

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

GENERAL MEETING

Thursday, 19 May 2016

Boardroom, Auckland War Memorial Museum
Auckland Domain, Auckland, New Zealand

(access for meeting is via the south entrance from Maunsell Road)

ATTENDEES

NAME	MUSEUM/ORGANISATION
Mr Dale Bailey	Associate Director, Collections, Research and Engagement (deputising for Mr Rick Ellis, Chief Executive) Museum of New Zealand – Te Papa Tongarewa
Ms Deborah Bailey	Director Operations and Communities, (deputising for Prof Suzanne Miller, CEO) Queensland Museum Network
Ms Janet Carding	Director, Tasmanian Museum and Art Gallery
Mr Seb Chan	Chief Experience Officer (deputising for Katrina Sedgwick, Director and Chief Executive Officer), Australian Centre for the Moving Image
Mr Roy Clare CBE	Director, Auckland War Memorial Museum
Mr Alec Coles OBE	Chief Executive Officer, Western Australian Museum (CAMD Executive Member)
Prof. Graham Durant AM	Director, Questacon - National Science and Technology Centre
Mr Mark Goggin	Director, Sydney Living Museums
Dr Patrick Greene OBE	Chief Executive Officer, Museum Victoria (Chairing meeting on behalf of Prof. Suzanne Miller)
Mr Michael Harvey	Assistant Director - Public Engagement and Research (deputising for Mr Kevin Sumption, Director) Australian National Maritime Museum)
Mr Kevin Jones	Director, South Australian Maritime Museum (deputising for Mr Greg Mackie, Director, History SA)
Mr Jeremy Johnson	Chief Executive Officer, Sovereign Hill Museums Association (CAMD Treasurer)
Ms Daryl Karp	Director, Museum of Australian Democracy at Old Parliament House (CAMD Executive Member)
Ms Kim McKay AO	Director and Chief Executive Officer, Australian Museum
Ms Dolla Merrillees	Director, Museum of Applied Arts and Sciences

Prof. Suzanne Miller	Chief Executive, Queensland Museum Network (Via Skype for part of the meeting)
Mr Richard Mulvaney	Director, Queen Victoria Museum and Art Gallery
Mr Brian Oldman	Director, South Australian Museum
Mr Marcus Schutenko	Director, Museum and Art Gallery of the Northern Territory
Dr Mathew Trinca	Director, National Museum of Australia
Mr Anthony Wright	Director, Canterbury Museum (CAMD Executive Member)

APOLOGIES

NAME	MUSEUM/ORGANISATION
Mr Alan Brien	CEO, Scitech Discovery Centre, Perth
Mr Rick Ellis	Director, Museum of New Zealand Te Papa Tongarewa
Dr Brendan Nelson	Director, Australian War Memorial
Dr Ian P. Griffin	Director, Otago Museum
Mr Greg Mackie	Director, History SA
Ms Katrina Sedgwick	Director and Chief Executive Officer, Australian Centre for the Moving Image
Mr Kevin Sumption	Director, Australian National Maritime Museum

IN ATTENDANCE/PRESENTERS

NAME	MUSEUM/ORGANISATION	Agenda item
Dr Meredith Foley	Executive Officer, CAMD	All
Mr Robin Hirst	Chair ICOM- Australia	Item 7
Mr Frank Howarth	National President, Museums Australia	Item 4
Ms Tiffany Karlsson	Branch Head, Collections and Cultural Heritage, federal Ministry for the Arts	Item 3
Ms Sally Manuireva	Director, Public Experience, Auckland War Memorial Museum	Item 6
Ms Alex Marsden	National Director, Museums Australia	Item 4
Mr David Reeves,	Director, Collections & Research, Auckland War Memorial Museum	Item 6
Ms Phillipa Tocker	Executive Director, Museums Aotearoa	Item 8

Agenda Item I	WELCOME
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CAMD Executive Member, Mr Patrick Greene (CEO, Museum Victoria), will open the meeting and welcome delegates to the 2016 General Meeting of the Council of Australasian Museum Directors (CAMD). Patrick is deputising as Chair for Prof. Suzanne Miller who has apologized for this meeting but will join the meeting in the early afternoon by Skype.

Patrick will also extend his thanks and that of CAMD members to Mr Roy Clare, Director, Auckland War Memorial Museum, and his staff for hosting the meeting.

ARRIVALS, DEPARTURES AND TRANSITIONS

- Ms Dolla Merrillees is welcomed to her first meeting in her new capacity as Director of the Museum of Applied Arts and Sciences;
- Mr Marcus Schutenko, who started as Director, Museum and Art Gallery of the Northern Territory in May 2015, is welcomed to his first CAMD meeting;
- Mr Greg Mackie, who has apologized for this meeting, started at the end of April in his new position as Director, History SA; and
- Dr Patrick Greene, CEO, Museum Victoria is resigning from his position in February 2017.

DEPUTIES

The following deputies will be welcomed to the meeting:

- Ms Deborah Bailey, Director Operations and Communities, deputising for Prof Suzanne Miller, CEO, Queensland Museum Network;
- Mr Dale Bailey, Associate Director Collections, Research and Engagement, deputising for Mr Rick Ellis, Chief Executive Officer, Museum of New Zealand – Te Papa Tongarewa;
- Mr Seb Chan, Chief Experience Officer, deputising for Ms Katrina Sedgwick, Director and Chief Executive Officer), Australian Centre for the Moving Image;
- Mr Michael Harvey, Assistant Director - Public Engagement and Research, deputising for Mr Kevin Sumption, Australian National Maritime Museum; and
- Mr Kevin Jones, Director, South Australian Maritime Museum, deputising for Mr Greg Mackie, Director, History SA.

Apologies

As recorded above and including Professor Suzanne Miller who will be joining the meeting later via Skype.

CAMD DRINKS

The location for CAMD drinks is to be advised.

CAMD DINNER

The CAMD dinner will be held this evening at [Cassia](#) (Modern Indian) at No 5 Fort Lane, Auckland CBD from 6:30pm.

To assist members, a list of acronyms is included in the following pages.

Meredith Foley
Executive Officer, CAMD

ACRONYM LIST FOR CAMD MEMBERS

ABS	Australian Bureau of Statistics
ADA	Australian Digital Alliance – alliance, of which CAMD is a member, seeking reform of copyright legislation
AGIEI	Australian Government International Exhibitions Insurance program
AICCM	Australian Institute for the Conservation of Cultural Materials
AICC	Australian International Cultural Council – cultural diplomacy body providing funds for coordinated arts and cultural events overseas
ALA	Atlas of Living Australia – contains data on Australian species from museums etc It is the Australian node of GBIF
ALIA	Australian Library and Information Association
Alliance	Museum and Galleries Australia Alliance (CAMD; CAAMD, ICOM-Australia & Museums Australia)
ALRC	Australian Legal Reform Commission
ANDS	Australian National Data Service
APLA	Association of Parliamentary Libraries of Australasia
ARC	Australian Research Council
ARDC	Australian Research Data Commons built by ANDS to support access to research data held in Australia
ASPAC	Asia Pacific Network of Science and Technology Centres
ASA	Australian Society of Archivists
CAMD	Council of Australasian Museum Directors
CAAMD	Council of Australian Art Museum Directors – has some cross-over with CAMD members.
CAARA	Council of Australasian Archives and Records Authorities
CAUL	Council of Australian University Librarians
CCA	Collections Council of Australia – established in 2004 to represent the interests of museums, libraries, archives and galleries. Funding withdrawn 2014.
CHASS	Council for the Humanities, Arts and Social Sciences – CAMD is a member
CRC	Cooperative Research Centres – Australian Government initiative forming collaborative partnerships between researchers and industry

CRIS	Collaborative Research Infrastructure Scheme - an interim funding solution to allow priority research infrastructure projects funded under NCRIS and the Super Science Initiative to remain operational.
CMC	Cultural Ministers Council – formerly supported by an Australian Government standing committee. Now meets as the Meeting of Cultural Ministers (mcm)
DFAT	Australian Department of Foreign Affairs and Trade
ERA	Excellence in Research for Australia – evaluates research quality against Aus. and international benchmarks
FAHS	Federation of Australian Historical Societies
GBIF	Global Biodiversity Information Facility
GLAMpeak	Cultural collection peak organisations and supporting institutions collaborating on joint issues.
HOCI	Heads of Collecting Institutions: a forum of the Chief Executives of the national collecting institutions within Australia.
IIC	International Institute for Conservation of Historic and Artistic Works
ICOM	International Council of Museums
IRP	Indigenous Repatriation Program – Australian Government
MA	Museums Australia
MAo	Museums Aotearoa
MCM	Meeting of Cultural Ministers (Australia) formerly Cultural Ministers Council
MME	Museum Metadata Exchange – finding aid for researchers on distributed national collections piloted by CAMD, MA and ANDS. Hosted by Powerhouse Museum.
NAME	Network of Australasian Museum Exhibitors: sub-committee of CAMD
NCHC	National Cultural Heritage Committee – advises Minister for the Arts on the protection of Australian movable heritage
NCRIS	National Collaborative Research Infrastructure Strategy – supports major research infrastructure to encourage collaboration between research sector, industry and government in Australia to conduct research.
NPEA	National Programme for Excellence in the Arts (now known as Catalyst)
NSLA	National and State Libraries Australasia
NRIC	National Research Infrastructure Council

PMCH Act	Australian Protection of Movable Cultural Heritage Act 1986
RDA	Research Data Australia – provides window into the Australian Research Data Commons
SciColl	Scientific Collections International – developed as international interdisciplinary coordinating mechanisms for specimen and sample collections. Australia is a member.
SWG	Statistics Working Group set up under the CMC (now the MCM – see above)
TTF	Tourism and Transport Forum – a peak industry group advocating on behalf of Australian tourism, transport, aviation and investment sectors.
WSF	World Science Festival

Agenda Item 2	CONFIRMATION OF MINUTES & BUSINESS ARISING
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MINUTES OF PREVIOUS MEETING

The last CAMD meeting was held at the Australian Centre for the Moving Image, Melbourne on 5 November 2015.

I am sorry to report that due to the partial corruption of the file containing the minutes for the November meeting, I was unable to minute in detail Agenda Item 16 dealing with members' reports. I have put in place further precautions to stop this problem occurring again.

Draft minutes are included at *attachment A*. They are presented here for amendment and/or confirmation.

Resolution:

1. That the minutes of the CAMD Annual General Meeting held at the Australian Centre for the Moving Image, Melbourne on 5 November 2015 be accepted.

Carried/Lost

BUSINESS ARISING

There will be a call for business arising.

Meredith Foley
Executive Officer, CAMD

Item 2 Attachment A



DRAFT ANNUAL GENERAL MEETING MINUTES

Australian Centre for the
Moving Image
Federation Square, Flinders
Street, Melbourne, Victoria

5 November 2015

ATTENDEES

NAME	MUSEUM/ORGANISATION
Ms Janet Carding	Director, Tasmanian Museum and Art Gallery
Mr Alec Coles OBE	Chief Executive Officer, Western Australian Museum (CAMD Executive Member)
Mr Stephen Davidson	Chief Financial Officer, deputising for Mr Rick Ellis, Chief Executive Officer, Museum of New Zealand – Te Papa Tongarewa
Prof. Graham Durant AM	Director, Questacon - National Science and Technology Centre
Mr Mark Goggin	Director, Sydney Living Museums
Dr Janda Gooding	Deputy Director, Collections and Content, (deputising for Mr Mat Trinca, Director, National Museum of Australia)
Dr Patrick Greene OBE	Chief Executive Officer, Museum Victoria (Chair, CAMD)
Ms Rose Hiscock	Director, Museum of Applied Arts and Sciences (CAMD Executive Member)
Mr Jeremy Johnson	Chief Executive Officer, Sovereign Hill Museums Association (CAMD Treasurer)
Ms Daryl Karp	Director, Museum of Australian Democracy at Old Parliament House (CAMD Executive Member)
Ms Kim McKay AO	Director and Chief Executive Officer, Australian Museum
Ms Megan McSweeney	Director Business, External Affairs and Tourism deputising for Mr Roy Clare, Director, Auckland War Memorial Museum

Prof. Suzanne Miller	Chief Executive, Queensland Museum Network
Mr Brian Oldman	Director, South Australian Museum
Ms Katrina Sedgwick	Director and Chief Executive Officer, Australian Centre for the Moving Image
Mr Anthony Wright	Director, Canterbury Museum (CAMD Executive Member)

APOLOGIES

NAME	MUSEUM/ORGANISATION
Mr Alan Brien	CEO, Scitech Discovery Centre, Perth
Mr Roy Clare CBE	Director, Auckland War Memorial Museum
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Dr Ian P. Griffin	Director, Otago Museum
Mr Richard Mulvaney	Director, Queen Victoria Museum and Art Gallery
Dr Brendan Nelson	Director, Australian War Memorial
Mr Marcus Schutenko	Director, Museum and Art Gallery of the Northern Territory
Mr Kevin Sumption	Director, Australian National Maritime Museum
Dr Mathew Trinca	Director, National Museum of Australia (will join members for dinner)

IN ATTENDANCE/PRESENTERS

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

1 WELCOME

CAMD Chair, Patrick Greene (CEO, Museum Victoria), opened the meeting and welcomed delegates to the 2015 Annual General Meeting of the Council of Australasian Museum Directors (CAMD). Thanks were extended to Katrina Sedgwick, Director and Chief Executive Officer, Australian Centre for the Moving Image (ACMI), and ACMI staff for hosting the meeting and today's lunchtime launch of the CAMD Executive Mentoring Program.

Arrivals, departures and transitions

Patrick noted that Janda Gooding (National Museum of Australia), Stephen Davidson (Museum of New Zealand – Te Papa Tongarewa) and Megan McSweeney (Auckland War Memorial Museum) were deputising for their respective CEOs and welcomed them to the CAMD meeting.

Patrick and other members spoke of their great sadness at the untimely death of Andrew Sayers, former Director of the National Museum of Australia and an active member of both CAMD and Museums Australia.

Marcus Schutenko, the new Director of the Museum and Art Gallery of the Northern Territory, has accepted CAMD's invitation to become a member.

Margie Anderson, who has moved from her role as Director of History SA to be the General Manager at the Old Treasury Building in Melbourne, has accepted an invitation to join CAMD members at the dinner this evening.

2 CONFIRMATION OF MINUTES AND BUSINESS ARISING

After discussion, it was agreed:

Resolution:

That the minutes of the CAMD Annual General Meeting held at the Australian National Maritime Museum, Sydney on 20 May 2015 be accepted.

Karp/Johnson

3 CHAIR'S REPORT

Patrick Greene (CAMD Chair and CEO, Museum Victoria) noted that most of the activities undertaken since the last meeting were covered in the Executive Officer's report and in the business for the day.

Patrick commended the work by Rose Hiscock (Director, Museum of Applied Arts and Sciences) and Kim McKay (Director and CEO, Australian Museum) in developing the CAMD Executive Mentoring Program with Sophie McCartney (McCartney Mentoring). He noted that Directors and the mentees would gather at lunch for the formal launch of the program.

The recent Cabinet reshuffle was discussed. Members noted that there had been an unusually high degree of turn-over in Ministerships in portfolios of interest to members including the Arts and Sciences. The constant changes in Ministers, their responsibilities and their advisors and staff had made it difficult for CAMD to keep its profile lifted on key

issues. This had been particularly the case in relation to the sciences where, despite significant gains in the past, museums had once more fallen outside the main agenda.

A number of members noted their concern over the National Program for Excellence in the Arts (NPEA) [*now renamed the Catalyst Fund*] and the impact the removal of funds from the Australia Council in the May budget would have on small to medium arts organisations. It was acknowledged that the arts and artists were very important to museums and a close collaboration had existed with this sector to date. The effective removal of operational income for small to medium arts organisations meant that many could no longer function. It was also noted however that the new arrangements for the first time provided a project funding stream to museums which have not been eligible to apply for Australia Council funding.

4 FINANCIAL REPORT

Jeremy Johnson, CAMD Treasurer, provided members with an overview of CAMD finances. After discussion, members agreed:

Resolution:

That CAMD accepts the Treasurer's report for 2015.

Greene/McKay

CARRIED

Daryl Karp asked whether office expenses could be included as a line item in future.

Jeremy was thanked for his continuing efforts on behalf of CAMD.

5 EXECUTIVE OFFICER'S REPORT

Meredith Foley (CAMD Executive Officer) outlined her major activities since the last meeting which included submissions and correspondence on the:

- National Program for Excellence in the Arts (NPEA) Guidelines;
- NCRIS funding;
- the Vision for a Science Nation (STEM) report;
- Copyright reform;
- the Meeting of Cultural Ministers (MCM) Digital Technology Survey report; and
- the Protection of Movable Cultural Heritage Act 1986 Review.

She noted that she had also participated in discussions and forums on the PMCH Act review; the Victorian Museums and Galleries Forum; the GLAM Digitisation Initiative; the CAMD Executive Mentoring program. Since the last meeting, she also attended the MA

national conference and MAAS Provenance research seminar and was involved in meetings and liaison with the Australian Digital Alliance; National Director, Museums Australia and the Director Museums Aotearoa, Philippa Tocker.

Cabinet reshuffle

Meredith directed members to the overview provided on the recent Cabinet reshuffle in Australia which resulted in a new Arts Minister (Sen. Fifield) and the return of the Arts portfolio from the Attorney-General's department to the Department of Communications.

She noted that the ***Visions of Australia: Regional Touring Exhibitions Program*** was returned to the Arts portfolio at the end of July and that responsibility for copyright reform had moved from the Attorney General to Sen. Fifield who was also Minister for Communications.

A joint approach to the new Minister is being discussed with other members of the GLAM sector – it was noted that, as manager of Government business in the Senate, Sen. Fifield will only consider meeting dates outside the sitting calendar (and in Sydney or Melbourne).

Christopher Pyne MP has moved to Industry, Innovation and Science while Sen Simon Birmingham is now Minister for Education and Training. It would appear that the National Collaborative Research Infrastructure Strategy (NCRIS) would stay in Industry and the Australian Research Council would remain with Education.

Meredith also noted that the recent Meeting of Cultural Ministers on 2 October 2015 provided a blueprint of their areas of interest for the next period. These include:

- the workings of NPEA
- tourism and the arts
- the Protection of Movable Cultural Heritage Act (PMCH) Act 1986 review
- encouraging private sector support for the arts and culture
- regional arts
- the Indigenous Repatriation Program
- support for the screen industry
- the National Arts and Disability Strategy and
- data on national cultural collecting institutions.

Website

Meredith outlined the steady growth in the use of the CAMD website and the increasing circulation of the weekly CAMD ONLINE email. She noted that staff from various arts bureaucracies were signing up for the news email. Patrick commented on how useful he

and his staff found the email and website and encouraged members to have staff sign up.

Meredith also asked members to continue to provide updates for the WWI events section of the CAMD website.

In closing, Meredith thanked the Executive for their guidance and support and, in particular, Patrick Greene who would be finishing his run as Chair with this meeting.

6 NEW ZEALAND REPORT

Stephen Davidson (Chief Financial Officer, Museum of New Zealand – Te Papa Tongarewa) noted that Te Papa had experienced a strong year with visits up 20% and good attendances at *Gallipoli: The scale of our war*. Commercial revenues had increased to cover almost 50% of all revenue. Major challenges include increasing this commercial base, the creation of a new facility in Manukau and work on treaty settlements.

Anthony Wright commented on the impact New Zealand museums were experiencing due to the fire service levy.

Megan McSweeney (Director Business, External Affairs and Tourism, Auckland War Memorial Museum) commented on Auckland's *Future Museum* strategy which aimed to extend access beyond the museum's wall.

7 SURVEY AND 'MUSEUMS COUNT' PROJECT

CAMD Survey

Meredith Foley updated members on progress with the CAMD Survey. She noted that the second part of the survey was due for return on 30 November 2015. If the responses are received at this time the report will be able to be finalised in early 2016.

Members discussed whether a question on social media engagement should be included in the survey. It was agreed that this data would be difficult to collect and standardize.

'Museums Count' Project

Meredith noted that she was working with the CAMD Data and Profile Working Group (Rose Hiscock; Kim McKay; Daryl Karp; Patrick Greene) to look at the way in which the profile of CAMD museums, and the museum sector in general, might be raised using available data, including the CAMD Survey. Meredith is talking to [Tandi Williams](#) (formerly producer of [Arts Facts](#) for the Australia Council) about development of a brief to produce 10-12 robust indicators for the museum sector.

The longer term plan is to commission research about community attitudes to museums. In discussion, it was suggested that this type of future research might be best brokered with an Australian university.

It was agreed that Meredith will provide the brief to the CAMD Executive for further input.

8 EXECUTIVE MENTORING PROGRAM

Rose Hiscock (Director, Powerhouse Museum) provided an update on the CAMD Executive Mentoring Program which will be formally launched today at 12 and followed by an afternoon workshop with the mentees. Some Directors will be providing presentations to the workshop and apologized for their absences from the meeting. The program has been organised in association with Sophie McCarthy of [McCarthy Mentoring](#). The first year, which will concentrate on a female cohort, has already commenced with 21 mentees enrolled from 16 Australian CAMD member museums. A media release on the program has gone out. Mat Trinca (Director, National Museum Australia) was thanked for underwriting the program for \$10,000 which has reduced the cost for museum members with smaller budgets.

9 PMCH ACT/HERITAGE STRATEGY

PMCH Act and Heritage Strategy

Meredith noted that the PMCH Act review being carried out by Shane Simpson was due this month but had yet to be released. CAMD, while supporting the major changes suggested by the review, has recommended that some provision be made for an advisory body from the sector to be included in any new legislation (if the National Cultural Heritage Committee is abolished).

Australian Heritage Strategy

The Australian Heritage Strategy is also due for release in the next few weeks. It has been reported that the Minister for the Environment Greg Hunt remains supportive of a British-style Heritage Lottery to support the arts and heritage community.

10 DIGITISATION INITIATIVES

Meredith Foley and Suzanne Miller provided an outline to members of recent discussions held with GLAM peak organisations and the Academies of Humanities and Science on collaborations to enhance digital access to cultural collections.

The GLAM group meeting held on 30 July resulted in a [joint response](#), to which CAMD was a signatory, to the Digital Technology Survey report commissioned by the Meeting

of Cultural Ministers' (MCM). The GLAM group, including CAMD, also put a [joint proposal](#) to the Attorney General for reform of the Copyright Act to remove restraints impacting access to cultural collections. The digital meeting also discussed developing a joint presentation on the power of connected collections for MPs.

At the most recent GLAM digitisation meeting on 9 October, it was agreed that a NPEA funding bid would be prepared to allow employment of a part-time Project Officer to develop a national digital framework and guidance for small to medium museums to make their priority collections digitally accessible and discoverable.

11 SCIENCE CENTRE DEVELOPMENTS

Prof Graham Durant (Director, Questacon) commented on work underway to encourage the Australian Government to support a proposal to the United Nations to designate 2019 as the International Year of Science Centres.

Patrick Greene reported that a new physical site was being sought for Scienceworks as it had outgrown its current site.

12 AUSTRALIAN SCIENCE & RESEARCH POLICY

Prof Graham Durant and Prof Suzanne Miller (CEO, Queensland Museum Network) updated members on developments in relation to Federal Government science and research policies including the recent research infrastructure review and directions in relation to research funding.

It was noted that there had been a shift in Government views on the role of museums in science with a consensus forming that museums contribute to science only through their education function.

Meredith Foley noted that the most recent CAMD input to address this trend was a [response](#) to the consultation on 'Vision for a Science nation. Responding to Science, Technology, Engineering and Mathematics: Australia's Future' (June 2015). The response outlined the role CAMD's members play in science education but also emphasised the importance of collections as research infrastructure, the level of research carried out by museums in the natural sciences and the need for Australian science policy to integrate the work of the humanities, arts and social sciences sector.

Members noted the appointment of Dr Alan Finkel as the new Australian Chief Scientist. Dr Finkel was invited to join CAMD at this meeting but was not in Sydney today. It was agreed that CAMD would need to engage with Dr Finkel on another occasion. Those CAMD members with State level Chief Scientists were urged to lobby them about the role of museums in the sciences, including the humanities, arts and social sciences. It

was also noted that the Humanities, Arts and Social Sciences (HASS) sector was being sidelined in science discussions and advocacy for its integration was required.

Graham outlined the new structure for Industry, Science and Innovation. He also offered to circulate a more detailed organisational chart to assist with advocacy.

13 SCIENCE PROGRAMS AND EVENTS

Graham Durant noted that the [Inspiring Australia](#) program was to be reviewed in 2016 and efforts were underway to ensure it was ongoing. An attempt was also underway to link the *Inspiring Australia* board with the Science Council.

Suzanne Miller outlined activities in relation to [Scientific Collections International](#) (SciColl). SciColl provides a global registry of scientific collections and acts as a one-stop-shop for collection information across disciplines and internationally. Suzanne noted that she was keen to see more Australian collections as part of the global registry.

Suzanne also noted that [The World Science Festival](#), which would be presented by Queensland Museum, was scheduled for 9-13 March 2016; members would shortly receive invitations to its opening events.

14 MUSEUMS AUSTRALIA

Members discussed two papers provided by Museums Australia (MA).

Museums Australasia Joint Conference 2016

The first paper dealt with the forthcoming inaugural joint Australasian museums' conference to be held in Auckland in May 2016. MA asked that CAMD directors provide support to the conference by chairing sessions, enabling the participation of their staff, and in particular, supporting the attendance of at least one of their Indigenous museum workers.

In discussion, some members noted that there may be constraints on the number of staff attending the conference due to its overseas location. Members agreed to support attendance of staff and Indigenous museum workers where possible. A number of members indicated that they would also be pleased to chair sessions and contribute in other ways to the conference.

Indigenous Participation & Representation

The second paper provided by MA dealt with Indigenous Participation and Representation in Museums. MA's planned strategy in this area is to work closely with Indigenous cultural leaders and staff to:

- update Indigenous cultural material;
- establish new networks for Indigenous museum practitioners;
- provide targeted professional development; and
- produce new guidelines and toolkits for smaller museums and galleries.

MA also intends to seek Government funding to undertake an audit of the employment, training and program representation of Aboriginal and Torres Strait Islander peoples in museums and galleries across Australia.

CAMD directors discussed the issues raised and indicated their support for both the MA strategy and the proposed Indigenous Audit. They agreed that they would endeavour to provide support for the Indigenous Audit, through enabling participation of their staff, the provision of in-kind resources where possible, and through publicising the work and its importance to their institution and the cultural sector.

The Executive Officer was asked to convey this message to Museums Australia.

Meredith reminded members that the next CAMD General Meeting would be held in Auckland on 19 May directly following the Museums Australasia Joint Conference.

15 ELECTIONS

Meredith Foley, acting as returning officer, reported that the position of Chair and four ordinary positions on the CAMD election were due for election. Members agreed on the following resolutions.

i) Resolution:

That members thank Dr Patrick Greene for his excellent service as CAMD Chair over the past four years.

Carried

ii) Resolution:

That Professor Suzanne Miller is elected as CAMD Chair.

Carried

iii) Resolution:

That Mr Alec Coles, Ms Daryl Karp and Mr Anthony Wright are elected for a further two year term as ordinary members of the CAMD Executive.

<i>Carried</i>

16 MEMBERS' REPORTS

As discussed at the last meeting, the circulated annual members' reports were noted.

Members engaged in a round table discussion of 'what worked' for them and their institution and which actions 'failed' or were less successful for them in 2015.

17 TOURISM

Jeremy Johnson (CEO, Sovereign Hill) led a discussion on recent changes in relation to the tourism industry. It was noted that the recent Meeting of Cultural Ministers (MCM) on 2 October 2015 had resolved to encourage closer working relationships between the arts and tourism portfolios. He encouraged members to ensure representation on tourism boards of people with some understanding of the tourism value of museums. He also suggested that information about museums and tourism needed to be brought to the attention of the new Minister for the Arts and the Minister for Tourism and International Education (Richard Colbeck).

18 NAME

CAMD members noted the circulated minutes of the Network of Australasian Museum Exhibitors meetings (NAME) held in May and October 2015.

CAMD members discussed questions raised by NAME in relation to its activities. It was agreed that NAME was making a clear contribution by sharing intelligence between members on the changing nature of the touring market; addressing interstate competition; focusing on touring exhibitions rather than long-term exhibitions and attaining a balance between cooperation and selling/buying.

Meredith reported that the next NAME meeting was to be held alongside the MA and CAMD meetings in Auckland in May 2016 however this has proven complex for many NAME representatives as it would require international travel authorisation. Instead, the next meeting will be held in Adelaide.

19 SECURITY AND DISASTER MANAGEMENT

A brief discussion was held on security issues for museums and disaster management planning. Daryl Karp (Director, Museum of Australian Democracy) offered to share

guidelines developed by the Federal authorities about preparing for various security risks.

20 GENERAL BUSINESS

Meredith reminded members that the next General Meeting of CAMD will be held in Auckland to coincide with the joint Museums Aotearoa and Museums Australia conference. The MA conference is scheduled for Monday 16 May to Wednesday 18 May. It will be followed by the CAMD meeting and dinner on **Thursday 19 May 2016** at the Auckland War Memorial Museum.

Future meetings

Volunteers were sought to host future meetings with Suzanne Miller and Janet Carding volunteering to host meetings in 2017.

[Since the AGM, the next meeting dates have been confirmed as follows:

<i>CAMD General Meeting</i>	<i>19 May 2016</i>	<i>Auckland War Memorial Museum, Auckland</i>
<i>CAMD Annual General Meeting</i>	<i>3 November 2016</i>	<i>Museum of Australian Democracy at Old Parliament House, Canberra</i>
<i>CAMD General Meeting</i>	<i>18 May 2017</i>	<i>Queensland Museum, Brisbane</i>
<i>CAMD Annual General Meeting</i>	<i>9 November 2017</i>	<i>Tasmanian Museum and Art Gallery]</i>

The meeting closed at 5pm.

Agenda Item 3	FEDERAL MINISTRY FOR THE ARTS
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ACTION: Ms Tiffany Karlsson, Assistant Secretary, Collections and Cultural Heritage Branch, Ministry for the Arts had been invited to make a presentation to the meeting on the programs for museums run by the federal Ministry for the Arts.

Unfortunately, due to the fact that the federal election has put the Minister into caretaker mode she has advised that she is no longer able to make a presentation but can answer questions from members about factual aspects of existing programs.

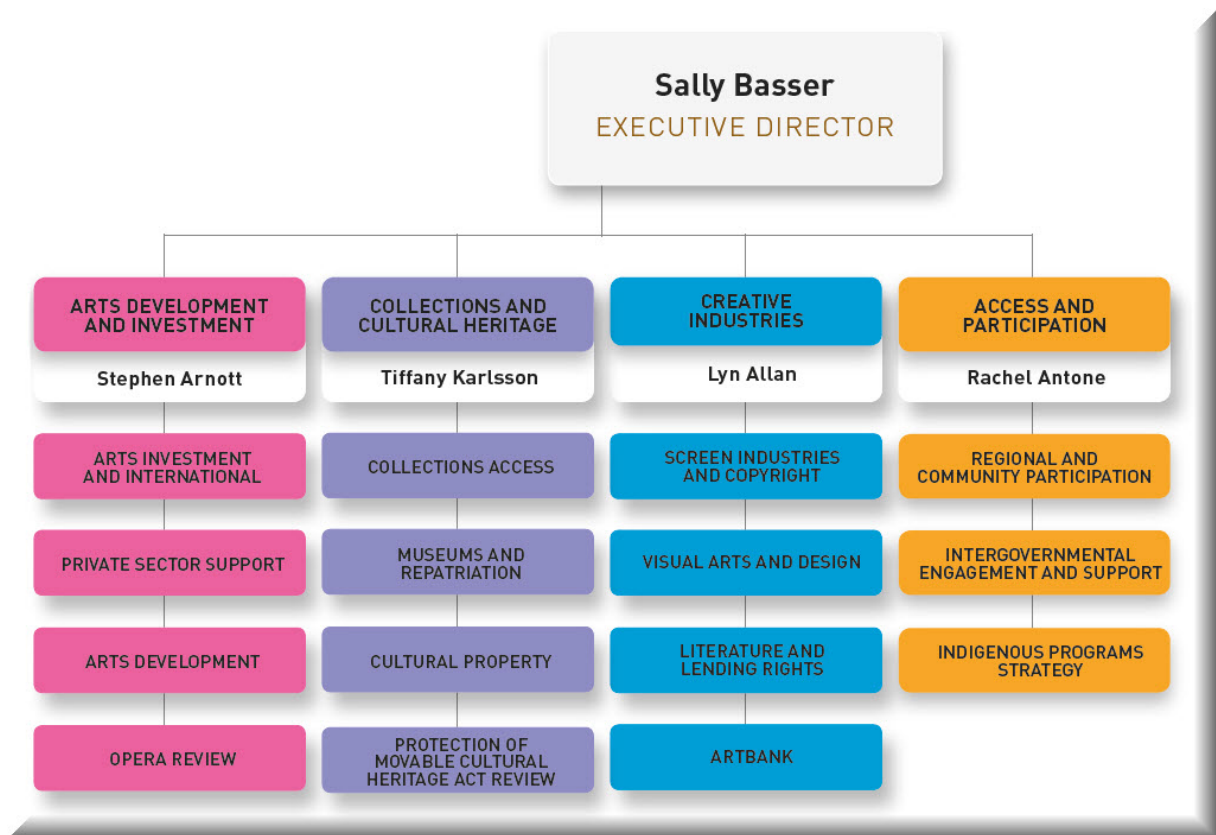
BACKGROUND:

The programs run by the federal Ministry for the Arts of interest to CAMD members include the:

- [Australian Best Practice Guide to Collecting Cultural Material](#)
- [Australian Government International Exhibitions Insurance Program](#)
- [Catalyst – Australian Arts and Culture Fund](#)
- [Community Heritage Grants Program](#)
- [Cultural Cooperation with India](#)
- [Indigenous Repatriation Program](#)
- [Maritime Museums of Australia Project Support Scheme \(MMA PSS\)](#)
- [National Collecting Institutions Touring and Outreach Program](#)
- [National Cultural Heritage Account](#)
- [Protection of Cultural Objects on Loan Scheme](#)
- [Tax incentives](#) (including [Cultural Gifts Program](#) and [Register of Cultural Organisations](#))
- [Visions of Australia](#)

A chart outlining the branch structure of the Ministry for the Arts is at *attachment A* for your information.

Agenda item 3 Attachment A



Agenda Item 4	MUSEUMS AUSTRALIA UPDATE
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ACTION: Ms Alex Marsden (National Director) and Mr Frank Howarth (National President, Museums Australia) will update members on Museums Australia (MA) activities including:

- the Catalyst – Australian Arts and Culture Fund grant recently awarded for the GLAM *Digital Access to Collections* project (in which CAMD is one of a number of GLAM sector partners). The proposal has been circulated on an earlier occasion to CAMD members. A copy can be viewed [here](#);
- the Catalyst grant awarded to Museums Australia on 6 May 2016 for *A Roadmap for better Indigenous participation and representation in museums and galleries*. A copy of the proposal can be seen at *Agenda item 4 attachment A* following; and
- further strategic directions for MA.

BACKGROUND:

GLAM Digital Access project

CAMD is a partner in the GLAM Digital Access project. The Catalyst Fund has awarded \$111,000 for the first year only of the three-year project and has declined to guarantee future funding. Full details of the project and revisions made to adjust for the lack of secured ongoing funding are included at Agenda Item 15 of these meeting papers.

Indigenous Roadmap

At the last CAMD General Meeting, CAMD members agreed in principle to support Museums Australia in its application for Catalyst funding to create an *Indigenous Roadmap*:

CAMD directors discussed the issues raised and indicated their support for ... the proposed Indigenous Audit. They agreed that they would endeavour to provide support for the Indigenous Audit, through enabling participation of their staff, the provision of in-kind resources where possible, and through publicising the work and its importance to their institution and the cultural sector.

(Item 14, CAMD AGM Minutes, 5 November 2015)

Museums Australia has been awarded \$300,940 in Catalyst funding for the *Indigenous Roadmap* project. CAMD has agreed to provide in-kind support for this project. The attached proposal has tentatively recorded \$200,000 as CAMD members' in-kind contribution across the three year period.

Meredith Foley
Executive Officer, CAMD

Agenda item 4 Attachment A

Catalyst 2015-16

Catalyst Application

Application CA000385 from Museums Australia Inc

Applicant Eligibility Information

*** indicates a required field.**

Who Catalyst will fund

To be eligible for funding, applicants must:

- be an Australian incorporated organisation or entity
- have as their principal purpose the arts and/or cultural heritage
- have an active Australian Business Number (ABN). Organisations incorporated under Norfolk Island law are eligible for funding
- be registered for the Goods and Services Tax (GST), if required by the Australian Taxation Office
- not have any outstanding reports, acquittals or serious breaches relating to any Commonwealth funding

Unincorporated groups with primarily an arts or cultural heritage purpose are eligible for funding but must be auspiced by an organisation that meets the above criteria.

Individual business units and entities of local government authorities with an arts or cultural heritage purpose (such as art galleries or performing arts centres) are eligible to submit applications.

The first page of this application asks you for details to confirm your eligibility. If you successfully meet the eligibility requirements the remainder of the application will be enabled to allow you to continue to apply.

For the purpose of this application "The Applicant" is the organisation undertaking the project. Details about the auspice body will be asked for later in the application, if relevant.

Applicant Organisation Name: *

Museums Australia Inc

Must be the full legal name of the applicant organisation

Is your organisation's principal purpose arts and/or cultural heritage? *

Yes

Applicant Principal Purpose

Please select which of these categories best describes your organisation or group's principal purpose: *

Arts Support or Development

Cultural Heritage

Visual arts

Select all that apply.

Please provide a brief outline of your organisation's or group's history in the arts or cultural sector: *

Museums Australia (MA) is the only national association and peak advocacy body representing museums and galleries. Established in 1994 by merging a number of specialist groups, we encompasses a wide and diverse range of national, state, regional and community museums, galleries, historic sites, research organisations and Indigenous art and cultural centres across Australia. All of our members are linked by a shared dedication to the arts, movable cultural heritage, research, and community access, participation and education. Current membership stands at 1,463 members, which comprises 727 individual members (including individuals employed in museums, retired museum professionals, students, volunteers), and 736 organisational members (reaching and representing thousands of individuals through the large institutions).

As a non-government, non-profit body, Museums Australia promotes museum and gallery sector development, sets and articulates ethical standards, facilitates training, advances knowledge, addresses issues, and raises public awareness through its national and international networks.

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Must be no more than 150 words

Are you applying as: *

an incorporated organisation applying in your own right

Auspicing Body Principal Purpose (*Not Applicable*)

This section has been disabled because of your response to question: "Are you applying as:" on page 1

Which of these categories best describes the auspicing body's principal purpose: *

Select all that apply.

Conflict of Interest

Are there any potential perceived or actual conflicts of interest arising from this proposed project? *

No

This section has been disabled because of your response to question: "Are there any potential perceived or actual conflicts of interest arising from this proposed project?" on page 1

Provide a statement addressing the potential perceived or actual conflicts of interest: *

Demonstrate why a conflict of interest would not result from the funding, or how the conflict will be managed.

Reporting compliance

Do you have any outstanding reports, acquittals or serious breaches relating to any Australian Government funding? *

No

This section has been disabled because of your response to question: "Do you have any outstanding reports, acquittals or serious breaches relating to any Australian Government funding?" on page 1

If you answered yes, briefly outline which program you have outstanding reports, acquittals or serious breaches for and why: *

This section has been disabled because of your response to question: "Are you applying as:" on page 1

Does your auspicing body have any outstanding reports, acquittals or serious breaches relating to any Australian Government funding? *

This section has been disabled because of your response to question: "Does your auspicing body have any outstanding reports, acquittals or serious breaches relating to any Australian Government funding?" on page 1

If you answered yes, briefly outline which program your auspicing body has outstanding reports, acquittals or serious breaches for and why: *

Applicant Details

*** indicates a required field.**

In this section please provide the details of organisation undertaking the project.

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- Please note that if you are not incorporated and are applying through an auspice body the ABN question will not be available in this section.
- The details of the auspicing body you are applying through including the ABN should be provided in the next section.
- Please note that if you receive funding your contact details will be made available to the Minister for the Arts and other Members of Parliament.

Applicant Contact: * Ms Alex Marsden

Position: * National Director

Phone Number: * (02) 6230 0346

Email: * director@museumsaustralia.org.au

Office Address: * c/- National Museum of Australia
Lawson Crescent
Acton Peninsula ACT 2601 Australia

Postal Address: * PO Box 266
Civic Square ACT 2608 Australia

Website: http://www.museumsaustralia.org.au

Applicant ABN: * 83 048 139 955

Information from the Australian Business Register	
ABN	83 048 139 955
Entity name	Museums Australia Incorporated
ABN status	Active
Entity type	Other Incorporated Entity
Goods & Services Tax (GST)	Yes
DGR Endorsed	Yes
DGR Fund	MUSEUMS AUSTRALIA PUBLIC FUND (Item 1)
ATO Charity Type	Charity More information
ACNC Registration	Registered
Tax Concessions	FBT Rebate, GST Concession, Income Tax Exemption
Main business location	2608 ACT
Information current as at 12:00am today	

Organisation Size

The following information will assist us to understand the size of your organisation. The size of your organisation will be considered in the context of the arts and cultural sector.

How many staff does your organisation employ? (Expressed as Full Time Equivalent): *

10.5

For part-time staff, you can use decimal points. e.g., someone who works two days per week would be represented as 0.4.

What is your organisations annual turnover? (to the nearest \$10,000): *

\$1,290,000.00

Auspicing Body Details (Not Applicable)

This section has been disabled because of your response to question: "Are you applying as:" on page 1

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In this section please put the details of the auspicing body you are applying through.

- Please note that if you receive funding your contact details will be made available to the Minister for the Arts and other Members of Parliament.

Auspice Body ABN: *

Information from the Australian Business Register
ABN
Entity name
ABN status
Entity type
Goods & Services Tax (GST)
DGR Endorsed
ACNC Registration
Tax Concessions
Main business location

Auspicing Organisation: *

Auspice Admin Contact: *

Position: *

Phone Number: *

Email: *

Office Address: *

Postal Address: *

Website:

What are you applying for?

* indicates a required field.

Project Outline

Which funding stream are you applying for? *

Innovation and Participation

You may only choose one.

Project Start Date: *

20/07/2016

What date is your project publicly accessible? *

20/07/2016

What date does your project stop being publicly accessible?: *

20/07/2021

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Project End Date: *

29/06/2018

Catalyst will fund high quality projects irrespective of scale, in all artforms including screen-based artwork and cross artform projects, including but not limited to the following:

Which of the following best describes the type of activity your project will deliver?

Exhibitions

Tours

Artistic cultural exchanges

This section has been disabled because of your response to question: "Which funding stream are you applying for?" on page 3

Select all that apply

Which of the following options best categorises your project? *

Arts Support or Development

Cultural Heritage

Visual arts

Select all that apply.

Project Title: *

A Roadmap for better Indigenous participation and representation in museums and galleries

Short project description: *

There is widespread concern about the low level of engagement of Indigenous communities in the cultural sector, with decreasing levels of employment, and a very patchy representation of Indigenous people and culture. Improving this is central to creating a reconciled nation. We seek funding to develop a plan to more strongly engage Aboriginal and Torres Strait Islander people in the representation of their cultures in galleries and museums, and to substantially improve their training and employment. Working with Indigenous cultural leaders, MA will audit the current situation, develop options and collaborate on a 10-year roadmap for the national cultural sector.

Must be no more than 100 words

Tell us about any innovative elements of your project; including whether you consider it to be an innovation for your organisation, artform, artists, audience members, participants, or others: *

The project is innovative in taking a holistic and design-thinking led approach to Indigenous participation in all aspects of museums and galleries and enabling Indigenous perspectives to shape and drive a step change both in Australia's cultural institutions and visitor attitudes. Building on the desires expressed in the consultation undertaken by MA's RAP Working Group, Indigenous cultural leaders and professional museum staff will advise and work with Museums Australia and national, state and local galleries, art centres and museums. Non-Indigenous staff will also be crucial participants in the project as well as research into broader community desires, expectations and understanding of the sector. Moving away from silos - both between institutions and between these institutions and the public - the project will seek to create new language and protocols around engagement with shared outcomes (rather than consultation) and stronger, more culturally competent museums and galleries.

Must be no more than 150 words

Who is involved in your project?

*** indicates a required field.**

Key Personnel and Artist Details

Catalyst 2015-16**Catalyst Application****Application CA000385 from Museums Australia Inc**

The involvement of people from culturally and linguistically diverse backgrounds or with disability may be considered in assessment of your application.

Name: *	Role in the project: *	Confirmation: *	Experience: *
Alex Marsden	Director	Confirmed	National director, MA, and highly experienced policy and program manager - formerly with PM&C, the Department for the Environment, AusHeritage and DesignGov. Extensive expertise in arts and cultural heritage management and advice - has tertiary qualifications in arts, museum studies, and management.
Dr Mat Trinca	Co-chair Steering Group	Confirmed	Director of the National Museum of Australia, Chair of MA's RAP Working Group/Indigenous Advisory Committee, extensive experience in policy, ethics, historical research and organisational management.
Peter White	Co-chair Steering Group	Confirmed	Indigenous manager at NFSA, former member of MA National Council and current member of MA's Indigenous Advisory Committee, extensive experience in Indigenous policy, programs, representation and advocacy.
To be appointed	Project officer	Tentative	Indigenous Identified role. Will have broad experience within the cultural sector.
MA RAP Working Group	Custodians of the process	Confirmed	Will provide guidance, advice and networks. Includes 11 Indigenous leaders.
Council of Australasian Museum Directors	Active participants	Confirmed	The project will collaborate with the institutions in all stages of the work
AIATSIS	Active participants	Confirmed	AIATSIS will provide expert advice, research, liaison and support
			Must be no more than 100 words

Please provide some projected statistical information on your projects team:

In relation to a project team that includes Aboriginal or Torres Strait Islander peoples:

Number of artists that identify as Aboriginal and/or Torres Strait Islander:

12

Number of other personnel that identify as Aboriginal and/or Torres Strait Islander:

In relation to a project team that includes Culturally and Linguistically Diverse peoples:

Number of artists that identify as Culturally and Linguistically Diverse:

0

Number of other personnel that identify as Culturally and Linguistically Diverse:

0

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In relation to a project team that includes persons with disability:

Number of artists that identify as persons with disability:

0

Number of other personnel that identify as persons with disability:

0

Is the project disability led?

No

A disability-led project is defined as one in which people with disability themselves are leading the creative development process.

Projected Project Team

Number of female artists:

0

Number of male artists:

0

Number of Non-Specific gendered artists:

0

Number of female other personnel:

1

Number of male other personnel:

2

Number of Non-Specific other personnel:

1

Project Team Size: *

4

This number/amount is calculated.

Benefits for participants, audiences and the community

Please describe the benefits of your project to audiences, and the Australian community: *

The participation and representation of Indigenous Australians in this sector is crucial to securing reconciliation between first and settler Australians.

Audiences will benefit through: richer and more authentic collections, education and visitor programs and exhibitions; deeper emotional and intellectual engagement with art, history and continuing cultures; and stronger museums, galleries and art centres with connections to local communities.

The Australian community will benefit through: better representation of Indigenous art and culture, and through better participation, employment and leadership pathways of Indigenous workers. Australians will develop a more sophisticated understanding of the arts and Indigenous cultures, and a stronger and more relevant cultural sector. This project will enable the sector to develop respectful conversations across the continent.

Through this project, Australia can better meet jobs targets for Indigenous people that have proved challenging. The roadmap will help drive a revitalisation of some communities and strengthen relationships between the hundreds of volunteer-run smaller galleries and museums and their local areas, as well as guide and inspire the larger state and national institutions.

The project will also improve jobs, income and economic development in many regions where visitor surveys continually show that the cultural tourist wants a more in-depth and authentic experience.

Must be no more than 200 words

Please describe the benefits of your project to project participants including artistic and professional development (e.g. opportunity for wider artistic expression, exposure to wider audiences): *

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Project participants will also benefit in a number of ways. Indigenous people participating in workshops, consultation, surveys and testing approaches will gain or further develop capabilities in research, liaison and engagement as well as a deeper knowledge of the sector. They will have opportunities to connect across institutions and the sector.

The participating institutions will develop a better understanding of their staff, their collections and programs, and their actual and potential visitors. The roadmap will show them well-researched and supported options for future activities that will support stronger strategic and organisational planning, more mature content and exhibition policies and protocols, and targeted professional development.

Museums Australia will better fulfill its national leadership, training and standard-setting role. Through gaining a deeper understanding of Indigenous culture, and skills and employment needs, MA will jointly revise its current Guidelines on working with Indigenous material, "Continuous Cultures, Ongoing Responsibilities" (CCOR), which were first developed in 1994, support the establishment of a national network of Indigenous museum and gallery workers and provide a stronger association to support the sector. The expansive, collaborative approach and the resulting professional and sectoral benefits will re-position Australia internationally as a leader in this field.

Must be no more than 200 words

Support and Partnerships

*** indicates a required field.**

Please tell us about the support you have for the project, including; community support, creative or financial partnerships, or collaborations.

Community Support

Please provide a brief overview of the community support you have generated for the project: *

There is extensive support for this project from Indigenous communities which proposed this project at the two MA conferences in Launceston in 2014 and Sydney in 2015. The broadly-based RAP Working Group established by the national council of Museums Australia has built on this and consulted widely within the cultural sector. Notes from the significant workshop held in October 2015 to explore and develop the project objectives are attached, along with details of the cultural leaders who participated.

Indigenous workers in galleries and museums are aware of the project proposal and anticipating their involvement - many have specifically registered to attend MA's 2016 national conference to discuss it.

In November 2015, the directors of Australia's national, state and significant regional museums (CAMD) met and agreed they would support the project through enabling participation of staff, providing in-kind resources and publicising the work. An extract from the meeting Minutes is also attached.

Must be no more than 150 words

Financial Partnerships

Catalyst aims to encourage private sector support and partnership funding for the arts.

If you are applying through the Partnerships and Collaborations stream you will need to demonstrate that you are able to secure cash or in-kind support from other sources.

It is not a requirement that you have the partnerships confirmed at the time of application. If you are successful you will have up to six months from execution of a funding agreement to demonstrate evidence of financial, cash or in-kind support from sources other than the Commonwealth before receiving payments under this stream.

Cash or in-kind support from other sources is desirable but not a requirement for the International and Cultural Diplomacy, and Innovation in Participation streams.

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Do you have financial partners in the project? *

Yes

Please provide information about your financial partnerships.

- Partnership funding does not have to be finalised at the time of application. Please indicate whether the funding is tentative, confirmed pending your project going ahead or confirmed and received.
- Please ensure that the figures here are also included in and consistent with your budget.

Name of Project Partner: *	Contribution Amount: *	Cash / In-kind: *	Confirmation: *	New or Existing Partnership: *
NMA	\$10,000.00	Cash	Confirmed pending project go ahead	New
NMA	\$40,000.00	In-kind	Confirmed pending project go ahead	New
AIATSIS	\$20,000.00	In-kind	Confirmed pending project go ahead	New
MA	\$5,000.00	Cash	Confirmed pending project go ahead	Existing
MA	\$30,000.00	In-kind	Confirmed pending project go ahead	Existing
CAMD	\$200,000.00	In-kind	Tentative	New
	Total investment in the project over all years.			
	\$305,000.00			

This section has been disabled because of your response to question: "Which funding stream are you applying for?" on page 3

Creative Partnerships

Do you have creative partners in this project? *

No

This section has been disabled because of your response to question: "Do you have creative partners in this project?" on page 5

Number of new creative partnerships: *

Must be a number

Number of existing creative partnerships: *

Must be a number

This section has been disabled because of your response to question: "Do you have creative partners in this project?" on page 5

Briefly describe the nature of the collaborative approach to your project: *

Must be no more than 100 words

Please describe the benefits of your partnerships (financial and/or creative) to this project, including; likely ongoing benefits and development opportunities that have or may be realised: *

The partnerships will bring a number of benefits. Cash will be used to fund the participation of the Indigenous Advisory Group, which is vital in terms of protocols and guidance. Other, highly significant benefits to this project include: prestigious backing

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and national authority from the CAMD institutions and MA; introductions and access to key people and communities from AIATSIS, the NMA and other institutions; venues and communication channels from all partners; and research data, knowledge and experience from all partners. Furthermore, in a design-led process, the partners will enable testing and prototyping of new ideas and approaches.

Sound project benefits realisation is to work with the target beneficiaries, collaborate on change proposals and help embed desired behaviours.

Other ongoing benefits for the partners, MA and participating Indigenous communities is the opening of new networks - the project will be a nexus where organisations and individuals can collaborate.

Must be no more than 150 words

Access

*** indicates a required field.**

Growing Audiences

Catalyst seeks to support projects that grow arts audiences throughout Australia and internationally.

- *You will be able to attach venue confirmation information on the last page of this application as supporting documentation.*

Tell us how your project will widen audience access to artforms, styles, innovative, or experimental works: *

MA is the best organisation to undertake this work because our wide individual and institutional member base ensures that we can influence and drive change in the sector. The project will use and promote an innovative engagement model between the cultural sector and Indigenous communities. From this specific focus, which will increase Indigenous participation, broader audiences will grow as exhibitions, artworks and collections embrace new insights. Programs in museums and galleries will offer audiences a stronger base of understanding from this enhanced Indigenous voice. Through a deeper and more representative range of Indigenous arts and culture audiences will have more entry points to experiences and learning. These increasing audiences will be Indigenous, non- Indigenous Australians and international visitors - and use both physical and digital access.

The roadmap will also help expand Indigenous employment and leadership, enabling the creation of "culturally safe spaces" in institutions - creating works that push boundaries and also invite a more diverse range of people to participate.

The focus on Indigenous engagements in the sector will also result in diversifying Indigenous participation in museums and galleries - as collaborators, consultants, employees and, importantly, an increased share of the audience base.

Must be no more than 200 words

Accessibility

It is important to us that Australia's high quality arts and cultural experiences are accessible to the whole community. One in every five Australians have disability. Many more do not identify but still experience barriers to access. Parents with prams often experience the same access barriers as wheelchair users. Older people with sight or hearing loss often experience the same barriers as people who are Deaf and/or blind/vision impaired.

For tips on how to increase the accessibility of your project or to assist you in thinking about this, visit [Arts Access Australia](#)

Tell us about how you plan to ensure your project is accessible, including to people with disability.

Please either:

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a) Upload a completed version of the [Arts Access Australia Project Accessibility template](#) at the last page of this form as supporting documentation. If you use the Arts Access Australia template you can type "see AAA plan attached".

or

(b) Type your response below.

*

MA has a Code of Ethics and several policies that guide our work: Cultural Diversity, Women's, and Gay & Lesbian. We also follow, where relevant, the access principles in "National Standards for Australian Museums and Galleries". The project will be managed openly and collaboratively. The project officer will travel to institutions and regions to consult, use on-line tools and draw upon professional and volunteer staff and networks to engage with communities in a variety of ways.

The rationale and methodology for this project is to enable better participation in Australia's unique arts and culture by both Indigenous and non-Indigenous Australians.

Must be no more than 100 words

Access - continued

* indicates a required field.

Projected audience statistics

Gathering statistics about who will access, participate in or benefit from your project helps us to measure the success of your project and the value of funding for the arts.

We will measure these things again in your final project report and acquittal.

Please complete any of the areas below that are relevant to your project.

Access and Participation

Please list the locations that will benefit from your project in order of your planned Itinerary.

For Locations within Australia Please select the corresponding Australian Standard Geographical Classification (ASGC) code. To obtain the code go to [DoctorConnect](#) and search the map for your locations. For international locations please select International.

- **Attendance** means numbers of people who will attend, visit or be in the audience.
- **Participation** means numbers of people that will actively participate in the project (other than the project artists and personnel) for example workshop participants, active audience participants or participants of a fellowship program.
- **Beneficiaries** are those that benefit from the project. This may be the best statistic to use for projects that don't have an attendance component, for example a capital works project.
- Please put zero in any fields that are not relevant and a short comment in the **Reason for Not Including Statistics** box below the table.
- You will be able to attach venue confirmation information on the last page of this application as supporting documentation.

Address: *	Location	Projected	Projected	Projected
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	Classification: *	Attendance: *	Participation: *	Beneficiaries: *
All capital cities once; four twice. Average 25 people at each workshop. Audiences at museums, galleries and art centres - 10 % of total yearly attendance (6.4 million people in 2009-10 latest ABS figures) ; plus local Indigenous communities. Sydney NSW 2000 Australia	RA 1 Major Cities	0	300	640000
3 inner regional: Dubbo, Launceston, Bendigo. Average 25 people at each workshop. Plus local communities who support the institution or who will gain employment	RA 2 Inner Regional	0	75	200
2 outer regional: Cairns and Yorke Peninsula. Average 25 people at each workshop.	RA 3 Outer Regional	0	50	100
2 remote: Alice Springs and Broome. Average 25 people at each workshop.	RA 4 Remote	0	50	50
Online consultation and participation, Australia-wide.	RA 1 Major Cities	0	2000	0
	Must be a number	Must be a number	Must be a number	

Total Projected Audience: 0
Must be a number. This number/amount is calculated.

Total Projected Participation: 2475
Must be a number. This number/amount is calculated.

Total Projected Beneficiaries: 640350
Must be a number. This number/amount is calculated.

Reason for not providing statistics:

Attendance at museums and galleries during the project is not directly relevant as the focus is to improve the quality
Must be no more than 20 words - E.g. Participation and Beneficiaries are not relevant to the project as it is a performance.

Demographic

In relation to likely audiences, visitations, attendances, or participants, does your project target a specific audience? *
Yes

Target Audience:**Age Group: ***

0 - 11 years
12 - 15 years
16 - 26 years
27 - 40 years
40 - 60 years
60 - 80 years
Over 80 years

Gender: *

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Non-Specific

Provide a brief description of the target audience for your project: *

Indigenous museum and gallery workers, Indigenous communities, non-Indigenous museum and gallery workers, regional and local communities and the general Australian community.

As Reconciliation Australia's 2014 Barometer shows: "Our levels of knowledge are low, but we believe it is important to know more." "85% of the general community and 92% of Aboriginal and Torres Strait Islander Australians believe it is important to learn more about Aboriginal and Torres Strait Islander histories."

"80% of the general community believe it is important to know about Aboriginal and Torres Strait Islander cultures [but] only 30% believe they have a high level of knowledge."

Must be no more than 100 words

Work Plan

*** indicates a required field.**

The work plan below should set out the key deliverables/ milestones for your project. If approved, the work plan will form part of your funding agreement. Dependent on your project, milestones may have payments linked to the successful achievement of these outcomes.

Key Deliverables - Task/Activity to be undertaken: *	Outcome - What will be achieved by this activity? *	Planned date of completion: *
Key deliverables: Comprehensive audit of the sector, drawing on both qualitative and quantitative data. Task/activity: 1. Initiation, scoping the project and developing methodology in conjunction with RAP Advisory Group, consultation. 2. Audit, gathering qualitative and quantitative data, including through survey, data sharing with consultative groups.	The audit will provide solid data and information on: the professional participation (employment and training) of Indigenous people in Australia's galleries and museums; the representation of Indigenous cultures in the sector; barriers and opportunities in the sector; and the engagement of audiences with relevant Indigenous collections, content and programs.	28/06/2017
Key deliverables: Data analysis, potential models and options for change. Task/activity: 3. Data analysis, inclusive of study of comparative circumstances in other countries, researching international benchmarks and experiences and models for change. 4. Report on data, and the sectoral needs it reveals.	Building on the data gathered in the previous stage, this research will provide a platform for discussion of desired future states; potential models of employment, leadership, participation and representation; and options for change.	22/12/2017
Key deliverables: 10-Year Roadmap for Action and updated MA principles and Guidelines "Continuous Cultures, Ongoing Responsibilities". Task/activity: 5. Public consultation, both online, with CAMD directors and through workshops, including at MA conferences. 6. Drafting, testing and iteratively co-designing the Roadmap.	The previous stages will have provided relevant data and, importantly, engagement and commitment by both institutions and Indigenous cultural workers and leaders. This stage will co-develop an agreed roadmap for action by MA, and organisations in the cultural sector, and support the implementation of critical activities and projects, leading to significantly better practices in Indigenous participation and representation.	29/06/2018
		Must be a date

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Funding Request

* indicates a required field.

Multi-year funding

Are you applying for multi-year funding? *

Yes

How many years of funding are you seeking: *

2

To be considered for multiyear funding you must provide a strongly argued case, demonstrating the need for and benefits of multiyear support.

Case for multiyear support: *

This projects seeks to develop a shared understanding of the current state of play and to co-develop approaches and an action plan that can lead to attitudinal, institutional and societal change.

There is a real desire for this project in the sector and a commitment to support it. It has taken some years for MA and Indigenous cultural leaders and communities to reach this agreement on the way ahead - we are seeking to undertake this project as expeditiously as possible to honour the expectations, goodwill and momentum. Many Indigenous projects take several years to design and implement - we believe that two years is the minimum length of time that can be spent on this 3-staged project. It can be achieved with sufficient dedicated funding, resources and attention.

The key methodological approach is one of consultation and co-design. This entails understanding and following the appropriate Indigenous protocols, and allowing time for discussion, reflection and feedback. It also requires time for developing workshops and testing and refining options.

Research, including survey design and development, consultation and collaboration is the necessary first stage. This will inform the next stages of gaining and sharing a deeper understanding, undertaking bench-marking, developing options, testing approaches and finally developing a purposeful plan of action - the Road map.

The objectives of the project could not be achieved in one year - consultation would be severely limited and the other research, testing and development of the Road map would not take place. This would be hugely disappointing to the sector and a lost opportunity for the sector and the Australian community.

The project could, in fact, take much longer, but the partners and the advisory groups are committed to moving it along - through a combination of speed, respect and focus. We should see early runs on the board, through the awareness generated by the project amongst museums, galleries, art centres, Indigenous communities and the cultural sector. The project is tailor-made for excellent publicity throughout the two-years and beyond, as actions in the Road map are implemented.

Must be no more than 350 words

Detailed Budget Year 1

* indicates a required field.

Please select the financial year for year one of your project budget: *

2016/17

Select the month by which the grant funds are required by: *

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Catalyst Application

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July

Please note that funds for successful applications are dependent on funding agreements, and generally not available in the first few weeks following recommendations being made to the Minister. For information on the recommendation dates, refer to the [guidelines](#).

Income Year 1

Ordinarily, individual projects will not receive more than \$500,000 in one year.

Please outline the planned income for the project, starting with the proposed grant amount, followed by any additional income such as your own funds or funds being contributed by a financial partner.

Income: *	\$ *	Cash or In-kind: *
Proposed grant amount	\$148,790.00	Cash
NMA	\$5,000.00	Cash
MA	\$2,500.00	Cash
NMA staff, research, venue support	\$20,000.00	In-kind
MA national director's guidance and management	\$15,000.00	In-kind
AIATSIS staff, research, venue support	\$10,000.00	In-kind
Museums and galleries: staff/venue support	\$100,000.00	In-kind
	\$301,290.00	

Expenditure Year 1

The budget below should outline in **detail** the items that grant funding would be spent on. If your application is successful, the *Expenditure of Grant Funds* budget will form part of the funding agreement.

- Your budget should be inclusive of any GST on cost items.
- If successful you cannot change how you spend your grant money without getting our formal approval.

Example

Please ensure your budget separately identifies and clearly explains different cost items e.g.:

<i>Expenditure of Grant Funds</i>	<i>\$</i>
4 economy airfares	\$2200
Accommodation for four people for 12 nights	\$4800
Artists Fees – Jon Snow	\$800
Printing - 5,000 brochures	\$675

Catalyst 2015-16**Catalyst Application**

Application CA000385 from Museums Australia Inc

List below only those items that will be paid for with the grant:

Expenditure of Grant Funds: *	\$ *
F/T Project officer/consultant including superannuation	\$120,000.00
Project administration incl secretariat, venue and travel arrangements, reporting and financial management	\$8,750.00
Project officer travel (economy airfares) to 9 destinations: Sydney, Melbourne, Adelaide, Perth, Darwin, Cairns, Brisbane, Hobart, Dubbo flights	\$5,400.00
Project officer accommodation and expenses for 9 x 2-day trips listed above	\$4,640.00
Survey design and analysis	\$10,000.00
	\$
	\$148,790.00

List below any expenditure that will be paid for with funds other than the grant:

- *In-kind income needs to be balanced with a line in the expenditure.*

Other Expenditure:	\$
Museum/gallery/art centre venues for consultation, workshops plus dedicated staff time in institutions	\$100,000.00
NMA and IAITSIS dedicated staff, research and liaison, including presentation materials and communications	\$30,000.00
Indigenous Advisory Group travel and meeting expenses for 2 meetings	\$7,500.00
MA national director's guidance and management	\$15,000.00
	\$
	\$152,500.00

Year 1 Balance

\$0.00

This is a calculated amount from the above income minus expenditure. Must be equal to 0.

Detailed Budget Year 2*** indicates a required field.**

Please select the financial year for year two of your project budget: *

2017/18

Select the month by which the grant funds are required by: *

July

Income Year 2

Ordinarily, individual projects will not receive more than \$500,000 in one year.

Please outline the planned income for the project, starting with the proposed grant amount, followed by any additional income such as your own funds or funds being contributed by a financial partner.

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Catalyst 2015-16**Catalyst Application****Application CA000385 from Museums Australia Inc**

Income: *	\$ *	Cash or In-kind: *
Proposed grant amount	\$152,150.00	Cash
NMA	\$5,000.00	Cash
MA	\$2,500.00	Cash
NMA staff, research, venue support	\$20,000.00	In-kind
MA national director's guidance and management	\$15,000.00	In-kind
AIATSIS staff, research, venue support	\$10,000.00	In-kind
Museums and galleries: staff/venue support	\$100,000.00	In-kind
	\$	
	\$304,650.00	

Expenditure Year 2

The budget below should outline in **detail** the items that grant funding would be spent on. If your application is successful, the *Expenditure of Grant Funds* budget will form part of the funding agreement.

- Your budget should be inclusive of any GST on cost items.
- If successful you cannot change how you spend your grant money without getting our formal approval.

Please ensure your budget separately identifies and clearly explains different cost items eg:

Expenditure of Grant Funds	\$
4 economy airfares	\$2200
Accommodation for four people for 12 nights	\$4800
Artists Fees – Jon Snow	\$800
Printing - 5,000 brochures	\$675

List below only those items that will be paid for with the grant:

Expenditure of Grant Funds: *	\$ *
F/T Project officer/consultant including superannuation	\$120,000.00
Project administration incl secretariat, venue and travel arrangements, reporting and financial management	\$10,750.00
Project officer travel (economy airfares) to 10 destinations: Sydney, Melbourne, regional Victoria, Adelaide, regional SA, Broome, Darwin, Alice Springs, Brisbane, Launceston	\$6,800.00
Project officer accommodation and expenses for 10 x 2-day trips	\$5,600.00
Roadmap, Guidelines and report design	\$9,000.00
	\$

Catalyst 2015-16**Catalyst Application**

Application CA000385 from Museums Australia Inc

	\$152,150.00
--	--------------

List below any expenditure that will be paid for with funds other than the grant:

- *In-kind income needs to be balanced with a line in the expenditure.*

Other Expenditure:	\$
Museum/gallery/art centre venues for consultation, workshops plus dedicated staff time in institutions	\$100,000.00
NMA and IAITSIS dedicated staff, research and liaison, including presentation materials and communications	\$30,000.00
Indigenous Advisory Group travel and meeting expenses for 2 meetings	\$7,500.00
MA national director's guidance and management	\$15,000.00
	\$
	\$152,500.00

Year 2 Balance

\$0.00

This is a calculated amount from the above income minus expenditure. Must be equal to 0.

Detailed Budget Year 3 (Not Applicable)

This page has been disabled because of your response to question: "How many years of funding are you seeking:" on page 9

* indicates a required field.

Please select the financial year for year three of your project budget: *

Select the month by which the grant funds are required by: *

Income Year 3

Ordinarily, individual projects will not receive more than \$500,000 in one year.

Please outline the planned income for the project, starting with the proposed grant amount, followed by any additional income such as your own funds or funds being contributed by a financial partner.

Income: *	\$ *	Cash or In-kind: *

Expenditure Year 3The budget below should outline in **detail** the items that grant funding would be spent on. If your application is successful, the *Expenditure of Grant Funds* budget will form part of the funding agreement.

- Your budget should be inclusive of any GST on cost items.
- If successful you cannot change how you spend your grant money without getting our formal approval.

Catalyst 2015-16**Catalyst Application**

Application CA000385 from Museums Australia Inc

Please ensure your budget separately identifies and clearly explains different cost items eg:

<i>Expenditure of Grant Funds</i>	<i>\$</i>
4 economy airfares	\$2200
Accommodation for four people for 12 nights	\$4800
Artists Fees – Jon Snow	\$800
Printing - 5,000 brochures	\$675

List below only those items that will be paid for with the grant:

Expenditure of Grant Funds: *	\$ *

List below any expenditure that will be paid for with funds other than the grant:

- *In-kind income needs to be balanced with a line in the expenditure.*

Other Expenditure:	\$

Year 3 Balance*Must be a dollar amount and equal to 0. This number/amount is calculated.***Detailed Budget Year 4 (Not Applicable)**

This page has been disabled because of your response to question: "How many years of funding are you seeking:" on page 9

*** indicates a required field.****Please select the financial year for year four of your project budget: *****Select the month by which the grant funds are required by: ***

Catalyst 2015-16**Catalyst Application****Application CA000385 from Museums Australia Inc****Income Year 4**

Ordinarily, individual projects will not receive more than \$500,000 in one year.

Please outline the planned income for the project, starting with the proposed grant amount, followed by any additional income such as your own funds or funds being contributed by a financial partner.

Income: *	\$ *	Cash or In-kind: *

Expenditure Year 4

The budget below should outline in **detail** the items that grant funding would be spent on. If your application is successful, the *Expenditure of Grant Funds* budget will form part of the funding agreement.

- Your budget should be inclusive of any GST on cost items.
- If successful you cannot change how you spend your grant money without getting our formal approval.

Please ensure your budget separately identifies and clearly explains different cost items eg:

<i>Expenditure of Grant Funds</i>	<i>\$</i>
4 economy airfares	\$2200
Accommodation for four people for 12 nights	\$4800
Artists Fees – Jon Snow	\$800
Printing - 5,000 brochures	\$675

List below only those items that will be paid for with the grant:

Expenditure of Grant Funds: *	\$ *

List below any expenditure that will be paid for with funds other than the grant:

- In-kind income needs to be balanced with a line in the expenditure.

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Catalyst 2015-16**Catalyst Application**

Application CA000385 from Museums Australia Inc

Other Expenditure:	\$

Year 4 Balance

This is a calculated amount from the above income minus expenditure. Must be equal to 0.

Financial Summary*** indicates a required field.**

Amount Requested Year 1:	\$148,790.00 <small>This amount is calculated.</small>
Amount Requested Year 2:	\$152,150.00 <small>This amount is calculated.</small>
Amount Requested Year 3:	\$0.00 <small>This amount is calculated.</small>
Amount Requested Year 4:	\$0.00 <small>This amount is calculated.</small>
Total Amount Requested: *	\$300,940.00 <small>This amount is calculated automatically from grant expenditure.</small>
Total Project Value: *	\$605,940.00 <small>This amount is calculated automatically from project income.</small>
What is the percentage of requested grant funding?	49.67 <small>This percentage is calculated automatically.</small>

Optional Supporting Documentation

You can provide additional supporting information by uploading documents to this application or providing links to web based material.

- URL links are the preferred method for submitting images or videos.

Uploads**Evidence of financial support:***No files have been uploaded*

Must be one document titled "Evidence of Financial Support"

Evidence of community support (e.g. letters):

- [CA000385 Evidence of Community Support.pdf](#) 293.9 kB

Must be one document titled "Evidence of Community Support"

Evidence of confirmation for key personnel or artists:*No files have been uploaded*

Must be one document titled "Evidence of personnel/artist confirmation"

CV's for key artistic talent:

- [Application CA000385 3 CVs for Marsden, Trinca and White.pdf](#) 806.4 kB

Catalyst 2015-16

Catalyst Application

Application CA000385 from Museums Australia Inc

Must be one document titled "CV's"

Evidence of audience demand (e.g. venue confirmations):

- [CA000385 Evidence of Audience Demand.docx](#) 16.2 kB

Must be one document titled "Evidence of Audience demand"

Invitation to Perform / Exhibit:

No files have been uploaded

Arts Access Australia Project Accessibility Template:

No files have been uploaded

Must be one document titled "Project Accessibility Template"

Other supporting documents: *No files have been uploaded*

Links

Please provide links to supporting information:

https://www.reconciliation.org.au/raphub/wp-content/uploads/2015/10/RR7200-Barometer-Brochure_WEB.pdf

http://museumsaustralia.org.au/userfiles/file/Policies/ccor_final_feb_05.pdf

<http://www.museumsaustralia.org.au/site/home.php>

This is the preferred format for video, audio, websites and images.

Certification

*** indicates a required field.**

I the Applicant Contact am authorised by my group/organisation to complete this application and certify that: *

I acknowledge that the Ministry for the Arts may refer this application, or any part of it, to external independent assessors or other government agencies for assessment, reporting, advice or comment.

I acknowledge that contact details provided in this application may be disclosed to the Minister for the Arts and other Members of Parliament.

To the best of my knowledge the statements made in this application are true.

If my application is approved, I will be required to accept the terms of the funding agreement.

If successful, I will only spend the grant funds in accordance with the approved budget.

If successful, I will undertake the project as described in this application.

I acknowledge that I cannot change the approved project or budget without prior approval and I will notify the Ministry for the Arts as early as possible to seek approval for a variation if required.

If successful, I will provide reports to the Ministry for the Arts in accordance with the requirements of the funding agreement.

All above criteria must be confirmed.

Date of Certification: *

15/03/2016

Must be a date

This section has been disabled because of your response to question: "Are you applying as:" on page 1

If you are applying through an auspice body please attach an [auspice body certification form](#).

Auspice body certification * *No files have been uploaded*

Where did you first hear about Catalyst?

I knew about the draft guidelines released in July 2015

Media coverage

Art/works email from the Ministry for the Arts

Select all that apply.

Agenda Item 5 FINANCIAL REPORT
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ACTION:

CAMD members will consider the following resolution:

<p>Resolution:</p>

<p>That CAMD accepts the Treasurer's report for 2015-16 and Budget 2016-17.</p>

<p><i>Carried/Lost</i></p>

BACKGROUND:

The CAMD Treasurer, Jeremy Johnson (Chief Executive Officer, Sovereign Hill Museums) will report on the following documents:

- Financial statement as at 29 February 2016 (*Attachment A*)
- Financial statement as at 28 February 2015 (*Attachment B*)
- CAMD Budget 2016-2017

Jeremy will also discuss the possibility of recategorizing Membership fees.

Agenda Item 5 Attachment A

**COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS
FINANCIAL STATEMENT AS AT 29 FEBRUARY
2016**

	\$	\$
Balance B/F as per Bank & Financial Statement 30/6/2015		
General Bank Account	10,452.49	<u>10,452.49</u>
<u>Plus Income</u>		
Interest	156.10	
Interest from Term Deposit	1,528.53	
Subscriptions Received	102,704.00	
GST Collected	9,680.00	
GST Refund	2,003.00	
ATO		
Contribution to Expenses/Members; meeting costs	<u>6,204.25</u>	<u>122,275.88</u>
		132,728.37
<u>Less Expenses</u>		
Bank Fees	69.00	
GST Paid	14,817.29	
Employment Costs	70,504.73	
Office Expenses (incl. Travel)	25,564.84	
CAMD Survey	0.00	
Website	500.00	
Withdrawal to Term Deposit	10,000.00	
CHASS Subs	0.00	<u>121,455.86</u>
BANK BALANCE AT 29/2/16		
General Bank Account		11,272.51
Term Deposit		<u>100,000.00</u>
Funds Available		<u>111,272.51</u>

**Jeremy
Johnson
Hon. Treasurer
15 March 2016**

Agenda item 5 Attachment B

**COUNCIL OF AUSTRALASIAN MUSEUM
DIRECTORS
FINANCIAL STATEMENT AS AT 28 FEBRUARY
2015**

<u>Estimated Funds Available</u>	\$
Balance at Bank at 29/2/16	11,272.51
Term Deposit as at 29/2/16	<u>100,000.00</u>
	<u>111,272.51</u>
<u>Plus</u>	
Income as per Budget 2016/17 attached	<u>102,900.00</u>
	214,172.51
<u>Less</u>	
Expenses 2016/17 as per Budget attached	<u>105,500.00</u>
Estimated Surplus C/F 30/6/2015	<u>108,672.51</u>

**Jeremy
Johnson
Hon. Treasurer
28 April 2016**

Agenda Item 5 Attachment C

TREASURER'S REPORT

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS
BUDGET 2016-2017

		2016/17 BUDGET		2015/16 BUDGET
		\$		\$
<u>EXPENSES</u>				
	Executive Officer (On costed salary @ 12%)	77,600		75,700
	Travel & Conferences	7,000		7,000
	Office Expenses	8,500		18,000
	Contractors Costs	10,400		0
	CAMD Survey & Analysis	2,000		4,000
	CHASS Subs	0		<u>1,000</u>
	TOTAL	105,500		105,700
<u>INCOME</u>				
	Subscriptions * (* Based on CAMD Operating Income Return Turnovers excl. GST)			
	(a) Major Institutions (BUDGET > \$20M p.a)			
	Australian Museum	6,600	6,400	
	Powerhouse Museum	6,600	6,400	
	Australian War Memorial	6,600	6,400	
	Museum of Victoria	6,600	6,400	
	Australian National Maritime Museum	6,600	6,400	
	National Museum of Australia	6,600	6,400	
	Sydney Living Museums	6,600	6,400	
	Western Australian Museum	6,600	6,400	
	ACMI	6,600	6,400	
	Queensland Museum	6,600	6,400	
	National Science & Technology Centre	6,600	6,400	
	Sovereign Hill	<u>6,600</u>	79,200	6,400
				76,800
	(b) Medium (BUDGET \$10-20M p.a)			
	Scitech Discovery Centre	3,500	3,400	
	South Australia Museum	3,500	6,400	
	M.A.D at Old Parliament House	<u>3,500</u>	10,500	<u>3,400</u>
				13,200

**(c) Smaller (BUDGET
> \$10m p.a)**

History SA	1,750		1,700	
Queen Victoria				
Museum & Art Gallery	1,750		1,700	
Tasmanian Museum &				
Art Gallery	1,750		1,700	
Museum & Art Gallery				
NT	<u>1,750</u>	7,000	<u>1,700</u>	6,800

**(d) New Zealand
Institutions (@
AUD\$1550)**

Te Papa Museum of				
New Zealand	1,550		1,500	
Auckland Museum	1,550		1,500	
Canterbury Museum	1,550		1,500	
Otago Museum	<u>1,550</u>	6,200	<u>1,500</u>	6,000

TOTAL	<u>102,900</u>		<u>102,800</u>	
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SURPLUS/(DEFICIT) FOR 2016/17 YEAR	<u>(2,600)</u>		<u>(2,900)</u>	
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**Jeremy Johnson
Hon. Treasurer
28/4/2016**

Agenda Item 6	PROVOCATION: THE 21st CENTURY MUSEUM
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ACTION:

Our hosts for the meeting will challenge members with the following ‘provocation’:

“Museums founded on a mid-19th century model as collecting institutions are not sustainable within current ethical, moral and legal parameters.”

The initial speakers from Auckland War Memorial Museum are:

- Mr Roy Clare, Director;
- Ms Sally Manuireva, Director, Public Experience;
- Mr David Reeves, Director, Collections & Research.

The provocation introductions will be followed by a roundtable discussion.

BACKGROUND:

At its last meeting, the CAMD Executive discussed its desire to utilise the expertise around the table by providing items during the meeting which would encourage a more wide-ranging and in-depth discussion and debate.

Many thanks to Roy and his team for rising to the challenge, at short notice, to provide a provocation to facilitate discussion.

Agenda Item 7	ICOM - AUSTRALIA
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ACTION: Dr Robin Hirst (Director, Collections, Research and Exhibitions, Museum Victoria and National President ICOM - Australia) will speak to members about ICOM - Australia and its activities.

BACKGROUND:

Members may wish to attend the annual general meeting of ICOM - Australia which will be held at the Museum Australasia Conference in Auckland on 18 May 2016. ICOM – Australia Executive Board nominations and proxy submissions close 13 May 2016.

Agenda Item 8	MUSEUMS AOTEAROA
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ACTION: Ms Phillipa Tocker, Executive Director, Museums Aotearoa, will speak to members about the organisation's recent activities and strategic direction.

BACKGROUND:

[Museums Aotearoa](#) is the independent professional association for the New Zealand museum sector. It provides leadership to raise the profile and performance of museums throughout the country and is fully funded by members' fees.

Membership is open to institutions and individuals.

Museums Aotearoa was established in 1998, through the merger of Museum Directors Federation (MDF) and Museums Association of Aotearoa New Zealand (MAANZ).

Agenda Item 9	EXECUTIVE OFFICER'S REPORT
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ACTION:

Meredith Foley (CAMD Executive Officer) will speak to the following report on work undertaken since the last meeting in November 2015.

BACKGROUND:

Executive Officer's Report to General Meeting

Meredith Foley, 12 May 2016

GLAM sector collaboration

The last six months has been marked by a range of opportunities for collaboration between CAMD and other peak organisations in the GLAM sector.

I attended two more meetings in a series of collaborative GLAM peak body roundtables on the digitisation of cultural collections and other issues in Canberra (25 February), and Canberra (9 May). The meetings have demonstrated a growing level of commitment to collaboration across the sector involving representatives from the following peak GLAM sector bodies and associated bodies:

- Academy of the Humanities
- Association of Parliamentary Libraries (APLA)
- Australian Society of Archivists
- Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS)
- Australian Libraries and Information Association (ALIA)
- Council of Australasian Archives and Records Authorities (CAARA)
- Council of Australasian Museum Directors (CAMD)
- Council of Australian Art Museum Directors (CAAMD)
- Council of Australian University Libraries (CAUL)
- Federation of Australian Historical Societies (FHSA)
- International Council of Museums – Australia (ICOM)
- Museums Australia
- National and State Libraries Australasia (NSLA)
- National Film and Sound Archives (NFSA)
- National Library of Australia (NLA)
- National Research Collections Australia
- State Library of NSW

At the most recent meeting on 9 May, we were also joined by Monica Telesny of the **Australian Local Government Association (ALGA)** to explore further collaboration with the local government sector. Monica noted that the provision of cultural facilities

were very popular at local government level but they were not a current focus on the policy agenda. It was agreed that a representative from the GLAMpeak groups would make a presentation to the ALGA to gather further support for the digital access project.

Tina Parolin from the **Academy of Humanities** also attended. She noted that a Humanities Research Roundtable was meeting to discuss the NCRIS road-mapping process and wished to collaborate more closely with GLAMpeak in relation to humanities, arts and social sciences (HASS) infrastructure and research. The Academy's Digital Humanities group will next meet at the end of June in Hobart.

The GLAMpeak meeting covered the following issues:

- the GLAMpeak digital access project and Catalyst funding (to be dealt with at agenda item 15 today);
- the development of a GLAMpeak election agenda (agenda item 16);
- planning for the 2017 federal Budget (agenda item 16);
- copyright reform (see below); and
- TROVE (see below).

The next meeting is planned for the end of July/early August.

Catalyst funding

Following discussion at the last meeting I prepared and circulated a CAMD [media release](#) in support of the *Catalyst – Australian Art and Culture Fund* on 25 November 2015.

In the last few weeks the Department of Communications and the Arts has released its first [full list of successful applicants for the Catalyst – Australian Arts and Culture Fund](#). Funding has been awarded in three categories:

- [Innovation and Participation](#)
- [International and Cultural diplomacy](#)
- [Partnership and collaborations](#)

The list was subsequently updated with a further round of grants on 6 May. As Alex Marsden will no doubt report earlier today, the GLAMpeak group was successful in so far as it was granted one year's funding (\$111,000) for the *Digital Access to Collections* project (further information on this project and next steps is at Item 15 in these papers) and Museums Australia received \$300,940 for its *Indigenous Roadmap* proposal, in which CAMD is a partner (see further information at Agenda Item 4).

While a small number of museums or museum organisations have acquired grants under Catalyst, the majority of funds have been allocated to arts bodies (replacing, at least for exhibitions and projects, some of the funding reallocated from the Australia Council last year). It would appear that the Government has also disbursed its second year of funding for the program.

COPYRIGHT REFORM

Members will recall that CAMD, alongside the GLAMpeak groups, supported reforms to the Copyright Act to ensure enhanced access to cultural collections. An opportunity to introduce some of these reforms was provided with the drafting of the *Copyright Amendment (Disability Access and Other Measures) Bill 2016*. A CAMD response supporting the exposure bill was prepared and CAMD also collaborated in a joint GLAM peak organisations' response. With the double dissolution of Parliament, however, the Bill is now off the table. The process will need to begin again with Cabinet approval following the outcome of the election.

In the meantime, the **Productivity Commission** has released its [draft report](#) on Intellectual Property Arrangements for comment.

The draft report finds that “Australia’s copyright arrangements are weighted too heavily in favour of copyright owners, to the detriment of the long-term interests of both consumers and intermediate users” and recommends major changes to the Australian copyright system. These include:

- the introduction of a broad fair use provision to add flexibility to Australia’s copyright system and enshrine user rights;
- the extension of existing ISP safe harbor provisions to other online service providers;
- the ending of perpetual copyright terms for unpublished works; and
- the adoption of policies to require open access publication of publicly funded research.

The Australian Digital Alliance (ADA) is preparing a response to the draft report on behalf of members (of which CAMD is one). CAMD may also wish to write separately in support of the provisions relating to cultural collections. It should be noted that Minister Fifield has responsibility for copyright reform.

Submissions are due on Friday 3 June 2016 with the final report scheduled for August 2016.

TROVE

In February I participated in the drafting of a joint letter in support of TROVE funding.

The GLAMpeak meeting on 9 May received an update on TROVE. The National Library has engaged Deloitte Digital to assist with the preparation of a business model for the activities of TROVE. A range of emails will be circulated from 16 May seeking input from selected stakeholders about any changes. It is anticipated that a new charging model, with provisions for metrics to establish value, as well as new governance provisions will arise from the review.

GLAMpeak representatives encouraged TROVE to consider the creation of an advisory body for investment partners and stakeholders.

The NLA is currently trying to maximise the number of collections it can get up before the end of June and will be continuing to queue collections.

MA Women's Policy

I am providing assistance to Margaret Anderson and a group of MA members in a review of the MA's Women's Policy.

Australian Heritage Strategy

The strategy was released in December 2015. Despite our submissions, it continues to have few if any policy links to museums. CAMD is liaising with the Federation of Australian Historical Societies on this and associated issues. A summary of the new strategy was circulated to CAMD members.

Survey

There has been a lag in some responses to the 2014/15 survey. While due for return in November, a number of responses were not received until several months after the due date. I will discuss issues around the survey and museum profile further at agenda item 10.

Enews and Website

Usage of the CAMD website continues to grow steadily and we now have 175 recipients of the *CAMD Online* weekly newsletter. This is a pleasing audience as a number are from Government agencies and other GLAM sector organisations. I would encourage Directors to consider writing an article or sharing any presentations they make as these are very popular on the website. As always, I would be grateful if you would spread the word and encourage staff and/or other stakeholders to subscribe to the enews and/or use the information provided on the CAMD website.

At the last CAMD Executive meeting it was agreed that CAMD would accept paid advertisements on a separate part of the website for those wishing to advertise

consultancy services and that it would accept position vacancies advertisements from non-members at the cost of \$100 per advertisement.

The WWI site continues to attract a modest number of users each month although its most important function is to provide an overview of the role played by museums in Australia and New Zealand in commemorating the war. Please ensure that changes to programming and new events that are part of this ongoing commemoration are sent to me so that the site can be kept up to date.

Finally, thanks to CAMD's new Chair, Suzanne Miller, and the Executive for answering my various queries and, as always, giving generously of their time.

Meredith Foley
CAMD Executive Officer

Agenda Item 10	SURVEY AND ‘MUSEUMS COUNT’ PROJECT
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ACTION:

Meredith Foley (CAMD Executive Officer) will provide a verbal update on the progress of the:

- the CAMD Survey 2014-15;
- the Museums Count statistical project; and
- considerations on wider access to CAMD survey data.

BACKGROUND:

Survey 2015-16

The timetable for this year’s survey process is as follows:

Part 1: the ‘*Snapshot Survey*’ - designed to gather data quickly to assist CAMD in its advocacy work for major museums and the sector will be released online on 1 July 2016 for return by 31 August 2016.

Part 2: the second part of the survey process, with further questions designed to provide benchmarking information for CAMD members will go online on 3 October 2016 for return by 30 November 2016. If respondents meet this deadline then the report will be ready in early January.

Access to CAMD Member’s side of website.

Roy Clare (Director, Auckland War Memorial Museum) has written to CAMD as Chair of Museums Aotearoa to ask if it would be in order to allow Phillipa Tocker (Executive Director, Museums Aotearoa) access to the member’s side of the CAMD website and particularly the CAMD survey information.

Most of this information is available in publicly released Annual Reports. Although it should be noted that the figures in Annual Reports are often coming from a different base and do not tally with the standardised and directly comparable data provided in CAMD survey reports. Also, I have not checked all 23 public annual reports to see whether the data provided in the CAMD report goes beyond that available publicly for the majority of members.

At present, the data from about 10 questions is used by CAMD, in an aggregated form, in submissions etc on a regular basis. The rest of the data is for members’ use in benchmarking exercises.

I have noted in past meetings that some members were comfortable with this information being made public and others not so comfortable. Following referral of the matter to the CAMD Executive I circulated a doodle poll to members asking for their yes/no answers on the following:

(i) Should the CAMD web survey data be made accessible on request to persons/organisations (with the proviso that the person/organisation may use the data for research or benchmarking but may not publish any of the data without seeking the permission of the museums involved).

(ii) Should the CAMD web survey data be made available in its entirety to the public (with the same proviso as above?)

To date 12 out of 23 invitees have responded with the tally of 11 supporting the first proposition and only 8 supporting the second. I will be chasing Directors further for their responses with the hope that this can be resolved at the meeting.

‘Museums Count’ Project

The ‘Museums Count’ project aims to produce 10 – 12 robust indicators about CAMD museums and the museum sector based on a wide range of collected data from CAMD surveys and across the sector. It is envisaged that the indicators be used on the CAMD website and also in published material.

I have discussed the project with our preferred consultant, Tandi Williams (who worked on the Australia Council’s [Art Facts](#) statistical website) and am now close to finalising a brief for this project.

Meredith Foley
CAMD Executive Officer

Agenda Item II CHAIR’S REPORT

ACTION:

Professor Suzanne Miller (CAMD Chair and CEO, Queensland Museum Network) will join the meeting via Skype and provide a verbal report on her activities as CAMD Chair since the last CAMD meeting.

Agenda Item 12	AUSTRALIAN SCIENCE & RESEARCH POLICY
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ACTION:

Prof Graham Durant (Director, Questacon) and Prof Suzanne Miller (CEO, Queensland Museum Network) will update members on developments in relation to Federal Government science and research policies.

For the information of members and action if required.

BACKGROUND:

Research Engagement and Impact Review

In December 2015 as part of its *National Innovation and Science Agenda* (NISA) the Government announced the development of a national engagement and impact assessment to examine how universities are translating their research into economic, social and other benefits and incentivise greater collaboration between universities, industry and other end-users of research. The Australian Research Council (ARC) and the Department of Education and Training are developing and implementing this assessment. It will run as a companion to Australia's national evaluation of university research quality—Excellence in Research for Australia (ERA).

As part of the development of the assessment, the ARC is conducting a consultation to seek the views of stakeholders on the framework for developing the national assessment of the engagement and impact of university research. To assist stakeholders a consultation paper, which provides an overview of the Government's policy rationale, parameters, and key issues regarding university research engagement and impact, has been released.

Stakeholders are asked to provide their views on the questions listed in the [consultation paper](#). The due date for stakeholder feedback is **24 June 2016**.

National Research Infrastructure Roadmap

CAMD Chair, Professor Suzanne Miller, is a member of the new Expert Working Group to set the direction of Australia's national research infrastructure for the coming decade. The working group will be consulting across 2016 to develop the ten year plan to underpin research and innovation at a national level and to identify future national research infrastructure priorities and areas for ongoing investment.

The development of the 2016 National Research Infrastructure Roadmap (see Terms of Reference at Attachment A), is designed to set out Australia's long term research infrastructure needs and propose future areas of investment, is underway. It is being established to advise the Ministers for Education and Training and Industry, Innovation

and Science on future priorities for strategic investment in key national research infrastructure capabilities for the next five to ten years.

Meredith Foley
CAMD Executive Officer

Agenda item 12 attachment A

**2016 National Research Infrastructure Roadmap
Terms of Reference**

The National Research Infrastructure Roadmap is an initiative under the Australian Government's National Innovation and Science Agenda (NISA) announced by the Prime Minister, the Hon Malcolm Turnbull MP, on 7 December 2015.

The 2016 National Research Infrastructure Roadmap (2016 Roadmap) will set out Australia's long term research infrastructure needs and propose future areas of investment so that Australia continues to maintain its research excellence and increases innovation across the economy to the benefit of the nation.

The 2016 Roadmap, led by Australia's Chief Scientist, has been established to provide advice to the Australian Government through the Ministers for Education and Training and Industry, Innovation and Science on future priorities for strategic investment in those key national research infrastructure capabilities that would support and develop Australia's research capacity and underpin research and innovation outcomes over the next five to ten years.

The Chief Scientist will be assisted by an Expert Working Group in the development of the new 2016 Roadmap.

The 2016 Roadmap will develop a prioritised plan for the coming decade for investment in national research infrastructure capability that will advance science and research for a healthy, sustainable and prosperous Australia and position the nation to respond to the world's big research challenges.

Accordingly, the 2016 Roadmap will:

- identify Australia's national research infrastructure needs to underpin future research and innovation capability
- consider where Australia already has world-class research infrastructure capability and identify existing and emerging areas for future strategic development or prioritised investment
- determine areas where capacity building of the national research infrastructure system or decommissioning of existing capacity will be of strategic benefit to Australia's research effort
- identify those international trends and best practices that will determine whether Australia's national research infrastructure investment can be world-class and provide international leadership
- identify how Australia's national research infrastructure investment can be aligned to Australia's National Science and Research Priorities and other Government priorities such as NISA, so as to increase collaboration within the research system both nationally and internationally and with the users of research such as business and industry
- identify opportunities for partnerships and co-investment with key stakeholders in the research sector, particularly industry and other end users of research, that will leverage the Government's investment in national research infrastructure
- provide guidance on where Australia can take advantage of international or global research infrastructure and build regional sharing arrangements, and
- provide guidance to the Government on priorities and possible allocation of operating funding under NCRIS.

In developing the 2016 Roadmap, the Chief Scientist leading the Expert Working Group will:

- seek expert advice on research infrastructure capability and investment needs
- consult with the research community, the university sector, public and private research institutes, research funders, state and territory governments, peak organisations, existing facility operators, publicly funded research agencies, international organisations, federal government agencies and importantly users of research such as industry and business
- provide stakeholders and the community more broadly with the opportunity to provide feedback on a draft 2016 Roadmap, and
- provide regular updates on progress to the Minister for Education and Training and the Minister for Industry, Innovation and Science.

The Expert Working Group will be supported by the Department of Education and Training through a dedicated secretariat.

Agenda Item 13	SCIENCE CENTRES/PROGRAMS/EVENTS
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ACTION:

Prof Graham Durant (Director, Questacon), Prof Suzanne Miller (CEO, Queensland Museum Network) and Ms Kim McKay (CEO and Director, Australian Museum) will provide updates on a number of science programs and events involving CAMD members including:

- *Inspiring Australia* (Graham)
- *SciColl* (Suzanne)
- *Atlas of Living Australia* (Suzanne)
- *The World Science Festival* (Suzanne)

For the information of members and action if required.

BACKGROUND:

Information on *Inspiring Australia* and a range of Questacon programs is included in the paper provided Graham at *Attachment A* to this item.

Agenda Item 13 Attachment A

Questacon – the National Technology and Science Centre

Governance

Questacon is seeking a legislated mandate from Government in order to set up a Foundation to extend activities in areas of social and geographic disadvantage. The governance arrangements to underpin are being examined by Government.

Partnerships

Questacon continues to maintain strong partnerships to support its mission. 2016 sees continuing arrangements with our enabling partners and further development of academic partnerships with the Australian National University, the University of Canberra, and the University of Queensland's ARC Centre of Excellence for the Science of Learning. The Australian Maths and Science Partnership Programme project with the Australian National University, University of Canberra and the Australian Science Teachers Association (ASTA), continued into 2016. In January 2016 Questacon and ASTA jointly delivered the first STEM X Academy - a five day residential professional learning program for 47 teachers held in Canberra. The programme combined training in inquiry-learning techniques along with collaborative development sessions with scientists. The aim of the programme is to provide practical support for science teachers through the co-creation of classroom activities that build understanding and confidence. Activities also cover some cutting edge science while also providing a national network for teachers. Enabling partnerships with the Ian Potter Foundation, Shell, Raytheon, Samsung and IP Australia support activities across the country.

Visitation and memberships

Questacon centre visitation maintains an upward trend increasing pressure on what is at times an overcrowded facility. Year to date visitor numbers are up by 11%. This can be partly attributed to the success of the 'Spiders' exhibition produced in partnership with the Australian Museum but there is also a general increase in visitor numbers to Canberra and the ACT Region. In

2015-16 there is a significant increase in paying customers along with a higher proportion of adults visiting the Centre. The Centre has also experienced a significant increase in attendance to events such as the adult only SciNights, members evenings and the diplomatic families and friends night held in late 2015. Questacon Memberships have returned to the 5000 mark.

Exhibitions

Spiders. The joint exhibition between Questacon and the Australian Museum opened in Gallery 1 in November 2015 and will be on display at Questacon until October 2016 before opening at the Australian Museum. Spiders is a co-created interactive 450m² travelling exhibition that aims to demonstrate how fascinating spiders are and their importance to our ecosystem. The exhibition highlights Australian research, new discoveries and the associated science stories. The exhibition includes 200 spider specimens from the Australian Museum as well as 11 live spider species including tarantulas, a Sydney funnel web, red backs, four generations of colonial huntsman

spiders, a giant water spider, a web-casting spider and orb web spiders. The exhibition includes interactive exhibits developed at Questacon (3D-scanning, augmented reality, peacock spider dance-off, multi-user touch screen, spider silk, spider limb movement, spider eyes, web vibrations, arachno-phonics and spider jaws). The response from visitors has been positive with good feedback and some reported transformation of arachnophobes.

Q-Shed. Due to the growing success of school visitor programmes Questacon will be transferring the Gallery of Australian Inventiveness from the Questacon Technology Learning Centre to the main centre. A tinkering space is being created during 2016 in new public space created by office re-arrangement. The Q-Shed tinkering space will provide programmes and activities that can last for 10 minutes or three hours and will incorporate both facilitated experiences with the inquiry learning team but also experiences with tinkering exhibits. The activities are designed to particularly appeal to a slightly older audience. Q-Shed will complement the popular Q-Lab facility. The Ian Potter Foundation Technology Centre in the old Mint building continues to host Questacon Maker Project workshops, Teacher Professional learning workshops, School Holiday workshops, the monthly Torque – Revolving Ideas presentations from artists, engineers, designers, scientists and general creative types sourced from the local community. A new 'Marbelous' virtual ball-run allows some workshop activity to be experienced more widely.

Mathamazing. Questacon's travelling exhibition 'Mathamazing' will be on display in Brunei at the Oil and Gas Discovery Centre from 23 April 2016 to 15 September 2016. Mathamazing has 22 hands on exhibits containing 29 math experiences and 5 floor-based Mega Math Puzzles, in addition to the exhibition Questacon staff will deliver 3 teacher development workshops that will support teachers to integrate the approaches into school activities.

Imagination Factory. The traveling exhibition Imagination Factory was on tour at the new innovation hub complex operated by the University of South Australia from December 2015 to February 2016 this tour was sponsored by the corporate partner Raytheon.

Questacon Smart Skills

The Questacon Smart Skills initiative now also forms part of the new National Science and Innovation Agenda (NISA) announced by the Government in December 2015. In 2015 the Questacon Smart Skills Programme delivered 3 regional in-school tours and teacher professional development tours in Tasmania, NSW South Coast and Victorian Goldfields; and 3 regional Invention Conventions developing innovation and ideation skills in students in Hobart, Wollongong and Bendigo. Upcoming tours in 2016 include Western NSW from 29 February to 18 March and a Tour to SA to include: Ceduna, Coober Pedy, Whyalla, Port Augusta, York Peninsula, Barossa Valley from 6-25 June 2016.

In January 2016 the National Questacon Invention Convention was held in Canberra with support from The Ian Potter Foundation and IP Australia. The National Questacon Invention Convention was a culmination of the Smart Skills tours held in Tasmania, the NSW South Coast and the Victorian Goldfields throughout 2015. The Invention

Convention brought together 24 young Australians aged 14-18 years old to encourage them to be innovative, creative thinkers and problem solvers with a focus on technology and entrepreneurship. Throughout the five-day convention, tech experts provided the young inventors from all over Australia with the framework for new ideas, while workshops allowed them to develop their own prototypes.

Shell Questacon Science Circus

In October 2015 over 160 Shell Questacon Science Circus alumni, founders, partners and sponsors gathered in Canberra to celebrate the 30th Anniversary of the Shell Questacon Science Circus, Australia's longest-running science outreach programme. Since beginning in 1985, the programme has visited every small town in Australia, performed 15,000 shows and equipped over 5,000 teachers to run interactive science activities with their students. The tour schedule for 2016 includes: Albury/Wodonga from 30 March to 2 April, the NSW Central Coast from May to 12 June, the Northern Territory from 8 August to 3 September and Victoria East and West Coast from 17 October to 13 November.

Inspiring Australia

In May 2014, the Government announced the Science for Australia's Future budget measure, investing \$28.1 million over four years to build upon and extend the Inspiring Australia initiative and to support Questacon education programmes through to 2017-18. The Inspiring Australia initiative now has ongoing funding, as announced in the National Innovation and Science Agenda (NISA). Under this measure, the Government has increased funding to support a wide range of measures supporting STEM literacy, including the continuation of:

- Inspiring Australia initiatives, including its strategically targeted science communication programme and annual programmes with national partners.
- The Prime Minister's Prizes for Science, with a total of 7 awards in 2016 including the introduction of a 'Prize for New Innovators' that recognises the achievements of early career innovators in the commercialisation of scientific research.
- National Science Week, including an increase in funding to support events at the local level through volunteer state and territory coordinating committees.

In addition, the Inspiring Australia initiative is working to leverage resources and increase coordination nationally and to strengthen year-round STEM engagement through close collaboration and partnerships with national and state/territory entities. Key strategies include:

- Citizen science capacity building
- Science Clubs resource development and pilot activities
- Science Tourism scoping and pilot activities
- Science Pathways linkage activities

- Live Science events; and
- Decision-maker engagement events.

Supporting Inspiring Australia's implementation model of National Framework – Local Action, most state and territory governments have committed to a further 4 year partnership with Inspiring Australia. A national network of Inspiring Australia managers is developing a strategic approach to engaging Australians in STEM and is working collaboratively to share ideas and encourage good practice across the nation.

Through National Science Week, the Pathways program and regional Science Hubs we are developing a consistent nationwide approach to science engagement with input from state and federal governments, the science sector and many other national and local partners.

Partnership and collaboration are key features of the programme, with over 500 strategic partners actively contributing time, funding and/or effort to implementing Inspiring Australia nationally. These include almost 40 local councils, state government bodies from departments of primary industry through to museums and libraries, private businesses, international embassies, science and community associations and large corporations.

In February 2016 Minister for Industry, Innovation and Science, the Hon Christopher Pyne announced the 2016 National Science Week grants worth \$500,000 that will support 41 projects in every state and territory around Australia, National Science Week will be held on 13-21 August 2016.

In 2016, three Eureka Prizes will be administered as part of Inspiring Australia:

- Department of Industry and Science Prize for Innovation in Citizen Science,
- Department of Industry and Science Prize for Science Journalism, and
- Department of Industry and Science Prize for Promoting Understanding of Australian Science Research.

International Engagement

Questacon continues to be active in international engagement through a number of channels. The Questacon Director continues work with the international planning committee for the science centres world summit 2017 to be held in Tokyo. On Tuesday 15 March 2016 the United Nations Educational Scientific and Cultural Organisation (UNESCO) announced that November 10 2016 will be an International Day of Science Centres (ID16). Questacon will join with countries around the world to showcase the efforts of science centres in supporting the United Nations 17 Sustainable Development goals.

Questacon is actively engaged in the Indo-Pacific region. A Memorandum of Understanding (MoU) between Questacon and the Science Centre Singapore was signed on 15 June 2015. The MoU supports future cooperation and collaboration. In November 2015 two Questacon staff members travelled to Singapore to attend a workshop at the new Tinkering Studio at Science Centre Singapore. This collaboration

improves the impact of each science centre allowing further facilitation of the development of science centre activities in Australia and Singapore.

In November 2015 Questacon Excited Particle, Mr Patrick Helean was invited by the Japan Osaka Prefecture University (OPU) and the Osaka Science Centre (OSM) to deliver a series of talks to Japanese university students.

Dr Stuart Kohlhagen was invited by the British Council to attend the annual Science and Creativity Conference on Science Literacy and Creativity education organised by the Korean Foundation for the Advancement of Science & Creativity (KOFAC).

Questacon continues to host visiting delegations. In January 2016 Questacon hosted a Thailand National Science Museum delegation to sign an intention to collaborate. In January 2016 a delegate from the Korean Foundation for the Advancement of Science & Creativity (KOFAC) participated in the STEM X Academy which was delivered by Questacon in partnership with the ANU, University of Canberra and the Australian Science Teachers Association (ASTA).

Prof Graham Durant

Director, Questacon – National Science and Technology Centre

Agenda Item 14	EXECUTIVE MENTORING PROGRAM
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ACTION: Members will be asked to consider the following in relation to the CAMD Executive Mentoring Program:

- the mid-program progress report for the 2015/16 program
- planning and funding for the 2016/17 program.

BACKGROUND:

The CAMD Executive Mentoring Program was launched in November 2015 and is being run by Ms Sophie McCarthy of [McCarthy Mentoring](#). The first year, which has concentrated on a female cohort, commenced in October 2015 with 21 mentees from 16 Australian CAMD member museums.

Mid-program Progress Report

McCarthy Mentoring has provided a progress report in relation to the program which is included at Agenda Item 14, Attachment A.

Planning

At the CAMD Executive meeting on 1 April, members discussed the possibility of focussing year two of the program on encouraging cultural diversity. This is referred to members for further consideration.

Funding

The cost to members for each nominee in 2015/16 was \$1,500 for museums with a smaller operating budget (<\$10m) and \$2,000 for all other museums.

This fee level was made possible with the assistance of Mat Trinca (Director, National Museum Australia) who underwrote the program for \$10,000.

Session at Nov. meeting

It is proposed that graduates of the program join CAMD for a function (to be determined) at the next meeting of CAMD in Canberra on 3 November 2016.

I have been asked to provide input to an article on the CAMD Executive Mentoring Program for INSITE magazine (MAVic).

Meredith Foley
CAMD Executive Officer

Agenda item 14 Attachment A



MID PROGRAM EVALUATION	
PROGRAM	CLIENT
 INDUSTRY	 COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

MENTORING PROGRAM 2015/2016

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS (CAMD)

HIGHLIGHTS

100%

of mentees have made progress in achieving their goals

100%

of mentees agree the mentoring program has been "very valuable" or "valuable" to date

93%

of mentees agree that their mentor was a good match

90%

of mentors agree that their mentee is engaged, keen to learn and motivated

"THE MENTORING SESSIONS HAVE GIVEN ME FOCUS AND ALLOWED ME TO MAINTAIN VERY HIGH LEVELS OF MOTIVATION AND PRODUCTIVITY DURING A DIFFICULT TIME IN MY ORGANISATION." (MENTEE)

"THE PROGRAM HAS GIVEN ME THE OPPORTUNITY TO DISCUSS AND THINK THROUGH MY CAREER ASPIRATIONS. I FEEL READY AND POISED TO ACHIEVE MY GOALS." (MENTEE)

BACKGROUND

The CAMD Executive Mentoring Program is a professional development initiative that aims to develop and support emerging female leaders in museums across Australia.

The CAMD Executive Mentoring Program offers emerging female leaders a unique opportunity to work one-to-one with an experienced executive to realise their professional and personal development goals. Mentors draw on their significant experience in business, not for profits and as company directors to provide strategic advice and practical insights on leadership. The mentors are confidential sounding boards to discuss career, performance, workplace challenges and other issues as they arise.

**PROGRAM
OVERVIEW**

The CAMD Executive Mentoring Program was launched in October 2015. Each museum nominated women employed at a participating museum who held a track record of achievement, 10-15 years industry experience and the aspiration to be a future cultural leader and director.

The program includes:

- 10 month mentoring program
- Extensive online application, interview and matching process by McCarthy Mentoring to support mentees goals, ambitions and business challenges
- The mentors include CAMD members and leaders from media, government, arts and cultural sectors
- Launch event held in Melbourne attended by CAMD board, mentees and some mentors
- Mentee development workshop to ensure participants are able to maximize the effectiveness of the program
- one2one online platform supporting the mentoring relationship through goal-setting, articles, case studies and interactive activities on key leadership themes that are important to career success
- Ongoing communication with participants to review the process and offer further tips on ensuring successful mentoring relationships
- Networking events in capital cities for mentees and mentors to develop relationships across the group and allow sharing of challenges, ideas and experiences
- Formal evaluation and reporting of the program against program objectives

**PROGRAM
STATUS**

Twenty-one participants were selected from a competitive application process (full list on final page). The following anonymous feedback is in response to a short survey to provide an interim assessment of the program. Fourteen mentees and 11 mentors provided feedback. In addition to these comments, informal feedback has been very positive. A full evaluation will be completed in October 2016.

**MENTEE
OUTCOMES**

1. Value of the mentoring program



of mentees agree the mentoring experience has been very valuable/valuable to date

"This has been a life changing experience for me."

"THE FACE-TO-FACE MEETINGS HAVE BEEN INTEGRAL IN PROVIDING THE SUPPORT I NEED AT THIS STAGE OF MY CAREER IN THIS ORGANISATION."

"The opportunity to reflect has been vital, the feedback that my mentor has provided on my thinking around my career and my goals has been outstanding."

"The mentoring sessions have given me focus and allowed me to maintain very high levels of motivation and productivity during a difficult time in my organisation."

"I HAVE FOUND THE PROGRAM VERY EMPOWERING."

"Excellent way to discuss my perspective and tease out what leadership is as opposed to management."

2. Focus of discussions

Mentees were asked to identify the main topics of focus during their mentoring sessions. The results are as follows:



3. Achieving goals

100%

of mentees have confirmed that they have made progress in achieving their goals

"I have implemented my mentor's advice and passed it on to other women. It reflects the strength of women and women's groups and how we can support each other in the workplace."

"The program has given me the opportunity to discuss and think through my career aspirations. I feel ready and poised to achieve my goals when the opportunity arises."

"I HAVE BEEN MUCH MORE ACTIVE AND STRATEGIC IN TRYING TO ADVANCE MY CAREER, CONSIDERING OPTIONS FOR CONTINUING EDUCATION AND LEARNING, AND BUILDING BETTER NETWORKS."

"I AM WORKING ON GAINING BETTER RECOGNITION IN MY WORK PLACE AND HAVE FOCUSED MY EFFORTS ON FINDING A SPACE TO OPERATE BETWEEN HANDS-ON OPERATIONAL WORK REQUIRED AND LEADING STRATEGIC DIRECTIONS"

"I have clarified several short and longer term career goals and am progressing through actions to achieve them."

"The program has helped me to articulate my goals and I am sure that as the conversations with my mentor continue I will achieve them."

4. Mentor Match



of mentees agree that their mentor was a good match

"My mentor has been an excellent match, in terms of personal fit, career fit and understanding of my professional context. I couldn't imagine a better fit."

"MY MENTOR AND I ARE QUITE SIMILAR IN MANY WAYS WHICH HAS BEEN GREAT AS I'VE BENEFITED FROM VERY SIMILARLY TAILORED CAREER EXPERIENCES."

"YES, MY MENTOR HAS A GOOD UNDERSTANDING OF THE GENERAL FIELD IN WHICH I WORK, BUT OPERATES IN A DIFFERENT SECTOR, SO THIS HELPS IN STRETCHING ME TO THINK OUTSIDE THE SQUARE WHEN GENERATING NEW IDEAS AND SOLVING PROBLEMS."

"I couldn't think of a more ideal match between my mentor and myself."

Whilst the majority of mentees agreed that their mentor was a good match, one mentee said she would have preferred to have a mentor with a career path closer to that of her own. When selecting mentors we considered the mentee's background and experience, current role, networks, career goals, manager's brief and availability of appropriate mentors that had reached a senior level in a related profession/organisation that did not pose a conflict with the mentee's organisation.

5. Commitment & Regular Meetings



of mentors agree that their mentee is engaged, keen to learn and motivated



of mentees are meeting with their mentor regularly as planned

"My mentee has clear focus on outcomes and this has really assisted in shaping our conversations." (Mentor)

"Engaged and committed. Highly motivated and very impressive individual." (Mentor)

"ALTHOUGH WE HAVEN'T QUITE GOTTEN INTO THE GROOVE OF A MONTHLY MEETING, EVERY SESSION WE DO HAVE TOGETHER IS VALUABLE, PRODUCTIVE AND VERY WORTHWHILE."

A significant amount of mentees are meeting regularly with their mentors, however, some have not been able to engage in meetings as planned. Challenges identified include workloads, competing commitments and not making the time to prioritise. Mentor schedules were also raised as a challenge. Nevertheless, these mentees noted that they were finding the program valuable and the one2one tool had helped support their mentoring experience.

In one case however, the mentee has only met with her mentor once. This has been due to a range of circumstances. McCarthy Mentoring is working with the mentee to ensure the mentoring experience is maximised, options include selecting a new mentor or the mentee withdraws from the program.

PARTICIPANTS

MENTEE	MENTOR	START DATE
Allison Russell Senior Curator, Community Engagement History South Australia	Anne Skipper AM Chair, Silver Chain RDNS Group	19 October 2015
Bliss Jensen Creative Director - New Museums Project Western Australian Museum	Dr Mathew Trinca Director, National Museum of Australia	1 October 2015
Caroline Butler Bowden Assistant Director, Creative Services Sydney Living Museums	Dr Ruth Harley Former CEO, Screen Australia	1 October 2015
Christine Evelyn Education Manager Australian Centre for the Moving Image	Professor Shirley Alexander Dept Vice-Chancellor and Vice-President UTS	8 October 2015
Deborah Bailey Director Operations & Communities Queensland Museum	Kim McKay AO Director & CEO, Australian Museum	1 October 2015
Donna Carstens Manager, Indigenous Relations Australian National Maritime Museum	Robynne Quiggin Trustee, Australian Museum	19 October 2015
Edwina Jans Head of Heritage, Exhibitions and Engagement Museum of Australian Democracy	Dr Patrick Green OBE President, CAMD; CEO Museum Victoria	1 October 2015
Jacqui Streckler Head of Curatorial MASS	Dr Wendy Were Executive Director, Arts Development Australia Council for the Arts	1 October 2015
Jane Stewart Principal Curator, Art Tasmanian Museum & Art Gallery	Jane Clark Senior Research Curator, Museum of Old and New Art (MONA)	20 October 2015
Jillian Marsh Director, Public Engagement Queensland Museum	Rose Hiscock Director, Science Gallery Melbourne	1 October 2015
Julie Turpie Assistant Director, Commercial & Marketing Services Sydney Living Museums	Jacqui Feeney Managing Director Aust & NZ, Fox International Channels	1 October 2015
Kate Driver Deputy Director Questacon	Peter Watts AM Founding Director, Historic Houses Trust	21 October 2015
Katrina Nitschke Head of Public Programs South Australian Museum	Karen Bryant CEO, Adelaide Festival	19 October 2015
Kim Tao Curator, Post-Federation Migration Australian National Maritime Museum	Tim Sullivan Assistant Director, Australian War Memorial	1 October 2015
Leanne Patterson CFO Australian War Memorial	Carmel McGregor Adjunct Professor Institute of Governance and Policy Analysis, University of Canberra	1 October 2015

PARTICIPANTS

MENTEE	MENTOR	START DATE
Nurin Veis Manager Scienceworks Museum Victoria	Virginia Lovett Executive Director, Melbourne Theatre Company	1 October 2015
Rachael Wilsher-Saa Regional Manager Western Australian Museum - Albany	Professor Steve Hopper AC Foundation Professor of Plant Conservation Biology, University of Western Australia	1 October 2015
Rebecca Coronel Exhibitions & Gallery Development Manager National Museum Australia	Joy Savage CEO, Aboriginal Hostels Limited	28 October 2015
Rebecca Johnson Director, Australian Museum Research Institute, Science & Learning Australian Museum	Louise Herron AM CEO, Sydney Opera House	1 October 2015
Snjez Cosic Curator, Sovereign Hill Museums Association	Karen Quinlan Director, Bendigo Art Gallery; Trustee State Library of Victoria	7 October 2015
Stephanie Bull Acting Chief Operating Officer, National Museum Australia	Professor Suzanne Miller Director & CEO, Queensland Museum Network	1 October 2015



McCARTHY MENTORING

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WEB www.mccarthymentoring.com

Agenda Item 15 DIGITAL ACCESS INITIATIVES

ACTION:

Meredith Foley will update members on the outcomes of the most recent GLAMpeak digital access discussions held in Canberra on 9 May 2016 and seek members' feedback.

BACKGROUND:

Digital Access to Collections Project

Members may recall that CAMD, alongside the other members of the GLAMpeak group, supported the development of a *Digital Access to Collections* Project proposal for *Catalyst* funding for a three year project.

The group was pleased to note that \$111,000 of Catalyst funding has been awarded to GLAMpeak to assist with enhancing digital access to collections, but was disappointed that the Ministry for the Arts was not willing, at this stage, to guarantee years two and three of the proposed project. The reason given was that the business case for those three years was not tightly argued enough.

The meeting workshopped revisions to the funding proposal in order to adjust for one year's funding. It was noted that the project should commence as soon as possible (July/August) so that it can coincide with the budget cycle and provide a report back towards the end of the calendar year.

The biggest risk factor for the project at the present time is that a change of Government would see the abolition of the Catalyst funding program.

It was agreed that the focus of the first year would be on collecting case studies of digitisation success stories and information from those encountering various obstacles and barriers. The first year will concentrate on small collections in regional and particularly remote collections, including museums, libraries, galleries, Keeping Places and historical societies with collections. It was noted that Victorian Collections could be a useful source of case studies and advice. It was also suggested that this pilot stage could concentrate on only a few aspects of the digital access process such as decision-making/prioritisation, the development of protocols or digital standards for photography.

These details are to be worked out at a roundtable session of GLAMpeak members with the project manager.

Deliverables/Outcomes

The key deliverables from the project are research, consultation and fieldwork with the GLAM sector stakeholders and regional institutions. The outcomes include:

- a draft national framework for digital access to collections
- principles and common standards to assist smaller institutions to prioritise digitisation and adopt best practice approaches to digital access; and
- an accompanying case study-based prototype toolkit to support capacity building in the collecting sector.

Funding & Partnerships

A brief overview of the revised plan is at Attachment A following. It was acknowledged that the \$111,000 of Catalyst funding would not cover all costs and partners would be required. Approaches will be made for additional funding and/or support in kind to:

- the Meeting of Cultural Ministers - for State/Territory contributions in relation to case studies in their respective regions;
- Commonwealth Regional Development;
- Lottery West and the equivalent Queensland lottery grant;
- Creative West;
- Microsoft or other technical company;
- NBN;
- Humanities departments at Australian universities such as ANU, Deakin and RMIT; and
- the Copyright Agency Creative Fund.

Greg Andrews, Chair of the Meeting of Cultural Ministers (MCM) Digital Technologies Working Group has agreed to assist in putting the GLAMpeak proposal before the MCM. The Digital Technologies Working Group report supported the type of activity being undertaken by the GLAMpeak groups. (The Working Group's final report is now publicly available from the MCM website at <http://mcm.arts.gov.au/digital-technologies-working-group>)

Meredith Foley
CAMD Executive Officer

*Agenda Item 15 Attachment A*Revised plan May 2016 (Digital Access Project)

Key Deliverables - Task/Activity to be undertaken: Research, consultation and fieldwork with GLAM sector stakeholders, and regional institutions.

Outcome - What will be achieved by this activity? Planned date of completion: A **draft national framework** will set out the nation's ambition for digital access to collections - for open access to a rich diversity of Australian content by national and international audiences. Putting items from our collections online, enabling and promoting digital access increases participation exponentially. It brings valuable and unique works to the attention of those who may never be able to visit the institutions where the originals are held. Not only does this contribute to a stronger sense of identity and wellbeing for individuals and communities, it also supports students and researchers and provides genuine economic and infrastructure benefits. Not everything can be digitised and the framework will provide **principles** to help institutions of all sizes prioritise their approach to digital access. The framework will recommend **common standards**, in line with international thinking, to make Australian collections more discoverable globally. The framework and the accompanying **case study-based prototype toolkit** will support capacity building in the sector, particularly for the smaller institutions, and knowledge transfer between collecting institutions of all types, sizes and jurisdictions.

Planned date of completion: 30/6/2017

Expenditure of Grant Funds:

Project manager (0.2 FTE)	\$22,000.00
Fieldwork grants to generate case studies	\$22,000.00
Meeting costs and administration	\$19,000.00
Researcher (0.2 FTE)	\$22,000.00
Researcher travel (6 locations)	\$6,000.00
Design and production of report and toolkit, including online resources and app.	\$20,000.00
Total	\$111,000

Agenda Item 16 ELECTION AGENDA
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ACTION: to provide an opportunity for members to discuss possible actions by CAMD in its own right and as part of GLAM sector collaborations in the lead-up to, and following, the forthcoming federal election on July 2 and subsequent State/Territory elections.

BACKGROUND:

The recent **GLAMpeak** meeting held on 9 May canvassed the possibility of **collaboration** in the development of a cultural collections joint agenda which might be used for the Federal election and repurposed for later State/Territory elections (Northern Territory – August; ACT – October; Western Australia – March).

It was agreed that three to four issues linked to Innovation/Education/Research and Indigenous Knowledge would be raised as questions for candidates and parties in a joint letter and media release. The issues identified included:

- seeking recognition of cultural collections as not only research infrastructure but as broader community infrastructure as intrinsic as roads, schools and hospitals
- seeking funding for infrastructure from NCRIS for collections
- appropriate funding for national cultural collections to assist them to provide national leadership
- copyright reforms to enhance access to collections
- valuing Indigenous heritage; continued support for repatriation
- support for disaster preparedness for cultural collections.

A draft of the proposed letter will be circulated to members for their comments within the next two weeks.

GLAMpeak also discussed preparations for the **2017 Federal Budget**. It was noted that work needs to start mid-year on strong proposals which would need to be in by December.

Proposals for inclusion included:

- support for humanities infrastructure in science funding allocation
- disaster preparedness (with the suggestion that we identify 15 things which we are at risk of losing from collections if not funded)
- exempt national cultural institutions from efficiency dividend
- bid for further Catalyst funding for digital access program.

Next CAMD meeting

As CAMD will be having its AGM on 3 November in Canberra (at the Museum of Australian Democracy) members may wish to give consideration to arranging meetings between Ministers and relevant Ministries/Departments and Executive members to coincide with this date.

Meredith Foley
CAMD Executive Officer

Agenda Item 17	PMCH ACT/NATIONAL CULTURAL HERITAGE COMMITTEE
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ACTION:

Patrick Greene will update members on the review of the Protection of Movable Cultural Heritage Act (1986) and the work of the National Cultural Heritage Committee.

For the information of members and action if required.

BACKGROUND:

The Simpson review of the PMCH Act has been released since the last CAMD meeting. The report includes a recommendation that the National Cultural Heritage Committee be abolished and replaced with panels of experts. CAMD has suggested that an advisory panel be constituted to act as a regular forum for the collection sector to provide strategic oversight to the Minister and Ministry on matters such as the workings of the Act, associated legislation and training/skills issues. There has not yet been any indication of whether or when the recommendations of the review might be introduced.

In the interim, the National Cultural Heritage Committee has been reappointed for 2 years and includes Patrick as Chair and Suzanne Miller and Tim Sullivan (Australian War Memorial Museum) as members.

Meredith Foley
CAMD Executive Officer

Agenda Item I8	NAME
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ACTION:

That CAMD members note the attached minutes of the meeting held in April 2016 in Adelaide (see *Attachment A*).

For the information of members and action if required.

BACKGROUND:

Member reports to the meeting are included at *Attachment B*.

The next meeting of NAME will be in late October/early November in Perth.

Agenda item 18 attachment A

Minutes of Adelaide NAME meeting

Thursday 14 April & Friday 15 April 2016

South Australian Museum (meeting co-hosted by History SA)

Attendees and apologies

Mandy Paul	History SA
Tim Gilchrist	SA Museum
Peter Larter	Questacon
Joanne Delzoppo	MAAS/Powerhouse
Kylie Roth	NAA
Penny Wilson	Museum Victoria
Beth Hise	Sydney Living Museums
Louise Teteris	Australian Museum
Michelle Linder	Australian National Maritime Museum
Fred Saunders	WA Museum

Apologies

Gary Foxton	Scitech
Bernadette McCormack	Queensland Museum
Liz Hay	Te Papa
Rebecca Coronel	National Museum of Australia
Lucy Ryan	Auckland Museum
Chris Harris	ACMI
Wendy Wood	MAGNT

Thursday 14 April

Welcome from Brian Oldman, Director, SA Museum, and Kevin Jones, Acting CEO, History SA

Minutes and matters arising

No movement on IT/email system. Otago happy for us to keep using the current NAME system. NAME agreement circulated as a spreadsheet by Alex Gaffkin. Discussion on agenda.

Museums Australasia

Beth: Exhibitions Network decided to focus energies on the Brisbane 2017 MA conference. Possibly also having representation at Artlands at Dubbo, October 2016.

Beth went to MA National Strategic Planning Day in Canberra representing the Exhibitions Network. MA operates differently across states, some are funded by state governments, differing relationships with state governments. Desire for MA to be more consistent across states, and for Networks to be more involved in MA. Frank Howarth to develop

new model for working following MA/NZ conference 2016. Networks not currently represented at national level. Networks variously active. Exhibitions network keen to be active, especially around conferences. Not doing anything at MA/NZ 2016, but will meet with NZ exhibitions network, and will be having a marketplace. Beth happy to present exhibitions on behalf of members.

Interested in recommendations for speakers etc relating to exhibitions for Brisbane 2017.

People at NAME meeting attending MA: Beth, Tim

Art Gallery travelling exhibitions meeting

Penny from MV and Chris from ACMI attended an Art Gallery travelling exhibitions meeting. Representatives of art galleries are not able to join NAME because they are not members of CAMD, although the issues discussed are similar. The NAME group discussed the potential for sharing minutes?

Pros – info sharing around PCOL, capital grants etc. Cons – are we in competition?

The NAME group discussed experience in partnerships with galleries. Fred explained WAM had partnered with museums and a gallery for the Afghanistan exhibition and reflected it might be useful to work together on conversations such as PCOL - provenance is a live issue for galleries at the moment, so there may be experience in when not to proceed with a loan.

Could also be potential in the development of National Standards as well as opportunities for partnerships.

ACTION: Penny to send her notes from the Art Gallery travelling exhibitions meeting around so the issue can be discussed at next NAME.

Name Agreement

The NAME agreement was discussed. It is still being used extensively by organisations and any limitations in the main part of the agreement are being addressed in the appendices.

It was noted that the agreement will require a revision to retain relevance for organisations covered by PCOL with the inclusion of a clause re provenance, theft and claims.

The phrasing of the NAME agreement in relation to photography restrictions was discussed. The default position of the agreement stipulates no photography is allowed, which can be useful for any sensitive material (culturally or conservation), as well as for protection of copyright. However the prevalence of camera phones etc. means that this is almost impossible to police. This led to a discussion of photography and filming policies in different venues and it seems there is no straightforward method of a blanket clause to allow / disallow photography. The group decided to leave photography clause as is, but NB it can be varied as a special condition in the appendices.

- Michelle raised issue of third party agreements (e.g. Scholastic for Horrible Histories) – this could be added into special agreement. Special conditions override relevant clauses in main agreement.
- Kylie noted that the issue of insurance comes up every time for National Archives. This clause is not needed by Commonwealth but it is left in because it is in the main body of the agreement which should remain unedited. Issues such as this can be addressed in the appendices. .
- An amendment relating to PCOL is needed. Fred can supply the wording that was approved by WA Arts Ministry. Would be worth running it past Cinnamon, the PCOL person at Ministry for the Arts.

ACTION: Fred to circulate PCOL wording for insertion into NAME agreement

ACTION: Penny to ask MV legal person to consider amending the NAME agreement to include the PCOL clause. Hopefully by next NAME.

Protection of Cultural Objects on Loan

The group discussed PCOL. Some NAME members are already covered, a number are in the process of applying.

Fred explained that the PCOL process was long for WAM and as one of the early organisations to apply there was a sense the parameters were still being refined. The application had lots of reference to policy for exhibitions, e.g. selection, planning and approval. Advice received by SAM is to start consultation with PCOL early in the process to ensure the correct materials are being collated - PCOL staff have indicated they are really happy to work with drafts.

Fred related WAM experience with consultation, saying the timing of consultation can be tricky as it all needs to happen before importation, which can potentially be years before exhibition at the last venue. If any claim were made it would be against the venue currently displaying the exhibition so each venue needs to be independently satisfied with the consultation. WAM experience was that each venue undertook separate consultation. The group discussed the potential for venues to jointly consult and share the findings.

The group discussed the conference NMA hosted regarding the Indigenous material in the *Encounters* exhibition. Despite significant community consultation and approval prior to importing, the conference revealed anger in Indigenous communities regarding PCOL and the protection offers - anger that the government has put system in place that works against Indigenous people connecting with objects held in overseas institutions. The group pondered if this may impact on future consultations.

Michelle queried if those who are being consulted compensated for their time? Especially if multiple hosting institutions are undertaking the same consultation with the same groups.

The group discussed the potential for NAME to broker cooperation to allow single rather than multiple consultations? Could work collaboratively, but not take assessment of others' on face value. Parties would be able to be involved in collaborative consultation, but would need to demonstrate that the venue had reached its own conclusion.

The group discussed the timing of consultation, which should ideally happen before contract is signed and must happen before importation. In theory it could happen years in advance for some venues. There was a feeling that the consultation process could reduce the flexibility of accepting exhibitions – all this work has to be done before contracts are signed and a venue may not have time to complete it if an opportunity arises at short notice. This would be particularly relevant if a venue cannot fall back on the consultation already undertaken by a previous venue.

The group noted that this doesn't relate to just Aboriginal communities – e.g. Greek communities, Jewish communities. PCOL applies to contested items.

Michelle Lindner gave a presentation on her recent placement at the Smithsonian Travelling Exhibition Service, Washington DC.

Discussion of exhibitions in China / working with Chinese museums

Caroline Cook (Otago) proposed discussion of the use of Chinese museum nominated customs agents however wasn't in attendance to pursue this topic.

The group had a general discussion on exhibitions in China. Experience indicates that the general model seems to be the signing of a memorandum of understanding which would lead to the exchange of exhibitions – hire fees or other funding from the host venue is not usually involved, however there are costs involved in realising exhibitions, including the costs associated with adapting content for Chinese market.

It was noted that British Museum's *A History of the World in 100 objects* is going to China, which will be the British Museum's first exhibition into China.

Some museums making connections – MAAS directly via Beijing Fashion Week; SLM via Asialink, looking at different kind of partnership – maybe working collaboratively to develop an exhibition.

In relation to accessing Chinese communities locally, SLM revealed the *Celestial Sydney* exhibition was very good in terms of attention from China and also from local Chinese community. And ANMM has an agreement which will welcome 4,000 Chinese visitors over 4 days as part of a rewards program for employees of Chinese companies being brought to Australia.

The group noted that the Catalyst–Australian Arts and Culture Fund also covers funding for organisations looking internationally for creative exchange and collaboration.

Marketplace part 1

See reports.

Presentation and tour: Dr Philip Jones on *Shields, Power and Protection in Aboriginal Australia* exhibition at the South Australian Museum

Thursday 14 April

Making a business case for exhibitions

Presentations from Beth Hise, SLM and Penny Wilson, Museum Victoria

Beth gave an overview of a case being presented to the NSW Government to transform Justice and Police Museum into Sydney Crime Museum. Following an initial small business case to government that didn't go anywhere they decided to embrace business case process fully, investing ca. \$150k in a bid to offer 'bold new visitor experience'.

Penny gave an overview of Museum Victoria's process, outlining the role of in-house business managers, visitor research, inclusion of a project manager as a hard cost to the project for the duration, and the inclusion of revenue from the shop, café, carpark and corporate events in the income.

Marketplace part 2

See reports

Discussion on the funding environment

The group briefly discussed some funding options available:

- Catalyst is still a little unknown, too soon to say how well it's working
- Sense is the Visions process is becoming slightly easier to achieve
- AGII insurance funding program – Commonwealth makes available ca. \$2m per year covering insurance costs (only for \$50m+ art gallery or \$20m+ museum exhibitions)

Discussion: A Ticket to Paradise? – Kylie Roth and Mandy Paul

The Migration Museum only has small compromised spaces for temporary exhibitions, two rooms at ca. 80m² on opposite sides of the complex. There is also a limited exhibition budget, but they are keen to take relevant exhibitions if possible. In past they have attempted to display a larger exhibition across both spaces but found that visitors struggled to visit both sites.

Migration Museum was keen to host NAA's *A Ticket to Paradise?* because of its relevance, but was only able to host about half of it. Negotiation between the venues led to the removal of a large timeline section of the exhibition because this is covered by the rest of the Migration Museum.

Removing this allowed the remaining exhibition to fit.

NAA had a big drive for lots of technology to be in the exhibition, more than they are comfortable touring. MM finds that the technology is not 100% reliable and some FOH staff are finding it a challenge.

Things to think about: technology going on tour has to be failsafe.

Tour of *A Ticket to Paradise?* exhibition at Migration Museum

Next meeting:

Perth, November 2016 to coincide with Indian Oceans exhibition

Check and update contact details.

Agenda item 18 attachment B

NAME Meeting Adelaide, April 2016

CONTACT DETAILS

Museum of Applied Arts & Sciences
(Powerhouse Museum, Sydney Observatory, Discovery Centre) Joanne Delzoppo, Head of Production (Acting)
02 92170239
joanne.delzoppo@maas.museum

What is happening in your institution?

Director Appointed

Dolla Merrillies has been appointed CEO, MAAS. Dolla Has been acting in the role since the departure of Rose Hiscock in December 2015. We are all very pleased about Dolla's appointment.

Relocation to Parramatta

Planning continues for the Museum's longer term future in Parramatta, following the announcement that the Riverbank site will be the site of the Museum of Applied Arts and Sciences, Parramatta.

This represents a once in a generation opportunity to develop a twenty first century museum that responds to growth and the changing shape of Sydney, and to contemporary methods of content delivery, learning and collaboration.

Embodying the best of Australian ingenuity and innovation, the Museum will profile one of the world's great collections as well as contribute to the NSW Government's priority sectors including digital, education, creative industries and health.

Protection of Cultural Objects on loan

The Museum is seeking accreditation and hopes to have active PCOL accreditation by mid-2016.

Museums Discovery Centre - Shared Storage Project

This site is being developed as a shared storage and open display facility in collaboration with Sydney Living Museums and Australian Museum. Display fit out and installation planning are progressing well. The Museums discovery Centre will now reopen in June 2016.

Partnership update – which partners, what lessons to draw from the experience?

MAAS is working with

- Penrith Regional Art Gallery on the development and production of a new exhibition *Gravity* which is due to open August 2016.
- Wellcome Collection on the development of *This is a Voice* exhibition.

Staffing

New staff

- Andrew Elliott – CFO and Director Corporate Resources
- Marnie Ogg – Manager, Sydney Observatory

Departures

- Head of Governance – Paul Giunta

Which exhibitions are touring and what time are they available?

Faith Fashion Fusion – tour confirmed

Winning Sky photos: the David Malin Awards – annual exhibition, 2016 tour confirmed Touring

exhibition EOI under review. Assessing feedback on content and venue interest.

Which temporary exhibitions will be shown at your venue?

The Art of the Brick: DC Comics

21 November 2015 – 1 May 2016 (extension to 13 June 2016, not yet announced)

The Art of the Brick: DC Comics will have its worldwide premiere on 21 November 2015 at the Powerhouse Museum, Sydney — the exclusive Australian venue for this exhibition.

Created by legendary LEGO® artist Nathan Sawaya, this contemporary art exhibition uses hundreds of thousands of LEGO bricks to create large-scale sculptures of the most enduring Super Heroes and Super-Villains: from Batman, Superman and Wonder Woman to The Joker and Harley Quinn.

Isabella Blow: a fashionable life

14 May – 28 August 2016

A collection owned by Daphne Guinness and the Isabella Blow Foundation.

Showcasing looks from Alexander McQueen, Philip Treacy, Hussein Chalayan, Julien Macdonald and more, the private collection of late fashion iconoclast Isabella Blow will be on display for a strictly limited exclusive season at the Powerhouse Museum, Sydney.

Fashion editor, stylist and muse Isabella Blow championed British fashion, nurturing the careers of many designers in the 1990s and 2000s. The Honourable Daphne Guinness purchased Isabella's wardrobe following her death in 2007 and *Isabella Blow: A Fashionable Life* will provide a rare chance to see garments, hats and shoes by iconic British designers and hats from Philip Treacy's personal archives.

Known as a great eccentric, both in her behaviour and her dress, this exhibition showcases some of the most extreme pieces from Isabella's infamous wardrobe.

Shape 2015

27 February – 8 May 2016

Shape presents a selection of major design projects by students of the NSW Design and Technology HSC course.

Student Fashion 2015

25 March – 18 September 2016

The Museum showcases the work of the top local fashion design graduates providing insight to the skills and potential of the next generation of Australian designers.

Collider

6 August – 30 October 2016

An exhibition from the London Science Museum

Collider transports visitors to one of the greatest scientific and engineering endeavors of our times: the Large Hadron Collider at CERN. The immersive exhibition blends theatre, video and sound art, taking visitors to the site of the LHC where they can explore areas including CERN's

Control Room and a huge underground detector cavern. Visitors follow the journey of particle beams as they are injected into the accelerator chain, ramped up to speed and steered around the 27km tunnel.

Million Dollar Mermaid: Annette Kellerman

10 August 2016 – 16 July 2017

This is the amazing story of Australia's Annette Kellerman, who popularised the women's one-piece swimsuit. She became an international celebrity as an endurance swimmer, an entertainer of the vaudeville stage and a star of American silent films.

As a world champion swimmer and star of stage and screen, Annette Kellerman was an innovative exponent of a new athleticism. In a career that spanned five decades she pioneered women's high diving, paved the way for synchronised swimming, virtually invented the women's one-piece swimsuit, created a film genre and conceived of home fitness instruction. As a female entrepreneur and ambitious artist, she defied convention to present popular entertainment in a unique style of performance centered on her physicality.

Out of Hand: materializing the post digital

3 September 2016 – 25 June 2017

A focus of Sydney Design 2016, the exhibition will explore the many areas of 21st-century creativity made possible by advanced methods of computer-assisted production known as digital fabrication. MAAS' curators will collaborate with MAD to select and identify works from the collection as well as from designers, architects and artists from Australia and the Asia-Pacific region.

Icons: from the MAAS collection (working title)

15 October 2016 – ongoing

MAAS Icons brings together around 100 objects from the Museum's collection. The exhibition and associated publication aim to present both 'highlights' of the collection.

The exhibition seeks to challenge traditional notions of what constitutes an 'icon' in a museum context. Iconic objects are usually those which have significance or even greatness above and beyond other collection items. This exhibition will consider the contemporary meaning of 'icon' and explore ideas around value, rarity, celebrity and status.

Egyptian mummies: exploring ancient lives

12 December 2016 – 30 April 2017

An exhibition from the British Museum

The *Ancient lives* exhibition introduces eight mummies who lived and died in Egypt between 3000 and 1800 years ago. Each individual acts as a gateway to reveal aspects of life along the Nile valley.

The exhibition includes interactive and passive visualisations of the mummies based on data gathered during recent CT scans of each mummy. These visualisations include internal views of the human body. Studying human remains provides unique evidence for the reconstruction of lived experience in ancient cultures.

Delayed project

Reigning Men: Fashion in Menswear, 1715-2015

An exhibition from the Los Angeles County Museum of Art

In development and production

Gravity (and Wonder)

3 September – 27 November 2016

A collaboration with Penrith Regional Art Gallery (PRAG). To be displayed at PRAG. *Gravity (and Wonder)* illuminates the occurrence of gravity and its wondrous nature through contemporary art in dialogue with related scientific theory, artefacts and instruments from the MAAS collection.

The laws of gravity invisibly govern the movement of the world, the shape of space and the flow of time. *Gravity (and Wonder)* explores human fascination with these fundamental laws of the universe through scientific investigations and artistic explorations.

Wedding Fashion (working title)

12 November 2016 – 12 March 2017

Part of the Centre for Fashion program and highlighting the MAAS fashion collection.

This is a Voice

Mid- August 2017 – February 2018

The exhibition is organised in partnership with the Wellcome Trust, UK, a leading science research foundation that aims to achieve extraordinary improvements in health by supporting the brightest minds in science, the humanities and social sciences. In addition to its biomedical research the Trust supports the public understanding of science.

This is a Voice creates an acoustic journey of immersive sound, film and astonishing live performances, interspersed with anatomic and mechanical artworks, unusual artefacts and scientific research.

Australian Design and Innovation (working title)

Open April 2017.

A new exhibition currently in very early development. Negotiations are underway with a significant Australian Designer to guest curate this major touring exhibition. The exhibition will tour to 5 key locations and is expected to open late 2017 in Paris, France.

Contagion (working title) Expected to open late 2017

This innovative exhibition explores the power struggle between humans and our microbial masters. Infections kill millions of people every year and viruses, bacteria and fungi are the evil agents. But there are microbial saviors as well which support humans in many ways. Visitors will enter the microbial world to learn about the lifestyles, potential for devastation, and weaknesses of microbes.

NAME Meeting

Adelaide, April 2016

Wendy Wood, Exhibitions Co-ordinator, Museum and Art Gallery of the Northern Territory

T: 08 8999 8145 M: 0477 742 446 W: www.magnt.nt.gov.au

A: GPO Box 4646, Darwin NT 0801; 19 Conacher St, The Gardens, Darwin NT 0820

What is happening in your institution?

Following the announcement in early 2015 that central Darwin's historic Chan Building would become a new branch of the Museum and Art Gallery of the Northern Territory, designs for the new dedicated gallery have been revealed and released to tender. The

tender process is in train, led by the NT Government. Led by Darwin studio DKJ projects and architecture and high- profile Melbourne and Sydney firm Fender Katsalidis Mirams Architects, the \$18.3 million project will turn the Chan building into a world class art exhibition space, including a café and retail space.

Currently undertaking a Multi-Million dollar refit of the air conditioning system rolling out over the entire MAGNT facility in Fannie Bay.

Desintallation of *Lego: Towers of Tomorrow* is currently taking place.

The exhibition *Winsome Jobling: the nature of paper* opened early March along with the launch of the major publication reflecting the exhibition. This exhibition is the second in a series of solo exhibitions focusing on significant NT artists. The first was *Rob Brown: a disrespectful* which opened in 2014 and the third will be Franck Gohier opening in 2017.

Consulting firm Jacobs appointed to develop MAGNT's Master Plan.

Planning underway for the refresh of the Colin Jack-Hinton Maritime Gallery and other permanent galleries at MAGNT.

Partnership update – which partners, what lessons to draw from the experience?

Tourism NT, in partnership with MAGNT and Parks and Wildlife Commission of the NT, will deliver a new heritage 'book end' experience at both MAGNT's Lyons Cottage in Darwin and The Alice Springs Telegraph Station. The project includes the installation of latest mist hologram technology, at both venues, to interpret the Overland Telegraph's contribution to the development of the NT. Scheduled for installation 1st June 2016.

Ongoing partnership with Department of Education NTG, to present the annual exhibition *Exit Art: Contemporary youth art of Northern Territory* year 12 students.

New staff positions

Significant growth of staff across all areas of MAGNT with new positions created. Those new positions are:

- David Anderson, Assistant Director of Corporate Services
- Louise Tegar, Assistant Director Content and Innovation
- Felicity Green, Museum of Central Australia Manager
- Wendy Garden, Curator of Visual Art
- Rebecca Renshaw, Engagement Manager
- Jasmine Watterson, Development Manager
- Simone Crothers, Executive Assistant
- Carrie Mulford, Exhibition Officer (commencing mid May)
- Kelly Rau Admin and HR Coordinator

Currently recruiting for Customer Service Officer positions.

Which exhibitions are touring and what time are they available?

Nil at present.

Which temporary exhibitions will be shown at your venue?

- Behind the Lines: The Years Best Political Cartoons 2015 (MOAD)
- Country and Western: landscape re-imagined (Perc Tucker)
- Taken by a Dingo (NMA)

In development and production?

For projects now to Mid 2017:

- Refresh of our iconic display of *Sweetheart: the estuarine crocodile*
- 33rd Telstra National Aboriginal and Torres Strait Islander Art Award with this year's exhibition celebrating 25 years of sponsorship from Telstra.
- Franck Gohier: a survey. The third in a series of solo exhibitions focusing on significant NT artists.
- Tjungungitja: Early Papunya Paintings
- Visual Art from the Collection (working title)

NAME Meeting

Adelaide, April 2016

CONTACT DETAILS

Mandy Paul, Senior Curator, Exhibitions, Collections & Research mpaul@history.sa.gov.au (08) 8207 7582

What is happening in your institution?

History SA has a new CEO, starting on 26 April 2016: Greg Mackie OAM. Greg is well known in the Arts sector in South Australia, as the founder of the Festival of Ideas and long-time member of the Adelaide Writers Week advisory committee. He has also served as an elected member of Adelaide City Council, Executive Director of Arts SA and Deputy Director of the Department of Premier and Cabinet.

Partnership update – which partners, what lessons to draw from the experience?

In October 2015 the Migration Museum was one of more than 20 partner venues across Adelaide to participate in the Tarnanthi Festival of Contemporary Aboriginal and Torres Strait Islander Art. The highly successful festival was built on partnerships across cultural institutions. It attracted new audiences to the Migration Museum.

New staff

History SA has appointed a new Marketing Manager, Kristy Rebbeck, who joins us from the State Theatre Company.

Which exhibitions are touring and what time are they available?

The South Australian Maritime Museum exhibition *Rough Medicine: life and death in the age of sail* received touring funding from Visions of Australia in December 2015. The exhibition explores the history of health and medicine at sea from the 17th century

up until the age of steam. It looks at the changing role of the naval surgeon from the early 'barber surgeons' that had the same status as the ships' carpenter to the surgeon superintendents that voyaged with migrants to Australia from the early 19th century.

The exhibition is at the Australian National Maritime Museum until 5 May. It will then travel to the Western Australian Maritime Museum, Fremantle, then WAM Albany, WAM Geraldton and Port Pirie Regional Art Gallery, SA.

Which temporary exhibitions will be shown at your venue?

A Ticket to Paradise?, the National Archives of Australia touring exhibition, is currently showing at the Migration Museum. It is a cut-down version of the exhibition, modified to fit into the 80 square metre gallery.

The previous exhibition in the Migration Museum's temporary exhibition space was *Freedom*, photographs by Andy Drewitt. This exhibition was commissioned by the Immigration Museum, and both the Migration Museum and the artist were delighted to be able to show it in Adelaide. It was very popular with visitors.

In development and production?

The Art of Science: Baudin's Voyagers 1800 -1804 will showcase over 350 original artworks from Nicolas Baudin's expedition (1800 -1804). The works were completed by the expedition's artists Charles-Alexander Lesueur and Nicolas-Martin Petit. Many have never been displayed in Australia before. The works are on loan from the Museum of Natural History in Le Havre, France. A different suite of paintings will travel to the six venues on the Australian tour.

The exhibition will also showcase rare objects from other French institutions (National Maritime Museum, Army Museum, and National Archives) and several Australian institutions. Mulloway Studio is designing the exhibition and is currently finalising specs for showcases. Text for graphic labels is being edited and audio visual elements are in production.

The project is funded by a NCITO grant and sponsorship from Total. ANMM (managing exhibition funds) has applied for NCITO touring grant. The exhibition will tour:

- South Australian Maritime Museum -30 June – 11 December 2016
- Queen Victoria Museum and Art Gallery –7 January – 20 March 2017
- Tasmanian Museum and Art Gallery –7 April– 9 July 2017
- Australian National Maritime Museum – 31 August – 26 November 2017
- National Museum of Australia, Canberra- 15 March – 11 June 2018
- Western Australian Museum – September-December 2018 (exact dates to be confirmed)

Bush Mechanics: the exhibition received development funding in the December Visions of Australia round. Research, liaison with partners Pintubi Anmatjere Warlpiri Media, and content development are well underway. We will be seeking expressions of

interest from venues in coming months.



NAME Meeting

Adelaide, April 2016

CONTACT DETAILS

Kylie Roth, National Archives of Australia

What is happening in your institution?

The construction of the National Archives Preservation Facility is progressing well. Due to the packing and movement of the collection the Archives will not be accepting any new requests for institutional loans between 30 May 2016 and 1 July 2017.

Loan items requested prior to 30 May 2016 will be processed according to the agreed timeframe however the loan will not be able to be returned to the Archives prior to 1 July 2017.

A letter is currently being sent to institutions regarding loan timeframes.

Partnership update – which partners, what lessons to draw from the experience?

The Archives partnered with the South Australian Museum for the Waterhouse Natural Science Art Prize retrospective exhibition. The exhibition was on display in Adelaide in 2016 and in Canberra from 26 November 2016 to 28 March 2016. A paper will be presented at the Museums Australia conference in May 2016 regarding the collaboration process. Negotiations for a new MOU regarding the future hosting of the Waterhouse exhibition are currently underway.

The Archives is partnering with the Department of Immigration and Border Protection to deliver the *A Ticket to Paradise?* exhibition tour and upgrades to the associated website, *Destination: Australia*. A three year MOU has been signed with the department to fund staff and touring costs.

New staff

Michelle Hughes is currently Immigration Projects Manager and is the main contact for the *A Ticket to Paradise?* exhibition and *Destination: Australia* website.

David Flanagan is currently acting in the Exhibitions Coordinator role and is working on the *Without Consent* and *A Place to Call Home?* exhibition tours.

Which exhibitions are touring and what time are they available?

A Place to Call Home? - fully subscribed 13 venue tour until September 2018. Funded by Visions of Australia

A Ticket to Paradise? - fully subscribed 10 venue tour until September 2019. Funded by the

Department of Immigration and Border Protection

Without Consent - 10 venue tour has been funded by Visions of Australia. One venue has pulled out and we are looking for a replacement venue in Victoria, South Australia, Tasmania or the Northern Territory.

Which temporary exhibitions will be shown at your venue?

Faith, Fashion, Fusion - MAAS
- due to be hosted from 26 May to 4 September 2016

Waterhouse Natural Science Art Prize – SA Museum
– due to be hosted from 15 September to 13 November 2016

Iconic Australian Houses – Sydney Living Museums
– due to be hosted from 26 November 2016 to 13 March 2017

In development and production? Espionage (working title)

Domestic security services were established in Australia during World War 1, and continue today. This exhibition will explore this history, drawing on records of the various agencies involved, including the Special Intelligence Bureau, the Investigation Branch, the Commonwealth Investigation Service, and, from 1949, the Australian Security and Intelligence Organisation (ASIO).

The exhibition will look at the popular culture view of spies versus the reality of ASIO business, and how technology has impacted on the work of ASIO. It will be a highly interactive and dynamic exhibition experience.

Due for display at the Archives in Canberra from late November 2017 to mid-March 2018. It is anticipated that this exhibition will be available for touring from 1 July 2018.



NAME Meeting

Adelaide, 2016

What is happening in your institution?

- The museum is holding the Classic and Wooden Boat Festival this weekend. 15-18 April 2016. Massive project involving numerous staff, community consultation with over 100 boat owners, stalls, *Nawi* canoe building, musical performances

<http://www.anmm.gov.au/Whats-On/Calendar/Classic-Wooden-Boat-Festival#Program>

- *Installation of Ships, Clocks and Stars* from Royal Museums Greenwich. Preparing to send *Voyage to Deep* interactive exhibition to New Zealand.
- Donna Carstens the Indigenous Programs Manager co-curated a section of the *Taba Naba* exhibition, Australia, Oceania, Arts of the Sea People currently open at the *Oceanographic Museum in Monaco*. ANMM collection material on display.
- Long term plan to redevelop permanent galleries subject to funding. Narrative discussions and workshops in progress.
- Permanent Gallery *Watermarks, Adventure, Sport and Play* (Australian leisure, connections with waterways, surfing, rowing, yachting) just closed and *Ultimate Depth* focused on Deep Sea Exploration opening in late 2016.
- The ANMM FOH team is hosting over 4,000 Chinese inbound tourists over this weekend as part of a Chinese employee incentive tour program.
- *HMB Endeavour* returned to the museum on 11 April from a voyage to Victoria and South Australia. Over 3400 school students visited the ship over a two week period at various ports.
- Vivid Sydney 2016 - Walk along the museum's waterfront and discover the story of *The Nautilus and the Sea*. Projected on the vast rooftop of the museum, *The Nautilus and the Sea* tells the story of Norbert the Nautilus and his search for a new home. All the characters and creatures from the film come to life as colorful giant lanterns along the museums waterfront.

Partnership update – which partners, what lessons to draw from the experience?

Worked with DFAT and the curators at Yogyakarta for *Black Armada* Interesting project and positive response in Indonesia. Ensure enough time is built in to development process to keep all partners up to date, especially the Indonesian consulate. Expect surprises upon arrival, ie – marketing material redesigned by host venue.

Team working with Lindl Lawton and Kevin Jones at history SA, Sara Kelly from NMA and representatives from WA Museum, TMAG, QVMAG, to develop and tour *The Art of Science Baudin's Voyagers 1800-1804*

New staff:

Currently recruiting for a Digital Producer/Venue sales positions. **Which exhibitions are touring**

and what time are they available? *Horrible Histories Pirates*

Currently on display at ANMM and available from May 2016 for 3-5 mth bookings. Get hands-on with pirate history at our all-new exhibition based on the bestselling Horrible Histories series.

Take command of a pirate ship, design and project your own pirate flag, try out different

weapons from cutlasses to cannons, find your fate on the wheel of misfortune, discover the best loot to steal and splat rats in the quayside tavern.

Along the way, discover why the pirate women were just as wicked as the men and learn to talk the patter of a pirate. Learn about the ships they sailed on, the punishments they suffered and the rules they lived by.

Author Terry Deary and illustrator Martin Brown's unique approach to storytelling comes to life in this blockbuster family exhibition.

Voyage to the Deep

Touring to Puke Ariki in New Plymouth, New Zealand from May – October 2016, then available for bookings from March 2017.

This family exhibition for children under 12 encourages learning through interaction. It's a hands-on experience with opportunities to touch, explore and play.

Voyage to the Deep will take you under the ocean where you can: dress up and explore a shipwreck, get lost in a forest of giant kelp, take the controls of our fantasy submarine. You'll also find out about ghost nets, aquanauts and marine snow. See the school of jellyfish made from fishing line, feel the weight of deep-sea diving boots and decide whether you could live and work under water.

Voyage to the Deep was inspired *20,000 Leagues Under the Seas*, a fantastical novel written by Jules Verne almost 150 years ago. It's been made into several films and still excites kids into dressing up as Captain Nemo and raising the periscope aboard a submarine named *Nautilus*. Explore Verne's imaginary, mythical world with us as well as learn real facts about the oceans today.

Undiscovered – Photographic works by Michael Cook

Potentially available as a touring exhibition in 2017-2018 (subject to NCITO funding) consists of ten framed photographic works and interpretive materials. This show was displayed in 2015 at the ANMM.

Come and see a striking series of large-scale photographic works by celebrated Aboriginal Artist Michael Cook, from the Bidjara people of south-west Queensland.

Undiscovered provides a contemporary Indigenous perspective of European settlement in Australia, a land already populated by its original people. Cook's artworks shift roles and perspectives around the notion of European 'discovery' of Australia, reflecting upon our habitual ways of thinking and seeing our history.

This series questions who really discovered Australia while making reference to what was always here, what has been introduced and the effect this had on Aboriginal and Torres Strait Islander people, their culture and country.

Black Armada – displayed at ANMM & Museum Benteng Vredeburg in Indonesia in 2015. Small panel display, available for bookings. Freight costs only.

At the end of World War II in August 1945, Indonesians declared their independence from Dutch colonial rule. The declaration began a four-year-long political and military struggle. From late 1945, Dutch ships in Australian ports preparing to return to Indonesia with military arms and personnel were paralysed by a series of black-bans by maritime trade unions. These ships were later called the Black Armada. Support for Indonesian independence then grew beyond the labour movement and Australia led the way in international political recognition of Indonesia. This central moment in the Indonesian struggle for independence is an amazing story that has largely been forgotten in both nations.

Shackleton: Escape from Antarctica temporary exhibition just finished at museum on 26 April 2016. Smaller version available for touring consisting of augmented realities, interpretive panels, audio-visuals and games.

Shackleton shows how Anglo-Irish adventurer Sir Ernest Shackleton saved all 28 of the men aboard the doomed ship *Endurance*, in what Sir Edmund Hillary described as 'the greatest survival story ever undertaken'.

The Imperial Trans-Antarctic Expedition began in late October 1914, when Shackleton left Buenos Aires aiming to be the first to cross Antarctica's vast and unexplored interior. On the other side of the South Pole, Aeneas Mackintosh left Tasmania for the Ross Sea (with four Australians on board), aiming to lay supplies for Shackleton's ambitious crossing. When the two parties became trapped in the ice, a tale of incredible adventure, bravery and resilience began.

Other touring exhibitions

On their own – Britain's child migrants, currently at V&A Museum of Childhood Bethnal Green, (NCITO funded) – Not available for tour

Waves & Water – Australian beach photographs currently at Noosa and then travelling to Bega in Dec 2016 (Previously NCITO funded) – Not available or further bookings for conservation reasons.

War at Sea – Australia's Navy in WW1, 3 year tour currently in Fremantle WA and travelling to another seven venues until 2018. (Tour fully booked)

War at Sea, flat pack version – touring at multiple venues across NSW, Queensland, WA, SA and NT

Living Waters currently on display at the Oceanographic Museum in Monaco, France (NB – ANMM Objects in exhibition)

East Coast Encounters exhibition currently in Mackay and travelling up the east coast of NSW and Queensland. *East Coast Encounter* includes the work of Australian Indigenous and non-Indigenous artists and writers to re-envision the encounter by James Cook and his crew with

Aboriginal people in 1770. Tour management provided by John Walden of Blue Sky View. ANMM acquired all the artworks in the exhibition in 2015.

Which temporary exhibitions will be shown at your venue?

***Ships, Clocks and Stars – the Search for Longitude*
5 May-30 October 2016**

Discover the extraordinary nautical instruments that led to maritime history's greatest scientific breakthrough.

For hundreds of years, European merchants staked their fortunes on long-distance voyages. Travel at sea was dangerous and safe passage relied on fair weather and effective navigation. Unlike on land, the sea has no fixed points to help seamen determine their position. This could lead to unnecessarily long voyages or the loss of ships, cargo and life.

Travelling from the National Maritime Museum, London, this award-winning exhibition tells the story of the search for better ways of navigating by finding longitude – distance east and west. It was a problem that had frustrated the greatest minds since the late 1400s. Three hundred years ago the first Longitude Act offered life-changing rewards for workable solutions. Eventually two emerged – using clocks and stars – which cracked the longitude problem and helped re-shape our understanding of the world.

***Circle by Jeannie Baker* – a touring exhibition coordinated by Newcastle Museum
19 May-31 July 2016**

Award-winning children's author and artist Jeannie Baker's latest, much anticipated picture book, *Circle*, will be exhibited as a remarkable travelling exhibition.

Each year, Bar-tailed Godwits (*Limosa lapponica baueri*) undertake the longest unbroken migration of any animal when they fly from their breeding grounds in Alaska to Australia and New Zealand. They follow invisible pathways in the sky, which they have followed for thousands of years.

***Wildlife Photographer of the Year* from the Natural History Museum, UK
Opens 23 June 2016**

The world-renowned exhibition, on loan from the Natural History Museum in London, features 100 awe-inspiring images, from fascinating animal behaviour to breath-taking wild landscapes. Wildlife Photographer of the Year is the most prestigious photography event of its kind, providing a global platform that showcases the natural world's most astonishing and challenging sights for over 50 years.

In development and production

***Ultimate Depth* – a new semi- permanent exhibition opening date TBC**

Journey with us to the deepest known point on Earth in ULTIMATE DEPTH: James Cameron's *DEEPSEA CHALLENGE*. The exhibition will feature the *DEEPSEA CHALLENGER* submersible engineered in Australia and piloted by James Cameron in his historic 2012 solo expedition

down 10,908 metres to the bottom of the Challenger Deep in the Mariana Trench—Mount Everest is only 8,848 metres high.

Questions and queries please contact: Michelle Linder
Temporary & Touring Exhibitions Coordinator mlinder@anmm.gov.au



NAME Meeting
Adelaide, April 2016

CONTACT DETAILS

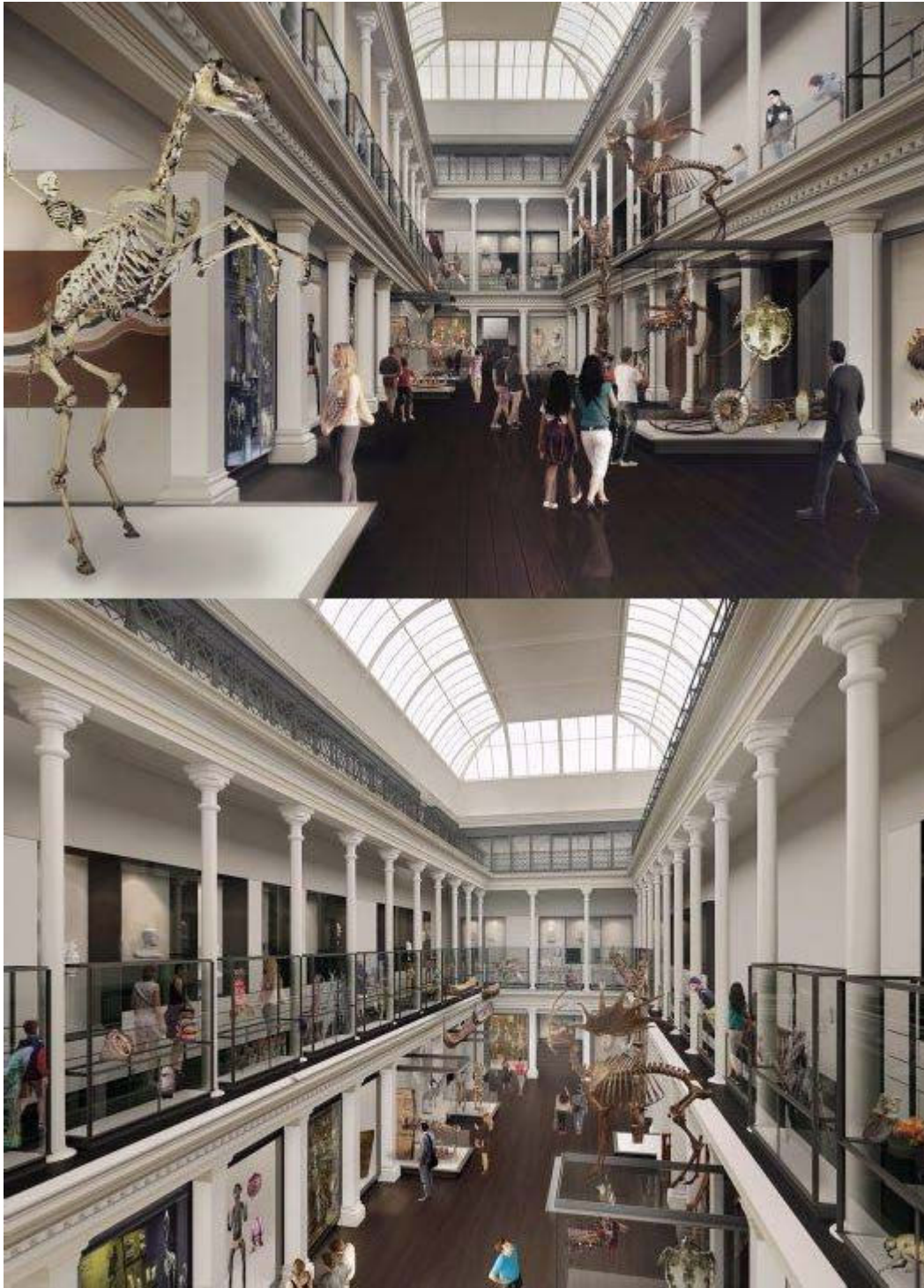
Louise Teteris
Project Coordinator – Touring Exhibitions louise.teteris@austmus.gov.au

What is happening in your institution?

- Master planning continues – this will increase the public offer of display spaces.
Tyrannosaurs – Meet the Family: We have engaged the services of Jay Brown from Flying Fish to manage the North American tour.
- Workforce plan was rolled out in early Dec 2015.
- Trailblazers is currently on display till mid July 2016.
- DigiVols - won the NSW Volunteer of the Year award for 'Excellence in Volunteer Management' as well as the State winner of the prestigious Imagine award for Engagement Programs.
- Australian Museum Research Institute (AMRI) have produced a great year of research with a massive 145 new species described from around the world. The new species included a snake, 2 frogs, 12 fishes, 42 crustaceans, 71 worms, 8 insects, and 9 molluscs.
- Our newly built main entrance 'Crystal Hall' has been recognised in the Association of Consulting Structural Engineers (ACSE) annual awards. The win came in the category of 'Award for Small Buildings/Structures', which celebrates excellence in the design of buildings and structures with a construction value of less than \$5m.
- The Australian Museum is the first venue outside of the UK to host David Attenborough's First Life VR and David Attenborough's Great Barrier Reef Dive VR – fully immersive virtual reality experiences created by pioneering content studio Alchemy VR. These screenings will use cutting-edge technology from Samsung to put visitor's side-by-side with the world-famous naturalist.

Partnership update – which partners, what lessons to draw from the experience?

- David Attenborough and Atlantic Productions have teamed up with scientists and academic institutions from around the world (including the AM) to create David Attenborough's Great Barrier Reef: An Interactive Journey - a new kind of interactive website that allows viewers in real time to join David Attenborough on a journey across the Great Barrier Reef. The site allows anyone to experience the reef through the eyes of one of the world's greatest living naturalists, and combines David Attenborough's powerful storytelling with inventive interactive experiences.



- The Long Gallery – a familiar and much-loved destination for visitors to the museum will become the Westpac Long Gallery in 2017, and house 200 Treasures of the Australian Museum, celebrating the AM's 190th anniversary and Westpac's 200th anniversary. Partnership between the Australian Museum, Westpac and the NSW Government, will help us restore the nation's first museum gallery and showcase the most significant treasures from our collection.



- “The Lei-Bombed Tree project is part of the AM’s celebrations for Harmony Day 2016, created by Niki Hastings McFall, a New Zealand-born artist of Samoan descent, who expresses her unique identity by combining the influences of her urban upbringing with her Samoan heritage. The tree forms a colourful and welcoming landmark at the entry to the Museum Walk, acknowledging our visitors, celebrating the Museum’s recent achievements and symbolising diversity in our culture.

New staff

- Mr Cameron Slatyer - Branch Manager, Life Sciences | Australian Museum Research Institute, Science and Learning
- [Mr Elie Hammam](#) - new Trust appointment - Western Sydney community champion and PhD candidate, neurophysiologist at Western Sydney University.

Which exhibitions are touring and what time are they available?

Tyrannosaurs – Meet the Family: recently closed at Newcastle Museum and will now be refurbished before sending off to North America.

SuperCroc: the Australian Fossil & Mineral Museum, Bathurst till June 2016.

Spiders: currently at Questacon until October 2016 and will be available to tour from August 2017.

Other touring exhibitions available to tour as follows:

- [Frank Hurley- Journeys into Papua](#)
- [Menagerie](#)
- [Polychaetes – Marine Marvels](#)
- [Beauty from Nature – art of the Scott Sisters](#)
- [Museum Exposed](#)
- [Sydney Elders](#)

Which temporary exhibitions will be shown at your venue?

Trailblazers: Australia’s 50 Greatest Explorers : 28 November 2015 – 18th July 2016.
Australian Geographic ANZANG Nature Photographer of the Year: 18th August – 9th October 2016.

Spiders: 29th October 2016 – 16th July 2017.



NAME Meeting

Adelaide, April 2016

Penny Wilson Travelling Exhibitions Program Manager pewilson@museum.vic.gov.au T: +61 3 8341 7225, M: +61 466 531 824

What is happening in your institution?

Exhibition Renewal Program

Redevelopment of the Children's Gallery at Melbourne Museum is in Design Documentation phase. Construction in the garden space commenced in February 2016 and works to the gallery commenced in April 2016. The project will be delivered in early December 2016.

Replacement of the Nitty Gritty exhibition at Scienceworks is in concept development stage. A diverse schedule of consultation and engagement has been undertaken to shape the exhibition concept. This project will be delivered in December 2017.

Preliminary development of the exhibition which will replace Human Body at Melbourne Museum has commenced. The exhibition will be delivered in December 2018.

A number of strategic intervention projects are being implemented to maximise operating efficiencies and pilot new and innovative content in collaboration with Victoria's creative industries. An example of the work being undertaken in this area is the Nodel project, an initiative which will reduce digital media systems network complexities across sites and enable standardisation of technology across galleries.

The Koorie Sculpture Commission *Transcendence* is partly installed and expected to be fully installed for NAIDOC week.

MV collaboration with Gorman led to the fashion label basing part of the Autumn / Winter collection on inspiration from MV geological specimens – great publicity achieved.

Visitation

Scienceworks

Scienceworks did not have a temporary exhibition in the large exhibition space for the school holidays just gone, and was used for programming – but the team still managed to achieve best March visitation ever at 29,314 visitors for the month.

Latest planetarium show 'Capturing the Cosmos' has recently been launched to great reviews.

Immigration Museum

No big exhibition offer at IM this year so far has impacted on visitation numbers.

Melbourne Museum (Excludes Touring Hall)

FY to date: 145,989 cf Forecast 147,660

Partnership update – which partners, what lessons to draw from the experience?

We've recently hosted visitors from the National Museum, Singapore, as part of our MOU with the National Heritage Board there.

Medical Breakthroughs exhibition being developed in partnership with **Walter and Eliza Hall Institute** and **Commonwealth Serum Laboratories** – funding and content development mainly.

New staff

Dermott Henry is acting Head of Sciences, while Mark Norman is seconded to Parks Victoria for 6 months

Caroline Martin has left the role of Bunjilaka Manager. John Patten is acting in that role currently and recruitment will be underway shortly.

Kimberly Moulten has left the role of Exhibition Officer, Bunjilaka and is now Senior Curator, Southeastern Australia Aboriginal Collections. Recruitment to Exhibition Officer, Bunjilaka will follow Manager appointment.

Some short term recruitments in exhibitions team almost complete – necessary due to secondments from temporary program PM roles to ERSC projects.

Which exhibitions are touring and what time are they available?

Alice's Wonderland – Available End October 2016

Interactive exhibition for families with young children that uses the beloved characters and stories from Alice in Wonderland to introduce science and maths concepts to young children. Lots of opportunities for parents and carers to play and learn together with their children. Scalable for spaces of different sizes and configurations. <http://museumvictoria.com.au/scienceworks/whatson/alices-wonderland/>

Ten Pound Poms

Development funding from Visions secured, with view to Immigration Museum exhibition in 2017 and then touring to venues who supported with EOIs for the Visions application.

Which temporary exhibitions will be shown at your venue?

Melbourne Museum Manager: Gordon White

Jurassic World – open now, closes October.

81,999 Visitors through the doors from opening (19th March) to end of day April 10. Blanket marketing and pr exposure achieved. 95% of visitors to exhibition are already aware of it. Maintaining momentum post school holidays and through a long run is our challenge now.

Top Designs – open now, closes July.

In development and production?

Medical Breakthroughs

Melbourne Gallery Temporary space August 2016- Jan 2017

An immersive exhibition of medical breakthroughs featuring stunning visual displays of dynamic, intricate and colourful biology, combined with stimulating medical narratives and objects. Visitors can discover compelling details of biological processes, the evolution of treatments, and stories of local breakthroughs that have impacted the world.

Bunjilaka Manager: Acting – John Patten *Birrarung NAIDOC show – opens July 2016 Science*

Works Manager: Nurin Veis

Alice's Wonderland <http://museumvictoria.com.au/scienceworks/whatson/alices-wonderland/>
To July 2016

In development and production?

Test Lab – a space to build, test and create

SEG Winter 2016

Inspiring invention, creativity and hands-on exploration of science and technology by providing a space to build, test, iterate and learn.

Freewheeling – NMA touring Exhibitoin Opens September 2016

IMMIGRATION MUSEUM Manager: Padmini Sebastian

Aeolian Community Exhibition

Opens 30 April 2016 – 30 October 2016

Lustre

August 2016 – Jan 2017

Travelling show from Western Australia Museum to be shown at either Immigration Museum or Melbourne Museum (tbc)

Ithacan Community Exhibition

Opens 19 November 2016 – 4 June 2017

Ten Pound Poms

2017

We have been successful in securing Visions funding for the development stage of this exhibition. The project team will be starting work on the development in earnest in June, and development of a digital platform that will enable collection of stories and experiences from contributors is also underway.

NAME Meeting
Adelaide, April 2016



CONTACT DETAILS

Beth Hise

Head of Curatorial & Exhibitions Sydney Living Museums

What is happening in your institution?

- SLM's Aboriginal Action Plan, 2016-2018 has been formally endorsed by our Board of Trustees. This formalizes the organisation's commitment to Aboriginal engagement, interpretation and programming as well as staffing and ongoing opportunities for Aboriginal businesses and cultural partners.
- Sydney Living Museums received two federal grants under the Protecting National Historic Sites program totaling \$1.82m for interpretation and conservation work at the UNESCO World Heritage listed Hyde Park Barracks Museum and the National listed site of first Government House (at the Museum of Sydney). Conservation management planning, interpretive review and design and audience research are all underway. Both projects will be completed by June 2017.

Partnership update – which partners, what lessons to draw from the experience?

- Richard Nagy Ltd London: *Lloyd Rees: painting with pencil 1930-1936* - loan of private collection to the exhibition, contribution to concept development and sponsorship support.
- HEAD ON Photo Festival: MOS will host the Portrait Prize for the second time in 2016. Head On curate the show, run the competition and promote the exhibition to their large following (their subscribers get 50% off admission). The Museum of Sydney will host the Portrait Prize, the Mobile Prize and the Student Prize (30 April – 5 June 2016).
- VIVID Sydney – Light, Museum and Ideas: Museum of Sydney will feature in VIVID for the second year with two artist installations – one in the viewing cube and a sound and light immersive installation in front of the museum.

New staff

None to report.

Which exhibitions are touring and what time are they available?

A convict in the family? - Photographic show Available from August 2016

52 suburbs around the world – Photographic show Available from January 2016

Iconic Australian Houses – a behind-the-scenes exploration of 30 of the most important Australian homes of the past 60 years. Photography, models and films.

Available gap late June – mid August 2016; July – Nov 2017 Available from April 2018

Towers of Tomorrow with LEGO bricks – astonishing LEGO models of inspirational and visionary mega-towers from Asian and Australian cities with over 200,000 loose bricks for visitors to build their own - bringing architecture and design to life in a creative and engaging way

Available from mid-April 2018

Which temporary exhibitions will be shown at your venue?

Sydney Harbour Icons in LEGO bricks, Museum of Sydney 7 November 2015 – 31 July 2016

This summer Australia's own master model builder and certified LEGO® professional, Ryan McNaught, returns to the Museum of Sydney to capture the hallmarks of Sydney Harbour using the world's most popular building brick.

Florilegium: Sydney's painted garden, Museum of Sydney 31 July – 30 October 2016

This exhibition celebrates the renaissance in the long tradition of botanic art and demonstrates the botanical and horticultural development of the Royal Botanic Gardens and its links with domestic gardens and the public landscapes of New South Wales (part of the 200 celebrations of the Royal Botanic Gardens, Sydney).

The Artist & the Botanical Collector, Museum of Sydney 13 August – 20 November 2016

The exhibition features original wild flower paintings in SLM's collection by amateur artist Gertrude Lovegrove. The paintings were prepared as illustrations for the now rare *The Wild Flowers of New South Wales* by botanical collector William Bäuerlen. The exhibition will highlight the work of Lovegrove and Bäuerlen within the context of botanic illustration and collection in the late 19th century.

In development and production?

The Specials – police photographs of suspicious characters 1910 - 1930

The Forensic Photographic Archive is a collection of over 130,000 negatives created by NSW Police during criminal investigations between 1910-1964. The most significant part of the collection is the estimated 2,500 'Special' images. These images are informal mugshots of suspects that have a candour and personality missing from sterile traditional police mugshots. Nothing like this collection has been found so far in international collections and audiences are clamouring to see more 'Specials'.

WESTERN AUSTRALIAN MUSEUM

NAME Meeting Adelaide, April 2016

Fred Saunders

Western Australian Museum

Locked Bag 49 Welshpool DC Western Australia 6986 T: +61 (08) 6552 7814

fred.saunders@museum.wa.gov.au www.museum.wa.gov.au

What is happening in your institution? New Museum Update

The WA Treasurer and Minister for Culture and Arts have announced that the contract to design and build the new museum for Western Australia in Perth has reached an important milestone: the State Government will enter into exclusive negotiations with the team led by Brookfield Multiplex, working with international architects OMA and Hassell.

We have been impressed by the responses from the three world-class consortia shortlisted for the project. Following the approval of Brookfield Multiplex as the preferred respondent, we will now enter into exclusive negotiations, seeking to reach final agreement on the design, construction and programming of the project. The contract should be awarded mid-year, which is when we can reveal the successful design.

The State has also approved a consortium led by Doric, with French architects Ateliers Jean Nouvel, as the reserve respondent in the event that the State cannot successfully conclude negotiations with Brookfield Multiplex.

Brookfield Multiplex has extensive experience in delivering major projects, worldwide, while OMA and its principal, Rem Koolhaas, have a well-established reputation for creating dramatic architecture. Hassell has also developed a considerable international reputation.

OMA has a vast portfolio of international projects including the expansion of Le Musée national des Beaux-arts du Québec, the Seattle Public Library and the China Central Television Building in Beijing. Hassell has completed many projects in China, but is best known to Australian audiences for projects like the redevelopment of Melbourne's Flinders Street Station and Sydney's Darling Harbour.

The museum is working toward decanting the whole of the Perth site by June 30 in preparation for the handing over of the site to the managing contractor. This has been a huge undertaking and the project is tracking on time.

Launch of the Welshpool Collections and Research Centre

The new \$17 million wet lab at Welshpool launched earlier this year and scientists are moving into their state-of-the-art labs.

Partnership update – which partners, what lessons to draw from the experience?

The British Museum and Rijksmuseum – currently partnering with curatorial teams on Indian Ocean exhibition for 2016.

Nyamba Buru Yawuru

The *Lustre: Pearling in Australia* exhibition was produced as a partnership between Nyamba Buru Yawuru and the WA Museum. This will continue as both organisations work towards new projects, including the New Museum of WA and a Cultural Centre for Broome and the national tour of *Lustre: Pearling in Australia*. Through the development of an emerging curator program, two Yawuru curators underwent extensive training, spending time with specialist curators, conservators, exhibition designers and project managers of the WA Museum. These skills will benefit the proposed Yawuru Cultural Centre and collection.

In December 2015 the exhibition *Afghanistan: Hidden Treasures from the National Museum, Kabul* was transferred from WA Museum's collections centre, where it had been in long term storage, to the National Museum of Japan in Kyushu. The long running exhibition had toured an Australian consortium of four museums (WAM, AGNSW, QM, and MV).

Which exhibitions are touring and what time are they available?

Accidental Encounters touring to regional Western Australia 2015-16

Lustre: Pearling in Australia potentially touring interstate 2016-20

Which temporary exhibitions will be shown at your venue? WA Museum Perth

A History of the World in 100 Objects from BM 13/02/16-18/06/16

WA Press Photographer of the Year March 2016 Site Closure June 30 2016

WA Maritime Museum Fremantle

War at Sea from ANMM 12/03/16-29/05/16

Rough Medicine from SAMM 03/06/16-28/08/16

Travellers and Traders: Indian Ocean Stories October 2016 to April 2017

WA Museum Albany

Remember Me: Lost Diggers of Vignacourt from AWM 12/09/15-29/11/15

Without Consent from NAA 10/09/16-20/11/16 *Rough Medicine* from SAMM 02/12/16-26/02/17 ANZANG from SAM 10/03/17-21/05/17

WA Museum Geraldton

Remember Me: Lost Diggers of Vignacourt from AWM 27/02/16-01/05/16

Without Consent from NAA 14/05/16-24/07/16

Astrofest August 2016

Rough Medicine from SAMM 09/09/16-20/11/16

WA Museum Kalgoorlie

Without Consent from NAA 26/02/16-24/04/16

ANZANG 2015 from SAM May to July 2016

Indigenous Australians at War from SoR 26/08/16-23/10/16 Celebration of Cricket November 2016 to April 2017

In development and production Heath Ledger

The WA Museum and Art Gallery of WA (AGWA) are collaborating on an exhibition on the Heath Ledger. The exhibition is tentatively scheduled to run at AGWA from late 2017 to early 2018, with the closure of the Perth museum site for redevelopment offering a chance for the Museum to partner with the Art Gallery.

The genesis for the exhibition was a loan of a significant collection items by the family of the late actor, including his posthumous Academy Award, costumes, photos, artwork, and diary kept while creating the famous Joker character. As well as covering cinematic ephemera the diverse loan includes personal articles such as his Ducati motorbike and Leica M7.

Photographic stills and moving image will offer a glimpse of Ledger on set, including costume and make-up tests and dance rehearsals. Supported by annotated scripts and handwritten journals, the audience will gain an understanding of Ledger's commitment to his profession as well as gain insight into the processes of film production.

The exhibition will move beyond filmography responding to key moments in Ledger's life and the creative projects he was pursuing at that time. The highlights are Ledger's iconic costumes from *Ned Kelly* (2003), *The Dark Knight* (2008) and *The Imaginarium of Doctor Parnassus* (2009). Alongside costumes from *Brokeback Mountain* (2005) and *The Bothers Grimm* (2005) will be those of supporting actors, as well as various weaponry and props.

Indian Oceans

This will be one of the first major Indian Ocean exhibitions staged by a museum anywhere in the world. The WA Museum, The British Museum and Rijksmuseum collaboration will draw on the latest research about history, human geography and ocean science pertaining to the Indian Ocean.

This is a thematic, object-led exhibition that allows the visitor to navigate themselves across the Indian Ocean region. A very diverse range of objects—some well known, most not—including large sculpture, pieces of art, social history and archaeological objects and some natural history material will illustrate the key themes of the exhibition. Objects have been selected on the basis that they tell multi-layered stories. An important feature of the exhibition is to give a sense of the geography of the region. This exhibition also seeks to integrate the natural and physical sciences with cultural

and social history.

The exhibition will also address exhibition the 'Roaring Forties Early Shipwrecks' ARC project which the WA Museum and the British Museum are Partner investigators; and the 400-year commemoration of the landing of Dirk Hartog in Western Australia (25 October 2016). The initial design will be for a Western Australian audience although it will be module based and relevant for display in other Australian and Indian Ocean venues (with additional local content if desired).

Two Lost Ships

The *Two Lost Ships* project is a joint initiative between WAM and Curtin University, and has received generous support from the Australian Government, DOF Subsea, GMA Garnet and its energetic Director, Torsten Ketelsen, the WA Museum Foundation and Curtin University. We have been working with a number of partners to revisit the wreck sites of HMAS *Sydney* (II) and HSK *Kormoran* – the 'two lost ships' that were involved in a fateful confrontation on 19 November 1941. The *Kormoran* sank the *Sydney* that was lost with all hands – 645 Australian seamen perished – over a third of all Australia's naval casualties in the whole of World War II. *Kormoran* was badly damaged and eventually scuttled – 81 of her crew were lost. The two wrecks remained undiscovered for 67 years before the now famous expedition of 2008 initiated by the Finding Sydney Foundation and led by wreck hunter David Mearns. On their discovery, some images of the wrecks were obtained, but these were constrained by both time and equipment.

DOF Subsea supplied an offshore vessel, remotely operated vehicles (ROVs), crew and specialist operators. The expedition took a week and was a great success with an incredible array of digital resources including more than 700,000 still photographs, some 200 hours of HD video and a suite of electro-magnetic scans of the site totaling 50TB of assets. All of this data will be processed by our colleagues at Curtin University and it will eventually allow us to build full, virtual, three-dimensional models of the two wreck sites as well as help us begin to answer a number of outstanding questions about the confrontation between the two ships and the outcome.



Australian Government
Department of Industry,
Innovation and Science



NAME Meeting

Adelaide 14-15 April 2016

CONTACT DETAILS:

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Questacon – The National Science and Technology Centre

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What is happening in your institution?

- **Tinkering** – Questacon has been tinkering with the concept of Tinkering. Over the last 10 months Questacon has developed a temporary Tinkering space that encourages participants to openly explore science and technology, and to become familiar with the engines of design and innovation. This has been done through the facilitation of creative, hands-on problem solving challenges that allow opportunities for extended exploration, driven by an individual's own curiosity and motivation. The outcome of a visitor participating in Tinkering can include the development of critical thinking, confidence, and the ability to collaborate across demographics. During the Tinkering experience we aim for the visitors to develop a sense of achievement in what they have developed and to have a "Look what I/we made", "Look what I/we made this do", or even a, "Well this was fun, how can I/we do more of this?" moment. Over the next 12 months Questacon's Tinkering Space is going to go through a major upgrade, as we take what we have learnt from the temporary space and turn it into the focus of a longer term exhibition.
- **Pipe Dream** - We have recently added to the Space Lab area of *MiniQ*, our exhibition for under six year olds. The added exhibit Pipe Dream provides a system of cause and effect for children to explore, with air-powered activations rewarding their experiments. This exhibit enables parents and children to work together to explore all the possible combinations when connecting pipes to make the air flow.
- **Bega Innovation Week** – The Questacon Maker Project will be participating in the Bega Innovation week that runs from Wednesday 27 April to Tuesday 3 May. The team will be presenting walk-up workshops on Thursday 28 April from 3pm-9pm for the general public, as well as two in depth workshops for groups of up to 30 students. The walk up workshops will engage the public with technology and engineering content, designed to inspire a wide range of ages and demographics. More information about the event can be found [here](#).
- **Ian Potter Technology Learning Centre (IPTLC) Holiday Program 18 – 21 April 2016** – Questacon's Maker Project Holiday Workshops are innovation-based workshop experiences for young people aged between 10–15 years old. They will run from the Monday 18 April through to Thursday 21 April. These workshops have been developed to help participants unleash their inner inventor, designer or maker. Participants will be encouraged to use the Innovation Cycle: Think, Make, Try and Refine, in order to overcome challenges. These workshops provide participants with a great opportunity to meet other like-minded people, make some cool stuff, get advice on their projects, and find out how to further develop their ideas, all the while having heaps of fun!

Staff

- Bobby Cerini, has joined us as the Manager of Inspiring Australia. We welcome Bobby to the dynamic team that is Questacon.
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Which exhibitions are touring and what time are they available?

- Large Exhibitions 400m² - 500m²
 - **Measure Island** is on show at the Queensland Museum (Brisbane) until March 2017. The exhibition will be available from April 2017

- **Mathamazing** is on show at the Oil and Gas Discovery Centre – Brunei until September 2016, then on show at the Queensland Museum (Brisbane) from February 2017 to July 2017
 - **Imagination Factory** available now
- Medium Exhibitions 350m²
 - **Perception Deception** available now until April 2017 then on show at the Queensland Museum (Brisbane) July 2017 until April 2018
 - **Our Water** available now
- Ultra-portable Exhibitions 250m²
 - **Science on the Move** – is on show at the Museum of Transport and Technology until June 2016, duplicate copies are available now
 - **Fascinating Science** – duplicate copies are available now
 - **Earth Quest** – available now
 - **Enterprising Australians** – available October 2016
- Photographic Exhibition
 - **Stem Cell Stories** 24 photographic images exploring the benefits of Stem Cell treatment (in collaboration between Questacon and the Australasian Society for Stem Cell Research (ASSCR) available now
 - **Focus on Antarctica** consists of 28 stunning photographic images which reflect the vision of the **Australian Antarctic Division (AAD)** available now
 - **Japanese Illusions** 10 powerful images developed by Japanese vision scientist Akiyoshi Kitaoka to assess people's eye and brain activity. (2 sets) available now

Which temporary exhibitions will be shown at your venue?

- **Spiders** – The Exhibition was developed in partnership with the Australian Museum. This travelling exhibition focuses on the research and science of spiders, their species and contains 14 interactive exhibitions, alongside live exhibits. It features live Australian Spiders including, Tarantulas, Funnel web spiders, Communal Huntsmans, Jumping Spiders and St Andrews Cross spiders. The exhibition is about what spiders are, their diversity and distribution, their diet, jaws and venom, webs and silk and how they sense the world. The exhibition is at Questacon until the October 9 2016, from where it will travel to the Australian Museum in Sydney. The Australian Museum will show *Spider* until July 2017. The exhibition will then travel to other institutions. (the touring component will be managed by the Australian Museum)



In development and production?

CT Maths – A travelling Computational Thinking and Maths exhibition in development. This suite of exhibits is designed to complement existing exhibitions while also delivering on the objectives of the STI. It is targeted at an upper primary and lower secondary student audience.



Classic Collection – An exhibition exploring simple scientific principles and phenomena. Classic Collection will keep a range of exhibits from our current Wonderworks exhibition as well as bringing back historical exhibits once showcased in Questacon, as well as featuring classic experiences from around the world.

- **Dual Speedball** – An action packed and dynamic exhibit will be installed in *Excite@Q* in June 2016. Dual Speedball participants will take up the challenge of throwing a ball as fast as they can at a target, Questacon's design will enable two visitors to compete side by side, each throwing at different targets.



NAME Meeting Adelaide, April 2016

Tim Gilchrist

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What is happening in your institution?

PCOL application underway – need to have accreditation in place by October. **Partnership update – which partners, what lessons to draw from the experience?** Working with British Museum on Curious Beasts exhibition.

Continuing relationship with National Archives of Australia with the Waterhouse Natural Science Art Prize (selected works travelling to Canberra following exhibition at SAM)

In process of signing MOU with Australian Museum to display nature photography exhibition in Sydney to coincide with the display in Adelaide.

In process of signing MOU with National Library for an exhibition on George French Angas.

Working with Giringun Aboriginal Corporation on an exhibition of contemporary art with SAM collection material.

New staff

John Carty has started as Head of Anthropology and has clear views on the future direction of cultural exhibitions – much stronger connection with contemporary voices.

Jeremy Green has started as Lead Exhibition Designer.

Which exhibitions are touring and what time are they available?

Australian Geographic Nature Photographer of the Year exhibition will tour after it closes in Adelaide (3 October)

Keen to tour Opals but not yet fully scoped.

Which temporary exhibitions will be shown at your venue?

Shields: Power and protection in Aboriginal Australia

Thursday 24 March – Sunday 22 May 2016

Exploration of the role of shields in Aboriginal culture and history. Offering vital protection in individual and group conflict, carved and painted shields also carry an extraordinary range of symbolism, affirming an individual's ancestral links with their Dreaming and linking past to present.

Waterhouse Natural Science Art Prize

Friday 10 June – Sunday 31 July 2016

Returning after formal review, this is now biennial prize with fewer restrictions on medium. The Waterhouse invites established and emerging artists to present their perspectives on natural science.

Australian Geographic Nature Photographer of the Year

Friday 19 August – Monday 3 October 2016

Nature photography competition owned by the South Australian Museum celebrating the natural heritage of the Australia, New Zealand, Antarctica and New Guinea bioregions.

Curious Beasts: Animal prints from Dürer to Goya

Friday 21 October 2016 – Sunday 5 February 2017

Coming from the British Museum, Curious Beasts delves into our enduring curiosity about the animal world through beautiful and bizarre imagery found in prints of the 15th to the early 19th centuries in the British Museum's collection. Featuring over 80 works on paper and rare items for the South Australian Museum's collections, Curious Beasts looks at how printmakers contributed to knowledge of animals, but also at the wildly different ways in which the animal subject inspired graphic artists. The South Australian Museum is the only venue in the Southern Hemisphere showing this extraordinary collection. It will be the last time the prints will be seen together before they return back to storage in the Study Room of the British Museum.

Aboriginal ANZACS: from South Australia to the Great War

23 June – 7 August 2016

Aboriginal and Torres Strait Islander people have fought alongside other Australians in every war, but their presence and contribution has not been acknowledged until recently. This exhibition tells the story of Aboriginal and Torres Strait Islander people who fought on behalf of their country before they were recognised as citizens. Visitors will hear individual experiences of Aboriginal and Torres Strait Islander soldiers and how this war impacted on their lives and the lives of their families.

Manggan (gather, gathers, gathering)

4 Nov 2016 – 29 January 2017

An exhibition of cultural works from the Girringun Aboriginal Corporation and collections from the South Australian Museum. This exhibition presents a unique, vibrant and evolving

rainforest culture: the people, the art and the creativity.

Tinker tailor: WW1 military collections from German New Guinea
From July 2016

Tinker tailor investigates the collections of five Australian soldiers who were part of the Australian administration in German New Guinea during World War 1. While in New Guinea these soldiers were intrigued by the local culture and acquired a number of New Guinea artefacts that later found their way into the collections of the South Australian Museum.

In development and production?

Didjeridu project – SAM is working with Yolngu people and a raft of other contributors on the this project for March 2017, to coincide with the Adelaide Festival of Arts and include a full scale exhibition, performances, and large range of community programs.

Angas – SAM is working with NLA to deliver an exhibition about George French Angas.

NAME Meeting Update April 2016

Organisation: Te Papa Wellington NZ.

Presented by: Liz Hay, Business and Market Development Manager (not attending)

What is happening in your institution?

- Te Papa's renewal plans continue. All permanent exhibitions will be renewed over a 4 year period 2017 – 2021.
- Te Papa has had a record visitor numbers this year. Full year visitation is projected to be 1.7 million plus.
- Te Papa's WW100 exhibition *Gallipoli; The scale of our war* is attracting large crowds, daily queues, over 700,000 visitors since opening a year ago and demand shows no sign of dropping off.
- Whales Tohora opened at the San Diego Natural History Museum on March 20th as the 13th North American venue. The previous venue, California Academy of Science in San Francisco recorded over 500,000 visitors on April 4th – we now have had over 2.6 million visitors to the exhibition, and has travelled over 17,000 kilometers. We are now contracted into Oct 2017 and are now looking at post North American options for 2018

Which exhibitions are touring and what time are they available?

- **Whales Tohora** is booked in North America into Oct 2017. We are now looking at post North American options for 2018

Which temporary exhibitions will be shown at your venue?

Te Papa's temporary exhibition programme is currently on hold while we go through the redevelopment process. Te Papa is talking one inwards paid for exhibition per annum.

ACMI touring exhibition *Dreamworks: From sketch to screen* had 135,000 visitors during summer showing here.

In development and production?

- ***Gallipoli; The scale of our war*** We are currently in discussion with key museums regarding an international tour of this exhibition
- **Genius of Bugs** – our next commercial touring product, in collaboration with Weta Workshop, continues its development. The exhibition will be shown at Te Papa and then tour internationally from May 2017.

Museums Australasian Conference

Do advise if you are coming across to the conference. The Te Papa Touring Managers Pat Stodart and Mark Kent will be attending. Unfortunately Liz Hay will be en route to AAM and will not be attending.

Kind wishes to all

Liz Hay, Pat Stodart and Mark Kent

Agenda Item 19	WHAT WORKED AND WHAT DIDN'T WORK FOR YOU THIS YEAR?
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ACTION:

This item presents members with an opportunity for a 'frank and fearless' exchange on what actions worked well for their museum and what hasn't worked so well in the first half of this year.

BACKGROUND:

Members addressed this topic at their last meeting with the object of sharing leadership trials, travails and successes.

Agenda Item 20	GENERAL BUSINESS/NEXT MEETING
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Next meeting 2016

The next meeting of CAMD is scheduled for Thursday **3 November 2016** at the Museum of Australian Democracy, Old Parliament House, Canberra.

2017 Meetings

The meetings in 2017 will be as follows:

- General Meeting: **18 May 2017** Queensland Museum, Brisbane (alongside the Museums Australia Conference which will be from 15-17 May)
- Annual General Meeting: **9 November 2017** Tasmanian Museum and Art Gallery, Hobart, Tasmania.

We are happy to take offers for 2018 meetings if anyone wishes to volunteer.