-3.pdf

CASE STUDY: new audiences - The Disappearing (Historic Houses Trust NSW)

The Red Room Company is a not-for-profit organisation based in Sydney, Australia who create, promote and publish new poetry by Australian writers, in unusual ways. Their current project is 'The Disappearing' which explores the link between poetry and place and focuses on loss. Working jointly with the HHT, they have encouraged poets to write about historic places and sites. The result is a new Iphone and Android App which can be downloaded.

See: <http://redroomcompany.org/projects/disappearing/>

Agenda Item 13 Attachment B



Australian Government

Department of Sustainability, Environment, Water, Population and Communities

Australian Heritage Strategy Public Consultation Paper

Summary of Public Submissions

1. Introduction

On 19 April 2012 the Department of Sustainability, Environment, Water, Population and Communities released a Public Consultation Paper on the proposed Australian Heritage Strategy. Community organisations, individuals and governments at all levels were invited to make submissions on heritage in Australia; and to respond to 'discussion starter' questions on heritage issues including understanding and appreciation, leadership, community participation, networks and partnerships, and protection and management. The Public Consultation paper is supported by ten commissioned essays about contemporary issues and ideas in Australian heritage management.

Ninety-seven submissions were received by the close of public comment on 15 June 2012. All have been read and analysed by the Department. The submissions vary in theme and style, reflecting the diverse range of organisations and individuals involved in and passionate about heritage. Some submissions specifically addressed the Public Consultation Paper's discussion questions, while others provided detailed analysis on specific themes.

This short report aims to identify and summarise the key issues detailed in the ninety-seven submissions, and provide a flavour of the ideas discussed. Unless otherwise requested by the authors, all public submissions are available on the Department's website, as are the Public Consultation Paper and commissioned essays (<http://www.environment.gov.au/heritage/strategy/index.html>). Numbers identifying submissions are used through the report to enable readers pursue further context and information on points of interest.

2. Overview

Most submissions expressed support for the idea of an Australian Heritage Strategy and appreciated the opportunity to contribute to its direction and content, although the challenge of developing a unified strategy, given the diversity of existing heritage legislation and policies across Australia, was also recognised (subs 11, 12, 84). The essays, commissioned by the Department, were considered very useful, with frequent reference made to those by Kate Clark (*Only Connect*) and Professor Don Garden (*Who Are the Players in Heritage and What Roles do they Play?*). With the exception of the Northern Territory, submissions were received from across the country. Tables 1 and 2, below, provide a geographic and organisational breakdown of the submissions.

Recurrent themes in the submissions included cultural heritage management (including Indigenous heritage, cultural institutions, movable objects and national collections); funding sources (including financial incentives for heritage owners and managers); green building ratings schemes; cooperation across state and territory boundaries; and the role of the

Australian Government in heritage management. There was significant support for increased community awareness, more legislative recognition and listing, as well as improved funding and management for specific types of heritage.

- Notably, only six submissions were focused on natural heritage. Two of these considered management and policy issues World Heritage (subs 65, 46), and four (subs 47, 69, 76, 77) sought increased support for geoheritage – the diversity of geology and landforms that are culturally significant, or offer insights into the formation of the earth. In May 2012 the Department commissioned an essay on geoheritage by Dr Graeme Worboys. The essay was added to the Australian Heritage Strategy website (www.environment.gov.au/heritage) shortly afterwards.
- Four submissions (subs 05, 16, 54, 60), highlighted the importance of rock art in Australia, calling for increased funding, stronger Federal government protections, and the need to develop stronger community appreciation of the estimated 100,000 rock art sites across Australia.
- Technical heritage was also discussed, including computers (subs 33, 40), engineering (subs 30, 72), and aviation (subs 74, 92) as was the ongoing need to look after our cemeteries and graves (subs 02, 37, 44), garden heritage (sub 24) and maritime heritage (subs 15, 62).

A debated and contentious topic of the submissions was the definition of heritage and the scope of the proposed Strategy. While the Public Consultation Paper recognised that heritage is both natural and cultural, with both tangible and intangible elements, the proposed focus of the Australian Heritage Strategy is limited to place-based natural, Indigenous and historic heritage as managed federally under the *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act) and covered by the *World Heritage Convention*. Nonetheless, many submissions argued strongly for a more holistic definition of heritage (e.g. subs 55, 87), giving increased focus and attention to cultural heritage, as *'understanding our past is more than visiting sites: it is about reading books and journals, watching documentaries and historic drama, or hearing stories from our family and friends. It can be family history and geneology, a passion for house renovations or the collection of vintage cars and antique furniture'* (sub 81). Submissions also called for stronger government links between culture and heritage spheres (subs 43, 86) and incorporation of collections and cultural institutions within the Australian Heritage Strategy, as museums care for heritage places, conserve collections, provide access to heritage and heritage expertise, deliver heritage education and engage the community (sub 93). Multiple submissions stated that cultural heritage lacks a national, strategic focus, and that support and funding available for Indigenous cultural heritage, movable heritage collections, libraries, museums and archives should be increased, given its value and importance to Australian identity and cultural life.

Table 1: submissions received by location

Jurisdiction	Number of submissions
ACT	16
NSW	30
NT	0
Queensland	14
SA	1
TAS	4
Victoria	21
WA	10
International	1
TOTAL	97

Table 2: submissions received by author

Organisation/individual	Number of submissions
Private submission	18
Historical or heritage society	21
Professional body or organisation	17
Local government	7
Indigenous organisation	2
Professional (e.g. business, academia)	15
Industry group	5
State or Federal Government agency or organisation	8
State or Federal cultural institution/collecting body	4
TOTAL	97

3. Understanding and appreciation

Submissions expressed support for programs and initiatives that promote the community's understanding and appreciation of heritage. The important role of heritage education in schools (including local and regional history, local environment, culture and arts) and its increasing relevance as Australian history becomes part of the new national curriculum was discussed by many (e.g. subs 61, 81, 87), as were opportunities for museums and heritage sites to become important sources of-out-of-classroom learning (sub 51). Recent Heritage Week events and commemorative activities provide an effective model to highlight Australia's heritage and engage more people in heritage activities (sub 65).

Submission 79 stated that heritage has become too concerned with regulatory frameworks, rather than sustaining places and passions engendered for them. Taking a broad view of heritage, submission 30 pointed out that the community is already extensively involved in cultural heritage management, with over 20,000 volunteers in museums and historical societies in Queensland alone. Community involvement was also identified as a form of protection and management of existing heritage sites (sub 67).

Community and heritage are intertwined, and the heritage places most valued by communities contribute to sense of place, neighbourhood identity and provide tangible links to Australia's past and culture (sub 45). Links between community and heritage were further explored in submission 42, which outlined how discussions of community in the heritage context could benefit from recognition of more significant cultural diversity, especially including migrant communities. For heritage to be an effective agent of social cohesion it should better reflect the country's social and cultural diversity, and meaningful community consultation should actively involve those not typically part of the heritage sector. In this regard, resourcing should be provided to support groups and individuals disadvantaged for geographical and economic factors (sub 81). A national framework which both empowers Indigenous stakeholders to decide what constitutes their own culture and heritage and control heritage outcomes is emphasised in many submissions (e.g. subs 56, 87 and 75).

Local government submissions identified that they are frequently the first stop for the community when dealing with any heritage issue, and as such are best placed to work with communities in managing heritage and providing technical support and encouragement. In contrast, submission 45 lobbied for recognition and funding for a network of community organisations that would work towards the goals of the Australian Heritage Strategy. The submission suggested that, with the ageing population, there will be a growth in available skilled voluntary labour which in future years could be employed to support heritage projects.

WilderQuest, developed by the NSW Government, was identified as an excellent example for engagement of young children in natural heritage. The software program engages children online which leads into their engagement in the NSW NPWS Discovery program and further activities (sub 65).

Digitisation of collections, as a way of preserving heritage while also enabling linkages between heritage places with movable cultural heritage was a theme of a number of submissions (e.g. subs 75, 87). Many submissions promoted the use of new media as one way to engage the community with heritage ideas and stories, including Glebe Walks (sub 45) the Vic Heritage iPhone app (sub 12), and Historypin, through which people represent their photographic history in relation to landmarks (sub 30). An integrated national database of Australia's heritage places was also seen by some as a beneficial tool to encourage community engagement, and assist research (e.g. subs 79, 86).

4. Financial support

The decline in funding for heritage management in Australia was a major theme of public submissions, with many explaining how small increases in funding would enable organisations and individuals to realise some of the more obvious economic and social benefits of heritage. For example, submission 95 said funding could support regional heritage advisory services and other technical and community involvement activities that would improve regional tourism. Cultural institutions (e.g. subs 75, 87), would like increased budgets and greater funding certainty to support ongoing research, documentation and protection of cultural resources. Individuals managing heritage places on private property would like financial support for repair and maintenance of heritage buildings.

Some claimed that one of the major unresolved issues in Australian heritage conservation is the nature and level of support provided by governments for the conservation of heritage

places, especially those in private ownership (sub 08). Fourteen submissions called for financial incentives, particularly tax incentives, as one way of providing financial support for heritage conservation. Identifying what these financial instruments might be (e.g. loans, tax rebates or grants), where they might be appropriate, and how safeguards could guard against abuse (sub 60) would be a longer-term project, and one which several felt could be an element of the national research program (sub 80) investigating heritage issues faced by more than one jurisdiction.

Submissions pointed out that Australia lags behind the rest of the developed world in establishing workable, recurrent funding mechanisms for heritage (e.g. subs 01, 84). A number of submissions identified the potential of a national lottery, similar to the UK Heritage Lottery Fund, which delivers funding to museums, archives, libraries, historic buildings, biodiversity, public parks and industrial heritage (subs 12, 93). Others discussed the possibility of promoting heritage philanthropy, or developing partnerships with the tourism industry (sub 64).

5. Protection and management, Sustainability

The multi-layered legislative system, which relies on multiple heritage lists was discussed by many submissions. Submission 70 identified problems with this system as including uncoordinated lists which do not fully represent Australia's heritage places, backlog of places awaiting assessment for heritage listing (an issue of insufficient resourcing), and disparate measures of value and or assessment on the nation's registers.

Submission 46 argues that Australian World Heritage policy coordination no longer has the support it merits, and that the Australian government should take a more prominent role World Heritage management and oversight. The submission states that despite the recent World Heritage Intergovernmental Agreement (2009) between the Australian government and states and territories, recent years have seen the abolition of relevant policy bodies, including property-specific Ministerial councils and the Environment Protection and Heritage Council, as well as a significant decline in support for the Australian World Heritage Advisory Committee. Limited resources at all levels mean that some aspects of Australia's obligations under the World Heritage Convention are falling through the cracks: conservation outcomes are poorer, and World Heritage places are not given a function in the life of the community. Celebration of the heritage status of places was argued as being vital lest heritage be seen only as a problem or regulatory impediment.

The apparent failure of green star building programs to adequately integrate heritage values is an issue that was outlined in the Australia State of the Environment 2011 Report and repeated in six submissions (subs 14, 21, 34, 36, 70, 86). There was a strong call for the integration of heritage concerns into the green buildings schemes to promote adaptive re-use and ensure heritage buildings are not penalised.

6. Cultural Heritage

At least sixteen of the public submissions discussed cultural heritage policy, with many highlighting what is perceived to be a lack of coherent cultural heritage policy in Australia. Funding levels were also criticised, (particularly when compared to natural heritage). Don Garden's view that the administrative boundaries between arts, culture and heritage in the Australian Government create artificial boundaries that are difficult to permeate was

supported by many, as was the idea that cultural heritage falls between the gaps of federal, state and local government portfolios.

Many submissions emphasized the benefits of linking place-based heritage sites with intangible heritage and movable objects (e.g. sub 93). 'Cultural landscape' is a term that has organising potential in this regard; comprising place-based, movable, and intangible elements (sub 17).

In a practical sense, however, the range of values within any 'cultural landscape' in Australia would be subject to complex and competing management regimes dealing with natural and cultural values in isolation. Submission 67 explored this issue further, pointing out that although the current Australian heritage system seems to be reductionist in approach, the current national and state and territory legislative and policy regimes have been developed over many decades, and have succeeded in preserving much of Australia's valuable heritage. While the Australian Heritage Strategy provides a opportunity to promote a more integrated and consistent approach to managing heritage values – the breaking of these traditional 'silos' of heritage protection while not losing the achievements and learning of the past is perhaps its biggest challenge (sub 67).

7. Indigenous heritage

Concern for Indigenous heritage is a strong theme throughout the submissions, echoing the view of the authors of the heritage section of the Australia State of Environment Report 2011 that individual assessment and development applications are causing incremental destruction of irreplaceable Indigenous cultural resources. Submissions urge the Australian Government to strengthen protective mechanisms around Indigenous culture and heritage (e.g. sub 56), as present systems for surveying, assessing and listing Indigenous heritage places are inconsistent and can be ineffective. Submission 91 provided specific suggestions to improve Indigenous heritage laws, including maintaining best practice consultation mechanisms, removing management and decision making from government departments and providing power and responsibilities to Aboriginal controlled organisations, as well as financial support, training and capacity building, and recognising the need for Aboriginal heritage protections to be effectively integrated in planning and development approval processes. The Australian Government, as well as the state governments of NSW, WA and SA are currently refining policy and implementing programs of Indigenous Heritage Law Reform.

One reason Indigenous heritage is perceived to be disadvantaged in the heritage system is because it does not easily meld to current legislation. For example, the hierarchical significance threshold which identifies local, state and national heritage is not always relevant as Indigenous heritage is determined by the traditional owner group (sub 12). Also, Indigenous communities do not generally make the distinction between natural and cultural values, and see protection and management of Country as embodying both natural and cultural values (sub 60). Submission 50 notes that although the more holistic approach of the *EPBC Act* provides protection for both cultural and natural heritage values, state legislation treats these values independently and commonly through different government agencies.

Many submissions argued that it is not just place-based Indigenous heritage that is at risk: Indigenous collections critical for the research and documentation of Indigenous heritage (including, for example, salvaged archaeological collections, as well as traditional music, stories and knowledge) are at risk of permanent loss in the next 10-20 years (sub 75). Neither state-based nor national institutions are, some submissions noted, funded to appropriately care for or prioritise large Indigenous collections, and capacity building, infrastructure, and operational funding are required before Indigenous communities are able to care for their own collections.

8. Leadership

Many submissions stated that Australia is seen as a world leader in cultural and natural heritage management: we have a reputation for providing high quality advice and capacity building in the Asia-Pacific region (e.g. subs 68, 88, 89), and have advanced systems and processes for managing our World Heritage properties. The Burra Charter is a well-regarded standard for heritage conservation that has been highly influential overseas.

It is suggested, however, (e.g. subs 46, 50) that this leadership has been eroded in recent years. Internationally, our national interests could be much better supported by more effective heritage conservation and capacity building programs. Good examples, such as our current projects at Angkor, Cambodia and the Kokoda Track, Papua New Guinea, lack a coherent base, and there is significant potential to expand overseas heritage programs and create stronger ties with the Government's trade, aid and diplomacy priorities (sub 89).

Stronger Australian Government leadership was called for in many submissions. For issues of urgency – such as those identified in the Australia State of the Environment 2011 Report – national leadership is seen as crucial. For example, submission 17 said that a return to Commonwealth leadership is required for us to meet the challenges of climate change, development and population pressures, and submission 86 said that the Commonwealth should take a leading role to coordinate all of the listing and regulatory agencies dealing with Indigenous heritage (similar to the current Heritage Chairs and Officials forum). This would it claimed enable government to respond to Indigenous heritage to issues identified in the State of the Environment 2011 Report.

A collaborative leadership was preferred, with the Australian Government working with the states and territories, local government, professional organisations and community stakeholder groups (e.g. sub 70). Improving leadership could also entail more sophisticated and strategic links with the private sector (sub 89). Development of a national database to record heritage data and sites in a uniform way, enabling comparative analysis and effective national monitoring and reporting of heritage outcomes could also be a leadership role for the Australian Government (sub 79). Other key leadership tasks are government coordination and cooperation, and uniform policies and processes, including training and development.

Coordination and cooperation

Submissions noted that regulatory regimes vary across the country. While some suggested the systematic review of heritage legislation, and the possible creation of uniform regulatory schemes (e.g. sub 88), others proposed improvements through better coordination, cooperation and understanding of existing mechanisms (sub 26). Submission 67 said that a

national heritage strategy could provide a framework for dealing with a range of cross border issues including significant natural features such as the Murray River. There would also be benefits in coordinating a national framework for heritage trades and training (sub 86).

Uniform policies and processes

The benefits of uniform heritage policies and standards were explored by many submissions. For example, submission 70 called on the Commonwealth government to take leadership in promoting equivalence in heritage criteria and assessment methodology across the states and territories. This would assist industries who are proposing the removal of heritage places, as well as those who are trying to preserve them. Agreed standards for listing and assessment, legislation and administration were also sought. Harmonisation of government and best-practice performance standards could reduce the compliance burden and increase certainty for stakeholders with interests in different jurisdictions (subs 79, 86).

9. Next steps

This public consultation process has provided the community and stakeholders with an opportunity to put forward suggestions for the proposed Australian Heritage Strategy. The ninety-seven public submissions received provide a wide range of ideas to improve our understanding and experience of Australian heritage. Some submissions supported regulatory change, others proposed an increase in community access and funding, while others identified the need for new national schemes, such as a Ministerial Council for Indigenous Heritage (sub 61, 67, 86), a National Heritage Forum (sub 55), or a national coordinated program of research (sub 86). Importantly, some submissions pointed out that heritage should be joined to the nation's larger public agendas, not only in the development-conservation-tourism, but in relation to health, well-being, physical and social-cultural resilience (sub 50). It should be noted that the submissions were not necessarily fully representative of heritage stakeholders.

Using the ideas provided in public submissions, and in consultation with relevant state and territory government agencies and other stakeholders, the Department will now commence the development of the Australian Heritage Strategy.

Agenda Item 14 COPYRIGHT REFORM

Action: to alert CAMD members to the release of the Australian Law Reform Commission Issues Paper on copyright reform and to seek member assistance in the preparation of a CAMD response.

Background

Roundtable

Earlier in the year (15 May) I participated in a round table on Copyright Reform organised by the Australian Digital Alliance (ADA) and Australian Libraries Copyright Committee (ALCC). The forum took place in Canberra and included representatives from Australian University Libraries, State Libraries, Australian War Memorial, Powerhouse Museum, National Museum of Australia and Museums Australia.

The round table was developed to identify areas of reform to place before the Australian Law Reform Commission (ALRC) in advance of its inquiry into the adequacy of existing copyright 'exceptions' in the digital environment.

I circulated CAMD members prior to the meeting seeking their views. Responses were received from a handful of members all of which noted that change was needed to give museums certainty in providing access to collections without infringing copyright regulation.

Particular areas of difficulty raised prior to and at the meeting included:

- copyright and orphan works
- unpublished works and indefinite/perpetual duration of copyright
- digital access to library reprint holdings
- difficulties addressing with standard contracts
- lack of awareness of copyright regulations in smaller museums
- time and resources needed to clear material for copyright (even if material of low value)
- Government and public desire for museums and other cultural institutions to provide online open access to collections vs restrictions by copyright provisions for material never meant for commercial use.

Potential solutions canvassed included:

- 1) a broad, flexible exception for cultural organisations relating to fair dealings for material of national cultural value and/or
- 2) the continuation of some purpose-based exceptions.

It was agreed by the round table that continued cooperation by cultural organisations on copyright issues would be useful.

Law Reform Paper

More recently, the Australian Law Reform Commission has released an Issues Paper, *Copyright and the Digital Economy*, as part of its inquiry into copyright reform. The paper asks more than 50 questions about how the current copyright framework is affecting both commercial and creative/cultural enterprises and how current exceptions and statutory licences are working in the digital environment.

CAMD will be responding to the Issues Paper and welcomes input from its members on the question of current copyright exceptions and the potential for reform. Examples will be sought from members of difficulties in providing public access to, interpreting, preserving and managing collection material within the current copyright regime.

The closing date for submissions on the Issues Paper is **Friday 16 November 2012**.

Meredith Foley
CAMD Executive Officer
11 October 2012

Agenda Item 15	CHARITY REFORM
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Jeremy Johnson, Chief Executive Officer, Sovereign Hill Museums Association, will update members on the current reform agenda for not-for-profit organisations and charity reform.

Background:

The Australian Charities and Not-for-profits Commission Bill 2012 and related legislation was scheduled for debate in the Senate this week but has been deferred

Agenda Item 16	MUSEUMS METADATA EXCHANGE PROJECT
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Action: update on Museum Metadata Exchange (MME) Project.

Background

The Museums Metadata Exchange is an online collaboration of CAMD and Museums Australia hosted by the Powerhouse Museum and funded by the Australian National Data Service (ANDS) to increase access to significant collections held in museums across Australia. It has resulted in the development of over 1,000 collection level descriptions which are now available on the Research Data Australia (RDA) website and the development of collection tools which will allow automatic uploads of future new material.

An evaluation of the project outcomes in relation to its major goals is currently underway. While it will take some time for awareness of this material to grow, to date academics introduced to the project have commented favourably on its potential to open up new avenues of research and to encourage cross disciplinary work.

Meredith Foley
CAMD Executive Officer
11 October 2012

Agenda Item 17	NATIONAL CULTURAL HERITAGE COMMITTEE
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Action: Patrick Green, Chief Executive Officer, Museums Victoria, will update CAMD members on the work of the National Cultural Heritage Committee of which he is Chair.

Background:

The National Cultural Heritage Committee is appointed by the Minister for the Arts under the *Protection of Movable Cultural Heritage Act 1986* (the PMCH Act). The Committee advises the Minister in respect to the operation of the PMCH Act, the National Cultural Heritage Control List, and the National Cultural Heritage Account.

A copy of the most recent edition of the *Expert Examiner Update*, is included at *attachment A* for your information.

Agenda Item 17 Attachment A



EXPERT EXAMINER UPDATE



POWERHOUSE MUSEUM SECURES RARE WEDGEWOOD VASE INSPIRED BY COLONIAL AUSTRALIA

In 2012 the National Cultural Heritage Account provided assistance to fund the acquisition of an historically significant Wedgwood Swan Vase for display in Sydney's Powerhouse Museum. Swan Vases are extremely rare and highly sought after, with only eight known surviving examples.

The vase was produced for display at international exhibitions in Paris in 1878, Sydney in 1879 and Melbourne in 1880. These events were held to showcase new developments in manufacturing, science and the arts.

The 1879 Sydney Exhibition led to the founding of the Technological Museum, now known as the Powerhouse Museum. The Museum's first collection was acquired from Exhibition displays.

The vase narrowly avoided destruction in 1882 when its first home, the museum's Garden Palace, was destroyed by fire. It had been sent to Victoria to be shown at the Melbourne International Exhibition in 1880 and survived the fire, remaining a spectacular reminder of Australia's first international exhibition.

The vase demonstrates Australia's place as an emerging nation and the importance of the Australian market to leading English manufacturers in the late 19th century. The vase joins a small group of rare historical Wedgwood objects made for, or inspired by colonial Australia, such as the 1789 Sydney Cove Medallions made from Sydney Cove clay and the Australian Flora dinner services of the late 1800s.

The Swan Vase is a splendid addition to the museum's specialist collection of Wedgwood and Doulton ceramics. Standing 130cm tall and featuring ornate sculptural elements and hand-painted maritime scenes, this imposing vase is a tour de force of design and modelling from one of England's leading ceramic factories. The modelling of the vase is attributed to French sculptor Albert-Ernest Carrier-Belleuse and the painted scenes are by noted ceramic artist John Holloway.

RARE PAPUNYA ART WORK IDENTIFIED AS 'WATER DREAMING'

A rare and historically significant Johnny Warangkula Tjupurrula painting has been refused permanent export. An expert examiner identified the painting, untitled *Water Dreaming at Kalipinyapa* 1971, as being from the first group of Papunya paintings consigned for sale to the Stuart Art Centre. Currently, only five originally consigned Papunya paintings are held by Australian public collections. Historically significant, works from the Stuart Art Centre mark the beginning of the successful Papunya Tula Artist's company. An early Papunya artist, Johnny Warangkula Tjupurrula, painted this work in enamel house paints on composition board, making this painting a significant example of the artistic experimentation of the time. The National Cultural Heritage Committee also found the painting's links to the development of the Western Desert painting movement and emerging art market were significant reasons to recommend against export.



NCHC CHAIR APPOINTED NEW CHAIR OF CAMD

The National Cultural Heritage Committee's Chair, Dr Patrick Greene OBE, is now also the new Chair of the Council of Australasian Museum Directors.

Dr Greene is the CEO of Museum Victoria which, under his management, has become Australia's largest museum organisation, now experiencing record visitation numbers.

CAMD former Chair, Ms Margaret Anderson, said Dr Greene was elected by his peers at the CAMD annual general meeting in Christchurch, New Zealand. "Dr Greene is a highly respected figure in the museum world, both in Australia and internationally, and will bring a wealth of experience to the position," said Ms Anderson.

CAMD brings together the leaders of the major national, state and regional museums in Australia and New Zealand. CAMD's 21 museums operate in 67 locations across Australia and New Zealand and include natural science and social history museums, industry and technology collections, science centres, combined museums and art galleries, heritage houses and outdoor museum sites.

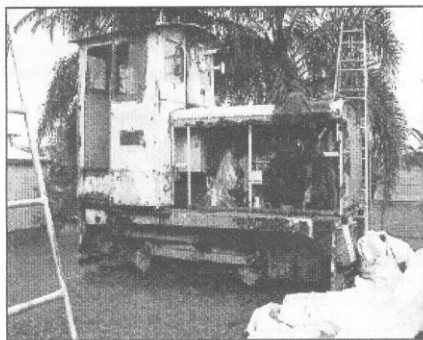
EXPERT EXAMINER NEWSLETTER

EXPERT EXAMINER SHOUT OUT

One of our expert examiners brought the following interesting book to our attention and asked that we share it with the expert examiner community. Containing chapters that illustrate how natural history objects have a far deeper cultural meaning embedded in them, *Intangible Natural Heritage: New Perspectives on Natural Objects*, edited by Eric Dorfman, is a "significant advance on the subject of intangible natural heritage".

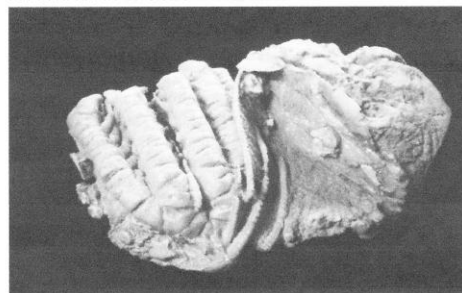
MOORE LOCOMOTIVE UPDATE

Further to our update on the refusal of a Moore Road Machinery diesel hydraulic locomotive in the last *Expert Examiner Update*, we are pleased to announce that the locomotive has found a home with the Alexandra Timber Tramway & Museum (ATT) located in Alexandra, Victoria. The ATT has received \$9,380 from the National Cultural Heritage Account to help purchase and restore this amazing locomotive. Established in 1985, the ATT is a not-for-profit organisation staffed and supported by volunteers. The ATT operates as an indoor and outdoor museum holding a collection of locomotives, engines, tractors and carriages and maintains a 610mm gauge Tourist and Heritage Railway. It maintains the largest permanent collection of Malcolm Moore locomotives in Australia. If you want more information on the ATT and the Moore Road diesel locomotive visit <http://www.alexandratramway.org.au>.



The Moore Road Machinery diesel hydraulic locomotive was designed by Moore Road Machinery, a major Australian company that made a significant contribution to technology and machinery manufacture across many Australian industries from the 1920s onwards. This locomotive is unique as it was the company's only locomotive specifically produced for cane use.

RARE OPALISED CRINOID FOSSILS CALL THE SOUTH AUSTRALIAN MUSEUM HOME



The South Australian Museum has received \$31,500 (excl GST) from the National Cultural Heritage Account to acquire two opalised crinoid fossils. These two fossils are the most complete and best preserved examples discovered to date. The South Australian Museum was last offered a specimen comparable to these two fossils in the early 1980s. Found only in Australia, opalised crinoids are marine life fossils made of solid opal. Opalisation occurs when the remains of a creature are dissolved and replaced by silica rich groundwater filtering through a rock mass. The loss of the water through evaporation and absorption enables the silica spheres to settle and harden into opal which replicates the original form and structure of the creature. Usually, crinoids are only partially preserved as they often break up after death – current examples include individual stems, arms and external skeletons. These specific crinoids are almost complete and where opalisation has occurred, the original organisms have been exquisitely replicated and a brilliant colour has been produced adding to their significance and value. These rare fossils will be the only examples on display in an Australian public collecting institution.

HAVE YOUR DETAILS CHANGED?

We'd love to keep in touch, so please let us know when your details change by contacting us at: movable.heritage@pmc.gov.au

CONTACT CULTURAL PROPERTY AND GIFTS DEPARTMENT OF REGIONAL AUSTRALIA, LOCAL GOVERNMENT, ARTS AND SPORT

Email: movable.heritage@pmc.gov.au
PO Box 803, Canberra ACT 260
Phone: (02) 6210 2929 – Fax: (02) 6210 2906
Follow us on Twitter at <http://twitter.com/artsculturegov>

Agenda Item 18	ILLEGAL ANTIQUITIES
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Action: Patrick Greene will update members on issues which have arisen in relation to illegal antiquities.

Agenda Item 19	MEMBERS' ANNUAL REPORTS
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CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2011/12

NAME OF INSTITUTION: **AUCKLAND WAR MEMORIAL MUSEUM**

NAME OF DIRECTOR: **Roy Clare CBE**

A global award for online excellence, dramatic cuts in energy usage and innovative programmes taking taonga, other treasures from the collection and rich experiences into communities and onto the web were highlights of Auckland War Memorial Museum's past year, the 160th since its inception in 1852.

Research was given fresh emphasis with the launch of a Research Centre. The Centre will boost what is known about collections, promote partnerships with other research/academic institutions and offer more value to audiences. Almost 5,000 specimens from the 2011 Kermadec Islands discovery expedition were added to our collection databases. The Museum now has the world's most comprehensive collection of plants and animals from these remote islands. These will provide the basis for ongoing research publications in peer-reviewed journals which will inform academic studies and Museum storytelling for years to come.

War Memorial events were marked with deeply moving ceremonies and activities that touched all ages. The Prime Minister, John Key, was one of the many who attended the Dawn Service at the Cenotaph on ANZAC Day, when almost 7,000 came inside the Museum to enjoy special programming. Staff continued to refine plans for the Museum to play a major role in commemorating the centenary of the First World War and significant anniversaries between 2014 and 2018.

Internally, the Museum drew on recent public consultation to prepare for the roll-out later in 2012 of Future Museum - an exhaustive plan to give Auckland the 21st century museum it will need as the world's most liveable city. The thorough research and the detailed preparations bode well for a strategy that is well conceived and looks forward 20 years; the Plan reflects great creativity, energy and teamwork across the staff, with sterling inputs from members of the Trust Board, Taumata-a-Iwi and many other advisors, including volunteers and members of the public.

1. ACCESS & VISITATION

Visitation:

- Increased visitation - 849,000 visits to Auckland Museum, up 17,000 on past year.
- More Aucklanders - 21% increase in visitation by adult Aucklanders on past year.
- Visitor satisfaction - 97% rated their visit 'good' or 'excellent'

Online:

- Online engagement (includes Museum website, microsite, blogs, online bookings and My Museum sign-ups) – 548,139 visits
- Trialling new technology - 7,185 usages of the AQUA exhibition mobile trial app
- Connecting online - 1st place in social media category at the 2012 Museums and Web Awards in San Diego for our Kermadec blog
- Online endorsement - 4.5 out of 5 stars on TripAdvisor website

Access/Highlights:

- Public access -19,000 visited Event Centre family space over summer holidays
 - Reaching youth - 2 year Urbanlife programme launched April 2012
 - A place of innovation, discovery, learning and research - inspiring discoveries - 56,000 students attended Museum learning programmes
 - Enquiries answered - 6,500 responses to public and professional enquiries
-

2. COMMUNITY INVOLVEMENT

Volunteers:

240 active volunteers - who between them have contributed 25,000 hours in the past 12 months. Their resolute engagement is an inspiration and an essential component of the Museum's success.

Iwi:

- **Maori Partnership** - Biannual joint meetings of the Trust Board and Taumata-a-Iwi were introduced and formal consultation with the Taumata-a-Iwi on all Museum business was undertaken. The guiding principles of mana whenua, kaitiakitanga and manaakitanga were affirmed and embedded in Museum policies, processes and behaviours.
- **Bicultural foundation** - a new senior position of Tumuaaki was created and the successful candidate appointed in June 2012, beginning work in July 2012.
- **Reaching out** - to enable Iwi to reconnect with taonga and generally increase access to Museum collection items, a number of historically significant taonga were lent to cultural institutions around New Zealand. These included Rotorua Museum, Te Ahu

Heritage Centre Kaitaia, Tairāwhiti Museum in Gisborne, Auckland Art Gallery, Te Papa and City Gallery Wellington.

- **Repatriation** - programme of work to deaccession all ancestral remains from the Museum collections was completed to its formal stages.

Communities & Partnerships:

- **Civic** - the Museum was the venue for two major Auckland civic events attended by Mayor Len Brown: the signing of the Tāmaki Makaurau Collective Deed of Settlement and the council's Auckland Plan launch.
 - **War Memorial Programme** - In the lead up to ANZAC Day, film footage was projected nightly on the north face of the Museum for an extended period due to public popularity. ANZAC Day 2012 commemorations in the Domain were attended by more than 24,000 people. More than 6,600 visited the Museum on ANZAC Day. The Museum continues to work with an external First World War Commemoration Steering Committee which includes representatives from museums and Government organisations.
 - **Auckland Museum Institute** - the Auckland Museum Institute is a learned society and membership body established under the Auckland War Memorial Museum Act 1996. The Institute Council makes four appointments to the Trust Board. The AMI has supported the Museum with donations from its Archey Visiting Scholar Fund, bringing experts from around the world to help with research. Further, working closely with partners like the Allan Wilson Centre, the Centre for Brain Research and the Royal Society of New Zealand, the Institute has provided members and the general public with local and international speakers at the top of their field at a variety of lectures and events at the museum.
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3. MANAGEMENT & FUNDING

Financial commentary:

The Museum's revenues 2012 are similar to that reported in 2011, but short of the Museum's Annual Plan target.

The Rugby World Cup and postponement of a planned exhibition impacted the Museum's visitation and subsequent revenue drivers. Expenditure has been managed throughout the year so that the Net Surplus from Operating Activities was more in line with the Annual Plan.

The Museum achieved revenue of \$6,607,000 (last year \$7,818,000) in addition to the Auckland Council levy. This was a good result given the difficult economic circumstances.

Significant differences to plan that contributed to the 2011-2012 result include:

- Special exhibitions revenue was \$1,294,000 less than the projection of \$1,679,000. The cancellation of a significant exhibition and the lower-than-expected admission revenue from Poisoners and Aqua accounted for this shortfall.

- Interest revenue of \$498,000 (last year \$625,000) due to reduced term deposit interest rates.
- Donations, Sponsorship, Public Event and other revenue was below plan by \$486,000, mainly as a result of reduced sponsorship being secured.
- Admission Revenue was \$1,138,000 (\$287,000 less than plan) due to lower domestic and international tourist visits.

The Museum is subject to a number of financial risks which arise as a result of its activities (i.e. exposure to credit, liquidity, currency and interest risk) arising in the normal course of business. There have been no changes during the year to the Museum's exposure to these risks, and the manner in which it manages and measures these risks

Sustainability:

Considerable effort and commitment has seen a significant reduction of the Museum's energy costs and carbon footprint the past eighteen months. The Museum is on target to achieve 30% energy savings by the end of 2013. In the last year the Museum also reduced its carbon footprint by 12.1% and this will continue to shrink as more energy savings are realised and when the impact of the Museum's re-cycling programme takes full effect.

Our carbon footprint was cut by 12.1% during 2011 and air conditioning refinements helped to reduce natural gas usage by 40% in the first half of 2012. Electricity use fell by 15%.

These efficiencies shave \$200,000 from our annual \$1m energy bill and demonstrate our efforts to provide ratepayers with improved value.

4. EDUCATION & RESEARCH

Research:

- During 2011/2012, Museum staff & research associates published two books, 63 articles, one report and one thesis.
- Museum curators gave 61 presentations and lectures and answered over 6,500 public and professional enquiries.
- In 2012 the Museum has actively engaged several tertiary institutions with a view to establishing Memorandum of Understandings (MoUs) concerning research and other mutually-beneficial areas. Discussions are continuing.

Education programmes:

- Over 56,000 school students took part in the Museum's learning programmes. General visitation grew by 17,000 to reach 849,000 and staff and volunteers continued to provide visitors with high quality experiences

Enhanced Community Programmes and Events

- In June 2012, the Museum held a Winter Lecture series and weekend forums on Indigenous Sustainability with keynote speakers focusing on prominent and relevant discussions through the lens of Maori and indigenous intellectual and spiritual thinking. As part of Matariki, daily activities and programmes, centred on Heritage Maori Food 'Wananga a Kai', were held in the Maori Court in the Museum early in 2012. These included poetry, song and music.
- *In 2012, the Museum initiated an innovative onsite and outreach programme Urbanlife aimed at rangatahi (youth). A series of workshops were planned, using pictorial collections for inspiration, and established artists to work with young people, aged 15-24. The outputs will be brought back into the Museum through display, programming and activities, and the outcomes will inform how the voice of youth can be embedded across the Museum.*
- The Museum held a Community Consultation Event with several ethnic community groups. Several new partnerships were cemented, including the following three:
 - Chinese New Settler Trust to celebrate Chinese New Year
 - University of Auckland's National Institute of Creative Arts and Industries – AQUA and LATE
 - Philanthropy NZ – panel discussion March 2012.

Online engagement:

In 2011, the Museum explored the use of web and new media technologies to inspire connections with audiences, lifelong learning and discovery.

Research recommendations were subsumed into the Future Museum master plan. The Museum developed several new initiatives for the delivery of content and service, including the AQUA Mobile Trial application and the blog on the Museum's research expedition to Kermadec Islands.

5. MAJOR CHALLENGES AHEAD

Tourism

- International tourism numbers represented 43% of total visitation. Our tourism strategy for 2013/2014 will recommend a number of actions to maintain international tourism visitation despite challenges presented by the current economic climate.
- Domestic tourists (not Auckland resident visitors) were down 23% on last year. In 2011 domestic tourists made up 8.8% of our total adults – this year 6.4%. This is indicative of national trends as New Zealand's domestic tourism market has not grown in terms of either volume or real value since 2004.

Sustainability in all areas:

A New Zealand economy struggling to rise above a worldwide recession provided the Museum Trust Board with a very challenging commercial environment in the past year.

The Museum's needs to continue and grow sustainability initiatives and cost savings, maximising revenue where possible and by ensuring maximum value has been obtained from all expenditure.

Continuing to strengthen our bicultural foundations:

Critical to our future planning is the continued strengthening of the Museum's bicultural foundation, not least through the proactive engagement of the Taumata members.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2011/12

NAME OF INSTITUTION: **Australian Centre for the Moving Image**

NAME OF DIRECTOR: **Tony Sweeney**

1. **ACCESS & VISITATION**

In 2011/12, we were amongst the most successful and most-visited film, media arts and digital culture centres in the world, with just shy of 1 million visitors through our doors.

Exhibitions and Collections

Our permanent exhibition, *Screen Worlds: The Story of Film, Television and Digital Culture*, alongside our temporary exhibitions, were again a major drawcard for visitors. The mix of free-entry and ticketed offers from Australia and beyond provided audiences with diverse opportunities to explore the moving image across multiple disciplines of practice. Contemporary art was a major focus.

Shaun Gladwell: Stereo Sequences

The ACMI *Commissions Series* was launched in 2011 with a stunning world premiere exhibition by Australian artist, Shaun Gladwell - our single biggest commission of works by a solo artist. *Shaun Gladwell: Stereo Sequences* featured works exploring duality, parallels and mirroring - a series of 'open experiments' using filmic devices such as slow-motion and long pans to capture choreographed and improvised performances by break-dancers, skateboarders and BMX bike riders in rural and urban environments. The works contained in the exhibition marked the commencement of our major new program of commissions, which has continued into 2011/12.

Star Voyager: Exploring Space on Screen

Curated by ACMI and timed to commemorate numerous milestones in the history of manned space flight, *Star Voyager: Exploring Space on Screen* charted the history and future of space exploration as experienced through the moving image. Combining scientific and documentary footage with feature films (from early films by Fritz Lang to recent films of the *Alien* series and *Moon*) and video artworks, *Star Voyager* celebrated an enduring human fascination with space travel through the imaginations of artists, scientists and astronauts. The exhibition was officially opened by Rex Walheim, NASA Astronaut, and Mission Specialist and Flight Engineer on the final Space Shuttle Mission (*Space Shuttle Atlantis*, August 2011).

William Kentridge: Five Themes

This stunning contemporary art exhibition, originating from the San Francisco Museum of Modern Art (SFMOMA), was presented exclusively in Australia at ACMI and opened to great critical acclaim. *William Kentridge: Five Themes* featured over 60 powerful works ranging from animations, drawings and prints, to theatre models, sculptures and books. The exhibition was hailed as an unmissable survey of a phenomenal artistic talent – widely regarded as one of the greatest contemporary artists of the last century. The exhibition explored five key themes of Kentridge's career, including his direction of *The Magic Flute* for renowned Belgian opera house, La Monnaie, and the animated films he developed for a 2010 production of *The Nose* at the Metropolitan Opera in New York.

Game Masters: The Exhibition

Featuring 125+ playable games, *Game Masters* is a world premiere exhibition curated by ACMI that celebrates the world's most influential videogame designers. Across arcades, consoles, PC and mobile platforms, the exhibition, presented as part of Melbourne Winter Masterpieces 2012, showcased the work of over 30 game designers, from Nintendo's iconic character-led worlds featuring Mario and Link, to the immersive stealth combat of Hideo Kojima's *METAL GEAR SOLID* and the atmospheric narratives of *Flower* and *Journey* by thatgamecompany. The opening week of the exhibition included a sold out series of public talks and events featuring high profile videogame designers from Australia and the world, and a major industry conference.

Gallery Two

Julian Rosefeldt is a Berlin-based artist working at the cutting edge of narrative film and video installation. In the five-channel installation *American Night*, Rosefeldt seductively summons, and then breaks the main tropes of the Hollywood Western - the communal campfire, the saloon and the log cabin - to undermine the foundation myth of the USA.

To commemorate the remarkable 25-year on-screen relationship of Australian cinema icons Margaret Pomeranz and David Stratton, we curated a special exhibition, *Margaret and David: 25 Years Talking Movies*. It featured unforgettable reviews and never-before-seen interviews, a selection of Margaret's famous earrings, David's ASIO file and candid photographs of silver-screen stars. Visitors were also able to play critic alongside Margaret or David, reviewing films in a custom-built green screen television studio.

In this free exhibition celebrating the best of independent videogame design, audiences are invited to play a curated package of games from the Best of the Independent Games Festival. Two seasons were shown this year, the Festival's best from 2011 and 2012. Dubbed the 'Sundance of videogames', the exhibition celebrates innovation in game development and the best work of indie designers from around the world.

Ian Potter Moving Image Commission

In June 2012, we joined the Ian Potter Cultural Trust in announcing a partnership to create Australia's most significant long term commissioning program of new contemporary moving image art by Australian artists. The biennial Ian Potter Moving Image Commission is a ten-year commitment to the commissioning of moving image works by mid-career Australian artists, representing the most significant single investment in moving image practice in Australia. The commissions will be granted through an open Expression of Interest (EOI) process and the selected artist will be commissioned to make an ambitious new work of scale, profile and complexity, which will be presented as part of our exhibition program.

Cinema

Cinema remains a foundation of our programming and in 2011/12 we presented more than 50 Australian premieres, 32 restored and rare prints, 38 Australian features and 57 foreign titles in 21 different languages. Complementing our own program, our 16 partner film festivals drew critical acclaim and bumper audiences.

Highlights include:

- 54 Australian or Melbourne premiere screenings
- 32 restored prints screened
- 58 foreign films screened in 21 different languages from 22 different countries including Azerbaijan, Israel, Columbia, Chile, Iran, Austria, and India
- Live Q&A sessions with luminaries such as Terence Blanchard, David Bradbury, Joe Berlinger and Tim Rogers
- 37 documentaries from across the globe screened
- 38 Australian films featured in our Australian Perspectives strand

Special Cinema Events

- Beginning in March 2012, the cloaked culture of the Middle East was unveiled through rare films from the region screened in this new monthly program – “Purdah”.
- A special program that showcased and celebrated the unique materiality of film through the work of two internationally renowned filmmaking artists, Peter Tscherkassky and Eve Heller. Presented in association with the 2011 Melbourne International Film Festival.
- *World Cinema Now*: With the Research Unit in Film Culture and Theory at Monash University, we presented three lecture-screenings as part of World Cinema Now.
- *Peter and the Wolf*. The Oscar-winning animation was brought to life on the big screen in a totally new way, accompanied by a 27 piece ensemble from the Melbourne Symphony Orchestra performing a spectacular live score.
- *Playing Under the Influence*. Four of Melbourne's best-known and best-loved musicians selected and discussed the film's that had the greatest influence on their music. Vincent Vendetta (Midnight Juggernauts), Tim Rogers, Mick Harvey and Henry Wagons

(Wagons) explored the art of sound and cinema, and the personal impact of both. Co-presented by Melbourne Music Week

ACMI COLLECTION

Our Collection comprises a wealth of moving image works, objects and reference materials, which together with our partners and collaborators, provides a rich diversity of Australian and international screen culture resources. We assist interstate and international cultural institutions in delivery of projects and programs through the loan of rare moving image content, artworks and related objects from our Collection. Our team has also assisted in the digital preservation of a number of key Australian documentaries, and has provided specialist advice and support to community groups, filmmakers and laboratories both locally and internationally. During 2011/12 materials from our Collection loaned in various formats to film societies, schools and peer institutions was seen by over 140,000 people. We undertook a stock-take of the Collection's moving image works which lead to the development of specific locations data within our Collection Management System for some 6,500 individual items.

In the year we managed 43 loans from organisational and private lenders from Australia, the UK, Germany and the USA for our various exhibitions in Gallery 1 and 2. We registered and tracked 563 object records, including the first works produced as part of our Commissions series. We managed loan renewals and changeovers in our permanent exhibition, *Screen Worlds*, which included importing and enhancing records to assist with tracking long-term loans.

2. COMMUNITY INVOLVEMENT

Our programming stretched beyond our physical spaces to be delivered in communities across Australia via our Digital Storytelling program and community documentaries. We further expanded our online presence by delivering engaging interactive programs in the digital space, which will be further enhanced by the commissioning of our new website in 2013. Our screen culture resources continued to be a major source of entertainment and education for industry, specialist audiences and the general public and we created more content than ever before to enrich the audience experience of our exhibitions, public and educational programs.

Outreach

As we head into the tenth year of our internationally renowned Digital Storytelling program, we reflect on the many long and short term projects produced in collaboration with communities, organisations and government departments over a decade. This facilitated production program has produced an extraordinary collection of first-person visual narrative documentaries for the benefit of generations to come.

2011/12 saw the conclusion of a four-year Digital Storytelling project in association with the Victorian Government, Shrine of Remembrance and the Returned Services League (RSL) to capture the personal stories of Victorian veterans of war. Since 2009 the project has conducted workshops for nearly 200 veterans, held in locations across regional Victoria and within our onsite production studios, bringing veterans and their families together to record their stories of service, providing a lasting legacy for future generations.

In 2010 we formed a collaboration with the Attorney-General's Department and in 2011/12 we created the last of three Digital Storytelling projects as part of community recovery following major disasters. The final project captured the stories of young indigenous people from the Woorabinda community in Queensland and, in particular, their experiences of the 2010 local floods. Our production team worked with the local community to record stories of incredible strength and spirit as they overcame the challenges of being isolated by floodwaters for weeks.

VIDEO PORTRAITS

We regularly partner with organisations and individuals in rural and regional Victoria with the support of Arts Victoria's Touring Victoria program to develop mini-video portraits about place and the Australian identity. The portraits are produced within townships, featuring local people, and are then screened within those communities during red carpet events. In 2011/12, 27 films were created. The content is animated by personal stories and remembrances and they contribute to a collective archive of community memory through the moving image. In 2011/12, production and screenings occurred in Horsham and surrounds, the Bass Coast Sire and Mildura and surrounds.

REGIONAL EXPO

The inaugural Regional Victoria Living Expo was presented by the Victorian Government in Melbourne in April 2012. We contributed by delivering an entertaining screening program as part of the event's cultural program, which featured a package of regional mini-documentaries and digital stories screened in a purpose built ACMI Theatrette.

3. MANAGEMENT & FUNDING

We transformed many of our physical spaces at the point of entry and beyond to greatly enhance the visitor experience, including preparations for a refreshed food and beverage offer with the opening of Optic Kitchen & Bar. In addition, we embedded our new Customer Relationship Management (CRM) system, Tessitura, into the business, providing customers with online purchasing, print at home ticketing, and improved eCommunications and relationship management.

PUBLIC AREAS REDEVELOPMENT

Throughout 2011/12, pre-planning and preparation was undertaken to deliver the first stages of a major refresh of our key public arrival, navigational and event spaces. The Public Areas Project has been led by our Facilities team, with the support of many teams across the organisation. Our Board has provided key guidance and oversight through their formalised Public Areas Committee. The first tangible outcomes from the project were delivered in June 2012 with the commissioning of a new Tickets and Information Desk, which has provided a vastly improved entry point for visitors. It incorporates improved information and promotional display systems, enhanced accessibility and better ergonomics for both staff and visitors.

The display signage technology was also the first visible manifestation of our refreshed visual identity, which will continue to be rolled out throughout 2012 and beyond. Planning for all remaining major components of the Public Areas Project continued throughout the year, with the opening of our new food and beverage offer, Optic Kitchen + Bar scheduled for winter 2012. Detailed design progressed on the new Cube Event Space, Schools Entrance and Lightwell refresh ready for opening later in the year.

CRM AND TICKETING

In 2011 we acquired a new Customer Relationship Management (CRM) system, Tessitura, after an extensive process of internal review and software evaluation. Throughout 2011/12 the system was implemented across the organisation. Benefits of Tessitura include a significantly enhanced audience experience through print at home ticketing and access control, more efficient online purchasing, effective program communication through eCommunication and eMarketing campaigns, a unified stakeholder database, enhanced customer information, and improved relationship management.

4. EDUCATION & RESEARCH

- In 2012, we introduced *Hothouse* – a program to develop the creative talents of secondary students
- We welcomed the AFTRS *Friday On My Mind* screen culture talk series to Melbourne as host venue
- Entries for our national student filmmaking competition, *Screen It*, doubled to 499
- NASA Astronaut Rex Walheim took part in an education program broadcast to over 5000 students in over 110 Victorian schools
- We launched a new free educational mobile filmmaking App and website, *15 Second Place*

Launched in 2010, *Desert Island Flicks* has provided many sold out audiences with an incredible diversity of fascinating ‘castaways’. Each individual reveals the personal stories behind their top five flicks – the only films they could pack if banished to a desert island. In doing so, they provide audiences with a rare, intimate and personal insight into their lives.

Live in the Studio is a popular monthly program celebrating cult TV. Audiences join industry experts and aficionados for a series of entertaining, stimulating, live talks, screenings and performances about television. In 2011/12, the program covered: Muppets, Men Behaving Badly, Dr Who, Glee, Game of Thrones, Arrested Development, Queering the Small Screen and Downton Abbey.

Melbourne Indigenous Arts Festival

The City of Melbourne, Arts Victoria and Federation Square programmed the Melbourne Indigenous Arts Festival and we contributed by presenting a series of talks and live events celebrating the rich traditions and new visions in Indigenous art and culture. As part of the festival, we collaborated with the Centre for Contemporary Photography (CCP) to present the *National Indigenous Photo-Media Forum, an event for photographers, artists and industry to explore* photography and photo-media in an indigenous context. Reko Rennie, our then Indigenous Artist in Residence, curated *Remembered By*, a screening and talk program interpreting Indigenous representation on screen across the decades, through the lenses of contemporary Aboriginal artists and curators including Glenn Iseger-Pilkington and curator Genevieve Greeves.

Intermix is a program of events aimed at 13-20 year olds which strive to connect artists, cultural thinkers, media makers and young people. The aim is to create space for contemplation and creation where artists and young people experiment, play, interact with and get immersed in contemporary moving image culture.

ACMI HOTHOUSE

A four-year initiative of the Victorian Government, ACMI Hothouse develops the creative talents of promising Victorian students in years 10 to 12. Successful applicants spend a week of school holidays in a fast-paced production studio environment within ACMI, gaining hands-on experience, industry contact and lifelong career inspiration. Students apply for the program by submitting themed creative pitches, which are reviewed by an industry and education panel who select the ten participants. With the support of our experienced staff, the program includes mentorship, attendance at industry talks and hands-on workshops to create moving image works.

In 2012, the inaugural year of the program, it focused on the videogames industry to coincide with the *Game Masters* exhibition. Victoria makes an important contribution to the industry with over 20 local videogame development companies based in Melbourne. The ten students selected for Hothouse 2012 were given a rare opportunity to develop a videogame prototype in a supportive learning environment, with unprecedented access to key international and Australian game creative's including visiting international game designer Tim Schafer (*Double Fine*). Local videogames industry leaders Paul Callaghan and Kate Innabet joined our staff to deliver the hugely successful inaugural program. Parents,

principals and teachers attended the Hothouse wrap session and screening and the feedback on the day was overwhelmingly positive.

Education

Created by our education team, *Screen It* remains Australia's largest national film, animation and videogame making competition for primary and secondary students. Designed to encourage imagination and inventiveness, *Screen It* fosters a new generation of young media makers. *Screen It* differs to other moving image competitions as it provides rich education outcomes for participants including comprehensive education packs to assist in the production process and learning outcomes. In 2011/12 *Screen It* was supported by the DEECD and *Bullying. No Way!*, an initiative of all Australian education authorities administered by the Queensland Government.

The 2011 competition set a new record for the number of entries, doubling from the previous year with 499 submissions nationwide across the categories live-action films, computer games and animations. Primary School Entries: 302 and Secondary School Entries: 197. Entries focussed on the theme of respect, which allowed students to investigate what it means to respect ourselves, our friends, family and community, and consider respect in different environments such as the playground and online.

BROADBAND-ENABLED INNOVATION PROGRAM

As part of *Game Masters*, we launched an exciting digital public program connecting users with easily accessible, educational and immersive content online. The project received funding through the Victorian Government's Broadband-Enabled Innovation Program (BEIP) and utilised high-capacity broadband networks, offering new ways to engage with the exhibition and expand audience reach. Key components included:

GAME MASTERS: THE GAME

Game Masters: The Game is a custom-made mobile videogame created to enrich the experience of the exhibition, or be played in its own right. Designed for all ages and abilities, the game requires players to navigate a ball past opponents to score. The design features familiar game genres including space, sim and adventure games, drawing visual inspiration from early arcade through to the latest indie games, reflecting the content of the exhibition. By visiting the exhibition, users could also unlock additional content by scanning QR codes within the gallery and also play a large-scale, two-player version of the game. The game was designed for both iOS and Android devices.

GAME MASTERS WEBSITE

The content-rich *Game Masters* mini-site features exclusive content such as developer biographies, news, behind-the-scenes insights, guest blogs, video highlights, competitions and links to educational resources. A first for our major exhibitions, the site also acts as the

central hub for program information, purchasing tickets, and downloading the free mobile game.

GAME MASTERS EBOOK

The *Game Masters* eBook included profiles on each videogame designer featured in the exhibition plus essays on the arcade era, independent game development, the history of videogames exhibitions, and over 100 images from iconic videogames.

VIDEO CONFERENCING

The Video Conferencing Initiative utilised high-bandwidth infrastructure to help us reach audiences

for *Game Masters* public programs in regional areas, at schools and higher-education institutions via video conferencing. Newly acquired technology for large scale video conferencing allowed us to broadcast events into Ballarat University and Deakin University's Burwood and Geelong campuses. The technology also facilitated the involvement of international contributors including Nathan Vella of Capy (Canada) and Daniel Cook of Spry Fox (USA). The BEIP project also allowed us to build on relationships with project partners DEECD, the ABC, Arts Victoria, Creative Industries Innovation Centre (CIIC) and the Australia's Academic and Research Network (AARNet).

5. MAJOR CHALLENGES AHEAD

1. Significant changes to the Federal political landscape are occurring – the National Cultural Policy, changes to the ABAF/Arts Support, and more recently the call for change of voice within Australia Council to the 'competitive' stoushing over funding and reputation between States, companies and organisations. These changes provide both opportunities for change and challenges as we go forward.
2. Mobilising fundraising and philanthropic support for non capital 'A' arts continues to be a challenge within our sector. Increased awareness for the work we all undertake and the links between us and the philanthropic sector need renewed effort. Direct Government funding support continues to be eroded, and we face tough decisions in how we balance our resources over the coming years.
3. A changing market place. Increasing diversity, rapidly changing tourism patterns, constrained household spending and step-change in mainstream media as it converts to a digital future is making it challenging to connect to and reach new and existing markets.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2011/12

NAME OF INSTITUTION: **Australian Museum**

NAME OF DIRECTOR: Frank Howarth

1. ACCESS & VISITATION

Visitors

We exceeded our target (335,000), with 335,596 visitors interacting with our exhibitions and programs. Students (38,286) made up over 10% of visitors.

Exhibitions and spaces

Our major special exhibitions for this period included *Rituals of Seduction: Birds of Paradise* which exceeded its visitor targets. Over 26,000 daytime visitors bought tickets to *Yiwarra Kuju: The Canning Stock Route* (YK:CS); and a further 10,000 Jurassic Lounge visitors had free access. A special exhibition, *Deep Oceans*, attracted 7689 visitors in the last two weeks of June, on track to meet its target of 62,000 visitors over a 16-week run. These targets were achieved despite a fall in international visitors (101,835 to 71,233) in line with inbound tourism to NSW. The ongoing global financial crisis and the Fukushima disaster were contributors.

A new space for temporary exhibitions opened early in 2012, significantly improving the Museum's capability. It can also be configured as two smaller spaces. The first exhibition was *Beauty from Nature: Art of the Scott Sisters*, followed by YK:CS. Our new *Project Space* is dedicated to showing rare and curious objects from the collection and to date has featured *Big Cats* (taxidermied specimens) and *Spirit Faces* (dramatic masks from Melanesia).

Audience development

A successful third season of Jurassic Lounge attracted 12,692 people, mainly in the 18–35 demographic. On Tuesday nights they enjoyed comedy, burlesque and musical performances, as well as presentations and demonstrations in the dramatic setting of the Museum's galleries.

Physical and online access

Funding for a joint facility at Castle Hill will result in greater physical access to collections in coming years. Online access to cultural collections has improved with better indexing and grouping of stories on the website. With over 3.5 million visits, around a million of these are

in Sydney and over 420,000 used mobile devices. A microsite developed for the *Deep Oceans* exhibition is now providing insights into online visitor behaviour for marketing exhibitions.

2. COMMUNITY INVOLVEMENT

The Australian Museum family

This year, Australian Museum Members celebrated their 40th anniversary – still going strong. The Museum's volunteer cohort now numbers 678 and supports programs both on site, off site and online. Their input on operations, research and collection management is invaluable.

Pacific youth collection access program

For the third year, the Museum is successfully using its collections to connect at-risk Pacific youth with their cultural heritage. The program will continue and expand thanks to grant funding from the Vincent Fairfax Family Foundation and Australian Museum Foundation.

Repatriation program

We have returned ancestral Aboriginal remains and secret/sacred objects from the collection to communities at Yass, Grafton, the Clarence River area and Bourke, thanks to support from the Commonwealth Repatriation of Indigenous Cultural Property program.

Reconciliation NSW Week

The Museum hosted the launch of Reconciliation NSW Week in May 2012 in partnership with the NSW Reconciliation Council, featuring a display of selected artworks from a State-wide student art competition and demonstrations from a group of Indigenous weavers.

Science in the City

This annual science festival attracted 5175 secondary students to the Museum in August 2011. Raising awareness of science as a career option, it is held in partnership with Charles Sturt University, the University of Western Sydney, Macquarie University and four other universities, and with support from major sponsor 3M.

Outreach: Science in the Bush and Museum2you

Science in the Bush at Charles Sturt University's Orange Campus and the Crossing Theatre, Narrabri (with the Careers Network and support from the local community), attracted 1400 students. *Museum2you*, a community environmental education project, was announced in May and has already helped to raise environmental awareness in over six regional centres.

Australian Museum Eureka Prizes

The Australian Museum again successfully presented the Eureka Prizes dinner with 900 guests in August 2011, celebrating and rewarding excellence in science in 24 distinct areas.

Eureka continues to achieve wide success in scientific and media circles. Events for the Eureka, including the Awards dinner, followed a carbon-neutral, environmental sustainability policy.

3. MANAGEMENT & FUNDING

New Trustees

In January 2012, the Minister for the Arts announced the appointment of new Trustees for the Museum. They are Catherine Livingstone, AO (President), Professor Merlin Crossley, Jason Glanville, Karina Kelly and Kim McKay, AO.

Staff development and support

A new online corporate training program is improving staff skills and knowledge in topics such as workplace health and safety, managing stress and managing workplace conflict. It is complemented by face-to-face courses. Changes to position responsibilities and resourcing this year aimed at optimising delivery of IT, Finance, HR, Building and Security services.

Workplace health and safety

Maintaining a strong and integrated focus on the safety of our staff, volunteers, contractors and visitors, we integrated new workplace health and safety legislation into procedures, and trained staff in the implications of the new legislation. The Museum exceeded State safety targets in most instances.

Energy efficiency and sustainability

The Museum reduced overall electricity consumption by approximately 203 MWh, or 4% of total consumption, through judicious use of air-conditioning in collection storage spaces, including programmed shut-downs in periods of low use. The Museum re-uses and recycles exhibition components where possible, including wall panels, a theatrette structure and a large globe model. The new temporary exhibition space was designed with sustainably-sourced flooring. A redesign of *Explore* magazine in 2011 specified the use of 100% recycled paper, vegetable inks and carbon-neutral production processes to certified environmental standards.

Revenue

The Museum, principally funded by the NSW Government, strives to achieve a balance of revenue from government, philanthropic and commercial sources. Revenues in 2011–12 totalled \$43.3 million (\$41.5 million in 2010–12), with \$28.9 million in government grants and around 29.5% of its revenue self-generated from a combination of services rendered (consulting and venue hire), admission fees, shop sales, donations received and grants for scientific research and public programs. The \$1.3 million increase on the total is largely due to increased income from consulting services and research grants.

Consulting services

Australian Museum Business Services (AMBS) achieved revenues of over \$2.7 million, the best performance in its 20-year history. Consulting services include the fields of ecology (such as biodiversity surveys, flora and fauna management and monitoring, and impact assessments) and archaeology and heritage (such as significance and impact assessments, and master planning for Aboriginal and historical archaeology, industrial and built heritage).

4. EDUCATION & RESEARCH

Student interaction

Over 115,000 students benefited from interaction with the Museum. One third of these visited College Street, while video conferencing into schools and Museum in a Box programs reached almost 74,000 students across the State. Research and Collections staff have a strong role in supervising doctorate and other post-graduate research, while lectures, talks and behind-the-scenes insights are readily available. We also launched two new under-5s programs, *Mini Explorers* and *Tiny Tot Explorers*, linked to the pre-school curriculum, and effectively moved to a “life long learning” approach Museum-wide.

Biodiversity survey of Timor-Leste

In May 2012, the Museum completed the first of two planned faunal surveys in Timor-Leste, thanks to a private donation. The surveys will provide essential information for biodiversity conservation planning. This multi-stage expedition is one of the largest surveys undertaken by the Australian Museum in the last 100 years. Work with the samples will continue for 1-3 years and form the basis for conservation planning and design of a Protected Area Network.

A significant acquisition

A major donation of Tongan material culture by retired teacher Miss Muriel Snell was accessioned collaboratively with the local Tongan community. Experts in intangible heritage from Tonga and Sydney's Tongan diaspora community helped to document the objects.

DNA barcode centre

The Museum is developing plans to establish a new DNA barcode centre at the Museum, known as the Australian Centre for Wildlife Genomics. The Centre will expand the role of the existing DNA laboratory, which recently applied for NATA accreditation.

Submissions and advice

Museum experts provide comments, advice and recommendations to the NSW and Federal governments, this year making 20 submissions on topics such as national research priorities, marine park planning, biodiversity, climate change and conservation. The Museum also provided significant input into the development of state and federal policies, including the forthcoming National Cultural and Immunity From Seizure Policies.

5. MAJOR CHALLENGES AHEAD

Support base

As with many public and cultural institutions, our main challenge for the foreseeable future is to maintain and expand our funding base in an increasingly competitive environment.

Digitisation of the collection

The Museum took another step in collaborative digitisation of collections (with PHM, HHT and AGNSW) engaging a consultant to develop a business case. Work is on track to create a short record of all objects in the cultural collections by the end of 2014.

Meanwhile, our vast collections are increasingly being unlocked for wider use through the Museum's DigiVol (volunteer collection digitisation) project, supported by 70 volunteers on site and 250 web-based virtual volunteers. Since its inception in May 2011, DigiVol has increased the rate of natural history collection digitisation by around 100% (to 80,000 specimens) a year, and will continue while resourcing is there to coordinate this remarkable volunteer effort.

Developing the Museum's Master Plan

In the last year, considerable effort has been focused on the Museum's Master Plan. This has been motivated by a need to develop the under-utilised eastern end of the site while ensuring, for example, that site navigation and floor level changes are fully integrated throughout. This will continue as funds are available.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 1 July 2011 to 30 June 2012

NAME OF INSTITUTION: **Australian National Maritime Museum**

NAME OF DIRECTOR: **Kevin Sumption**

1. ACCESS & VISITATION

- Entertained a total of 544,000 visitors to the museum, the *Endeavour* replica on tour and our other travelling exhibitions
- Attracted
 - 1,717,432 museum website page views
 - 37,447 *Endeavour* website visits
 - 126,447 blog visits
 - 579,318 Flickr visits
 - 412,738 You Tube views
 - 24,218 Vimeo views
 - 1,443,092 Facebook posts
 - 3,705 Twitter followers
- Presented the following exhibitions:
 - *NAIDOC 2011 – the works of Billi Missi*
 - *X for unknown – SIEVX Memorial designs*
 - *Scott's last expedition*
 - *20 years – a snapshot*
 - *AQUA: A Journey into the World of Water*
 - *Fish in Australian art*
 - *Remembering Titanic – 100 years*
 - *NAWI – exploring Australia's Indigenous watercraft*
 - *Escape from Vietnam*
 - *David Moore – portrait of a shipping company*
- Toured the following exhibitions to interstate and regional venues:
 - *On their own – Britain's child migrants*
 - *Freshwater Saltwater – Aboriginal and Torres Strait Islander prints*
 - *Wrecks Reef and the Mermaid*

- *Sons of Sindbad – the photographs of Alan Villiers*

- Completed the circumnavigation of Australia by HMB *Endeavour* with 568 voyage crew and over 56,000 visitors across 12 ports
- Voyaged HMB *Endeavour* to Lord Howe Island to view the Transit of Venus
- Hosted a 9 month visit by the Australian built replica of the Dutch scout ship *Duyfken* that reached Australia in 1606

2. **COMMUNITY INVOLVEMENT**

- Awarded \$100,000 to 17 heritage projects around Australia and provided \$6,000 to interns who we hosted from the Flagstaff Hill Maritime Village and the Clyde River & Batemans Bay Historical Society under the Maritime Museums of Australia Project Support Scheme (MMA PSS)
- Hosted 14 interns undertaking university museum studies programs and 7 high school students on work experience
- Managed 498 Sydney volunteers and 1,035 regional volunteers providing 83,162 hours of diverse services including supporting the *Endeavour* circumnavigation, guiding tours of galleries and vessels, ships' maintenance, conservation and restoration, mail-outs and office duties.
- Unveiled 1,071 new names on three new panels of The Welcome Wall, our tribute to migrant Australians, in 2 unveiling ceremonies attended by over 2,300 visitors
- Staged the two day *NAWI – exploring Australia's Indigenous watercraft* conference
- Introduced an outreach program for students with disabilities to access Indigenous stories through objects in our education collection
- Partnered with the Department of Education, Employment & Workplace Relations to place Indigenous youths on-board *Endeavour* for specific circumnavigation voyage legs

4. **EDUCATION & RESEARCH**

- Increased entries on the Australian Register of Historic Vessels by 84 vessels

- Digitised 5,007 National Maritime Collection items for eMuseum and other online applications
- Located and identified the wreck of the *Royal Charlotte* (1825) on the Great Barrier Reef in collaboration with the Silentworld Foundation and University of Sydney
- Developed 3 new comprehensive online education resource packages and 2 new video conference packages for schools
- Welcomed a 42,108 primary & secondary school students
- Commenced two ARC funded linkage grant projects

5. MAJOR CHALLENGES AHEAD

- Progressing the objectives identified in our new three-year Strategic Plan while implementing an organisational restructure
 - Rejuvenating our core exhibitions (including our waterfront) and accommodating a new 1,000m2 temporary exhibition space
 - Securing funding for related capital works
 - Accommodating the new National Cultural Policy as well as new Government determined KPIs and reporting regimes
-

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2011/12

NAME OF INSTITUTION: **Australian War Memorial**

NAME OF DIRECTOR: Steve Gower AO AO(Mil) 1 July 2011 – 1 Nov 2011; A/g Nola Anderson 2 Nov 2011- 30 June 2012

1. ACCESS & VISITATION

Total access figures for the year were just under 4.1 million including approximately 3.6 million visitors to the website, 835,000 visitors to the Memorial and its storage facility in Mitchell Canberra, and 136,000 visitors to travelling exhibitions. Onsite visitation included over 127,700 students, the highest attendance achieved to date and almost 200 people who attended the annual history conference, *Korea: in from the cold*, in October 2011. More than 330,000 participated in interpretive programs and events. These figures do not include visitation to exhibitions by other organisations which display items on loan from us.

The Memorial's Research Centre continued to attract large numbers of visitors throughout the year. Over 22,600 people visited the Reading Room, requesting over 7,140 collection items. There were over 838,700 online visitors to the Information Sheets, Encyclopaedia and other Research Centre web pages. The Research Centre's digitised collection items are also very popular, with over 366,370 visits to the war diaries and 6,800 to the official histories.

Memorial staff answered over 18,000 research enquiries. These enquiries include those made online, by telephone and mail from the public, the media and those referred by the Minister's office and other government agencies. In addition, historians answered a substantial number of mail and email enquiries sent to the editors of *Wartime*.

This year saw a 19 per cent increase in the number of visitors to the Memorial's website. April in particular saw high traffic, with over 247,000 more visits than in April 2011. The majority of these visits came around ANZAC Day, with 369,000 visits between 22 and 26 April. The web attracted many more first time visitors this year, which is reflected in a reduction in page views per visit, down 4 per cent this year, as new visitors tend to stay for a shorter period of time and look at fewer pages. The most visited areas of the site continue to be digitised collection material, including the biographical databases and the catalogue descriptions of collection items. An average of 63 per cent of visitors to these areas of the

site are returning visitors, which indicates that the resources provided contain useful information.

The most visited area of the website is the digitised collection material, particularly that relating to the service of individuals. This material also continued to attract a rate of return visitation of over 60 per cent. The Memorial continues to enhance the research, documentation and digitisation of this valuable material.

Two exhibitions were displayed in the Special Exhibitions Gallery during the year: *Rats of Tobruk, 1941* and *Nurses: from Zululand to Afghanistan*. Results from the evaluation of the *Rats of Tobruk 1941* exhibition reveal that 87 per cent of those surveyed could provide at least one example of an historical fact or demonstrate greater understanding of the Australian experience of war. Key learnings related to improved knowledge about the nationalities involved and their geographic relationships, the size and complexity of the defensive front, and the scale of what the Australians were facing. To date, *Nurses* exhibition has attracted approximately 200,000 visitors, which places it as one of the Memorial's most highly visited temporary exhibitions. It will tour nationally from February 2013.

Collection development is an ongoing focus. Key acquisitions during 2011–12 included paintings by Shaun Gladwell and Ben Quilty as part of their official commissions to Afghanistan, and a painting by indigenous artist Julie Dowling; a Bell UH-1H Iroquois helicopter flown by 9 Squadron RAAF in Vietnam; and material recovered by the Unrecovered War Casualties section of the Australian Army from the mass grave at Pheasant Wood (Fromelles), including remains of uniforms, badges and equipment, and some personal items. A photographic portrait of Norman Pope Macleod, who died during the Sandakan death march and who was previously missing from the Memorial's Sandakan photograph wall, was donated. Twelve hours of high definition digital video tapes, forming the second of the Memorial's Visual Diary Projects, was shot by Senior Warrant Officer Stephen Pugsley, No. 37 Squadron, RAAF, during his six month deployment to Australia's Middle Eastern Area of Operations. Based at Al Minhad air base, Pugsley used a Memorial-supplied camera to capture in detail the recreational and technical aspects of the lives of RAAF personnel and aircrew in Al Minhad and Australia's bases in Afghanistan. Printed material acquired included the personal diary of Able Seaman Driver L.J. Smee of the Royal Australian Naval Bridging Train, First World War, covering service on Gallipoli and in Egypt; the handover report of CO 26th Battalion to CO 28th Battalion at Russell's Top, Gallipoli; and Records of a Detachment of 131 Divisional Locating Battery serving in Vietnam.

The Collection Coordination Group (CCG) continued its excellent work of linking the Memorial directly to active units, including those in Afghanistan. John Martinkus, official cinematographer, Benjamin Quilty, official artist, and Peter Pedersen, Head of Research Centre, deployed to the Middle East Area of Operations (including the United Arab Emirates

and Afghanistan) with the Australian Defence Force during October and November 2011. A curatorial deployment was also undertaken to Sinai, Egypt, in June 2012. The CCG also manages a number of collection development programs, including the defence image project, a visual diaries project, and the official art and photography programs.

2. COMMUNITY INVOLVEMENT

About 300 volunteers are involved in some aspect of the Memorial's work including front-of house, curatorial, and conservation areas.

The annual Summer Scholars program continued with three history graduates undertaking a program of research in January/February. These Summer Scholars are assigned individual research projects and are supervised and professionally guided by Memorial historians.

The inaugural Professor Bryan Gandevia Prize to promote and develop research into Australian military history was awarded to Dr David Henderson of La Trobe University for his PhD thesis on the internment of Germans in Australia during the Second World War. This biennial prize is awarded to an outstanding honours or postgraduate history thesis in the fields of Australian military history, military–medical or military–social history.

Planning has commenced, in association with the Australian National University, for an international history conference to be convened in Canberra in March 2015 to mark the centenary of the Gallipoli campaign.

Research in conjunction with ARC grants has continued with the University of Melbourne (post-Second World War war crimes trials), and Macquarie University (researching Turkish archives).

In addition, we have undertaken to support the ANU in an ARC grant on an Indigenous defence service history commencing in 2013.

Work continued on the official history of Peacekeeping and humanitarian operations.

Memorial staff presented the annual Curator's Course for military museums around Australia, delivered talks on a range of topics to the public, and also provided advice on conservation treatments to the public through *Bring in Your Memorabilia Days* held in conjunction with travelling exhibitions.

The Memorial has continued to provide access to its conservation facilities as well as providing mentoring and coaching during the practical component of conservation training for the University of Canberra's Heritage Studies course.

Lastly, we work closely with the RSL for the delivery of the national ANZAC Day Dawn Service.

3. MANAGEMENT & FUNDING

As noted last year, the Government provided seed funding of \$1.7m to complete a detailed business case and new policy proposal for the redevelopment of the First World War galleries. The result of this work was the announcement of \$27m funding from the Federal Government for this key Centenary of ANZAC activity.

The First World War galleries redevelopment project will include significant primary works to the heritage building including the relocation of a plant room to allow for better visitor circulation. The project will also include a large conservation project to prepare the iconic First World War dioramas for the new galleries.

Work on costing and scoping other possible centenary projects has also been undertaken and submitted to the Anzac Centenary Advisory Board (ACAB). Some of these projects may be funded internally if ACAB funding is not possible.

Our Site Development Plan for the Campbell site was reviewed in November 2011. The review focused on the capacity of the precinct for new building and landscape development, and potential for future plaque and memorial locations. A formal plan for the development of the Mitchell precinct, where our conservation and storage facilities are located, was also completed. Additional land (and buildings) became available at Mitchell during the past year, and the Memorial took the opportunity to lease, with the option to purchase, a site that is adjacent to existing Memorial facilities and which provides much needed additional storage capacity.

An important aspect of moving into the new media environment has been the enhancement of our system to manage digital assets, both collection and corporate. Work has continued on developing the key platform for this, the Enterprise Content Management (ECM) system. This facilitates the management of digital collection items to a standard required in the professional museum sector, as well as being an electronic document management system. The latter will provide electronic records management compliance. Continuing the shift to the digital environment, the old PABX phone system, which had become unsustainable, was replaced with a Voice-Over Internet Protocol (VOIP) system. The SAP Finance and Human Resource management systems were also upgraded, as was the Schools Booking System. We have over 127,000 school children visiting each year, and the upgraded system will provide much needed efficiencies.

In regard to corporate governance, a number of Government reforms have been implemented, including the amended *Freedom of Information Act*, *Work Health and Safety ACT*, *Fraud Control Guidelines*, *Protective Security Framework Manual* as well as the Legal Services Multi-Use List implemented by the Office of Legal Service Coordination.

During 2011-12 General Peter Cosgrove AC MC (Ret'd) stepped down as both Chairman and member of the Council of Australian War Memorial. Rear Admiral Ken Doolan AO RAN (Ret'd) was elected Chairman in March 2012. Due to personal circumstances, Director Steve Gower AO AO(Mil) was on long-term leave from November 2011 until the end of his term as Director on 31 August 2012. During this time, Nola Anderson, Assistant Director, Branch Head National Collection, was Acting Director. In August 2012, the Minister for Veterans' Affairs announced that Dr Brendan Nelson has been appointed as the new Director for the Memorial. Dr Nelson will commence in mid-December 2012. Nola will continue to act in the meantime.

4. EDUCATION & RESEARCH

Support continued for the following major research projects:

- Australian War Memorial: treasures from a century of collecting, (forthcoming 2012)
- The Nek: the tragic charge of the Light Horse at Gallipoli (revised edition) (forthcoming 2013)
- Secret bureau: the story of Central Bureau, MacArthur's signals intelligence organisation in the South-West Pacific during the Second World War, (forthcoming 2012)
- In their time of need: Australia's overseas emergency relief operations – volume 6 of the Official History of Peacekeeping, Humanitarian and Post–Cold War Conflicts (forthcoming 2014)
- Gallipoli: a ridge too far (forthcoming in 2013)
- Gallipoli Centenary Research Project (with Macquarie University)
- A major investigation into Australian involvement in post–Second World War Japanese war crimes trials (with the University of Melbourne)
- The battle of Kokoda (forthcoming 2013)
- The Gallipoli collection book (working title), (forthcoming 2014).

Two books were published:

- Fighting to the finish: the Australian Army and the Vietnam War 1968–1975, by Ashley Ekins with Ian McNeill, the final volume of the Official History of South East Asian Conflicts.
- ANZACs on the Western Front: the Australian War Memorial battlefield guide by Dr Peter Pedersen with Chris Roberts.

Memorial staff presented 16 conference papers or lectures and wrote 43 articles during the year as well as delivering 71 onsite talks and 65 offsite talks and 94 media interviews.

In October 2011 the Memorial convened a highly successful international history conference, Korea: in from the cold, to coincide with the 60th anniversary of the year of landmark

Australian battles in Korea, at Kapyong in April, and Maryang San in October 1951. This conference assembled leading military historians from around the world, including keynote speaker Professor Robert O'Neill, the Australian Official Historian of the Korean War and former Chichele Professor of History at Oxford University,

Publication of the Memorial's popular magazine, *Wartime*, continued. Four issues (numbers 55-58) were published in 201-12. A high proportion of articles in *Wartime* continue to be written by historians and other Memorial staff. Each issue had a particular focus including the Korean War to commemorate the 60th anniversary of the conflict, military intelligence with an exclusive interview with Corporal Ben Roberts-Smith VC MG, and military nurses at war to link with the Nurses: from Zululand to Afghanistan exhibition.

In May 2012, 23 Memorial staff joined eight staff from the Imperial War Museum to undertake a study tour of the Gallipoli battlefields. In the course of an intensive five-day exploration of significant historical sites on Gallipoli, staff gave presentations based on their research into aspects of the Gallipoli campaign including John Kirkpatrick Simpson, the AE2 submarine, and nurses during the Gallipoli campaign. The tour was highly successful in providing a unique opportunity for staff to increase their knowledge and understanding of the history of the campaign by studying the battlefields in depth with fellow professionals.

The schools' visit program continues to be highly successful and a record 127,700 students visited the Memorial. Ongoing liaison continues with education authorities to ensure the program meets curriculum needs.

The Memorial conducted a wide range of public programs and other events designed to engage varied audience groups. The increase to the Memorial's funding base allowed more programs to be run, 560 this year compared to 393 programs last financial year. Public programs included gallery talks by Memorial staff and expert guests, curator-led gallery tours, and activities for children. The Australia's Federation Guard ceremonial program, which incorporates the catafalque party mounting the Tomb of the Unknown Australian Soldier, was conducted twice monthly.

The Memorial Box program continues to be a consistently used and highly regarded outreach resource. These unique boxes contain a variety of items, including resource books, models, case studies and DVDs, and military paraphernalia such as uniforms and ration-pack items. The boxes continue to be an important tool allowing students and community groups to learn more about the experiences of Australians at war. Support from Boeing, and ongoing funding by the Department of Veterans' Affairs, enable the program to continue. The 73 Memorial boxes were loaned across all states and territories and were used by 32,000 students. An ongoing survey of all teachers who hired a Memorial Box indicated high satisfaction, with an average rating of 8.7 out of a possible 10.

During the past year, the travelling exhibitions program, funded by the Department of Veterans' Affairs, had seven travelling exhibitions which toured to New South Wales, Queensland, South Australia, Victoria, Western Australia and Tasmania. These exhibitions were:

- A is for Animals
- Icon and archive: photography and the World Wars
- Framing conflict: Iraq and Afghanistan – Lyndell Brown and Charles Green
- Of love and war
- Perspectives: Jon Cattpan and eX de Medici
- Sidney Nolan: the Gallipoli series
- Shaun Gladwell: Afghanistan

The Bring in Your Memorabilia program was developed in 1999 and continues to increase public awareness of Australia's military heritage and to assist individuals with the identification and preservation of items which may be in their care. The Department of Veterans' Affairs funds this highly successful program, which is run in conjunction with the Memorial's travelling exhibitions. Events were held at one venue in Tasmania and one venue in Victoria during 2011–12.

5. MAJOR CHALLENGES AHEAD

- Preparations for the centenary of the First World War will be a major focus. There will be number of activities undertaken, including some joint projects.
 - As a result of the Centenary of ANZAC the Memorial's staffing levels are growing. Available accommodation is already at capacity. A major review is underway to determine how we can reconfigure the space available to increase capacity.
 - Increasingly the Memorial's assistance is being sought for loans, information and advice related to the Centenary. As of yet, there is no over-arching governance structure for centenary activities at the Federal level.
 - The "efficiency dividend" will continue to need special handling.
 - Electronic information/records management
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CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: July 2011 to June 2012

NAME OF INSTITUTION: **CANTERBURY MUSEUM**

NAME OF DIRECTOR: **ANTHONY WRIGHT**

1. ACCESS & VISITATION

Following on from the disruption caused by the 22 February 2011 M6.3 earthquake, the Museum remained closed until 2 September 2011, and then on 16 April 2011 the Museum Trust Board made the decision to close the Museum again on a temporary basis to enable further investigations into the structural integrity of two areas of the Museum to be assessed. This limited period of opening from between 2 September and 16 April, had a significant impact on visitor numbers, however it is pleasing to report that for the period we were open we welcomed 340,445 visitors to the Museum. *Fred and Myrtle's Paua House* remained a popular attraction and over 76,000 visitors enjoyed this uniquely kiwi experience.

Visitor Hosts were instrumental in encouraging donations of over \$116,000 from our visitors over this period, an average of 34 cents per person which is a promising increase on the average figures from previous years.

The Museum-wide focus on customer service once again provided great dividends with an independent audit showing 96% of visitors rated their Museum experience as satisfied or very satisfied. We also continued our ongoing monitoring of visitor feedback with over 200 visitor comments evaluated and responded to.

When the Museum was finally able to re-open on 2 September a full exhibition programme had been installed. The main draw card for re-opening was the prestigious *Brian Brake: Lens on the World* exhibition. In all 165 superb photographic reproductions from Te Papa Tongarewa's permanent collection featured in this retrospective show. This exhibition was developed in conjunction with the Christchurch Art Gallery (who were unable to host it due to the earthquakes).

The need to decant the Transport Gallery within the Museum in order to facilitate earthquake remediation work provided a new exhibition space. *Hard on the Heels: Peter Bush capturing the All Blacks* was originally planned to be shown in The Robert McDougall Gallery at Canterbury Museum but as this building was closed due to the earthquakes we were able to accommodate this exhibition in the new gallery space. This exhibition featured 100

images of great All Black moments, games and players over a 60-year period. This was not only a great opening exhibition, but also tied in with New Zealand's hosting of the 2011 Rugby World Cup.

Another particularly popular exhibition for reopening was *Hearts for Christchurch* which showcased an amazing array of more than 4,000 stitch-crafted hearts sent from around the world. This project was the inspiration of Napier woman, Evie Harris, who started creating and gathering the hearts after the February earthquake. We were extremely fortunate to be offered the support of staff from Te Papa and National Services Te Paerangi who took to the task of colour coding all of the hearts, and along with the Exhibition team produced an amazing display covering the walls in the Visitor Lounge. This was a well loved exhibition with visitors coming to view the display and to read the messages from people from all around the world. After five months on display, the *Hearts for Christchurch* were taken down and given as gifts to the people of Canterbury.

A particular highlight this year was to be the opening venue for the first national tour for the exhibition *Off the Wall: World of Wearable Art Up Close*. A show of this stature would normally be a pay-for exhibition, however, in light of what the city had experienced over recent months it was agreed to provide this fantastic show with entry being by way of a gold coin donation. The timing of this show over the summer holidays provided a real draw card for locals, national and international visitors alike and saw 207,617 visitors enjoy this exhibition of some of the best costumes from the World of Wearable Art collection.

Unfortunately due to the closure on 16 April, we were unable to proceed with the joint venture exhibition project with the University of Canterbury in producing *Canterbury Tales*, an exhibition which had been designed to show cased examples of the rare book collection from the University, matched with objects from the Museum's reserve collections.

Other exhibitions staged throughout the period included: *Face Value* – a photography and film installation by Serena Giovanna Stevenson looking at personal stories about receiving Moko; *Ryman Collection* – which profiled the recent acquisition of taonga from the archaeological digs of Francis Ryman and *The Moriori of Rekohu* – a testament to Moriori the indigenous people of Rekohu (Chatham Islands) and their determination to reclaim their culture and identity and to share this with all New Zealanders.

Unfortunately the *Wildlife Photographer of the Year* exhibition from the Natural History Museum London was only open for 18 days before the Museum was closed on 16 April.

In addition to the exhibitions staged in the Museum, we toured two exhibitions to our contributing local authorities, namely Selwyn, Waimakariri and Hurunui District Councils. These were: *Images of the New Millennium* which continued its tour from the previous year; and *Once Upon a Time* travelled to Amberley, Leeston and Rangiora. These shows have

been greatly received by all venues and have proven to be a hit with locals, attracting over 233,000 visitors this financial year.

During the period we were closed a staff project team worked in co-operation with up to fourteen partner organisations on the thematic development, storylines, object selection, exhibition layout and development for the *Canterbury Quakes* exhibition. This exhibition is an interpretative response to the earthquakes and events that impacted on our region and opened on 22 February 2012, with a full Maori blessing, and has been extremely popular with locals, national and international visitors alike.

It covers the science, human responses and the recovery of the region after these significant and life changing events. Given the level of interest from around the country a national touring programme is currently being developed.

Despite the periods of disruption over this financial year, it is pleasing to note that the Museum website has continued to increase on previous years with 57,860 visits from over 138 countries, and around 71% of these visitors being new to the site. This is an increase of 16% on last year's numbers.

The most viewed sections of the website were exhibitions and events, collections and research and information for visitors such as location and opening hours. Distinct peaks in website traffic were seen during the period when the Museum reopened in September 2011 and the temporary closure announcement in April 2012.

2. COMMUNITY INVOLVEMENT

Although for a good period of this financial year the Museum was closed, we continued our commitment to support local community groups by hosting exhibitions for: Canterbury Potters Association; Raraka Taiao/Naturally Ngai Tahu Weavers, as well as supporting the Festival of Flowers by hosting the popular Flowers that Fly: Butterflies exhibition of Monarch butterflies in a specially designed butterfly house in the Visitor Lounge. On 22 February 2012, 185 butterflies from this butterfly house were taken to the memorial ceremony in Hagley Park and released in remembrance of all those who had passed away in the February earthquake.

Due to the limited access to our Collection Stores, the Trust Board resolved that the Volunteer programme should be suspended until such time as the Museum could fully utilise the services of this enthusiastic group.

The Museum outreach service continued to provide assistance to museums, historic societies, archives, heritage parks and galleries in our area this year. Early in the financial

year a Needs Assessment was undertaken for all these facilities and the overwhelming need identified was training, especially with respect to cataloguing, archiving and labelling. To meet this need four workshops have been undertaken this year, three on cataloguing, and one on risk management. In total 108 museum staff from smaller institutions have attended these workshops and reaction to these has been extremely positive. Collection handling and labelling workshops are being planned for later this year.

Additional support is also provided by way of assisting with the identification of objects, assistance with exhibition proposals, registration of historic objects and valuations along with restoration and conservation advice.

In addition to the outreach service provided, internal advice, equipment and expertise was provided to various Canterbury organisations including Canterbury District Health Board, Akaroa Museum, Lincoln Historic Society, Rangiora Museum, Department of Conservation Arthur's Pass Information Centre and Antarctic Heritage Trust.

3. MANAGEMENT & FUNDING

Work has been continuing on moving the Museum Redevelopment Project forward. A plan for the proposed layout of the new city was presented in July and whilst the Museum did not feature in this, there have been discussions regarding the importance of this heritage icon and informal support for progressing with the Project. Work is continuing on developing a well planned approach for achieving this in the coming year. I will have a short powerpoint illustrating the high-level proposals for Earthquake strengthening the whole site available at the AGM if members are interested in seeing what is planned.

As mentioned last year, significant cuts had to be made to our budget and in order to be able to work within our current operational funding allocation, a complete restructure of Museum staff has had to be undertaken, with a number of positions becoming redundant. Recruitment for the final positions in the new structure is currently taking place and we are hopeful of having the complete new team on board by the end of this calendar year.

In order to enable the Museum to fully reopen engineering assessments and peer reviews have been undertaken with remedial work now in progress to enable the Museum to fully reopen before the end of 2012.

4. EDUCATION & RESEARCH

Our Educational Outreach programmes continued through until September 2011, with six of our most popular lessons being taken out to the schools. Over 3000 school students had

the opportunity to participate in these unique lessons over this period and we received overwhelmingly positive feedback from both teachers and pupils.

The Bird Hall proved to be a popular venue for both Museum events and those hosted by external parties, with 40 functions and public programmes taking place during the seven months we were open. The Museum was also pleased to host Prime Minister John Key and Leader of the opposition Phil Goff at the function following on from the Leaders Debate at Christ's College during the election campaign.

Curatorial staff delivered over 30 lectures to various educational and community groups, delivered seven conference papers and undertook eight media interviews. A three day summer school entitled *Nga mahi a Ringa* was delivered in the Museum for students from Aotahi: School of Maori and Indigenous Studies, University of Canterbury.

Staff edited and published Volume 25 of the *Records of Canterbury Museum*, which is distributed to national and international institutions. Due to the Museum being closed staff were able to spend more time on research this year which resulted in a larger numbers of publications than normal. This year the volume contained papers on subjects as diverse as spider biology, medieval armour and New Zealand's oldest Maori settlement.

Three of the papers summarise the results of staff research projects involving human history collections housed in Canterbury Museum and it is pleasing to note there has been a high level of positive feedback from across the wide spectrum of national and international circulation.

In February our vertebrate zoologist conducted fieldwork on an early Miocene lacustrine fossil deposit near St Bathans in Central Otago. This ongoing project by the Brian Mason Foundation and the Australian Research Council was undertaken in association with staff from Te Papa Tongarewa/Museum of New Zealand and the Universities of Queensland, Adelaide and New South Wales. This remains the most significant tertiary terrestrial fossil deposit in New Zealand and research to date has revealed it contains the remains of New Zealand's only known land mammal as well as an amazing array of other species including a four metre long terrestrial crocodile, a large terrestrial turtle and a plethora of ducks, herons, flamingo like birds and even a fossil kiwi.

We were also successful in receiving funding from the Marsden Fund of the Royal Society for a collaborative project with Otago University which raised the intriguing question, 'Are our native species really native?' This project hopes to shed further light on New Zealand's dramatic biological history, using radio carbon dating and state of the art DNA analysis of prehistoric bones. By conducting a biological audit of prehistoric New Zealand, the team will test the new idea that human arrival led to the extinction of a previously unrecognised

treasure trove of unique coastal animal species, and that these animals were quickly replaced by new comers.

Curatorial staff also published over twenty papers in the following journals: New Zealand Journal of History, Journal of Pacific Archaeology, Canterbury Mountaineer, Natural History, Forest and Bird, Journal of the International Carnivorous Plant Society, New Zealand Journal of Zoology, New Zealand Journal of Ecology, Journal of the Royal Society of New Zealand, Journal of Paleontology, Journal of the Costume and Textile Association of New Zealand, New Zealand Quilter, Acta Paleontologica Polonica and Notornis.

In addition Curators were contracted to provide advice to the Ministry of Fisheries and Department of Conservation and acted as expert examiners for the Ministry of Culture and Heritage.

5. MAJOR CHALLENGES AHEAD

The ongoing challenges of inadequate visitor services, aging facilities and poor building services remain, but as mentioned above, the Board is determined to have all these problems resolved with the Redevelopment Project.

The damage to Collection Stores has required the full decanting of our Documentary History Store in order to enable the structural integrity of this area to be fully assessed. The remaining collection stores will require major works to return them to the state they were in pre-earthquakes – this is anticipated to take a further two years to complete.

Inducting the new team and developing a new culture within the Museum once the restructure and recruitment for all positions is completed.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2011/12

NAME OF INSTITUTION: **History SA**

NAME OF DIRECTOR: Margaret Anderson

1. ACCESS & VISITS

1.1 Visitor numbers

The total of on-site visits this year was 303,090 - a small increase from last year. However travelling exhibition numbers were much lower, (3,915) with only one new travelling exhibition on the road. Total visits: 307,005

Increasingly I am interested in trying to track total interactions, combining on-site and travelling exhibition visits, with online visits and other programs (e.g. the annual History Festival). It would be useful if CAMD was to decide on a standard formula for such an estimate. Some guidance in estimating interaction with social media would be especially helpful. My estimate of total interactions this year is probably an underestimate, but I calculated at least 925,603. This includes online visits of 489,494.

1.2 Visitor demographics

Tourists, both interstate and international, continue to be a major part of our audience, although the makeup differs substantially between the three museums. The Migration Museum attracts the highest proportion of overseas visitors – about 50%.

Socio-economic and gender profiles conform to the norm for museums globally, with the exception of the Motor Museum, which attracts a higher than average proportion of men (60%) and a greater percentage of visitors from lower socio-economic groups. Perhaps ironically, shop takings are also highest at the Motor Museum, but that probably reflects the fact that this museum also has a higher proportion of adult visitors than the others.

1.3 Online services

Online programs have been a major focus of effort again this year. An interactive blog site *Bound for South Australia*, presented as a contribution to the State's 175th anniversary celebrations, proved especially popular. We described the program as a 'virtual re-enactment' and it ran in 'real time' from February to December 2011, tracing

the journeys of the first nine ships to sail for South Australia in 1836. This site was one of the first history sites to be included as a curriculum resource for the new national history curriculum and it continues to be used heavily by schools in 2012.

New web sites for the Migration and Maritime Museums were also launched during the year, each with a web 2.0 component. We also created a site for a new component program in the History Festival – *Open House Adelaide* – presented as part of the global Open House movement.

The Community History site continues to expand, with more individual profiles and a growing community of users. The focus now is to expand the number of training and museum information resources on the site.

We also developed and trialled a small video-conferencing program, drawing partly on *Bound for South Australia* and on existing Maritime Museum programs. Next year we plan to expand the program to include popular education resources from the Migration Museum in particular.

1.4 Exhibitions and public programs

New long term exhibitions

- South Australian Maritime Museum – *Bound for South Australia*
- National Motor Museum –George Brookes: Motoring Historian

New temporary exhibitions

Migration Museum

- *Ancestry and Artefact: Exploring who I am through history and art*
- *Who are we now? South Australians past, present and future*
- *Portraits of my life: Tomono Wynn's story.*

South Australian Maritime Museum

- *Tip of the Iceberg: Unlocking the Maritime Museum's stores*
- *RMS Titanic: Voyage of the Century*

Touring exhibitions

- *Quest for the South Magnetic Pole* (SA Maritime Museum in partnership with the SA Museum) – July – September 2011 Port Pirie
- *Ute-opia* – National Motor Museum

Community access exhibitions

- Migration Museum – four exhibitions in the *Forum* gallery
- National Motor Museum – six exhibitions in the *Club Space*.

Major events

Directorate

- *About Time: South Australia's History Festival* – May 2012 (504 events, total attendance 103,000)
- *Open House Adelaide* – 19-20 May 2012 – 46 buildings open.

National Motor Museum

- *Bay to Birdwood Classic* – 29 September 2011
- *Rock and Roll Rendezvous* 22 April 2012

2. COMMUNITY INVOLVEMENT

The Migration and Community History Program have a particular focus on community projects, but all museums include community partnerships in their work.

Highlights this year included:

- *About Time: South Australia's History Festival*, throughout May 2012. Some 300+ community organisations presented over 500 events. Total attendance 103,000. www.abouttime.sa.gov.au.
- Inaugural *Open House Adelaide*, 19-20 May 2012. 46 buildings open. See www.openhouseadelaide.com.au/2012.
- The Community history website (www.community.history.sa.gov.au) continues to expand, with a focus on providing more information and training online.
- Community access exhibitions – *Forum* gallery at the Migration Museum (four exhibitions) and *Club Space* at the National Motor Museum (six exhibitions)
- The Community History program works with the state's community museums, historical societies and archives to provide advice, build skills and encourage the practice of history. There are 61 registered or accredited museums in the Community Museums program, but many more museums interact with the program informally. There are also some 150 historical societies in the state. Over 120 of these organisations have now contributed profiles to the Community History web site.
- The Community Museums Program and South Australian History Fund distributed \$185,000 in grant funds to individual researchers, community museums, historical societies and community archives for programs throughout the state.

3. MANAGEMENT & FUNDING

Some welcome capital funding is finally addressing long-term air conditioning issues at the Maritime Museum, and it seems that we are to be given the recurrent funding to allow us to

run it too, even though it was not supplied in the initial budget allocation!

Recurrent funding remains the most pressing issue. A review of budgets at all of the cultural institutions resulted in some funding increases, but not enough for us to avoid a deficit budget this year. We are still working with the funding agency, Arts SA, to try to resolve the major outstanding issues. Good news was recurrent funding for the History Festival, which had been existing hand-to-mouth for the past eight years, but we still wait to see whether we will avoid an actual cut next year.

A major concern to me is a change in Treasury's funding model, which from next year will assume a 3.1% increase in income and reduce CPI funding accordingly. It is still not clear how 'income' is to be defined. If it includes grants and sponsorships, it will be even more disastrous. Of course a 3.1% annual increase in entry fees is not reasonable either, so I am very worried about how this might play out in the future. Arts SA intends to argue for exemptions for the cultural institutions, but there is no guarantee that they will succeed.

At the same time I am in the process of a partial restructure of the organisation to bring the Migration Museum and Directorate together, allowing for the creation of exhibition and community engagement project teams. It will also allow me to resource a small dedicated online team.

4. EDUCATION & RESEARCH

There were 33,950 booked school visits this year, although some of these visits included multiple programs. In addition we continued an active partnership with the Department of Education and Child Development to devise curriculum materials for the national history curriculum.

Research projects include ARC projects with the University of Adelaide (migration history) and Flinders University (migration history and material culture, and heritage studies), while we continue to work towards an ARC project with the University of South Australia on an urban history of Adelaide.

Research continues for a major online resource on South Australian history.

5. MAJOR CHALLENGES AHEAD

- Funding – especially for exhibitions, online and other public programs. South Australian museums are significantly underfunded, relative to other CAMD members.
- On-line development. We are excited about the potential of our on-line development, but sustaining it into the future is an issue of major concern.

- In common with others in South Australia we still face the prospect of budget cuts, regardless of the precarious state of our overall budget.
- Preserving and extending corporate sponsorship is proving very difficult in the current economic climate.

Margaret Anderson
Chief Executive Officer

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2011/12

NAME OF INSTITUTION: **MUSEUM AND ART GALLERY OF THE NORTHERN TERRITORY**

NAME OF DIRECTOR: **PIERRE ARPIN**

1. ACCESS & VISITATION

During this period, the MAGNT had an exciting season with the addition of two previously unscheduled exhibitions: "*Gone Fishin': the reel NT Story*" and "*Reconstructed Empires: Fiona Morrison and Anna Reynolds*". With *Gone Fishin'*, we engaged with the local audience through a number of means: a photography competition resulted in 400 entries; loans of fishing gear (hand-made lures; reels and rods) resulted in an exhibition that featured more than 700 individual objects from all collecting areas of the institution. The exhibition has been very popular with our audiences, resulting in more than 132,500 visitors attending since the opening.

We also recently opened our 29th Telstra National Aboriginal and Torres Strait Islander Art Award. 285 submissions were received with 63 retained by the jury. The overall prize winner, Tiwi Island artist Timothy Cook, was widely recognized and celebrated. For the Awards night, we collaborated with ANKAA to celebrate their 25th anniversary. This resulted in our presenting along with the awards, 4 traditional dance groups from the NT and Kimberley regions. We are also very pleased to announce that Telstra has confirmed the renewal of their sponsorship agreement of the awards for another three years.

We have recently instituted a curatorial think-tank to inform programming and exhibition planning at the MAGNT. This represents a fundamental shift in thinking that empowers our curatorial staff to participate in a more strategic conversation surrounding our exhibition and public programs. The former Public Program Unit has been abolished and is being replaced by the newly minted Community Partnerships and Programs section.

This is the first time in more than 6 years that contemporary art is presented at MAGNT.

Our Collections team was extremely busy as they completed the refurbishment of our Indigenous art and material culture store. This project which ran from October 2011 through June 2012 resulted in the movement and relocation of more 1,300 objects now properly housed and stored.

2. COMMUNITY INVOLVEMENT

For our The MAGNT is currently engaged in conversations with Charles Darwin University to determine the potential for the development of a more collaborative relationship.

During this period, we were also very pleased to launch *Ankung Kunred - Wild Honey Country*, a multimedia dvd production developed by the MAGNT as a collaborative project with senior Mok clan elder, Bardayal Lofty Nadjamerrek AO (now deceased), his family and friends to share cultural knowledge about the *Mok Clan estate that extends over the upper catchment of the Liverpool River on the West Arnhem Land Plateau, south of Maningrida about 400 kilometres east of Darwin in the Northern Territory of Australia.

The dvd provides a rich and engaging multi-media experience containing a wealth of knowledge about Australian Aboriginal culture in this region where Aboriginal rock art and archaeological sites of great antiquity are located within Kakadu National Park. This project, 16 years in the making, was generously supported by the Gordon Darling Foundation.

Throughout the “*Gone fishin’: The reel NT story*” we held a number of activities, including tours, special events, a Foundation dinner, to both celebrate the exhibition and expand audience appreciation.

3. MANAGEMENT & FUNDING

On 25 August, NT residents elected a majority Country Liberal Party government. Chief Minister Terry Mills has confirmed the government’s 100 day plan and we are working with our new Minister, the Honourable Matt Conlan to provide advice to the new government. Minister Conlan is also responsible for Major Events, Tourism, Gaming and Sports. There will be some interesting opportunities here as we may seek to align some longer term museum development strategies with the Minister’s interest in tourism and major events.

In the second week of their mandate, the Department of Natural Resources, Environment, the Arts and Sport was abolished and the CE dismissed. Our new Department of Arts and Museums was created, with the former Executive Director, Hugo Leschen appointed as Acting Chief Executive. (This department mirrors the structure that was in place when the CLP were last in power.) We are now also positioned in a ministry that is also responsible for major events, tourism and sports which may prove to be an effective alignment.

Key issues remain: program delivery in an era of reduced public expenditure; operating funding; governance; increasing self-generated revenues, and confirming the value of the museum and art gallery in the broader community.

We completed the fiscal year with a balanced budget. Throughout the year, we held off on hiring a number of key positions (currently a total of 9 positions remain vacant on our total 61 FTEs).

4. EDUCATION & RESEARCH

We are investigating ways to engage with Indigenous artists across Australia to generate more participation in next year's Telstra National Aboriginal and Torres Strait Islander Art Awards. As this will be the 30th edition of this exhibition, we are working to ensure as much attention and participation in the project as possible. Further, we are looking to increase participation from Indigenous artists working in new media (as no new media prize was awarded by the jury last year.)

We will also be seeking expressions of interest from consultants to assist in a formal review and assessment of our scientific publications, exhibitions and public programs.

5. MAJOR CHALLENGES AHEAD

The issue of governance for the institution remains at the forefront – but this may not be a priority in terms of other challenges.

With the current freeze of hiring in the public service, the impact of long-term vacancies on program delivery remains a serious management issue for the institution.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2011/2012

NAME OF INSTITUTION: **MUSEUM VICTORIA**

NAME OF DIRECTOR: Dr J Patrick Greene

1. ACCESS & VISITATION

2011-2012 was a successful year at Museum Victoria with a total of 7.2 million visitors to our venues, which includes visits to our website and the Discovery Program.

Strong attendances were recorded at all our museums, with a record breaking season of 1,099,546 visitors to Melbourne Museum; a best-ever year for the Immigration Museum attracting 143,054 visitors; and Scienceworks 482,305 visitors. IMAX recorded 241,943 visitors and the Royal Exhibition Building 487,976 visitors. The Discovery Program received 104,036 visitors while the website recorded 4,651,649 visits.

Museum Victoria's membership program experienced strong growth, finishing the year with 15,576 memberships representing more than 50,000 individuals.

Our Discovery Centres responded to 12,633 enquiries and online comments during the year.

Tutankhamun and the Golden Age of the Pharaohs closed in December 2011, after being visited by a record-breaking 796,277 visitors. *The Wonders of Ancient Mesopotamia*, a collaboration with the British Museum, opened at Melbourne Museum in May 2012.

On Their Own: British Child Migrants, a major exhibition from the Australian National Maritime Museum and National Museums Liverpool in the UK, opened at the Immigration Museum in October 2011. The exhibition explored the stories of children sent from Britain to Canada, Australia and other Commonwealth countries through child migration schemes.

Wallace & Gromit's World of Invention, an exciting journey through the world of invention inspired by Aardman Entertainment characters, Wallace and Gromit, opened in May 2012.

In 2011, IMAX Melbourne Museum installed a rear-window captioning system that enables cinema-goers who are deaf or hard-of-hearing to access films. It also has the capacity to provide audio description for people who are blind or have low vision. IMAX partnered with

Arts Access to conduct consultation sessions about the introduction of the system, which is the first permanent installation of this system outside of North America.

Museum Victoria Library records were uploaded to the national database of library holdings and to Trove, the National Library of Australia's search service in July last year. Since then, our library has been responding to a greater number of requests for access to library items, mainly through inter-library loans.

A further 10,000 collection records were added to History and Technology Collections Online during the year. Another 2000 faunal, palaeontological and geological records have been prepared as a prototype for Sciences Collections Online.

Museum Victoria produced three episodes of *Meet Me at the Museum*, a new online video series allowing visitors to take a guided tour of science-themed objects on display and in collection stores. It is available from the Museum Victoria website.

Museum Victoria continues to be a leader in the sector for successfully engaging with audiences through social media. Our social media base more than doubled during the year. More than 43,000 people are connected with Museum Victoria via Facebook and more than 14,000 via Twitter. The potential of this audience visiting museum venues was realised in the highly successful programs for adult audiences piloted this year, including *Smart Bar* at Melbourne Museum and *Big Kids' Night Out* at Scienceworks.

Our success in engaging the international tourism market was illustrated by passengers from 11 cruise ships visiting Melbourne Museum over the summer. In February, almost 1800 European passengers spent a day at the museum, producing significant commercial returns and very positive feedback.

2. COMMUNITY INVOLVEMENT

Museum Victoria returned 132 unprovenanced ancestral remains to representatives of Victorian Aboriginal traditional owners at Melbourne Museum in March 2012. These remains were reburied at the Weeroona Aboriginal Cemetery at Greenvale. This event was the culmination of seven years of negotiations for a solution to repatriating ancestral remains with no provenance other than Victoria.

The University of Melbourne and Museum Victoria received the first of two Strategic Australian Postgraduate Awards relating to the theme of Biodiversity and Place: Change in Rural Victoria. The projects will draw on our collection to investigate key contemporary issues relating to the social, biological and cultural biodiversity of rural Victoria.

Victorian Collections, a free online cataloguing system created for collecting organisations throughout Victoria, was officially launched in April 2012. It was developed by Museum

Victoria in partnership with Museums Australia (Victoria) and services more than 170 organisations across the state.

Museum Victoria worked with Monash University to develop an online learning resource for middle-year students, titled *Making History*. Museum curators and Monash academics were interviewed to create short videos for students about conducting historical research and enquiry and participated in web conferences with students and teachers to share their expertise.

The main exhibition space in the Bunjilaka Aboriginal Cultural Centre at Melbourne Museum closed in February this year. Development of a new suite of exhibitions is underway. The community engagement program for the project continues with several workshops with the Yulendj Community Reference Group. The workshops have been instrumental in advising on community permissions, gathering stories of Aboriginal peoples' spirit and experience, connections with the past and celebrations of culture today. The new gallery will open in May 2013.

Talking Difference is a three-year online media project designed to facilitate dialogue about cultural difference and to promote diversity. A portable studio has been created that allows individuals to watch, create and share multimedia associated with the project. The studio toured Brimbank Libraries in 2011–12 and undertook a six-month tour of regional Victoria.

During the year, Melbourne Museum and Scienceworks hosted 26 Indigenous students in identified placements.

The Immigration Museum's *Sweets: tastes and traditions from many cultures* community exhibition and festival were developed in partnership with the Indian, Italian, Japanese, Mauritian and Turkish communities. A food bloggers' and writers' event was associated with the exhibition and part of the Melbourne Food and Wine Festival and Cultural Diversity Week 2012.

The first phase of a digital communications strategy that aims to increase coverage of Museum Victoria in mainstream media was launched, with a monthly email news digest targeting key writers and editors. The strategy reflects the increasingly rapid transition of media from a print to digital base.

Tjukurrjanu: Origins of Western Desert Art, a collaboration between the National Gallery of Victoria and Museum Victoria in partnership with Papunya Tula Artists Inc., had a successful season at the Ian Potter Centre at NGV Australia. The exhibition will tour to Paris in 2012–13.

Museum Victoria partnered with Parks Victoria for an intensive biodiversity census of Wilsons Promontory National Park in October 2011. The survey targeted terrestrial,

freshwater and marine habitats, and will help Parks Victoria assess the impact of extreme weather on the park, including the major bushfires of 2005 and 2009 and a huge storm in 2011.

3. MANAGEMENT & FUNDING

The Royal Exhibition Building was allocated \$20 million from the May Federal budget. This will enable Museum Victoria to undertake critical preservation works and interpret the history of this World Heritage-listed building for the Australian people. Other projects undertaken on the building during the year centred on protection and conservation, and on the development of a long-term maintenance and repair program, in conjunction with the National Historic Sites Program. These included the completion of repairs to the main dome flagpole; investigative and design work for further conservation works to joinery; documentation of facade repairs; and completion of the floor replacement project.

Long-term exhibition renewal is funded by the Victorian Government and is critical for the ongoing success of Museum Victoria. The recent state budget provided a further \$3.4 million, which will enable us to continue the program to 2013–14, and we will work with the government to extend it into future years.

A ventilated laboratory to treat collection items containing hazardous material is being developed at the Moreland Annexe, as one of the initiatives in the Roadmap for Working Safely with Hazardous Substances in Collections.

Demolition of the derelict buildings on the former ACI site in Spotswood was completed during the year, achieved with funding from the State Government. Museum Victoria is working with Arts Victoria to develop a plan for this site that will secure the future of Scienceworks and ensure the ongoing protection of the state collections. The heritage overlay on the majority of the site has been removed and work to record the heritage significance of the site is underway, comprising the development of an archive record, written and oral history, and an interpretative strategy.

Museum Victoria received funding from the Cultural and Community Relations Advisory Group (University of Melbourne) and the Copland Foundation for a Gupapuyngu bark painting conservation project to conserve two important bark paintings from the Donald Thomson Collection.

Following the success of the Bush Blitz biodiversity survey at Lake Condah, Western Victoria in March 2011, Museum Victoria undertook a second Bush Blitz on a Trust for Nature reserve at Ned's Corner in north-western Victoria in November, with funding from the Australian Biological Resources Study and BHP Billiton.

Museum Victoria received funding from the Ian Potter Foundation and the Hugh D.T. Williamson Foundation to support a three-year postdoctoral fellowship, aimed at an early career researcher undertaking a biodiversity, systematic or conservation research project investigating Victorian or Australian birds.

In January this year, Museum Victoria commenced a restructure to better position the organisation for the future. In the first stage, four divisions were reduced to three, with the creation of a new Public Engagement Division and the merging of departments with responsibility for the development and delivery of long-term and temporary exhibitions. Reviews of each department were undertaken as part of the second stage with a particular focus on reducing costs and increasing revenue, while maintaining Museum Victoria's strong performance and good governance.

A records compliance project undertaken in 2011–12 identified priority areas for improving records and information management. Enhanced guidance for staff and simplification of the records system, TRIM, has increased the capture and retrieval rate of electronic records. The first half of 2012 saw a 150% increase in the number of documents captured in TRIM, compared with 2011.

Museum Victoria received major funding from two philanthropic organisations during the year, the Yulgilbar Foundation and the John T Reid Charitable Trusts, to support aspects of the Bunjilaka redevelopment project.

Risk management activities were undertaken to assist staff in understanding and addressing risks, and in being accountable for their decision making. All significant exhibitions and projects have formal risk plans and mitigation strategies, and risks are monitored throughout project development.

Museum Victoria has produced a roadmap for working safely with hazardous substances in collections, the result of nearly two years work to outline arrangements that will ensure staff and others work safely in this area.

4. EDUCATION & RESEARCH

Significant achievements in our research program included a number of discoveries such as the first dinosaur trackway in Victoria, the first Australian spinosaur, or 'spine lizard' dinosaur, and the first Australian ceratosaur, carnivorous dinosaur.

The heritage interpretation of the Royal Exhibition Building was enhanced during the year through the development of a new mezzanine display and online content, which includes a virtual tour. A lecture and short documentary about the building was funded by the National Heritage List Program and showcased as part of National Heritage Week.

We continued our strong research program, with researchers producing 134 peer-reviewed journal papers, reports, books and other publications, and presenting 227 lectures and talks.

A new five-year research strategy has been developed to provide direction for Museum Victoria's research. Development of capability, collections, collaborations and leadership in research underpin the new strategy.

Museum Victoria was involved as a partner in nine Australian Research Council (ARC) Linkage Grants during the year. We became involved with one new Linkage Grant, 'Using museums to counter racism and increase acceptance of diversity among young people', in partnership with the University of Melbourne and Deakin University.

Museum Victoria published a range of books during the year, including *The Great Melbourne Telescope* by Dr Richard Gillespie, which recounts the history of the 19th-century telescope and the current project to restore the telescope and return it to its original site at Melbourne Observatory.

Museum Victoria's Discovery Program delivered 1137 presentations and loan kits to 81,714 people; 69% of program participants were in regional Victoria. A lecture series about Tutankhamun was presented in regional galleries and museums. The Federation Handbells were used in performances to an estimated audience of 45,927 people, including CHOGM in October 2011.

In 2011–12, a total of 290,538 students participated in education programs. 177 students (124 secondary students and 53 tertiary interns) participated in Museum Victoria's vocational education program.

Museum Victoria launched its HistoryPin channel with nearly 8,300 images from the Biggest Family Album collection, making ours the biggest single collection of images from any organisation. HistoryPin is an international project that allows people and organisations to share historic photographs online.

5. MAJOR CHALLENGES AHEAD

1. Sourcing funds from other sources and philanthropic organisations in light of the reduction of government funding.
2. Building and seeking support for the development of Scienceworks for the Future and the site adjacent to Scienceworks to provide enhanced public access to the State Collection as well as to undertake investigation and planning associated with the proposed reinstatement of the Royal Exhibition Building Dome Promenade.

6. OTHER

Museum Victoria won several awards including the:

- 2011 RACV Victorian Tourism Award's Major Attraction category for the second year in a row to Melbourne Museum which went on to receive Australia's top tourism industry honour of Major Tourist Attraction at the Qantas Australian Tourism Awards 2011;
 - 2011 Arts Portfolio Leadership Award's Best Marketing and Communications Campaign for *Identity: yours, mine, ours*;
 - 2011 Arts Portfolio Leadership Award's, Collaboration category for *Tjukurrjtjanu: Origins of Western Desert Art*; and
 - 2011 VicHealth Award's Communications category for *Identity: yours, mine, ours* and the online media project, *Talking Difference*.
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CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2011/2012

NAME OF INSTITUTION: **NATIONAL MUSEUM OF AUSTRALIA**

NAME OF DIRECTOR: Mr Andrew Sayer

A. KEY RECENT ACQUISITIONS

Since the last CAMD meeting the Museum has acquired a number of interesting objects and collections.

Rover Thomas, 'Barugu' (painting)

This painting draws attention to the prevalence of leprosy at Barugu (Lake Gregory) and, in terms of Thomas's overall body of work, is consistent with his practice of highlighting issues brought about through European contact. This is believed to be one of earliest paintings on canvas by Thomas that tackles the consequences of interaction between Aboriginal people and settlers on Aboriginal lands.

1913 10 shilling note

On 1 May 1913, Australia's first national bank note, a ten-shilling note with the serial number M000001, was printed and presented to Judith Denman, daughter of the Governor General, by Prime Minister Fisher. The Coat of Arms displayed on the front of the note was a continuation of the design used on the overprint of superscribed notes in the preceding three years. There was no official authority for the design used; it did not conform to grants for the Australian Coat of Arms given on either 7 May 1908 (used on silver coins from 1910) or 19 September 1912. The 'unofficial' design was used on all issues up to 1933. On its reverse, the note featured an image of the Goulburn Weir in Victoria, built in the late 1880s as part of Australia's first big irrigation scheme. This item will be displayed in *Glorious Days: Australia 1913*.

Adam Hill, 'Bennelong had a point'

In May 2012, the Museum commissioned Adam Hill to create an artwork that reflected the themes addressed in the Bennelong Point exhibit on display in the Landmarks gallery. Hill has produced a mixed media piece in response to the history of Bennelong Point and the Indigenous uses of the peninsula now occupied by the Sydney Opera House.

Warakurna Tjanpi collection no.2

Four woven fibre figures and one basket by artists from Warakurna: Yarnangu Painting Tjarra (Person with Painting), Yilkaringkatjanyayi Pitja: (Has the Plane Come?), Helicopter, Yiwarra Kultu Warakumala Kutu (The Road to Warakurna) and the large basket are made from grass, wool and leather by weavers from the Warakurna community.

Fibrework production in the Western Desert has traditionally been viewed as a craft industry. A shift in recent years has seen woven objects become more closely related to an emerging historical consciousness in the Western Desert, which is reflected in the 'history paintings' movement at Warakurna. Tjanpi artworks are unique, innovative and constantly evolving. Aboriginal women come together in their country to collect grass, sculpt and weave, sing and dance and keep culture strong whilst creating beautiful, intricate, whimsical fibre art.

The Tjanpi figures and basket have been selected for the *Warakurna: All the Stories got into our Minds and Eyes* exhibition to open in the GFA Focus gallery in December 2012.

The Robert Edwards photographic collection

The collection covers the period from approximately 1960-1990 and consists of 38,455 photographs and associated documents. Of the photographs, 26,505 are original b/w negatives and colour transparencies. The majority of these date from field trips covering 1965-1972. Prior to 1965, Edwards photographed rock art and archaeological sites in northeast South Australia as a volunteer and member of the South Australian Anthropological Society. From 1965, Edwards undertook a series of expeditions to central Australia and central Arnhem Land in the Northern Territory, on an annual basis until 1972. Photographs from these expeditions include Aboriginal rock art, material culture, technology and ceremony. There is a large collection of prints, which are not originals but provide documentation of the history of the Aboriginal Arts Board and Art Exhibitions Australia. The collection also includes 18 albums of archival prints. Together the photographs and documentation form an invaluable resource for exhibition and research.

Robert (Bob) Edwards AO (b. 1930) was a keen photographer from an early age. His photography was a tool for his professional work especially during the period 1960s-1980s, when he achieved recognition as a leading figure in Australian museum, arts and heritage policy. As his career developed, Edwards further extended his photographic activities and achieved technical proficiency at a high level. He pioneered a range of techniques suitable for fieldwork in remote conditions with Aboriginal people. In recognition of the high regard in which he was held, Edwards was asked by archaeologist, Professor John Mulvaney to write an article on field photography in the first Australian archaeological field manual.

B. EXHIBITIONS AND PROGRAMS 2012-13

Large Object Display Zone

The Museum is in the final stages of installing its large object display gallery in the Hall. This gallery will showcase key objects from the collection, including: the Percival Gull; the Landau Coach and Citroen; Martumilli canvas; and The Saw Doctor's Wagon. Interpretation of the objects will enable visitors to gain an understanding of the object, its history and the restoration process.

The gallery is the first stage in the Museum's long term plan to bring large objects from the Museum's collection out of storage and on to the Museum's site to activate the peninsula.

Museum Workshop

The *Museum Workshop* exhibition opens in late October 2012. Using the Museum's collection it provides a glimpse into what takes place behind the scenes, highlighting the work of conservators in preparing collection items for exhibition and maintaining the Museum's collection as a whole. The exhibition space will mirror the three main conservation labs in the Museum – paper and textiles, large technology and objects – as well as showing some preventive measures used to reduce the risk of damage to collections. The public will be able to observe Museum staff working on the collection objects on display.

Warakurna: All the Stories Got into our Minds and Eyes

Opening in December 2012, *Warakurna: All the Stories Got into our Minds and Eyes* is an exhibition of unique works that document a new art movement emerging from the Western Desert community of Warakurna.

Western Desert artists across central Australia are well known for *Tjukurrpa* (Dreaming) paintings, which tell the stories of creation through symbols and dots. Produced in 2011–12, the paintings featured in this exhibition use a more figurative style to recreate scenes of everyday life and people, allowing a wide range of stories to be told, both historical and contemporary.

The paintings are the creative vision of a group of artists: among them, Eunice Yunurupa Porter, Judith Yinyika Chambers, Dianne Ungukalpi Golding, Jean Inyalanka Burke and Dorcas Tinamayi Bennett. These artists are not just making art, they are recounting incidents and remembering people that have impacted heavily on their lives, including the coming of explorers, prospectors and missionaries, the building of roads, missile testing, the return to their homeland and the setting up of their own community.

Glorious Days: Australia 1913

To coincide with the centenary of Canberra, the Museum will launch *Glorious Days: Australia 1913*, on 7 March in the Temporary Gallery. The exhibition will explore Australia at a time

just prior to global war and the changes it brought to society and include modules on national identity, the challenges of Australia's north; Indigenous Australia; an Australasian Empire: Antarctica and Papua; relations with the British Empire; the rise of cinema; the lives of men and women: at work, at home and at play; education and health; art and design; having fun: leisure and culture; and public celebrations.

Seven Sisters Songline

In early March 2013 senior desert dancers of *Kungkarangkalpa: the Seven Sisters Songline* from Central Australia will perform beside the lake at the Museum. Seven Sisters will sing up living cultural routes of trade, story, dance, art and music, and symbolically connect the nation's capital to the nation's heart. This performance will be directed by Wesley Enoch as a major part of the Centenary of Canberra's Indigenous Program. The performance prefigures the Seven Sisters Exhibition to be mounted at the NMA in 2015/16.

Selling Yarns: Weaving the Nations Story

Selling Yarns 3: Weaving the Nation's Story is the nation's premier Indigenous textile and fibre forum and it will be held at the Museum in early March 2013. To coincide with the forum, the Museum will be running a series of practical workshops and demonstrations for delegates and the general public. Indigenous artists will also be able to present and sell their work directly to the public.

Old Masters: Bark Artists from Australia 1930s – 1990s

Old Masters: Bark Artists from Australia 1930s-1990s will be the NMA's major offering at the close of the Centenary year. It is a temporary exhibition drawing on the Museum's significant bark collection of over 2000 paintings. The exhibition will explore the signature styles of the artists' communities and regions.

C. VISITOR NUMBERS

The 2012-13 financial year started well with the successful *Travelling the Silk Road* exhibition which attracted 55,778 people in total. Since the exhibition closed, visitation has remained strong. Compared with the same time last year, onsite Museum visitation has increased by six per cent year to date and up 4% on estimates.

Breakdown of visitation numbers (excluding the web), 2006–12

	2006–07	2007–08	2008–09	2009–10	2010–11	2011–12
Permanent exhibitions	418,790	393,141	366,541	489,888	447,598	407,786
Temporary exhibitions	105,710	89,348	95,417	91,464	255,380	197,092
Travelling	248,6	372,40	344,5	163,388	736,81	753,38

exhibitions	41	7	12		1	7
Public programs and events	53,097	33,297	29,649	28,166	36,653	37,891
Schools	86,444	87,266	86,457	88,981	83,293	84,282
Functions/venue hire	32,528	32,397	18,785	18,143	20,839	6404
Total	945,210	1,007,856	941,361	880,030	1,580,574	1,486,842

D. CSIRO/NBN ROBOT PROJECT

The Museum is in partnership with CSIRO, and the Department of Broadband, Communications, and the Digital Economy (DBCDE) to develop a mobile robotic system equipped with advanced telepresence technology.

The project will connect students from pilot schools in regional and remote Australia who will be able to 'virtually visit' the Museum. Initially located in the Landmarks Gallery this cutting edge technology will enable students to interact with a Museum facilitator through a robot equipped with an omni-directional camera allowing each student to control their own view of the Museum gallery. The students will also have access to additional digital content about objects on display.

The project is due to be completed by June 2013.

E. PUBLICATIONS

The Museum Magazine

The second edition of *The Museum Magazine* has extended its reach into all Virgin Australia Lounges across the country as well as all Qantas Lounges. The Magazine has been successful in reaching a new and national audience demographic, which will create new opportunities for the Museum in the future. Copies of the magazine are also available to guests in rooms at The Hyatt, Novotel, Diamant, Realm and Burberry hotels in Canberra.

Collection Stories

The Museum has just published a new book in time for the Christmas trade containing selected collection highlights entitled *Collection Stories*. Authored by the Museum's curators the book provides an accessible snapshot of the diversity and breadth of the collection. It also fills a gap in the market for this type of publication for Museum visitors. Collection Stories will be distributed nationally and also sold through the Museum Shop.

F. BUILDING PROJECTS

Catering Refurbishment Project (Café)

The Café project is in the final stages of works. The extension of the café towards the lake is now evident with the pentagon shape emerging from the building. The seating and outside areas will provide some of the best lake views in Canberra. The project is due for completion on 19 November.



Images of the Café under construction; and the view from the new Café.

Administration Extension Project (AEP)

The forecast date for completion is 29 May 2013.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2011/12

NAME OF INSTITUTION: **Otago Museum**

NAME OF DIRECTOR: Shimrath Paul

1. ACCESS & VISITATION

We experienced an increase in visitation to 480,000 visitors from 460,000 visitors in the previous year, which makes 2011/12 our second highest visitation ever. We still have a strong focus on local visitors (approximately 60% compared with 20% domestic and 20% international). We have spent this year creating a new website which will launch shortly, and have further developed our presence on social media sites.

2. COMMUNITY INVOLVEMENT

In July we opened Te Ao Maori at the Shanghai Museum, China. This is the first exhibition of Maori taonga to be staged in a Chinese Museum. The exhibition was developed in partnership with our local manawhenua, who also led the opening ceremony.

We have continued with a strong relationship with the Otago Polytechnic, which has enabled us to host interns during the year, in the Design and Marketing areas. We have continued to put a strong focus on staff training and development, offering 71 sessions either in-house or outsourced.

Our most successful visitor programmes event this year was again our annual community concert – The Big Get Together which attracted approximately 5000 visitors. During the period we also worked alongside a number of organisations for community focused events, including the Dunedin Cadbury Carnival and Celtic Arts Festival.

To celebrate the 2011 Rugby World Cup, we hosted Hard on the Heels: Peter Bush – Capturing the All Blacks which had a wide appeal with both local visitors and tourists here for the event and was successful in continuing to be relevant with our community. We were also pleased to see the All Blacks win.

During Matariki (Maori New Year) we developed and hosted three programmes targeted predominantly at families, and celebrated the Transit of Venus together with the local Astronomical Society.

3. MANAGEMENT & FUNDING

Our organisational structure was adjusted this year, which saw the Finance, Assets and Commercial division split into Finance and Commercial, and Assets and Technology. This resulted in the appointment of an Assets and Technology Manager to the Museum's Management Team (and promotion from within the team).

We also combined the divisions of Collections and Research and Experience and Development, creating Collections, Research and Experience – recognising the synergies that have proven themselves by co-locating collections, exhibitions and marketing functions.

We have continued to receive static levels of funding from our local authorities but pleased that our revenue generation areas have all performed well, increasing their contribution to the Museum.

4. EDUCATION & RESEARCH

We hosted two Regional Museums Gatherings this year, attended by staff from museums right around Otago. These gatherings have continued to prove useful for networking and sharing ideas. We also ran two children's workshops at the three regional museums – in Balclutha, Oamaru and Alexandra, and have continued to assist Otago's museums with advice and expertise. Additionally, we presented science shows at a number of A&P Shows across the region throughout the summer period.

We organised a wide variety of visitor programmes throughout the year, some of which included:

- A floor talk from photographer Peter Bush
- A photography workshop and fieldtrip with local experts
- A panel discussion featuring local and national experts on the future of newspapers
- A talk on the portrayal of Islam in the media

We have continued to have a strong relationship with Natural History New Zealand, which includes our hosting film screenings on a monthly basis, and their sponsorship of our annual Otago Wildlife Photography Competition and Exhibition (now in its 13th year).

During the period we signed a Memorandum of Understanding and Staff Exchange agreement with the National Science Museum of Thailand. We also hosted the first recipient of our staff exchange agreement with the Shanghai Science and Technology Museum.

5. MAJOR CHALLENGES AHEAD

The Museum faces the same challenges as other in regard to the economic climate. Within that we continue to face the difficulties around proving without question the value of museums in building communities – this would be an interesting collective research area for CAMD.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2011/12

NAME OF INSTITUTION: Museum of Applied Arts and Sciences (Powerhouse Museum)

NAME OF DIRECTOR: Dr Dawn Casey PSM, FAHA

1. ACCESS & VISITATION

Visitation across **all Museum sites** reached **917,833**

- 40.3% higher than 2010-11
- the highest annual visitation since the introduction of paid entry in 1991
- 37.7% higher than the average annual visitation over the last decade
- 5.6% higher than target of 869,098

Visitation to the **Powerhouse Museum** was 728,034

- the highest annual visitation since the introduction of paid entry in 1991.
- 60% higher than 2010-11
- 44% higher than average over the last decade
- 2.8% higher than target of 707,989
- included 382,565 *Harry Potter: The Exhibition* visitors (17.6% above budget) the largest ever audience for a paid exhibition in NSW

Visitation to **Sydney Observatory** was 169,276:

- 5.4% lower than previous financial year due in large part to adverse weather conditions in late 2011.
- 12% higher than average over the last decade
- 19.1% higher than the target of 142,160

Visitation to the **Powerhouse Discovery Centre** was 20,523:

- the highest yet recorded for the Discovery Centre
- 21% higher than average since opening in 2007
- 6.9% higher than 2010-11
- 8.3% higher than the target of 18,949.

As the Powerhouse approaches its 25th Anniversary on 10 March 2013, total MAAS attendance since 1988 reached 20,177,807 at 30 June 2012.

Total attendance at the Powerhouse Museum since opening is over 16.5 million.

Visitor origin	Powerhouse Museum	Sydney Observatory	Powerhouse Discovery Centre
Sydney	55%	50%	98%
Other NSW	15%	6%	1%
Interstate	24%	7%	1%
Overseas	6%	37%	0%

As the only venue in Australia to show *Harry Potter: The Exhibition*, and other key exhibitions such as *Spirit of jang-in: Treasures of Korean metal craft* and *The Chronicles of Narnia: The Exhibition*, significant audiences were drawn to the Powerhouse Museum from regional NSW, interstate and overseas. As a result 55% of visitors were Sydney residents, compared with 69% in 2010-2011. Regional NSW visitors increased from 9% to 15%, while interstate visitors were 24% compared with 13%. The strong level of domestic visitation saw the international share decline by 3% on 2010-11.

Engaged visitors to our websites*

2008-09 5,561,499
2009-10 5,011,312
2010-11 3,722,397
2011-12 4,562,819

* The Museum has, since 2008-09, moved from collecting the figure of 'unique users' to another form of measurement of our website visitors, known as 'engaged visitors', which more accurately captures access to our websites from human users.

Web traffic to the Museum's online sites rose slightly on the previous year with increased traffic to the Powerhouse website, related to the *Harry Potter* exhibition, the Observatory website in relation to the Transit of Venus and growth in Migration Heritage Centre web visitors. The Museum's Facebook, Twitter, and Flickr activities continued to grow.

Total participants off site, including exhibitions and programs, was 483,063. This was 615% higher than the previous year and the highest overall off site figure since 2005-06.

Off site exhibitions from the Museum attracted 453,982 visitors, up 730% on the previous year and the highest since 2007-08.

Seven off site exhibitions to eight NSW venues (285,257 visitors) and four interstate venues (168,725 visitors)

During 2011-12 the Museum acquired 443 objects through:

Purchases (37)

Sponsored purchases (10)

Museum product (10)

Donations (350)

Cultural Gifts Program (33)

Source unknown (3)

These acquisitions have a total value of at \$865,635

9,532 object records added to the website, bringing the total to 101,011 an increase of 10%. 2,459 new significance statements were added to object records. The total number of records with statements is now 30,962.

2. COMMUNITY INVOLVEMENT:

The Australian Dress Register was officially launched in August. Online resources were streamlined into a published book, *Australian Dress Register: a user's guide to the care, documentation, interpretation and display of dress* that is now available.

Development of the Rural Technology Project continued with 4,000 manufacturers listed, 3,000 images and well over 21,000 entries on the Rural Technology database *On the land*.

The Conservation website CARE (Conservation Advice Research Engine) makes conservation knowledge accessible to the public and other institutions.

A disaster flip book *All is not Lost: the collection recovery book* was published in 2012. The book will be distributed to regional and industry colleagues, interns and workshop participants.

The Regional Internship and Staff Placement Program had 17 volunteers and professional staff given 74 days of contact with Museum staff.

Two Movable Heritage Fellowships were awarded in 2012.

329 volunteers contributed 36,252 hours.

There was recruitment of short-term volunteers for specific projects and exhibitions.

24 Internships were filled by students from the University of Sydney, University of NSW, University of Technology Sydney, University of Western Sydney, Macquarie University, University of Melbourne, University of Newcastle and Australian National University.

Ultimo Science Festival, undertaken with partners including University of Technology Sydney, Ultimo TAFE and ABC Ultimo Centre.

The Ultimo Pyrmont Photography Project: our neighbourhood, our friends a partnership program with the local Harris Community Centre.

Sydney Observatory is part of The Rocks Educators Network.

The Museum has 43 affiliated societies representing some 20,000 people.

The Museum partnered with the City of Sydney to present an entry in the International Lace Award, *Tsunami 1.26* as the signature work in the City's *Art&About* public art exhibition.

The Museum has collaborated with the Sydney Harbour Foreshore Authority and precinct partners UTS, ABC and Sydney TAFE to develop the design concept for a linear park connecting the institutions, with a focus on activation and public programming.

The Museum has partnered with the Universities of NSW and Sydney, and Cisco on the *Pathways to Space* project, to encourage years 9-11 students to consider careers in science and engineering.

With members of the Australian Quilt project, the Museum acquired and subsequently conserved and documented the Australian AIDS Quilt.

3. MANAGEMENT & FUNDING:

	07/08	08/09	09/10	10/11	11/12
<u>Government Funding</u>					
Recurrent Grant	30,515	28,287	28,310	28,487	28,538
Capital Grant	1,845	2,588	3,868	6,896	6,299
Liabilities assumed by Crown	1,714	1,824	1,843	2,084	2,751
Total Govt Funding	34,074	32,699	34,021	37,467	37,588
Self Generated Funding	10,727	12,561	8,813	11,134	23,498

Total Revenue	44,801	45,260	42,834	48,601	61,086
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Capital Works

Stage One of the Museum's Revitalisation project was near completion at the end of the 2011-12 financial year. A new entrance, major temporary exhibition space, and the relocation of the visitor elevator, all enhanced the visitor experience, with the new temporary exhibition space also hosting both *Harry Potter: The Exhibition*, and *The Chronicles of Narnia*.

Funding of \$1.18mill for Stage Two of the Revitalisation project was received in 2011-12. Stage two works commenced early in 2012-13, and will involve the relocation of public facilities on Level 2 to create increased gallery space.

The Museum received its second tranche of funding for the stone replacement program, being managed and partially funded by the Department of Public Works. All Museum funded work on this project was completed during 2011-12 with ongoing work to be funded by Public Works.

Highlights

The Museum hosted *Harry Potter: The Exhibition* during 2011-12, attracting 382,739 visitors and becoming the most successful exhibition in the Museum's history, and ranked fourth in the all time most visited exhibitions nationally.

Harry Potter contributed \$2.7mill to the Museum's Net Result for 2011-12.

Organisational Change

Reductions to the Museum's recurrent government grant totalling \$5.3mill over four years from 2011-2, have put increasing pressure on the Museum to meet its budget estimates for future years. During 2012-13 the Museum will implement a Change Management Plan, of which an aspect will be a Voluntary Redundancy Program (VRP). Following this program, there will be a structural realignment of the Museum's operations to mitigate the impacts of the VRP.

4. EDUCATION & RESEARCH

New hands-on design workshops challenge students to develop, test, evaluate and redevelop design solutions in response to a brief.

A series of new curriculum and Museum linked Educator-led programs aimed to provide innovative interpretation of the permanent collections and temporary exhibitions.

The schools website was revised following consultation with teachers to provide more effective online engagement. Two semester-long programs were made available as a PDF booklet for teachers to download.

The Hunter Valley *Steamfest* opened with an inaugural Primary Schools Day, which the Education Programs team developed in partnership with Maitland Council. It was attended by 220 students from Kindergarten to year six from five different schools in the Hunter region.

In November 2011 the Education team collaborated with others organisations to deliver *Clickfest*, an online festival encouraging participation in video conferencing from teachers and students. The team hosted the first national video conference session streamed live to schools in almost every state and territory in Australia.

10 events directly supported teacher professional development for over 400 teachers and trainee teachers.

Ultimo Science Festival, was undertaken in partnership with stakeholders including University of Technology Sydney, Ultimo TAFE and ABC Ultimo Centre.

52,287 Education program participants at the Powerhouse, 28% down on 2010-11 (72,794). The downturn can be attributed to a number of factors. As a result of the Museum's Revitalisation project significant restrictions were in place in terms of schools admitted to the Museum during this period. In 2011 significant numbers were recorded for the Science in the City and the Face to Face programs, both unique to that period.

Education visitors grew 25% at the Powerhouse Discovery Centre.

To further strengthen the Museum's science programming focus the Discovery Centre launched the Fizzics Discovery Science Club, an after-school, hands-on, science club that extends the practical science learning in the classroom.

Education admissions exceeded target by 31% at Sydney Observatory.

A new education program was developed by the Observatory with The Museum of Contemporary Art called the 'Journey through Space and Time' Primary School program.

The Curator space technology prepared a report for the International Academy of Astronautics' History of Astronautics Committee on space history activities in Australia.

The Principal Curator biosciences and built environment, curated an exhibition to recognise Sydney Hospital's bicentenary in partnership with Sydney Hospital and Historic Houses

Trust. She also curated an off site exhibition which explored how the Peppin Merino came into being, drawing upon the Powerhouse's collection of fleece samples from the 1890s.

The Powerhouse is participant in a successful Australian Research Council grant with the Department of Archaeology at the University of Sydney. The grant funds renewed excavations at the site of Zagora, a site inhabited from c900-700 BC on the island of Andros.

The Principal Curator physical sciences and information technology, is documenting a range of Australian design innovations that allowed film director, James Cameron, to travel to the bottom of the Marianas Trench, the deepest part of the world's oceans.

The Curator music and musical instruments, contributed interviews and information for the book *Guitar: the Australian Journey* by Chris Johnson. The book includes two chapters on the Museum's guitar collection.

Curatorial and Education staff are researching a range of talks and workshops on the subject of ecological sustainability.

Ten publications published or co-published:

- *Love Lace: Powerhouse Museum International Lace Award*
- *Spirit of jang-in: treasures of Korean metal craft*
- *The Transit of Venus: 1631 to the present*
- *The 2012 Australasian Sky Guide*
- *Digital Dark Age: a cautionary tale*
- *Faith, fashion, fusion: Muslim women's style in Australia*
- *The Wiggles Museum Adventure*
- *All is not lost: the collection recovery book*
- *Australian Dress Register: a user's guide to the care, documentation, interpretation and display of dress*
- *Retro: a guide to the mid 20th century design revival* by Adrian Franklin, published by NewSouth Books in association with the Powerhouse Museum

Off site programs including regional services activities, lectures, presentations, workshops and short term display attracted 29,081 participants, 20% higher than the previous year.

19,259 participants in Regional Services programs including over 4,000 in Western Sydney:

- 150 events involving 46 regional NSW locations;
- 52 regional organisations engaged;
- 19 Western Sydney organisations engaged;

- 17 internships for volunteers and staff;
- Advice given and workshops held on topics including collection management practices, exhibition development, textile conservation and collection digitisation protocols'
- 14 visits to regional sites to provide advice on request.

Three short term exhibitions from the model collection for heritage events in Taralga, Coleambally and Maitland attracted over 10,000 visitors.

The Powerhouse is a major partner with Maitland City Council in the delivery of the annual Hunter Valley *Steamfest* program. In addition to locomotive 3265 trips, the Museum exhibited a model display and a selection of images from the *Trainspotting* competition, organised a speakers' programs and Cogs, the Museum's children's' mascot, performed daily. New to the program was a Primary Schools Day which was organised by the Museum's Education Department.

494 collection objects were on loan in Sydney, across NSW and interstate. 28% of 300 new loans were to Regional NSW and Western Sydney organisations.

There were 130 off site talks, lectures and presentations by staff and volunteers delivered to over 11,000 people, of which 82 were in Sydney and across the State (28 in regional NSW).

In Australia staff spoke to community and special interest groups, at schools and at conferences including the Australian National Maritime Museums Conference, Museums Australia National Conference, Multicultural Marketing Conference, Australian Digital Alliance Conference, Australian Space Science Conference, Australian Science Communicators' National Conference, Royal Australian Historical Society Regional Conference and International Museum Theatre Conference.

Internationally, Museum staff spoke at conferences including Arts Marketing Association UK Annual Conference, Museums-Mobile Online Conference, Museums and the Web 2012 and Annual Conference of the American Society of Oriental Research.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2011/12

NAME OF INSTITUTION: **Queen Victoria Museum & Art Gallery**

NAME OF DIRECTOR: **Richard Mulvaney**

1. ACCESS & VISITATION

QVMAG visitation for 2011/12 was 123 588, which is a slight decrease from last year. Visitor numbers were down in the region reflecting a downturn in the tourism industry in Tasmania generally.

It was a significant year with the opening of the new art gallery in the original museum building at Royal Park in September. For the first time since 2008 we consolidated back into two public sites but with a different focus in each. The new art gallery has 10 new galleries, education room, 3 collection stores, offices, café and shop which has greatly improved our capacity to display and house the significant visual and decorative arts collection.

In addition to the installation of the permanent galleries at Royal Park, in-house temporary exhibitions included *Robinson's Cup*, a contemporary exhibition by some of Tasmania's leading Aboriginal artists and *ArtRage 2011* work from Tasmanian Certificate Education students that also tours to Burnie and Hobart. Touring exhibitions included *Australian Portraits*, National Gallery of Australia and *Ancestral Power and the Aesthetic*, Museum Victoria.

At the museum at Inveresk we opened a major exhibition *The Convict Stain - vice, virtue and John West*, which focussed on the Anti-Transportation League in Launceston in the 1840's-50's. Touring exhibitions included *Femme Fatale*, NSW Historic Houses Trust, *Love & War*, Australian War Memorial, *Hooked on Books*, Ozlink Entertainment, *Wildlife Photographer of the Year*, Australian Museum and *ANZANG Nature Photography*, South Australian Museum.

The website was improved during the year in line with a re-branding exercise for the organisation to reflect the two sites. The on-line collection of digital historical images from our Community History Collections now exceeds over 24 000 images. A new Facebook page was launched with over 2272 communicating with us regularly. [eg building collections; exhibitions & visitor trends (locals & tourists); use of websites & enquiry service)

2. COMMUNITY INVOLVEMENT

We continue to receive good support from the Friends of QVMAG and volunteers who during the year racked up 28,000 volunteer hours at QVMAG since we started taking a record. The Arts Foundation donated \$150,000 towards the purchase of several artworks for the art gallery. The Friends also donated funds for collection acquisition and provided for several functions including the very popular monthly Morning Coffee lecture series. QVMAG supports several community groups including the Royal Society of Tasmania, Launceston Historical Society and the Oral History Association of Australia.

October 2011 saw the formation of the Museum Governance Advisory Board to provide ongoing community input into the key strategic direction of the organisation. We also formed an Aboriginal Reference Group to provide oversight of Indigenous matters at both Inveresk and Royal Park. QVMAG staff are members of many external organisations and provide considerable expertise well beyond QVMAG. (eg building community capacity to manage collections (internships; training; conservation workshops); indigenous collaborations; volunteer members; cultural & other affiliated societies & partnerships)

3. MANAGEMENT & FUNDING

The QVMAG is owned and operated by the Launceston City Council which is the major contributor to the Museum's operating expenses. An ongoing commitment towards the Museum's annual recurrent budget is also provided through the Tasmanian State Government. Capital expenditure is provided separately by LCC but funding also comes through grants from the State and/or Federal Governments.

With a downturn in the economy and the tourism industry in particular our income was down with a trend towards tighter budgets and less in general capital works.

As noted previously in September we opened the new art gallery in the original 1890 museum building after a three year major capital works program of \$8.5m. This was a major capital commitment by LCC and the State Government. QVMAG Visual Arts & Design staff were relocated into the administration offices with Visitor Operations providing new gallery attendants. [eg trends in financial support; organisational change; capital works.]

4. EDUCATION & RESEARCH

The highlight in publications was the launch of the Bea Maddock *Catalogue Raisonne Volume 1* in November. It is a significant and handsome book highlighting Bea's work until 1983. We were delighted that Bea and her family were able to be present and acknowledge the support of the Gordon Darling Foundation to its production.

In June we hosted a two day seminar with the Centre for Colonialism and its Aftermath, University of Tasmania, that included a public talk by Professor Guan Changlong, Zheijiang University, on Guan Di Belief that referred to QVMAG's Guan Di Temple.

With the opening of the art gallery several new programs were instigated. This has included Curator's Choice Lunchtime Talks, free staff floor talks, Conversations About Art, monthly lecture series, Guides Choice, a series of talks by the volunteer Gallery Guides, Family Fun Days, a monthly activity around specific themes and Guided Tours, thematic tours by the Gallery Guides.

In addition the regular art programs such as the quarterly Artstart that features artworks from primary school students from northern Tasmania and Artrage for senior secondary schools across Tasmania continue to be popular. The School Holiday Program and Play Group, for children under six, is now offered at both sites.

Lastly we held our first *Museum Sleep Over* in June 2012 which proved very popular and will be offered again during the year.

In total 9071 students and 2328 accompanying adults visited the Museum this year in booked school groups. In October our Art Education coordinator developed two new childrens spaces at the art gallery, *Artsparks* and the Creativity Centre and with the Visual Arts & Design team designed a series education programs to encourage greater student participation and school visits.

5. MAJOR CHALLENGES AHEAD

The downturn in the tourism industry in Tasmania has had a significant affect on our visitor numbers. QVMAG will need to look more closely at its marketing budget and how we can maximise our contribution in collaboration with the tourism and arts sector.

Containing operational costs while increasing income has become a significant challenge as LCC looks to reduce it's deficit at a time when the arts is considered a discretionary expenditure.

The major cost of touring exhibitions, especially for Tasmania with additional transport costs, has meant that QVMAG is very selective on what it can take. We do take exhibitions from several CAMD members each year but the cost for a regional museum is limiting the frequency. It is unlikely that with a small population base, QVMAG will ever take major touring exhibitions unless additional funding is available. This is why the Visions funding is so important in regional Australia.

With staff focusing on public programming it has been challenging to maintain an academic research profile as we rely more on our Honorary Associates for research impetus.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2011/12

NAME OF INSTITUTION: **Questacon – National Science and Technology Centre**

NAME OF DIRECTOR: **Professor Graham Durant**

1. ACCESS & VISITATION

www.questacon.edu.au

Total visitors 1,237,797- comprising Centre visitors 449,366 – visitors to outreach programs 118,546 – visitors to travelling exhibitions 666,947.

Centre visitor numbers are approximately 4% up on the same period in 2010/2011. Outreach numbers are 15% down on the same period due to a change in delivery model that is based on more in depth and community links. Travelling exhibitions are 30% up over the same period with several proposals coming to fruition.

During 2011-2012 2699 students and visitors attended 28 videoconference sessions. The internet simulcasts were also viewed at 239 additional locations.

The external science garden in the Humanities and Science Campus directly outside Questacon continues to attract visitors. These five exhibits have brought a new dimension to the previously barren and unused area. Two further exhibits, Fundial and Cryptos, are due for installation during 2012.

The Questacon Annual Review provides a snapshot of the many activities run by Questacon – from the long running *Shell Questacon Science Circus* to the newly opened *Qlab* and [Excite@Q](http://www.questacon.edu.au/excite) exhibitions.

www.questacon.edu.au/excite

Questacon and the National Water Commission partnered to deliver an education and awareness program that comprised an exhibition at Questacon, a travelling exhibition and an in-school program for secondary students which was delivered through the 'Smart Moves' outreach program.

Excite@Q opened at Questacon on Wednesday 14 March 2012. *Excite@Q* is a complete hands-on, minds-on experience allowing visitors to test their skills, reflexes and perceptions. This new exhibition includes the popular *Freefall* exhibit with additional exhibits including a 360° *Swing* and *Robo Hockey*.

Questacon has a range of audience-specific outreach programs which tour all over Australia. Shell have renewed and increased their support for the Shell Questacon

Science Circus which is Questacon's flagship national outreach program, extending the long-running partnership to the end of 2013. This has allowed the introduction in 2012 of new program elements for the Science Circus, including delivery of careers expos in major regional centres. In partnership with the Australian National University, Questacon delivers a unique basis for a Masters in Science Communication graduate program via the Science Circus. The community and educational offerings of the Science Circus extend from the tertiary science communications course for young scientists through to early childhood programs for parents and carers.

Live, interactive video-conferencing is a recent addition to the outreach programs. It continues to be in high demand and has greatly increased the community reach of Questacon.

www.sciencecircus.questacon.edu.au

During 2011-12 the travelling exhibition program will tour five exhibitions to nine Australian venues. 'Our Water' is the latest travelling exhibition and has completed one year of a two year travelling program around Australia, with the tour concluding in August 2012.

2. COMMUNITY INVOLVEMENT

In 2011-2012, 108 active volunteers contributed 10,095 hours to Questacon. Volunteers continue to play an important role in sharing of knowledge and facilitating activities in the Centre.

Questacon provides training in science communication, presenting skills, teamwork and customer service to secondary students through the schools training program. In 2011-2012, 33 students from 9 Canberra schools participated in the program, earning credit for their year 12 certificates.

Questacon outreach programs have been redesigned with a stronger focus on broad community engagement. Additional resources have been directed to reaching younger and older demographics than were previously catered for by Questacon in regional communities. Programs are planned and tailored on the basis of community consultation. Local partnerships are key to the success of the new outreach model. For example, a key feature

of the renewed Science Circus are careers expos which draw on the expertise of local professionals, companies and businesses and bring professional representatives together with secondary students to inspire and inform them toward science and technology based careers.

The partnership with the National Capital Education Tourism Project continues to grow the number of school students visiting Questacon. During 2011-2012 135,531 students visited the Centre, an increase of 4% over the corresponding period in 2010/2011.

Questacon was one of 11 major venues which participated in the Enlighten Canberra Festival which was held on the weekends of 2-3 and 9-10 March 2012. This new festival was designed to capitalise on the short break market and more specifically the local region. The area around Questacon was one of the main festival locations with the centre open after hours delivering both free and ticketed events over the four nights of the festival. A special program of in-centre events targeted adult audiences and attracted over 1,400 people.

The Prime Minister's Prizes for Science were held in October 2011. Questacon administered the Prizes as part of the *Inspiring Australia* Program. These prizes are a tribute to excellence and dedicated achievement in Australian science research and science teaching. The Prime Minister, the Hon Julia Gillard MP, presented the Prime Minister's Prize for Science and the Science Teaching Prizes. The then Minister for Innovation, Industry, Science and Research, Senator the Hon Kim Carr, presented the Science Minister's and Malcolm McIntosh prizes.

www.innovation.gov.au/PMSP

The National Science Week element of the *Inspiring Australia* program continues support for Australia's nationwide celebration of science, building new partnerships and targeting new audiences. Held in August each year, this event is one of the largest of its type in Australia, attracting an annual participation of more than 1.4 million people through 1067 registered events. National Science Week 2012 was held from 13-21 August.

Local state and territory coordinating committees build collaborations and partnerships with local organisations and businesses to ensure that communities in metropolitan, regional and remote communities have opportunities to engage in activities during this week.

www.scienceweek.gov.au

3. MANAGEMENT & FUNDING

Senator the Hon. Chris Evans became the Minister for Tertiary Education, Skills, Science and Research and responsible for Questacon in December 2011. Questacon is working with the Department and the Minister's Office to develop mutual opportunities.

The Questacon Technology Learning Centre (QTLC) at the former Royal Australian Mint Administration building at Deakin in Canberra is now formally leased for a period of 30 years. The facility will replace the Fyshwick premises and will provide space for national programs and the production workshop. There will be space for public workshops and a small exhibition area telling the story of innovation. Fit-out commenced in May 2012 with the QTLC scheduled to open in April/May 2013.

Program development, exhibition design and staffing relocation plans for the move from Fyshwick to Deakin are well progressed.

Questacon won the Canberra and Capital Region Award for Best Tourist Attraction 2011. CAMD Member's Report –Questacon, October 2012. Questacon, representing the ACT region, came third at the National Tourism Awards in Cairns in March 2012.

Nobel Prize winner Professor Brian Schmidt became a Questacon Advisory Council Member on 20 January 2012.

Questacon's digital studio has been named as the Schmidt Studio to honour his achievement. Professor Schmidt's Nobel Laureate medal is on display in the Questacon foyer.

4. EDUCATION & RESEARCH

The implementation of the Inspiring Australia strategy is well underway.

The Australian Government's May 2011 Budget provided a total of \$21 million for three years (July 2011 to June 2014) towards the implementation of the recommendations of the 2006-2007 *Audit of Science Education and Awareness Initiatives* report.

The grants processes for the '2012 National Science Week' was successfully undertaken and 'Unlocking Australia's Potential' competitive grants round was also successfully completed.

The Unlocking Australia's Potential grants program is providing \$5 million for projects (small, medium and large) to be delivered between 2012 and 2014. These grants are funding a mix of science engagement activities in relation to delivery approaches, target audiences, geographic locations and science topic focus, and aim to provide a strengthened, cohesive and sustainable national program of activities.

The principal objective of these grants is to increase the engagement of Australians in science. The program targets people who may not have had interest in or access to science

engagement activities, including a focus on priorities such as (but not limited to) youth, Indigenous communities and regional Australia. This initiative also encourages innovative approaches to engaging audiences in science.

The forming of expert working panels to further support the implementation of the *Inspiring Australia* strategy has been very positive with clear and strong recommendations on providing a coherent, national approach to engaging communities with the sciences.

The 'Excited Particles' science theatre troupe produced two new education shows. A new taste show developed for Floriade, the annual Canberra flower festival looking at the science of taste and a new puppet show developed for under six year olds. All shows have been aligned to the national curriculum. The 'Excited Particles' performed 2964 shows, talks, puppet shows and outreach programs in the year to date (30 June 2012) to 181,327 people.

Australia's newest Nobel Prize winner Professor Brian Schmidt delivered a highly successful schools videoconference in November with five schools attending the event at Questacon and ten Schools joining via video link.

Questacon regularly hosts science lectures by visiting Australian and international scientists such as Dr Fiona Wood, School of Surgery, University of Western Australia and Charles Bolden, NASA Administrator. In February 2012, Questacon presented the 'Art and Science' lecture series at the same time as the National Gallery of Australia's summer blockbuster exhibition Renaissance. This 4-part lecture series was held over eight days and featured experts from the Australian War Memorial, the Australian National University and the Italian Ministry of Foreign Affairs.

5. MAJOR CHALLENGES AND OPPORTUNITIES AHEAD

There is a growing need for increased science awareness and understanding, through science centres and science communicators in many countries. Questacon is seeking to support capability building in South Africa, Japan and Indonesia. The capacity of Questacon to fund/deliver this support is being tested and the desire to make a difference is being balanced against core functional delivery. The building of partnerships nationally and internationally is vital to contributing to solutions for the future.

The effect of increasing prices and the application of the Commonwealth Government's Efficiency Dividend will place considerable ongoing pressures on budget management which will require balancing increased revenue generation, public accessibility and a review of services.

The Centenary of Canberra will be celebrated in 2013. Questacon is looking at a year-long program of science awareness activities in conjunction with a number of other Canberra-

based scientific organisations such as CSIRO, Geoscience Australia, Mt Stromlo Observatory and the Centre for the Public Awareness of Science at the Australian National University.

The 25th anniversary of Questacon will be celebrated from November 2013 and planning is commencing around a program of activities and celebrations in conjunction with Japan, our founding partners

Finding resources and process to meet the growing need to communicate via online social networking sites within a government IT and policy context is a challenge gradually being addressed.

The opening of the Questacon Technology Learning Centre (QTLC) in 2014 will offer a variety of experiences including an exhibition gallery, a hands-on activity space, behind the scenes tours and themed open days. The QTLC will focus on secondary students, adult learners and special interest groups and will have:

- workshop space for the production of exhibits;
- office space for staff and business visitors; and
- public space to showcase design, technology and innovation processes.

Questacon is currently playing a role as a facilitator and catalyst in the discussions about the development of a STEM Teacher Institute for Canberra. Questacon's facility at the QTLC in Deakin will offer a venue for practical activities for teachers. Such an Institute would certainly add significant value to initial teacher training at the University of Canberra and also play an important role in providing on-going professional development of knowledge understanding and confidence.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2011/12

NAME OF INSTITUTION: **MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA**

NAME OF DIRECTOR: Michael Houlihan, Chief Executive, Michelle Hippolite, Kaihautū



1. ACCESS & VISITATION

1. Te Papa exceeded its end of year visitor target of 1.35 million visits to Cable St with 1.37 million visits. In addition, around another 500,000 people visited domestic touring exhibitions and international touring exhibitions in the Musée du quai Branly, Paris, Museo de Las Culturas in Mexico City, The Field Museum, Chicago, and the Canadian Museum of Nature, Ottawa.
2. The 20 millionth visitor to Te Papa since opening in 1998 was celebrated in June.
3. International visitation was higher this year as a result of the Rugby World Cup at just over 30% of all visitors. Around a quarter of Te Papa's visitors come from Wellington city, and the remainder from around New Zealand.
4. The international programme is making excellent progress, particularly in China. A number of relationship agreements have been signed with key Chinese museums. A tour of Brian Brake photographs and *Kura Pounamu* will begin in Beijing in November to celebrate 40 years of diplomatic relations between China and New Zealand, and then continue to tour around China. *Whales: Tohorā* is booked at North American venues until 2014, and *E Tū Ake* finished its Paris and Mexico seasons and is now en route to Canada.
5. Exhibitions
 - *Oceania: Early Encounters* explored how Pacific, Māori and European people responded to each other through their encounters in the 18th and 19th centuries. In partnership with the City Gallery, contemporary art was shown in a complementary exhibition.
 - *Tai timu, tai pari, Tainui: Journey of a People* explores the cultural expressions, material culture, and institutions of the Tainui people. It is the sixth iwi exhibition to be held at Te Papa.
 - *Unveiled: 200 years of wedding fashion from the Victoria and Albert Museum* showed 200 years of wedding fashion, featuring dresses from the Victoria and Albert Museum, London.
 - *European Master Prints: The founding gift of Bishop Monrad*. This important collection of European fine prints is the founding art collection of Te Papa, and the

engravings, etchings, and woodcuts range from the late 15th century to the early 19th century.

- *Collecting Contemporary* reopened with new artworks in February as part of the International Festival of the Arts programme. The outside walls of Te Papa were lit up with images from the collections and artwork by Michael Tuffery for the duration of the Festival and proved to be a highlight for many visitors.
 - *A Fashionable Line: Illustrations by Kate Coolahan* opened in the Ilott Room, highlighting the fashion design career of Wellington's Kate Coolahan.
 - *Kahu Ora: Living Cloaks* opened in the Visa Platinum Gallery on 8 June in conjunction with the Matariki Festival. The exhibition has had excellent reviews and visitation.
6. 1.3 million visits were made to the Te Papa website. During the course of the year, Te Papa switched from Webtrends to Google Analytics, which has resulted far greater accuracy and better understanding of visitor behaviour.

2. COMMUNITY INVOLVEMENT

7. Te Papa has a legislative obligation to provide practical and strategic help through formal and informal advice to museums, galleries and iwi throughout New Zealand. National Services Te Paerangi is the team within Te Papa that leads this work, developing partnerships, cross-sector initiatives and joint work-plans with other institutions and agencies to effectively share resources. Best practice is supported and skills developed through targeted training, workshops and the New Zealand Museums Standards Scheme. Museums, galleries and iwi can access support, advice and expertise through the Museum and Iwi Development Officer service, grants programmes, the 0508 helpline, hardcopy and online resources, the provision of placements and internships, and access to experts in the field. The Expert Knowledge Exchange (short term specialist secondments for particular projects) are proving particularly popular.
8. Te Papa has continued to support colleagues in Canterbury and the governments' work to develop the Central City Recovery Plan, which has cultural recovery as a core strategy.
9. Te Papa educators carry out outreach programmes with schools around the country and display their work at Te Papa, provide professional development for teachers across the curriculum, and provide expert presentations to schools via videoconferencing.
10. The Iwi Relationships team work with iwi around the country. The range of relationships Te Papa enters into with iwi relates to:
- increasing understanding of and access to taonga Māori
 - training and resources for iwi on the care of taonga, and on digital photography
 - collection acquisitions

- relationships with iwi through exhibitions
 - repatriation of kōiwi tangata
 - iconic Māori cultural events such as Matariki and performing artists
 - loans, events and commercial projects
- *The Iwi Exhibition Programme:* This programme gives iwi (tribal groups) the chance to present their taonga (Māori cultural treasures) and stories in a national forum. Iwi work collaboratively with Te Papa to design the exhibitions for the iwi gallery. Each exhibition is open for around two years. The Iwi Exhibition Programme is an important expression of mana taonga – the role of communities in the understanding and care of collections. This concept underpins Te Papa's guardianship of all taonga. The Tainui Waka Alliance iwi exhibition opened this year and will run until 2014. As part of the programme, Tainui elders are in residence at Te Papa for the duration and their kawa (protocols) are observed on the marae.
 - *Community Gallery:* Te Papa's Community Gallery tells the stories of the many communities that make up New Zealand. Every 18 months to two years, another community is given the opportunity to present its story: to date, the Chinese, Dutch, Indian, Italian, and Scottish communities have featured. Te Papa develops each exhibition in close cooperation with the chosen community. The current exhibition is *The Mixing Room: Stories from young refugees in New Zealand*.

3. MANAGEMENT & FUNDING

11. Government funding continues to be static. Local government funding has remained the same. The Wellington City Council proposed cutting its \$2.25 million contribution to Te Papa as part of its long term plan, but public and business submissions in support of maintaining the funding saw all funding retained. Being able to cite results from a recent economic impact study demonstrating the contribution of Te Papa to the local economy was critical in the debate.
12. Commercial revenue met its targets despite challenging economic conditions, and noticeably lower than forecast spending by international visitors.
13. Te Papa's ten year strategic planning process is largely complete. Considerable staff and stakeholder consultation has resulted in the development of programmes of activity which will set Te Papa's direction for the next ten years. This process affirmed many of Te Papa's activities, but will have a stronger emphasis on Te Papa as a learning organisation, and a focus on collecting contemporary and intangible culture and history, science and technology and improving Te Papa's presentation of art.
14. The organisational realignment process began in this period. The proposed organisational structure will model a new direction for Te Papa, better defining who is accountable for what, improving decision making and supporting innovation and

organisational learning. It will ensure that Te Papa staff are aligned to the new programmes of activity and the organisation has the capability to deliver better services for New Zealanders. The majority of the realignment will be completed by December.

4. EDUCATION & RESEARCH

15. Te Papa lends and tours objects and exhibitions throughout New Zealand and internationally, furthering research and sharing knowledge and its collections. Te Papa's events programme has enhanced exhibitions and engaged visitors from schools and diverse cultures, with over 371 events hosted over the year.
16. Touring exhibitions and loans increase access to Te Papa's collections. Eight Te Papa exhibitions toured to nine regions across New Zealand in 2011/12. *Treaty 2U*, a travelling exhibition on the Treaty of Waitangi, is now in its sixth year of touring and demand continues to be strong.
17. Te Papa works closely with other major museums and galleries around New Zealand as well as Museums Aotearoa, the New Zealand membership organisation. Te Papa and the Auckland War Memorial Museum have begun a series of reciprocal professional exchanges and development opportunities. Te Papa is establishing a more formal partnership with Creative New Zealand (the equivalent to the Arts Council of Australia) to achieve shared goals in sector training and the Venice Biennale. Partnerships between the City Gallery Wellington and Te Papa enabled the *Oceania* exhibitions and Auckland Museum developed Te Papa's *The Poisoners* exhibition concept.
18. Collections Online is continually being added to and improved, making collections accessible to online audiences. A new measure this year analysed the number of return visitors as a measure of its usefulness and we were pleased to attain a return rate of 25% against the industry standard of 10%.
19. Te Papa Press and scholarly and popular publications have also carried knowledge and expertise beyond the Wellington site. Strong relationships and partnerships with universities and Crown Research Institutes further Te Papa's scientific research goals. Te Papa research that was picked up by international media during the period included new footage of a hagfish fighting off a shark with slime, the publication of *Tangata O Le Moana: New Zealand and the People of the Pacific*, and the research in partnership with muttonbirders to ascertain whether birds had been contaminated by radioactive fallout from Japan.
20. Te Papa works with the Department of Internal Affairs, through the National Library of New Zealand and Archives New Zealand, in areas of mutual interest. These national institutions have a common responsibility for collecting, preserving and providing access to the nation's art, culture and heritage collections. Te Papa will continue to work collaboratively with the Department to achieve a joint understanding of the needs of

users, improve sharing of standards and interoperability, and support each other in developing shared capability.

5. MAJOR CHALLENGES AHEAD

21. The government is looking to introduce Immunity from Seizure legislation in New Zealand. Learning from the Australian experience has been, and will continue to be, very useful. Submissions for the first stage of consultation close at the end of September.
 22. Building sponsorship and fundraising capability will be a key challenge for Te Papa. Continuing to develop partnerships with other institutions across this as well as other corporate other activities will enable Te Papa to achieve its goals.
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CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: **2011/12**

NAME OF INSTITUTION: **Queensland Museum**

NAME OF DIRECTOR: **Dr Ian Galloway, CEO**

**(Andrew Moritz, Acting Director Brand Delivery,
Qld Museum and Director, The Workshops Rail
Museum to attend on Ian Galloway's behalf)**

1. ACCESS & VISITATION

[eg building collections; exhibitions & visitor trends (locals & tourists); use of websites & enquiry service]

QM 150

The Queensland Museum (QM) celebrates 150 years of collecting and connecting in 2012, and for the first time in its history the QM network surpassed one million visitors in 2011-12 – a 17% increase on last year. This record was achieved despite the QM & Sciencentre at South Bank being closed for more than three months from 3 October 2011 to 19 January 2012 for major renovations.

Re-furbishment and re-opening of QM & Sciencentre South Bank

Upon its reopening, more than 30,000 people visited the QM & Sciencentre in just three days for our 150th birthday celebrations starting on 20 January 2012. The international exclusive exhibition from The British Museum, *Mummy: Secrets of the Tomb* has been very popular with over 200,000 visitors and 350 schools attending. The average daily attendance of 1,124 is the highest recorded for an international exhibition at the QM.

Online Visitation

Online visits to the museums' websites increased 65% to reach 838,539.

Our online footprint also grew to register over 830,000 unique visits to the Queensland Museum network website, a 54% increase from the previous year. QM introduced "Pinterest" and "instagram" this year to provide different ways for people to engage.

Behind the Scenes

The Museum has extended the visitor experience into areas previously not accessible to the public. Behind the Scenes Tours of the QM's biodiversity and cultures and histories collections were initiated in February 2012 giving members of the public a rare glimpse into what goes on in the labs and the amazing content of the collection storage areas.

Regional Campus Visitation

The Museum of Tropical Queensland in Townsville achieved the highest visitation in its 25 year history, with 104,984 people passing through the doors, six percent up on last year.

Cobb+Co Museum in Toowoomba achieved record visitor numbers this year with 63,446, 12% more than last year's total and the highest in 25 years of operation.

The Workshops Rail Museum was named the state's number one tourist attraction, winning the hotly contested Tourist Attraction category for the first time at the 2011 Queensland Tourism Awards. The Workshops also won the Heritage and Cultural Tourism prize for the fifth time, and at the national level achieved a silver award in the Australian Tourism Awards' Heritage and Cultural Tourism category.

2. COMMUNITY INVOLVEMENT:

Community Engagement Policy

QM developed and implemented a community engagement policy framework in 2011-12. The policy:

- invites Aboriginal people and Torres Strait Islanders to become full partners
- acknowledges and reflects Queensland's culturally diverse communities
- embeds our museums into local communities
- identifies special interest communities especially education, tourism, science
- and collecting institutions
- encourages the active contribution of volunteers.

Outcomes included:

QM150 milestone project, *What do you Collect?*, - developed with regional and metropolitan Queensland communities as well as online via social media, blogs and a micro website. Stories and photos are also being gathered online and the results will be on show at our museums later in 2012.

Space was created in the refurbished Collectors Café at QM & Sciencentre to host exhibits co-curated with communities, with a focus on sustainable design. As a result, three separate displays were staged: two bespoke designer showcases and a display of children's flood-inspired artworks.

The Museum of Tropical Queensland created multiple 2-D and 3-D spaces for community displays.

The Workshops Rail Museum co-created the exhibition, *I've Been Working on the Railway*, with the Torres Strait Islander community, Australian South Sea Islander community and Aboriginal community. The exhibition explores railway stories and experiences of Torres Strait Islanders, Aboriginal people and Australian South Sea Islanders and was developed as a touring exhibition with a number of museums and galleries across Australia expressing an interest in hosting the exhibition after it concludes at The Workshops Rail Museum.

Cobb+Co Museum created a community engagement platform through an initiative with the local Lebanese community that produced a new Harmony Day exhibition in March 2012. The *Toowoomba Never Floods* exhibition at Cobb+Co, was co-curated with Toowoomba Regional Council, the community and service groups and had a profound impact on visitors with more than 300 personal messages placed in the memory wall.

Indigenous Collaboration

The secret sacred storage area at QM & Sciencentre was upgraded as part of the \$14.3M redevelopment of the Museum, to respect cultural protocols and a new community room created. This area was used by Aboriginal and Torres Strait Island communities to visit and connect with items cared for by QM in the State Collection. 24 different Traditional Owner groups from south east, south west, central and north Queensland, the gulf country and the Northern Territory were consulted with through the Museum's repatriation program.

An extensive program of consultation with invited Indigenous communities was undertaken during 2011-12 to inform the successful renewal of *Dandiiri Maiwar* at QM & Sciencentre. The resulting concepts will be developed as part of the exhibition and experience plan for 2013.

Inspiring Australia Science Communication Program

QM took part in the Inspiring Australia Science Communication Program to build community engagement with the natural and physical sciences, humanities and the social sciences. This program assisted in developing a culture where the sciences are recognised as relevant to everyday life and where government, business, and academic and public institutions work together with the sciences to provide a coherent approach to communicating science and its benefits.

Volunteers

Volunteers contributed 5,504 days during the year to help the QM network achieve its strategic priorities, up from 5,271 last year. Volunteers took up both front of house and back

of house roles including taxidermy, educational loans, heritage trades, and cultural and natural research and collections.

Cobb+Co Museum achieved its target of 60 volunteers with 61 active volunteers this year, including nine Factory volunteers. The goal of increasing the opportunities for skilled tradespersons to work in the Factory was reached through a cooperative project: an interactive coach for the Carriage Gallery.

3. MANAGEMENT & FUNDING:

[eg trends in financial support; organisational change; capital works.]

Organisational Structure

The QM network commenced the 2012-13 financial year with a new organisational structure and organisational culture aligned to deliver on the strategic and operational imperatives for the Museum.

Business improvement strategies were developed in accordance with an allocation in a funding agreement with Arts Queensland. The strategies will be implemented in 2012-13 to achieve results across a range of business processes.

With the assistance of transformational partner Strategic Momentum Group, the QM network has begun

implementing the next10 project, designed to set the foundations for the next 10 years of success for the

QM network. It is based on:

- design thinking and refocusing our customer service around an international standard to create personally compelling museum experiences for our visitors.
- capacity building in our teams-ensuring our resources are used to their greatest effect through an organisational realignment
- Performance Pipeline methodology to assess work value appropriate to agreed levels

This project will continue in the 2012-13 year.

Performance management training has commenced for senior and middle management staff, with the objective of implementing new personal performance plans that include brand-experience indicators and commercial performance indicators focussing on productivity and efficiency in 2012-13.

QM Experience

A new internal creative programming team – QM Experience – was established to drive the development of a three year rolling program of exhibitions and experiences at QM & Sciencecentre South Bank. QM Experience also sets consistent minimum creative and experience standards across the network and maintains a line of sight to QM's wider strategic imperatives and brand, through nine key target areas:

- Visual look and feel brief to form the basis for a concept and collateral development project;
- QM experiences (and exhibitions) renewal on Levels 2 and 4, Brisbane;
- QM150 year long project of co-creation with community,
- Experience based education and learning;
- Entrepreneurial enterprises;
- Interactive online and screen culture;
- Visitor experience;
- Visitor profile;
- Science and art.

Capital Works

On 3 October 2011, the QM & Sciencecentre at SouthBank closed to the public to undergo a \$14.3M renovation. The renovation improved visitor access to public galleries and refreshed and enhanced a number of exhibitions and other public spaces within the museum building. The renovations have greatly improved the visitor experience and access to the collections. The redesigned Discovery Centre boasts 22 new displays and is now a stage for regular discussions and presentations from the Museum's scientists and researchers.

The renovation also provided the opportunity to create a dedicated international exhibition gallery space, paving the way to host its first blockbuster exhibition in April this year: *Mummy: Secrets of the Tomb* from The British Museum.

Free public wireless access was introduced at QM & Sciencecentre in June 2012, new digital screens in the foyer unveiled in January 2012, and multimedia resources in renewed exhibition spaces.

The wide area network (WAN) was upgraded in December 2011, doubling the capacity to deliver information and communication services across the QM network, resulting in at least a 50% improvement in performance for email, web and data transfers.

Funding

The QM Foundation secured over \$1.3M in funding, including cash and in-kind value. The Foundation also secured a groundbreaking new \$350,000 partnership with BHP Billiton Mitsui Coal for QM researchers to study Australia's extinct megafauna, and help chronicle Queensland's rich prehistoric past with a dinosaur and megafauna exhibition.

Business Innovation

A business innovation plan was developed and six priority business improvement projects commenced

implementation across the QM network:

1. Finance and budgeting (investment management)
2. Project management
3. Business intelligence and reporting
4. Venue and event management (including bookings and ticketing)
5. Client relationship management
6. Transactional business (covering business to business and business to consumer functions including retail)

35% of revenue earned by QM was self generated. Zero-based budgeting was initiated and implementation commenced for the 2012-13 budget.

4. EDUCATION & RESEARCH

[eg education & research programs; partnerships; publications; regional outreach; talks, workshops, lectures; education via website]

Research and Collection Development Strategy

The QM Research and Collection Development Strategy was developed from the audience perspective of a 'curious visitor' and refocussed on:

- bringing back of house to front of house
- reviewing research projects to ensure alignment with Museum and state research and development priorities
- addressing the gap between research outcomes and frontline public program delivery to ensure all scholarly research undertaken is translated into a public experience.

The strategy redevelopment will continue in 2012-13 when specific implementation is planned to commence.

Regional Outreach

As with previous years, our focus on making museum experiences accessible to all Queenslanders and driving more tourists to our state and regions remained strong. More than 2.6 million people engaged with a QM network experience in 2011- 12, in a museum, online, in the community or in the classroom.

Over three quarters of a million people across the state accessed QM collections and knowledge in their classrooms and communities via the educational loans service, 14% more than last year.

The number of QM collection objects accessed for research, education, exhibition and cultural purposes was 75,248 – 89% of the annual target. A reduced demand for physical research specimen loans was due to the increased availability of digital collections as well as an increased dedication of resources to

the Atlas of Living Australia digital imaging project. Physical access to collections was achieved through:

1,003,016 visitors to museums in the network.

Museum Resource Centre Network

Supported by Arts Queensland funding, QM's Museum Resource Centre Network continued the three year program established to provide museum services to assist communities in regional Queensland. This program contributed significantly to achieving the QM network 2011- 12 target of delivering Queensland Museum services to 100% of Queensland local government authorities.

Six Museum Development Officers based in Cairns, Townsville, Rockhampton, Ipswich and Toowoomba are the frontline of the Museum's engagement with the regional collecting community. These officers work in partnership with local councils and hundreds of collecting organisations across Queensland to support significance assessment of collections in regional communities, offer expert advice in strategic planning, collection management, conservation, exhibition development and display, public programs, volunteer management, skills development, community engagement, disaster preparedness, marketing and tourism promotion. In this way, significant collections of Queensland's cultural heritage artefacts, photographs and documents are professionally supported.

The MDOs completed 10 Statements of Significance of regional collections and a major project in the Mackay region to thematically map 18 collections, complete preservation surveys and action plans. In total, the MRCN has thematically mapped 87 regional collections.

Fifty Service Level Agreements were developed to enable the MDOs to work on specific projects in partnership with community collecting organisations from across the state. Projects delivered with the support of Museum Development Officers included the *Oodgeroo: One Person Can Make a Difference* exhibition in collaboration with Salt Water Murris Quandamooka; the *Mt Morgan Murris: Indigenous Stories of Mt Morgan* exhibition in collaboration with the local Indigenous community; and *'Up the Coast', Our Stories Our Collections: Sunshine Coast Heritage Collections* in collaboration with Sunshine Coast

Regional Council. Museum Development Officer support also helped facilitate the development of a new gold mining museum at Cracow in central Queensland in conjunction with Newcrest Mine.

Publications

Research, collection and photographic expertise was translated into four new popular QM publications produced during the year:

- *Wild Guide to Moreton Bay and Adjacent Coasts* (two volumes);
- *Reptiles of Brisbane* pocket guide;
- *Birds of Moreton Bay* pocket guide;
- *Wildlife of the Scenic Rim* pocket guide.

12,925 copies of these and existing popular and research publication titles were sold and distributed during the year, reaching 96% of the annual target.

5. MAJOR CHALLENGES AHEAD:

Please list the three – four major challenges for your museum for the year ahead (or further) which might be addressed by CAMD.

- Continuing to secure grant and sponsorship funding in an increasingly competitive and tight fiscal environment to service our research priorities and growing visitation to our museums.
- Responding to the global social shift from the visitor as consumer to the visitor as producer.
- Meeting the technological and informational expectations of an iPhone generation.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2011/12

NAME OF INSTITUTION: **SOUTH AUSTRALIAN MUSEUM**

NAME OF DIRECTOR: **SUZANNE MILLER**

1. ACCESS & VISITATION

Overall visitation for 2011-12: >860,000 an increase of 9% on 2010-11.

Visitation to international touring exhibition of Muslim Cameleers, to Islamic Arts Museum, KL: 12,549

Web: Site visitation increased by 85.83% online visitors in 2011-12. Of those, 59.87% were new visitors to the site.

The South Australian Museum completed the development and implementation of a social media strategy. The result of this engagement gave a clearer idea and understanding of which tools should be used, and how to increase public engagement and allow for appropriate measurement.

2. COMMUNITY INVOLVEMENT

Delivered planned community activities to 11 locations across SA, reaching an audience in excess of 10,000 and a further 6 activities across Australia, reaching an audience in excess of 100,000

The museum built on its Aboriginal Youth Programme, developing additional modules for students in years 10-11 undertaking SACE Community Studies programs.

3. MANAGEMENT & FUNDING

Operating funds

The SA Museum secured an additional \$1.03m in operational funding from the State Government (an increase of 11.7%)

Total Annual Government operating grant from State Government: \$9.83m

External grant revenue – research: \$5.2m

Commercial/other Income: \$3.96m

Sponsorship, Philanthropy & Bequests: \$1.94m (quadrupled from previous year)

Capital Funds

The museum received a capital grant of \$2.67m from the State Government to undertake a major remediation project to deal with a systemic Anthrenus infestation in the dry entomology collection.

4. EDUCATION & RESEARCH

Research income: \$5.2m

Research outputs:

193 scholarly, peer-reviewed journal publications

26 other research-related publications

78 publications based on external research related to SA Museum collections, facilitated by the SA Museum

139 external talks, presentations & workshops.

152 research partnerships (27 with other museums, 85 with university departments, 34 with other research institutions, six with other agencies)

International collaboration:

Internationally, the museum has continued to cement enriching research collaborations with Canada, Chile, China, France, Germany, Iran, Japan, Korea, Malaysia, New Zealand, Papua New Guinea, South Africa, Spain, Sweden, UK and USA.

Tertiary teaching:

2,379 hours of tertiary teaching delivered by museum staff

Direct supervision of 47 PhD students, one MSc student and 11 Honours students

5. MAJOR CHALLENGES AHEAD

1. Achieving on-going sustainable operational funding, especially in the light of government savings targets. The museum is working on a submission to State Government, based on a major review of its financial sustainability, which indicates that a further increase of at least 10% of its annual State Government operational grant is required if we are to meet the most basic costs of running the museum.
2. Maintaining external research income – challenges in light of ARC rules changes and potential decreased national research funding
3. Increasing corporate and individual philanthropy/sponsorships.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2011/12

NAME OF INSTITUTION: **SOVEREIGN HILL**

NAME OF DIRECTOR: JEREMY JOHNSON

1. ACCESS & VISITATION

Ticketed entries:	2011/12	2010/11
Sovereign Hill	451,420	444,797
Gold Museum	178,313	172,873
Blood on the Southern Cross	63,623	65,435
Narmbool Environmental Program	5,592	5,096
TOTAL	698,948	688,201

Website visits 265,682 1 July 2011 – 30 June 2012

2. COMMUNITY INVOLVEMENT

Notable projects included:

- Assisting the Ballarat Military Museum to secure improved collection and storage facilities for the region's military history
- hosting a digitisation workshop for the Public Records Office Victoria
- running a series of seminars on managing volunteers, presented as part of the State Government's Community Museums Pilot Project
- participating in Ballarat Careers Expo 2011
- hosting part of the program for the 2012 Museums Australia (Victoria) State Conference
- sponsoring participants in the Leadership Ballarat and Western Region Program for aspiring management staff
- providing employment projects in the Outdoor Museum for the Finding Futures job training program for disadvantaged participants.

Sovereign Hill's Volunteer program was acknowledged by the success of one of our Gold Museum Society and Friends of Sovereign Hill volunteers who was recognised as the Victorian Volunteer of the Year 2012.

As an Affiliated Institute of the University of Ballarat, outcomes were delivered in:

- scholarship opportunities for students
- publishing of research study
- staff training
- environmental research at Narmbool.

3. MANAGEMENT & FUNDING

We endured a very difficult financial year in trading terms, with gate yields and net commercial income down on previous years and down on Budget. The tourism sector has been suffering from a combination of the GFC, the high \$A and the availability of low-cost air travel outbound.

Traditional international markets in western economies are still suffering from the GFC and economic turmoil in their domestic economies. Asian markets are fortunately generating increasing inbound tourism to Australia, but much of this is discounted group travel. This impacts on gate yields.

Our delivery model has a relatively high labour cost component. It has been very challenging for management to maintain the value proposition and visitor experience while retaining the interpersonal delivery model. We introduced a 2-day ticket option and it has been a very successful option underpinning the value proposition. The impact of the Carbon Tax on energy costs has been very severe and we are looking at ways to offset this cost.

We have refocused on building Reserve Funds and on infrastructure replacement and maintenance, following a Board study tour to the outdoor museums of east coast USA in late-2011.

Major Capital works have commenced at the new Collections & Research Centre at the Gold Museum and concluded with refurbishment of accommodation facilities at Comfort Inn Sovereign Hill.

The current Management team has been in place for the past five years and is well-experienced in handling these difficult market circumstances.

A major initiative has been opening of an office in Shanghai with four staff and a manager for sales and marketing work in Tier 1 and Tier 2 Chinese cities.

4. EDUCATION & RESEARCH

- Highlights for the year in our Education programs included:
- Over 94,000 students participated in programs which are aligned with the new National Curriculum.
- Additionally, 8000 students, from over 300 schools, participated in the Costumed schools program.
- Professional development programs included a webinar series on curriculum ideas and a social media strategy and e-news to engage with teachers seeking ideas and resources for teaching of Australian and Goldrush history.
- Catholic Education week celebratory events
- Science Week events
- Children's Week events
- History Week Events
- We presented a symposium for Secondary teachers with the History Teachers' Association on the Australian Curriculum
- With the Children's Book Council and the School Library Association of Victoria, we delivered a seminar on children's literature and participated in "The Big Read" for the International Year of Literacy
- With Greening Australia, the Narmbool Toolbox (environmental event) was presented
- We hosted the Grampians Resource Smart AuSSi Vic Pilot Project to demonstrate the importance of schools' participation in the Resource Smart sustainability accreditation program
- With the University of Ballarat, we are undertaking a major multi-disciplinary study of Narmbool's biodiversity, water and economic assets
- A major research study was published by Associate Prof. Margaret Zeegers into the pedagogy that underpins our costumed schools education program
- Sovereign Hill schools will host the 2015 International Network of School Heritage Conference, the first time this will be held outside Europe
- An MOU has been signed with the University of Ballarat to create 5 funded post-graduate research projects working on projects relevant to Sovereign Hill
- Jeremy Johnson delivered the Keynote address at the Museums & Galleries Scotland conference in Edinburgh in 2011
- Tim Sullivan presented at the ICOM Conference 2012 in Moscow and also attended the League of Historic Cities 2012 Board meeting in Vietnam with City Council and University representatives.

5. MAJOR CHALLENGES AHEAD

- Establishing the China Sales & Marketing office in Shanghai

- Taking over the responsibility for farming operations at the 2000 hectare “Narmbool” property
- Restoring business profitability to more sustainable levels
- Delivering the Gold Museum Collections & Research Centre capital project on time and on budget.

Jeremy Johnson
CHIEF EXECUTIVE OFFICER
3/10/2012

CAMD MEMBER'S REPORT TO ANNUAL GENERAL MEETING

PERIOD: 2011-12

NAME OF INSTITUTION: Western Australian Museum

NAME OF DIRECTOR: Alec Coles

1. ACCESS & VISITATION

1.1 Headlines

- The WA Museum (WAM) attracted 887,594 visitors, including 55,405 in school groups across all sites.
- School visitations increased from the previous year with 1,851 more students at the Maritime Museum (16.5% increase) and 1,062 more students visiting at the Shipwreck Galleries (9.9% increase).
- An improvement in access and information on the WAM website saw 677,343 unique visits, a 16.3 per cent increase from the previous year. There were 13,022,579 pages visited and 256,075 video views.
- WAM also delivered seven community workshops to support the care and management of collections in communities throughout the State.
- Visitors were taken on a virtual journey with scientists exploring the caves beneath the Nullarbor Plain, as video footage was streamed live over the internet. This was part of a collaborative gaming project which secured a \$20,000 Development Award from the XIMediaLab digital and creative industry thinktank held in Perth.
- Morris Hargreaves McIntyre was appointed as the Museum's research provider for the next two years.
- This year, for the first time, the Museum conducted a survey of other 'customers' and supporters. This will help the Museum better understand audience expectations.
- The *Harry Butler Lecture Series: In the Wild West* attracted a physical and online audience of more than 73,000.

1.2 Exhibitions held during 2011 – 2012 include:

Central to engagement and driving visitation has been the program of temporary exhibitions, as follows:

1.2.1 WA MUSEUM PERTH

Major Exhibitions

ACDC: Australia's family jewels 16/04/2011-07/08/2011

Presented by the WA Museum and the Arts Centre, Melbourne: the first and only fully endorsed exhibition of one of the world's greatest bands, attracted nearly 80,000 visitors in Perth before travelling to Scotland and the United States.

Extraordinary Stories from the British Museum 25/10/2011-05/02/2012

The WA Museum and the British Museum began a five year partnership with a unique collection of rare artefacts to celebrate the Commonwealth Heads of Government meeting in, taking visitors on a 1.8 million year journey around the world. Attracted more than 55,000 visitors experienced the exhibition during its three month showing.

Debt of Honour : Australia's First Commandos and East Timor 18/02/2012-04/06/2012

Telling of the extraordinary efforts of the Australian 2/2nd Independent Company in East Timor during World War II and the enduring relationship between the troops and their young Timorese helpers — the Creados. This exhibition attracted over 30,000 visitors.

Community Exhibitions

Kiss my camera 2011 21/05/2011 – 07/08/2011

Showcased fifty of the freshest West Australian music photography works.

Yarns of the Heart 17/09/2011 – 31/01/2012

Exquisite handmade dolls that represent the lives and stories of their Noongar creators.

Early Days Bush Family 27/09/2011 – 16/10/2011

Part of KURU ALALA Eyes Open, developed by Gold Coast City Gallery with the Tjanpi Desert Weavers, proudly toured by the Museum and Gallery Services Queensland.

Pinjarra Massacre 28/10/2011 – 12/02/2012

Artists interpreted the massacre of Bindjareb Nyungars by a group led by Governor James Stirling in October 1834 in the small WA town of Pinjarra..

Re: a prefix 12/11/2011 – 31/01/2012

Celebrating the 30 year Sister State relationship between WA and Hyogo, Japan, this exhibition brought together works from Western Australian and Japanese artists that reflected the rich traditions within fibre and textile practice.

PIAF Home Sweet Home 24/02/2012 – 03/03/2012

The Museum hosted this participative exhibit to create a miniature, new Perth as part of the Perth International Arts Festival.

Rockbreakers 18/05/2012 – 04/11/2012

The story of Fremantle Prison and the Old Perth Gaol during the 1880s. Convict built these two sites of incarceration also shared a rock and mineral collection.

1.2.2 WESTERN AUSTRALIAN MARITIME MUSEUM, FREMANTLE

Line of Sight 13/05/2011 – 28/07/2011

Photography and nature pictures by Broome photographer Peter Strain featured extraordinary macro photography from Australia's Kimberley region.

Immerse: exploring the deep 03/09/2011-05/03/2012

An exhibition about subsea technology and undersea exploration was one of the most successful exhibitions ever shown at the Maritime Museum, with over 45,000 visitors.

FotoFreo 17/03/2012 – 06/05/2012

Work by Australian photographers alongside leading photographers from Asia, Europe and North America. This year's exhibition featured works by Martin Parr and Raghu Rai.

The Loss of Koombana 24/03/2012 – 01/12/2012

Commemorating the centenary of Australia's worst civilian maritime disaster, the loss of the SS Koombana in a cyclone while on a voyage between Port Hedland and Broome.

On Their Own: Britain's Child Migrants 19/05/2012 – 14/08/2012

Personal stories of children sent to Australia through the British child migration schemes. In collaboration with the Australian National Maritime Museum.

1.2.3 SHIPWRECK GALLERIES: FREMANTLE

Rockbreakers 04/08/2011 – 25/04/2012

See WA Museum Perth.

ANCODS Collection

21/02/2011 – 14/08/2011

Artefacts recovered from the four Dutch East India Company ships that sank along the Western Australian coast in the 17th and 18th centuries.

1.2.4 WA MUSEUM GERALDTON

Unearthed: Stories of mining from the Mid West 21/05/2011 – 20/11/2011

Created with the community in response to the recent, rapid increase and projected expansion of mining in the region.

Clem Burns Heritage Award 17/06/2011 – 24/07/2011

Run by the WA Museum Geraldton and open to all primary students in the Mid-West.

Climate Change: our future, our choice 03/12/2011 – 22/04/2012

A journey through two possible future worlds - one in which we have done nothing to combat climate change and one in which we have taken positive action.

Reclaim/Regain 12/04/2012 – 29/04/2012

Community art with four local 'recycling' artists.

ANZANG: Nature Photography 2011 17/05/2012 – 15/07/2012

The annual photography competition highlights this unique area by encouraging conservation and protection of the region's native flora and fauna.

1.2.5 WA MUSEUM KALGOORLIE-BOULDER

From little things big things grow 28/05/2011 – 09/10/2011

From the National Museum of Australia, this tells the story of Aboriginal and non-Aboriginal Australians who worked together to fight for justice.

Ausrox Gold Nugget 05/11/2011 – 10/01/2012

The Ausrox Gold Nugget, weighing 23.26 kg, re-visited the Goldfields.

ANZANG: Nature Photography 2011 03/03/2012 – 04/05/2012

See WA Museum Geraldton.

An Everyday Transience 12/05/2012 – 21/10/2012

John Joseph Dwyer photographed the Western Australian Goldfields from 1896 to 1917. Documenting the rise and fall of towns during the gold rush.

Edward Burtynsky – Australian Minescapes 09/12/2011 – 26/02/2012

A stunning photographic collection.

1.2.6 ALBANY

Kiss my camera 2011 12/09/2011 – 06/11/2011

See Perth.

Endless Space 01/10/2011 – 16/10/2011

Images of remote, isolated landscapes, including Lake Eyre, the Canning Stock Route and the lesser known Lake Johnston situated between Hyden and Norseman.

ANZANG: Nature Photography 2011 18/12/2011 – 05/02/2011

See WA Museum Geraldton.

Ten(T) PIAF Mix Artists 11/02/2012 – 05/03/2012

Diverse works of sculpture, installation, textile, photography and mixed media art.

Tinker, Tailor, Soldier

09/03/2012 – 29/04/2012

An exhibition by Trish Ware and Bo Laidler, this unique and contemporary art exhibition tells stories of war, from the perspective of daughters of soldiers.

100 Dolls, Countless Hearts 0/03/2012 – 18/03/2012

This exhibition was the result of a partnership with the WA Museum and the Albany & Uthando Project Inc. and was developed by the Children of KwaZulu Natal, South Africa.

2. COMMUNITY INVOLVEMENT

3.

The WA Museum's commitment to the wider WA community saw continued focus on the partnerships with regional communities, businesses and industries.

2.1 Working with Regional Partners

- A master plan to guide the development of the WA Museum — Geraldton was completed, with funding support from the Mid-West Development Commission.
- Work began on a strategy for the Museum to increase its State-wide presence. Discussions took place with communities in Albany, Geraldton, Kalgoorlie, Port Hedland, Karratha, Onslow and Broome.
- Exhibitions and programs were developed with regional partners.
- Artefacts from the Museum's *Excavating the Zuytdorp* exhibition were loaned to the Shire of Northampton for the 300th anniversary of the ship's foundering.

2.2 Volunteers

The Museum worked with 312 dedicated volunteers who provided vital assistance in many areas of its operations at both regional and metropolitan sites.

- Throughout this financial period, volunteers committed an estimated 27,576 hours service to the Museum, valued at \$500,000.

- Volunteers assisted with research, collection management, education and school holiday programs, and submarine tours. In particular, a volunteer group was created to 'meet and greet' visitors to exhibitions and programs at the Perth site.
- In response to the Auditor General's Report 1 Working Together: Management of Partnerships with Volunteers, the Museum is aiming to be a volunteer agency of choice and example of best-practice in volunteer management.

2.3 Working with Aboriginal and Torres Strait Islander Peoples

Ensuring Aboriginal and Torres Strait Islander peoples are central to ownership, governance and development of collections and programs is a priority.

- A Senior Aboriginal and Torres Strait Islander (ATSI) Advisor role was established to work across the Museum's operations.
- The Chair of the Museum's Aboriginal Advisory Committee was appointed as a Trustee of the Western Australian Museum Board.
- The Western Australian Museum was responsible for the installation of the Yiwarra Kuju: The Canning Stock Route exhibition, which provided a cultural backdrop to the Commonwealth Heads of Government Meeting at the Perth Convention Centre.
- The Museum worked with the Spinifex People in the Great Victoria Desert in WA, co-curating an exhibition to mark the 15th anniversary of The Spinifex Arts Project.
- Eight Aboriginal land reserves throughout the State have been surveyed and draft management plans and monitoring schedules are being prepared.
- The Museum undertook repairs and remedial work at Devil's Lair to enable continued research, sampling and visits by custodians and scientists.
- Evaluation was undertaken on the environmental and cultural heritage values of the Kalannie Reserve adjacent to Lake Hillman Reserve in the northern Wheatbelt.
- The Department for Indigenous Affairs (DIA) has released a draft plan for the management of Hearson Cove, on the Burrup Peninsula. The Museum is in discussion with the local Elders group to secure the future of translocated rock art.
- \$22,000 was secured to develop consultations between Mardu people and the local pastoralists to interpret Weld Spring (Well 9) on the Canning Stock Route.
- The Museum's Aboriginal Advisory Committee focused on issues such as records management, exhibitions, issues of representation and community healing.

4. MANAGEMENT & FUNDING

3.1 Governance and Management

- The Minister announced three changes to the Museum's Board in December, including the appointment of former Vice-Chancellor of the University of Western Australia, Emeritus Professor Alan Robson, as chair.
- The Western Australian Museum Foundation Board of Governors has undergone several changes in membership, developing a Board with a diversity of skills and contacts essential to engaging the community in the work of the Museum.
- A transitional management structure was implemented, moving towards a whole-of-organisation restructure.

3.2 Funding Highlights

3.2.1 A new Museum for Perth

The WA Treasurer announced a \$428 million commitment to build a new Museum in the Peth Cultural Centre with a sum of \$70 million locked into the forward estimates. The projected opening date will be in 2019-20.

3.2.2 Grants and Projects

The Museum received \$548,000 in Commonwealth recurrent grants, including funding from the Department of Sustainability, Environment, Water, Population and Communities (\$321,000) and \$34,000 in state grants. In 2012, the Museum was successful in securing several research grants:

- The Minister for Environment Hon Bill Marmion MLA announced that the Museum would receive \$5.69 million over five years for Conservation Systematics of the Western Pilbara Fauna which will document the biodiversity of the region and help interpret plant and animal population responses to the changing climate and land use in the area.
- The Museum received \$15,000 funding from the Atlas of Living Australia to work with the Queensland Museum (lead agency) and the Museum and Art Gallery of the Northern Territory, on sponge species identifications across tropical Australian seas.
- The Museum received \$35,000 funding from BHP Billiton Iron Ore to develop the WAMinals website which will deliver data to industry and the public on Western Australian fauna.
- The Museum developed an online system — the Western Australian Museum Taxonomic Service (WAM-TS) — to provide an efficient way for consultancies to lodge requests for identification and/or registration of fauna specimens.
- In the quest to become financially sustainable the Museum's venue hire business continued to actively promote the Museum's architecturally and historically significant sites for events such as weddings, conferences and corporate functions.

5. EDUCATION & RESEARCH

- The WA Museum delivered 185 metropolitan, 48 regional, 21 national and 12 international public lectures, workshops and presentations.
- It produced and distributed 69 peer-reviewed research papers, 15 non-refereed reports, 26 conference papers, six popular publications and 167 unpublished reports to consultants, seven book chapters and 34 in-house journals.
- The Museum undertook 63 collaborative research projects, of which six involved international partner agencies and institutions.
- It conducted 59 fieldtrips throughout the State (18 of which were in partnership with other organisations), as well as 11 interstate and five international field trips.
- A DNA-sequencing laboratory was opened in February, with \$1.6 million Environmental Offset funding provided by Rio Tinto Iron Ore. The laboratory will be invaluable in streamlining the Museum's biodiversity work.
- Fremantle was the venue for an important Australian-Dutch Heritage Day hosted in partnership with the Dutch Embassy.
- The Museum worked with the State Records Office to celebrate the 50th anniversary of Astronaut John Glenn's naming of Perth as the 'City of Light': local children took place in a public live satellite link up with the International Space Station.

6. MAJOR CHALLENGES AHEAD

The Museum's Strategic Plan 2011–2014 identified five key priorities; these are now joined by a sixth which is, of course, the development of the New Museums project for the Perth Cultural Centre. Major initiatives are grouped in these six areas:

5.1 Delivering community value

• **New Museum project**

The commitment by Government to invest in a new museum at the Perth Cultural Centre at a total cost of \$428 million marks the beginning of the most significant period in the Museum's 121-year history. It also means that the Museum's priority for the next eight years will be to achieve the completion of this major project.

• **Collections care and development**

There will be a focus on the care, development and documentation of collections in preparedness for the New Museum development and so work will commence on improvements to the Collection and Research Centre facilities in Welshpool.

• **Increase digital content and presence**

Better online resources will increase and improve engagement with audiences.

- **Focusing on learning and creativity**

As part of the development of the Learning and Creativity team a lifelong learning strategy and practice will be established.

- **Engaging with audiences**

- There will be an increase in user-generated content.
- Audience research methodology has been reviewed and improvements are being implemented.
- Brand identity will be strengthened.

5.2 Sustainability

- **Financial management**

Critical financial issues that will require considerable focus over the coming years include:

- particular pressures in the 2012–2013 budget associated with a temporary reduction in the supplementary funding granted by Government;
- managing, through the Department of Culture and the Arts, the significant sums associated with the New Museum;
- integrating the recurrent and capital funding;
- becoming more entrepreneurial and maximising earned revenue.

Develop strategic partnerships to add value and reduce costs

- Partnerships will continue to be developed with strategic and delivery partners such as the British Museum, Perth Fashion Festival, Perth International Arts Festival, Tura New Music, CAN WA, and the Commissioner for Children and Young People.

-

Sustainability strategy

- A comprehensive sustainability strategy will be developed and implemented.

5.3 Working WA-wide

The Museum is committed to working with regional groups and remote communities.

- **Capital developments outside Perth**

The New Museum project will not detract from the need to promote capital renewal in other museum sites. Priorities in the short term are:

- taking forward the Geraldton Museum Master Plan;
- developing a plan for the Shipwreck Galleries in Fremantle.

5.4 Recognising Aboriginal and Torres Strait Islander people as Australia's first peoples

- Strategic policies and processes will be built to ensure the involvement and engagement of Aboriginal communities in all aspects of the Museum's work.

- Management protocols and rationale will be established for all Aboriginal cultural sites under the management of the Museum.

5.5 Empowering staff and volunteers

- A Workforce Plan will be developed with the Department of Culture and the Arts.
- A restructure will be implemented in accordance with Trustee recommendations.
- Staff will be recruited to deliver the New Museum project.
- A volunteer management program will be implemented and the volunteer strategy developed.

6. AWARDS & HONOURS

- The Museum's 13-year partnership with Woodside to explore and conserve the marine resources of the State's Dampier Archipelago and Kimberley region won the 2011 Premier's Award for Excellence in Public Sector Management. The partnership was also the winner in the 'Managing the Environment' category of the Awards.
- The Young Naturalists Club and the Minimus program run by the WA Museum — Albany received highly commended citations at the 2011 Museums and Galleries National Awards (MAGNAs).
- An Australian Web Award in the 'Culture and Events' category was received for the AC/DC Australia's Family Jewels website.
- A website about the pioneering Broadhurst family was finalist in the 'Education' category of the same awards, and the Pseudoscorpions of the World website was a regional winner and national finalist in the 'Government' category.
- *The Marine Life of the Kimberley Region* website won the award for best large institution website at the Museums Australia Multimedia and Publications Design Awards.
- Books published the Museum also attracted accolades: *Voices from the West End* — a history of Fremantle — won the 2012 Fremantle Heritage Award.
- Veteran environmental advocate and Museum Fellow, Dr Harry Butler, added three major accolades to his impressive list of awards: the Australian Petroleum Production and Exploration Association (APPEA) recognised his contribution to the industry's environmental management practices with the rare conferral of its prestigious Lewis G Weeks Gold Medal; the National Trust of Australia named him a National Living Treasure; and most recently, he was appointed an Officer in the Order of Australia in the Queen's Birthday Honours List, announced in June.
- Graeme Henderson (formerly Director of the Western Australian Maritime Museum) was made a Member of the Order of Australia (AM) in recognition of his service to maritime archaeology in Western Australia.

- John Penrose, member of the Museum's Maritime Archaeology Committee, was made a Member of the Order of Australia in recognition of service to the community.
- In November, the Museum's Head of Maritime Archaeology, Jeremy Green, was presented with the Asia-Pacific Maritime Archaeology Award for four decades of service to maritime archaeology in the Asia-Pacific region.

DAY TWO: Friday 19 October 2012

Agenda Item 20	ATLAS OF LIVING AUSTRALIA
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Action: Prof Suzanne Miller (Director, South Australian Museum) will join the meeting by teleconference to provide an update on the Atlas of Living Australia (ALA). Suzanne is a CAMD representative on the ALA management committee.

Agenda Item 21 SCIENTIFIC COLLECTIONS INTERNATIONAL

Action: Suzanne Miller will update members on Scientific Collections International.

Background

The Scientific Collections International (SciColl) is a developing international coordinating mechanism for scientific collection-based institutions, in their specific roles and as part of a global research infrastructure.

For further information see www.scicoll.org/

Agenda Item 22 RESEARCH FUNDING AND PLANNING
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Action: to share information and consider further action on a range of research funding and planning issues. Suzanne Miller, Patrick Greene and Frank Howarth (Director, Australian Museum) will lead discussion.

Background

Since the last meeting CAMD has been active in relation to the following research funding and planning issues:

- **Discovery Grants** – a number of CAMD members have been involved in discussions on reversing changes made to the eligibility guidelines for ARC Discovery Projects and ARC Discovery Early Career Researcher Awards (DECRA) which threaten to undermine the output and involvement of museum staff in grant funded research.
- **Australian Research Investment Plan** – CAMD provided a submission on the National Research Investment Plan in August (see *attachment A*) emphasising the importance of using Australia's existing research infrastructure and research capacity in developing research investment initiatives.

Meredith Foley
CAMD Executive Officer
11 October 2012

Agenda Item 22 Attachment A



**Response to the
NATIONAL RESEARCH INVESTMENT PLAN
Discussion Paper**

**Submitted by
Dr Meredith Foley, CAMD Executive Officer on behalf of the
COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS (CAMD)**

3 August 2012

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

NATIONAL RESEARCH INVESTMENT PLAN DISCUSSION PAPER - CAMD RESPONSE

Introduction

The Council of Australasian Museum Directors (CAMD) congratulates the Australian Research Committee (ARCom) on its work to date on the National Research Investment Plan (NRIP). CAMD believes that the plan as outlined will provide a clear rationale for Government investment in research and ensure that this outlay is maximised through coordination and collaboration. CAMD also applauds indications that the plan will adopt an integrative approach covering not only infrastructure but also skills, the workforce and collaboration in relation to research investment.

While it is clear that the investment plan is still at the 'broad-brush' stage, CAMD would like to emphasise the importance of utilising Australia's existing research infrastructure and research capacity in producing the future 'research fabric'. This should include the vast research resource available in and through Australia's public collections in which the Government, at both Federal and State levels, has made significant, long-term investment. The development of the NRIP provides an opportunity for a national strategy to identify and prioritise the core collections which contribute to each research domain.

Research Collections

CAMD represents the leaders of the major national, state and regional museums in Australia and New Zealand (see appendix 1) whose members manage 62 separate institutions ranging from natural science to social history museums and historical sites (see appendix 2). CAMD museums hold over 60 million natural science and geoscience specimens and cultural, heritage and technological objects which form part of the distributed national collection. Museum collections constitute significant research infrastructure which in turn provides the basis for ongoing, unique research by museum research staff.

Public collections are an essential part of Australia's future as they provide the raw material through which researchers can discover the extent and character of biological and cultural diversity and how they may be sustained in the future. The critical role of these collections was recognised by the *Strategic Roadmap for Australian Research Infrastructure* (2011) which included a separate 'Digitisation Infrastructure' capability based on the importance of public research collections to the broadest range of disciplines. It also noted in its 'Cultures and Communities' capability that urgent work was required to make humanities collections discoverable and reusable. A concerted Government effort is required to ensure that the rich resources locked away in the collections of major

museums and other public collections are available, in real time, and remotely to the research community in Australia and internationally.

Using their vast collections as a starting point, museums also generate research which frequently breaks new ground in scientific and cultural knowledge and application, uncovers new species and climactic processes and provides data and ideas which support problem solving in a broad range of fields. In 2010-11 CAMD museums undertook 569 in-house research projects, participated in 261 grant-funded research projects and expended over AUD\$12 million in research grants. Their contribution to the research effort, while far smaller in magnitude than university output, remains critical due to the specialisation of museum staff and the unique nature of their focus around collections.

Australia's National Research Fabric

CAMD generally supports the NRIP's representation of the national research fabric and its identification of key enabling capabilities but would make comment on one aspect which would appear to require development. There is an absence of a cultural dimension in the diagram and text depicting how national research increases national well-being. CAMD believes that national well-being cannot be limited in scope to access to or use of resources in the physical environment or economic prosperity. There is a sizeable body of research which also deals with the cultural expression, social cohesion and engagement which is central to the broader human goals – such as the pursuit of happiness and life satisfaction - implicit in a better quality of life. The types of research benefits which should be included here were substantially covered in the priority area, 'Enhancing Society, Cultures and Communities', canvassed in the discussion paper released in February 2011 as part of the process to refresh the National Priorities.

CAMD would also suggest that the 'fundamental elements of the research system' on page 9 should be expanded to include 'public collections' ie collecting and information institutions including libraries, archives, galleries, museums and herbarium and government departments and agencies. These collections constitute basic research infrastructure. Their content, as suggested above, has the capacity to support research by museum staff and a broad range of academics across and between the identified domains.

Key Domains

The key domains are logical and sufficiently broad to encompass the greater range of present and future research activities. As currently presented, they would benefit from some definition of their strategic intent although perhaps this will be provided with the finalisation of complementary National Research Priorities.

CAMD commends the intent of the plan to ensure the key domains are highly interlinked, interdependent and multidisciplinary. This will be particularly relevant in relation to research in the 'human domain' which has the capacity to support work carried out across a range of other key areas. The humanities, arts and social sciences can provide critical input not only to immediately recognisable social and cultural issues but across the sciences to encourage new thinking about the conceptualisation of problems and the implementation of workable solutions. Museums, which are multi-disciplinary institutions by nature, have learnt from experience that such approaches provide unique opportunities to identify and implement innovative problem solving approaches to a wide range of key challenges.

CAMD also applauds the plan's acknowledgement of the importance of data in unifying and enriching the identified research domains (p.11). It is important to emphasise however that the need for 'secure, open and user-friendly access' to research data will require not only data management tools and skilled staff but also research investment in the preparation of collection data for online access.

The following section provides comments on four of the five key domains identified in the Discussion Paper.

EARTH DOMAIN

Scope: CAMD agrees with the proposed breadth of the Earth capability and the interlinked research it proposes to encompass. It would note however that while there is a necessary emphasis on observing systems, the type of data contained in collections, which is verifiable and repeatable, should also be considered under this and other domains.

Existing capability: As noted in the Discussion Paper, Australia has a strong research base in this area. It should also be noted that museum collections provide a wealth of information relevant to climatology, oceanography, biology, ecology, geology and geomatics. Due to their comprehensive nature and history, many collections are uniquely placed as a factual record of multi-generational observations. Geological and paleontological collections also have the capacity to assist in research seeking to understand past climate patterns and the current use of earth resources.

Gaps/Vulnerability: CAMD agrees that 'coordinated support for acquisition, management and accessibility' of data is a substantial gap/vulnerability. Research is also required not only on a global or national scale but at a molecular level. Investment in infrastructure for geological and paleontological collections is needed to improve access to these important collections.

Implications: Research uncovering fundamental processes in this field are required to ensure Australia's continued economic advantage in resource management.

BIOLOGY DOMAIN

Scope: CAMD is gratified to note that biological collections, bioinformatics and biostatistics are recognised as key capabilities and that the paper acknowledges the critical importance of 'Access to large data sets holding many different types of biological information' (p.12).

Existing capability: Reference to areas of strength in the Biology Domain should also note the strong contribution of natural science museums to biodiversity studies through their collections and associated research studies. These museums:

- manage substantial specimen collections which document the biota of Australia;
- continue to add to collections by initiating and collaborating in exploration, discovery and associated research;
- undertake research topics which are unique or insufficiently represented at other research institutions (eg systematics, taxonomy, phylogenetics and biogeography);
- produce a range of other studies and projects in fields like genomics, ecology, evolutionary biology, disease modelling, palaeobiology, mineralogy, ecological resource management, bioprospecting and biosecurity amongst others;
- employ research staff holding adjunct appointments at universities, supervise postgraduate biology and taxonomy students and mentor undergraduate science students;
- play a significant research role in detecting, identifying and managing terrestrial and marine environmental pests which, if unchecked, can have massive environmental and economic impacts;
- participate in numerous international collaborations which enhance Australia's reputation as well as contributing to the global cultural and science knowledge base; and
- contribute to the involvement and engagement of the community in biodiversity issues by developing public exhibitions and public programs.

The important role of the biological collections held in museums, herbaria, universities and the CSIRO in providing essential research infrastructure has already been identified in earlier Research Infrastructure Roadmaps and, subsequently, through the provision of funds for the online *Atlas of Living Australia* (ALA). To date the natural science museums within CAMD, including the Australian Museum, Museum Victoria, the Museum and Art Gallery of the Northern Territory, Queen Victoria Museum and Art Gallery, Queensland Museum, the Tasmanian Museum and Art Gallery, South Australian Museum and the Western Australian Museum, have contributed over 2.2 million records to the ALA. The ALA also serves as the Australian node of the Global Biodiversity Information Facility (GBIF).

Gaps/Vulnerability: CAMD agrees that there are critical skills shortages in the field of bioinformatics

and would also note shortages in relation to taxonomy and systematics (including molecular) where new graduates are required to replace an ageing workforce.

In addition, CAMD believes that far more investment is required to coordinate 'support for acquisition, curation, management and accessibility of biology data'. ALA has clearly been a highly successful program with exciting potential not only as a tool for organising Australia's biodiversity information and as a supporting basis for prioritising public collection research and management but as a mechanism for organising data for environmental analysis. CAMD supports further investment in the ALA in order to expand the range and quality of the data it holds.

CAMD also believes that the utilisation of museum biodiversity collections would be improved by their databasing and linkage, but would go further in arguing that support for both digitisation and databasing of collections in priority areas would be the final and most important step in liberating this vital information and making it widely available.

Implications:

The sustainable management of biodiversity and ecosystems is critical to the survival of human populations on the planet. Museums are the primary repositories of the scientific samples on which understanding of the variety of life is ultimately based. The collections, expertise, research and training enshrined in taxonomic institutes (museums and herbaria) are fundamental to this capability area. With only 20% of the world's biodiversity discovered and described to date it is critical that accurate determination of species is available to inform decision-making in biodiversity conservation, resource management and biosecurity fields.

HUMAN DOMAIN

Scope: CAMD supports the inclusion of the Human Domain research capability, its need for 'national scale research infrastructure' and the ongoing support by the NRIP for collaborative research on 'areas of strategic importance' in this broad field.

CAMD would note however that the scope of the domain as currently described leans towards solving complex social problems which fails to adequately address or encompass major areas of human dimension research. There should be some allowance here for belief systems, cultural attitudes or cultural expression and for questions that emerge from such areas in their own right, rather than only as they are constructed within a social science framework.

The priority area 'Cultures and Communities' which emerged as part of the 2011 National Research Investment Plan was broader in concept and more inclusive of the full spectrum of humanities, arts and social science research. This type of coverage dealt with broader questions of identity,

engagement and life satisfaction as well as the more targeted development of solutions for contemporary challenges.

Existing capability: CAMD would suggest that museums should also be noted as key research organisations in human domain research outside universities. In order to understand diversity in human populations it is necessary to recognise the disciplines of anthropology, archaeology and history and the tangible record of achievement and failure within the human 'domain' which reside in museum collections. Museums provide an immense archive of social and cultural history and document past technological innovations which address problems as diverse as pest control, medical science and warfare. Importantly, such collections also highlight the significant contribution of migrant communities to national identity.

Object-based research provides a unique approach to understanding the processes behind human decision-making in the past (both recent and distant), and this holds relevance to understanding how future decision-making processes are made. The analysis of material culture/moveable objects can reveal much additional context about history and diverse cultural groups that may otherwise not be detected through the more traditional approaches to inquiry (eg in history correspondence, oral histories and archives).

As an example, Queensland Museum is currently using its extensive archaeological collections (over 400 excavated assemblages) to understand how Aboriginal people adapted their technologies and economies to the climatic fluctuations that occurred throughout the Holocene period. The archaeological record at museums is conserved for future research of this nature, and if such collections are not carefully curated then a key research resource will be lost. Museums have a lead role to play here and have the capacity to generate novel research solutions to gaps in our knowledge base.

Museums also foster research in the humanities and social sciences, in particular in indigenous cultural studies, in learning and the dissemination of knowledge and in historical and social science studies which focus on identity and change. Museums have a unique multidisciplinary capacity to highlight such issues of social concern and interest as health, education, sustainability and the exploitation of digital and cultural infrastructure, as well as broader questions of identity and tolerance.

The list of disciplines provided in this section should include archaeology, recognizing that the physical remains of the past are in themselves a vital and irreplaceable source of information.

Gaps/Vulnerability: CAMD agrees that there is a pressing need for national scale research infrastructure and coordination in this domain. A prominent gap in this context is a strategy to unlock

and utilise Australia's cultural and humanities collections.

One possible way of encouraging the level of multi-disciplinary research infrastructure encouraged by the NRIP would be to create a cultural equivalent to the *Atlas of Living Australia* which could be integrated with ALA biodiversity and geospatial data and thus provide an important tool for research and to inform policy-making on major social and cultural issues.

Another gap which should be noted here relates to the need for a special focus on research on the surviving physical evidence for the human past of the continent. State of the Environment reports confirm the accelerating destruction of known indigenous sites.

Implications:

Without a national strategy to open up and utilise significant public collections, Australia will be denied an opportunity to build the knowledge which will allow it to confidently and collaboratively address the future.

The lack of consistent cultural mapping for Indigenous Australia, including both urban and rural areas, means that the remains of the oldest continuous culture in the world are at risk, as is our potential to learn from 30,000 years of land management and climate change.

INFORMATION DOMAIN

Scope: CAMD strongly supports the development of eResearch infrastructure to underpin the domains identified in the Plan.

Existing capability: The potential for this type of investment has been shown in recent times by the successes of the ALA, which was initiated by CAMD museums, and by the CAMD/Museums Australia (MA) *Museum Metadata Exchange (MME)*. The MME, which was funded by the Australian National Data Service (ANDS), involves a partnership between 15 major collecting institutions and four universities and has made data on close to 1,000 collections accessible to research academics through Research Data Australia. Its inception is also contributing to a shift in culture in the way museums conceptualise their collections. The positive response of research academics from a variety of disciplines to the MME pilot projects attests to the potential for digitisation projects which unleash the knowledge held in Australia's collections.

Gaps/Vulnerability: The introduction to the 2011 Roadmap of the 'Digitisation Infrastructure' capability, to address the need to digitise Australia's scientific and cultural collections, was especially welcomed by museums. Research in all fields is informed by the significant and disparate collections currently held within Australian public collections. This proposal will enable more effective access to

and use of Australia's distributed national collection and allow it to be researched as one entity; an opportunity which may well produce valuable research questions and outcomes not yet even envisaged.

Investment and Collaboration

The discussion paper also notes that Australia underperforms in terms of collaborative relationships (p.19). CAMD strongly supports the principle of promoting collaborative approaches to research. The ongoing collaboration of museums, universities and other research institutions has underpinned the success for example of the *ALA* and *MME*. In this context, however, it should be noted that recent changes to Discovery Program funding rules have been counterproductive. If museum researchers can no longer be co-Chief Investigators on Discovery Projects, for instance, there is likely to be less willingness on the part of museums to apply for funding through universities despite the success of previous engagements.

Research Sector Group

CAMD is keen to ensure that the contribution of museums, through collections and staff projects, to Australia's research effort is fully integrated into research planning. For this reason, we would suggest that consideration be given to including a representative from the sector on the ARCom Research Sector Group.

For further information or clarification in regard to the points made above, please contact Dr Meredith Foley, Executive Officer, CAMD, 02 9412 4256 or by email mfolwil@bigpond.net.au.

Agenda Item 23	TOURISM
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Action: to provide an opportunity for information sharing on tourism trends and their impact on museums.

Background

An invitation was extended to John Lee, CEO of the Tourism and Transport Forum (TTF) to speak to members at this meeting. Unfortunately, there was a clash between this meeting and a TTF lunch at the South Australian Museum at which Minister Crean will be a guest. Suzanne will undoubtedly be able to update the CAMD meeting on the outcomes of the lunch. A number of members have had discussions with Mr Lee and attended the TTF's regular Cultural Tourism Panel meetings with the aim of developing a relationship with the TTF. The CAMD office continues to liaise with the TTF and provide information about museums issues.

A copy of the minutes of the November 2011 and May 2012 Cultural Tourism Panel meetings are attached (see *Attachment A*).

Meredith Foley
CAMD Executive Officer
11 October 2012

Agenda Item 23 Attachment A



Cultural Tourism Panel - MINUTES

Date:	Friday 28 October 2011
Venue:	Sydney Theatre Company
Commenced:	10:00 AM
Closed:	12:00 PM
Chair:	John Lee Chief Executive, Tourism & Transport Forum
Attendees:	<div> <p>John Morse AM Jane Haley Kathy Keele Simonne Shepherd Frank Howarth Lisha Mulqueeny Christopher Tooher Ashley de Silva Rachel Healy John Montgomery John O'Sullivan Jane Sydenham-Clarke Kate Clark Elizabeth Ann Macgregor OBE Anne Lyons Shanthini Naidoo Louise Doyle Michael Rolik Adrian Collette Suzanne Miller Josephine Ridge Leigh Small Richard Evans Patrick McIntyre Anna McPherson Andrew Upton Ben Strout Hon Bruce Baird AM Carlita Warren Emma Edwards John Lee Jonathon Jones Brendan McClements</p> </div> <div> <p>Australia Business Arts Foundation Australia Council Australian Capital Tourism Australian Museum Australian National Maritime Museum Bell Shakespeare Biennale of Sydney Limited City of Sydney Destination NSW Events Queensland Fed Square Pty Ltd Historic Houses Trust Museum of Contemporary Art National Archives of Australia National Gallery of Australia National Portrait Gallery New Mardi Gras Opera Australia South Australian Museum Sydney Festival Sydney Film Festival Sydney Opera House Sydney Theatre Company Sydney Theatre Company Sydney Theatre Company Sydney Writers' Festival Tourism & Transport Forum Tourism & Transport Forum Tourism & Transport Forum Tourism & Transport Forum Tourism & Transport Forum Victorian Major Events Company</p> </div>

Apologies:

Edmund Capon
Hania Radvan
Julie Dyson
Tony Sweeney
Simone Parrott
Timothy Calnin
Stephen Page
John Aitken
Rebecca Chew
Allanah Lucas
Tony Ellwood
Chris Pigram
Kaely Woods
Terese Casu
Ann Landrigan
Margaret Birtley
Rob Robertson
Dawn Casey
John Kotzas
Libby Anstis
Ian Darbyshire
Lindy Hume
Bill Bleathman
Judith Isherwood
Andrew McEvoy
Jenny Ryssenbeek
Alec Coles

Art Gallery of New South Wales
Arts NT
Ausdance
Australian Centre for the Moving Image (ACMI)
Australian Chamber Orchestra
Australian Theatre for Young People
Bangarra Dance Theatre
Brisbane Marketing
Centre for Contemporary Photography
Department of Culture and Arts
Gallery of Modern Art
Geoscience Australia
Indigenous Business Australia
La Boite
National Film & Sound Archive
National Sports Museum
Orchestra Victoria
Powerhouse Museum
Queensland Performing Arts Centre
Queensland Theatre Company
South Australian Tourism Commission
Sydney Festival
Tasmanian Museum & Art Gallery
The Arts Centre Melbourne
Tourism Australia
Victorian Association of Performing Arts Centres
Western Australian Museum

Minutes	Action/Outcome
<p><i>Setting the scene: Welcome and introductory comments</i></p> <p>John Lee Panel Chair Hon Bruce Baird Chairman, TTF</p> <p>Mr Lee welcomed panel attendees and thanked them for their attendance. Mr Baird provided an overview of the current issues facing the cultural tourism industry.</p> <p><i>Host Welcome: Sydney Theatre Company</i></p> <p>Patrick McIntyre General Manager, Sydney Theatre Company</p> <p>Mr McIntyre welcomed participants and shared his thoughts on the opportunities for cultural tourism development:</p> <ul style="list-style-type: none"> • the relationship between the arts, cultural and heritage sector and tourism is underdeveloped and there is potential for growth; • leveraging partnerships and investment in established events will help the arts sector grow; • Australians need to be proud of their culture and heritage so that they positively engage with visitors who are eager to experience Australia's unique cultural identity. 	
<p><i>Introduction of panel attendees</i></p> <p>John Lee Panel Chair</p> <p>Panel participants briefly introduced themselves, highlighting the key issues affecting their institution/organisation. A number of core issues emerged:</p> <p><i>Infrastructure development</i></p> <p>Investment in infrastructure is needed for cultural institutions to remain competitive, and provide the best possible experience for visitors. Many institutions operate in ageing facilities that are inhibiting future growth. Better commercialisation within the cultural sector would support further development of these institutions. Precinct activation, including transportation links, are seen as necessary components of the visitor experience.</p> <p><i>Collaboration</i></p> <p>Competition exists between Australian cultural institutions in securing international cultural exhibitions/content, contributing to increased prices and an image of Australia's cultural sector as uncoordinated and unprofessional. It was noted competition is often necessary in securing government support and funding commitments for major touring</p>	

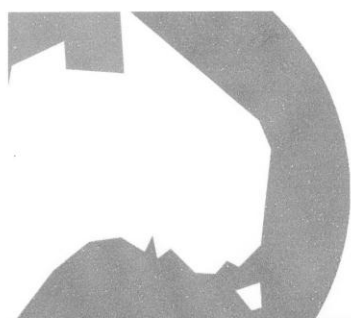
<ul style="list-style-type: none"> • Identify case studies of industry partnerships within the cultural tourism sector that have had positive externalities for all parties involved; • Provide greater content to support <i>Brand Australia</i> activities, focusing on our most iconic institutions/organisations and using these institutions as 'champions' to promote Australia's cultural tourism sector; • Work with local and state governments to develop distinct cultural precincts, ensuring adequate transport, way-finding and mapping, and public facilities. 	
<p><i>Walsh Bay: Developing a cultural precinct</i></p> <p>Andrew Upton Co-Artistic Director, Sydney Theatre Company</p> <p>Mr Upton spoke of the potential to transform Walsh Bay into a cultural precinct within Sydney; an area where cultural institutions would be housed, artists would congregate, work, live and socialise. Key international examples of successful cultural precincts include:</p> <p><i>Beijing – 798 Space</i> Converted factory spaces to support artists and cultural organisations. The space includes studios, galleries, art and design centres, restaurants, bars and loft-style accommodation.</p> <p><i>Berlin – The Long Night of the Theater</i> Approximately 60 cultural institutions across Berlin open from 7pm-1am providing locals and visitors with access to cultural experiences including theatre, literature, cabaret and avant-garde performances. Critical to the event is a shuttle bus service operating throughout the evening, providing venue-to-venue transportation linking the institutions and providing a coordinated experience for the visitor.</p>	<p>For more information on 798 Space, click here</p>
<p><i>Competition and collaboration in the cultural sector</i></p> <p>Panellists sought to further discuss the issue of competition and collaboration among institutes/organisations.</p> <p>The issue of cultural institutions/organisations competing for cultural products (e.g. touring exhibitions, shows, artefacts etc.) was raised by some panellists as a major inhibitor in building our cultural tourism profile internationally. Australia risks developing a poor reputation with overseas lenders as a result of internal competition.</p> <p>Discussion turned to the possibility of institutions working collaboratively and sharing exhibitions. It was noted that government funding is often contingent upon exclusivity to host certain exhibitions and premieres,</p>	

<p>with competition a necessary part of securing certain productions/exhibitions. It was agreed that the nature in which venues and event companies compete for exhibitions should not impede our cultural reputation and branding overseas.</p> <p>Panellists noted it is important to understand how Australia's cultural product forms part of the international visitor experience, rather than focusing on the intent of their own institution/organisation when securing exhibitions/content.</p>	
<p>TTF's National Cultural Policy Submission</p> <p>Carlita Warren National Manager - Tourism, TTF</p> <p>Ms Warren provided an overview of TTF's National Cultural Policy submission highlighting key recommendations including the introduction of immunity from seizure legislation, and the need for precinct activation, indigenous cultural tourism development, and investment in technology to enhance the visitor experience.</p> <p>TTF's submission will be amended to reflect panel discussion and submitted to the Department of the Prime Minister and Cabinet, Office of the Arts.</p>	<p>For a copy of TTF's finalised submission, click here</p>
<p>Closing remarks</p> <p>John Lee Panel Chair</p> <p>Mr Lee closed the meeting by seeking panellists' views as to whether there is interest in continuing to convene the Cultural Tourism Panel.</p> <p>It was noted that there was an existing network of associations for the museums sector, but cultural institutions would benefit from greater coordination across all sectors, including various levels of government. Participants expressed a willingness to continue to meet and discuss issues affecting the sector.</p> <p>As a first point of business, TTF will engage Federal Minister for the Arts, Simon Crean, with regard to immunity from seizure legislation and report back to the group at the next meeting.</p> <p>Next meeting</p> <p>The next meeting will be held in Melbourne in March 2012, hosted by the Victorian Major Events Company. Details will be distributed closer to the date.</p>	<p>TTF to finalise and communicate details of the next Cultural Tourism Panel to be held in March 2012.</p>

Minutes	Action/Outcome
<p><i>Setting the scene: Welcome and introductory comments</i></p> <p>John Lee Panel Chair Hon Bruce Baird Chairman, TTF</p> <p>Mr Lee welcomed panel attendees and thanked them for their attendance. Mr Baird provided an overview of the current issues facing the cultural tourism industry and acknowledged the leadership Melbourne has provided in the development of cultural tourism.</p> <p><i>Host Welcome: Victorian Major Events Company (VMEC)</i></p> <p>Brendan McClements CEO, Victorian Major Events Company</p> <p>Mr McClements welcomed participants and shared his thoughts on the opportunities for cultural tourism development and learnings from first panel</p>	
<p><i>Introduction of panel attendees</i></p> <p>John Lee Panel Chair</p> <p>Panel participants briefly introduced themselves, highlighting the key issues affecting their institution/organisation. A number of core issues emerged:</p> <p><i>Developing international markets</i> The limited funding of cultural institutions means international marketing needs to be targeted to markets with higher visitation and spend. Cultural institutions need to understand the varying needs and preferences of the markets for the development, packaging and marketing of their product. Understanding the preferences of the growing markets from Asia was highlighted as a priority.</p> <p><i>Shifting business model</i> The panel identified a change from the traditional government funding to private donations for redevelopments and special exhibitions. The Museum of Contemporary Art in Sydney was cited as an example with \$24 million of its \$53 million redevelopment coming from private donors.</p>	<p>Action Item: TTF to seek Tourism Australia to present at next panel Click here for guide to working with Tourism Australia</p>

<p>Collaboration Collaboration between cultural institutions, government and tourism marketing bodies was identified as an area the industry needed to improve in order to maximise limited resources. A discussion around using coordinated terminology when talking to government was brought up. 'Tourism' needs to be viewed as the 'visitor economy', 'visitors' are a cultural institution's 'audience' and 'money' needs to be viewed as an 'investment'.</p> <p>Anti-seizure legislation The issue of Australian cultural institutions not receiving immunity from seizure legislation was raised again at the panel. The legislation makes it difficult to secure large international exhibitions and makes Australia uncompetitive on a world stage.</p>	<p>Action Item: TTF to continue to engage government</p>
<p>Anti-seizure legislation update</p> <p>John Lee CEO, TTF</p> <p>Australia's lack of immunity from seizure legislation was identified as a considerable barrier to Australia securing international exhibitions at the October 2011 Cultural Tourism panel meeting.</p> <p>TTF have since highlighted this as a key issue in their submission to the National Cultural Policy late last year.</p> <p>TTF have since engaged Minister Crean's office which indicated changes to legislation were due in May. Further correspondence with the Minister's office indicated it was now more likely to be made in the Autumn session.</p> <p>The panel recommended that case studies be used in discussion with government to highlight the strong need for the legislation</p>	<p>Click here to view TTF's National Cultural Policy submission</p> <p>Action Item: Panel members to send through any examples they have of the impact of seizure legislation to Ashleigh Cormack, Tourism Policy Officer acormack@ttf.org.au</p> <p>Action Item: TTF to coordinate three case-studies on the impact of seizure legislation and present to government</p>

<p>Industry Case Studies – Wine Tourism Industry</p> <p>Carlita Warren National Manager - Tourism, TTF</p> <p>Participants of TTF's inaugural Cultural Panel identified the need for a cohesive and coordinated approach to Australia's cultural branding overseas. The Australian wine industry was cited as an example where an Australian industry has worked collaboratively to effectively promote and develop the tourism aspect of its sector both domestically and internationally.</p> <p>Ms Warren referred the panel to a handout TTF wrote which compares the wine and arts sector and the outlines the key points which allowed the industry to successfully leverage the tourism industry</p> <p>TTF will continue to use the wine industry as a case study and will look to have TTF life member Bruce Tyrell speak at the next panel</p>	<p>Click here for overview <i>The Australian Wine Industry: A case study for the arts</i></p> <p>Action Item: TTF to invite Bruce Tyrell to discuss collaboration developments in the wine industry at next panel meeting</p>
<p>Closing remarks</p> <p>Bruce Baird Chairman TTF</p> <p>Mr Baird summarised the meeting by covering the main points</p> <ul style="list-style-type: none"> - Anti-seizure legislation reforms - Creating a map of cultural events - Understanding core international/domestic markets and booking patterns - Using wine industry as a case study for industry collaboration - Packaging of product, after hours trading - Funding models for industry, look at British Council model and private and public funding - Greater mobile web access <p>Next meeting</p> <p>The next meeting will be held in Queensland in August 2012, hosted by Events Queensland</p> <p>Details will be distributed closer to the date.</p>	<p>Action Item: TTF to finalise and communicate details of the next Cultural Tourism Panel to be held in August 2012.</p>



Cultural Tourism Panel - MINUTES

Date:	Wednesday 2 May 2012																																																														
Venue:	The Arts Centre, Melbourne																																																														
Commenced:	3:00 PM																																																														
Closed:	5:30 PM																																																														
Chair:	John Lee Chief Executive, Tourism & Transport Forum																																																														
Attendees:	<table> <tr> <td>Arts Centre Melbourne</td><td>Rée Izett</td></tr> <tr> <td>Arts Victoria</td><td>Linda Fleet</td></tr> <tr> <td>Australia Business Arts Foundation</td><td>Jane Haley</td></tr> <tr> <td>Australian Centre for the Moving Image (ACMI)</td><td>Richard Zimmermann</td></tr> <tr> <td>Australian Museum</td><td>Steven Alderton</td></tr> <tr> <td>Australian National Maritime Museum</td><td>Lisha Mulqueeny</td></tr> <tr> <td>Australian Trade Commission (Austrade)</td><td>Theresa Fairman</td></tr> <tr> <td>Bell Shakespeare</td><td>Christopher Tooher</td></tr> <tr> <td>Biennale of Sydney Limited</td><td>Marah Bray</td></tr> <tr> <td>Brisbane Powerhouse Arts</td><td>Andrew Ross</td></tr> <tr> <td>Chunky Move</td><td>Catherine Jones</td></tr> <tr> <td>City of Melbourne</td><td>Jane Crawley</td></tr> <tr> <td>Cultural Tourism Victoria</td><td>Chris Porter</td></tr> <tr> <td>Events Queensland</td><td>John O'Sullivan</td></tr> <tr> <td>Fed Square Pty Ltd</td><td>Jane Sydenham-Clarke</td></tr> <tr> <td>Geelong Performing Arts Centre</td><td>Jill Smith</td></tr> <tr> <td>Indigenous Business Australia</td><td>Kaely Woods</td></tr> <tr> <td>Medical History Museum</td><td>Jacqueline Healy</td></tr> <tr> <td>Melbourne Festival</td><td>Tim Jacobs</td></tr> <tr> <td>Melbourne International Comedy Festival</td><td>Virgina Lovett</td></tr> <tr> <td>MTC Theatre</td><td>Mark Wheeler</td></tr> <tr> <td>Museum of Old and New Art (MONA)</td><td>Nicole Durling</td></tr> <tr> <td>Museum Victoria</td><td>Patrick Greene</td></tr> <tr> <td>National Sports Museum</td><td>Margaret Birtley</td></tr> <tr> <td>Queensland Performing Arts Centre</td><td>John Kotzas</td></tr> <tr> <td>Queensland Theatre Company</td><td>Sue Donnelly</td></tr> <tr> <td>Sydney Opera House</td><td>Simon Spellacy</td></tr> <tr> <td>The Australian Ballet</td><td>Alice Wilkinson</td></tr> <tr> <td>The Australian Council</td><td>Libby Christie</td></tr> <tr> <td>Tourism & Transport Forum</td><td>Adele Labine-Romain</td></tr> <tr> <td>Tourism & Transport Forum</td><td>Bruce Baird</td></tr> </table>	Arts Centre Melbourne	Rée Izett	Arts Victoria	Linda Fleet	Australia Business Arts Foundation	Jane Haley	Australian Centre for the Moving Image (ACMI)	Richard Zimmermann	Australian Museum	Steven Alderton	Australian National Maritime Museum	Lisha Mulqueeny	Australian Trade Commission (Austrade)	Theresa Fairman	Bell Shakespeare	Christopher Tooher	Biennale of Sydney Limited	Marah Bray	Brisbane Powerhouse Arts	Andrew Ross	Chunky Move	Catherine Jones	City of Melbourne	Jane Crawley	Cultural Tourism Victoria	Chris Porter	Events Queensland	John O'Sullivan	Fed Square Pty Ltd	Jane Sydenham-Clarke	Geelong Performing Arts Centre	Jill Smith	Indigenous Business Australia	Kaely Woods	Medical History Museum	Jacqueline Healy	Melbourne Festival	Tim Jacobs	Melbourne International Comedy Festival	Virgina Lovett	MTC Theatre	Mark Wheeler	Museum of Old and New Art (MONA)	Nicole Durling	Museum Victoria	Patrick Greene	National Sports Museum	Margaret Birtley	Queensland Performing Arts Centre	John Kotzas	Queensland Theatre Company	Sue Donnelly	Sydney Opera House	Simon Spellacy	The Australian Ballet	Alice Wilkinson	The Australian Council	Libby Christie	Tourism & Transport Forum	Adele Labine-Romain	Tourism & Transport Forum	Bruce Baird
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Apologies:

Tourism & Transport Forum	Ashleigh Cormack
Tourism & Transport Forum	Carlita Warren
Tourism & Transport Forum	John Lee
Tourism Australia	Nick Baker
Tourism Victoria	Melissa Strang
Victorian Major Events Company	Brendan McClements
Victorian Major Events Company	Kelly Dickson
Arts Centre Melbourne	Judith Isherwood
Arts Tasmania	Fiona Barber
Arts Tasmania	Katherine Hough
Ausdance	Julie Dyson
Australia Council	Kathy Keele
Australian Centre for the Moving Image (ACMI)	Tony Sweeney
Bangarra Dance Theatre	Stephen Page
Chunky Move	Gideon Obarzanek
City of Melbourne	Kathy Alexander
City of Melbourne	Steve Nagle
Fed Square Pty Ltd	Kate Brennan
Heide Museum of Modern Art	Jason Smith
Malthouse Theatre	Marion Potts
Melbourne Fashion Festival	Graeme Lewsey
Melbourne Theatre Company	Ann Tonks
Museum and Art Gallery of the Northern Territory	Pierre Arpin
Museum of Contemporary Art	Elizabeth Ann Macgregor
New Mardi Gras	Michael Rolik
Opera Australia	Adrian Collette
Powerhouse Museum	Dawn Casey
The Australian Ballet	Valerie Wilder
Tourism Victoria	Leigh Harry
Tourism Australia	Andrew McEvoy
Western Australian Museum	Alec Coles

Minutes	Action/Outcome
<p><i>Setting the scene: Welcome and introductory comments</i></p> <p>John Lee Panel Chair Hon Bruce Baird Chairman, TTF</p> <p>Mr Lee welcomed panel attendees and thanked them for their attendance. Mr Baird provided an overview of the current issues facing the cultural tourism industry and acknowledged the leadership Melbourne has provided in the development of cultural tourism.</p> <p><i>Host Welcome: Victorian Major Events Company (VMEC)</i></p> <p>Brendan McClements CEO, Victorian Major Events Company</p> <p>Mr McClements welcomed participants and shared his thoughts on the opportunities for cultural tourism development and learnings from first panel</p>	
<p><i>Introduction of panel attendees</i></p> <p>John Lee Panel Chair</p> <p>Panel participants briefly introduced themselves, highlighting the key issues affecting their institution/organisation. A number of core issues emerged:</p> <p><i>Developing international markets</i> The limited funding of cultural institutions means international marketing needs to be targeted to markets with higher visitation and spend. Cultural institutions need to understand the varying needs and preferences of the markets for the development, packaging and marketing of their product. Understanding the preferences of the growing markets from Asia was highlighted as a priority.</p> <p><i>Shifting business model</i> The panel identified a change from the traditional government funding to private donations for redevelopments and special exhibitions. The Museum of Contemporary Art in Sydney was cited as an example with \$24 million of its \$53 million redevelopment coming from private donors.</p>	<p>Action Item: TTF to seek Tourism Australia to present at next panel Click here for guide to working with Tourism Australia</p>

<p>Collaboration Collaboration between cultural institutions, government and tourism marketing bodies was identified as an area the industry needed to improve in order to maximise limited resources. A discussion around using coordinated terminology when talking to government was brought up. 'Tourism' needs to be viewed as the 'visitor economy', 'visitors' are a cultural institution's 'audience' and 'money' needs to be viewed as an 'investment'.</p> <p>Anti-seizure legislation The issue of Australian cultural institutions not receiving immunity from seizure legislation was raised again at the panel. The legislation makes it difficult to secure large international exhibitions and makes Australia uncompetitive on a world stage.</p>	<p>Action Item: TTF to continue to engage government</p>
<p>Anti-seizure legislation update</p> <p>John Lee CEO, TTF</p> <p>Australia's lack of immunity from seizure legislation was identified as a considerable barrier to Australia securing international exhibitions at the October 2011 Cultural Tourism panel meeting.</p> <p>TTF have since highlighted this as a key issue in their submission to the National Cultural Policy late last year.</p> <p>TTF have since engaged Minister Crean's office which indicated changes to legislation were due in May. Further correspondence with the Minister's office indicated it was now more likely to be made in the Autumn session.</p> <p>The panel recommended that case studies be used in discussion with government to highlight the strong need for the legislation</p>	<p>Click here to view TTF's National Cultural Policy submission</p> <p>Action Item: Panel members to send through any examples they have of the impact of seizure legislation to Ashleigh Cormack, Tourism Policy Officer acormack@ttf.org.au</p> <p>Action Item: TTF to coordinate three case-studies on the impact of seizure legislation and present to government</p>

Global Perceptions of Australian Culture

Theresa Fairman | Group Manager – Building Brand Australia, Austrade

Building Brand Australia is the Australian Government's national branding program. The program was established in 2012 to aid Australia's international trade reputation in a range of industries including technology, agriculture and manufacturing. As part of the branding program, Austrade conducted research into global perceptions of Australian culture, the results of which Ms Fairman discussed at the panel.

Australia was viewed consistently as a beautiful destination with a high travel aspiration. It is better regarded for its contemporary culture than its traditional culture with the exception of indigenous culture for which it is well known. The lack of appreciation for Australian culture was a result of lack of awareness not negative perceptions.

Australia's culture had more appeal when placed in the context of tourism and entertainment

Nick Baker | Executive General Manager Marketing, Tourism Australia

Mr Baker explained to the panel that from Tourism Australia's research, the number one word international people think of when they think of Australia is 'nature'. As people are quite familiar with Australian nature Tourism Australia are trying to identify 'passion points' to turn the aspiration of visiting Australia into a conversion. Culture and the arts can be one of these 'passion points' as they show people about Australian lifestyle which is very attractive to potential visitors.

Panel members identified that cultural experiences may not necessarily be the sole reason for travel, but once a visitor has made the decision to travel, they can enrich and extend their stay with the a cultural experience.

There is an opportunity for cultural institutions to connect in with Tourism Australia's social media sites and International Media Hosting Program (IMHP) which works on bringing journalists and bloggers to discuss Australia's arts, culture, fashion and food.

Cultural institutions need engage with their respective state tourism offices to feed into the national calendar of events. A coordinated approach is needed for the mapping of events.

[Click here](#) for guide to working with Tourism Australia

Action Item:

TTF to work with Tourism Australia to develop a brief on the programs offered, the mapping of events and how cultural institutions can connect with tourism marketing bodies.

<p>Industry Case Studies – Wine Tourism Industry</p> <p>Carlita Warren National Manager - Tourism, TTF</p> <p>Participants of TTF's inaugural Cultural Panel identified the need for a cohesive and coordinated approach to Australia's cultural branding overseas. The Australian wine industry was cited as an example where an Australian industry has worked collaboratively to effectively promote and develop the tourism aspect of its sector both domestically and internationally.</p> <p>Ms Warren referred the panel to a handout TTF wrote which compares the wine and arts sector and the outlines the key points which allowed the industry to successfully leverage the tourism industry</p> <p>TTF will continue to use the wine industry as a case study and will look to have TTF life member Bruce Tyrell speak at the next panel</p>	<p>Click here for overview <i>The Australian Wine Industry: A case study for the arts</i></p> <p>Action Item: TTF to invite Bruce Tyrell to discuss collaboration developments in the wine industry at next panel meeting</p>
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Agenda Item 24	NATIONAL PLAN FOR ENVIRONMENTAL INFORMATION/NAGOYA PROTOCOL
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Action: to share information about the progress of the National Plan for Environmental Information and implementation of the Nagoya Protocol.

Background

National Plan for Environmental Information Activity

Earlier in the year the Government commissioned an independent review of Australian Government Environmental Information Activity with the ultimate aim of developing a National Plan for Environmental Information. Aware that targeted consultations were underway (despite a lack of Departmental contact with CAMD and individual museums), CAMD wrote to the Department of Sustainability, Environment, Water, Population and Communities noting the contribution made to environmental information by museum collections and associated research within museums. In response the reviewers noted that their brief was limited to examining ways in which Australian Government departments work with each other to fund, gather and use environmental information and that, therefore, the role of museums and their funding was out of the scope of the review. The review report is due to be released in December 2012.

Nagoya Protocol

CAMD commented in August on the implementation of the Nagoya Protocol on Genetic Resources supporting its full ratification and offering assistance to ensure that its administrative procedures do not impede the ability of museums to service international loan demands. A copy of the letter sent to the Department is included at *Attachment A*.

Meredith Foley
CAMD Executive Officer
11 October 2012

Item 24 Attachment A



c/o Museum Victoria
GPO Box 666
Melbourne Vic 3001 Australia

Telephone: +61 (02) 9412 4256
Mobile: 0438 890 902
Email: mfolwil@bigpond.net.au
ABN 57 618 336 542

15 August 2012

The Director
Protected Area Policy and Biodiscovery Section
Department of Sustainability, Environment, Water, Population and Communities
GPO Box 787
Canberra ACT 2601
Email: grm@environment.gov.au

**Implementation of Nagoya Protocol on
Access to Genetic Resources**

Dear Sir/Madam,

Thank you for the opportunity for CAMD to comment on the implementation of the Nagoya Protocol on access to genetic resources. As indicated in earlier correspondence to the Department, CAMD supports the full ratification and implementation of the Protocol, understanding its importance to the protection and sharing of genetic resources and the conservation of biodiversity. Our concerns at this stage relate to the administrative and legal processes attending its implementation.

CAMD's members manage a number of museums for which biological collections and biodiversity are key priorities. These include the:

- Australian Museum;
- Museum and Art Gallery of the Northern Territory;
- Museum Victoria;
- Queen Victoria Museum and Art Gallery;
- Queensland Museum;
- South Australian Museum
- Tasmanian Museum and Art Gallery; and
- Western Australian Museum.

Genetic information is vital to the biodiversity research undertaken by these museums and is used in areas such as:

AUCKLAND WAR MEMORIAL MUSEUM • AUSTRALIAN CENTRE FOR THE MOVING IMAGE • AUSTRALIAN MUSEUM • AUSTRALIAN NATIONAL • MARITIME MUSEUM • AUSTRALIAN WAR MEMORIAL • CANTERBURY MUSEUM • HISTORIC HOUSES TRUST OF NSW • HISTORY TRUST OF SOUTH AUSTRALIA • MUSEUM OF APPLIED ARTS AND SCIENCES (POWERHOUSE) • MUSEUM OF NEW ZEALAND • TE PAPA TONGAREWA • MUSEUM VICTORIA • MUSEUMS AND ART GALLERIES OF THE NORTHERN TERRITORY • NATIONAL MUSEUM OF AUSTRALIA • NATIONAL SCIENCE AND TECHNOLOGY CENTRE • OTAGO MUSEUM AND DISCOVERY WORLD • QUEEN VICTORIA MUSEUM AND ART GALLERY • QUEENSLAND MUSEUM • SCITECH DISCOVERY CENTRE, PERTH • SOUTH AUSTRALIAN MUSEUM • TASMANIAN MUSEUM AND ART GALLERY • THE SOVEREIGN HILL MUSEUMS ASSOCIATION • WESTERN AUSTRALIAN MUSEUM

- species identification (for taxonomic and biosecurity purposes);
- population genetics work (in relation to conservation management); and
- phylogenetic analysis (to assist in working out evolutionary relationships).

This list, of course, does not include other relevant applications that are likely to arise in the future as DNA work expands. It is also important to note that this work does not target direct commercial outputs such as the production of speciality, enzymes, drug or chemical development. The work undertaken is generally made available through globally accessible databases such as GenBank.

As part of in-house biodiversity research and as a contribution to such work on an international scale, many of the above museums have long maintained a system of loans and exchanges whereby specimens are sent around Australia, the Pacific region, Southeast Asia and to other international museums and research institutions. For example, in 2010/11 the Australian Museum processed some 395 loans comprising 16,421 biological specimens sent to other research institutions in Australia and overseas.

CAMD is concerned to ensure that the legal and administrative processes surrounding the implementation of the Nagoya Protocol do not unwittingly impede the valuable genetic data collection, analysis and exchange currently carried out by and between museums for non-commercial purposes. There is a potential for a system which requires decisions by a 'competent national authority' on an individual transaction basis, to seriously impede the ability of museums to service both internal and external loan demands in a timely fashion and, in turn, to place a heavy administrative load on the national authority.

CAMD would recommend that either a permit-based scheme or an institutionally-based accreditation scheme be explored in order to ensure that exchanges and loans continue to flow for non-commercial research. If a system of institutional accreditation was considered, it could be based for example on the current Convention on International Trade in Endangered Species (CITES) registration scheme. Additionally long lead times would be required to ensure the institutions involved are appropriately registered.

CAMD would be happy to discuss this matter and its resolution further with your staff or to provide a representative to any relevant working party which may be addressing the issue. If further information or a representative is required please feel free to contact me by phone (02-9412-4256) or email at mfolwil@bigpond.net.au

Yours sincerely



Meredith Foley
Executive Officer, CAMD

Agenda Item 25	INTERNATIONAL ENGAGEMENT
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Action: information sharing between members on the range of international engagements involving their museums in the past year and forthcoming events. Ms Ruth Pearce (Assistant Secretary, Public Diplomacy and Information Branch, Department of Foreign Affairs and Trade) will join the meeting at this point to sit in on the reports and discussion.

Background

At the last meeting it was agreed that members should share information at future meetings to encourage a more collaborative approach to international diplomacy and also with an eye to document the range of international activities in which member museums were involved. Members were advised in advance of the meeting of the need to report verbally on this issue.

Meredith Foley
CAMD Executive Officer
11 October 2012

Agenda Item 26	PUBLIC DIPLOMACY PRESENTATION
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Ms Ruth Pearce (Assistant Secretary, Public Diplomacy and Information Branch, Department of Foreign Affairs and Trade) has been invited to make a presentation to CAMD members on the work of her branch and ways for museums to be involved in public diplomacy through DFAT and its officers.

Agenda Item 27	NAME AND TOURING EXHIBITIONS
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Action: a response by the Network of Australasian Museum Exhibitors (NAME) to issues raised at the last CAMD meeting and new issues flagged by NAME are provided for discussion and action if required.

Background

Preventing Exhibition Duplication

At the last meeting Suzanne Miller raised concerns over the efficacy of NAME given the almost identical subject matter of the recent deep sea/abyss exhibitions. A response from Brett Dunlop (Manager, Melbourne Museum) on behalf of NAME is included at *Attachment A* to this item. Brett has suggested that Frank Howarth and Graham Durant may wish to comment further on arrangements for these exhibitions.

Issues Raised by NAME

Brett has also provided the following issues of interest from the Brisbane meeting of NAME in May 2012 for CAMD comment and/or action:

- **OHS** is now a routine issue for discussion at NAME meetings. New OHS rules are being enforced in all Australian states. Touring exhibition teams from sending and receiving venues need to share new information, experiences and forms that relate to OHS in their states.
- **Duplication of exhibition themes** (eg, Deep Oceans): After discussion, it seemed that there was a sufficiently divergent approach to the Centenary of WW1 travelling exhibitions in scale, content and territory. NAME does not anticipate unnecessary duplication.
- **Visions funding:** Discussion of Visions of Australia program guidelines centred on how these do not allow funding of exhibition tours between multiple venues of one organisation in a large state. Some saw this as a disadvantage, WAM in particular. Most NAME delegates thought it unlikely that Visions would agree to such a change in their guidelines.

Meredith Foley
CAMD Executive Officer
11 October 2012

Agenda Item 27 Attachment A

Email: 13 June 2012

Dear Meredith,

After emailing staff at the Australian Museum and South Australian Museum for background, I can provide the following information to CAMD.

The South Australian Museum exhibition *A Journey to the Abyss* and the Questacon-Australian Museum co-developed travelling exhibition *Deep Oceans* are indeed on a similar topic, one that has proved popular in market testing by several institutions over the past decade or more. All natural history museums and maritime museums have a natural 'fit' with this marine topic.

I can recall five proposals for travelling exhibitions on the deep ocean theme that have come to NAME, including an (abandoned) international travelling exhibition from France, an (abandoned) proposal from SciTech, *Immerse* from the WA Museum on the technologies for underwater exploration, as well as the two in question. Some museums have replaced or updated their long-term marine exhibitions in recent times, eg, Melbourne Museum's *Marine Life* in 2006.

The AM has for several years mentioned at NAME meetings their interest in developing an exhibition about the deep oceans. SAM has also brought travelling proposals on this topic to the table. It is acknowledged that SAM and AM were aware of the other's development proposal by November 2010, perhaps earlier. By that stage, both were committed to proceeding with their own projects. The potential for partnerships on *Deep Oceans* may have been raised at CAMD meetings in 2008 or 2009 by Frank Howarth.

The Australian Museum secured Questacon as a partner for the co-development of *Deep Oceans*. It is co-branded, as shown on the website www.deepoceans.com.au. The South Australian Museum felt confident in its own collections and exhibition development ability to proceed alone. The SAM Director would have been made aware of this in November 2010.

Despite the similarity of the marine topics, there are reasons for both exhibitions existing separately.

A Journey to the Abyss	Deep Oceans
350 sq m	900 sq m
Collection/specimen rich	Interactive/media rich/immersive/collections
Dec 2011-March 2012, no tour	June-October 2012 at AM, then touring
\$250,000 excluding labour and in-kind	\$800,000 excluding labour and in-kind

In defence of the effectiveness of NAME as a networking forum, this is the first occasion when a 'clash' has been communicated to us by CAMD. This is testament to the sound networking and open information

sharing that normally occurs. The series of events and the issues in relation to *Abyss* and *Deep Oceans* are far from the norm and do not represent the many successful exchanges achieved through the NAME group. Through NAME, our organisations increasingly pursue co-development on exhibitions. We are not bound to any particular development models. A formula for success in co-development seems to be a combination of two organisations. However, for touring coordination, three of four organisations can successfully be involved.

Conversely, clashes in exhibitions have been avoided by sharing information at NAME, eg, abandonment of a Ptolemaic Egypt (*Alexandria*) exhibition in light of *Tutankhamun* at Melbourne Museum. Any number of dinosaur exhibitions are offered to Australian and New Zealand museums and we are able to coordinate these. CAMD should note that commercial in confidence arrangements imposed by state governments or commercial exhibition lenders can lead to delays in sharing useful information at NAME.

Some examples of NAME network at work:

2007 Scienceworks and SciTech, co-development	<i>Toys – Science at Play</i>
2008 Scienceworks and SciTech, co-development	<i>Top Secret</i>
2010 Australian Museum and SciTech, co-development	<i>Climate Change</i>
2012 Scienceworks and Powerhouse Museum, development and tour coordination	<i>Wallace and Gromit's World of Invention</i>
2013 Melbourne, Queensland and WA Museums and Art Gallery of NSW, development and tour coordination	<i>Afghanistan: Hidden Treasures</i>
2014 Te Papa, Melbourne and Australian Museums, development and tour coordination	<i>Aztec Empire</i>

If it is helpful for the next discussion about NAME at CAMD, perhaps Frank Howarth and Graham Durant can talk about their experience in cooperative development of the *Deep Oceans* exhibition as a model for the future for CAMD and NAME?

Regards,

Brett Dunlop

Manager Melbourne Museum

Museum Victoria

GPO Box 666

Melbourne VIC 3001

Australia

Tel: +61 3 8341 7724

Mob: +61 403 803 555

Agenda Item 28	MUSEUMS AUSTRALIA REPORT
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Andrew Sayers, National President, Museums Australia and Director, National Museum of Australia, will be providing a verbal report in relation to Museums Australia's current activities and campaigns.

Andrew will also raise the possibility of CAMD timing its meeting to coincide with the MA National Conference which is to be held 17-20 May 2013 in Canberra. A change in format for the MA conference format is being explored that would bring the main plenary sessions together on the first day. It is anticipated that the Directors could attend the CAMD meeting and then participate in the first plenary-based day of the conference before returning home.

Agenda Item 29	ICOM AUSTRALIA REPORT
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Frank Howarth will give an update on the International Council of Museums (ICOM) and ICOM Australia issues. A copy of Frank's report is attached.

INTERCOM

I have also been asked to alert members to the fact that INTERCOM - ICOM's International Committee on Museum Management will be presenting a conference in Sydney from 25-29 November 2012. The conference will be held at Sydney University and the Australian Museum. There will be over 38 speakers from 21 countries. Keynote speakers include Marsha Semmel (IMLS); Frank Howarth (Australian Museum); David Fleming (National Museums Liverpool) and Jasper Visser (digital guru), as well as several speakers from the Asia-Pacific Rim. These sessions will be coupled with four Masterclasses on the themes of management; significance; audience research and digital strategy plus a series of innovative day tours.

To see the conference program and register go to: <http://museum3.org/page/intercom>

Meredith Foley
CAMD Executive Officer
11 October 2012

Agenda Item 29, Attachment A



PO Box 266, Civic Square ACT 2608 www.icom.org.au ABN 47 613 685 234

ICOM Australia report October 2012

I have just returned from attending the ICOM Asia Pacific (ASPAC) regional meeting, held in Wuhan, China. ASPAC is the geographically largest ICOM regional group, stretching from Iran to Korea, and down to Sri Lanka, and encompassing all of SE Asia and the Pacific Islands. Thereby is both its strength and weakness. This is the first ASPAC meeting I have attended, and I have been critical of the relative inactivity of ASPAC between biennial meetings.

This meeting had about 150 delegates, probably around half were from China, which currently chairs ASPAC. The theme of the conference was “the interdisciplinary museum”. Speaker quality was patchy, and the most interesting invited speaker was Nath Mayo Adediran from Nigeria. He was highly critical of the western tradition of cultural object on pedestal approach to museums (think Musée Quai Branly). He described how an “artefact” can be seen as art+fact, and that for cultures that did not have writing, an artefact is like a book, containing and embodying stories, culture and history (I thought of Maori Taonga when he said that). He also argued for what he called the “de-colonising” of our museums, and gave a quote: “Imperial nostalgia – in which warm sentiments for an elegant era masks relations of dominance” (Renato Rosaldo).

I said at the conference that ASPAC seems to be too big to have a focus, and seems to lack relevance to more southern countries, dominated as seems to be by North Asia. At the closed ASPAC committee meeting I understand that the committee is going to survey the ASPAC members to see what the interests of members might be. The results of this will be useful I suspect. I also suggested that a small regional grouping, for example the south Pacific, or SE Asia, might be more useful than a large more diffuse and disparate group.

A number of people from Europe were at the ASPAC meeting, and they commented informally on the dire impacts budget cuts (up to 50%) were having on museums in many parts of Europe.

In more local activities, we have a greater profile now with key Government agencies and have provided comment on relevant issues such as object seizure legislation and on whether Australia should adopt certain international conventions.

ICOM Australia also makes two annual awards, one for international relations by a museum individual and the other for a project or initiative that strengthens museum relations internationally. The awards this year were made at the MA conference in Adelaide. The individual award went to Amar Galla for his extensive international training and capacity building work. The project award went to the Powerhouse Museum for its exhibition *Spirit of jang-in: treasures of Korean metal craft*.

ICOM Australia is also a sponsor of the MA conference and supported a guest speaker, Sarah Lender Dine (City University Hong Kong) to speak on interactive and immersive museum experiences.

I'm also very pleased that Alec Coles has joined the Executive of ICOM Australia.

Frank Howarth
Chairperson, ICOM Australia

Agenda Item 30 ELECTIONS

Elections

CAMD's rules (as approved at the General Meeting in May 2005 and amended August 2005) provide for an Executive made up of the following positions:

- Chairperson;
- past Chair;
- Treasurer; and
- not less than 2 and no more than 4 other members. [Rule 9(3)]

Executive members are elected for a two-year term at annual meetings [Rule 10(1)]. Following election for the first 2 year term, they are eligible for election for further 2 year terms as long as:

- the Chair serves no more than 2 consecutive terms (4 years in total); and
- an ordinary member serves no more than 4 consecutive terms (8 years in total). [Rule 10 (1 & 2)]

The position with the current Executive is as follows:

Name	Position	First Elected	Status
Margaret Anderson	Executive	2007	Member of Executive as immediate past Chair until AGM 2013.
Frank Howarth	Executive	2009	Position not due for election until AGM 2013.
J.Patrick Greene	Chair	2011	Position not due for election until AGM 2013.
Anthony Wright	Executive	2011	Position not due for election until AGM 2013.
Jeremy Johnson	Treasurer	2004	Rules silent on term limits.
Shimrath Paul	Executive	2010	Position open due to vacancy.
Bill Bleathman	Executive	2010	Position due for election. Eligible for re-election.
Dawn Casey	Executive	2010	Position due for election. Eligible for re-election.

A call for nominations was circulated to members prior to the meeting and nominations can be made up to the meeting.

Resolution: That the following members are declared elected to the CAMD Executive position/s:

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Carried/Lost

Agenda Item 31	GENERAL BUSINESS
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Next Meeting

The next **General Meeting** of CAMD will be held in Canberra (Centenary of Canberra). The National Museum of Australia has offered to host the meeting and Andrew Sayers will talk to members about a proposal to align the CAMD meeting with the National Museums Australia conference to be held on 17-20 May.

Next AGM

Ian Galloway has offered to hold the Annual General Meeting at Queensland Museum in the latter part of the year (cOct/November). As Ian will be retiring in May 2013 the staging of the conference in Brisbane will give his successor an opportunity to meet CAMD members.

Inspiring Australian update. See attachment A



Item 31 Attachment A

INSPIRING AUSTRALIA UPDATE

September 2012

1. BACKGROUND

On 8 February 2010, the then Minister for Innovation, Industry, Science and Research launched the Inspiring Australia report. This report sets out principles and recommendations for a coherent, national strategy for public engagement in the sciences.

This initiative arose from the findings of previous government reports indicating that existing science awareness activity requires better coordination and refocusing of objectives as well as more strategic leadership and policy formulation. One such report was a 2006-2007 *Audit of Science Education and Awareness Initiatives* by Federal Government departments and agencies, carried out by Questacon for the then Coordination Committee on Science and Technology.

Since the release of the report, stakeholder communications are emphasising that the success of this national strategy depends on how well we align existing science communication activities across Federal, State and Territory jurisdictions. It is important to bring together contributions from government, from the science community, from business and industry, to develop a whole-of-Australia approach to communicating the sciences.

The Australian Government's May 2011 Budget provided a total of \$21 million for three years (July 2011 to June 2014) towards the implementation of the report's recommendations.

The *Inspiring Australia* Team within Questacon, a division of the Federal Department of Industry, Innovation, Science, Research and Tertiary Education, coordinates a number of elements of the *Inspiring Australia* program.

2. NATIONAL FRAMEWORK – LOCAL ACTION

This element of the Inspiring Australia program supports the development and delivery of year-round science engagement activities, matched by state and territory government and organisational funding. This supports the position of an Inspiring Australia Officer in each state and territory. This position,

working with their state/territory government and organisations, establishes and coordinates a program of science engagement activities targeting priority target groups, including regional communities. A key role is to strengthen state/territory communication networks, leveraging contributions and support from local organisations.

3. EXPERT WORKING GROUP REPORTS

To further support the implementation of the *Inspiring Australia* strategy, experts across Australia are working together to develop recommendations for enhancing science engagement in areas requiring further analysis. The outcomes of these working groups focus on providing a coherent, national approach to engaging communities with the sciences.

In March 2011, two Expert Working Groups finalised reports on *Science and the Media: From Ideas to Action* and *Developing an Evidence Base for Science Engagement*.

Support for strengthening science through the media

This element of the *Inspiring Australia* program provides funding over three years (2011/12 to 2013/14) to contribute to the implementation of the recommendations of the *Science and the media: from ideas to action* report to engage audiences through mainstream and new media.

This work was commissioned in response to Recommendation 10 of the *Inspiring Australia* report “That the national initiative support science communication and media training for scientists and that a short-term working group be established to review mechanisms for further developing Australian science media content.”

Recommendations focused on general programming, on supporting scientists to engage with the media, on supporting journalists who report science, on transparency in the release of publicly funded research, and on school students and science in the media.

A steering committee, chaired by Mr John Simpson, Deputy Chair, Questacon Advisory Council has prepared a coordinated program of six projects to be implemented during 2012-2014 and identified mechanisms and leveraging opportunities to advance key recommendations. Of the six projects, five projects have been established:

1. Media skills and new media best practice training for scientists
2. Topical science forums for media representatives
3. Training and professional development in science journalism
4. Development of resources and tools for working journalists
5. School students and science in the media

A sixth project will be commissioned to provide media internships for working scientists, following the outcomes of a pilot project being undertaken in Victoria.

Support for developing the evidence base for science engagement

This element of the *Inspiring Australia* program provides funding over three years (2011/12 to 2013/14) to contribute to the implementation of the recommendations of the *Developing an evidence base for science engagement* report.

This work was commissioned as part of the *Inspiring Australia* initiative to recommend the best way forward to advance Recommendation 15 of the *Inspiring Australia* report “That the national initiative support a program of research in science engagement – such as baseline and longitudinal attitudinal and behavioural studies, activity audits, program evaluations and impact assessments – to inform future investment decisions by government and its partners”

A steering committee, chaired by Professor Leonie Rennie, now retired, Curtin University of Technology has prepared a coordinated program of four projects to be implemented during 2012-2014 and identified mechanisms and leveraging opportunities to advance key recommendations. Of the four projects, three projects have been established:

1. National audit of science engagement activity
2. Collation of science engagement data across Australia
3. Development of evaluation tools for science engagement activities

A fourth project will be commissioned to conduct studies needed to address specific gaps, issues and opportunities identified by the first two projects.

Four new Expert Working Groups

Four new Expert Working Groups are now finalising their reports. Following public consultation on their draft reports during May 2012, it is anticipated that these reports will be published in October 2012. These reports focus on:

- engaging communities in the desert regions of Australia
- engaging communities in the tropical regions of Australia
- engaging Indigenous Australians in urban, regional and remote locations, and
- building connections and collaboration across science and science communication organisations which focus on the marine sciences

These working groups will recommend ways to help achieve *Inspiring Australia* report recommendations such as community engagement (Principle 8 of the report) and building effective networks (Principle 9 of the report). A particular focus will be on unlocking Australia's full potential (Principle 12 of the report).

Each group has been analysing the current situation, identifying key stakeholders and key issues for their focus area, and consulting widely to propose a forward strategy.

4. UNLOCKING AUSTRALIA'S POTENTIAL COMPETITIVE GRANTS

The Unlocking Australia's Potential grants program is providing \$5 million for projects (small, medium and large) to be delivered between 2012 and 2014. These grants are funding a mix of science engagement activities in relation to delivery approaches, target audiences, geographic locations and science topic focus, and aim to provide a strengthened, cohesive and sustainable national program of activities. These activities take into account existing projects as well as projects funded or supported by other means.

The principal objective of these grants is to increase the engagement of Australians in science. The program targets people who may not have had interest in or access to science engagement activities, including a focus on priorities such as (but not limited to) youth, Indigenous communities and regional Australia. This initiative also encourages innovative approaches to engaging audiences in science.

In order to extend the impact of the grants, collaborations and partnerships in the design and delivery of the activities are encouraged to broaden support for and to strengthen the impact of projects across the community.

The grants round opened on 16 January 2012 and closed on 29 February 2012. A total of 278 applications were received, requesting a total of \$41,671,730. The three categories of grants were small (up to \$5,000), medium (up to \$45,000 over three years) and large (up to \$500,000 over three years).

On 12 June 2012, the Minister for Tertiary Education, Skills, Science and Research, Senator Chris Evans, announced the 63 successful recipients to receive grants totalling \$5 million over three years. Of the 63 successful projects, 52 have a significant regional focus.

5. PROMOTING AUSTRALIAN RESEARCH AND SCIENCE AND SOCIETY INITIATIVES

This element of the *Inspiring Australia* program is administered by DIISRTE's Research Division. Through peak bodies such as Science and Technology Australia (STA) and the Council for Humanities, Arts and Social Sciences (CHASS), it strengthens the connections between the sciences, humanities, arts and social sciences, promoting Australian research and science and society initiatives, through events such as Science Meets Parliament (17-18 September 2012) and Science Meets Policy Makers and the Human Dimension National Forum (25-26 September 2012).

This year, Science meets Parliament, brought together a record number of working scientists (over 200) from across Australia to assist them to better communicate their science to the media, to policymakers and to politicians. The *Inspiring Australia* strategy was acknowledged as a key framework of support for scientists to communicate with their stakeholders and the general public.

The two-day program featured plenary talks by Professor Graham Durant on *Inspiring Australia: How do you communicate your science?*, by Patricia Kelly, Deputy Secretary, Department of Industry, Innovation, Science, Research and Tertiary Education on *APS200: Evidence based policy in the Australian Public Service* and a National Press Club Address by Professor Brian Schmidt. The Minister for Tertiary Education, Skills, Science and Research, Senator the Hon Chris Evans, presented a talk at the Gala Dinner, and interacted with delegates in a *Meet the Minister* session.

Many delegates took the opportunity to visit the *Inspiring Australia* booth to learn more about the strategy and its program, as well as to record a short video of their response to questions such as “Why science matters?”.

At the Gala Dinner, co-convenors Richard Marles MP and Karen Andrews MP launched the Parliamentary Friends of Science group, currently comprising about 50 Members of Parliament.

6. RECOGNISING AUSTRALIA’S SCIENCE ACHIEVEMENTS

This element of the *Inspiring Australia* program continues support for the nation’s top awards - the Prime Minister’s Prizes for Science - from 2011 to 2013.

It also provides support for two awards as part of the Australian Museum’s Eureka Awards – the *Eureka Prize for Science Journalism* and the *Eureka Prize for the Promotion of Science Research* over three years from 2012 to 2014.

Professor Brian Schmidt is heading up a Departmental Review of the Prime Minister’s Prizes for Science which will report to the Minister by December 2012. This review investigates whether the Prizes are an appropriate, effective and efficient way to highlight, recognise and promote Australian scientific endeavour; considers whether the five prize categories are sufficient and appropriate for recognising scientific research achievement and science teaching achievement at the highest level; and proposes measures for promoting the Prizes, to enhance the nomination process and to strengthen pre/post-award publicity strategies.

7. SUPPORT FOR NATIONAL SCIENCE WEEK

This element of the *Inspiring Australia* program continues support for Australia’s nationwide celebration of science, building new partnerships and targeting new audiences. Held in August each year, this event is one of the largest of its type in Australia, attracting an annual participation of more than 1.4 million people through more than 1000 registered events. The 2012 National Science Week was held from 11 to 19 August.

Assisted by CSIRO, local state and territory coordinating committees build collaborations and partnerships with local organisations and businesses to ensure that communities in metropolitan, regional and remote communities have opportunities to engage in activities during this week.

A school and community resource is developed annually through the Australian Science Teachers Association (ASTA) to engage those in and out of classrooms. ASTA administers a small grants program to assist schools to engage their students and communities in National Science Week. Media coverage through the contributions that schools make is a significant part of the total media coverage of the Week.

Assisted by the ABC and its extensive reach into regional Australia, national citizen science projects involve Australian communities in science research, and an integrated program of ABC television, radio and online programming and promotional activities ensure that Australians of all ages across the length and breadth of the country have opportunities to participate in this nation-wide celebration of science. The 2012 National Project has involved more than 7,500 Australians in a *Sound-Check Australia* project, assisting the National Acoustic Laboratories with their research.

The Minister for Tertiary Education, Skills, Science and Research, Senator Chris Evans, officially launched the 2012 National Science Week Australia-wide program in Perth on 10 August 2012. The week featured approximately 1000 events across the length and breadth of the country during 11-19 August 2012.

Launch events around the country were attended by high level representatives, including State/Territory Government Ministers: Andrew Barr, ACT Deputy Chief Minister; Hon Andrew Stoner, NSW Deputy Premier; Hon Ros Bates, Qld Minister for Science, Information Technology, Innovation and the Arts; Hon Tom Kenyon, SA Minister for Science and Information Economy; Hon John Day, WA Minister for Science and Innovation; Hon Peter Underwood, Governor of Tasmania; Robert Doyle, Lord Mayor of Melbourne.

8. INSPIRING AUSTRALIA COMMUNICATIONS STRATEGY

A report on industry support for engagement in the sciences is being undertaken by the Council for Humanities, Arts and Social Sciences (CHASS), utilising case study narratives to highlight benefits that flow to Australian communities as well as to business and industry.

A strategic agreement with the Australian Science Communicators network is establishing further mechanisms to share news and stories to build further awareness of and involvement in the *Inspiring Australia* strategy.

9. FURTHER CONTACT

Brenton Honeyman
Manager, Inspiring Australia Strategy
Questacon - The National Science & Technology Centre
Department of Industry, Innovation, Science, Research
and Tertiary Education
King Edward Terrace, Canberra ACT 2600
PO Box 5322, Kingston ACT 2604
T 02-6270-2811, F 02-6270-2808
E bhoneyman@questacon.edu.au