



THURSDAY DIRECTORS' BREAKFAST TOUR

A HISTORY OF THE WORLD IN **100** OBJECTS

from the
British Museum

Explore the history of humanity — how we have shaped the world, and how the world has shaped us — in this major exhibition. Witness compelling stories expressed through a beautiful collection of artefacts from across the globe.

Where: meet at the reception desk at the National Museum of Australia, Lawson Crescent, Acton

When: 8am for 8:15am Thursday 10 November

Refreshments: tea, coffee and pastries will be available on arrival.

AGM: as you know the CAMD AGM will be at the Museum of Australian Democracy. A fleet of taxis will be organised for the end of the tour to whisk you to MOAD in time for the 9:30am start.

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

ANNUAL GENERAL MEETING

Thursday, 10 November 2016

Members Dining Room 3, Museum of Australian Democracy
at Old Government House
Canberra, Australia

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 Brett Dunlop	Director, Museums, deputising for Jeremy Johnson, CEO, Sovereign Hill Museums Association and CAMD Treasurer
Prof. Graham Durant AM	Director, Questacon - National Science and Technology Centre
Mr Rick Ellis	Chief Executive, Museum of New Zealand Te Papa Tongarewa
Mr Mark Goggin	Director, Sydney Living Museums
Dr Patrick Greene OBE	Chief Executive Officer, Museum Victoria (CAMD Executive Member)
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
Mr Greg Mackie	Director, History SA
Ms Dolla Merrillees	Director, Museum of Applied Arts and Sciences
Prof. Suzanne Miller	Chief Executive, Queensland Museum Network (CAMD Chair)
Mr Brian Oldman	Director, South Australian Museum
Ms Linnae Pohatu	Tumuaki Director – Māori Projects and Development, deputising for Roy Clare, Director, Auckland War Memorial Museum
Mr Marcus Schutenko	Director, Museum and Art Gallery of the Northern Territory
Ms Katrina Sedgwick	Director and Chief Executive Officer, Australian Centre for the Moving Image

Mr Kevin Sumption	Director, Australian National Maritime Museum
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 Roy Clare CBE	Director, Auckland War Memorial Museum
Dr Ian P. Griffin	Director, Otago Museum
Mr Jeremy Johnson	Chief Executive Officer, Sovereign Hill Museums Association (CAMD Treasurer)
Mr Richard Mulvaney	Director, Queen Victoria Museum and Art Gallery
Dr Brendan Nelson	Director, Australian War Memorial

IN ATTENDANCE/PRESENTERS

NAME	MUSEUM/ORGANISATION	Agenda item
Dr Meredith Foley	Executive Officer, CAMD	All
Mr Simon Kelly	A/Assistant Secretary, Collections and Cultural Heritage Branch, Ministry for the Arts (to be confirmed)	Item 13
Ms Alex Marsden	National Director, Museums Australia	Item 12

Agenda Item I WELCOME

CAMD Chair, Prof. Suzanne Miller (CEO, Queensland Museum), will open the meeting and welcome delegates to the 2016 Annual General Meeting of the Council of Australasian Museum Directors (CAMD).

Suzanne will extend her thanks and that of CAMD members to Daryl Karp, Director, Museum of Australian Democracy at Old Government House Museum and her staff for hosting the meeting.

ARRIVALS, DEPARTURES AND TRANSITIONS

- Greg Mackie, Director, History SA, is welcomed to his first CAMD meeting;

- Roy Clare, who has apologized for this meeting, is retiring from his position as Director, Auckland War Memorial Museum at the end of this year;
- Patrick Greene is retiring from his position as CEO, Museum Victoria in February 2017; and
- Meredith Foley, CAMD Executive Officer, will be retiring following this meeting. She will be replaced by Stephen Forbes who will commence duties on 14 November 2016.

DEPUTIES

The following deputies will be welcomed to the meeting:

- Linnae Pohatu, Tumuaki Director – Māori Projects and Development, deputising for Roy Clare, Director, Auckland War Memorial Museum. This is Linnae's first attendance at CAMD; and
- we welcome back Brett Dunlop, Director, Museums, deputising for Jeremy Johnson, CEO, Sovereign Hill Museums Association

APOLOGIES As recorded above.

CAMD DRINKS

Drinks will be held from 5:30pm to 7:30pm at *Questacon – National Science and Technology Centre*, King Edward Terrace, Parkes ACT (within walking distance – see map with agenda). The drinks have been organised by Questacon to mark the UN International Day of Science Centers and Science Museums and we thank Graham Durant for inviting members and the visiting CAMD Mentoring Program graduates and mentees to join the Diplomatic families and friends at this event.

CAMD DINNER

The CAMD dinner will be held from 7:30pm at the [Water's Edge Restaurant](#), Commonwealth Place, 40 Parkes Place, Parkes (which is a short walking distance from Questacon, see map with agenda).

CAMD MENTORING BREAKFAST

A mentoring breakfast for Directors and participants in the CAMD Executive Mentoring program, past and present, will be held in the Members Dining Room 1 7:30am – 9:00am on Friday 11 November. Please note that you will need to gain entrance on the day by using the [Queen Victoria Terrace at the rear of the Museum of Australian Democracy](#).

Acronyms

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

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
MGA	Museums and Galleries Australia. Formerly 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 Auckland War Memorial Museum on 19 May 2016.

Draft minutes for this meeting were circulated in June and are included at *attachment A*. They are presented here for amendment and/or confirmation.

Resolution:

1. That the minutes of the CAMD General Meeting held at the Auckland War Memorial Museum on 19 May 2016 be accepted.

Carried/Lost

BUSINESS ARISING

There will be a call for business arising.

Meredith Foley
Executive Officer, CAMD

Item 2 Attachment A

	<p>DRAFT</p> <p>GENERAL MEETING MINUTES</p> <p>Auckland War Memorial Museum Auckland Domain, Auckland, New Zealand 19 May 2016</p>
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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 (Executive Member)
Mr Michael Harvey	Assistant Director - Public Engagement and Research (deputising for Mr Kevin Sumption, Director) Australian National Maritime Museum)
Mr Jeremy Johnson	Chief Executive Officer, Sovereign Hill Museums Association (CAMD Treasurer)
Mr Kevin Jones	Director, South Australian Maritime Museum (deputising for Mr Greg Mackie, Director, History SA)
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 (<u>Via Skype for part of the meeting</u>) (Chair)

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
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Mr Greg Mackie	Director, History SA
Dr Brendan Nelson	Director, Australian War Memorial
Ms Katrina Sedgwick	Director 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, Australian 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

1 WELCOME

CAMD Executive Member, Patrick Greene (CEO, Museum Victoria), opened the meeting and welcomed delegates to the 2016 General Meeting of the Council of Australasian Museum Directors (CAMD). He noted that he was deputising as Chair for Suzanne Miller (CEO, Queensland Museum Network) who has apologized for the meeting but will join in later using Skype.

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

Patrick welcomed Dolla Merrillees (Director, Museum of Applied Arts and Sciences) and Marcus Schutenko (Director, Museum and Art Gallery of the Northern Territory) to their first CAMD meeting. New CAMD member Greg Mackie (Director, History SA), who started only a few weeks ago in his new position, has apologized for this meeting.

Patrick acknowledged that he would be retiring as CEO, Museum Victoria, in February 2017 but would be attending the next CAMD meeting in November.

Patrick also welcomed those attending as deputies:

- Ms Deborah Bailey, Director Operations and Communities, Queensland Museum Network;
- Mr Dale Bailey, Associate Director Collections, Research and Engagement, Museum of New Zealand – Te Papa Tongarewa;
- Mr Seb Chan, Chief Experience Officer, Australian Centre for the Moving Image;
- Mr Michael Harvey, Assistant Director - Public Engagement and Research, Australian National Maritime Museum; and
- Mr Kevin Jones, Director, South Australian Maritime Museum.

It was noted that many of those present had attended the preceding days of the 2016 Museums Australasia Conference and wished to congratulate Museums Australia and Museums Aotearoa for their work in running such a successful event and addressing many fundamental and timely issues in the museum sector.

ACTION: It was agreed that the Executive Officer write formally to Museums Australia and Museums Aotearoa extending CAMD's congratulations on the event.

2 CONFIRMATION OF MINUTES & BUSINESS ARISING

Meredith Foley (CAMD Executive Officer) noted that, due to a corrupted file, she was unable to detail agenda item 16 of the last minutes. Members noted this and agreed:

Resolution:

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

3 FEDERAL MINISTRY FOR THE ARTS

Patrick Greene introduced Ms Tiffany Karlsson, Assistant Secretary, Collections and Cultural Heritage Branch of the Australian [Ministry for the Arts](#). Tiffany noted that, due to the Australian elections, she was covered by caretaker protocols and would need to limit her comments to factual aspects of existing programs.

Expert Examiners

Tiffany alerted members to the need for [Expert Examiners](#) to provide assessment reports and advice on objects seeking export permits under the *Protection of Movable Cultural Heritage Act 1986* or applications made to the National Cultural Heritage Account. She noted that the most pressing need was for Indigenous examiners but there was a broad need for other examiners as well. The role offered opportunity for professional development and examiners could undertake as much, or as little, work as they could manage. In response to concerns about confidentiality, Tiffany noted that examiners are able to discuss issues with colleagues. Their advice could be subject to FOI but, unless there was a court case, they would not be identified.

Patrick Greene, who is Chair of the National Cultural Heritage Committee (NCHC), encouraged members to support examiners on their staff. He suggested that the Ministry contact CEOs with requests for examiners so they could free up available and interested staff.

Natural Cultural Heritage Account

Tiffany also urged CAMD members to utilise the [National Cultural Heritage Account](#) which sets aside up to \$500,000 each year to allow cultural organisations to acquire nationally significant objects they could not otherwise afford. Providing matching funding could assist an application but is not required. There is no special timing for applications: they can be brought up at the next NCHC meeting or in an out-of-session meeting.

Patrick said that the funding was not being fully utilised which was unfortunate as it does not roll-over. This was particularly pertinent in light of the [Simpson report](#) as it had recommended an increase in the size of the account.

Tiffany also asked museums whose General Permit certificates under s10a of the Act were physically disintegrating to approach the Ministry for a replacement.

Catalyst Fund

Tiffany confirmed that two years' worth of Catalyst funding had been allocated over the past weeks but told members that it was intended that there be further opportunities to submit for funds. Patrick said that he welcomed access to this funding stream as museums were not

eligible for Australia Council funding. He also welcomed the movement of the Visions of Australia touring program into the Ministry fold.

Dolla Merrillees (Director, Museum of Applied Arts and Sciences) commented on the impact the cuts to the Australia Council has had on small and medium arts organisations. Kevin Jones (Director, South Australian Maritime Museum) noted that the State Government would be reducing the budget of other institutions, including museums, to make up for the shortfall in the arts.

Cross-Portfolio Influence

Graham Durant (CEO, Questacon) asked who was driving the creative industries agenda (eg arts, films, music), noting that it seemed to have disappeared from the wider agenda. He also noted that museums and science centres were playing a large role across a number of different areas including arts and culture, education, tourism, science and research and international diplomacy. He encouraged the Ministry to consider how best to ensure that cross-portfolio links were fostered. Graham will be approaching Ministers to attend a breakfast for the [International Science Center and Science Museum Day](#) in Canberra on 10 November (2016).

Daryl Karp (Director, Museum of Australian Democracy) sought advice on how to position museums on the agenda. Tiffany encouraged CAMD to continue its collaborations with the collections sector and to ensure that they linked with Government election commitments and priorities. She noted that the Ministry for the Arts often had only a small amount of time to put forward initiatives; as a result they needed to know the key points and have examples of impact ready to go.

Insurance/Protection of Objects on Loan

Patrick noted his appreciation of the availability of the Ministry's insurance program for museums. He thanked Tiffany and the Ministry for providing much appreciated assistance in relation to the Afghan exhibition, particularly when the items were to be returned to Kabul.

ACTION: Patrick Greene (Museum Victoria), Brian Oldman (South Australian Museum) and Alec Coles (West Australian Museum) agreed to share their experiences in seeking accreditation under the Protection of Cultural Objects on Loan scheme with members.

Patrick thanked Tiffany for meeting with CAMD and for attending the Museums Australasia Joint Conference. Tiffany encouraged members to speak with her if they had other queries (Tiffany Karlsson, Ministry for the Arts phone: +61 02 6271 1144, mobile: +61 0424 286 279).

4. MUSEUMS AUSTRALIA UPDATE

Patrick Greene introduced Ms Alex Marsden (National Director) and Mr Frank Howarth (National President, Museums Australia), congratulating them on the success of the joint conference which closed today.

Federal Funding

Alex reported on a meeting with the Minister for the Arts at which he was critical of TROVE's decision to charge for collection uploads. She emphasised to the Minister the importance of supporting small to medium museums to put their collections online. She also expressed MA's difficult position in relation to the Catalyst fund which provides new funding for museum projects but was created in a way which has had a negative impact on a number of artists and small to medium art organisations.

Frank Howarth said he had recently been interviewed by Deloitte Australia who have been commissioned to look at a business case for TROVE. In response he had suggested that the NLA should be looking at the NCRIS process to assist in future funding as TROVE constituted an important form of research infrastructure.

Digital Access

Alex noted that the Ministry for the Arts had welcomed the level of collaboration underway with the GLAMpeak group (of which MA and CAMD are members). The [GLAMpeak Digital Access to Collections program](#) has received Catalyst funding of \$111,000 for its first year. As there was no commitment to fund years 2 and 3, the first year program has been refined; at this stage it will probably focus on regional/remote museum case studies and look at the barriers faced and any successes in the digital access field. This would provide the basis for developing a proto-type 'tool kit'.

Janet Carding (Director, Tasmanian Museum and Art Gallery) asked how the members might be kept informed of the work of the GLAMpeak group. It was agreed that Meredith would circulate the meeting minutes when they were received. Alex noted that they would also be setting up a website covering this work.

ACTION: Meredith will continue to represent CAMD on the GLAMpeak group, advise members of its activities and work with Frank and Alex to bring museums further into the NCRIS process.

Copyright Reform

MA and CAMD supported recent copyright reforms to align Australia with New Zealand and the OECD in relation to copyright cut-off dates and dealing with orphan works more efficiently.

The bill did not make it into parliament before the caretaker period began. It will need to be brought up again with the incoming Government.

Indigenous Roadmap

Alex announced that MA had been successful in its funding application for *A Roadmap for better Indigenous participation and representation in museums and galleries* (\$300,000 over the next three years). Matt Trinca (Director, National Museum of Australia) noted that the project provided a great opportunity for Australian participants to reset their relationship with Aboriginal and Torres Strait Islander people. He thanked Alex and the MA working group which drove the agenda for their efforts. Alex noted with thanks that CAMD had endorsed this project and offered in-kind support where possible. She indicated that MA would be asking CAMD member museums to assist with venues for workshops and offer support to staff to participate.

Patrick congratulated MA on achieving funding for the project. Janet Carding noted that the Tasmanian Museum and Art Gallery had a number of Indigenous staff and that it was talking to ArtsReady to assist it to bring more Indigenous people into museums. Brian Oldman (Director, South Australian Museum) said that SAM was supporting three Indigenous positions and had also secured private philanthropic funds in perpetuity for an Indigenous curator. Kim McKay (CEO and Director, Australian Museum) noted that the Australian Museum has a new relationship with the Jumbunna Indigenous House of Learning at UTS; she was hopeful a joint appointment could be made.

ACTION: Alex Marsden will speak further with CAMD members to gather information on their Indigenous employment initiatives.

Art Museums

Frank described recent discussions with the art museum sector about MA's representation of art museum interests. An MA working party, led by Suzanne Davies (Director, RMIT Gallery), has been established to identify and address perceived issues. Patrick said that it would be a retrograde step for galleries to step away from collaborations as it would play to a view in Canberra that the sector was divided and inefficient. The possibility of a joint CAMD/CAAMD meeting at the May 2017 conference in Brisbane was raised.

ACTION:

- CAMD members were asked to speak to their colleagues at State/Territory galleries and encourage their continued involvement in MA.
- CAMD will consider a joint meeting with the Council of Australasian Art Museum Directors (CAAMD) alongside the May 2017 Brisbane meetings.

5 FINANCIAL REPORT

The CAMD Treasurer, Jeremy Johnson (Chief Executive Officer, Sovereign Hill Museum) reported on the financial statements and CAMD Budget for 2016-17. He noted that there was a healthy surplus. CAMD's major expense is the services of the Executive Officer who is an employee of Sovereign Hill Museums (the only non-Government museum in CAMD) which allows employment outside the restrictions of the public sector.

Jeremy pointed out that he had not raised subscriptions this year. He encouraged members to consider rationalising the current three categories for subscription to two.

ACTION: The Executive will consider potential changes to the subscription categories and report to the next meeting.

Patrick marked CAMD's gratitude to Jeremy for his role as Treasurer and to Sovereign Hill for managing the employment of the CAMD Executive Officer.

Members passed the following resolution:

Resolution:

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

Greene/Coles

Carried

6. PROVOCATION: THE 21st CENTURY MUSEUM

Patrick welcomed Sally Manuireva (Director, Public Experience) and David Reeves (Director, Collections & Research) from Te Papa who provided initial comments on the following 'provocation':

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

After introducing Sally and David, Roy Clare noted that he had been with Auckland Museum for six years and had inherited a museum created from a 19th century model (established 1852) where the emphasis was on assiduous collection but nothing about sharing and access. The museum has changed over the years, embracing a broader curatorial role enlivened by the digital agenda. The problem remains, 'how do we sustain this big collection' which includes, in particular, a world resource of Maori Taonga.

David Reeve commented on the extent to which the city had vastly diversified and that stories and collections needed to reflect this change. There was strong interest from Iwi Maori who wish to help in caring for their own collections. The museum is exploring its incrementally increasing collections and their growing access and storage needs; visible storage on-site may be one way to address this. Thought has also been given to enhancing data so that the wider picture of objects held is exposed which could inform deaccessioning discussions.

Sally Manuireva referred to the repeated call during the MA joint conference and in the plenary session for the greater representation/involvement of Indigenous people in museums and their collections. In particular, she saw the need for better ways for continuing the great outcomes which arise from temporary projects, exhibitions and programs for Indigenous people. Sally also commented on a future where 3d printing/manufacturing will be used to copy objects; how can museums become more receptive to these changes?

Patrick noted that Governments and community supporters were often puzzled by the size of collections and the small proportion able to be exhibited at any one time; there are complaints that 'we have all these objects but don't use them'.

In discussion, members made the following comments:

- **Alec Coles:** the many different ways in which groups of objects are used needs to be emphasised eg natural science collections are biochemical archives; stories are shared rather than just told through museums;
- **Jeremy Johnson:** outdoor/living museums 'consume' their collections, as seen in the examples of the [Beamish Museum](#) and the [Skansen Museum](#). They are also undertaking a range of projects in health/ageing areas eg work with Alzheimer's patients to trigger memorial recall. **Sally** mentioned work done in Yorkshire on a rural life history farm where the working farm was a much greater draw card for visitors than the collection building;
- **Roy Clare:** use will impact on objects but a lot of objects of organic materials, if left with families and/or communities may not have survived. He noted his support for returning objects without strictures on their use;
- **Brian Oldman:** we need to give consideration to the next generation; how will they judge us and any deaccessioning;
- **Matt Trinca:** agreed that we need to consider how the future might judge deaccessioning and also think about use (rather than condition, storage, preservation) when first considering new object;
- **Daryl Karp:** 'should we be considering a 50 year estimate of costs when we are considering whether to collect an object?';

- **Michael Harvey:** the collections will inevitably be shaped by collection managers/curators with current ideas of significance;
- **Dolla Merrillees:** one issue is that State Governments often have their own ideas about what should be collected and/or retained which can create tensions;
- **Roy Clare:** reported the exciting level of participation online in relation to war dead records held by Auckland; over 200,000 virtual poppies have been laid in the database. **David Reeves:** a surprising proportion left email addresses which has allowed families to connect around a common ancestor across the globe. In this case the physical diary or medal is not the main point – it's only the point of access;
- **Alec Coles:** private collections such as the Kerry Stoke collection in WA should also be considered. This collection is brilliantly curated and cared for and objects from it are lent and shared; **Seb Chan** noted that there is a public catalogue in the UK of private collections which exhibit annually. Alec organised to circulate an email on 'Dead Museum' by Ken Gorby;
- **Kevin Jones:** the Maritime Museum of SA has similar experiences in relation to its passenger lists online. People will spend an average of up to 12 minutes on the site for genealogy purposes.

Roy, Sally and David were thanked for their comments and the discussion they had provoked.

ACTION: that a provocation be included in future meetings.

7 ICOM – AUSTRALIA

Dr Robin Hirst (Director, Collections, Research and Exhibitions, Museum Victoria and National President International Council of Museums - Australia) provided a report on [ICOM-Australia](#) and its activities.

Robin congratulated Alec Coles on his appointment as the new Chair of ICOM-Australia. Robin outlined the membership and basis of ICOM-Australia and noted the benefits of obtaining the ICOM card for viewing museums and other cultural institutions overseas.

Robin noted the following:

- the latest ICOM work has focussed on illicit traffic in cultural objects; its work can be seen on the [International Observatory](#) website;
- Directors should make their staff aware of the [ICOM International Training Centre for Museum Studies](#) in Beijing, China;
- the [Blue Shield](#) conference will be in Canberra next year;

- ICOM-Australia continues to provide support to collections in the Pacific Islands through seed funding and work through DFAT or others to extend support;
- the 2016 winners of the [ICOM International award](#) were Dr Des Griffin (former Director, Australian Museum) and the National Museum of Australia for the *Encounters* exhibition.

Graham Durant (Director, Questacon) noted that ICOM and the UN are running the [International Science Center and Science Museum Day](#) in Canberra on 10 November 2016. Graham also reported that the International Council for Science has just launched *FutureEarth* as a global platform to deliver research on climate change.

Alec Coles and CAMD members thanked Robin for his many years of effective work on behalf of ICOM-Australia.

8 MUSEUMS AOTEAROA

Patrick Greene introduced Ms Phillipa Tocker, Executive Director, Museums Aotearoa, thanking her for her contribution to the recent conference. Phillipa outlined the work of Museums Aotearoa which has around 450-500 museums in its ranks, 350 of which are entirely volunteer-run. A Museums Aotearoa strategic plan has been recently released and an emerging professionals group created. A mentoring scheme is being piloted which it is hoped will roll out nationally. The last day of the joint conference provided a very successful dialogue mainly between Indigenous people working in and around museums.

9 EXECUTIVE OFFICER'S REPORT

Meredith Foley (CAMD Executive Officer) reported on the following issues:

GLAM sector collaboration

Meredith noted the growing level of collaboration across the sector in the GLAMpeak group; up to 17 peak groups and several major institutions attended the GLAMpeak meetings in February and May. Most recently, this has included representatives from the **Australian Local Government Association** (ALGA) and the **Academy of Humanities**. The GLAMpeak group will shortly make a presentation to ALGA about the importance of cultural institutions at local levels. The next meeting is planned for the end of July/early August.

Catalyst funding

Towards the end of 2015, as requested, Meredith prepared a [media release](#) in support of the *Catalyst – Australian Art and Culture Fund*. The first and second rounds of Catalyst funding have been announced. The GLAMpeak group was successful in gaining funds for the *Digital*

Access to Collections project and CAMD is a partner with MA in the funded *Indigenous Roadmap* program. Meredith noted that the majority of Catalyst 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).

Copyright reform

Meredith prepared a CAMD response supporting the *Copyright Amendment (Disability Access and Other Measures) Bill 2016*. 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's** [draft report](#) on Intellectual Property Arrangements – which supports a number of reforms of benefit to museums (including a broad 'fair use' provision; ending perpetual copyright terms for unpublished works; and open access to publicly funded research), has been released.

TROVE

In February CAMD participated in the drafting of a joint GLAMpeak letter in support of increased TROVE funding. Deloitte Digital is holding consultations with selected stakeholders about the costing proposal and other 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 representatives to use the opportunity of the review to consider the creation of an advisory body for investment partners and stakeholders.

Australian Heritage Strategy

The [Australian Heritage Strategy](#) was released in December 2015. Despite our submissions, it continues to make few, if any, policy links to museums.

Enews

Usage of the CAMD website and subscriptions (175) to the *CAMD Online* weekly newsletter continue to grow steadily. Directors are encouraged to consider writing an article or sharing presentations as these are popular with users. Meredith also asked that they encourage staff and/or other stakeholders to subscribe to the enews and/or dip into the information provided on the CAMD website. Roy Clare noted that he forwarded on the news digest to his senior people and other staff.

ACTION: Members are asked to encourage staff to subscribe to the CAMD ONLINE enews on the CAMD website: www.camd.org.au

Website

Members agreed with Meredith's suggestion that a single password (changed periodically) be introduced to allow access to the members' side of the website. Meredith noted that the Executive had agreed that paid advertisements for consultancy service and position vacancies advertisements from non-members will be added at cost of \$100 per advertisement to the CAMD website. Members were asked to keep providing updates for the WWI site.

ACTION: Meredith to streamline password access to the members' side of the CAMD website.

Meredith thanked CAMD's new Chair, Suzanne Miller, and the Executive for their ongoing support. She also noted that she was exploring taking long service leave in the second half of the year.

10 SURVEY AND 'MUSEUMS COUNT' PROJECT

CAMD Survey Report

Meredith reported the 2014-15 report would be completed following the checking of some anomalies with members. Early indications are that there has been a drop in total visitations from 15.8m in 2013/14 to 15.6m in 2014/15. A full report would be prepared for members and another shorter report and pictograms for public release/promotion.

Meredith was asked to differentiate in the report in future about attendance at free sites and sites with entry fees.

The following themes might be picked up in media on release:

- impact of budget cuts (less activity)
- tourism.

ACTION: Meredith will discuss further with members the potential to collect museum evaluations or satisfaction survey results whose results were aggregated for public release.

Survey 2015-16

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

Part 1: the '*Snapshot Survey*' will be released online early in 1 July 2016 for return by 31 August 2016.

Part 2: the benchmarking survey process will go online on 3 October 2016 for return by 30 November 2016.

Access to CAMD survey data

Meredith explained that Roy Clare has written to CAMD as Chair of Museums Aotearoa to request access for Phillipa Tocker (Executive Director, Museums Aotearoa) to the CAMD survey information. As the request raised a broad policy question about access to this material, Meredith circulated a 'doodle poll' seeking views. To date 15/23 members have responded with the majority in favour of making information available 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).

A number of members (Brian Oldman; Kevin Jones; Alec Coles) noted concern that if this material was made public in its raw state it would be open to misuse and misunderstandings.

ACTION: Matter referred to the CAMD Executive to consider categories which we can all agree on releasing.

'Museums Count' Project

Meredith reported that she was close to finalising a brief on this project.

11 CHAIR'S REPORT

Professor Suzanne Miller (CAMD Chair and CEO, Queensland Museum Network) joined the meeting via Skype to report on her activities as CAMD Chair. She thanked Patrick for chairing the meeting.

NCRIS

Suzanne said the major issue for museums at this time was the National Collaborative Research Infrastructure Strategy (NCRIS) Roadmap process. A similar Roadmap was developed in 2011-12 but never funded. The Roadmap now under construction will address funding for the next 15 years. An opportunity exists for the sector to argue the case for the inclusion of collections and collections-based research. Expert Working Groups have been appointed including one to cover 'Cultures and Community' which includes Alec Coles. Joanne Daley (CSIRO) is on the Environment working group. Each group is to produce a paper. There is strong support for cultural collections to be considered in this process. A formal response from CAMD will be required to a draft paper to be produced around August.

Alec Coles has a letter seeking initial feedback which he will circulate via CAMD with quick responses required by **3 June**. He stressed that the process was not about institutional needs but about the pieces of infrastructure required eg digital platforms, kits, tools etc. Human resources can be included; digitisation was not on the table but ways to make online data more discoverable might be. Could we do something similar to what has been achieved with the Atlas of Living Australia?

It was agreed that CAMD should also make a response. Suzanne noted that some links could be established between this process and the work underway for digital access by the GLAMpeak group.

ACTION: Members are asked to respond to Alec Cole's letter and Meredith is to prepare a CAMD response by 3 June.

Research Review

Suzanne also mentioned the current [Research Engagement and Impact Review](#) suggesting that members provide a broader stakeholder and societal response. 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**.

ACTION: Suzanne will circulate a template to allow members to list the successes museums have had in the recent round of ARC linkage grants. The information gathered will be utilised in arguing the case for recognition of the research contribution of CAMD museums.

12 AUSTRALIAN SCIENCE POLICY AND EVENTS

Prof Graham Durant (Director, Questacon) noted that the Government has committed \$150m to NCRIS for 2016/17 in the recent budget. *Inspiring Australia (IA)* has also been put on a secure funding basis via the National Innovation and Science Agenda. Subject to the election, IA has funds for citizen science initiatives and maker projects. It is looking for further projects of national significance which will capture the public imagination. Questacon is developing its first makers' conference (with activities rooted in hand-made projects, craft and manufacturing) and also doing a pilot with an Indigenous community to develop high end technical skills which can be used to solve the community's own problems.

ACTION: CAMD to consider inviting the Chief Scientist, who is reviving the State committee of chief scientists, to address members at the next meeting.

Graham also noted that there was a need for another organisation for science centres in Australia as CAMD does not pick up all the associations on the ground.

Graham was thanked for his continuing contributions to CAMD on science policy and activities.

Dolla Merrillees queried why the STEM agenda was not being extended as the STEAM concept (incorporating art and design) was happening worldwide. Debbie Bailey (Director Operations and Communities, Queensland Museum Network) said that they had reverted back to discussing with Government the STEM agenda informed by arts.

Debbie noted that the World Science Festival in Brisbane in March exceeded expectations. Opening night saw far more Ministers in one place than the museum had ever been able to attract. Over 120,000 people attended over the four days of the first festival; extensions were needed to address the crowds. Queensland Museum has the Australasian rights for the next 5-6 years.

Kim McKay (Director, Australian Museum) noted that the Australian Museum participated in the Festival and the response to the event was extraordinary.

Kim suggested that the impact of museum science research and programs be highlighted through a short video. She offered to organise a three minute CAMD video on museum science which could be played at the PM's Science Awards later this year. It was agreed that the video should be celebratory but not self-promotional. It could cover museum science, citizen scientists, community engagement and makers groups. It could then be used in other States with members including their own museum brand. Daryl Karp offered to assist. It was estimated the cost would be between \$10,000 - \$20,000 which could be paid for by CAMD.

ACTION: Kim to provide an outline of the proposed video and costings for the CAMD Executive to consider.

14. EXECUTIVE MENTORING PROGRAM

Meredith Foley commented on the mid-program progress report of the first year of the Executive Mentoring Program. Kim McKay noted that she had organised a networking lunch with mentees in Sydney and there have been some other catch-ups. Members noted that both mentors and mentees seemed to be getting a great deal from the program. Matt Trinca was thanked for supporting the first year by underwriting the grant.

Costing

It was agreed that it was important for CAMD to support another mentoring round in 2016-17 with two-tiered payments and the management fee paid for by CAMD. Daryl Karp noted that it would be useful if she could be invoiced for the 2016-17 program this financial year.

Focus

Members discussed the focus of the 2016-17 program. Some consideration had been given to seeking nominees from Indigenous or more culturally diverse backgrounds in 2016-17. Matt Trinca suggested that it would be sensible to wait for the outcomes of the Museums Australia Indigenous roadmap to inform understanding before moving into this area.

It was noted that there was still a large group of women in the sector who would benefit from the program. After discussion, it was agreed that potential women leaders would again be the

focus for the 2016-17 program and that an Indigenous program would be considered following the MA audit.

Roy Clare reported that Museums Aotearoa was also developing a pilot mentoring scheme for around 15 nominees.

It is proposed that graduates of the program could join CAMD for a function (to be determined) at the next meeting of CAMD in Canberra on 4 November 2016.

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

ACTION: Meredith and Jeremy to seek a costed proposal from McCarthy Mentoring for the continuation of the mentoring scheme. The 2016/17 scheme will target potential women leaders. CAMD is to pick up the cost of scheme management.

15. ELECTION/POST-ELECTION AGENDA

Meredith noted that the recent GLAMpeak meeting had canvassed collaboration in a joint lobbying agenda prior to the elections. Members discussed the degree of difficulty involved in getting messages about the museum sector across in the forthcoming federal election in Australia. Given the nature of this election it was generally considered better to put CAMD efforts into a readiness to meet swiftly with relevant bureaucrats and Ministers once the outcome of the election was known. This would involve attempting to hold meetings or make CAMD's interests known in the portfolios of Arts; Science, Industry and Innovation; Heritage; Tourism; Regional NSW; Veterans Affairs; Health; and Foreign Affairs and Trade. This would involve a big picture pitch and a possible CAMD manifesto on values; detailed proposals could be developed in the months prior to the budget deliberations. Some members noted that their respective Governments might not look kindly on their involvement in advocacy. Daryl Karp suggested that CAMD develop a set of rules to ensure consistency and clarity around our messages.

ACTION:

- Take action to ensure CAMD issues are included in the incoming brief for the Minister for the Arts
- Invite Minister for the Arts to meet with CAMD at the next meeting
- Investigate the creation of a Parliamentary Friends of Museums.
- Further consider CAMD's approach to advocacy at the next meeting in November including meeting with a range of Ministers at our forthcoming meeting in Canberra.

17. NAME

CAMD members noted the report circulated by NAME and thanked it for its input and work.

18. PROTECTION OF MOVABLE CULTURAL HERITAGE

Patrick noted that the PMCH matters had generally been dealt with earlier in the meeting during discussions with Tiffany Karlsson. He emphasised the need for expert examiners and said that he would copy Directors in on requests made. He noted that the Simpson report, which called for a new Act, had been provided to the Minister for the Arts. One of the report's recommendations was to abolish the National Cultural Heritage Committee. This would be regrettable as it would remove a body of expertise relating to the overall sector which could advise the Minister.

19. WHAT WORKED & WHAT DIDN'T WORK FOR YOU THIS YEAR?

Patrick introduced the item noting that members had suggested its inclusion in order to give an opportunity to share information about leadership challenges and successes over the last six months. The following comments were made during the round table discussion:

- Dolla Merrillees thanked members for their support during her initial period as Director, **Museum of Applied Arts and Sciences**. She noted that planning continues for the Museum's longer term future in Parramatta, following the announcement of the Riverbank site as the preferred location.
- Anthony Wright noted that, following the insurance claim settlement, \$170m would be applied to the repair of **Canterbury Museum's** infrastructure. Anthony offered to share his learnings from dealings with the insurance claim with other Directors at a later stage. Tourism is booming with attendances exceeding the previous record. There was an astronomical growth in Chinese tourism such that there was a challenge to train staff and the community to deal with these new visitors.
- Michael Harvey said that the **Australian National Maritime Museum** was also seeing greatly increased attendances particularly with outside exhibitions and was proving successful with its spin-off games. [*The Voyage*](#) was a winner at the recent Museums Australia Awards. ANMM was successful in achieving a grant of \$250,000 from the Catalyst Fund for a telepresence program which uses a virtual tour guide to share the HMB Endeavour replica with students in regional Australia. The cost of voyaging Endeavour was proving a challenge although there was a huge response at landfalls.
- Mark Goggin said that **Sydney Living Museums** had plans for first Government House which might be heading into contested grounds. SLM has set up an Indigenous Board. The Hyde Park Barracks will have its Bicentennial in 2019 which will raise

challenges in relation to the interpretation of the Macquarie period. He noted the recent protest relating to the Appin Massacre.

- Jeremy Johnson discussed the work being undertaken at **Sovereign Hill** and the Gold Museum to incorporate Indigenous experience including the *Hidden Histories* app about the region's traditional land owners, the Wadawurrung people. Ballarat was a meeting point of different language groups. Indigenous stories are now in the Gold Museum and the **Corroboree** being held this week echoes similar exhibitions staged by the Wadawurrung since the 1850s. Recent work on Narmbool has uncovered an Indigenous silcrete quarry with artefacts up to 20,000 years old.

The **bushfire on Narmbool** resulted in heavy losses but fortunately there was an appropriate level of insurance in place. The aftermath demonstrated the need for CEOs to ensure that information was kept flowing and rumours discouraged. Jeremy commented on the usefulness of the 2011 CAMD disaster management workshop at Canterbury Museum. Patrick Greene reported that recent presentations from Victorian Government contractors on security at the Museum Victoria emphasised the need for the CEO and institution to provide support following a traumatic incident for some time after the event.

- Marcus Schutenko reported that the **Museum and Gallery of the Northern Territory** was struggling to fund some services lost when it went independent; a budget increase is being sought. He had restructured at the senior level and now has a manager in central Australia and two assistant directors. Grants have been received to assist with digitisation of the collections. The Government has put aside \$20m for a National Indigenous Cultural Centre which is now in discussion. The sale of other infrastructure by the Government has allowed funding for the new Art Gallery which is proposed to open in the dry season of 2017. Some changes are required to the museum's new statutory instrument to allow full independence. Touring is being restricted to allow the redevelopment of permanent exhibition spaces.

20. ANNIVERSARY OF COOK'S 1ST PACIFIC VOYAGE

Michael Harvey noted that the Australian National Maritime Museum (ANMM) and the National Museum of Australia have signed a Memorandum of Understanding to ensure their treatment of the anniversary of Cook's 1st Pacific voyage in 2020 would be complementary. The ANMM was looking at sending the *Endeavour* to New Zealand but will link with the States/Territories as well. Michael stressed that the anniversary could be contentious and required sensitive handling. He suggested that this complementarity could also be sustained by sharing information through CAMD.

Roy Clare noted that **Auckland War Memorial Museum** was likely to bring a new perspective by focusing on Banks and Tupaea rather than Cook. Cook did not visit Auckland yet associated collections are rich in natural science. AWMM is also in talks with Greenwich to

bring some of William Hodge's work out to New Zealand. Roy said that Kevin Fewster at the UK National Maritime Museum also had a major project in planning.

Dale Bailey said that Te Papa had plans for the Cook anniversary but wanted to invert their approach and make presentations from the Indigenous/Islander perspective. He noted that the anniversary would overlap with their Universal Suffrage celebrations.

Roy encouraged members not to separate history, science and art in their approaches as the period being commemorated was the 'Age of Wonder' when this approach was entirely natural. Daryl Karp agreed suggesting that we needed to show this in a diversity of approaches to Cook.

Matt Trinca noted that, as for *Encounters*, the National Museum of Australia had set up an Indigenous reference group to advise on the program for the anniversary. It will obviously be a touch point for many.

21. ARTS COUNCIL FUNDING

Dolla Merrillees and Janet Carding referred members to a [joint statement from the Visual Arts Sector in response to the Australia Council's Four Year funding](#). Janet Carding noted that she was a signatory to this document. Dolla raised the potential for CAMD to support the statement or produce one of its own reinforcing the value and impact of the arts to society and the economy. It was noted that a number of significant programs had been defunded or underfunded with youth arts and non-performing arts suffering the most. Members spoke about the considerable knock-on effects in their own States and Territories and also on the impact of the efficiency dividends on national cultural institutions. Some members noted that they did not support the wording of the statement. It was also noted that there was a conflict in that CAMD members welcomed the support provided by the Catalyst Funds for digitisation and the MA's Indigenous Roadmap. No action had been taken when Screen Australia lost funding. It was noted that no action could be taken on this during the caretaker period.

22. NEXT MEETING/S

Next meeting 2016

The next meeting of CAMD is scheduled for Thursday **10 November 2016** (please note date has changed) 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 as host.

The meeting closed at 5:00pm.

Agenda Item 3	CHAIR'S REPORT
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ACTION:

CAMD Chair, Professor Suzanne Miller (CEO, Queensland Museum Network), will comment further on the points made in the following report.

CHAIR'S REPORT

2015-16 has been yet another exceptional year for CAMD members. Engagement is extremely strong across the sector. Investment in capital development in the sector is also strong, although not without challenges. There are new opportunities on the horizon to increase the CAMD member and sector profile at State, territory and national levels, and the coordinated approach that is being taken by CAMD is being recognised. Initiatives such as the recently announced Inspiring Australia funding and the National Research Infrastructure Roadmap are further opportunities for CAMD and its members to build upon its leadership role for the sector. It is timely to look at how we can embrace these developments to cement relationships between the New Zealand and Australian sectors.

Strategic discussions at CAMD meetings

Following on from the successful discussion at the last CAMD meeting in Auckland, we would like to extend the opportunity to include more strategic discussion at CAMD meetings. Members are asked to self-nominate to present a short paper as a provocation/discussion paper on agreed topics of mutual interest. I would like to propose that the current meeting includes a strategic discussion on a potential CAMD leadership role should the National Research Infrastructure Roadmap be successfully adopted (at item 8 of the agenda).

CAMD-CAAMD relationship

I recently met with Nick Mitzovich, Chair of CAAMD and we agreed that it would be beneficial to explore areas of mutual interest. I would like to suggest that CAMD invite the CAAMD directors to a function at the next CAMD meeting as a way of initiating the discussion. Suggestions for the format and agenda would be welcomed from members.

Cultural and Scientific diplomacy

The Department of Foreign Affairs and Trade is interested in our sector playing a more strategic role in cultural and scientific diplomacy.

Repatriation

With the review of the Repatriation Program, there is an opportunity to contribute to a broader understanding of the role we play and the complexities of the issue. It would be helpful to articulate what best practice looks like in this area, and how we can work with the Federal Government to secure the future of the program.

Ancient DNA research

There continues to be challenges in bringing the research sector together to assist us in research and repatriation of key, but highly sensitive, components of our collections.

Collections valuations

With the demise of the Australian Valuation Office, I suggest that it would be useful if CAMD were to take a considered position on valuation methodology. I would like to propose that we set up an expert working group from our key staff to bring together a top-line paper to be brought to the next CAMD meeting for our consideration.

For discussion

I would like to suggest that individual CAMD members nominate to "lead" particular initiatives, to help steer progress.

CAMD Executive Officer

We had a very strong candidate pool for the EO role. I would like to formally thank Jeremy and his team who managed the recruitment process so thoroughly and with such professionalism, and to the CAMD Executive Committee for their diligence and time, in securing a new CAMD EO. Stephen Forbes will be taking up the EO role on November 14th. Stephen comes to us with considerable experience in the collections and botanic gardens sector, and in writing at a policy/advocacy level.

Finally, I would like to take this opportunity to formally acknowledge the remarkable contribution that Meredith has made to CAMD. Working with all the CAMD members around the table, Meredith has succeeded in helping raise awareness of and a contribution from CAMD to national and international museum, collection, research, scientific and cultural agendas. I wish Meredith the very best for her new ventures.

Suzanne Miller

Chair, CAMD

CEO, Queensland Museum Network

Agenda Item 4	FINANCIAL REPORT
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ACTION:

CAMD members will consider the following resolution:

Resolution:

That CAMD accepts the Financial Statements for the year ended 30 June 2016 (attachment A)

Carried/Lost

BACKGROUND:

Brett Donnelly (Director, Museums, Sovereign Hill Museums Association) will report on the following documents on behalf of Jeremy Johnson (CAMD Treasurer and Chief Executive Officer, Sovereign Hill Museums):

- the Financial Statements for the year ended 30 June 2016 (attachment A – circulated separately)
- Confirmation of CAMD charity registration by the Australian Charities and Not-for-profit Commission (attachment B)

Agenda Item 4 Attachment B

From: Registration [<mailto:registration@acnc.gov.au>]
Sent: Monday, 26 September 2016 11:54 AM
To: Janelle Burns <jburns@sovereignhill.com.au>
Cc: Executive Assistant to CEO <ceoea@sovereignhill.com.au>
Subject: Confirmation of charity registration: Council of Australasian Museum Directors Incorporated
[Analyst: Sarah Craig]

Dear Janelle,

I am pleased to advise that the Australian Charities and Not-for-profits Commission has registered Council of Australasian Museum Directors Incorporated as a charity with the following subtype:

- Advancing culture.

The effective date of registration is 15 July 2016. To view the charity's online register entry, please click [here](#).

A charity pack containing a welcome letter, certificate of registration and resources to assist in the management of the charity will be mailed to Mr Jeremy Johnson, Honorary Treasurer, C/- Sovereign Hill, 39 Magpie Street BALLARAT VIC 3350. The welcome letter will contain your log in details to the charity portal (<http://charity.acnc.gov.au>) where you can update details of responsible persons, contact details for the charity, and submit Annual Information Statements when they fall due.

The tax component of the application will be transferred to the Australian Taxation Office (ATO) overnight. The ATO will process the charity tax concessions within 14 calendar days, and shall notify you via email once this process is complete.

Thank you very much for your patience and co-operation throughout this application process. It is greatly appreciated.

I wish you and Council of Australasian Museum Directors Incorporated all the very best for the future.

Regards,

Sarah Craig

Analyst | Registration | Australian Charities and Not-for-profits Commission
T (03) 8601 9302 | F 1300 232 569 | E registration@acnc.gov.au | W www.acnc.gov.au



Agenda Item 5	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.

Executive Officer's Report to Annual General Meeting

Since the May meeting I have been engaged on the following fronts:

NCRIS Research Roadmap

There was a flurry of work straight after the last General Meeting to prepare a response to Alec Cole's request for initial comment on research infrastructure needs in relation to the development of a 'Cultures and Communities' capability as part of the NCRIS Roadmap process. The response was circulated earlier to members but can also be viewed [here](#).

I represented CAMD at the Sydney NCRIS briefings and subsequently prepared a response to the NCRIS Capability Issues Paper which can be viewed [here](#). Many thanks to those CAMD members who provided input for the paper.

The NCRIS Roadmap exposure draft is planned for release shortly and I have allocated further time on the agenda for its discussion at Item 8.

NSW Parliamentary Inquiry

In August, at the request of the Executive, I liaised with NSW Directors to prepare a CAMD submission to the NSW Legislative Council Parliamentary Inquiry into Museums and Galleries. The submission did not comment on the management of individual member museums in NSW instead focussing on the value and impact of museums and other broader questions. A copy of the submission was circulated to members but can be viewed [here](#).

I was subsequently called to the Parliamentary Inquiry. After discussion between the Executive and NSW members it was agreed that I should not appear given the tenor of the proceedings at that stage.

The points made in the CAMD submission, particularly in relation to the deleterious impact of efficiency dividends, was picked up and run online and in the media eg see article from The Sydney Morning Herald at attachment A to this item.

Mentoring program

The Executive Mentoring program has taken up an increasing portion of my workload. I worked with Jeremy and the Executive to negotiate the cost and continued form of the

2016/17 program with McCarthy Mentoring. In order to reduce the cost for members and CAMD I agreed to take some of the administrative tasks associated with the program in-house. This includes coordinating publicity for the program, the collection of nominations, contributing to the organisation of Canberra events and, with the assistance of Sovereign Hill, invoicing members for their contributions. While this additional work has distracted somewhat from other priorities, I am delighted to see that the program has been highly successful with the majority of mentees indicating high levels of satisfaction.

Further detailed reports on the program's future are at [Item 6](#).

Protection of Movable Cultural Heritage Review

There has been no movement in relation to the recommendations from the Simpson review of the Protection of Movable Cultural Heritage Review. Following discussions with Shane Simpson it was agreed that CAMD should write again to the Minister seeking some indication of a timetable for implementation of the recommendations. This will be discussed further at item 19.

GLAM Peak Digitisation Project

I was not able to attend the Adelaide meeting of the GLAM Peak groups discussing the Catalyst-funded Digitisation Project. However, I will be at the next meeting which takes place on Wednesday 9 November in Canberra and able to provide a full report to members. The papers relating to this meeting have been circulated to members. There will be full discussion of the project at Item 7.

CAMD SURVEYS

By the AGM I will have circulated the full analysis of CAMD survey results for 2014-15 completed and it will be accessible on the member's side of the CAMD website.

I have nearly all the responses for the Snapshot Survey for 2015-16. If the outstanding survey is received in enough time before the AGM I will be able to provide you with the results.

Due to the lengthy delay in receiving the Snapshot Survey responses I have not yet been able to launch the 2015-16 benchmarking survey. As I noted above, I will be able to launch it once we have received the final survey for the last round.

Given my impending retirement, I have decided to leave the proposed 'Museums Count' project to the new Executive Officer to run with. You will recall that the 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 had preliminary discussions with our preferred consultant, Tandi Williams (who worked on the

Australia Council's Art Facts statistical website) and will ensure that a full briefing is available for the new EO.

CAMD ONLINE Website

I have continued to oversight preparation of the weekly CAMD Online newsletter. It has close to 200 subscribers from CAMD and other museums, state and Federal bureaucrats and some media outlets. I can see that it is being spread widely as every 200 deliveries have around 400 separate openings. Maintaining the website and preparing the weekly online news can involve quite a bit of time. We have a consultant who deals with the technical issues relating to the website (who is based in Adelaide) and also another NSW-based consultant who prepares, at the Executive Officer's direction, items for inclusion in CAMD Online. I would encourage CAMD to continue to contract out this work to free up the Executive Officer.

Smart Engagement with Asia

Along with some of CAMD's Directors, I will be attending the 'Smart Engagement with Asia: Leveraging language, research and culture' briefing on Wednesday 9 November. The briefing has been arranged by the Australian Academy of the Humanities to discuss the Smart Engagement with Asia (2015) report. It will be led by Ien Eng, Chair of the Expert Working Group which produced the report. The briefing will look in particular at opportunities for highlighting Australia's cultural sector to foster sustained and long-term interconnections and networks within Asia and the role of cultural diplomacy as an important dimension of public diplomacy.

Name

You will note there is no Network of Australasian Museum Exhibitors (NAME) report in the meeting papers. NAME last met in April in Fremantle – the minutes for that meeting were included in the last CAMD meeting papers. The next meeting will take place 17-18 November in Fremantle.

Swansong

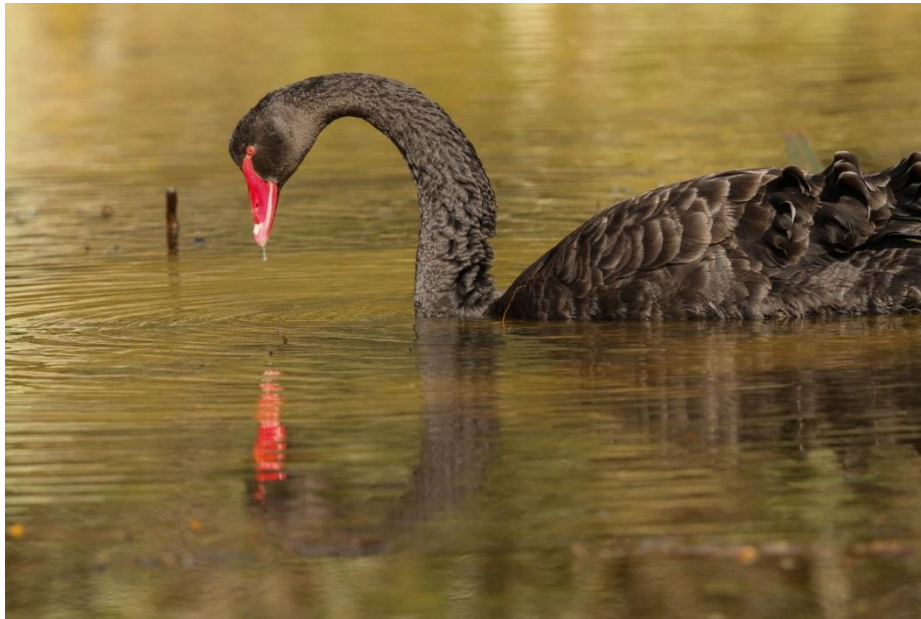
Soon after the last meeting of CAMD I indicated to Suzanne and Jeremy that I wished to retire during the course of the year. It has taken some time but this meeting will be my swansong. The new Executive Officer, Stephen Forbes, will be starting on Monday 14 November – I will stay on for 2 weeks to pack up and dispatch the office and provide some handover of tasks. My study will shortly be the cleanest it's been since 2005!

I have been privileged to have the opportunity to be CAMD's inaugural Executive Officer; the role has grown from an initial 2 days per week, to four on occasions and then settled in to a jam-packed 3 days. It's been fulfilling at this stage of my work life to be able to work to promote museums, which I have loved since childhood, and natural science and history – which remain great passions. The work has been ever-challenging (which has kept me here

for longer than I expected) and the Executive and members unfailingly friendly, kind and supportive. My only regret is to leave now while I have yet another terrific Chair in Suzanne. However, it's time for a change and some new directions for me. I wish all CAMD members and the new Executive Officer, Stephen Forbes, all the very best for the future.

Warm regards

Meredith Foley
CAMD Executive Officer



Item 5 Attachment A

The Sydney Morning Herald

Efficiency dividend a blunt instrument harming museums, Powerhouse inquiry told

Andrew Taylor
Published: September 29, 2016 - 6:56PM

Job cuts. Programs slashed. Closed exhibition spaces. Declining visitor numbers.

The list of harms caused to public museums and galleries by the imposition of an efficiency dividend is lengthy, according to the leaders of Australia's major cultural institutions.

The Council of Australasian Museum Directors has told a NSW parliamentary inquiry that the efficiency dividend, an annual budget cut imposed on cultural institutions, is inefficient, inequitable and a "blunt instrument".

"The impact of the dividend is also discerned in declining visitor numbers, an inability to move ahead with digitisation and education programs and a decline in access for regional and online visitors," it said.

"The efficiency dividend is a blunt instrument which enables governments and departments to avoid making funding decisions about specific programs and activities."

[CAMD represents the leaders of major cultural institutions](#) including the Australian Museum and Powerhouse Museum in Sydney, Australian War Memorial, Questacon and National Museum of Australia in Canberra, and Museum Victoria.

A spokesman for Deputy Premier and Arts Minister Troy Grant said: "Cultural institutions, like other government organisations such as health, education and transport, are required to meet modest efficiency targets to ensure they continue to provide value to the taxpayer.

"The managerial teams in charge of these institutions meet these targets while delivering ever-improving cultural programs for the public to enjoy."

But the chairman of the Museum of Applied Arts and Sciences board, Professor Barney Glover, said the efficiency dividend should be reconsidered.

"It is very challenging to continue to manage museums, or any cultural institute – or any public agency, for that matter – when funding is cut in that way," he told the inquiry last month.

Other problems caused by efficiency dividends include the loss of expertise, compromised long-term strategic planning, reduced options for creativity and innovation, and risks to organisational sustainability, according to Museums Australia, the national association representing museums and galleries.

National director Alex Marsden said: "Touring programs which are particularly important for national organisations, publications and research have been and continue to be cut. Venues and office spaces are also being closed or reduced."

Both sides of politics have levied the efficiency dividend, which was first imposed in 1987 under former prime minister Bob Hawke at the rate of a 1 per cent budget cut, she said.

Marsden said the efficiency dividend encouraged frugality "but at times to the point of absurdity and diminishing effectiveness as well as innovation".

Far from efficient, Marsden said a number of inquiries had concluded it harmed cultural agencies.

"In recognition of this problem, when Simon Crean was minister for the arts he was able to get cultural institutions exempted from a 2.5 per cent efficiency dividend in the 2012 financial year."

The NSW government imposes a 1.5 per cent budget cut across all public services, including galleries and museums. Its submission said the federal government had imposed a higher "efficiency dividend" of 3 per cent in 2015 and 2.5 per cent in 2016-17 on Canberra-based museums.

The National Gallery of Australia's director Gerard Vaughan [blamed](#) the federal government's efficiency dividend for the closure of the gallery's contemporary art space earlier this year. The gallery also [announced job losses](#) earlier this month.

Many submissions to the museums inquiry, chaired by Robert Borsak of the Shooters, Fishers and Farmers Party, are critical of the efficiency dividend.

Dr Desmond Griffin, a former director of the Australian Museum, said state and federal governments had imposed efficiency dividends since the late 1980s to encourage greater accountability: "Together with other reductions in funding it has instead decimated museum staffing and programs."

Kylie Winkworth, a museum and heritage consultant and former Powerhouse trustee, said the capability and performance of NSW cultural institutions had shrunk after more than 10 years of budget cuts and staff losses caused by the efficiency dividend.

"The effect is to hollow out capacity, innovation, creativity and resource-intensive projects," she said. "Other states outperform NSW in attendance at blockbusters ..."

The Public Service Association blamed more than 150 job losses at the MAAS, which includes the Powerhouse Museum, on the efficiency dividend.

"This has created substantial role-creep for staff remaining employed, and a reduction in the museum's ability to provide services to the people of NSW," it said.

"This has particularly impacted in the areas of access to the collection (outside of exhibitions), scholarly research on the collection, preservation and conservation work on the collection, regular changeover of exhibitions, and the privatisation and reduction of service in key areas."

A submission from the International Council for Museums suggested efficiency dividends should be calculated only on cash allocations from government and not applied to income earned from philanthropy and sponsorship. "To include earned income in efficiency dividend calculations is unfair, illogical and discourages innovation and entrepreneurship," it said.

This story was found at: <http://www.smh.com.au/entertainment/art-and-design/efficiency-dividend-a-blunt-instrument-harming-museums-powerhouse-inquiry-told-20160929-grql91.html>

Agenda Item 6	EXECUTIVE MENTORING PROGRAM
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ACTION: That members consider the following:

- the recommendations made by McCarthy Mentoring in their evaluation report (see extracted below and in attachment A to this item).

BACKGROUND:

The CAMD Executive Mentoring Program was piloted in November 2015 under the management of McCarthy Mentoring and is now entering its second year. Both the 2015/16 and 2016/17 programs are currently targeted at women staff members in museums.

Evaluation of 2015/16 Program

McCarthy Mentoring has provided an evaluation of the 2015/16 program which is at attachment A (provided separately).

McCarthy Mentoring make the following recommendations at the end of the evaluation. Some of the suggestions have been implemented whilst others are recommended for future programs:

Program Process and Evaluation

- Ensure mentors and mentees have the time to invest in the program and are willing to commit to one face to face or Skype meeting every month. For the 2016/2017 program the commitment and time required from participants has been communicated during the application, matching and introduction stages. Further program process information will also be highlighted during the workshop and follow up post the program launch
- To enhance the evaluation of the program, a short online manager assessment of the mentee's development over 12 months is recommended at the end of the 2016/2017 program. This will add further insights to the impact of the mentoring on the participants from their manager's perspective
- To gain a long-term assessment of the program outcomes, it is recommended that a review of participants be conducted 12 months post completing the program. This will provide insights into career progression, retention, enhancement of leadership capability across the museum sector and promotion of female talent

Workshops and Events

- Face to face networking events would be valuable to build peer relationships and share knowledge. This was successfully trialled in Sydney during the 2015/2016 program. To minimise costs for the 2016/2017 program networking events have not been included. It is however recommended that state-based cohorts arrange a mid-program gathering
- The 2015/2016 participants suggested that additional workshops on key leadership issues would be valuable to further develop their leadership capability. The need for additional training will be assessed during the 2016/2017 program evaluation.
- Formal event to conclude the mentoring program. For the 2015/2016 cohort a boardroom discussion and graduation breakfast has been added. Graduation certificates have also been included into the conclusion. It is recommended that a graduation/conclusion event be held for the 2016/2017 program.

Resources

- Include additional strategic leadership insights to further stretch mentees. Additional resources and activities on key leadership themes have been included on one2one for the 2016/2017 program. The workshop will also feature enhanced activities and content to support mentees with their leadership development.
- Increase the effectiveness of the goal-setting cards. For the 2016/2017 cohort, an activity to engage mentees will be featured in the workshop. Mentees will be encouraged to use the cards with their mentor during the first mentoring session.

Costs

The EO and Treasurer negotiated costs for the 2016/17 program. In order to rein in a proposed cost rise it was agreed that some administrative functions (eg invoicing, arrangement of functions such as lunches with mentors, involvement in the nomination process) in relation to the program would move in-house in 2016/17. By these means it was agreed that the costs in 2016/17 would be:

- \$2,200 for museums with a total operating budget of more than \$10m
- \$1,700 for museums with total operating budgets under \$10m

CAMD agreed to underwrite the program for \$12,000.

2017 program

A total of 17 staff members (compared to 21 last year) were nominated by CAMD museums to complete the course this year. A list of the new mentees and their mentors is included at attachment B to this item.

Events in Canberra

A panel discussion will be held with the graduating mentees in Canberra on Thursday 10 November. Both the graduating mentees and the new intake will also join Directors for drinks in the evening at Questacon. There will be a CAMD Breakfast on the morning of Friday November 11 which will include Directors, graduates from the program and the new mentees. Following the breakfast, CAMD members may join one of the half-hour tours of Old Parliament House. The tours will be followed by a half day workshop for the new mentees.

Publicity

In addition to publicising the 2016 program on the CAMD website and through CAMD ONLINE, the EO provided advice to Museums Australia Victoria which included two articles on the CAMD Mentoring Program in their autumn issue (see attachment C).

A media release has been prepared by McCarthy Mentoring to launch the program for 2016/17. A copy is at attachment B to this item.

Meredith Foley
CAMD Executive Officer



PROGRAM EVALUATION OCTOBER 2016

PROGRAM



INDUSTRY

CLIENT

CAMD
COUNCIL OF
AUSTRALASIAN
MUSEUM
DIRECTORS

MENTORING PROGRAM 2015/2016

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS (CAMD)

MENTEE
RESPONSE
HIGHLIGHTS

100%

have achieved or made progress in achieving their goals

94%

agree that their mentor was a good match

87%

have improved their overall performance

80%

are better able to manage challenging workplace situations

90%

of participants completed the program

94%

would recommend the mentoring program

94%

found the program to be very valuable/valuable

94%

have greater confidence as a result of the mentoring

"I FOUND THE MENTORING PROGRAM TO BE THE MOST USEFUL AND REWARDING PROFESSIONAL DEVELOPMENT I HAVE HAD... IT HAS GIVEN ME THE CONFIDENCE IN MYSELF AS A LEADER." Mentee

"MY CONFIDENCE HAS GROWN A GREAT DEAL WHICH HAS ENABLED ME TO TAKE ON MORE CHALLENGING PROJECTS, LEAD LARGER TEAMS, DEVELOP LARGER EXHIBITIONS AND EVENTS." Mentee

MENTOR
RESPONSE
HIGHLIGHTS

100%

of mentors would recommend the mentoring program

91%

noted their mentee was engaged in the learning experience

83%

would be open to continue as a sounding board for their mentee

84%

of mentors would volunteer to mentor on the CAMD program

100%

agree that their mentee was a good match

68%

found the one2one mentoring platform useful

BACKGROUND

The CAMD Executive Mentoring Program is a professional development initiative that aims to develop and support emerging female leaders in museums across Australia into leadership roles. The program was conceived by Kim McKay AO, Executive Director & CEO, Australian Museum and Rose Hiscock, Director, Science Gallery Melbourne (former Director, Powerhouse Museum) who approached McCarthy Mentoring to design a program that could address the lack of female leaders in the museum sector.

The program offered emerging female leaders a unique opportunity to work one to one with an experienced executive mentor to realise their professional and personal development goals. Mentors drew on their significant experience in executive roles from museums, cultural organisations and other agencies to provide strategic advice and practical insights on leadership. The mentors were confidential sounding boards with whom mentees discussed career, performance, workplace challenges and other issues as they arose.

PROGRAM PROCESS



- Each museum nominated senior women who held a track record of achievement, 10-15 years industry experience and the aspiration to be a future cultural leader and director
- Online application, interview and matching process by McCarthy Mentoring to support mentees goals, ambitions and business challenges
- Interviews with mentee's managers to gain insights on development needs
- Mentors we identified based on the needs of the mentee and were sourced from CAMD members and McCarthy Mentoring network who included leaders from media, government, arts and cultural sectors
- Formal evaluation and reporting against program objectives at the mid and end points of the program

PROGRAM OVERVIEW

The CAMD Executive Mentoring Program was launched in October 2015 and included:

- 20 hours of mentoring sessions over a 10 month period
- Launch event held at ACMI in Melbourne featuring a panel discussion with three CAMD Directors and networking drinks attended by CAMD board, mentees and some mentors
- Workshop for mentees to maximise the effectiveness of the program and develop their leadership skills
- 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 and leadership 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 feedback at the mid and end points of the program

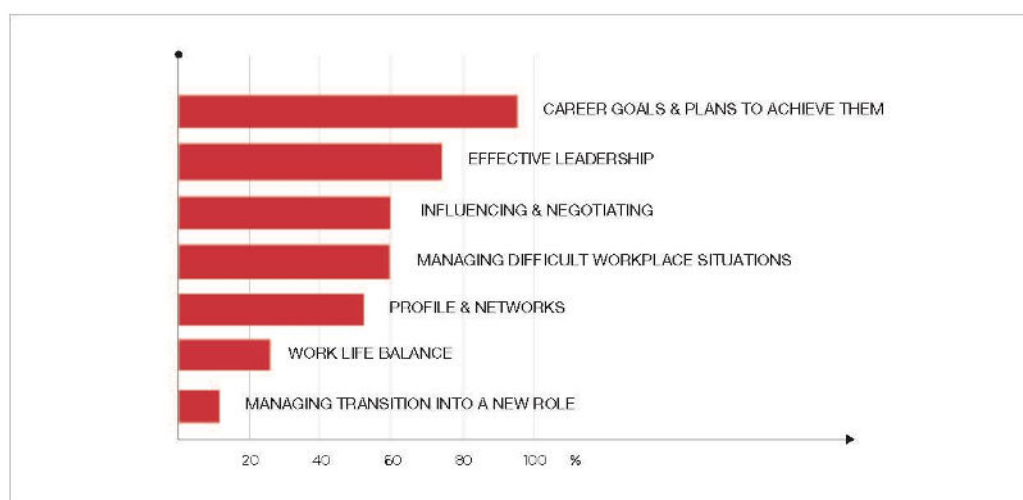
RESULTS

Twenty-one participants were selected from a competitive application process and 90% completed the mentoring program, a complete list is available on final page. Two mentees did not complete the program.

To provide an assessment of the program, participants were asked to provide feedback on their experience by completing an online survey. 84% of mentees and 63% of mentors provided formal feedback. The following report provides a review of the program and insights gathered from the feedback provided. Responses are presented anonymously.

**MENTEE
RESPONSES****1. Objectives of the mentoring relationship**

Mentees were asked to identify the objectives of their mentoring relationship. The two most commonly cited objectives were gaining advice around career planning and building their leadership capability.

**2. Achievement of goals**

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

"Achieved and also in progress - you never stop working on these things."

"My focus and priorities shifted during the mentorship program due primarily to a change in work environment."

"The mentoring relationship has been hugely beneficial in terms of helping me attain my career goals. This is still a work in progress but I feel exceptionally well positioned for future opportunities."

"Most of the goals were quite broad and I will need to continue to focus on my professional development. My mentor has suggested achievable milestones that stretched me but also set me on a path that will enable me to continue self development."

"My mentor and I have both had some time pressures during the year, so we have not yet finished our sessions together. But they are going well, and I feel that I am growing through the process."

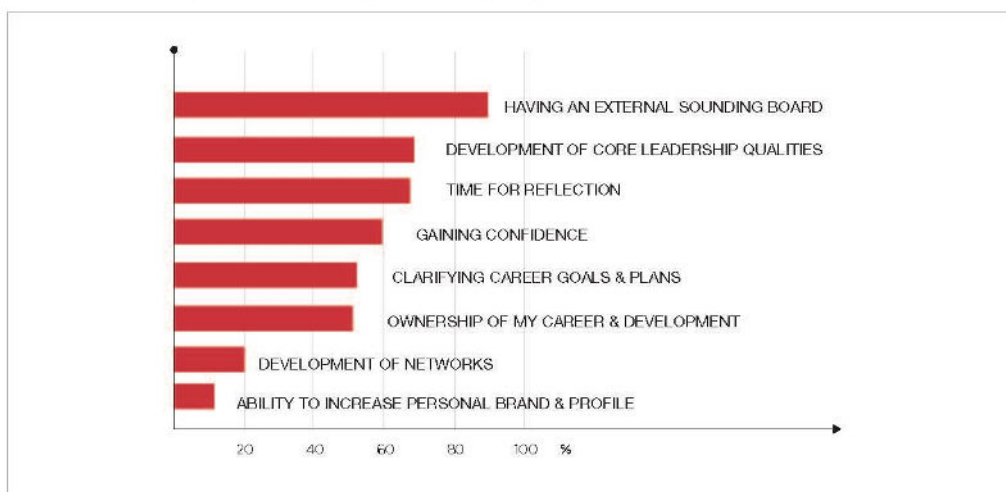
3. Value of the mentoring program

94% of mentees agree the mentoring experience has been very valuable/valuable

94% of mentees would recommend the program

The vast majority of mentees found the mentoring program to be valuable and would recommend the program. One mentee found it somewhat valuable and acknowledged that it would have been more valuable if she had planned the meetings more consistently.

Mentees noted that the most valuable aspect of the program was having a knowledgeable external sounding board that they could bounce ideas off and learn from their experience. Other valuable aspects included the development of leadership skills and gaining confidence as shown below.



"I found this program the most useful and rewarding professional development I have been involved in since I started my working career. It has given me more confidence in myself as a leader."

"The mentoring program has taught me to think more strategically and proactively about my future, and also helped to develop my confidence."

"I now have some useful tools, tips and reminders for strategies well into the future and will be continuing my personal development."

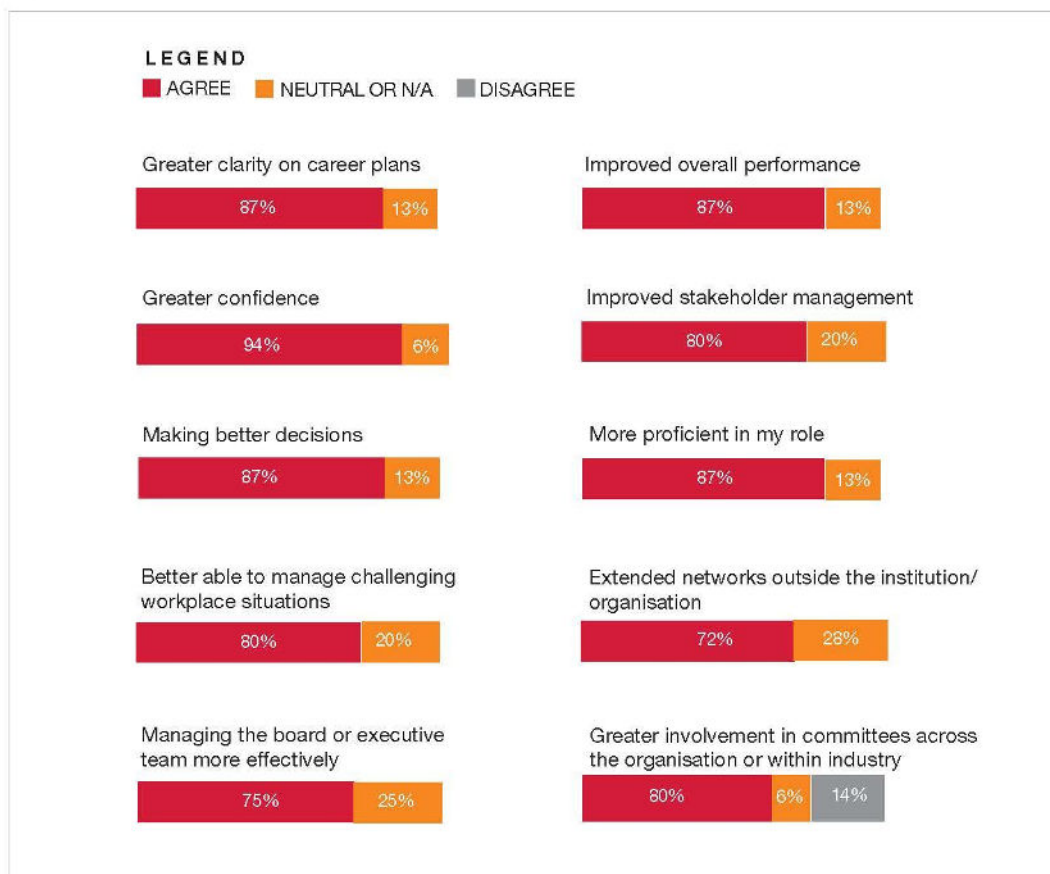
"My mentor has provided an opportunity for me to thoughtfully consider my work from a different perspective, therefore I think more innovatively about the role of my department within the organisation."

"It was a real privilege to receive one to one advice and insight. It has given me a lot to think about in terms of what leadership qualities I value and hope to model in the future."

"The mentorship has helped me focus my thinking on leadership rather than management. It has provoked great discussions around leadership rather than remaining focussed on day to day operational management aspects of my role."

4. Outcomes of the mentoring program

Participants were asked to identify which of the common outcomes of effective mentoring applied to their experience. The results are as follows:



5. Applying learnings to the workplace

Mentees shared some insights into how they have been applying their learnings to their organisations and in their roles as shown in the comments below.

"I now have some useful tools, tips and reminders for strategies well into the future and will be a continuing development for me for the next few years."

"My confidence has grown a great deal which has allowed me to take on more challenging projects, lead larger teams, develop larger exhibitions and events."

"Making time at work for strategic development work for the challenges ahead."

"I am now acting as a mentor myself to staff rather than trying to solve their problems."

"I have increased my ability to advocate for my team at executive meetings."

"I have been able to adapt approaches to challenging situations and use strategies discussed and learned from my mentor to change the outcomes."

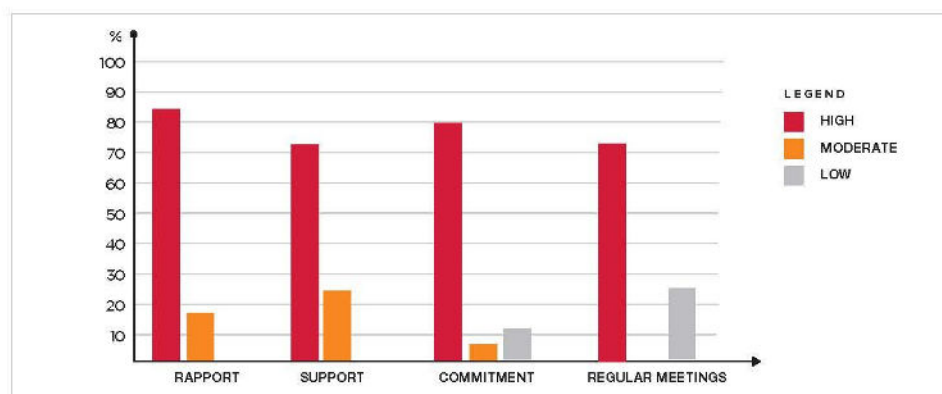
"How to sell my career story and experience."

6. Mentor match



of mentees agreed their mentor was a good match

The majority of mentees confirmed their mentor had been a good match with high levels of support and advice. They also noted that they met regularly with their mentor.



One mentee has noted that it had not been a good match initially. The mentee had raised that she felt as though she had to hold back as her mentor has a close relationship with some of the executive at her organisation. However upon reflection, the mentee has noted she has gained much value from her mentor.

Two mentees noted that they had difficulty in finding a mutually convenient time. One mentee acknowledged that it was due to her own time management issues noting she found it difficult to make the time amongst her work load. The second mentee mentioned there was a lack of engagement from her mentor but did note she lacked discipline in following up.

7. Usefulness of resources

Mentees were asked to rate the usefulness of the workshop and resources:

LEGEND

USEFUL PARTIALLY USEFUL NOT USEFUL

Workshop during launch



Goal-setting cards



one2one online



The majority of mentees found the launch event and workshop to be very useful in setting the expectations for the program and providing them with leadership development. They also agreed that the one2one mentoring platform was useful.

For the goal-setting cards, mentees provided mixed feedback.

8. Comparison to other professional development initiatives

Mentees were asked to share how the mentoring program compared to other professional development programs or courses they had completed. The majority of mentees agreed that the CAMD Mentoring Program has been the most valuable as it was tailored to their own professional development needs.

"This has been my first mentoring experience and it has been a wonderful opportunity to get one-on-one time with someone of my mentor's calibre to ask questions and get access to their wealth of knowledge."

"Doing the program in a formal way with someone I didn't have a pre-existing working relationship with was really valuable. It helped get me out of my comfort zone, it was at times challenging and it was interesting developing a trusted relationship so rapidly with someone."

"I found this program the most useful and rewarding professional development program I have been involved in since I started my working career."

"Much more useful than any other professional development programs or courses I have participated in during the past few years. This is because I had a stake in setting my goals, was well matched to a kind, highly supportive and thoughtful mentor."

"Mentoring was about me, I was in charge of the outcomes and the progress and therefore could tailor to what I wanted. I helped build a personal relationship with someone influential in the sector which is a rare and special opportunity."

"The one-on-one mentoring relationship certainly complemented the two leadership and management courses that I have undertaken."

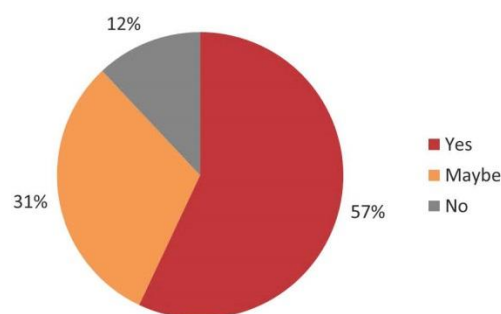
"Very good program that was well structured and provided clarity."

"The opportunity to meet on a monthly basis with my mentor was really valuable. In the past I have met mentors on a needs basis or have initiated a one-off meeting but the continuity of these meetings was incredibly useful in making me follow through on things we discussed. I enjoyed the regularity of the meetings and the suggested topics for discussion."

9. Developing a mentoring culture

The majority of mentees would consider becoming a mentor as a result of participating in the program. Over half of the mentees noted that they were committed to mentoring others.

By mentoring others, the mentees will further contribute to their organisations and create a positive culture of mentoring across the sector. This will deepen the way employees manage their own growth and development, strengthen how they relate to one another, and facilitate organisational learning.



MENTOR RESPONSES

1. Mentor experience

100%

enjoyed being a mentor on the program

Mentors also found the experience valuable and enjoyed building relationships, sharing their own experience and helping develop the next generation of museum leaders. Reflecting the reciprocal benefits for both people in the effective mentoring relationship, mentors noted that they were also learning from their mentees. Mentor comments are listed below.

"It gave me the opportunity to reflect and hone my mentoring skills."

"It provided me with an opportunity to use my experience as a useful tool for someone else with ambition in the industry - to pass on knowledge and experience."

"Analysing aspects of my own career path. Thinking about how career trajectories have changed over the past thirty years in the museum world, in both positive and negative ways."

"Feeling that the knowledge and experience I had gained throughout a long career in cultural institutions was useful to an aspiring leader who was eager to discuss, challenge and debate."

"Ability to give back, help and make a difference."

"It enabled me to understand some of the challenges faced by others in the sector balancing work, family and other commitments with demands of travel, budgets and programming."

2. Mentee match

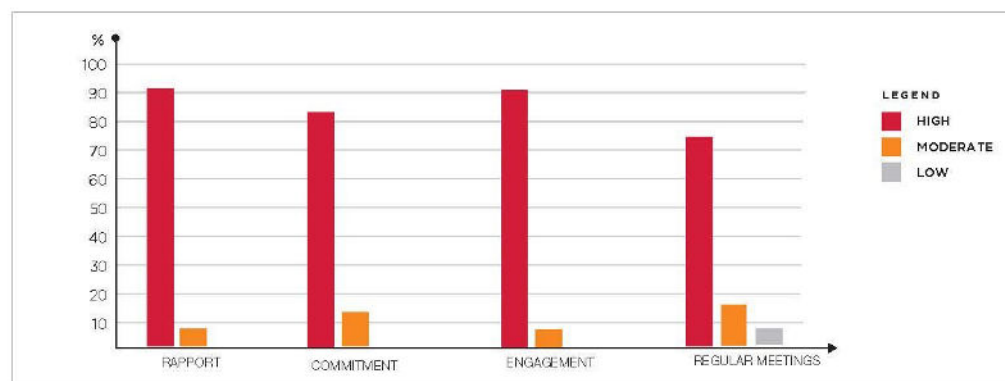
100%

agreed their mentee was a good match

84%

would be open to continue as a sounding board for their mentee

All mentors confirmed their mentee had been a good match. The majority of mentors reported they had high levels of rapport and their mentee was engaged in the learning experience. Whilst most mentees were committed to the program, regular meetings varied.



3. Usefulness of resources

Mentors were asked to rate the usefulness of the resources provided:

LEGEND

USEFUL PARTIALLY USEFUL NOT USEFUL

one2one online



Goal-setting cards



The majority of mentors confirmed the one2one mentoring platform was a useful tool that provided guidance during the mentoring relationship. Some mentors did however note that they only found it partially valuable. Two mentors noted they did not find the platform to be a useful resource.

Like the mentees, the mentors also had mixed results with regards to the goal-setting cards. Just over half rated the cards to be useful in supporting their mentee.

4. Recommending the program



100% of mentors would recommend the mentoring program



84% of mentors would be open to mentoring again

"I was very happy to participate as a mentor in the program and would do so again."

"I have little doubt that my mentee and I will continue to meet and chat over a number of years to come and I will welcome that."

"The program was well resourced with great material to help guide the mentee - that kind of framework is really helpful."

"I am very pleased to see the positive impact it seems to have had on a number of the participants. I think it's great that CAMD is continuing to support the program next year - very valuable interaction with women across the sector and increased networking. It's great to give something back too."

Program recommendations

The following recommendations are drawn from the mid-program and final evaluation insights along with direct feedback from participants on how the program could be improved. Some of the suggestions have been implemented whilst others are recommended for future programs:

Program Process & Evaluation

- Ensure mentors and mentees have the time to invest in the program and are willing to commit to one face to face or Skype meeting every month. For the 2016/2017 program the commitment and time required from participants has been communicated during the application, matching and introduction stages. Further program process information will also be highlighted during the workshop and follow up post the program launch
- To enhance the evaluation of the program, a short online manager assessment of the mentee's development over 12 months is recommended at the end of the 2016/2017 program. This will add further insights to the impact of the mentoring on the participants from their manager's perspective
- To gain a long-term assessment of the program outcomes, it is recommended that a review of participants be conducted 12 months post completing the program. This will provide insights into career progression, retention, enhancement of leadership capability across the museum sector and promotion of female talent

Workshops & Events

- Face to face networking events would be valuable to build peer relationships and share knowledge. This was successfully trialled in Sydney during the 2015/2016 program. To minimise costs for the 2016/2017 program networking events have not been included. It is however recommended that state-based cohorts arrange a mid-program gathering
- The 2015/2016 participants suggested that additional workshops on key leadership issues would be valuable to further develop their leadership capability. The need for additional training will be assessed during the 2016/2017 program evaluation
- Formal event to conclude the mentoring program. For the 2015/2016 cohort an boardroom discussion and graduation breakfast has been added. Graduation certificates have also been included into the conclusion. It is recommended that a graduation/conclusion event be held for the 2016/2017 program

Resources

- Include additional strategic leadership insights to further stretch mentees. Additional resources and activities on key leadership themes have been included on one2one for the 2016/2017 program. The workshop will also feature enhanced activities and content to support mentees with their leadership development
- Increase the effectiveness of the goal-setting cards. For the 2016/2017 cohort, an activity to engage mentees will be featured in the workshop. Mentees will be encouraged to use the card with their mentor during the first mentoring session

Conclusion

Launched as part of a pilot in October 2015 the CAMD Executive Mentoring Program has been overwhelmingly successful. The feedback shows that 90% of the senior women who commenced the program found it to be a highly valuable experience as it was personal and tailored to their needs. The program gave them access to senior leaders in their profession and they developed strong professional relationships with their mentors. As a result, they have greater confidence and capacity to be leaders. They are working more strategically as well as improving operationally. Mentors also found the program to be a valuable experience reflecting on their careers, sharing insights and connecting with the next generation of leaders. The program has contributed to the broader profession and museum sector with the development of a female talent pool for future cultural leader and director positions.

PARTICIPANTS

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

PARTICIPANTS

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



McCARTHY MENTORING

TEL +61 2 8958 5365 **EMAIL** enquiries@mccarthymentoring.com

WEB www.mccarthymentoring.com

Agenda item 6 Attachment B



2 November 2016

MUSEUMS RESPONDING TO LOW FEMALE LEADER NUMBERS

A national initiative developed to address the low number of women in Directorships across Australian museums has been announced following the success of the pilot program run this year.

Launching in November, the CAMD Executive Mentoring Program is being driven by the Council of Australasian Museum Directors (CAMD) and run by expert mentoring organisation, McCarthy Mentoring, to support aspiring female museum leaders successfully transition into the top roles.

While women are well-represented at entry and middle management levels, currently only six out of 23 member museum Directors are women.

Seventeen museums have nominated a stand-out emerging leader in a senior management role to be part of the program. They will each be connected with mentors who are museum Directors and highly regarded leaders in the sector and have generously offered to draw on their own experience navigating the path to leadership.

“Offering an independent advisor to provide experienced counsel, guidance and support can change the game in terms of performance, career progression and confidence to take risks and grab opportunities,” said McCarthy Mentoring Executive Director, Sophie McCarthy.

Participants in the pilot program reported having an experienced confidential advisor has been very valuable with key outcomes including improved overall performance (87%), making better decisions (87%), being better able to manage challenging workplace situations (80%), improved stakeholder management (80%), boost in confidence (94%) and greater clarity of their professional goals and plans (87%).

“It’s crucial we have diversity of thought at the executive table and the women who were chosen for the pilot and current program are all stand-out future leaders,” said CAMD Chair and Queensland Museum Network CEO, Professor Suzanne Miller.

“We are delighted to have such an elite group of women benefit from this unique professional development opportunity. They are all keen to develop, gain further skills and take the next step in their career,” said Professor Miller.

“Mentoring is one of the strategies that can change the figures and strengthen the gender diversity pipeline. It’s a positive and proactive approach to address the issue,” added Ms McCarthy.

The program was initially conceived by two Directors, Rose Hiscock, previously Director, Museum of Applied Arts and Sciences and now Director, Science Gallery at the University of Melbourne and Kim McKay AO, Director and Chief Executive Officer, Australian Museum, to

retain and support the industry’s talented women and has had the keen support of all members of the Council of Australasian Museum Directors.

The program will involve a special event bringing all the participants together with the CAMD Executives, one to one support for each mentee, an online program of resources and networking opportunities in each state to strengthen this dynamic peer group.

LAUNCH & INTERVIEW OPPORTUNITY 11th NOVEMBER

What: A launch event bringing together the senior women from museums across Australia who represent the next generation of leaders in our cultural institutions.

Who: Professor Suzanne Miller, Chair CAMD; CEO, Queensland Museum Network & mentor
Kim McKay AO – Director and CEO, Australian Museum & mentor
CAMD Directors
17 mentees

When: Friday 11 November 2016 breakfast 7.30-9.00am

Where: Museum of Australian Democracy, Old Parliament House, 18 King George Tce, Canberra

A full list of participants is attached.

Media contact: Arancha Alvarez, McCarthy Mentoring – 0404 334 886

McCarthy Mentoring offers a suite of formal, structured mentoring and coaching programs tailored for senior executives, high potential employees or individuals. Partnering with leading companies across the corporate, government and not for profit sectors, we design programs that drive change, engage people and develop leaders.



McCARTHY MENTORING

EXECUTIVE MENTORING PROGRAM MENTEES

- Rebecca Bushby, A/Director Curatorial, Collections & Exhibitions, Museum of Applied Arts and Sciences
- Rachael Cox, Chief Financial Officer, Museum of Australian Democracy
- Fiona Dalton, Governance Manager, National Museum of Australia
- Gillian Harrison, Site Manager – Freemantle Museums, Western Australian Museum
- Beth Hise, Head of Curatorial & Exhibitions, Sydney Living Museums
- Chantal Knowles, Head of Cultures & Histories Program, Queensland Museum Network
- Dr Kristy Kokegei, Manager, Digital Engagement, History SA
- Elizabeth Marsden, Collections Manager, Sovereign Hill Museums Association
- Kristy Matherson, Senior Film Programmer, Australian Centre for the Moving Image
- Katherine McMahon, Head of Exhibitions & Head of Gallery Development, Australian War Memorial
- Tamara Niznik, Head of Innovation: Smart Skills, Questacon – National Science & Technology Centre
- Jenny Parsons, Head of Development, South Australian Museum
- Louise Tegart, Assistant Director, Content & Innovation, Museum and Art Gallery of the Northern Territory
- Rebecca Tudor, Coordinator Art Education, Tasmanian Museum & Art Gallery
- Tehmi Sukhla, Director of Marketing, Communications & Development, Australian Museum
- Dr Elycia Wallis, Manager Online Collections, Museum Victoria
- Lisa Walters, Director, Operations & Governance, Sydney Living Museums

EXECUTIVE MENTORING PROGRAM MENTORS

- Professor Suzanne Miller, Chair, CAMD & CEO, Queensland Museum Network
- Dr J Patrick Greene OBE, CEO, Museum Victoria
- Rose Hiscock, Director, Science Gallery Melbourne
- Kim McKay AO, Director & CEO, Australian Museum
- Tim Sullivan, Assistant Director, Australian War Memorial
- Dr Mathew Trinca, Director, National Museum of Australia
- Dr Wendy Were, Executive Director, Arts Development Australia Council for the Arts
- Prof Graham Durant AM, Director, Questacon
- Gaye Hamilton, former Director, Scienceworks & council member, Victoria University
- Seb Chan, Chief Experience Officer, Australian Centre of the Moving Image
- Marcus Barker, General Manager, Sydney International Piano Competition of Australia
- Janet Carding, Director, Tasmanian Museum & Art Gallery
- Alan Brien, CEO, Scitech
- Janine Walker, Director, UniRecruit
- Kate Dundas, former Deputy Secretary Arts & Culture, NSW Government & Director, ABC Radio
- Helen O'Neill, Director, British Council Australia
- Brian Oldman, Director, South Australian Museum

Agenda item 6 Attachment C

Meredith Foley, 'Supporting Women Leaders', *INSITE Magazine, Museums Australia Victoria, August – October 2016 (Careers issue)*

Supporting Women Leaders

MEREDITH FOLEY, COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS (CAMD)

Twenty-one women from around Australia are participating in the inaugural CAMD Executive Mentoring Program. Meredith Foley explains the program's aims and benefits for participants and the cultural sector.



In 2015 the Council of Australasian Museum Directors (CAMD) launched a national initiative to address the disproportionately low number of women in directorships across Australian museums. Currently six of the twenty-three CAMD members are women.

The program was conceived by two CAMD members, Rose Hiscock, former Director of the Museum of Applied Arts and Sciences and Kim McKay, Director and Chief Executive Officer, Australian Museum, and has been roundly supported by CAMD's other Australian members. New Zealand members are organising their own program in association with Museums Aotearoa.

Kim McKay says "Mentors have played an important role throughout my career, and they still do. You can't underestimate the value of having a sounding board who has lived through the experience already and who can provide insights and advice in an independent and supportive way. It helps give you the confidence to succeed."¹

CAMD invited museums from across Australia to nominate one of their stand-out emerging women leaders to be offered a one-to-one confidential advisor, outside of the organisation, for twelve months. The program, which has been

created by McCarthy Mentoring, commenced in October 2015 with twenty-one mentees from sixteen Australian CAMD member museums.²

Presently women are significantly underrepresented at the executive level and research has demonstrated the benefits of mentoring to support women's transition to leadership. As Sophie McCarthy of McCarthy Mentoring has said "mentoring can help to clarify professional goals, improve performance, refine leadership skills, build confidence, and broaden networks."

The mentors in this program are some of the most well respected and experienced leaders in the cultural sector. They draw on their experience as CEOs, executives, trustees and company directors to offer guidance, support and a fresh perspective. Professor Suzanne Miller, Chair, CAMD; CEO Queensland Museum Network has been a mentor this year to Stephanie Bull, Chief Operating Officer, National Museum of Australia, and commented that "Being part of the mentoring program has been hugely beneficial in providing time for self-reflection across key leadership issues. I hope the program has truly benefited our mentees but is also a fantastic

development opportunity for mentors too!"

Feedback from the pilot program has been very promising with directors and managers seeing strong signs that the mentees are gaining greater confidence and maturing professionally. The mentees themselves speak of feeling empowered and of making progress in achieving their goals. Those who have had mentors outside the sector have talked about being encouraged to think outside the square when generating new ideas and solving problems. As a mentee Stephanie Bull says about her experience that "The mentoring program has been a rich and invaluable experience for me. It has provided an opportunity to work closely with a highly successful female CEO who is leading significant change in the sector, and to gain insight into how she has achieved this, while also managing the everyday pressures and pleasures of family life. I am able to discuss real-time issues, challenges and goals in my own work with my mentor, draw upon their expertise and wisdom and immediately apply the advice in my day-to-day work. This program champions upcoming female leaders and I strongly recommend it to women wishing to advance in the cultural sector."

CAMD will be offering the program for 2016/17. Visit: <http://camd.org.au/14066-2/> for application information. Applications close on Wednesday 17 August 2016.

Meredith Foley, CAMD Executive Officer. Visit CAMD at: <http://camd.org.au>

¹ Quoted from 'CAMD Supports Women Leaders' Media Release, November 2015, available at: <http://camd.org.au/camd-supports-women-leaders/>

² McCarthy Mentoring: <http://mccarthymentoring.com/>

Opposite: Mentors and mentees together at the CAMD launch of the Executive Mentoring Program at ACMI in November 2015. Seated in the front row from left to right are: Edwina Jans, (Head of Heritage, Exhibitions and Engagement, Museum of Australian Democracy), Professor Suzanne Miller (CAMD Chair and CEO Queensland Museum Network), Jeremy Johnson (CEO, Sovereign Hill Museums Association), Rose Hiscock (Director, Science Gallery Melbourne), Kim McKay (Director and CEO, Australian Museum), and Professor Graham Durant (Director, Quesada).

Below: Snjez Cosic with an early form of bicycle called a velocipede from the collection at the Gold Museum.



Snjez Cosic on her participation in the Executive Mentoring Program

Since November 2015 I have been participating in the Council of Australasian Museum Directors (CAMD), Executive Mentoring Program (EMP). I am fortunate to have been paired with Karen Quintan, the Director of the Bendigo Art Gallery. Bendigo and Ballarat have much in common. Both are large regional centres with a strong cultural sector and both towns are proud of their heritage, so I was pleased that Karen would be my mentor.

It has been a wonderful opportunity meeting with Karen to discuss her vision and leadership strengths and how she went about turning Bendigo into a vibrant cultural centre. Each month we would discuss topics provided by CAMD through the EMP online portal, ranging from project management and risk-taking, to dealing with failure and difficult workplace scenarios. The monthly exercises and suggested readings provided by CAMD allowed for focused discussions.

Having a mentor like Karen has been a great opportunity to learn from a leader who has faced many challenges and successes in a regional centre. Participating in the mentoring program has given me the confidence to develop the future of the Gold Museum as a strong regional museum offering interesting exhibitions, public programs and community engagement opportunities.

Snjez Cosic, Curator, Gold Museum, Ballarat. The Gold Museum is part of the Sovereign Hill Museums Association. For more information visit: www.sovereignhill.com.au/gold-museum-ballarat/

DEVELOPMENT PROGRAMS:

ACCELERATE Program

For Aboriginal and/or Torres Strait Islanders working in creative industries to gain skills to excel in leadership roles.

<http://www.britishcouncil.org.au/programmes/arts/accelerate>

AAM Museums Connect Program

The American Alliance of Museums, Connect program for museum professionals to partner with peers in the U.S. on community projects.

<http://aam-us.org/resources/global-partnerships/museumsconnect>

Churchill Fellowships

For pursuing an overseas investigative project not available in Australia.

<https://www.churchilltrust.com.au>

Copland Foundation Scholarships

For Australians to attend the Attingham Trust Study Programs.

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

Endeavour Fellowships & Scholarships

Australian Government program for Australians to undertake study, research or professional development overseas.

<https://internationaleducation.gov.au/Endeavour%20program/Scholarships-and-Fellowships/Pages/default.aspx>

Freedman Foundation International Scholarship for Curators

For early career curators to develop their practice through overseas travel.

<https://visualarts.net.au/nava-grants/>

Museum Leadership Program

An intensive week of lectures, workshops and events designed to prepare participants for senior roles.

www.museumsaustralia.org.au/site/page408.php

Museum Victoria 1854 Student Scholarships

Graduate research project related to Museum Victoria's collections.

<https://museumvictoria.com.au/about/1854-student-scholarships/>

Museum Victoria Student Internships

<https://museumvictoria.com.au/about/student-research-projects/>

National Gallery of Art Internships

<http://www.nga.gov/content/ngaweb/opportunities/interns-and-fellows.html>

National Museum Australia Internships

<http://www.nma.gov.au/engage-learn/schools/internships>

Open Palace Programme

A 20 day hands-on experience for emergent professionals working with experts in some of England's palaces and stately homes.

<http://openpalace.co>

Samstag Scholarships

For study overseas in the visual arts.

<http://www.unisa.edu.au/Business-community/Samstag-Museum/Samstag-Scholarships/>

State Library Victoria Fellowships

Creative Fellowships to encourage use of the Library's collections for new work.

<http://www.slv.vic.gov.au/about-us/fellowships>

Agenda Item 7	DIGITISATION INITIATIVE
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ACTION: Meredith Foley will update members on the outcomes of the most recent GLAM Peak digital access discussions held in Canberra on Wednesday 9 November. Members may wish to comment on the progress of the Catalyst funded program and/or the draft national principles attached.

BACKGROUND:

CAMD has participated in the GLAM digitisation initiative since its inception in mid-2015. Catalyst funding has been made available to facilitate the program. The details of this program can be found at attachment A to this item which is a report provided to the Meeting of Cultural Ministers in early November.

Attachment B is a set of draft national principles and vision for digital access to cultural collections.

Meredith Foley
CAMD Executive Officer

Item 7 attachment A



To: MCM Officials (Meeting 3 November 2016)
Subject: Progress Report on Digital Access to Collections Project
Author: GLAM Peak through Alex Marsden, National Director, Museums Galleries Australia
Date: 18 October 2016

Recommendations: that

1. MCM Officials note the report; and
2. MCM Officials support/endorse the planned Catalyst application for the next stages of the initiative.

Background

GLAM Peak is a collaborative network established by national peak bodies in the Galleries, Libraries, Archives and Museums sector in June 2015. This core group, together with representatives from major institutions already running national infrastructure as well as organisations representing smaller institutions, was united by two convictions: that digital access to Australia's collections is critical twenty first century infrastructure for Australia, and that working together will enable this to happen much more coherently and quickly.

The network has a breadth of representation of the cultural sector that is unprecedented. (*see Attachment A*)

GLAM Peak has met six times since it was established, and while it is critically focused on the digital access project, the collaboration has led to significant contributions to government strategic initiatives, such as NCRIS.

In March 2016 GLAM Peak was successful in receiving a Commonwealth Government Catalyst grant of \$111,000 for stage one of an ambitious 3-year project to develop and support collection digitisation and digital access initiatives across Australia. This project was designed in response to the 15 recommendations of the MCM Digital Technologies Working Group's *National Arts and Culture Accord: Digital Technology Survey*, published May 2015.

Discussion

Stage one of the project commenced in July and will be completed on 9 December 2016. It will produce a draft national framework that sets out the nation's ambition for digital access to collections, a number of case studies of organisations (at different stages of development) drawn from field research, and a prototype toolkit as guidance for the sector. (*see Attachments B and C*) The project is proceeding to specification, on time, within budget, and with great interest and input from across the sector.

This first stage of the project creates a basic platform on which to build. Further funding for the next stage will be crucial to enable an increase in digital access initiatives across regional as well as metropolitan Australia, resulting in greater equity, discoverability, and a richer pool of source material for researchers, than has been possible before. GLAM Peak will apply to the Catalyst program for next stage funds to support the hundreds of small cultural organisations to digitise, and to promote and educate organisations and users.

Only the full project funding will enable Australia's cultural organisations to really participate in and contribute to Australia's digital economy. We will need MCM support for and endorsement of the next stage of funding, and ideally direct support from each jurisdiction, to fully realise the benefits of the project.

Attachments

A: List of GLAM Peak bodies

B: Draft national framework of principles

C: Two sample case studies of organisations which have digitisation programs (draft)



GLAM Peak Members

The GLAM Peak Bodies represent galleries, libraries, archives, museums, historical societies and other research collections:

Australian Library and Information Association (ALIA)

The Australian Society of Archivists (ASA)

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 Librarians (CAUL)

Federation of Australian Historical Societies (FAHS)

International Council of Museums (ICOM)

Museums Galleries Australia (MGA)

National and State Libraries Australasia (NSLA)

University Art Museums Australia (UAMA)

National participating institutions

The peak bodies' members include state, territory and local institutions as well as major national institutions: the Australian Institute of Aboriginal and Torres Strait Islander Studies, CSIRO, the National Archives of Australia, National Film and Sound Archive of Australia, National Gallery of Australia and National Library of Australia.

Other participating institutions

Museums Victoria, the Queensland Museum and Sciencentre, Queensland Art Gallery and Gallery of Modern Art, State Library of New South Wales and Australian Academy of the Humanities.

Item 7 Attachment B

GLAM PEAK Australia

DRAFT ONLY

The GLAM Peak Bodies represent galleries, libraries, archives, museums, historical societies and other research collections.

Our members support the nation's arts, heritage, education, research and innovation priorities.

The four sectors are united to lead collection digitisation and digital access for engagement with the nation's cultural and scientific collections.

Our Vision:

To assist the Australian people to create innovative, educated, resilient and connected communities that understand and celebrate our shared cultural identity through digital access to the nation's cultural and scientific collections.

Our Objectives:

To achieve the above vision GLAM Peak Bodies support the following objectives:

1. Our collections hold data – all collections are born digital or need to be digitised to assist in their preservation, enduring and universal access and engagement;
2. The Internet allows us to share data through aggregated databases, web-based content and social media;
3. We now need to both support existing infrastructure and potentially build new ones that allow us to link data so that it can be universally shared, accessed and researched and new knowledge created;
4. Aggregation infrastructure can be supported and built so that it can upload and link data;
5. Citizens will be able to access and use any key information via national aggregators; and
6. We will have succeeded when people access, research and engage with our national data collection and create new knowledge in a way unimagined, at a scale unimagined.

Principles

GLAM Peak acknowledges and accepts that not all organisations across the four GLAM sectors can place the same level of priority, or are at the same point in the collection digitisation and digital access process and that there are many pathways. We therefore endeavour to encourage those within our sectors to engage with collection digitisation and digital access and support them.

To lead the development and implementation of a national framework to progress collection digitisation and digital access initiatives across Australia the four sectors agree to:

1. Co-operate and collaborate to achieve national and global access to our collections data to improve services for existing and new users and so that we will have enduring digital access to Australia's digitised and born digital collections and the information in them.
2. Share resources when available, to pool knowledge, funds and staff, when available, to reduce duplication to achieve our objectives in the national interest.
3. Co-ordinate for the nation standards and guidelines for the acquisition, preservation, management and interpretation of digitised and born digital collections.
4. Acknowledge the professional methods, rights management, policies and legislation of the four sectors and our national and international cataloguing and documentation standards for born digital collections, collection digitisation and digital access.
5. Retain physical, born digital and digitised collections in accordance with the above and in the case of heritage collections, with regard to their significance.
6. Support sustainable and enduring digital access to the nation's digitised and born digital collections in formats that allow for present and future digital access, preservation, repurposing and content creation.
7. Strengthen life-long learning and community development networks, including social media networks and encourage users to navigate their own experiences and be content creators.
8. Support state and territory, local government, regional and community initiatives and approaches to make digitisation technology both collection and user centred and also work towards national shared digital access and engagement.

9. Recognise the innovation and diversity of collection management platforms that digitise collections, including born digital, and work towards national shared digital access and engagement.
10. Identify, share and promote unified technical standards for descriptive metadata to encourage interoperability and align different domain standards to support greater distribution, discovery, access and use of digitised collections and resources.

Agenda Item 8	NCRIS RESEARCH ROADMAP
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ACTION: CAMD Chair, Suzanne Miller will lead a discussion on a potential CAMD leadership role should the National Research Infrastructure Roadmap be successfully adopted.

BACKGROUND:

Early indications were that the National Research Infrastructure Roadmap for 2016 would include a Humanities, Arts and Social Sciences sector capability area. With the encouragement of Alec Coles, CAMD member and member of the relevant working group, [a response](#) was sent in June to the working group on *Understanding Cultures and Communities*.

The [National Research Infrastructure Capability Issues Paper](#) was released for consultation in July 2016. The main capability areas of possible interest to museums are:

- Environment and natural resource management
- Understanding cultures and communities
- National security (biosecurity)
- Underpinning research infrastructure
- Data for research and discoverability.

CAMD [responded](#) to the NCRIS Issue Paper with support for:

- the Atlas of Living Australia
- international linkages; and
- a digital access capability for HASS collections

Suzanne is a member of the NCRIS Expert Working Party.

Release of the draft NCRIS Research Roadmap is expected later in the year.

Meredith Foley
CAMD Executive Officer

Agenda Item 9

PROVOCATION: WE ARE WHAT WE MEASURE

ACTION:

Daryl Karp, Director, Museum of Australian Democracy at Old Parliament House, will challenge members with the following provocation:

We are what we measure

In a world filled with data, what should we be measuring to ensure viability and relevance into the future?

This provocation aims to generate a conversation about metrics - what we capture, what we should capture and what we'd like to see captured - that ensure our ongoing relevance to our visitors, governments and stakeholders.

For the government it's largely blunt numbers - visitors, dollars, objects accessioned.

For our boards it's the measure that ensures we are delivering on strategy and governance.

For our staff, it's those key measures that align strategy with delivery.

But are we measuring the right things?

How do you measure engagement, transformative experiences and relevance?

How do we capture collaboration, innovation and opportunity?

What are the critical measures that we should be looking at to ensure that we remain relevant into the future?

BACKGROUND:

The CAMD Executive discussed its desire to utilise the expertise around the table by providing provocation topics which would encourage a more wide-ranging and in-depth discussion and debate.

Meredith Foley
CAMD Executive Officer

Agenda Item 10: PARLIAMENTARY FRIENDS

ACTION: Daryl Karp and Graham Durant will update members on progress with the creation of the *Parliamentary Friends of Museums and Galleries* and the reestablishment of the *Parliamentary Friends of Science*.

BACKGROUND:

Parliamentary Friends of Science

Members agreed at the last meeting that CAMD should pursue the creation of Parliamentary Friends groups at the federal level. There was a former *Parliamentary Friends of Science* which had lapsed. Graham Durant is working to revitalise this group.

Parliamentary Friends of Museums and Galleries

Daryl Karp collected suggestions for members of the Friends of Museums and Galleries group from CAMD members (see attachment A).

The names and the recommendation that a Parliamentary Friends of Museums and Galleries be formed have been submitted to the federal Minister for the Arts.

A number of Council of Australian Art Museum Directors (CAAMD), including Nick Mitzevich (AGSA and current CAAMD Chair), Gerard Vaughan (NGA), Angus Trumble (NPG) and Chris Saines (QAGOMA), have indicated an interest in being involved in a Parliamentary Friends group.

It had been hoped that the two groups would have been sufficiently advanced to invite to a breakfast event during the CAMD AGM. This did not prove possible and the two groups will be brought together with CAMD members at a future launch.

Meredith Foley
CAMD Executive Officer

Agenda Item 10 Attachment A

Council of Australasian Museum Directors

**Some thoughts on current Members and Senators who might be interested in a leadership role for
Parliamentary Friends of Museums and Galleries**

Museum of Australian Democracy at Old Parliament House

Senator Linda Reynolds (Liberal, WA)

Dr Jim Chalmers (Labor, QLD)

Questacon

Tony Burke, Opposition Spokesman for the Arts (Labor, NSW)

Shadow Minister Tourism Anthony Albanese (Labor, NSW)

Tanya Pliberseck (Labor, NSW)

Adam Bandt (Greens, Vic)

Senator Zed Seselja (Liberal, ACT)

Senator Katy Gallagher (ALP, ACT)

Gai Brodtmann (ALP, ACT)

Andrew Leigh (ALP, ACT)

Grace Grace (ALP, QLD)

Kate Ellis (ALP, SA)

Keith Pitt Asst Min Trade and Tourism and Investment (National Party, QLD)

Sovereign Hill

Senator Kim Carr (ALP, Victoria)

Sarah Henderson (Liberal, Victoria)

Western Australian Museum

Christian Porter (Liberal, WA)

Rick Wilson MP (Liberal, WA)

Melissa Price MP (Liberal, WA)

Senator Linda Reynolds (Liberal, WA)

Anne Aly (ALP, WA)

Museum Victoria

Greg Hunt (Liberal, Victoria)

Adam Bandt (Greens, Victoria)

Agenda Item 11: COOK 2020

ACTION: Dr Mathew Trinca, Director, National Museum of Australia, will lead a discussion on planning for the Cook 2020 events. Members will be asked to share information on their plans for this anniversary.

BACKGROUND:

The Australian National Maritime Museum (ANMM) and the National Museum of Australia have signed a Memorandum of Understanding to ensure their treatment of the anniversary of the anniversary of Cook's 1st Pacific voyage in 2020 will be complementary. At earlier meetings, CAMD members have discussed the sensitivity required in running events and have shared information about their preparation for this anniversary.

Meredith Foley
CAMD Executive Officer

Agenda Item 12	MUSEUMS GALLERIES AUSTRALIA UPDATE
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ACTION: Ms Alex Marsden (National Director, Museums Galleries Australia (MGA)) will join the meeting to update members on MGA activities.

BACKGROUND: Museums Australia has recently changed its title to Museums Galleries Australia.

Meredith Foley
CAMD Executive Officer

Agenda Item 13	FEDERAL MINISTRY FOR THE ARTS
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ACTION: Mr Simon Kelly, A/Assistant Secretary, Collections and Cultural Heritage Branch, Ministry for the Arts has been invited to make a presentation to the meeting on the programs for museums run by the federal Ministry for the Arts (to be confirmed).

BACKGROUND:

Ms Tiffany Karlsson, who spoke to members at the CAMD meeting in May, has been seconded to Finance. Her replacement Ms Anne Campton is currently overseas. Mr Kelly is Acting Assistant Secretary in her absence.

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](#)

Meredith Foley
Executive Officer, CAMD

Agenda Item 14 AUSTRALIA-SINGAPORE ART GROUP
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ACTION: Mathew Trinca (Director, National Museum of Australia) will brief members on the new Australia-Singapore Art Group which he is chairing.

BACKGROUND:

See Minister's media release at attachment A.

Meredith Foley
Executive Officer, CAMD

Item 14 Attachment A

Media Release, Minister for Department of Communication and the Arts:

Australia–Singapore Arts Group members announced

12 October 2016

Australia and Singapore will strengthen cultural cooperation with the support of a new Australia–Singapore Arts Group.

The Australia–Singapore Arts Group was established in May 2016 to build on the commitment both countries made following the signing of the *Memorandum of Understanding on Cooperation in the Field of Arts and Culture* in 2015.

The group includes representatives from Australia and Singapore with strong arts sector experience, government and business skills and is jointly chaired by Dr Mathew Trinca, Director, National Museum of Australia and Mrs Rosa Daniel, Deputy Secretary (Culture) at the Singapore Ministry for Culture, Community and Youth. The Australian and Singaporean High Commissioners will participate as *ex officio* members.

New Australian members announced today are Mr Douglas Gautier AM, Chief Executive Officer and Artistic Director of the Adelaide Festival Centre and Chair of the Association of Asia Pacific Performing Arts Centres; Professor Susan Street AO, Executive Director of the Queensland University of Technology Precincts; and Ms Claire Spencer, Chief Executive Officer of the Arts Centre Melbourne.

The Singaporean members are Ms Angelita Teo, Director of the National Museum of Singapore; Ms Kathy Lai, Chief Executive Officer of the Singapore National Arts Council; and Ms Chong Siak Ching, Chief Executive Officer of the National Gallery of Singapore.

The group will meet regularly to provide advice and recommendations which will drive an ongoing program of cultural activities in both countries to enhance our cultural relations, develop professional skills and cultivate audiences.

Agenda Item 15 SUSTAINABILITY STATEMENT

ACTION: to alert members to progress on the development of the statement.

BACKGROUND:

Graham Durant recently attended the inaugural Australian Sustainable Development Goal's (SDG) Summit. He noted that there was significant multi-sectoral support and, in particular, four sectoral pledges of support from: universities; NGOs; youth organisations and business. A copy of the business CEO statement of support is attached for your information (see attachment A).

Graham has asked CAMD members to consider whether a similar museum/science centre CEOs' statement might be prepared for launch on the UN International Day of Science Centres and Science Museums on November 10 – when CAMD members are in Canberra for the AGM.

The request was circulated to members and around half the membership indicated their support for the idea.

A draft of this statement is underway and will be circulated before the meeting.

Meredith Foley
Executive Officer, CAMD

Item 15 Attachment A

CEO Statement of Support for the Sustainable Development Goals

On 1 January 2016, the United Nations' Sustainable Development Goals (SDGs) came into effect. These 17 global goals lay out an ambitious path to end extreme poverty, fight inequality and injustice, and protect our planet over the next 15 years.

In agreeing the SDGs, world leaders recognised the important role business will play in achieving this ambitious agenda and have called on business to support the goals.

We are a diverse group of companies with footprints across Australia and the globe. We agree that business has a critical contribution to make towards achievement of the SDGs – both domestically and internationally – through responsible business operations, new business models, investment, innovation, technology and collaboration.

Our businesses are already contributing to the SDG agenda in many ways. The products, services and resources we provide drive economic growth through investment, employment and innovation. We are striving to reduce our environmental footprints, strengthen relationships with communities and create positive impact through our activities and supply chains. We recognise the power of gender equality, diversity and inclusiveness and are supporting reconciliation with Indigenous peoples. We are forging partnerships to strengthen our contributions and outcomes for both business and the community.

We can do more. The SDGs provide points of focus around which we can innovate and collaborate in the search for solutions to critical global and local sustainability challenges, while at the same time positioning competitively for the future. Through our participation in the UN Global Compact and the incorporation of the SDGs into our strategies, we will continue to invest in these priority areas and work together with Governments, civil society, academia, and other businesses to realise the opportunities the SDGs offer to all, and we call on other business leaders to join us.



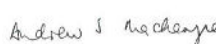
Shayne Elliott
Chief Executive Officer,
ANZ Bank



Ahmed Fahour
Managing Director and Group CEO,
Australia Post



Leeora Black
Managing Director,
Australian Centre for
Corporate Social Responsibility



Andrew Mackenzie
Chief Executive Officer,
BHP Billiton



Tom Gorman
Chief Executive Officer,
Brambles



Ron Chu
Chief Executive Officer,
Coffey International



Ian Narev
Managing Director and CEO,
Commonwealth Bank of Australia



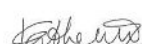
Richard Fenning
Chief Executive Officer,
Control Risks



Pauline Bernard
Director,
CourtHeath Consulting




Tony Johnson
Chief Executive Officer,
EY Oceania



Katherine Teh-White
Managing Director,
Futureye



David Hood
Managing Director,
IKEA Australia



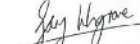
Arnaud Vaissie
Chairman and CEO,
International SOS



Darrell Wade
CEO & Co-Founder,
Intrepid Group



David Cooke
Chairman and Managing Director,
Konica Minolta Australia



Gary Wingrove
Chief Executive Officer,
KPMG Australia



Michael Wandmaker
Managing Director,
Melbourne Water



Andrew Thorburn
Managing Director
and Group CEO,
National Australia Bank



Trevor Clayton
Chief Executive Officer,
Nestlé Australia



Greg Welsh
Chief Executive Officer,
Office EQ



Peter Botten
Managing Director,
Oli Search



Paul O'Sullivan
Chairman,
Optus



Larry Jackson
Managing Director,
Paper Force



Luke Sayers
Chief Executive Officer,
PwC Australia



Jean-Sébastien Jacques
Chief Executive Officer,
Rio Tinto



Andy Goodwin
Managing Director & CEO,
SMEC



Terry Hughes
Chief Executive Officer,
Solaris Paper



Mark Steinert
Managing Director & CEO,
Stockland



Andrew Penn
Chief Executive Officer,
Telstra



Anthony Pratt
Executive Chairman,
Visy Industries



Richard Goyder AO
Managing Director & CEO,
Westfarmers



Brian Hartzler
Managing Director and CEO,
Westpac



Pat McCafferty
Managing Director,
Yarra Valley Water



LED BY



Global Compact
Network Australia

Agenda Item 16	AUSTRALIAN SCIENCE & RESEARCH POLICY
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ACTION:

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

For the information of members and action if required.

Meredith Foley
Executive Officer, CAMD

Agenda Item 17	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)
- [International Science Center and Science Museum Day 2016 – 10 November 2016](#) (Graham)
- [SciColl](#) (Suzanne)
- [Atlas of Living Australia](#) (Suzanne)
- [The World Science Festival](#) (Suzanne)

For the information of members and action if required.

BACKGROUND:

CAMD Science Museum Video

Members will recall discussion at the last meeting about producing a CAMD Science Museum video for use at the Australian Eureka Awards. Work was undertaken after the meeting by a number of parties to work out the cost and logistics but it was not possible to start the project in time to promise completion by the awards.

Agenda Item 18	ELECTION
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ACTION: CAMD currently has one vacant position on the CAMD Executive. One nomination has been received for this position.

BACKGROUND: CAMD's rules provide for an Executive made up of the following positions:

- Chairperson;
- past Chair;
- Treasurer; and
- not less than 2 and no more than 4 other members. *[Rule 9(3)]*

Executive members are elected for a two-year term at annual meetings *[Rule 10(1)]*. Following election for the first 2 year term, they are eligible for election for further 2 year terms as long as:

- the Chair serves no more than 2 consecutive terms (4 years in total); and
- an ordinary member serves no more than 4 consecutive terms (8 years in total). *[Rule 10 (1 & 2)]*.

The position with the current Executive is as follows:

Name	Position	First Elected	Status
Suzanne Miller	Chair	2015	Position not due for election until 2017
J.Patrick Greene	Immediate Past Chair	2011	Retiring in 2017
Jeremy Johnson	Treasurer	2004	Rules silent on term limits for Treasurer
Anthony Wright	Executive	2011	Position not due for election until 2018
Alec Coles	Executive	2013	Position not due for election until 2017
Daryl Karp	Executive	2015	Position not due for election until 2017

A call for nominations was circulated to members prior to the meeting. The following nomination was received:

Nomination for Ordinary Executive Member

Ms Dolla Merrillees, Director, Museum of Applied Arts and Sciences, has nominated for the vacant Executive position.

Unless other nominations are received before or at the meeting CAMD may declare the nominee elected to the position.

**Agenda Item 19 NATIONAL CULTURAL HERITAGE COMMITTEE
AND PMCH ACT REVIEW**

ACTION:

Patrick Greene will provide a verbal update to members on the work of the National Cultural Heritage Committee.

Meredith Foley will provide an update on the review of the *Protection of Movable Cultural Heritage Act* (1986).

For the information of members and action if required.

BACKGROUND:

Simpson review

The report of the Simpson review of the *Protection of Movable Cultural Heritage Act* (PMCH Act) was released on 3 February 2016. There has not yet been any indication of whether or when the recommendations of the review might be introduced. The Executive Officer will write to the Minister about the outcome of the review.

National Cultural Heritage Committee

The National Cultural Heritage Committee, which last met on Wednesday 9 November, is chaired by Patrick and Suzanne Miller and Tim Sullivan (Australian War Memorial Museum) are members.

Meredith Foley
CAMD Executive Officer

Agenda Item 20

**WHAT WORKED AND WHAT DIDN'T WORK
SINCE THE LAST MEETING?**

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 second half of the year.

BACKGROUND:

Members addressed this topic at their last meeting with the object of sharing leadership trials, travails and successes.

Item 20, Attachment A CAMD Member's Annual Reports 2015-16

AUCKLAND WAR MEMORIAL MUSEUM TAMAKI PAENGA HIRA

DIRECTOR: Roy Clare

In the past year we continued to enrich the lives of Aucklanders, providing a compelling destination that speaks to our diverse audiences, opening up the collections in our role as a kaitiaki. We aimed to create greater access across the 100km spread of Auckland city and greatly enhance our Collections Online experience. And we delivered.

We achieved record level visitation to the exhibition Air New Zealand 75 Years. We developed The Treaty of Waitangi exhibit with iwi partners to share the story of the Treaty from multiple perspectives.

Our community roadshow unit He Pou Aroha Community Cenotaph has travelled throughout Auckland sharing stories of service men and women. We partnered with Manukau Institute of Technology to set up our first 'offsite' exhibition Taku Tāmaki – Auckland Stories South in Manukau.

In supporting the First World War Centenary Programme, we opened the new exhibit Home Front – Experiences of First World War in New Zealand. Our Collections Online database is now open all hours, with over three quarters of a million objects freely accessible online, with 2,000 new objects being added every month.

A dedicated photography team has taken more than 36,720 high-resolution images in a new purpose-built photo studio inside the Museum, the first of its kind in New Zealand. Through our Annual Plan we continue to express our commitment to a bright future that delivers on our statutory responsibilities to Tāmaki Makaurau Auckland.

We will continue to ensure we meet the needs of a growing and increasingly diverse city, and through Future Museum – our 20 year strategic vision – we are responding to the steadily rising levels of engagement and participation onsite, offsite and online.

1. ACCESS & VISITATION

Visitation: Onsite

- 890,553 onsite visits in the financial year (including students)
- 35,034 Students attended the museum as part of an educator led programme
- Exceptional visitation to temporary exhibition - Air New Zealand 75 Years, with 284,490 visits over 6 months.

- 8% increase in Asian Aucklanders visiting
- 20% increase in international independent traveller visitation on prior year

Visitation: Online

- 1,215,058 visitors to our website
- Over 43,000 Facebook followers
- Over 1 million engagements with our social media community
- Over 350,000 collection images now available online

Visitation Offsite:

- Over 50,000 people engaged offsite through a number of events, activities and exhibitions.
- The Museum participated in a number of community events including Pacifica, ASB Polyfest, Auckland Library programmes and school visits.
- 61 offsite locations visited by He Pou Aroha Community Cenotaph
- Taku Tāmaki – Auckland Stories South opened at Manukau institute of Technology, reaching an offsite audience on campus.

Access:

The Museum has increased access across a range of approaches

- We have made investment and dedicated resources this year towards becoming a digital Museum. With the launch of Collections online, close to one million records are now free and available to the public online. Access to taonga (treasures) is free to users around the world. This includes 375,688 images of which 200,000 are openly licensed for use and re-use. A dedicated photography team has taken over 36,720 high-res images since November in a purpose-built photo studio inside the Museum.
- This year we have also focused on opening up access to the Pacific taonga collection and creating stronger connections with Auckland's Pacific communities. The Museum is working closely with Island representatives to build knowledge of the Pacific treasures, and create a stronger understanding and appreciation of the vast range of items in the Museum's care. By the end of three years, it is expected that over 5000 collection items will have been processed, providing a vast breadth of information, images and cultural connections for communities, researchers and future generations.

2. COMMUNITY INVOLVEMENT:

- 306 active volunteers; their resolute engagement is an inspiration and an essential component of the Museum's success.
- Volunteers contributed 28,213 hours

Internships:

The Auckland Museum has offered 9 volunteer internships working in various departments including Communications, Digital Practice and Public experience, Applied Arts, Learning and Engagement, Conservation, Pictorial, Collection care and Health, Safety and Security. Each of these interns gained valuable experience and skills in their area, contributed fresh ideas to the museum and staff are developed by their roles as supervisors and mentors.

Iwi:

- **He Korahi Māori** – Auckland Museum's 20-year strategic plan *Future Museum* reiterates our bicultural foundation, our obligations and responsibilities; the Museum is committed to the idea of He Korahi Māori - a Māori dimension to all that we do.
- **Reaching out** - to enable Iwi to reconnect with Taonga, a number of historically significant taonga were lent to cultural institutions around New Zealand, including the Museum of Waitangi.

Communities & Partnerships:

Teu le Vā – Nurture the relationship, the pacific dimension at the Auckland Museum

- The Pacific Advisory Board, which comprises representatives from the Pacific community, provides guidance and support to Museum staff and management. The aim is to better reflect Auckland's rich, contemporary Pacific culture and improve the under-representation of visitation by Pacific people and increase their engagement with Museum programmes.

Youth Advisory Group (YAG)

- The Museum is maintaining its YAG group which was established in 2015. The aim of the YAG is to extend the Museum's engagement with an ethnically diverse youth audience (15-29 year old Auckland independent adults), by giving them the opportunity to assist the Museum in delivering content relevant to them.

WW100 Commemoration Programme

- Together with Auckland Council, Auckland Museum has embarked on a significant five year programme to commemorate the WWI Centenary both onsite and in the wider community, under the banner 'He toa taumata rau: Courage has many resting places'. As

part of the programme a number of projects have been delivered, including He Pou Aroha – Community Cenotaph and the Homefront exhibition which focuses on life 'at home' during the First World War. The Home Front exhibition explores how events half a world away shaped lives at home. This is the third in a series of WWI Centenary commemorative exhibitions.

Manukau Institute of Technology

- In March 2016, Taku Tāmaki - Auckland Stories South was opened at MIT Manukau. The exhibition offsite represents an exciting new partnership between Manukau Institute of Technology and the Museum. Located in the atrium of MIT's Manukau campus, the free exhibition builds on the success of the Museum's home-grown 2015 Taku Tāmaki - Auckland Stories exhibition and continues to explore the stories that have shaped Tamaki Makaurau and its people – with a South Auckland focus.

3. MANAGEMENT & FUNDING:

- 60,000 kWh of estimated electricity generated by Museum rooftop solar panels
- 21% increase in commercial venue hire revenue on prior year
- 14% increase in sales at Museum Store
- We respect the fact that the museum is funded via a levy on the domestic rates of the people of Auckland. We earn income from such areas as our shops, café, grants, sponsorship, commercial events and investments. Currently, the self-generated proportion is 23% of operating revenue. We have strategies in place to grow that figure and maintain downward pressure on costs.

4. EDUCATION & RESEARCH

The Museum plays an active role in advancing participation in learning and sharing knowledge to build awareness of identity, histories and a sense of place in Tāmaki Makaurau Auckland. A key achievement in this area is our role of awarding scholarships to deserving individuals who can contribute to broad outcomes for the community. We awarded six scholarships overall. Some of the significant scholarships include the Nancy Bamford Scholarships, and Sir Hugh Kawharu Scholarship.

Publications

- Through print, Museum staff and research associates published 3 books, and edited monographs, 66 journal papers, 36 book chapters and 5 conference papers
- Online, Museum Staff generated an updated version of the NZ Marine Life app and Published 50 topic pages for the Museum website.

Kermadec Islands Research

- In October 2015, Auckland Museum led a second research expedition to the Kermadec Islands to continue Auckland Museum's ongoing research into the biodiversity of the Kermadec Islands Marine Reserve.
- Auckland Museum has pioneered the exploration and documentation of the biodiversity of the Kermadec Islands for over 100 years when Auckland Museum's former Director Thomas Cheeseman first visited the Kermadec Islands in 1887.
- Ongoing botanical and marine research work centred on the Hauraki Gulf and Auckland's off-shore islands continues to be a strong focus along with archaeological research into very early Maori settlement on Ahuahu / Great Mercury Island.

5. MAJOR CHALLENGES AHEAD:

- Funding – Auckland Council, which provides a levy to the Museum from which to operate, faces increasing scrutiny and criticism for spending of the public dollar. A new Mayor and increasing pressure on the ratepayer dollar will result in even greater pressure on the Museum and its funding process.
- Impact of capital works on self-generated revenue sources - As planning for capital projects is confirmed and sequencing detailed it is inevitable that disruption will occur for customers and this could result in adverse consequences for the Museum experience and revenue opportunities.
- Digital expectations – audiences of all ages are expecting a great deal of digital access to collections and although we have an ambitious programme of investment in this area the reality is that it will take a few years to catch up with audience demands.

AUSTRALIAN CENTRE FOR THE MOVING IMAGE

NAME OF DIRECTOR: Katrina Sedgwick

1. ACCESS & VISITATION

ACMI welcomed over 1.45M visitors to our Federation Square site in the 2015-16FY, our highest attended year on record. In addition, our touring exhibitions attracted 543k visitors over the FY.

Exhibitions & Touring

David Bowie is, 16 July – 1 November 2015, Gallery 1 – Ticketed

As part of the Melbourne Winter Masterpieces, ACMI presented the exclusive Australasian season of *David Bowie is*, an exhibition curated by London's prestigious Victoria & Albert Museum. Attendance to the exhibition and associated programming was 199,636.

Orry-Kelly: Dressing Hollywood, 18 Aug 2015 – 17 Jan 2016, Gallery 2 – Free entry

Orry-Kelly: Dressing Hollywood was the first exhibition to celebrate the work of three-time Academy Award winner Orry-Kelly (1897-1964), an Australian costume designer whose creative legacy had all but faded from popular memory. The exhibition was the most successful Gallery 2 exhibition in ACMI's history, receiving more than 88k visitors during its five-month run.

Del Kathryn Barton: The Nightingale and the Rose, 21 Jun – 11 September 2016, Gallery 2 – Free entry

Born of an extraordinary collaboration between two-time Archibald Prize winner Del Kathryn Barton and acclaimed filmmaker Brendan Fletcher, *Del Kathryn Barton: The Nightingale and the Rose* traces the remarkable adaptation of Oscar Wilde's 19th century classic from text to canvas and book, then into a hauntingly beautiful animated film. Featuring a selection of Barton's evocative paintings alongside a screening of the film, stunning never-before-seen handmade props, and material from the production archives, the exhibition reveals the extraordinary workings behind this captivating animated picture. Over 62k visitors attended the exhibition and its associated programs.

Julian Rosefeldt: Manifesto, 9 December 2015 – 14 March 2016, Gallery 1 – Free entry

Manifesto was commissioned by a consortium of international partners, including ACMI, the Art Gallery of New South Wales, Hamburger Bahnhof – Museum für Gegenwart, Berlin and Sprengel Museum, Hanover, allowing us to benefit from combined resources and experience while expanding our collaborative peer network. Over 58k visitors enjoyed *Manifesto* and its associated programs.

Daniel Crooks: Phantom Ride, 16 February – 29 May 2016, Gallery 2 – Free entry

Australian artist Daniel Crooks' newest work, *Phantom Ride*, was commissioned by ACMI in collaboration with the Ian Potter Cultural Trust as part of the Ian Potter Moving Image Commission, a joint initiative supporting a mid-career artist in the creation of moving image for exhibition. Over 52k visitors enjoyed *Phantom Ride* and its associated programming.

SCORSESE, 26 May – 18 September 2016, Gallery 1 – Ticketed

SCORSESE is the first major exhibition of Martin Scorsese's work and is principally compiled from the director's private archive, as well as the collections of Robert de Niro and Paul Schrader. In addition to exploring Scorsese's sprawling catalogue of feature and documentary work, the exhibition pays tribute to his commitment to the preservation of international film heritage. Working with the original curators at the Museum of Film and

Television in Berlin, the exhibition was expanded and redesigned for its presentation at ACMI.

Stuck in the Middle With You

In March 2016, we presented our first virtual reality (VR) commission, created by Closer Productions and the Sydney Dance Company, *Stuck in the Middle With You*. This will become part of our permanent exhibition in 2016-17.

ACMI Touring – National and International

- *DreamWorks Animation: The Exhibition* toured internationally to the ArtScience Museum (Singapore), Museum of New Zealand Te Papa Tongarewa (New Zealand), Seoul Museum of Art (South Korea).
- *Game Masters: The Exhibition* toured internationally to Halmstad Arena (Sweden) and Oregon Museum of Science and Industry (USA), Centre of Science and Industry (USA).
- *Shaun Tan's The Lost Thing: From Book To Film* toured nationally to Bundaberg Regional Art Gallery (QLD), Yarra Ranges Regional Museum (VIC), Maitland Regional Art Gallery (NSW), New England Regional Art Museum (NSW).
- *War Pictures: Australians at the Cinema* made its tour debut nationally to Benalla Regional Gallery (VIC).

Australian Mediatheque

Now in its seventh year of operation, the Australian Mediatheque has created new opportunities for public engagement with screen culture, while providing a research service. With the NFSA and our content partners, we curated 15 view-on-demand programs to complement activities such as the *SCORSESE* exhibition, AIDC and the Channels Film Festival. The Australian Mediatheque saw 22k visitors in the 2015-16FY.

Collections

This year we finalised our Collection Development Strategy and the associated Acquisition, Deaccession and Digitisation policies, informing much of the work in the coming year. We also acquired high definition film scanners for the digitisation of a unique collection of content stored on redundant analogue media.

ACMI Film Programs

In 2015-16, our film program spectrum included challenging, high-concept award-winners such as *The Fits*, *The Tribe*, and *Cemetery of Splendour*, alongside youthful fan culture-focused seasons such as the highly successful *Essential Anime*. Classic Hollywood (*Niagara*) and important contemporary foreign language titles (*Tehran Taxi*) screened alongside the best in new documentary cinema (*Peggy Guggenheim: Art Addict*). ACMI's curated film programs saw a total attendance of 50,344 in the 2015-16FY.

Public Programs

ACMI presents a wide range of talks, forums, workshops, and learning programs. As well as standalone programs, each exhibition is complemented by associated public programs.

TV Talk: We partnered with broadcasters and industry groups such as the ABC, Foxtel, the Australian Directors Guild and the Directors Guild of America to present a range of screening events celebrating television productions and culture.

Game Play: ACMI presented the official release of Devolver's *Enter the Gungeon* featuring a conversation with the US developers, alongside a preview of the forthcoming game by Melbourne's Voxel Agents. ACMI also presented the launch of long running AAA game *DOOM* accompanied by a Q&A with US Executive Producer, Marty Stratton.

White Night: We animated ACMI's Federation Square building with programming as diverse as the Minnesota Walker Art Center's infamous *Internet Cat Video Festival*, a marathon competitive gaming event, and film screenings and exhibitions, attracting 33k visitors over the course of the night.

Website & Social

This year saw an increase in total website visitation to 1.77M from 1.35M in 2014-15, a 31% increase. ACMI's social media channels had 95k followers in the 2015-16FY, e-news subscribers were at 52k and blog visitation saw a 167% increase.

2. COMMUNITY INVOLVEMENT:

ACMI X

In 2015-16, with the support of Creative Victoria, ACMI opened Australia's first collaborative working space for the creative industries set up by a major museum. ACMI X combines the offices of ACMI's operational teams and the Melbourne office of the NFSA, with a 60-seat co-working studio of individuals and organisations working in the creative industries, creating a dynamic engine room for a museum of the 21st century. ACMI X aligns to the *Creative State* strategy and marks a new era for ACMI as a collaborative museum.

Indigenous Storytelling

- We presented the Melbourne premiere of *Spear*, in partnership with Bangarra Dance Theatre and Cinema Plus, with Director Stephen Page and his cast and crew on hand to take audience questions.
- The first two episodes of ABC TV's home-grown Indigenous science fiction hit, *Cleverman*, premiered at ACMI, followed by a Q&A session with creator Ryan Griffen and stars Tamala Shelton and Adam Briggs.
- In association with *David Bowie is*, the Koorie Heritage Turst (KHT) presented *Dead Tongue*, an exhibition of work by Melbourne based Indigenous artist, Dr Christian

Thompson, in response to Bowie's seminal 1983 music video, *Let's Dance*. Highlighting the exhibition's association, KHT and ACMI co-presented the artist talk and forum *Let's Dance: In between the message and medium* bringing together Kutcha Edwards, Deborah Cheetham AO and Nikki Ashby to discuss Indigenous representation in non-Indigenous media.

Diversity in Storytelling

Alongside our diverse programming, which included 79 foreign language films from 38 countries, we screened international stories via our cinema program partners and festivals including the Melbourne Cinematheque, Melbourne Filmoteca, Melbourne International Film Festival and Melbourne International Animation Festival.

In addition, seven multicultural film festivals called ACMI home in 2015-16: Iranian Film Festival, Indonesian Film Festival, Czech and Slovak Film Festival, Russian Resurrection Film Festival, Japanese Film Festival, Turkish Film Festival and Korean Film Festival in Australia. We also showcased sexuality, politics and global issues with festivals such as the Human Rights Arts & Film Festival and Melbourne Queer Film Festival.

Co-presentations

With MPavilion we co-presented numerous programs, most notably an evening with the Victoria and Albert Museum Director, Martin Roth. At the Wheeler Centre, we co-presented the autobiographical talk Miranda July's *LOST CHILD!* at the Melbourne Town Hall. As part of the Next Wave Festival, ACMI co-presented two performance programs; a durational performance and cinema experiment by Nat Randall and a video-operatic presentation by Daniel Jenatsch supported by a cast of musicians and performers, including the Letter String Quartet and contemporary choreographer, Atlanta Eke.

Peer Collaboration

This year, ACMI curated programs that drew diverse content from the most prestigious global film institutions and collections including The Film Foundation, UCLA, Library of Congress, the Academy of Motion Picture Arts and Sciences and Cineteca di Bologna. Our programmers also shared curatorial products and ideas with institutions such as the British Film Institute, TIFF Bell Lightbox, the Film Society of Lincoln Center and the film department at MoMA. We also enjoyed the financial backing and critical endorsement of peak cultural bodies such as the British Council (*David Bowie on Film*) and the Hong Kong Economic and Trade Office (*Hong Kong on Film*).

Australian International Documentary Conference

When the Victorian Government through Film Victoria secured the hosting rights for the 2016 Australian International Documentary Conference (AIDC), ACMI became the annual event's natural home. As a key event in the Asia-Pacific region for the factual screen sector, the

AIDC attracts over 500 Australian and international delegates with a program of masterclasses, pitching opportunities, panel discussions and guest speakers.

Volunteers

Our volunteer program continues to add to the diversity of experience among the ACMI team. In 2015-16, 173 volunteers contributed over 10,000 hours across administration, marketing, exhibitions and education.

Development

- Generous support of the Ian Potter Foundation continued this FY with the second \$100,000 biennial Ian Potter Moving Image Commissioned realised (*Daniel Crooks: Phantom Ride*).
- Support from the Naomi Milgrom Foundation continued to back our youth workshop program Intermix and 6a Foundation enabled us to grow our national student film competition *Screen It*. In addition, we enjoyed the continued support of long term accommodation partners Sofitel Melbourne on Collins and Accor Hotel Group.
- With the support of family, friends and colleagues of former ACMI Chair, Lorraine Elliott AM, we established a new fund to support young, disadvantaged women in engaging with ACMI Education workshops.
- We established our first annual giving program – the ACMI Advocates – a tiered annual giving initiative supporting commissions, curated programs and innovations.
- We received support from a number of other parties under the following areas: Government partners, exhibition partners, Screen It, Intermix, touring partners, tourism partners, media partner, and opening night partners.

3. MANAGEMENT & FUNDING:

Experience and Digital Team

Our newly established Experience and Digital Team helps us to meet and exceed the expectations of visitors to a 21st century museum. Formed since the appointment of the internationally renowned Seb Chan to the executive position of Chief Experience Officer (CXO), the team of three has made enormous improvements to both internal operations and customer-facing experiences.

Capital Works

Screen Worlds

Screen Worlds is our free entry, permanent exhibition that tells the story of the moving image through fascinating footage, objects and interactive displays. With the aid of the Creative Victoria Cultural Facilities Maintenance Fund, ACMI was able to replace some exhibits to keep *Screen Worlds* operational.

Flinders Street entrance

This year we officially reopened our Flinders Street entrance, animating it with a revolving door and an information desk ensuring easy access options for our guests. As a result of the opening of this entrance, we welcomed an additional 200k visitors to ACMI.

Office Relocation

ACMI's administrative offices relocated from Oliver Lane to the Australian Ballet Centre in Melbourne's Southbank. The new ACMI X premise was designed by architects Six Degrees and included the introduction of ACMI X co-working space and sub-tenants NFSA (see section 2 for further information).

Financial

Commercial

The ACMI Shop, ACMI Cafe & Bar and Events team are self-generated revenue streams that are increasingly important to support our financial sustainability.

- ACMI Shop revenue increased by 123% to \$1.61 million in 2015-16
- Events revenue increased by 27% to \$623k in 2015-16
- ACMI royalty for the ACMI Cafe & Bar increased by 66% to \$180k.

Government

Total government grants for the 2015-16 year included operating funding, other funding, capital asset charge and capital funding. Grants received totalled \$24.43M, from \$22.5M the previous year.

Sponsorships & Grants

Total sponsorship and grants for the 2015-16 year included sponsorship, in-kind revenue, other grants from Victorian Government entities and other grants. Sponsorship and grants received totalled \$1.86M, from \$1.84M the previous year.

4. EDUCATION & RESEARCH

Education

ACMI directly engaged 275,000 students and educators through its on-site and digital programs in 2015-16. ACMI's specialised programs include film, games development, coding and other emerging technologies that align with the State's STEM agenda. Its curriculum-focused offer includes film screenings, talks, collaborative workshops delivered onsite for 75,000 students and teachers. ACMI further engages 200,000 learners each year through its digital platform including video conferencing and online collaborative teaching programs providing vital professional development for the sector.

This year saw over 220 teachers engage in professional development programs at ACMI. This included conference programs that explored the use of the moving image and digital

culture to deliver innovative, curriculum-based programs, such as the annual Multi-Literacies Conference in partnership with Australian Literacy Educators' Association, and the Education Games Summit with the Victorian Department of Education and Training and Creative Victoria.

ACMI Education partnered with the Australian Teachers of Media and RMIT University to program *Screen Futures*, an international conference for industry professionals, educators and academics interested in screen innovation.

Screen It: Over the last 12 years, ACMI's student moving image competition, *Screen It* has continued to build engagement with schools and connect with the national curriculum. Primary and secondary students nationwide created live action films, animations and videogames addressing the theme which in 2015 was *Change*. There were 502 entries to the 2015 competition.

Videoconferences: This year our video conference program for students included *Meet the Makers*, with illustrator and writer Peter Carnavas and a series of *Screen It* sessions designed to support teachers and emerging makers create films, games and animations.

I Belong: In partnership with RMIT, as part of the Schools Network Access Program, ACMI co-hosted *I Belong in Marketing*. Drawing on the expertise of ACMI staff, participating senior secondary students developed and presented marketing campaigns for *David Bowie is* to an audience of peers.

Intermix: *Intermix* continues its commitment to equipping young people between 5 and 25 years of age with the tools to explore the latest advancements in the moving image, technology and emerging forms, for enjoyment, digital literacy and to inspire career pathways.

Games Net: *Games Net* is a Strategic Partnership Program supported by the Victorian Department of Education and Training. The successful pilot year saw 33 students from nine schools across regional and urban Victoria participate. With 12 mentors, the students collaborated on 14 games and two animations. Games Net has been created to extend the learning for gifted students and to enable schools to harness the many positive learning opportunities videogames offer the greater school community. The program empowers young people (Grades 4-5 and 8-10), from different schools, and living across city, suburban and regional areas, to advance their game development skills and knowledge.

Research

- ACMI continued to develop its involvement with the Australian Research Council project, Aboriginal Young People in Victoria and Digital Storytelling. This unique

project explores the use of mobile devices to facilitate new approaches to storytelling that would contribute to Aboriginal digital literacy as a way to assert culture and identity.

- The Collections Team completed work on the Australian Research Council project, *Play It Again*, which aimed to collect, preserve and make accessible Australian and New Zealand computer games from the 1980s. This project was a collaboration between cultural and academic institutions across the Tasman Sea. It resulted in the identification of over 900 games, the preservation of 100 games, an international conference and numerous academic papers.

5. MAJOR CHALLENGES AHEAD:

- Static Government funding levels increase reliance on corporate sponsorship and donations and other self-generated revenue sources.
- Consumer behaviour has shifted dramatically and expectation in terms of capacity to interact and engage with ACMI's collections, programs and exhibitions digitally and socially as well as physically, presents infrastructure and skills challenges that we must evolve to meet

AUSTRALIAN MUSEUM

NAME OF DIRECTOR: Kim McKay AO

1. ACCESS & VISITATION

Almost 420,000 people visited the AM in 2015-16, a 7% increase from the previous year despite many key galleries being closed due to refurbishment and no blockbuster touring exhibition on show. This increase can be partly attributed to the launch of Kids Free in June 2015 with all children Under 16 receiving free general admission. This initiative has seen a 12% increase in Under 16 visitation and an increase in school groups. Over 1 million visitors engaged with an AM exhibition or education program both on and offsite.

Visitors broken down by region include 66% from the Greater Sydney region and 34% were tourists (International 19%, Interstate 6.6% and Other NSW 8.2%). The largest proportion of international visitors came from China, USA and UK.

2. COMMUNITY INVOLVEMENT:

The Digivol program, one of the flagship programs at the AM Centre for Citizen Science, won two awards and celebrated its five year anniversary. 900+ volunteers contributed 72,223 online data transcription tasks and imaged 68,681 specimens. An additional 564 volunteers contributed 169,000 hours of service to the AM this year.

AMRI's first two joint appointments were made with UNSW, revolutionising the Museum's collaborative power within scientific research. AMRI continues its broad collaborative relationships with all NSW Universities through student supervision, guest lecturing and well as partnerships with NSW and Australian Government departments and agencies.

The AM continues to provide cultural tours, lectures and immersion events both on and offsite. The AM's youth reconnection program connects with at risk youth and youth in juvenile detention encouraging reconnection with Aboriginal, Torres Strait Islander and Pacific cultures.

The AM's repatriation policy continues to be implemented working with Aboriginal & Torres Strait Islander communities to ensure the repatriation of material of a secret or sacred nature and Aboriginal ancestral remains to the community of origin.

3. MANAGEMENT & FUNDING:

It has been another extraordinary year at the AM with the opening of the new award winning Crystal Hall entrance and Wild Planet gallery in September 2015. This marks the completion of Stage 1 of the AM's significant transformation.

In December 2015, the Australian Museum in conjunction with Westpac and the NSW Government joined forces to restore the historic Long Gallery – the nation's first museum gallery. The restoration coincides with Westpac's 200th Anniversary and the AM's 190th Anniversary. The Long Gallery will be closed for 12 months re-opening in October 2017 as the Westpac Long Gallery featuring the 200 Treasures of the Australian Museum.

In addition to the Long Gallery, Stage 2 transformation projects include a new rooftop restaurant providing great food and spectacular views now open as "No.1 William". A new temporary exhibitions and program gallery will be opened on level One. This space has been liberated by the move of collections to our new offsite storage at Castle Hill. The Museums Discovery Centre at Castle Hill is a collaboration with the Museum of Applied Arts and Science and Sydney Living Museums.

Additionally the AM's master plan is a key pillar of the AM's transformation. Know as barraburwar muru meaning future path in the Sydney language, this plan will allow the AM to plan for the next 30 years ensuring the museum is well positioned to meet the demands of a growing resident population as well as growing the tourist visitor economy.

4. EDUCATION & RESEARCH

This year the Australian Museum Research Institute (AMRI) scientists and associates authored 150 peer reviewed publications and described 199 species.

Over 43,000 students visited the AM this year and over 140,000 students took part in the AM's education outreach programs. Over 10,000 people took part in the AM's Science Festival 2015-16 featuring over 300 workshops, 38 partner organisations and more than 200 presenters.

The AM launched Amplify in March 2016, an audio podcast series featuring Executive Director & CEO, Kim McKay AO in conversation with scientists from AMRI as well as broadcasts of the AM's Night Talks. Amplify was listened to over 800 times in 33 countries. The AM's website and social media outreach continue to grow with over 4.6 million website visitors and over 2 million downloads of the highly popular Tyrannosaurs app.

5. MAJOR CHALLENGES AHEAD:

- Master plan – as the AM embarks on a major transformation outlined in the AM's master plan, the value of funding from both Government and the private sector is critical. To support this formal research should be undertaken to show the important and relevance of museums in a social and economic context.
- Museum Science and particularly Citizen Science – a program of promoting museum science and its relevance needs to be undertaken by the sector.
- Sharing information about programming and exhibitions is important to ensure that the museum sector works collaboratively to build the sector rather than competitively against each other.

AUSTRALIAN NATIONAL MARITIME MUSEUM

NAME OF DIRECTOR: Kevin Sumption

This is the first year of Shaped by the Sea– the museum's Corporate Plan for 2015–2019. This plan sets out ambitious changes in direction and I am delighted to report that it has

already catalysed some significant reforms in the museum, particularly an increased emphasis upon Indigenous maritime heritage and the roll-out of an innovative, low-cost 'flat-pack' exhibition format to share the national maritime story across Australia.

1. ACCESS & VISITATION

Visitor trends:

The museum had its strongest year on record across all categories of visitation with over 1.5M visitors on and off-site). Significant headway has been made over the 2015–16 year in attracting a larger proportion of international tourists to the museum. The launch of Action Stations marked the museum's first step in appealing more to the Chinese market, with the experience translated into simplified Chinese. International tourists to the museum increased 45% this year, with 57,761 compared with 39,816 in 2014–15.

Building Collections:

The museum renewed its Collections Development Policy; with a refocus of the museums collecting activities to support the rejuvenation of our core galleries by acquiring objects and material that bring to life the story of maritime Australia, based around the museums six master narratives.

Exhibitions:

It has been an exciting year for the museums exhibitions. The museum displayed 28 exhibitions onsite this year and toured 11 exhibitions in Australia and overseas with more than 900,000 people visiting the museums travelling exhibitions in 2015-16 (seven domestic exhibitions at 72 venues throughout Australia). We won numerous awards for architecture, experience, design and three NCITO grants for travelling exhibitions.

Digital Outreach:

The museum reached more than 8.8 million people online this financial year. This includes higher-than expected growth on three of the museum's collection content-focused channels. The outstanding successes have been with Action Stations onsite experience and award winning microsite attracting nearly 30,000 people and the online education game 'The Voyage' has been played by 38,000 people and has a dwell time of 23 minutes. There were 703,608 visits to the organisations website, against a target of 455,421.

2. COMMUNITY INVOLVEMENT:

This has been a record year for the museum in terms of outreach of exhibitions and programs. We were also active across all divisions of the museum in addressing the priorities in the Corporate Plan.

Indigenous:

About 1.5 million people had the opportunity to view Indigenous objects from the National Maritime Collection in 2015–16 (due to permanent and temporary exhibitions at the museum's Sydney site, two national touring exhibitions and a strong presence at the Istanbul Biennial and the Monaco Oceanographic Museum).

We acquired 47 Indigenous-themed objects for the National Maritime Collection. A new strategy was implemented to present an Indigenous voice and perspective across a majority of new ANMM exhibitions. Ongoing community engagement included consultation with community on Indigenous language and signage for collections and exhibitions.

The beginning of Reconciliation Week was recognised by ANMM staff participation in the first raising of the Blue Mud Bay Sea Rights flag in Sydney.

Indigenous cultural awareness training and workshops were conducted for 74 ANMM staff. Arrangements progressed for Indigenous internships and traineeships commencing in 2016–17.

MMA PSS:

The museum continues to offer advisory services to remote and regional Australia as well as on-site visits. The museum's Maritime Museums of Australia Project Support Scheme (MMA PSS) provides grants of up to \$10,000 to non-profit organisations such as museums and historical societies that care for Australia's maritime heritage. We received 60 project applications requesting a total of \$469,076 in funding and three internship applications. Grants were awarded to 18 organisations; and offered 12 in-kind support and 3 internships were offered.

Conservation:

The museum conservation team assessed the condition of 14,452 objects in the National Collection as part of a condition survey. In-kind support was delivered through the MMA PSS grant scheme including five internships as well as expert advice to a number of organisations. The museum hosted a symposium as a part of AICCM (Australian Institute for the conservation of Cultural Material) 'Emerging Technologies in Textile Conservation' and a workshop on Metal Tread Cleaning.

Volunteers:

Volunteers contributed more than 58,000 hours in 2015-16, as guides, assisting with administrative and curatorial tasks and in fleet maintenance. The volunteers' Speakers group continued their excellent work, presenting to almost 80 groups and organisations with a total audience of 3,146 people.

3. MANAGEMENT & FUNDING:

Total expenses for the 2015-16 financial year were \$36.6M. Total own-source income was \$12.429 million this year, \$1.377 million ahead of last year and \$681,000 ahead of the original budget. Income from grants and sponsorship and sale of goods and services has continued to grow.

Capital Works:

On 8 November 2015, Action Stations opened with the commemoration of 100 years of the Royal Australian Navy and the museum initiated the refurbishment of the former Administration wing as an education and conference facility.

4. EDUCATION & RESEARCH

Research:

The museum's Maritime Archaeology Program continued to expand and develop this year, with a strong focus on the assessment, conservation and protection of HMAS Perth in Indonesia and supporting the Rhode Island Marine Archaeology Project in its search for the wreck of HMB Endeavour in the USA. The construction of a purpose-built wet and dry store for the program's archaeological surveying and diving equipment was completed this year.

Education:

54,550 people participated in public programs, against a target of 49,000.

Overall student participation in programs exceeded target (108%) with the results indicating an increasing preference for digital rather than onsite participation by school students. There were 32,411 onsite visits by students as part of an organised educational group, against a target of 36,300. Our school programs attracted 72,716 students, against a target of 35,000.

We delivered 666 organised programs onsite, against a target of 400. Thirty-eight program packages were available online, against a target of 25. Seven hundred and fifty four educational institutions participated in organised school learning programs, against a target of 630.

This year we doubled the number of students participating in school programs, mainly due to the success of the online game 'The Voyage'. Securing a grant of \$230,000 under the Australian Government's Catalyst program will help increase student numbers as we shift our focus from onsite to online learning programs based around HMB Endeavour.

Publications:

Signals is the Australian National Maritime Museums quarterly 80-page colour journal. With a print run of approximately 6000, Signals is mailed to all of the museums members as well as

many maritime museum and maritime and naval historical societies. The museums curators published eight papers during 2015-16.

5. MAJOR CHALLENGES AHEAD:

As we enter the museum's 25th year, it will be challenging to match the achievements of 2015–16 given our likely operating environment (a significant reduction in appropriations, increases in mandatory insurance costs, decreased interest from investments and major disruptions to our precinct). That said, we will continue to find ways to grow own-source revenue and leverage partnerships and technology to share even more of the national maritime collection

Reduction in Government funding (3.5%)

Growing own source revenue commercially and philanthropic.

Maintenance costs (fleet) and insurance

Staff constraints (numbers and remuneration)

CANTERBURY MUSEUM

NAME OF DIRECTOR: ANTHONY WRIGHT

1. ACCESS & VISITATION

For the third year running, we welcomed record visitor numbers to the Museum and *Quake City*, our special exhibition which tells stories from the Canterbury earthquakes. This all-time record of 723,000 visitors resulted in record door donations of \$186,205. Overseas visits continue to steadily increase, in line with increasing tourist visits to Christchurch City in the period. Domestic and international tourists accounted for 71% of Museum visits in the year. An impressive 77% of international visitors on holiday and 51% of all international visitors to the city, visit the Museum during their stay.

Two of our long-term exhibitions notched up significant milestones in the period. By the end of June 2016, 943,503 people had viewed *Fred & Myrtle's Paua Shell House* since the exhibition opened at the Museum in July 2008 and *Quake City* had welcomed 154,000 visitors since it opened in Re:Start Mall, Cashel Street in February 2013. *Discovery*, our natural history centre for kids, was again extremely popular with 56,807 visitors in the year.

The four *Night at the Museum* events in July 2015 were a great success with more than 5,500 children and their parents/carers enjoying the creepy crawly-themed evenings. Our Visitor Hosts continued to deliver presentations on the Rebuild Tours operated in conjunction

with Red Bus Company with 7,195 passengers over the 12 months. There was some excellent feedback from the passengers with an outstanding overall satisfaction rating of 4.7 out of 5.

During the year we delivered 15 special exhibitions. Highlights included:

- **Da Vinci Mechanics** – The hands-on exhibition featured more than 60 hand-crafted machines, models and masterpieces designed by Italian genius, Leonardo da Vinci. Each machine is handcrafted from original drawings and using the materials of the time by the internationally-acclaimed Artisans of Florence.
- **Corrugations: The Art of Jeff Thomson** – A retrospective exhibition saluting three decades of work by renowned Kiwi sculptor Jeff Thomson who utilises corrugated iron as his raw material. A corrugated iron clad Morris Minor, French knitting, and bouquets of flowers were all part of the mix.
- **Alternative Radio: RDU since 1976** – An exhibition celebrating 40 years of the South Island's longest-running independent radio station and its support for New Zealand music in Christchurch. In a great Canterbury story of survival and ingenuity, the exhibition *Alternative Radio: RDU98.5FM since 1976* created a number of 'firsts' for the Museum including live gigs, live music and live broadcasts in the Museum. In another 'first' visitors were able to access additional digital content – audio, video, music and stories – through a free app.

Collections

We finalised a new Collections Development and Management Policy which guides new acquisitions to the collection, caring for the collections and the loaning of objects to other institutions.

During the year we added records to Collects Online making a total of 12,000 objects available for online access.

In December 2015 we received confirmation of a grant of \$459,675 from the New Zealand Lotteries Grant Board enabling us to carry out two significant projects:

1. Canterbury Museum cares for the largest body of Maori Rock Art tracings and drawings in New Zealand. This funding will enable us to assist their long term preservation by making digital copies for access by researchers and securing their future in specialised oxygen-free storage.
2. Cataloguing the nationally significant collection of c.140,000 invertebrate specimens created by leading entomologist Peter Johns.

Recent acquisitions

Over the last twelve months, the Museum acquired 1,891 objects for its permanent collection and, in addition, gained Board approval to acquire three exceptional larger collections. The first was an important collection of manuscript, pictorial and three dimensional objects relating to local climber, Antarctic explorer and First World War serviceman James Dennistoun. The second was a collection of primarily manuscript and pictorial material relating to the late Wing Commander John Claydon's experiences in the Antarctic. The third was a collection of historically important bird bones from the University of Otago collected by Professor Brian Marples (1907 – 1997) and Professor Thomas Jeffery Parker (1850 – 1897).

The Museum successfully bid at a Christies auction in London for nine Antarctic medals awarded to the late Sir Ernest Shackleton. The medals demonstrate the extremely high regard in which the international community held both the man himself for his leadership and for his many achievements in heroic era Antarctic exploration.

The Museum was also successful in purchasing the Ivan Mauger Collection from the Mauger family. The collection comprises the gold plated motorbike on which he won the World Speedway Championship on three successive occasions. Purchase of this collection was made possible by an \$10 million bequest made in 2010.

2. COMMUNITY INVOLVEMENT:

Widespread collaborations continue locally, nationally and internationally with the Museum formally represented on 38 groups and associations.

We also continue our work with the Antarctic Heritage Trust to manage the data they produce as they continue to conserve the historic huts in Antarctica.

During the year, we worked with community arts organisations to host exhibitions of their works including photographs from the Nature Photography Society of New Zealand, the Canterbury Embroiderers' Guild's Biennial Selected Exhibition, the 42nd annual Canterbury Potters exhibition and an exhibition of stunning pottery and ceramics from potters throughout New Zealand. In February 2016, we worked with Poetica and the River of Flowers project to develop *Bloom* an exhibition and activities commemorating the fifth anniversary of the 22 February earthquake through poetry, stories and flowers.

During the year, we toured three exhibitions to towns in the wider Canterbury region across the area of our Contributing Local Authorities. These were viewed by an estimated 300,000 people in the local venues.

Gigantic Girls focuses on recent research findings that the female giant moa were three times larger than the male. *Treasures from the Pacific* features a selection of *selu pau*, decorative wooden combs, from Samoa. *Canterbury and the First World War* is an

Insight into the wartime experiences of four people from Christchurch and the wider Canterbury region.

Our exhibition *Selling the Dream: Classic New Zealand Tourism Posters* which debuted at the Museum in 2014 has toured in the last year to Rotorua Museum, Hastings City Art Gallery and the Millennium Art Gallery (Blenheim) attracting 48,120 viewers.

Public programmes play a crucial role as we continue to strengthen bonds with our local community. During the year 29,102 people participated in a public programme at the Museum.

In a first for the Museum, ticketed gigs and other free musical events ran over the five-month season of the *Alternative Radio* exhibition. A varied group of local musicians played to appreciative audiences including bands representing the diversity of the local music scene. Another highlight from this diverse range of programmes was the *Radio For Kids* sessions run as part of KidsFest. Seven sessions helped to show how storytelling continues to play an important role in stimulating the imagination of all ages.

Collaboration continues with various national and community organisations and the Museum is formally represented on 38 groups and associations, one of which is Arts Access Aotearoa. This organisation represents people with a variety of disabilities and works with arts organisations to improve access. The Museum has been working closely with them over the last 12 months and has developed a strategy to raise awareness of the issues that people experience when visiting a building such as ours. This has been very successful and has led to the introduction of a learning module to go with our Customer Service training. Arts Access Aotearoa members have assisted with the development of ideas for a forthcoming exhibition. We have also asked them to comment on our guidelines for presenting exhibitions and on our newly developed website.

The Museum continues to provide advice and share experience with other museums around Canterbury, and we were pleased to support a consultant's review of the Chatham Islands Museum earlier in the year.

3. MANAGEMENT & FUNDING:

Income from local government is stable (inflation adjusted) with depreciation fully funded.

Material damage insurance claim for earthquake damage to buildings, furniture, fittings and equipment cash settled post balance date.

During the year, we involved all staff in the review and updating of our Strategic Plan. Using an external facilitator, staff contributed to the review of progress against the current plan and

to ideas for the new plan. The revised Plan for the period 2016 to 2020 was published in October 2016.

In 2013, the Museum achieved Investor in People's Gold Standard. Investors in People has review the standards and recently introduced a new higher level of Platinum. Staff unanimously agreed that at the next accreditation we should aim for Platinum. Work towards this started in the year with a survey of staff to identify areas for improvement in how we work with and develop our staff. We carried out an interim review of our Rewards and Recognition Policy, identified ways to ensure everyone understands how they contribute to achieving the Museum's goals and reviewed the purpose and roles of the Senior Management and Museum Management Teams. The latter resulted in a change of names (to Strategy Team and Leadership Teams) and more clarity around the purpose and roles of each. The Investors in People assessment is due to be completed in November.

Learning and development is a high priority and all staff receive training in a number of areas including customer service, bicultural understanding and collections management. This year we exceeded our staff training target of 3,250 hours by 1,475 hours. Museum-wide learning and development accounted for 1,939 hours, 2,048 hours were spent on other training or conferences and 738 hours were on-the-job training. Specific learning and development included an on-going series of modules for the Leadership Team, business writing and emergency response training for a number of staff. During the year, 14 staff completed their National Certificate in Museum Practice.

4. EDUCATION & RESEARCH

29,253 people used Canterbury Museum as an education resource with a further 29,102 participating in a Museum public programme. *Discovery*, our hands-on natural history centre, hosted 56,807 visitors.

We reviewed the education programmes we offer, using a focus group to help us better understand the needs of local education providers. Our Education Communicators have also continued to develop working relationships with our community of teachers to ensure that the programmes we offer are up to date with the curriculum and meet student needs. This included a familiarisation forum for Social Studies teachers from Hagley Community College and meeting with teachers from Allenvale School to develop a lesson for some of their students with special education needs.

During the course of the year the Education Communicators developed programmes to accompany the *Corrugations*, *Mirror Magic*, *Alternative Radio* and *Regroup Reflect Regenerate* exhibitions. As part of this work and in our quest to be accessible to all, we created special sessions for a group of students from the Van Asch School for the Deaf. The

school reported their appreciation for our approach and the engaging and patient delivery that was pitched perfectly to the level of the students.

Our Research

During the year, the Museum's curatorial team reviewed 55 external articles and student theses, presented 20 conference papers and had accepted for publication, 30 peer-reviewed research papers.

In September 2015, we published Volume 29 of *Records of the Canterbury Museum* which had three articles, A revision of the distribution of maps and database of New Zealand mayflies (Terry Hitchings, Tim Hitchings and Matthew Shaw); Harvesting of nga hua manu (bird eggs) in Te Waipounamu (South Island) New Zealand (Roger Fyfe with Kyle Davis of Te Runanga o Ngai Tahu) and Southern Spirits: The Case of the Psychical Research Society of Christchurch (Julian Vesty and Joanna Cobley, both University of Canterbury History Department).

Roger Fyfe, Senior Curator Human History continues his analysis of historical, biological and material evidence of traditional Maori subsistence economies. His present focus is ikawai, freshwater fish species. He also progressed his research on two internationally-significant oceanic collections, one collected during Captain James Cook's third voyage (1776-1780) and the other during the voyage by George Vancouver (1790-95) in his quest to discover a North-West passage between the Pacific and Atlantic Oceans.

Sarah Murray, Curator Human History (and Curatorial Manager) continues her research into the collecting and exhibiting of the Canterbury earthquakes and the family of early Cantabrians Dr Alfred and Emma Barker. She has collaborated on a number of research projects this year including a paper on the conservation of canned wet food collections and an edited collection *History Making a Difference* with University of Canterbury and Lincoln University colleagues.

In May 2016, Sarah travelled to the Yukon Territory in Canada to present a workshop on curating traumatic events and to speak on New Zealand's commemoration of the First World War, including trips to the United Kingdom where she spoke at the Social History Curator's Group Conference.

Curator Human History Marguerite Hill has researched a collection of Maori cloaks and a collection of ceramics and clothing used and worn by Evelyn Page. In preparation for a paper at the Costume and Textiles Association of New Zealand conference, she also investigated Canterbury Museum's collection of fancy dress costumes.

Joanna Szczepanski, Curator Human History completed the first phase of a longitudinal study on what motivates people to donate objects to museums.

Senior Curator Natural History, Paul Scofield's research has focused on the prehistory of New Zealand fauna producing 14 papers in the year on topics as diverse as the age and identity of chicken bones found in Maori middens, the relationships of New Zealand's extinct Laughing Owl, the evolutionary history of New Zealand wrens and recognition of two new New Zealand bird species: the Otago shag and the Grey faced Petrel.

Paul presented at the Conference of Australasian Vertebrate Evolution, Palaeontology, and Systematics in Australia, the Finding New Zealand's Scientific Heritage Conference in Wellington and the Birds New Zealand Conference in Napier. He is continuing international collaborations on fossil paleobiology and avian paleo-neurobiology with groups in Germany, Australia, Texas and Slovakia. He had a successful field season at the St Bathans' fossil site in Otago, collecting fossil birds and crocodiles.

Natural History Curator, Cor Vink continues his research on New Zealand spider systematics and ecology. He has contributed to a number of projects including the effect of the introduced redback spider and the phylogeography of New Zealand trapdoor spiders. He travelled to Brno in the Czech Republic to present at the European Congress of Arachnology and to participate in an International Union for Conservation of Nature Red Listing workshop. Vanesa De Pietri, Post-Doctoral Researcher Natural History, continued her research on the evolutionary history of birds in the Australasia region, publishing on fossil birds from New Zealand's 19 to 16 million year-old St Bathans' fauna, and on 26 million year-old birds from Australia.

Associate Curator Human History, Matthew Shaw collaborated with crustacean expert Gary Poore, Principal Curator Emeritus at Museum Victoria, reviewing the crustacean type specimens collected by Charles Chilton. This is the first time the type status for the entire Chilton Collection has been assessed. Hundreds of specimens now have updated type status. He is lead author on a paper detailing the Blaschka Collection that came to the Museum in 1884.

We have a very active group of Research Fellows and Associates researching such topics as goldfields resulting in the publication of *Rushing for Gold*; ship board diaries; earthquake tributes; various Antarctic personalities and objects and the Museum's Rewi Alley Collection. Work continues to catalogue the Museum's mayfly collection.

5. MAJOR CHALLENGES AHEAD:

1. Settlement insurance claims for earthquake damage to collections.
2. Secure central government funding for the Museum Redevelopment Project.

3. Decant entire contents of Museum to a temporary central city location for 3-4 years, continue operating visitor experience, relocate to redeveloped original site complete with new visitor experience.
-

HISTORY TRUST OF SOUTH AUSTRALIA (HISTORY SA)

NAME OF CEO: Greg Mackie OAM

1. ACCESS & VISITATION

1.1 Access and visitor statistics

There were 318 427 onsite visits and 117 801 visits to our touring exhibitions in South Australia and nationally and 40 432 school children attended 632 education programs at one of our three museums. An additional 127 500 visited an event during *South Australia's History Festival*, an increase of 5.2%. Online engagements grew with 471,326 users visiting one of our websites, an increase of 25% and 1,439,385 pages were viewed, an average of 3 pages per visitor, on History SA's websites (not including social media pages operated on other platforms), an increase of 49%. There were 4424 instances of History SA apps installed on iOS or Android devices, an increase of 53%.

1.2 Visitor Trends

No surveys been undertaken recently.

1.3 Online services/Digital programs

Three new websites launched — *Passengers in History*, *Interactions with History: on museology, engagement and digital culture*, and the National Motor Museum Online Store. Three new mobile apps launched: *South Australia's History Festival 2016* (iOS and Android), *Living in Port* walking tour and *Art of Science* Augmented Reality. History SA grew its social media engagement by 66% on Facebook and Twitter.

Social media engagement

History SA has consolidated its social media presence in 2015–16. Main platforms are Facebook, Twitter and Instagram. Instagram growth has been strong, with 130% growth. Facebook and Twitter followers increased by 19%, while engagement and reach increased 30% and 103% respectively. There has been a 24% increase in views on these platforms.

1.4 Exhibitions and Public Programs

History SA's three museums presented 23 new exhibitions during the year including:

Onsite exhibitions

Dressing Up. 5–8 May 2016.

Interned: Torrens Island, 1914–1915. 11 October 2014 – 20 September 2015.

Losing the Plot: food gardening in South Australia. 12 September 2015 – 26 June 2016.

Near Horizons: new work by Christina Gollan, Beaver Lennon, Damien Shen and Joseph Stengle. 12 October 2015 – 6 December 2015.

Freedom: photographs by Andy Drewitt. 12 December 2015 – 20 March 2016.

A Ticket to Paradise? 26 March 2016 – 25 September 2016.

Showgirl: the costumes of an Adelaide icon. 28 May 2016 – 29 May 2016.

In this place: a history of the Migration Museum site. 7 May 2016 – ongoing.

Community Access exhibitions at the Forum. Five exhibitions were presented at the Migration Museum

- ***Volunteers Nourish Souls.*** 15 March – 12 September 2015.
- ***Kesenian Masyarakat Indonesia.*** 4 September – 10 December 2015.
- ***A Nurse's Life.*** 7 December 2015 – 3 March 2016.
- ***Russians in South Australia.*** 6 March – 4 June 2016.
- ***Behind the Words.*** From 5 June 2016.

Regular Club Space four exhibitions presented at the National Motor Museum:

Solid Ground: a history of the Mill to Museum. November 2015 – ongoing.

Dipstick Birds and Carcentric. 27 July – 31 August 2015.

Pole Position. July 2015 – June 2016.

Adelaide Grand Prix VR Racing. June 2016 and ongoing.

All the World's at Sea: A World War I Centenary. 11 April 2015 – 22 May 2016.

Climate Century. 12 November – 13 December 2015.

Touring exhibitions. Total attendance: 117 801

Blue Jeans and Jungle Greens

Bravest of the Brave (two sets of this exhibition toured)

Call of Country: recognising Aboriginal and Torres Strait Islander military service Gallantry

Gallipoli: the South Australian story

'Good and Useful Work': a century of Red Cross in South Australia

Love a Good Yarn: knitting and crochet from Nanna to now

Once Upon a Time: Stories of South Australian Childhood

Vote Yes: the 1967 Referendum

Rough Medicine: Life and Death in the Age of Sail

Festivals and major events

South Australia's History Festival. 1–31 May 2016.

Violet Verses. 2–4 July 2015.

Reflections: State History Conference. Robe, 23–25 October 2015.

Harmony Day in the City. 20 March 2016.

Presented in collaboration with Welcome to Australia, Baptist Care, the Australian Refugee
2015 Bay to Birdwood Classic launch. Rundle Street. 13 September 2015.

2015 Bay to Birdwood Classic. 27 September 2015.

Take Your Tops Off. 31 October 2015.

National Motor Museum 50th anniversary. 22 November 2015.

Outdoor Cinema. 13 February 2016.

Rock and Roll Rendezvous. 10 April 2016.

HMB Endeavour replica visit. 19–27 February 2016.

Community events and tours

History SA

Talking History lecture series

A popular program of speakers on a range of topics relating to South Australian history.

Attendance: 554

The First Anzac Day: forum and film screening. 13 October 2015.

Geocaching History. 1–31 May 2016.

Unleashed SA Open Data competition. 3–5 July 2015.

Migration Museum

Christina Gollan workshop. 17 October 2015.

Damien Shen workshop. 21 November 2015.

Losing the Plot lecture series. Attendance: 253

Losing the Plot workshops. Attendance: 25

CultureSpace. The museum's monthly community-led events continued to be popular.

Attendance: 2164

Museum Bites. A new family program held on Fridays, introducing visitors to the cuisine and culture of some of South Australia's migrant communities. Attendance: 123

South Australia's History Festival events. National Motor Museum Director's guided tours. Attendance: 52

The annual Torrens Valley Inter Church Service was held on the motor museum grounds. 14 February 2016. Attendance: 259

Small Ford Sunday attracted 83 vehicles for display. 28 February 2016. Attendance: 556

The Sporting Car Club of SA Classic Division. 5 June 2016. Attendance: 63

During the year, senior citizens/men's shed social groups visited the museum. Groups: 28; attendance: 678

Motoring club visits: Attendance: 3500

South Australian Maritime Museum. Total tours: 21; attendance: 913

Yelta steam cruises. Ongoing. Tours: 5; attendance: 254

Torrens Island Quarantine Station tours. Ongoing. Tours: 14; attendance: 291

Navy Week Reception. 5 November 2015. Attendance: 85

ICOMOS Conference workshop. 7 November 2015. Attendance: 45

Terra Australis lecture with Patrick Llewelyn. 26 November 2015. Attendance: 32

Aquattica, a musical tribute to the sea and seafarers. 12–14 February 2016.

By Steve Charles, Susan Lily and Eric Kuhlmann, part of *Adelaide Fringe*. Attendance: 66

Inner Harbor history cruises. 15 and 22 May 2016. Tours: 2; attendance: 140

1.5 Building collections

At 30 June 2016 the State History Collection consisted of 38 407 accessioned objects.

There were 777 objects acquired into the collection during the year. Notable additions to the State History Collection included:

- 68 significant instruments and equipment relating to the history of surveying in South Australia, transferred from the Surveyor-General's office
- International code flags in sailcloth pouches from the auxiliary yacht *Stormy Petrel*, owned by the Angove family. The yacht was the flagship of the Royal SA Yacht Squadron. It sank off Kangaroo Island in 1937.
- The Mad Max 'Bigfoot' vehicle, provided through the Federal Arts Department, Cultural Gifts Program, from the estate of the late John Williams.

The SA Maritime Museum led the development of a major touring exhibition showcasing artworks from Nicolas Baudin's voyage of exploration (1800-1804). The project was founded on collaboration with five other Australian institutions and the Museum of Natural History in Le Havre.

2. COMMUNITY INVOLVEMENT:

2.1 Volunteers

164 volunteers contributed 13 384 hours to History SA's programs.

2.2 Cultural and other affiliated societies & partnerships

History SA partnered with 155 community organisations to present exhibitions and other interpretive programs and events. History SA partnered with each of South Australia's three universities in research programs, lectures, seminars and events.

2.3 Building community capacity to manage collections

History SA worked closely with the 65 museums registered or accredited in the Community Museums Program (CMP).

Migration Museum

Partners included:

- The Productive Garden Company – to develop *Losing the Plot: food gardening in South Australia*.
- *Tarnanthi*, the Festival of Contemporary Aboriginal and Torres Strait Islander Art – to develop *Near Horizons: new work by Christina Gollan, Beaver Lennon, Damien Shen and Joseph Stengle*.
- The Adelaide Festival Centre and several community groups – to present *The Spice of Life* as part of the *OzAsia* Festival
- The University of Adelaide – to develop *Showgirl: the costumes of an Adelaide icon* exhibition and the On Glitz and Glam event.
- Pintubi Anmatjere Warlpiri Media – to develop an exhibition proposal for a travelling exhibition *Bush Mechanics*.

National Motor Museum

The National Motor Museum partnered with Eastside Automotive to present *Rock and Roll Rendezvous*. *Bay to Birdwood* continued its partnership with the Federation of Historic Motoring Clubs. The Australian Government, through the Catalyst program, is a partner in the development of the video gaming exhibition.

South Australian Maritime Museum

Collaborated with Vitalstatistix Theatre to present *Climate Century*, a series of installations and workshops imagining climate change along the coast over the next century.

2.4 Indigenous collaboration

Migration Museum continued to present the history of the impact of migration and settlement on the state's Aboriginal people in its permanent exhibitions as well as education and public programs. The newly-redeveloped gallery on the history of the Migration Museum site, *In*

This Place, includes a Welcome to Country and the story of the Native School Establishment, located on the site between 1845 and 1852.

Migration Museum was a partner in *Tarnanthi*, the Festival of Contemporary Aboriginal and Torres Strait Islander Art, presenting the exhibition *Near Horizons*.

History SA continued to work with all registered and accredited museums to include recognition of Aboriginal land as a component of registration.

South Australia's History Festival included a National Reconciliation Week focus program which included 13 events.

History SA presented two travelling displays developed in partnership with Reconciliation SA: *Call of Country: recognising Aboriginal and Torres Strait Islander military service* and *Vote Yes: the 1967 Referendum*.

3. MANAGEMENT & FUNDING:

3.1 Organisational change

After 15 years as Chief Executive Officer, Margaret Anderson left History SA. Following Margaret's departure the Board of History SA appointed Kevin Jones as Acting Chief Executive from September 2015 to April 2016 and Greg Mackie OAM from April 2016.

4. EDUCATION & RESEARCH

4.1 Education programs

Migration Museum

Total groups: 441; attendance: 10 366

National Motor Museum

In September, the museum engaged the services of an educationalist to undertake a review of the museum's education programs. The museum has begun to implement the recommendations. The museum hosted 3683 students as part of a booked excursion/visit. 636 teachers/ adults attended with these students. The University of South Australia School of Engineering attended with 64 students and three staff. Groups: 78; attendance: 4386

South Australian Maritime Museum

Total groups: 192; attendance: 9160

4.2 Workshops and Professional Learning Programs

Directorate/Community Engagement Unit. Total attendance: 167

Migration Museum. Total attendance: 80

South Australian Maritime Museum. Total attendance: 20

4.3 Digital Learning Programs

Digital Learning Inquiries — Bound for South Australia and Exploration

Two iPad applications (apps) were produced. The *Bound for South Australia* digital inquiry explored migration and shipboard life for emigrants voyaging to Australia between the 1830s and the 1950s. The *Exploration* inquiry explored the journeys and discoveries of the 18th and 19th centuries.

Groups: 13; Attendance: 508

4.4 Research projects

Australian Research Council (ARC) Research projects

The Migration Museum was the focus of an ARC-funded research project on cultural diversity, citizenship and museums. It also participated in a consortium, including Museum Victoria, Monash and RMIT universities, to develop a research project on internment in Australia during the Second World War, and The Migration Museum contributed to an ARC application led by Professor Rachel Ankeny of Adelaide University History Department on the subject of multiculturalism, food and social cohesion. The application was unsuccessful.

General research projects (non-ARC)

The Migration Museum worked with Associate Professor Peter Monteath of Flinders University to undertake research on Torrens Island internment camp, which operated from October 1914 to August 1915. This project resulted in an exhibition and publication, *Interned, Torrens Island, 1914–1915*.

4.5 Publications

James, A and Cockrill, P 'Community Museums Program News' (3 issues per year)

Middleton, C 'Making Fun of History' *Inside History Magazine*, March–April 2016

Middleton, C 'Eating Up Culture: Interpreting food through public programming in museums', *Museums Australia Magazine*, Vol.24(4), Museums Australia, July 2016

- Paul, M 'Women are Transmogrifying: History, Feminism and Australian Museums, 1975–2001', *Journal of Australian Studies*, vo. 40, no.2 June 2016
- Russell, A 'Near Horizons: Christina Gollan, Beaver Lennon, Damien Shen and Karumapuli Jacob Stengle' *Tarnanthi*, the Festival of Contemporary Australian Aboriginal and Torres Strait Islander Art, Adelaide: Art Gallery of South Australia, 2016
- Sullivan, N 'Body Integrity Identity Disorder (BIID) and the Matter of Ethics', in *The Routledge Companion to Bioethics*, eds. John D. Arras, Rebecca Kukla and Elizabeth Fenton, New York and London: Routledge, 2015

4.6 Holiday programs

Migration Museum. Total attendance: 3314

National Motor Museum. Attendance: 4389

South Australian Maritime Museum. Total programs and performances: 86; attendance: 10 820;

4.7 Digital programs

New digital interactives launched

Throughout the year Online Programs developed several museum interactives for exhibitions, public programs and events. Two notable interactives are:

Settlement Square database

This database and visitor interactive, located in the Migration Museum foyer, was produced by web development company Triple Zero to enable visitors to electronically search and locate the museum courtyard pavers (Settlement Square).

***Dressing Up* 3D Costumes**

History SA continued to explore the feasibility of 3D collection object scanning with a costume project for the History SA *Dressing Up* exhibition. Online Programs worked with a photographer and 3D artist to capture and create eight 3D models of costume pieces in the State History Collection.

4.8 Digital Technology

Digital Asset Management System (DAMS)

The Canto Cumulus DAMS product is in operation on History SA's servers. The DAMS is currently being used to manage over 16 000 digital images from History SA's historical image collections.

History SA Online Bookings Database

History SA's online Bookings Database was completed and beta tested with the Migration Museum in late 2015 and the system is now being used to take and manage school and public program bookings online at both the Migration Museum and South Australian Maritime Museum.

Website Hosting

All existing History SA websites were migrated from their existing Internode servers to History SA's new internal servers in December 2015.

5. MAJOR CHALLENGES AHEAD:

History SA continues to present a busy program of exhibitions, digital content, education programs, seminars, conferences and events. We respond to community expectations for comprehensive exhibitions about the state's history in a resourceful and innovative manner within physical and budgetary constraints. History SA aspires to undertake the redevelopment of the core exhibitions at the South Australian Maritime Museum, National Motor Museum and Migration Museum.

The foreshadowed defunding by the Department for Education and Child Development of its longstanding education outreach program presents a significant risk to our schools education programs. History SA is in dialogue with DECD regarding the pending loss of two dedicated FTE teaching resources outposted to our museums.

We are convinced of the benefits of expanded facilities for the Migration Museum, and also the creation of a new museum devoted to the comprehensive presentation of themes in South Australia's history. Another significant challenge for History SA is the provision of storage for the State History Collection that meets national preservation standards. The State History Collection includes many wonderful treasures, most of which have never been seen by the public.

MUSEUM OF APPLIED ARTS AND SCIENCES

DOLLA MERRILLEES

1. ACCESS & VISITATION

MAAS saw over 730,000 onsite visits in 2015–16 which was 28% higher than 2014–15. This was driven by strong attendance at the Powerhouse Museum most of the year, and steady growth in Sydney Observatory visitation since December 2015.

The Powerhouse Museum visits were up 33% compared with 2014–15. This was supported by improved accessibility to the Museum through the introduction of the Free Kids Policy. Observatory visits were 16% higher than 2014–15. This increase was supported by a renewed focus on the tourism market and increased education sessions for schools. The Free Weekend was held for the first time at the Observatory in June 2016 and attracted 5,600 visitors over two days.

Increased visitation at the Powerhouse Museum was also driven by the popular family oriented The Art of the Brick: DC Comics exhibition which saw 163,968 visitors over summer, and four in ten of these visitors were children. The school holidays saw 35% more visitors than average also reflecting the appeal of school holiday programming, particularly Minecraft Mayhem which attracted 2,500 visitors daily on average during the spring school holidays.

Visits to activities at other locations (offsite) were 18% higher than 2014–15 reflecting increased visits to MAAS touring exhibitions. Winning Sky Photos: The David Malin Awards 2015 attracted 100,000 visits including 78,000 visits to Scienceworks at Museum Victoria. Another touring highlight was the Faith Fashion Fusion which toured Kalgoorlie, Canberra and various places in regional NSW.

Work concluded on the new Museums Discovery Centre (MDC) at Castle Hill, a collaboration led by MAAS, in partnership with Australian Museum and Sydney Living Museums. The MDC was opened in September by the Deputy Premier Troy Grant and over 6,000 visitors attended over the opening weekend. The result of a \$34 million NSW Government investment, the MDC will provide unprecedented public access as well as safe and secure care for these three NSW State collections. New displays and programs target visitors from Northwest Sydney and will enhance school visits and educational opportunities.

Since 2014–15, visitor awareness of Powerhouse Museum through its own website has almost doubled. Social media is also growing in importance, although mainly reaching the core loyal audience. Visitors on around one in five visits received a word of mouth recommendation, representing a significant increase from 2014–15.

MAAS saw a 49% increase in social media fans/followers with over 82,000 engaged including 60,000 Facebook fans by the end of 2015–16. One in five visitors to the Powerhouse said they went online while at the museum with most sharing their visit on social media.

MAAS Websites had 2.7 million users across 3.6 million sessions which generated 10.3 million page views in 2015–16. A key digital platform is the MAAS Online Collection which saw 377,000 users across 422,000 sessions, generating 1.6 million page views. The origin of website sessions shows a higher international focus than the MAAS visitor base, reflecting the international interest in the online collection. Seven in ten sessions originated within Australia (mostly from NSW) while the remaining three in ten sessions were from overseas (17% of MAAS visitors are estimated to be international).

The MAAS collection was expanded in 2015–16 by a total of 858 acquisitions. Highlights include a dress and shoes from the Lucid collection by Dutch designer Iris van Herpen and a spectacular chandelier that responds to the 2011 Japanese nuclear disaster by Ken and Julia Yonetani.

2. COMMUNITY INVOLVEMENT:

MAAS outreach was significant in 2015/16.

On 13 November, MAAS hosted the Regional Stakeholders Forum. This important annual event was presented in partnership with the Museums & Galleries NSW and Regional Arts NSW. The forum provides an opportunity for the regional sector to meet and discuss issues relating to their sectors and in particular to matters relating to programming, training, funding and policy.

This year MAAS also delivered a range of site visits and workshops to regional organisations including Glen Innes, Rocky Hill Goulburn, Orange, Griffith and Eden.

A number of interns from Broken Hill and Glen Innes were welcomed to the Powerhouse Museum for courses designed to assist with managing regional collections. In June, MAAS facilitated community workshops at Narrandera with artist Nicole Barakat with a view to creating a new work as part of the annual Sydney Design Festival.

In July, MAAS launched the first of a series of fashion video conferences. A conversation with fashion design Vanessa Emirian and curator Rebecca Evans was broadcast to fashion students at campuses in Dubbo, Parkes, Walgett and Port Macquarie. Students were also able to view in detail a Chanel suit and one of Vanessa's

garments from the Student Fashion exhibition. A second video conference was broadcast in May with fashion designer Jamiilla McCrossin to TAFE regional students of fashion. Other video conferences to regional locations such as Lismore and Dubbo included a conversation with graphic artist Chips Mackinolty and curator Anne Marie Van de Ven. Video conferences were the primary delivery approach for engaging regional school communities. In total eighty-nine Video Conference classes were delivered, reaching 2,940 participants. In partnership with Reconciliation NSW and the Sydney Story Factory Redfern, the Education and Digital Learning team collaborated on the design and managed all technical aspects of the delivery of seventeen Video Conference art and story making workshops for 529 school learners. Regional schools also had the opportunity to participate in a Learn to Code program delivered in partnership with the NSW Department of Education's Aurora College.

3. MANAGEMENT & FUNDING:

Dolla Merrillees was appointed Director of MAAS in April 2016.

A number of significant policy initiatives have been undertaken by MAAS this year. The Museum signed a commitment to develop its inaugural Reconciliation Action Plan (RAP) in 2015 and it is now in the final stages of approval and implementation. The Indigenous Cultural Intellectual Property Protocol has also been prepared in association with Terri Janke and Company and aligns with the RAP to develop staff awareness and understanding of our obligation to respectfully deal with Indigenous Cultural Material.

The Strategic Collections Team has undertaken a full review of MAAS collection management policies to create a new Strategic Collections Policy Framework. The review reflects significant increased focus in the public collecting and exhibiting sector over recent years on sound governance, management and transparency in relation to collection and loan management. Further, an integrated approach to collection management has been made possible by the structural change enacted in 2014–15, with the creation of the multidisciplinary Strategic Collections Team, encompassing Registration, Conservation and the Research Library.

The Policy Framework consists of 17 policies covering the full range of activities undertaken by the Strategic Collection Team. The Federal Ministry for the Arts provided advice and assistance to ensure the relevant policies are compliant with the PCOL Act and with the Ministry for the Arts' 2014 guidelines for collection development and due diligence, the Best Practice Guide to Collecting Cultural Material. MAAS is now one of only 5 institutions in Australia accredited with the Australian Government's Protection of Cultural Objects on Loan Scheme.

The 2015–16 financial year reflects the financial impact of the first full year of operations post the completion of the Museum’s Change Management Plan announced in 2013–14 and implemented throughout 2014–15.

The completion of filling the Museum’s organisation structure saw overall staffing levels increase from 188 at 30 June 2015 to 213 at 30 June 2016, which includes a number of temporary project related roles associated with the Castle Hill Shared Storage and Access project and the development of the business case for the Museum’s proposed relocation to Parramatta.

4. EDUCATION & RESEARCH

Placing a strong emphasis on learning and creativity, the Museum provided a suite of educator led, self-directed, video conference and professional development programs to over 63,000 students and their educators in 2015–16, an increase of 11%.

Through the disciplines of Science, Technology, Engineering, Maths and the Arts, MAAS offered learn-by making workshops in Thinkspace, our digital learning centre, and the wider Museum. Guided by experts, learning experiences are engaging, interactive and 100% hands-on.

Our award winning video conferencing programs reached over 5,000 primary, secondary and tertiary students across Australia, USA, South Korea over the past 24 months.

In addition to education programs the Museum is committed to advancing knowledge through research. MAAS is involved in funded research projects with different partners in line with our Research Strategy and overall vision. We currently partner with universities on a variety of research projects spanning education, conservation and visitor engagement, including Western Sydney University, University of Melbourne, University of Sydney, University of Technology Sydney and University of New South Wales.

5. MAJOR CHALLENGES AHEAD:

Planning for a new Museum in Parramatta whilst maintaining a vibrant program of exhibitions and experiences at the Powerhouse Museum in Ultimo, the Sydney Observatory and the newly reopened Museums Discovery Centre at Castle Hill.

New museum update

Following the announcement in February 2015 and working in conjunction with partners across Government including MAAS, Infrastructure NSW, Arts NSW, Department of Premier and Cabinet — a multiagency group led by Department of Justice was formed to spearhead the planning for the new Museum, supported by a \$10 million investment across two years.

Significant work was undertaken to understand the requirements for the new Museum, and to develop a list of potential sites in Parramatta for consideration by Government. In September 2015, Deputy Premier Troy Grant announced the shortlisted sites: The Golf Course, and Riverbank.

The vision for a new Museum remains unchanged, ‘to be the leading museum of applied arts and sciences; inspiring our communities to transform our world’. With Parramatta in the geographical heart of Sydney and a focal point for Western Sydney’s rapid growth, the project represents a once in a generation opportunity for the Museum to create a museum for the future, and one which not only responds to growth and the changing shape of Sydney but also to new methods of content delivery, learning and collaboration.

The Final Business Case is due to be completed by February 2017.

The NSW Premier remains committed to an iconic, fit for purpose museum for western Sydney.

MUSEUM AND ART GALLERY OF THE NORTHERN TERRITORY

NAME OF DIRECTOR: Marcus Schutenko

1. ACCESS & VISITATION

In 2015-16 MAGNT hosted a total of eleven temporary exhibitions including eight internally developed exhibitions. Highlights included Ben Quilty, the 32nd NATSIAA, Monster Pop, Lego, Winsome Jobling and Sweetheart Escapes.

The 32nd Telstra National Aboriginal and Torres Strait Islander Art Award is Australia’s premier award of its kind which attracts international interest and provides a stellar exhibition for three months.

Monster Pop brought together established and emerging artists from Indonesia and Australia to explore the monstrous side of popular culture.

Winsome Jobling was the second in our series of three retrospectives of contemporary Territorian artists, and showcased the works of this extraordinary papermaking artist.

Our iconic saltwater crocodile Sweetheart had his home refreshed which gave us the chance to display him in a new environment. Sweetheart Escapes allowed us to display Sweetheart's skeleton publicly for the first time in seventeen years.

Visitation to MAGNT managed facilities recovered increased over the previous 2 years.

TOTAL VISITS TO:	2013-14	2014-15	2015-16
MAGNT Bullocky Point	201,708	195,952	222,973
Museum of Central Australia	14,598	13,180	12,293
Defence of Darwin Experience	65,562	64,698	65,970
Fannie Bay Gaol	16,533	16,697	12,895
TOTAL VISITS TO MAGNT	298,401	290,527	314,131

N.B: Fannie Bay Gaol was closed from 20th December to 31st January, and open 2 2 days per week between February and April 2016.

2. COMMUNITY INVOLVEMENT:

In November 2015 MAGNT welcomed its first Development Manager to assist MAGNT to pursue strategic projects and growth into the future. In May 2016 an Ambassador Program was established, creating a rich network of champions in the community to assist with MAGNT's development ambitions. MAGNT acknowledges the ongoing support of the MAGNT Foundation.

Funding for the Indigenous Repatriation Program has been extended for one year to allow time for a review and consultations among stakeholder institutions before the next round of funding commences in 2017/18. This is an opportunity for MAGNT to increase awareness at the national level of its primary role in the program given the vast majority of secret sacred objects held by other institutions, eligible for repatriation, originate from the NT.

A meeting of curators from national institutions and traditional owners from central Australia was held at the Museum of Central Australia, Alice Springs, in September 2015. The purpose of that meeting was to discuss repatriation research on secret sacred objects from the region that are held by other national collecting institutions. This meeting was historical in that it was the first time cultural and institutional stakeholders had been brought together in a forum to discuss repatriation of secret sacred objects back to the Northern Territory.

3. MANAGEMENT & FUNDING:

MAGNT received considerable new and increasing financial support in 2015-16. The NT Government provides the bulk of our operating budget. Leading into 2015-16 we had a budget reduction from \$7.1 million to \$6.7 million. We secured a Treasurer's Advance of \$600,000 in December to arrest this reduction. In the May budget this year we secured an increase from \$6.7 million to \$7.8 million to our core funding to allow us to meet the expenses of our own corporate services, which had previously been done by other areas of Government before we became a statutory authority.

We also continued or entered into productive funding agreements with the Australia Council, Telstra, Ian Potter Foundation, Gordon Darling Foundation, Commonwealth Government and Arts NT whose financial assistance has been invaluable.

The Government announced a \$3.97 million commitment to the Alcoota Station fossil beds site near Alice Springs which is managed by MAGNT. This money will upgrade visitor amenities and raise the profile of this unique attraction. The Government also announced \$5.3 million over four years towards a new heating, ventilation and air conditioning system that will ensure the collections are properly maintained. This will replace the plant that was installed in 1981.

Notably the 15/16 year saw the creation or reinstatement of a number of positions. These included two Assistant Directors, Museum of Central Australia Manager, Curator of Aboriginal Art, Curator of Australian Art, Development Manager, Engagement Manager and HR and Administration Coordinator.

Increasing the complement of staff has enabled us to improve our management of the collection, focus on exhibitions and public programs, engage with a broader audience and improve our overall operations.

The Government had committed \$18.3 million in the May 2015 budget to the development of a new art museum. No budget was committed for content development in that budget or the budget in May 2016.

4. EDUCATION & RESEARCH

A total of 3,570 lots of Natural Science specimens were prepared and incorporated into the collections during the 2015-16 financial year, bringing the number of registered lots to 250,318. Of this total, 230,000 collection records are available to view for free online through the Atlas of Living Australia national biodiversity data aggregation portal, this represents 92% of MAGNT specimen holdings.

122 natural history enquiries were responded to by Collections Management Natural Sciences staff whilst 27 professional researchers visited the Natural Sciences collections to examine specimens.

Conservation staff responded to approximately 30 public enquiries and supported professional practice internships for four interns during the year including two students from Europe.

The Bush Blitz Species Discovery Program remains an important part of research activity at MAGNT (www.bushblitz.org.au). The Curator Fishes, Dr Michael Hammer, was a participating scientist in the Olkola Country Bush Blitz, Cape York Peninsula. Reports were completed on this survey and a recent survey to Judbarra / Gregory National Park NT, with associated museum records is now publically accessible via the Atlas of Living Australia.

5. MAJOR CHALLENGES AHEAD:

Staffing – Attracting and finding the right workforce to relocate to a remote location can be an issue in the Northern Territory. Of the nine executive or management positions advertised in the last year, we only found a suitable candidate on one instance in our first recruitment action. Second or third recruitment actions, or a change to position, were required in the other eight instances.

When we became a statutory authority all staff were loaned to the Board from the NT Government. All positions since May 2015 have been Board appointed roles. On conclusion of our current recruitment actions we will have 25 loaned staff and 30 Board appointed staff.

Foundation – The MAGNT Foundation is independent of the Board. Issues are arising as we seek to create our own development opportunities.

New Government – Labor defeated the Country Liberal Party at the August 2016 election. The new Government made many major election commitments regarding the creation of new museums. Refining these commitments to match the best outcomes for the NT will be a priority.

MUSEUM OF AUSTRALIAN DEMOCRACY, OLD PARLIAMENT HOUSE

NAME OF DIRECTOR: Ms Daryl Karp

1. ACCESS & VISITATION

For the third consecutive year our visitor numbers have increased, with record attendances of 350,000, including 81,000 students and teachers, and a 97% increase in general visitation since the introduction of the strategic plan in 2013. We have provided multiple ways to connect and engage with social and political ideas - from provocative temporary exhibitions to heritage interpretations, from digital interactions to talks and festivals, from pop-up exhibitions to lively cross generational events and outstanding learning programs.

Opportunities included interpretations of the building, onsite and travelling exhibitions, online projects, education and public programs, and children's programs. Events and festivals held during the year provided even more opportunities for people to participate in and experience our work. We worked in partnership with major festivals in Canberra (Enlighten and Floriade) and developed programs around landmark events.

We reached new audiences through our offsite *Pop Up PLAY UP* installation at Floriade which explored the themes of the right to shelter, displacement and what it means to have a home. The program presented with the IKEA Foundation, UNCHR and Better Shelter, introduced thousands of younger visitors to a contemporary world issue.

To mark the fortieth anniversary of the dismissal of the Whitlam Government, we told the story through the voices of participants—Whitlam, Fraser, Kerr and others—using contemporary digital tools. It triggered lively discourse between academics, journalists, collectors and eyewitnesses, and drew a new audience to this defining political story.

Pop Up PLAY UP and *#Dismissal1975* were highly commended in the 2016 Museums and Galleries National Awards and were presented at the Museums Australasia conference in Auckland, New Zealand, in May 2016.

The museum is garnering an international reputation for exceptional cross-generational, participatory experiences. A highlight of the year was *Free Speech Floats*, a highly popular community engagement project that continued our commitment to providing a space for ‘uncensored conversations’.

In 2015–16, we replaced our *Bespoke* design exhibition with the upgraded *Furnished* exhibition, which displays several new objects and details about the complex history of Old Parliament House. The exhibition invites visitors to consider the people who worked in the building, including how they relaxed and socialised. The exhibition contains several excellent examples of bespoke furniture.

Conservation of our more vulnerable and significant collection areas continued, with 15 flat textiles and six works on paper undergoing comprehensive treatment to remove contaminants, stabilise damages and remove creasing and fold lines.

The recently donated bark painting by artist Bill Congoo also underwent conservation to surface clean and stabilise the laminated bark fibres.

Conservation of our heritage furniture also continued, with dining tables, sideboards, serveries, corner benches and the King’s Hall barometer all receiving treatment.

As part of the preparation for the upcoming exhibition *Dress Code: Empire*, regalia worn by Sir Edmund Barton underwent detailed cleaning and including the replication of missing elements to ensure that the costume can be appropriately presented.

2. COMMUNITY INVOLVEMENT:

Stories and experiences continued to be at the heart of the museum. *Not one voice but many, not passive but active, not ignorant but informed.* In a country made up of hundreds of nationalities, the museum provided a space to give voice to a diversity of perspectives and experiences.

Our collaboration with Regional Arts Australia on *Right Here Now: a powerful regional voice in our democracy* provided a unique platform for eighteen artists from around the country. With a keynote address by distinguished art scholar Edmund Capon AO OBE, the exhibition reflected on the role regional communities play in the social, democratic and artistic landscape of our nation.

Memories of the Struggle: Australians against apartheid, was presented in partnership with the Australasian South African Alliance, Creative City Sydney, Customs House City of Sydney, the Department of Foreign Affairs and Trade, the Pratt Foundation, the SEARCH Foundation, South African Airways and the University of Cape Town Australian Trust. The story was told of the journey through the voices and memories of those involved. ‘We were

significant in precipitating the end of apartheid, and there is nothing in my prime ministership of which I am more proud,' said the Hon Robert Hawke AC, in opening the show.

Play Up, our children's exhibition, is curated for and by children, putting families at the forefront of what we do. Underpinned by the UN Convention on the Rights of the Child our second exhibition looks at article 27 and *The Right to Shelter* introducing our youngest visitors to the rights and responsibilities of engaged citizenship. Opening at the height of the Syrian refugee crisis, *The Right to Shelter* provided a unique entry point to explore a world issue in a safe environment and from an Australian perspective. Our multi-pronged approach to empowering and engaging with this community segment has resulted in an almost 100% increase in family visitation over the 2015-2016 period.

To increase our visibility and to continue the discussion on democracy, staff presented workshops and delivered papers at a number of seminars and national conferences. These included: Fashioning Museums conference, the Interpretation Australia National Workshop, Australian ICOMOS, the Museums Australasia Joint Conference, the National Trust's National Education Heritage Conference, the Queensland History Teachers Association conference, the Australasian Parliamentary Educators Conference, the Interpretation Australia National Event, the History Teachers' Association of Australia Conference, the ACT Annual Australian Heritage Partnership Symposium, the Annual Tasmanian Leaders Alumni Congress, the Museum ID conference, ACT History Teachers Association professional development workshops, and National Capital Educational Tourism Project teacher familiarisations.

Staff also published papers in the 'War and Peace' issue of *Ethos*; the journal of Social Education for Victoria, and in the 'Feminism in the Museum' issue of the *Journal of Australian Studies*.

Six fellows, two summer scholars and an intern from the Australian National University participated in the Australian Prime Ministers Centre research program in 2015–16. Their public program contributions are appearing on the new Australian Prime Ministers website.

A total of 67 individuals volunteered at Old Parliament House in 2015–16. Some assisted with the Oral History Program, the photographing of collection objects and the preparation of acquisitions proposals, but the majority worked as guides, helping us to share the story of Australian democracy with our visitors. Volunteers also supported the museum's participation in major public programs, including Enlighten and the family-oriented Easter activities.

3. MANAGEMENT & FUNDING:

On 1 July 2016, Old Parliament House moved from a non-corporate Commonwealth entity to a corporate Commonwealth entity, by way of the *Public Governance, Performance and Accountability (Establishing Old Parliament House) Rule 2016*. The new structure means that

Old Parliament House has a legally separate identity from the Commonwealth and a simplified funding arrangement. In addition, it has greater opportunities to generate and retain revenue to offset the reduced government appropriation.

Under the new structure the OPH Board has been established. Board members are responsible for and oversee the governance of Old Parliament House (OPH). A key part of the Boards' responsibility is to ensure an effective corporate governance structure operates within the organisation.

This year we developed a long term vision that reflects the heritage values of Old Parliament House through the Heritage Management Plan 2015–2020. This is the second iteration of the five-year plan and satisfies the entity's planning obligations under the *Environment Protection and Biodiversity Conservation Act 1999*.

There was a decrease in the collection management and access numbers due to the museum's Research Library being closed to the public in June 2016. Due to the budget outlook, this decision was made at the end of 2015 and impacted on all aspects of the library's operations, including acquisitions and the availability of collection items to the public.

Condition assessments and strategic life cycle planning are used to develop replacement plans for key assets. These asset replacements are prioritised in line with funding, as funding for the Life Cycle Cost Plan is insufficient to cover the total cost. This year a full stocktake and professional valuation for all assets was undertaken.

The museum managed a comprehensive program of capital works in 2015–16, including:

- a major restoration of King's Hall, including reattachment of render to the walls and ceiling full repainting, rewiring to upgrade cabling and conservation of the plaster pendant lights
- conservation of the King's Hall corner benches and barometer
- conservation of the front façade bronze windows, coats of arms and exterior light fittings
- continuation of render upgrade works, to include the library stairs
- conversion of the old Courtyard Café into the new Hoi Polloi restaurant
- conservation of heritage furniture to harmonise an authentic hospitality experience
- installation of druggets featuring a digital reproduction of the 1980s carpet in the Prime Minister's office
- installation of a new accessible lift in the lower entry
- cleaning and protection of heritage brass hardware throughout Members' Dining Room areas
- installation of ultraviolet-blocking film on main floor windows facing north and west
- introduction of wireless environmental data loggers.

4. EDUCATION & RESEARCH

In 2015–16, 81,074 students and teachers from 1,419 educational institutions visited the museum. The museum has welcomed over 600,000 participants from more than 2,000 schools since 2009.

Our online learning programs and webpages were redesigned and updated to align with version 8.1 of the Australian Curriculum.

We delivered a dynamic range of general learning activities—from mock Constitutional conventions (Australian Capital Territory and national) to the annual Model United Nations Assembly and a model Commonwealth Heads Of Government Meeting—in collaboration with key cultural organisations and education bodies which included the National Capital Educational Tourism Project, National Capital Attractions Association, ACT Legislative Assembly, National Archives of Australia, Australian Electoral Commission, Rotary ACT, Australian Parliament House and ACT Education Directorate.

The museum worked with leaders in education, academia and media to create opportunities that extend our reach and impact. The partnership with the University of Canberra's Institute for Governance and Policy Analysis again provided an outstanding platform to examine how Australians engage with their democracy. In 2016 our bi-annual research project explored trust in Australia's democracy, shaping commentary and analysis during the 2016 federal election. The outcomes will underpin a new exhibition in 2016-17.

The Australian Prime Ministers website was launched in June 2016. The website provides the most complete picture of Australia's prime ministers. It draws together the key collections from around the country and offers a seamless entry point to material relating to Australian prime ministers, (whether it is held at a museum, university, library, archive or heritage site), and further provides new insights through original research and articles.

The research outcomes from the Australian Prime Ministers Centre were 11 publications and three presentations. The publications and presentations came from a combination of centre fellows, summer scholars, honorary fellows and interns.

Seven in-house interviews with people who worked at Old Parliament House were undertaken, and as part of our memorandum of understanding with the National Library of Australia seven interviews with former politicians were conducted for the Political and Parliamentary Oral History Project.

Museum staff delivered 20 papers and presentations, sharing our learnings on museum practice and democracy which included the Museum Ideas conference in London, the Australasian Parliamentary Educators conference in Wellington, the Interpretation Australia

conference, the Museums Australasia conference in Auckland, and the Australian ICOMOS conference.

5. MAJOR CHALLENGES AHEAD:

The museum is challenged in delivering the Life Cycle Cost Plan, due to continued under-resourcing and budget reductions. We therefore look for cost savings wherever possible. A new building maintenance services contract commenced on 1 June 2016, as part of a multi-agency arrangement that includes the National Portrait Gallery and the High Court of Australia. The new contract will deliver savings of nine per cent over the life of the contract.

The high cost of developing technical infrastructure and content systems to better harness the opportunities presented by digital will require significant investment. Organisations excelling in this space have established strategic partnerships with tech companies to leverage new technology in a cost-effective and mutually-beneficial way, which will be a priority for the museum.

To assist the agency in managing the shortfall in funding, expressions of interest were sought from staff interested in a voluntary redundancy. After reviewing the overall workforce capability as well as operational requirements, one fulltime and one part-time redundancy were approved. A decision was also made not to replace an EL2 vacancy created by a resignation, and an organisational restructure combined teams under an existing EL2.

The next stage is to investigate how to make the most of our current building. The museum has begun work on the 20-year strategic master plan of the building and precinct, contracting leading architectural firm Francis-Jones Morehen Thorp, which has expertise in delivering high-level master planning to cultural agencies and heritage-listed buildings.

The aim is to create a vision for future development of the site, including opening up sight lines and connections between the old and new parliament houses and creating dedicated spaces for learning and exhibitions within the building.

This year the agency is required to transition to a new shared service provider for IT, Records Management and Payroll services, as AGD are no longer providing a shared service arrangement. The transition to new providers takes significant time and resources from core business and based on the previous cost of the transition to 2015. This second and unforeseen transition is expected to cost approx. \$200,000 which was not previously accounted for in the budget.

MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA (TE PAPA)

NAME OF DIRECTOR: Rick Ellis, Chief Executive. Arapata Hakiwai, Kaihautū.

Note: Te Papa's 2015/16 Annual Report will be published in November 2016 on its website www.tepapa.govt.nz and provides a greater level of detail in these areas.

1. ACCESS & VISITATION

2015/16 was a record breaking year for Te Papa with over 1.784 million physical visits and over 3 million visits to Te Papa's suite of websites.

Gallipoli: The scale of our war has become the most visited exhibition in New Zealand's history reaching 1 million visitors in October 2016 since its opening.

2,756 visitors went behind the scenes at an Open House event to see our collection items not currently on display.

Te Papa continues to attract visitors of all ages, with 31 percent under the age of 30. Thirty nine percent of visitors came from overseas and 33 percent from outside the Wellington region. We continue to be a popular event venue with 820 functions held during the year. Ninety eight percent of adult visitors reported a satisfaction rating of "satisfied" to "extremely satisfied" for the overall museum experience.

Increasing accessibility through digital channels has been a key focus, with more than 750,000 collection items now available online and a revamped website launched during the year. The Matariki Festival Kaumātua Kapa Haka live streams reached over 900,000 people via Facebook.

More in depth visitor analysis is informing our museum renewal work – particularly in the areas of exhibition renewal and revenue growth.

Te Papa has completed a review of its Collections Policy – including the end-to-end process of acquisition to de accessioning.

2. COMMUNITY INVOLVEMENT

During 2015/16, 274 museums, galleries and iwi organisations were supported by Te Papa's National Services Te Paerangi team via workshops, forums, conferences, expert advice, grants and museum development advisor support. As part of our commitment to sharing New Zealand's national collections, five exhibitions were toured across eight regions with a total of 77,715 visitors.

As a bicultural institution Te Papa works in a variety of ways with tribal groups across New Zealand. This includes hosting conferences, the Iwi Exhibition Programme, giving iwi the chance to present their taonga and stories in a national forum, support in Treaty settlement processes, and the Karanga Aotearoa Repatriation Programme.

The Friends of Te Papa enjoy a close engagement with us and provide reliable support to the museum. A membership fee enables the Friends to participate in a range of benefits such as shop discounts and exclusive previews. The Friends network provides a team of volunteers for special events like the Open Day and hosting lectures to highlight research at Te Papa.

Te Papa works closely with a range of public and private sector agencies – in partnership and as sponsors and donors.

3. MANAGEMENT & FUNDING:

Te Papa's financial profile has remained similar to the previous year. Te Papa received \$29.574 million in funding from the central government, and earned \$26.829 million from non-Crown sources (including local government). Capital funding of \$10 million per annum for deferred maintenance and \$3 million for the acquisition of collection items is also funded from the Crown. The biggest non-Crown revenue category is commercial, which includes corporate functions, food and retail outlets, car parking, tours and national and international touring exhibitions.

Te Papa has a small operating base and a comparatively large depreciable asset base. 2016/17 depreciation is expected to be 24 percent of total revenue and forecasting out to 2020/21 assuming similar revenue levels is likely to be around 30% of total revenue. With a requirement to deliver at least \$6m cash each year to fund exhibition renewal that reduces the revenue available to fund depreciation and increases the proportion of depreciation to available revenue to 26% this year and 34% in 2020/21. Te Papa continues to work closely with its funder, the Ministry for Culture and Heritage, on financial treatment and the quantum of Crown funding, while focusing generating increased non-Crown revenue.

Changes to Te Papa's structure have been made as skill requirements for the renewal phase have been determined. There is a planned approach that enables Te Papa's capacity and capability to evolve.

4. EDUCATION & RESEARCH

26,541 students in 889 groups participated in a learning programme at Te Papa during the year. 99 scholarly and popular publications were produced by Te Papa staff.

In 2015/16 Te Papa reached a landmark in scientific research with the publication of *Fishes of New Zealand*, a comprehensive four-volume guide that is the culmination of decades of work by Te Papa scientists, the National Institute of Water and Atmospheric Research and collaboration from around the world. It was awarded the 2016 Whitley Medal for outstanding publication in Australasian zoology by the Royal Zoological Society of New South Wales.

Empowering life-long learning through museum education, public programmes and exhibitions is a key part of Te Papa's strategic framework. Development of a pilot Learning Lab that provides better access to learning products and programmes in relevant contexts is progressing.

Mahuki, an innovation hub within Te Papa was launched in August 2016 after substantial work during the financial year. 10 teams of innovators have access to Te Papa's knowledge, collections and expertise, and a chance to market test with our visitors their ideas for a four month period.

5. MAJOR CHALLENGES AHEAD

Te Papa is essentially three museums in one – a museum of culture and history, a museum of natural science, and the national art collection.

The implementation of a multi-year integrated programme of renewal includes a comprehensive revitalisation of its exhibition spaces, a transformation of its digital presence, intensive infrastructure upgrades and a focus on revenue growth. Managing these inter-dependencies for maximum gain while maintaining visitor numbers is complex. Cross organisational planning and prioritisation systems are mitigating risk. This includes reviewing capabilities, systems and processes.

Ensuring ongoing financial sustainability is a challenge for most museums and forms a key component of Te Papa's strategic work programme.

MUSEUM VICTORIA

NAME OF DIRECTOR: Dr J Patrick Greene

1. ACCESS & VISITATION

In 2015-16, Museum Victoria enjoyed strong visitation of well over 8.7 million. A total of 1,609,265 visited our three museums. 258,271 went to IMAX and 541,404 to the Royal Exhibition Building. 5,897,515 visited our website and 440,450 engaged with the Outreach Program. The Discovery Centres at Melbourne Museum and the Immigration Museum

managed 7,559 public enquiries and website moderations. 99% of visitors were satisfied with their visit overall.

Jurassic World: The Exhibition commenced its world premiere at Melbourne Museum in March 2016 and proved to be a major attraction for visitors of all ages, exceeding all expected visitor numbers with an attendance of over 422,500.

Tyrannosaurs: Meet the Family, an exhibition from the Australian Museum, featuring the dinosaurs that became the world's top predators, delighted audiences at Scienceworks from May to October 2015 and contributed to visitation of more than 500,000 at the museum for the year.

Museum Victoria undertook a major review of its collection policies and procedures in light of new Commonwealth and international legislation and conventions for the ethical and legal acquisition and loan of collection material. Museum Victoria's intention is to register with the Commonwealth's Protection of Cultural Objects on Loan Scheme, which provides for borrowing collection material from overseas without the threat of seizure or legal action against the lender.

Museum Victoria's online Collections went live in August 2015, providing a new and integrated website to enhance access to our collections and research. The facility provides a single website to explore Museum Victoria's wealth of knowledge about natural sciences, history, technology and Indigenous cultures. The portal currently makes available more than 1.15 million item and specimen records and more than 3,000 authored articles and species profiles.

The Discovery Centre team coordinated Museum Victoria's involvement in the international #AskACurator day on Twitter on 16 September. The team published 94 tweets on the day and was in conversation with galleries, libraries, archives and museums around the world to respond to the public's questions. Some 1,079 museums participated from 51 countries.

2. COMMUNITY INVOLVEMENT:

Museum Victoria's volunteers contributed 37,685 hours and memberships totalled 16,295.

Museum Victoria developed a learning enquiry project with the Princes Hill Primary School, creating pop-up museums and exploring the role of museums in society for Years 3 and 4. The innovative nature of this project was recognised with an Australasia Museums and Galleries National Award.

The Autism Friendly Museum project won the 2015 Museums Australia (Victoria) Award for resources developed in conjunction with Amaze and community groups that enhance access to our museums for visitors with Autism.

The Ian Potter Australian Wildlife BioBank opened at Melbourne Museum, providing Australia's first animal equivalent of a national seed bank, in being a repository for wildlife tissue samples.

Construction of the new Pauline Gandel Children's Gallery began in January 2016 and will open on 4 December this year. The new gallery is the result of extensive consultation with prospective audiences and education sector stakeholders and is dedicated to fostering learning and creativity in children aged up to five years.

Museum Victoria continues to work with Aboriginal communities to identify ancestral remains and secret-sacred objects, and to repatriate them to traditional owners. This is funded with support from the Australian Government's Indigenous Repatriation Program. In the past year, repatriations were made to the Gunditj Mirring Traditional Owners Aboriginal Corporation, Mindaribba Local Aboriginal Land Council and the Forbes Aboriginal community.

Museum Victoria also worked with the Gunditj Mirring Aboriginal community and rangers to produce a digital field guide to wildlife of the Budj Bin Reserves in Gunditjmara Stone Country, western Victoria.

Museum Victoria and the Australian National University organised a two-day symposium titled People, Images and Things, in which 70 curators, anthropologists, and other experts discussed the importance of undertaking research on Australian Indigenous cultural heritage in collaboration with Indigenous people.

Museum Victoria is working with universities and local and national organisations to improve science and maths teaching through a range of professional learning partnerships. This includes a partnership with Deakin University and the University of Melbourne to teach students about geology; and a Scienceworks program focused in science, technology, engineering and maths (STEM) and computational thinking, presented in conjunction with the Department of Education and Training's Primary Maths and Science Specialist Initiative.

Museum Victoria partnered with the Commonwealth Serum Laboratories (CSL) and the Walter and Eliza Hall Institute of Medical Research (WEHI) to develop the Medical Breakthroughs exhibition which opened at Melbourne Museum in September this year. The exhibition highlights significant Melbourne-based work in medical research and production, focusing on areas in which CSL and WEHI have changed the course of medical history over the 100 years since they were established.

A number of STEM education partnerships have been established at Scienceworks, including a strategic partnership with the Catholic Education Commission of Victoria Ltd, a collaboration with Swinburne University; and participation in the Department of Education and Training's first Mini Maker Faire.

Capturing the Cosmos, developed by the Melbourne Planetarium in collaboration with CAASTRO, the Australian Research Council's (ARC) Centre of Excellence for All-sky Astrophysics, was launched in March. It highlights current research by astronomers in Australia and is narrated by award-winning actor Geoffrey Rush AC.

Museum Victoria signed a memorandum of understanding with Singapore's National Heritage Board which is aimed to strengthen collaborations that will enable development of exhibition and loan exchanges, and create stronger links through staff exchanges and partnership projects.

3. MANAGEMENT & FUNDING:

A refreshed suite of brand positions were developed to guide the creation of outstanding museum experiences for current and future audiences, allowing us to maximise our unique offer and capabilities.

The four-year Interim Collection Storage Project, funded by the Victorian Government, was successfully completed, addressing Museum Victoria's urgent storage issues.

Museum Victoria's Philanthropy team developed the Patrons Circle, the "I want to go to the Museum" appeal and held an annual supporters' thank you event. The Museum also engaged with a wide range of corporations and secured many partners during the year, who have provided valuable promotional and financial support.

4. EDUCATION & RESEARCH

Museum Victoria is a partner on eight new competitive ARC Linkage Grant projects involving collaborations with the University of Melbourne, Monash University, Deakin University, University of Adelaide and University of Queensland in interdisciplinary projects that cross traditional boundaries in sciences and humanities.

The research program recorded a number of other achievements including the publication of a paper about seafloor diversity across the world's oceans in the leading science journal, *Nature*; and the discoveries of two new rat genera in Indonesia; a rare 6.3-meter Basking Shark; Australia's largest stick insect, the 56.5cm offspring of the rare "Lady Gaga-ntuan" found in Far north Queensland; and a five million year old tooth from an extinct species of Sperm Whale.

The Museum has also expanded its links with museums in China, as well as supporting museums in the Pacific region. Researchers produced 159 peer-reviewed journal articles, reports, books and other publications, and presenting 134 lectures and talks.

Museum Victoria has established a number of early-learning research partnerships to better involve children and families in lifelong learning.

Under the 2012–16 memorandum of understanding between Museum Victoria and Parks Victoria, four major ‘bioscans’ or biodiversity surveys have been completed in iconic Victorian National Parks (Wilson’s Promontory, Grampians, Victorian Alps and Gippsland Lakes), with each wildlife survey accompanied by public engagement activities. The program included a series of smaller, intensive ‘miniscans’ surveys at some of Victoria’s smaller parks.

In April, Museum Victoria launched a new book, *War Trophies or Curios: The War Museum Collection in Museum Victoria 1915–1920*, written by Ron Vanderwal, Barry Craig and Christine Winter. The publication showcases a unique collection of cultural objects from Papua New Guinea, objects transferred from the Australian War Museum to Museum Victoria after World War I.

5. MAJOR CHALLENGES AHEAD:

- The continued challenges to obtain funding from government.
- The continued building of our capacity to attract corporate partnerships and philanthropic support.
- Maximising opportunities associated with the Carlton Gardens precinct, Scienceworks redevelopment with STEM, and Royal Exhibition Building Protection and Promotion Project.

NATIONAL MUSEUM OF AUSTRALIA

NAME OF DIRECTOR: Dr Mathew Trinca

1. ACCESS & VISITATION:

During 2015-16, the Museum had another successful year. Highlights include:

- The Museum’s permanent galleries continue to be a major drawcard for visitors, with 10% growth on the previous year. The Museum’s five temporary exhibitions during 2015-16 were also very popular, with total visitation of 189,802.
- Our touring exhibitions and displays around Australia and internationally also performed very strongly, reaching over 500,000 visitors.

- The Museum's online engagement with audiences continued to perform strongly, with more than 1.7 million visits to the Museum's website, representing 6% growth on the previous year's figures. The Museum's social media presence has also grown, with total followers on Facebook exceeding 40,000, and 32,000 on Twitter.

Visitation figures 2014-16

The Museum's major exhibition for 2015-16, *Encounters: Revealing Stories of Aboriginal and Torres Strait Islander Objects from the British Museum*, attracted over 98,000 visitors during

its 4 month run, with its companion exhibition, *Unsettled: Stories Within*, attracting almost 30,000 visitors.

Other exhibitions in the course of the year included *The Homefront: Australia during the First World War*, *Kaninjaku: Stories from the Canning Stock Route*, *ACO Virtual: the Australian Chamber Orchestra Interactive Experience*, *Australian of the Year Awards 2016*, and *Happy Birthday Play School: Celebrating 50 Years*. The Museum's national touring exhibition program included *Warakurna: All the Stories Got into our Minds and Eyes*, *Australian of the Year Awards 2015*, and *Freewheeling: Cycling in Australia*.

The Museum's international program saw the launch the of *One Road: Aboriginal Art from*

	2014 - 15	2015 - 16
Permanent Galleries	436,496	472,748
Temporary Exhibitions	83,314	189,802
Travelling Exhibitions (including remote digital programs)	1,246,185	503,771
Public Programs and Events	43,556	74,352
Schools	85,473	81,854
Functions/Venue Hire	12,854	18,637
TOTAL	1,907,878	1,341,164

Australia's Deserts, a touring exhibition of contemporary artworks from the Museum's National Historical Collection in Japan in June 2016, with tour dates continuing through to May 2017 across 4 venues in Japan.

The Museum is continuing its strong partnership with the Department of Foreign Affairs and Trade (DFAT) in touring the graphic-panel exhibition *Yiwarra Kuju: The Canning Stock Route*. The Museum also launched a second display, *Old Masters: Australia's Great Bark Artists*, drawing on its significant collection of world class Indigenous bark paintings. In addition to being available for local display upon request from Australian diplomatic posts, the exhibitions are featuring in two major international cultural festivals in 2016: France -

Lorient Festival, 5 – 14 August 2016; and Mexico - Open Gallery Circuit, 17 Oct – 4 Dec 2016.

2. COMMUNITY INVOLVEMENT:

As one of the legacies of the *Encounters* project, the Museum established a partnership with The Prince's Charities Australia to support a program of scholarships for cultural workers from regional and remote Aboriginal and Torres Strait Islander communities. Announced during the visit to the Museum by HRH The Prince of Wales in November 2015, the program offers professional development for community cultural workers to build skills and knowledge as part of capacity building for cultural continuity in communities.

From September 2016, the six awardees for the inaugural program will undertake residencies at the Museum, the British Museum and The Prince's School of Traditional Arts in the United Kingdom. They will also connect with mentors at other major cultural institutions in Canberra, as well as access Australian collections at other prominent universities and institutions in Britain.

The Museum's new Kspace digital learning experience for children opened to the public in July 2015, and was officially launched in October 2015, replacing the previous Kspace, which closed in June 2014. Kspace won the MAGNA Interpretation, Learning and Audience Engagement Award at the Museums Australasia conference in Auckland on 18 May 2016.

The MAGNAs recognise excellent work nationally in the categories of exhibition, public programs and sustainability projects. Kspace also won a silver MUSE Award in the Multimedia Installations category at the 2016 American Alliance of Museums Annual Meeting in Washington, DC, on 26 May 2016. The MUSE awards recognise outstanding achievement in media and technology programs by galleries, libraries, archives and museums around the world.

International opportunities and partnerships

In May 2016, the Director was named as one of the two co-chairs of the newly established Australia Singapore Arts Group, together with Mrs Rosa Daniel, Deputy Secretary (Culture), Ministry Of Culture, Community and Youth and Chief Executive Officer, National Heritage Board. The Australia Singapore Arts Group has been created to drive an ongoing program of cultural activities supported by the governments of both countries, and aims to broaden bilateral cultural cooperation, following the signing of a Memorandum of Understanding (MoU) on Arts and Culture in June 2015.

The Museum entered into a new Memorandum of Understanding during 2015-16 with the National Heritage Board of Singapore, which adds to existing MoUs between the Museum and the British Museum, the National Museum of China, the Papua New Guinea National Museum and Art Gallery and the Museum d'Histoire Naturelle du Havre, France. In the past

year the Museum has exchanged staff with institutions in China and Singapore, and is now working on exchanges of exhibitions.

3. MANAGEMENT & FUNDING:

Appropriation revenue has decreased by 5.6% over the last three years. The largest decrease occurs in 2016-17, where appropriation funding is 3.66% lower than the previous financial year. The Museum is managing the reduction in its appropriation revenue by focusing on capital renewal projects, and through business efficiencies, re-phasing programs, and growing income from other sources.

Structure Plan

The National Museum has joined a multi-partner process to develop a new Structure Plan for future development of the Acton Peninsula, where its main public building is located. The structure plan is a joint venture between the National Capital Authority (NCA), Australian National University (ANU), Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), Land Development Agency (LDA) of the ACT Government, and National Museum of Australia (NMA). It is proposed to release the draft plan for public comment in November 2016.

Master Planning

The Museum has commenced work on a Master Plan for the organisation, to fit within the principles elaborated by the Structure Plan. This master plan will guide the future conceptual and physical development of the Museum through to 2030.

Capital Works: Forecourt and Hall Redevelopments

The Museum has engaged the building's original architects, Ashton Raggatt MacDougall (ARM), to provide an overall concept design for the redesign and reinvigoration of spaces at the entry to the main Museum building on the Acton Peninsula. The overall design scheme for the project comprises a Welcome Sequence and the Forecourt space.

Shared Services

The FY 2014-15 Federal Budget included an initiative to consolidate the 'back office' functions such as ICT, Finance, Records, and Human Resources of seven cultural institutions. However, the program halted in June 2015 with the Department of Finance implementing an APS-wide Shared and Common Services Programme.

As a result, the Museum has taken the initiative to establish a shared services hub for cultural agencies. From July 2016, the Museum as a first step entered into a Memorandum of Understanding (MOU) for a period of 5 years to provide ICT and electronic records management services to the Museum of Australian Democracy (MOAD). Transition commenced in August, with full services to begin by November 2016.

4. EDUCATION & RESEARCH:

Research Program

This year, the Museum has invested significant time and effort into six major research projects supported by Australian Research Council (ARC) grants with partner organisations, as well as continuing to foster formal and informal research partnerships across Australia and internationally. An important new ARC grant announced this year is 'Understanding Australia in the age of humans: Localising the Anthropocene', in which senior curators from the Museum's People and the Environment team have partnered with researchers from the University of Sydney, the Australian National University, and the University of New South Wales.

Education programs

During 2015–16, 81,854 students visited the Museum from all states and territories, with a small percentage of these visitors being international students.

Throughout the year, the Museum continued to deliver a range of programs, including 18 facilitated programs that drew on the collections of the Museum and illuminated aspects of the Australian Curriculum; as well as an outreach program with a range of curriculum-relevant digital resources, videoconferencing, and the Museum Robot program. Professional development sessions focusing on Indigenous culture and history, pedagogy relating to history teaching, and sessions based on the Australian Curriculum were conducted for more than 747 teachers and post-secondary learners.

5. MAJOR CHALLENGES AHEAD:

In addition to the challenges presented by the reduction in appropriation revenue, the Museum has a number of challenges relating to the adequacy and maintenance of its building infrastructure and assets, particularly in relation to storage facilities for the National Historical Collection, and funding for digitisation of assets.

General Storage and Staff Accommodation

The Museum proposes to relinquish a building lease to address reductions in recurrent funding. As the original building did not provide adequate accommodation for the staffing profile required to operate the Museum, the administrative wing was extended in 2012, and a second building was leased to accommodate staff. The Museum will relocate affected staff into the main Museum building, which will have an impact on venue hire and revenue generation activities.

Collection Storage

The Museum's existing collection storage facilities only provide appropriate environmental conditions for a proportion of the Museum's nationally significant collection, which has an

asset value in 2016 of \$280 million. The current storage does not provide adequate growth space for the Museum's future acquisitions.

Funding for Digitisation Projects

Digitisation of collections is fundamental to realising the asset value of the National Historical Collection, by making the collection accessible online to all Australians and international researchers. When the Museum opened in 2001, there was no national focus on the need for a digitisation program; hence the Museum's capital funding does not provide for the creation of digital assets.

QUEENSLAND MUSEUMS NETWORK

NAME OF DIRECTOR: Suzanne Miller

1. ACCESS & VISITATION

Over the last year, QM has seen a significant growth in engagement - both in person and on-line. Visitors to QMN exceeded 2.2 million (an increase of 28% on 2014/15). Despite greater on-line visitors, building capacity in on-line engagement continues to be a challenge.

2. COMMUNITY INVOLVEMENT

Our volunteer cohort increased significantly over the year with new strategies around major events and exhibitions. Co-curation with community was strong in our regional exhibitions and programs. The Museum Development Officer Network delivered museum services to 100% of Qld LGAs including a number of disaster recovery events.

3. MANAGEMENT & FUNDING

QM secured additional State Government support for both capex (critical maintenance backlog) and opex together with agreement for matched funding on philanthropic fundraising for gallery upgrades and major events.

Corporate Philanthropic funding increased by xx%

Self-generated revenue remained at 48% (against an increase in government funding).

QM completed a roll-out of the organisational restructuring. It is now operating as a single

entity rather than discrete campuses.

4. EDUCATION & RESEARCH

QM has been able to recruit 7 new curatorial joint appointments with universities.

QM Educational Loans reached 870,000 students across Queensland.

Over the course of the five day inaugural World Science Festival Brisbane, over 120,000 people attended, participating in 120 performances of over 90 events. media reach exceeded 1400 direct media stories and there were over 400,000 social media interactions during the festival.

5. MAJOR CHALLENGES AHEAD

- embedding the organisational structure and lifting performance to a consistent level across QM.
- securing on-going uplift in base opex.
- enhancing philanthropic engagement.

QUEEN VICTORIA MUSEUM AND ART GALLERY

NAME OF DIRECTOR: Richard Mulvaney

1. ACCESS & VISITATION

Visitor trends (locals & tourists):

- 33,663 visitors representing 0.2% increase on previous year. Overseas visitors estimated to represent 6.5% of all visitors and 33% of those are from China.

Exhibitions:

- ArtRage, in-house touring exhibition was the most popular touring exhibition. The other two popular in-house exhibitions were 125 Years and 'Thunderbirds are go' - community collector exhibition.

On-line engagement:

- QVMAG social media and online engagement aims to positively contribute to our bottom line by enhancing our reputation, a significant driver of visitation. Our digital

strategy features a multi-prong approach that focusses primarily on the following: QVMAG website - the central focus of the digital strategy; and our Social media activities. Many of the general enquiries received are pursuing information available online - opening hours, location of sites, Planetarium show times, etc. History and Natural Sciences receive the most number of email, phone and FB enquiries for a collection area.

Collection Development:

- **QVMAG Arts Foundation** - Masterpieces for Tasmania campaign for the FY15-16 championed the acquisition of Rick Amor's work, *Erith and Deal Island, Bass Strait*, 2014 for the Queen Victoria Art Collection and continuing to build prospect benefactor relationships through the Herbert Scott Society.
- **QVMAG Friends Morning Coffee Lecture Program** - for the last 26 years building a comprehensive and unique oral history archive of Tamar regional voices, knowledge, history, work, leisure and achievement.
- **Gordon Darling Foundation** - with the support of a major grant, the QV Art Gallery embarked on a project to digitise the painting collection. To be launched in November 2016, this project places QVMAG as the first art collection to be online in Tasmania and represents a collateral shift in providing access to QVMAG's collections.
- QVMAG continues to build its collection through both donation and acquisition. The total number of donations for 2015/16 was 95. The total collection items added to the database was 1578.

2. COMMUNITY INVOLVEMENT:

Indigenous Collaboration:

- The Aboriginal Reference Group has provided guidance and drive to embed the place of Tasmanian Aboriginal art, history, cultural practice and connection into the work of QVMAG. NAIDOC Week saw the announcement of the successful funding of the **Gallery of First Tasmanians** and engagement of the project curator, Greg Lehman to bring this vision to fruition. Introduced by the Co-Chair of the ARG, Dr Aunty Patsy Cameron supported by members of the Aboriginal Reference Group - David Gough, Denise Robinson, Lola Greeno and Vicki West, spoke powerfully about their vision for the project and the future of Tasmanian Aboriginal people and their cultural practice.

Community Engagement & Outreach:

- **Royal Society of Tasmania** has presented a monthly lecture program on the 4th Sunday of every month that augments the QV Museum's links with industry and associated professional discipline of Science across all specialities.
- **Launceston Historical Society** has presented a monthly lecture program on the 3rd Sunday of every month that augments the QV Museum's links with industry and associated professional discipline of History.
- **Australian Decorative & Fine Arts Society Launceston (ADFAS)** - there is a renewed collaboration with ADFAS to contribute to the new QV Magazine to be launched in the next financial year (2016-17) and to explore opportunities to work together to augment QV Art Gallery's links with the decorative and fine arts section.
- **QVMAG Friends** - with a cohort of **471** memberships made up of **790** individuals and families, the Friends run programs to engage the community and provide a social network that connects them with QVMAG, its collections, displays, exhibitions, education and public programs. They have been active in providing grants to support projects such as : the new interactive gallery space **ArtPlay** that allows young people (and those young at heart) the joyful exploration of art and art making; the cataloguing of the **Lloyd Lindsay Jones Collection**; provided bursaries for **three Gallery Guides to attend the annual conference of the Association of Australian Gallery Guiding Organisation** in Adelaide from 7 to 10 October 2015; and funded the **launch of the commemorative publication, *For the love of it: Celebrating 30 years of Gallery Guides*** on 2 June 2016
- **QVMAG Volunteer Program** - over 100 Volunteers have contributed extensive hours of work to assist the program
- Community Collector Exhibition, ***Thunderbirds Fever*** - two collectors from Launceston were focussed on this year, Simon Woods and Mark Davis in the exhibition of their collections of Thunderbirds memorabilia and TV series.
- **Community & Project Gallery Exhibition Program**: Community and education groups who worked with QVMAG to create exhibitions included - Interweave Arts, Country Women's Association, Tamar Valley Art Collector's Group, Churchill Trust, ArtHigh - local high schools and Launceston General Hospital Nurse Education which provided an opportunity for QVMAG to support and promote the work of important organisations within the local community.
- **Chinese Art Society, Launceston Chinese Society and Australia China Friendship Society** - QVMAG partnered with the Chinese Community to present a

festival featuring the **Guan Di Temple** and lecture by one of QVMAG's major benefactors, Professor Wong Shiu Hon further reinforcing the importance of this community and collection to the life and work of QVMAG.

Partnerships, Outreach and Professional Networking:

- Across QVMAG there are over 120 partnerships with business, community and education entities that build on QVMAG profile locally, statewide, nationally and increasingly internationally. (Refer listing in Annual Report)
- **Tasdance** - QVMAG partnered with Tasmania's state professional dance company to present as part of the Festival of Peace to present two performances of "Inner Peace" by the **Tasdance Boys Only Class** at the QV Art Gallery.
- **Launceston Community Festival for Peace** - QVMAG contributed to the Launceston-wide community project initiated by the Tamar Community Peace Trust by bringing the 2015 Sydney Peace Prize recipient, George Gittoes AM and his partner, Helen Rose to Launceston to launch the ArtHigh project and provide the first QVMAG Public Peace Lecture.

Training and Professional development for the Cultural Sector and local community:

- This is carried out through QVMAG's partnership with industry bodies and the business sector including **Arts Tasmania and Museums Australia Tasmania** to *present Disaster Preparedness Workshop* in April with Kim Morris from Art & Archival in Queanbeyan.
- **The Innovation Circle** and collaboration with local creative technologist company, Bitlink based at Queen Victoria Museum's Battery Shed.

Relationships:

- 147 volunteers contributed to the life of QVMAG during the year, including gallery and museum guides who celebrated 30 years, Honorary Research Associates and general volunteers in collections and exhibitions.

3. MANAGEMENT & FUNDING:

- State Government support in 2015-16 was \$1,366,200 and this is indexed annually. The net City of Launceston contribution to QVMAG was \$4,283,764. Capital works approvals for 2015 totalled \$90,594 and this included projects such as a new awning for the railway carriage, new entomology cases for the natural sciences collections, and new indoor and outdoor seating at both sites. Additionally, \$46,000 of major operations projects were approved, including new window glazing at the Art Gallery.

4. EDUCATION & RESEARCH

- QVMAG has 16 Honorary Associates who conduct research projects under the auspices of QVMAG and make use of our collections. This research is often published. Examples from 2015-16 include a Plomley Grant-funded study of The Hymenopterous and Coleopterous parasitoids of Dipterans by Andrew Osborn and the Biological role in the transformation of platinum-group mineral grains by Ralph Bottrill et al.
- QVMAG also produces a number of publications, particularly in the sciences. Twelve research papers were authored or co-authored by QVMAG staff during the year. An example from Natural Sciences is 'Tasmania's favourite beetle', published in *40° South magazine*. There are other popular articles in newspapers and magazines including a contribution from the Planetarium to the *Saturday Mercury* newspaper of a weekly article on astronomy.
- More than 8,000 students booked visits to QVMAG with downloadable information for planning visits.
Schools are taking up more paid workshops due to the expertise available at QVMAG and shrinking specialist teachers within the school system.

5. MAJOR CHALLENGES AHEAD:

- City of Launceston has currently engaged the arts consultant, Robyn Archer, to conduct a review of the cultural assets of Launceston with particular reference to QVMAG. Due by the end of December 2016 it should provide advice on how the City of Launceston can be more effective in supporting the arts sector and how the various arts mediums can work more closely together to provide a more cohesive offering. QVMAG will provide the main lead on this.
- Resourcing/funding continues to be an issue although QVMAG did have a CPI increase in its total funding for 2015/16 and we did return a surplus through trading.
- Competing in the digital world. We have achieved a lot with limited resources but we are at a risk of being left behind by other organisations who are able to resource this better.

QUESTACON – THE NATIONAL SCIENCE AND TECHNOLOGY CENTRE

NAME OF DIRECTOR: Professor Graham Durant

1. ACCESS & VISITATION

Visitation and Membership

Questacon centre visitation remains strong increasing pressure on what is at times an overcrowded facility. Visitor numbers are up by 16% compared to July 2015. This can be partly attributed to the success of the 'Spiders' exhibition which closed in October 2016, but there is also a general increase in visitor numbers to Canberra and the ACT Region.

2015-16 saw a significant increase in paying customers, with trends showing 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, member's evenings and the diplomatic families and friend's night held in late 2015. Questacon Memberships have recovered over the year returning to the 5000 mark (a 7% increase).

Questacon visitor satisfaction has remained high at 93% and the center has maintained a 4.5 star TripAdvisor status again in 2016. Feedback remains overwhelmingly positive (82.16%). The 1.24% negative comments mostly relate to overcrowding; price of entry to the Centre; and the difficulty and expense of parking. Questacon websites received 721,609 visits over the 2015-16 period (an increase of 27% based on 2014-15 figures) with mobile devices (phone and tablet) accounting for 56% of site visits.

Exhibitions

Spiders: Has been a very successful partnership programme between Questacon and the Australian Museum, the exhibition was on display at Questacon from November 2015 until 10 October 2016 before making its way to the Australian Museum for the opening on the 31st October 2016. The feedback from visitors has been positive and there has been some reported transformation of arachnophobes.

Mathamazing: Questacon's 'Mathamazing' exhibition will be on display from November 2016 with 22 hands on exhibits containing 29 math experiences and 5 floor-based Mega Math Puzzles.

Q-Shed: In September 2016 the 'Q Shed' opened in Gallery 5 at Questacon. Making and tinkering inherently embrace the blending of science, technology, engineering, design, art and math. The space includes hands-on exhibits, artworks from artists and makers, and a tinkering studio and performance space where visitors can experiment with ideas, tools, science, technologies, and art.

2. COMMUNITY INVOLVEMENT:

Inspiring Australia

Inspiring Australia continues to connect and engage across the nation. 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. There is 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. In addition, through National Science Week, the Pathways program and regional STEM Hubs, Inspiring Australia is 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. Regional STEM hubs are in place in 35 regions across Australia.

Prime Ministers Prize for Science 2016

Inspiring Australia seeks to recognise and celebrate the contributions that that scientists, innovators, science teachers and science communicators make to Australia's social and economic well-being. Australia's most prestigious awards ceremony for science, the Prime Minister's Prizes for Science, was held on the night of October 19 2016 in the Great Hall of Parliament House. The annual event was a great success and was attended by over 450 distinguished guests, including leading scientists, science educators, captains of industry and Members of Parliament. The 2016 deserving award recipients are:

- Professor Richard Shine, defending Australia's snakes and lizards, Prime Minister's Prize for Science (The University of Sydney)
- Professor Michael Aitken, making stock markets fair and equitable, Prime Minister's Prize for Innovation (Capital Markets CRC/Macquarie University)
- Dr Colin Hall, creating manufacturing jobs by replacing glass with plastic, the inaugural Prize for New Innovators (The University of South Australia)
- Professor Richard Payne, for re-engineering nature to fight for global health, Malcolm McIntosh Prize for Physical Scientist of the Year (The University of Sydney)
- Associate Professor Kerrie Wilson, conservation that works for government, ecosystems and people, Frank Fenner Prize for Life Scientist of the Year (The University of Queensland/ARC Centre of Excellence for Environmental Decisions)

- Ms Suzy Urbaniak—a geologist by trade—who is turning students into scientists, Prime Minister's Prize for Excellence in Science Teaching in Secondary Schools (Kent Street Senior High School, Perth)
- Mr Gary Tilley, creating better science teachers, Prime Minister's Prize for Excellence in Science Teaching in Primary Schools (Seaforth Public School, Sydney/Macquarie University)

In the last 9 days since the awards ceremony, there has been 137 media items on these inspiring Australians, reaching a cumulative audience of over 3,378,000 with an advertising space rate of over \$1.6 million. You can find out more about the 2016 recipients including profiles, photos and videos at www.science.gov.au/pmscienceprizes.

Australian Museum Eureka Prizes 2016

In 2016, three Australia Museum Eureka Prizes were administered as part of Inspiring Australia:

- Department of Industry and Science Prize for Innovation in Citizen Science, awarded to Fireballs in the Sky, Curtin University
- Department of Industry and Science Prize for Science Journalism, awarded to Wain Fimeri, Sonya Pemberton, Dr Derek Muller and Steve Westh for Uranium – Twisting the Dragon's Tail
- Department of Industry and Science Prize for Promoting Understanding of Australian Science Research, awarded to Dr Lisa Harvey-Smith, CSIRO Astronomy and Space Science.

National Science Week 2016

National Science Week 2016 (Science Week) once again took science onto centre stage with tours, events, promotions and activities. Minister Hunt launched Science Week at the Australian Synchrotron on 10 August. For the first time Australia's Prime Minister attended a Science Week event, with Prime Minister Turnbull visiting students at Bondi Public School, in his electorate, for their Simple Machines Olympics.

The Science Week website had 1810 events registered nation-wide in all 150 federal electorates. Events ranged from private events in small outback schools to huge capital city science festivals with tens of thousands in attendance. Omnipoll found that 1.3 million people attended a Science Week event, and that 22% of the population were aware that it took place.

The Science Week citizen science project Wildlife Spotter (www.wildlifespotter.net.au) project has been very successful since it was launched on the ABC RN Breakfast Show with

Fran Kelly on 1 August. More than 48,000 people have helped to process 2.1 million images of wildlife taken in the bush by automated cameras placed there by ecologists.

TV promotions featuring science advocate and M*A*S*H star Alan Alda and Apple co-founder Steve Wozniak were played for free about 1100 times on subscription and free to air TV (about 9 hours of airtime). Radio promos were also played 8900 times for free. There were 23,000 tweets referencing National Science Week and hundreds of Facebook posts from researchers, event holders, audience members and schools. Media monitoring revealed 2647 media reports through August (472 TV; 641 press; 738 radio; 796 online), with a cumulative audience of 29.6 million and value of \$8.68 million (source: iSentia).

Planning for National Science Week 2017 is underway with the 2017 grant round opened on 19 October and closing on 9 November 2016. Inspiring Australia encourages all scientists, innovators, educators and entrepreneurs to get involved in National Science Week 2017, with the theme of Future Earth. In 2016, Australia's biggest celebration of STEM involved:

- 1800+ community events and activities held nationwide.
- An estimated 1.3 million people attending local events.
- 50,000 citizen scientists participating in an online wildlife study, identifying more than 3.1 million native and feral animals.
- 23,000+ tweets and Facebook posts from researchers, event holders, audience members and schools.

International Engagement

Questacon continues to be active in international engagement and key priority areas for the next 12 months are aligned with the Department of Foreign Affairs and Trade country of focus for 2018, Japan. Questacon is supporting the 2017 Science Centre World Summit (SCWS) in Tokyo and continues to build upon its already strong relationship with Japan through projects such as 'the science of happiness' with Miraikan. This work also aligns with the 2015 science and technology cooperation agreement between the Prime Minister of Australia, the Hon Malcolm Turnbull and the Japanese Prime Minister, Mr Abe Shinzo.

The Questacon Director is a member of the International Planning Committee for the 2017 Science Centres World Summit (SCWS) to be hosted by Miraikan in Tokyo and participated in the launch of the International Science Centre and Science Museum Day (ISCSMD) at the recent ASTC conference in Tampa. 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's work building science centre sector capability in the Indo-Pacific region continues. In May 2016 Dr Stuart Kohlhausen and Michael Bennett delivered pre-conference

workshops at the 2016 ASPAC Conference held in Beijing. During 2015-16 Questacon toured the Mathamazing exhibition and delivered teacher development workshops to the Oil and Gas Discovery Centre (OGDC) in Brunei; *Enterprising Australians* and *Byte Wise* were hosted at the National Science Museum Thailand exhibits area within the Thailand Science and Technology Fair from 18-28 August 2016; and the *Fascinating Science* exhibition is currently in Busan National Science Museum in Korea.

Leveraging off the MoU Questacon has with the Singapore Science Centre, initial discussions have been had with Dr Simon Leonard, University of Canberra regarding Questacon's research partnership with the Singapore Science Centre. The Singapore Science Centre is considering the development of a significant research project regarding tinkering, Questacon will partner with them on this work.

3. MANAGEMENT & FUNDING:

Machinery of Government Changes

In July 2016 changes were made to the Ministry and Questacon's reporting lines. The following Ministers were sworn in:

- The Hon Greg Hunt MP- Minister for Industry, Innovation and Science
- Senator the Hon Matt Canavan - Minister for Resources and Northern Australia
- The Hon Craig Laundy MP- Assistant Minister for Industry, Innovation and Science.

The Hon Greg Hunt MP and the Hon Craig Laundy MP visited Questacon the second day of their appointments as Minister and Assistant Minister for Industry, Innovation and Science, highlighting the importance of Questacon in relation to the Government's agenda.

In 2015- 16 there has been an increase in admissions, fee for services and hire revenue due to the Spiders exhibition and international exhibit hires and science programmes. The Questacon Online Shop is progressively growing and has over 800 products available online and is on track to achieve 50% growth in revenue this financial year.

4. EDUCATION & RESEARCH

Partnerships

Questacon continues to maintain and build strong partnerships to support its mission. 2015-16 saw continuing arrangements with our enabling partners and further development of academic partnerships through the Australian Maths and Science Partnership Program (AMSPP), a joint project with the University of Canberra, National Centre for the Public Awareness of Science, Australian Association of Maths Teachers and the Australian Science Teachers Association, a program which aims to up skill teachers in science and maths

content and delivery methods while also providing mentor teachers for the participants. Across 2015 and 2016, through this programme and the Questacon Teach Programmes, the team delivered in-person and online workshops to 45 teachers.

Questacon continues to work with various enabling partners, including Samsung, the Ian Potter Foundation, Shell, Raytheon and IP Australia.

Questacon is also partnering with Onthego Sports to design and develop t-shirts to raise awareness of the 17 Sustainable Development Goals. Onthego sports are aligned to support goal 3 of the SDGs – Good Health. Onthego Sports was built on a simple yet powerful mission: Every person, no matter their background, deserves the opportunity to live an active and healthy life. They work in partnership with an organization called Fair Game to provide financial and apparel support in order to grow their reach of social impact. Fair Game works with Australian communities through unique health education, fitness programs and recycled sports equipment.

Smart Skills Initiative

The Questacon Smart Skills initiative now forms part of the Talent and Skills pillar of the National Science and Innovation Agenda (NISA). In 2016 the programme delivered 3 regional in-school tours and teacher professional development tours in Western NSW, regional South Australia and South-East QLD; and 3 regional Invention Conventions developing innovation and ideation skills in students in Kalgoorlie, Whyalla, Adelaide and the Gold Coast. The 2017 National Invention Convention is scheduled to be held in Canberra from 16-20 January and will bring together 24 young Australians aged 14-18 years for the 5-day convention, encouraging them to be innovative, creative thinkers and problem solvers with a focus on technology and entrepreneurship.

Shell Questacon Science Circus

Since beginning in 1985, Australia's longest-running science outreach 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. In 2016 the Science Circus visited 50 schools with a total of 9911 participants. The tour schedule for 2016 includes: NSW Central Coast from 16 May to 12 June, Northern Territory from 8 August to 3 September, VIC: East and West Coasts from 17 October to 13 November.

UN International day of Science Centres and Science Museums

Each year, the United Nations Educational, Scientific, and Cultural Organization (UNESCO) celebrates a World Science Day for Peace and Development. This year UNESCO has joined with the International Council of Museums (ICOM) and science centers and museums worldwide to celebrate this diversity and to use our venues and our activities to help strengthen understanding and collaboration across all segments of our increasingly diverse communities. Around the world today, science centers and museums will be engaging in

activities that are relevant to one (or more) of the 17 [Sustainable Development Goals](#) (SDGs) declared by the UN.

In support of the UN International day of Science Centres and Science Museums on 10 November 2016 Questacon will host a diplomatic family and friends social evening; participate in a live video link to Paris for the official launch of the day; produce an image display for the Questacon ramp highlighting international friends of Questacon; and update its digital waterfall exhibition to align with the SDGs.

Launch of the Young Australians Plan for the Planet program:

On Friday 12 August 2016, to mark the United Nations International Youth Day, the Crawford School of Public Policy at the ANU and Future Earth Australia launched the Young Australians Plan for the Planet Project at Questacon in a Q&A style event 'It's Our Future Earth'. The Young Australians Plan for the Planet project seeks to empower, connect and harness the enthusiasm of senior school students through the development of a strategic plan addressing global issues.

The 2016-17 Australian pilot program will operate as an extra-curricular program involving 20 schools across Australia. Each school will develop a sustainable development plan for their regional EcoZone and then combine their individual plans into a national sustainable development plan – the Young Australians Plan for the Planet. It is hoped that this will be presented to the Australian Prime Minister during National Science Week 2017 when the schools theme is 'Future Earth'. Questacon continues to partner with the Crawford School of Public Policy at the ANU to implement the program.

EuroScience 2016

EuroScience at Questacon was held from 11-15 July 2016. During the week, 30 shows and presentations specifically targeted the topics of EU-related science. These shows were presented to an audience of 3,240 people. In addition, guest speakers representing European collaborations in the ACT tertiary sector were presented in Q-Lab providing over 8500 visitors the opportunity to explore recent undertakings at the frontier of human understanding, and talk about European- Australian collaborations in research and science.

Above and Beyond Exhibition

Questacon has partnered with Boeing and the US Embassy to host the Above and Beyond Exhibition from the 25 March to 23 July 2017. The 5,000-square-foot traveling aerospace exhibition celebrates the power of innovation to make dreams take flight through: immersive simulations, interactive design challenges, iconic historical touchstones and visionary concepts for the future.

5. MAJOR CHALLENGES AHEAD:

- Overcrowding of the centre, work towards an expansion of facilities
 - Senior leadership risk - retirement of Dr Stuart Kohlhausen
-

SCITECH

Scitech is a not for profit company with a mission on increasing interest, participation and capability in STEM across Western Australia. We operate an interactive science centre, operate six trucks that deliver state-wide STEM programs and offer Professional Development to teachers in STEM in classrooms.

NAME OF DIRECTOR: Alan Brien

1. ACCESS & VISITATION

Scitech attracted 304,640 paying visitors (our third highest visitation in 28 years) to the science centre in Perth. Our state-wide STEM programs reached 226,927 people across Western Australia. Scitech conducted 740 teacher workshops that reached 4,521 classroom teachers. Our school STEM programs reached 141,331 students (110,895 primary and 30,436 secondary). Our Aboriginal Education Program reached 2,054 students in remote parts of Western Australia with STEM education programs. The Scitech website had 413,000 unique visits and the ScienceNetwork website had 174,000 unique visits.

Scitech travelled a total of 79,860 km to undertake 16 regional tours across WA delivering quality STEM programs.

2. COMMUNITY INVOLVEMENT

Scitech plays a strong leadership role in WA's science communication and public engagement in STEM. Scitech is the WA host for the Inspiring Australia Initiative and has developed seven regional science hubs (Broome, Karratha, Geraldton, Northam, Bunbury, Albany and Kalgoorlie). Co-ordination of the WA Science Week as part of National Science Week, and delivery of the Perth Science Festival, attracted 26,000 people to the two-day event.

Scitech's volunteer program attracted over 90 people who contributed a total of 11,707 volunteer hours across the organisation.

Scitech works closely with industry partners (24), community organisations (15), universities (6), and government agencies and departments (10) across a range of STEM programs.

In March 2016 Scitech, in collaboration with Australian Science Communicators and the Government initiative Inspiring Australia, hosted 'Communicate to Inspire', a two-day seminar for science communicators and leaders from regional hubs.

Throughout 2015-16 Scitech also worked closely with other science organisations to promote and build science capability including Fame Lab (British Council and WA Museum), Young Tall Poppies (Curtin University, Edith Cowan University, STAWA and the Harry Perkins Institute) and STEM start-up program (Spacecubed). In addition, Scitech played a key leadership role in hosting and promoting the WA Science Hall of Fame. The 2015 recipient, Professor Cheryl Praeger, was inducted in March 2016.

Scitech continues to provide financial, in-kind and venue access to the Fogarty Foundation for the CoderDojo initiative. This global program teaches young people and their mentors coding and programming skills. It has taken off, with more than 2,208 students taking part across 90 dojos with the support of more than 120 mentors. Scitech hosted five training sessions. WA is rapidly becoming the largest 'dojo' jurisdiction for CoderDojo on the planet.

3. MANAGEMENT & FUNDING

2015-16 has been a year of planning and transformation change with the objective to create a significant revitalisation of the visitor experience, improved digital delivery and improved workplace efficiencies. Over the past 18 months management's focus has been on increasing capital reserves to undertake a major leasehold improvement. In August a new lease for 870 sqm was completed and administrative staff have been relocated. This is improving staff culture through creating one office facility.

Planning for increased visitor floor space is well advanced and a new CSIRO Education Lab will be completed by December. A new entry statement and exhibition gallery will be complete by early 2017.

Following external consultancy work from McKinsey and Accenture a major digital strategy is underway to create a digital company for our visitors, members, volunteers and staff. A business systems transformation has commenced and is expected to be rolled out over the next 12-18 months.

Overall financial performance for Scitech remains strong with industry support being maintained through the mining/resources slowdown, visitor admissions remain on budget and a 1% growth is forecast over the next two years. Major growth has been achieved in the export of exhibitions to the USA science centre market. This growth has enabled a major re-investment into company infrastructure and business systems improvements.

Scitech was a WA finalist in the national export awards for our success as a creative industry exporting our locally designed and manufactured exhibition in the USA market. By the end of

2016 Scitech will have eight exhibitions touring the US. Of note is the recent installation of our exhibition Astronaut at Space Center Houston.

Scitech is funded on a five year funding period from the WA Government. We have just completed year three of the 2013 to 2018 funding period. Scitech receives approximately 50% of its total operating revenue from the State Government and proactively raised non-government revenue.

Scitech has just submitted its 2018 to 2023 business plan to the WA government to enable long term planning to remain on track.

In August 2016 the Premier of Western Australia, in his capacity as Minister for Science, announced that Scitech would relocate to the (inner-city) Perth Cultural Centre in early 2020s. Scitech has welcomed the announcement and is looking forward to commencing planning discussions with the State Government.

4. EDUCATION & RESEARCH

As noted above Scitech reaches primary and secondary school students with a range of curriculum-aligned STEM programs. At present we reach approximately 85% of all WA schools annually.

Developing teachers to teach quality STEM programs is critical for Australia's economic future. Scitech plays a very active role in supporting classroom teachers with teaching and learning resources to improve the quality and outcomes of STEM in schools.

In 15/16 Scitech played a key role in the formation of a WA STEM Consortium with the Computing, Maths and Science Teachers Associations (membership bodies of teachers) to bid for a three year WA Dept of Education STEM tender for the provision of teaching resources and professional development for teachers from K to Year 12 in WA State schools.

After six months of operation, the STEM Learning Project is on track and achieving its agreed objectives. In the longer term this Consortium is seen as a key body to improve the quality of teaching and learning of STEM in WA schools.

Scitech was recognised at the recent ASPAC Conference in Beijing with an Excellence Award for the design and construction of the Rio Tinto Innovation Central exhibition.

In 15/16 Scitech undertook two major research projects. A two year study of the Rio Tinto supported early childhood program concluded and confirmed that parents exposed to the program were more confident to engage with their children in STEM learning opportunities. The second project—a Curtin University study that reviewed Scitech's Professional

Development program with teachers—confirmed the importance of teacher development especially in the areas of maths and technology.

Scitech hosted two international science competitions for high school students. The first was the World Biotech Tour from ASTC in the US. This biotechnology program was held across four high schools and enabled students to work on research projects with researchers. The winning student will participate in the World Science Centre Summit in November 2017 in Japan. The second program was called “Picture Happiness of Earth”. It was run by Miraikan, the host of the Science Centre World Summit 2017. Students valued the scope and scale of this project that linked data management with global challenges.

Scitech’s ScienceNetwork science news on-line service published 601 WA science stories. Planning has commenced in the development of a new on-line STEM digital service called *Particle*. The objective will be to take STEM to a broader general public audience.

5. MAJOR CHALLENGES AHEAD

As an interactive science centre, Scitech’s focus is on the development of a ‘scientifically literate’ community. Our programs and focus seek to improve public engagement, STEM education and future participation in STEM careers. Therefore, our objectives differ from those of many other CAMD members. We continue to review our participation to ensure that we make a contribution to—and gain benefit from—CAMD to the extent commensurate with our overlapping objectives.

The Aust-NZ science centres’ network (ASTEN) is an informal, small body that has no staff resources and struggles to offer influence to support the smaller science centres/museums that operate in this space in Aust and NZ. The group will shortly be meeting in Perth and its future will be discussed. Sharing the challenges and opportunities of ASTEN in a CAMD setting may be valuable and could assist both bodies.

SOUTH AUSTRALIAN MUSEUM

NAME OF DIRECTOR: **BRIAN OLDMAN**

1. ACCESS & VISITATION

The Museum welcomed over 730 000 people during the year, with 713 541 attending the Museum on North Terrace and 16 682 visiting the Science Centre. In 2015-16, a total of 1296 randomly intercepted visitors responded to the general visitor survey, with 164 visitors (13%) completing the more detailed follow up survey. Of these, 62% resided in South Australia, 20% were visiting from interstate and 18% from overseas. Visitors from Asia represented 30% of all international visitors to the Museum.

A strong exhibition program attracted high levels of awareness and visitation to the Museum, with 232 789 people visiting an exhibition this year, a figure which has more than doubled over two years. The Museum placed a deliberate emphasis on creating exhibitions based on its own collections and research – five of the seven major exhibitions this year drew on Museum collections and research expertise.

The Museum's public engagement activities continued to increase the vibrancy of the North Terrace Cultural Precinct, reaffirming it as a premier destination for local, interstate and international tourists. Over 126 000 people participated in a Museum public program, a 48% increase on the previous year, with Museum experts increasingly involved in programs (up 34%). The Schools Education program saw a 12% increase in student visitation, with up to 37 645 students having enriched learning experiences from Museum resources.

Increasing the accessibility of the Museum's collections remained a priority and 482 181 records are now available on the Atlas of Living Australia, with 27 544 data downloads from the website during the year.

2. COMMUNITY INVOLVEMENT:

During the year the Museum led the implementation of the Inspiring Australia Strategy and continued to be the State's federal partner in Inspiring South Australian (ISA). This involved a diverse range of actions and initiatives within each state and territory that contributed towards common objectives, and which is focused on strengthening our society's engagement with the sciences. This year the team established two new Regional Science Hubs with a corresponding program of community science engagement activities in and ran a STEM Education Summit attended by 750 education professionals, bringing the total to six across the State.

The Museum's regional and remote programs were delivered in the APY Lands, the Riverland, Kangaroo Island, Whyalla, Kadina and Mt Gambier. Programs in these regions focused on fostering deep engagement with participants of all ages, through workshops, talks and lessons with Museum scientists and program presenters. Over 2600 students and community members participated in these sessions.

In addition to programs in remote and regional areas, 51 982 people in the metropolitan area experienced the Museum's outreach program through events such as *WOMADelaide* and *Science Alive!* These figures bring overall participation in outreach programs to 54 658. This represents a 12% increase in participation from 2014-15.

The Museum was again supported by the generous participation of 257 volunteers, 54 Honorary Research Associates and 4 Honorary Associates who regularly and voluntarily contribute to all aspects of the Museum.

Throughout the year, Museum staff and Honorary Research Associates contributed to the next generation of science leaders with approximately 2600 hours of teaching and student

supervision, directly supervising 49 PhD students and 21 Honours students. The first point of contact for Museum visitors are often the volunteers who work directly with the Museum's Visitor Experience, Front of House, Education and Public Engagement departments. Volunteer Gallery Guides allow the Museum to offer daily and special tours and volunteers answer queries from the public on a daily basis.

The *Australian Aboriginal Collections Digitisation Project*, in partnership with Newmont Asia Pacific and additional support from the State Government, continues to provide an invaluable opportunity to digitise this extraordinary collection. The Museum has been able to rapidly increase its digitisation capacity with support from partners that enabled the purchase of specialist equipment, volunteer training and specialist staff.

3. MANAGEMENT & FUNDING:

This year was the first full year under the South Australian Museum Strategic Plan 2014-2020. The Museum has begun delivering on its key focus areas that underpin the plan's objectives and strategies:

- Present a modern and visitor-focused museum.
- Demonstrate excellence in our collections, research and science.
- Secure our long-term financial future through multiple strategies.
- Deliver vibrant and engaging programs linking collections and research.

The Museum welcomed two new senior staff: Professor John Carty was appointed to the new joint position of Head of Anthropology at the Museum and Professor of Anthropology at the University of Adelaide, and Dr Benjamin Grguric was appointed as the Chief Researcher and Head of Earth Sciences.

The Museum's Development Department had its most successful fundraising year, with over \$1.481 million raised through donations, benefaction, sponsorship and grants for the benefit of the South Australian Museum in 2015-16. Commercially the Museum Shop, Café and Catering businesses grew, with an expectation of further growth in years to come.

Museum research outcomes remained outstanding during the year. Museum personnel won 11 competitive, external research grants, worth \$3 458 017, during the year. Three of these were Discovery grants from the Australian Research Council (ARC). The Museum continued to establish strong collaborative research partnerships, with 226 partnerships in total. Internationally, Museum scientists and Honorary Research Associates have established or sustained, 89 productive research collaborations with 31 nations.

The Museum's Collections continued to develop through donations, field collections and acquisitions. In 2015-16, the Museum accessioned more than 25 548 new items into its collections, which represents a 26% increase compared to the previous year (20 238). Over

the course of the year, 396 loans (representing 4609 objects or specimens) were shared with 62 institutions in 18 countries.

4. EDUCATION & RESEARCH

The Museum's scientists are amongst the world's best and contribute through innovative research; teaching and student supervision; peer reviewed publications; science communication; sharing and building our unique collections; and strengthening our society's engagement with science.

Research scientists, Honorary Research Associates, and students co-supervised by Museum personnel won 11 competitive, external research grants during the 2015-16 year, worth \$3 458 017 – more than double the amount secured in the previous year. Throughout the year, Museum staff and Honorary Research Associates contributed approximately 2600 hours of teaching and student supervision, directly supervising 49 PhD students and 21 Honours students.

Museum researchers, both staff and Honorary Research Associates (HRA), were active in the publication of research findings in peer reviewed journals and books. Presentation at national and international conferences also featured as outcomes of research activity during the year.

For the year a total of four books (by both staff and HRAs), 18 book chapters (3 by staff members, 15 by HRAs) and 183 scholarly journal articles were published, collectively authored by 22 Museum staff and 36 HRAs as well as 33 other publications (20 by staff, 13 by HRAs).

Staff and HRAs more than doubled their public and professional academic engagement activities by delivering 70 conference papers at national and international conferences and symposia during 2015-16 (29 reported for 2014-15). Furthermore, Museum staff and HRAs drastically increased the number of public talks and tours to schools, societies and organised events, for the year 78 of these activities were reported compared to 38 for the year prior.

External research studies related to the Museum's collections also increased in 2015-16, with a total of 57 publications, compared to 52 in 2014-15.

The Museum delivers four school holiday programs annually. These programs offer school children and families access to workshops and activities, which bring the Museum's research, collections and exhibitions to life. School holiday programs typically include a mix of self-guided trails, drop-in sessions and in-depth workshops and activities which require an advance booking. In 2015-16, a total of 20 685 children and their families participated in the Museum's school holiday programs.

The *Young Explorers* program (formerly *Tell me a story*) is an interactive, educational program for three to five year-olds. Approximately 6000 children and their families participated in the program in 2015-16, double the number of participants from 2014-15.

Makers at the Museum was a new program which encouraged adult audiences to respond to the Museum's special exhibitions through hands-on activities. *Makers at the Museum* sessions offered participants a chance to tour an exhibition with an expert guide before undertaking an art or craft-based activity inspired by the exhibition.

After a pilot event in 2014, the Community programs team reintroduced *Night Lab*, the Museum's after-hours event targeted towards young adults, with three highly successful events in 2015-16.

Night Lab combined science engagement with great entertainment. Typical activities included talks, tastings, exhibition tours, live music or local DJs, hands-on activities and behind-the-scenes information. *Night Lab* was a ticketed program with 743 people attending events in 2015-16. *Night Lab* was delivered with support from sponsors National Science Week, the Thyne Reid Foundation and Beach Energy.

The *Sprigg Lecture Series* shone a light on the cutting edge of scientific research and experience. In 2015-16, the Museum presented four Sprigg lectures. The guest speakers and their lectures were:

- Professor Chris Turney (August 2015) who spoke on his journey to the Antarctic and the impact of funding on expeditions of this kind.
- Dr Greg Rouse (November 2015) who spoke about the biology, life history and phylogeny of osedax worms.
- Dr Rachel Popelka-Filcoff (April 2016) who spoke about radioanalytical and spectroscopic methods for the analysis of natural mineral pigments on cultural heritage materials.
- Professor John Carty (May 2016) who spoke about the role of museums as dynamic and provocative agents in cultural processes.

820 people attended *Sprigg* lecture events in 2015-16. This represents a 7% increase on attendance from 2014-15.

A public campaign to choose a State Fossil Emblem from the Ediacaran biota was led by the Museum, working with a number of partners, including state agencies and the paleontological community. The campaign outcome will be announced in late 2016.

5. MAJOR CHALLENGES AHEAD:

5.1 Collection Storage infrastructure

The South Australian Museum is currently undertaking an extensive review of its current storage requirements with an aim to identifying future infrastructure needs.

THE SOVEREIGN HILL MUSEUMS ASSOCIATION

NAME OF DIRECTOR: Jeremy Johnson

1. ACCESS & VISITATION

Building Collections:

Major achievements were the completion of a comprehensive significance assessment report for the entire Collection; renewed Collection Policy; registration of the Indigenous Pern Collection with Aboriginal Victoria; a safety audit of weapons, ordnance and pharmaceuticals; and acquisition of a large collection of postcards and travel ephemera from Dr John Besemeres, as well as purchases of nuggets, goldfields jewellery and Miner's Rights. Forty-two items were loaned to MADE for '19th Century Bling: Goldfields Jewellery'.

Visitor Trends:

A record year for attendances with more than 780,000 tickets overall – approximately 542,000 for the outdoor museum, 180,000 for the Gold Museum, and 60,000 for the evening sound and light show 'Blood on the Southern Cross'.

All demographics increased with the largest being visitors from China up by 9%.

A major contributor to our high attendance is the growth of the annual Winter Wonderlights program in which The Electric Canvas Pty Ltd illuminates our streetscape in a magical way. This program underpinned our success at the Victorian Tourism Awards then the Australian Tourism Awards as Australia's Major Tourist Attraction. In July 2016 we extended the annual program from 16 to 30 days.

Three digital tours were developed as apps using iBeacon technology. The audiences are students in family groups, people with limited mobility or hearing, and Chinese speaking visitors. New Auslan services were added to the OpenAccess Tours app.

Exhibitions:

New exhibits and displays include: 'Bright Visions' orientation exhibition (with new disability access ramps and lift) and the 'R Gibbings Livery & Bait Stable' where visitors can view the

harnessing of horses. Refurbishment of US Hotel Dining Room, Ballarat Times Office, Quartz Mine portal, and Farr & Hancock mineshaft.

The Gold Museum staged in-house exhibitions 'On Your Bike' and 'A Soldier's View' and initiated dynamic new public programs such as 'Festival of Spokes' community day, 'Well Behaved Women Seldom Make History' lecture program and 'A Victorian Silhouette' 1850s fashion show.

Websites and Enquiries:

Web visits to the collections-focussed website goldmuseum.com.au numbered 77,000 views (up 25%) and the main website sovereignhill.com.au exceeded 762,000 hits, a 31% increase.

The annual number of research enquiries now exceed 400, no doubt due to the increased number of collection item descriptions and images accessible via the web. Depending on the degree of complexity, these are answered by our curatorial staff or our volunteers.

2. COMMUNITY INVOLVEMENT:

Several interns have participated in supervised work placements with the Collections & Research team and Costume team, and have contributed enormously to our achievements. For the first time, we were able to offer paid Internships under a scheme initiated by the Victorian Chamber of Commerce and Industry.

In partnership with Wadawurrung, the local Registered Aboriginal Party, we offered our first festival of Aboriginal culture and history, called Gnarrwirring Ngitj ('learning together'). Staged in Reconciliation Week, there were education activities, lectures, collection tours, museum tours, cultural walks and weaving workshops. The festival culminated in a Wadawurrung Corroboree – the first held in this area for 150 years. A community grant from the City of Ballarat assisted to stage the Corroboree as a 'free' event.

Volunteers:

The two streams of volunteers (Friends of Sovereign Hill and Gold Museum Society) continue with their separate identities but behind-the-scenes administration, policies and procedures have been harmonised, and Volunteer Impact software has been rolled out to better track attendance, training and rewards.

Volunteers contributed 29,700 hours this year. Using ABS metrics, this is valued in excess of \$1,000,000.

Affiliated Societies:

We have renewed our longstanding Memorandum of Understanding with the Ballarat Historical Society for another 5 years. A new MoU was struck with the Chinese Australian Cultural Society of Ballarat.

Other long-term formal relationships in the Collections & Research area are:

- Ballarat Apex
- Ballarat Arts Foundation
- Ballarat National Theatre
- Ballarat Region Girl Guides
- Ballarat Sport Museum
- City of Ballarat
- National Trust, Ballarat
- Zonta, Ballarat

2. MANAGEMENT & FUNDING:

Finance

Sovereign Hill has continued to increase its operating surplus in order to invest in renewing our museum assets. The excellent result of \$1.6M operating profit helps to fund a 3-year \$4.81M capital works project.

Capital Works

The commitment to invest \$4.81M of our earned funds (to upgrade our facilities and displays) was used to leverage an \$8M contribution from the Victorian Government to redevelop our night-time visitor experience. The funding agreement has been signed and we have drawn down the first payment.

Organisational Change

After a long period of stability at the senior management level, two out of six Directors are in transition to retirement (working on special projects) and another two Directors will leave by the end of 2016, one to manage a major Australian tourist attraction and another to start an inbound Asian tourism business. Our Senior Curator retired in December and our Historian is commencing a transition to retirement plan. Sovereign Hill's succession planning process has put us in a good position to accommodate all of these staff changes.

4. EDUCATION & RESEARCH

Partnerships

Our collaboration with Wadawurrung, Federation University and Aboriginal theatre director Isaac Drandic has progressed to the next stage in developing a play based on the 1858-59 Select Committee Inquiry into the Aborigines. In 2016 we held script development workshop

with Aboriginal actors and a stage manager/designer. The aim was to find ways to incorporate an 'Aboriginal voice' into the verbatim-style play. The week-long workshop was aided by a grant from Regional Arts Victoria.

The Victorian Government's Department of Education and Training has renewed its 3-year Strategic Partnership Program funding to support education services provided at Sovereign Hill and Narmbool.

The Catholic Education Commission of Victoria has implemented a 2-year grant funding program to replace the former arrangement of Catholic Placed Teachers in our museum.

Lectures (on site)

The 2015 Weston Bate History Week Lecture was presented by Professor Richard Broome, titled 'Agents in Their Own Making: Aboriginal People in Victoria'.

The inaugural Gnarrwirring Ngitj Lecture by Dr Fred Cahir was titled 'Rethinking Our National Identity'.

Talks (off site)

At the 2016 Australian Historians Association Conference, Dr Jan Croggon presented a paper on "Legacy of the Cousin Jacks: the Cornish on the Ballarat Goldfields" and Educator Alice Barnes co-presented with Assoc. Prof. Fred Cahir and Uncle Bryon Powell on "Aboriginal History at Sovereign Hill".

Historian Dr Jan Croggon presented 'S.T. Gill as Eye Witness: art as historical evidence' at the State Library of Victoria and again for the History Council of Victoria.

Costume Manager Erin Santamaria presented 'Coatees and Crinolines' at the ICOM Costume Committee Annual Meeting in Toronto, Canada.

Publications

Sovereign Hill commissioned a heritage study in 2015 to locate the site of Ballarat's first Gold Commissioner's Camp, and the subsequent report by Kellehers Australia won the Heritage Innovation Award in the 2016 Ballarat Heritage Awards. The judges commented: "*The methodology applied, findings & impact of this project have international, national & profound local significance. The new perspective from a combination of legal, surveying rules & historical method have cast new light on the process of dispossession of Indigenous people, showing surveyors as the front line of colonisation.*"

5. MAJOR CHALLENGES AHEAD:

Develop new revenue streams to fund ongoing museum activities.

Maximise the cultural tourism potential of the GLAM sector for inbound tourism markets.

Be an advocate and role model for environmental sustainability.

Maintain our ageing cultural infrastructure and museum assets.

TASMANIAN MUSEUM AND ART GALLERY

NAME OF DIRECTOR: Janet Carding

1. ACCESS & VISITATION

TMAG attracted 383 026 visits to its city site during the year, exceeding its visitation target of an average of 1125 visits per day for 2015-16. Based on 314 operating days, this equates to 1220 in average daily visitation, an 11 per cent increase from the previous year.

A total of 22 197 people participated in formal education programs throughout 2015-16, with 72 061 people participating in community and family programs. Offsite, a total of 18 149 people participated in events involving TMAG programming, including the Festival of Bright Ideas National Science Week program at Princes Wharf No.1, and the Spirit of the Anzacs exhibition at the Derwent Entertainment Centre, plus outreach programming such as Make Your Mark and live virtual tours.

Major exhibitions included: popular interactive family exhibition *Pattern Play*, which comprised of two exhibitions: *Jemima Wyman: Pattern Bandits*, a travelling exhibition from the Queensland Art Gallery - Gallery of Modern Art (QAGOMA), and *Patterns in Nature*, which drew on TMAG's own collections; TMAG's World War I exhibition *The Suspense is Awful: Tasmania and the Great War*; *Snapshot Photography and Migrant Women: A Tasmanian Experience*; and *Tempest* – a multidisciplinary art exhibition conceived by internationally-renowned curator Juliana Engberg and based on the themes of the Shakespearean play of the same name.

2. COMMUNITY INVOLVEMENT

Tasmanian Aboriginal Community

TMAG's Indigenous Cultures team continued to work with the community throughout the year through the TMAG Aboriginal Advisory Council (TAAC) on a wide range of projects and issues. Staff also completed extensive community consultation across the state, including Flinders Island, for the development stage of shell-stringing exhibition *kanalaritja: An Unbroken String*, which opens at TMAG in late 2016. They also led a group of shell stringers on a two day workshop at Stewarts Bay to film footage and interviews to be part of the

exhibition. The exhibition received Visions of Australia funding for the production and touring of the exhibition to ten venues Australia-wide.

In partnership with LINC centres state-wide, The Islanders component of TMAG's successful World War I exhibition, *The Suspense is Awful: Tasmania and the Great War*, continued to travel to regional and remote communities throughout the year. TMAG staff visited school and community groups on Flinders and Cape Barren Island as part of this touring program. Tasmanian Museum and Art Gallery Report.

Indigenous Repatriation Program

Provenance research and community consultation through the Commonwealth-funded Indigenous Repatriation Program has steadily progressed. Indigenous Cultures staff participated in community and museum sector meetings and workshops in South Australia, Central Australia and Arnhem Land. This included discussions about the access and management of Indigenous cultural material collections.

Children's Reference Panel

A major new initiative was the establishment of the TMAG Children's Reference Panel, comprised of 20 young people aged 7 to 17 interested in contributing to the work of TMAG through providing advice, feedback and recommendations. The purpose of the panel is for TMAG to hear, engage and empower young voices, enabling this important audience group to influence the planning and development stages of exhibitions, programs and resources. Panel members provided advice and input into the program of the inaugural TMAG Children's Festival, held in April 2016, and also hosted the festival launch. During the festival TMAG also launched its Kids in Museums Manifesto, which outlines the museum's commitment to ensuring visitors have a family friendly experience.

Festival partnerships

Throughout 2015-16, TMAG partnered with major festivals and organisations such as the Festival of Voices, the City of Hobart and Dark Mofo to present a wide range of programming and events.

Migrants

The museum also reached out to the Tasmanian migrant community, through the *Snapshot Photography and Migrant Women: A Tasmanian Experience* exhibition, which used family photographs and audio recordings to chronicle the experiences of migrant women from Britain and Europe who came to Tasmania post-World War II. Accompanying the exhibition was a video display titled *Everyone is Human: Stories of Recent Migration*, which presented the stories of six recent migrants to Tasmania. To create both the exhibition and display, TMAG curators worked with the University of Tasmania (UTAS) and community members to help them share their stories, conducting several workshops around the state, interviewing migrants and collecting and conserving their items for display

UTAS and seniors

An important partnership between TMAG and the University of Tasmania's Wicking Dementia Research and Education Centre resulted in a new loan resource, *the iRemember In The Kitchen* Memory Case, which was launched at the museum during Dementia Awareness Month. The free loan resource aims to assist people living with dementia and their friends, families, partners and carers to communicate more easily and enjoyably with each other. The case was developed after extensive research by the Wicking Dementia Research and Education Centre and by staff at TMAG, with 30 people living with early and middle stage dementia and their carers surveyed to explore what objects they would like included. Due to the success of the *In The Kitchen* case, funding was also secured during the year to produce a second case, titled *In The Shed*.

Volunteers

Volunteers continued to make an important contribution to all areas of TMAG. Throughout 2015-16, 158 volunteers donated 10 394 hours across the museum within collections and Tasmanian Museum and Art Gallery Report research activities as well as public programs. Volunteers provided assistance towards a number of exhibitions and projects, and also made significant contributions to the work done by towards TMAG's science and Herbarium areas.

3. MANAGEMENT & FUNDING

Strategic Plan

The highlight of the year was the collaborative Trustee and staff development of a new strategic plan for the institution. The plan was announced by the Minister for the Arts and released by the Trustees in June 2016. The plan establishes the foundations for the institution to share Tasmania's stories to enrich our future through connecting, exploring, inspiring and educating. The Trustees have a desire for TMAG to be a hub of Tasmanian community life, where everyone can connect with culture and each other.

Governance

During the year, the Department of State Growth, on behalf of the Minister for the Arts, conducted a legislative and governance review of the arts sector which was undertaken to ensure Tasmania's arrangements are contemporary and positioned to meet current and future challenges. The review concluded that the Tasmanian Museum Act 1950 should be modernised, and the Trustees established a Governance sub-committee to support the Government in undertaking this reform. A draft Bill has now been published for consultation.

Partnerships

TMAG welcomed partnerships with Tasmanian Networks Pty Ltd, and Nyrstar Hobart, in support of our *Pattern Play* exhibition and associated family and community programming. Nekon Pty Ltd (Valhalla Ice cream) and Betta Milk Co-operative Society supported the installation of *Cellular Tessellation* in the TMAG Courtyard as part of this exhibition. With the

ongoing support of Detached Cultural Organisation, TMAG is well on its way to delivering on one of its key strategic objectives to be a hub of community life for culture.

Grants

TMAG had another successful year in research and public programming grants, the highlight being awarded \$427 875 for the presentation and national tour over three years of *kanalaritja: An Unbroken String* from the Federal Government's Visions of Australia program. Other significant contributions were received from the Federal Government's Tourism Demand Driver Infrastructure Program, Hobart City Council, Director of National Parks, ABRS, Arts Tasmania, Council of Heads of Australian Herbaria, Council of Heads of Australian Faunal Collections, Tasmanian Heritage Council, Tasmanian Association for Hospice and Palliative Care Inc, and the Gordon Darling Foundation.

4. EDUCATION & RESEARCH

Education Programs

Detached Cultural Organisation continued to support art education through the AccessArt program and the Centre for Learning and Discovery continued to offer a diverse learning program for school, college and university students, incorporating in-gallery programs, loan resources and virtual tours. A highlight during the year was the launch of the Black Box, a Tasmanian Aboriginal cultural loan box which was accompanied by live virtual tours of the Tasmanian Museum and Art Gallery Report *ningina tunapri* gallery with TMAG's Aboriginal Learning Facilitator. The resource was delivered to 18 schools in North and North-West Tasmania throughout Terms 3 and 4 in 2015 and 9 schools across the North in Terms 1 and 2 in 2016.

Adult programming included courses for University of the Third Age (U3A) seniors, the monthly workshop series pARTicipate and regular tours provided by TMAG's volunteer guides. In August 2015 TMAG launched its new Talks at TMAG program, which brings together free talks and presentations taking place at the museum from a range of leading organisations including TMAG, the Maritime Museum, the Tasmanian Historical Research Association (THRA) and the Royal Society.

Research

Field work and research projects continued to expand and enrich the collections. Major research projects focussed on the documenting of Tasmania's plant diversity, and on species discovery and taxonomy. Fourteen papers were published in the peer-reviewed scientific literature, and saw the naming, description and formal publication of eight taxa new to science. A highlight of the year was the naming of a lichen species, *Ramboldia greeniana*, in honour of Sir Guy Green for his enduring support of TMAG and for being a stalwart champion of the natural sciences. In addition, numerous first records for Tasmania, as well

as nomenclatural corrections and updates, were reported. A new research focus has been the marine macroalgae and has resulted in the publication of a guidebook of the seaweeds of Deal Island. This vigorous research program, much of it undertaken with collaborators overseas or interstate, maintains TMAG's enviable role on the world stage.

Together with Herbarium staff, TMAG Zoologists participated in the 2016 Tasmanian Bush Blitz expeditions to Tasmania's remote South West wilderness and Bruny Island under the national Bush Blitz program, Australia's flagship species-discovery project, funded jointly by the Commonwealth Government and BHP Billiton. For the first time in Bush Blitz history, the collection of marine organisms, including macroalgae, molluscs, corals and other marine invertebrates, was conducted at various locations around Bruny Island. This field work yielded several hundred specimens representing species new to science, new records for Tasmania and significant range extensions of known species. The collections will serve as the raw materials for ongoing research on Tasmania's flora.

Also on Bruny Island, TMAG zoologists worked with teachers from all over Australia as part of TeachLive, an Earthwatch program. The scientists shared their skills in collecting and curating animal species with teachers, as well as students via live internet links.

Over 4.5 million herbarium records were downloaded from 16 477 visits to the online Atlas of Living Australia (ALA) and over 770 000 zoology records were downloaded from 3 587 visits during the year for research, land management, conservation and a range of other uses.

Publications

TMAG staff produced 5 books / catalogues and 17 research publication articles.

5. MAJOR CHALLENGES AHEAD

June 2016 saw the publication of the TMAG Strategic Plan 2016-21. Over the next five years the major challenge will be securing the ongoing operational funding and capital project Tasmanian Museum and Art Gallery Report budgets, particularly for the upgrade of the end of life collections management system and digitisation of the collections. A good start has been made in convincing Treasury of our financial management by achieving a breakeven budget for the first time in seven years. However, this required saving approximately \$200k in salary costs, and for the coming year the target will be around \$300k. TMAG currently has no regular capital allocation for either IT or minor works and a case must also be made for the improvement of the public facilities and for the upgrading of the collections and research facilities over the lifetime of the strategic plan.

The passage of a new TMAG Act through Parliament is just beginning with the draft Bill now available for public consultation. This Act if passed will strengthen the collection, governance

and see TMAG become a statutory authority. The timetable is that the new arrangements would begin on 1 July 2017, so there is a tight timeframe for passing the legislation and making the transition.

We are beginning a program of professional development for the dedicated and passionate staff. So far sessions have been planned in fundraising, and storytelling (Museumhack.) Future sessions will focus on project management and e-documentation. There is a significant upskilling and change program required to deliver on the strategic plan.

WESTERN AUSTRALIAN MUSEUM

NAME OF DIRECTOR: Alec Coles

1. ACCESS & VISITATION

- The WA Museum flagship Perth site closed to the public for four years on 18 June 2016 for redevelopment and a new Museum for Western Australia is scheduled to open on the same site in 2020.
- The period leading up to closure was inevitably disruptive and saw visitation decrease as galleries sequentially closed to the public. However, as numbers at the Perth site declined there was increased visitation to the other metropolitan sites at the Maritime Museum and Shipwreck Galleries in Fremantle. Audience research shows that during this period of transition the Museum built a culturally highly distinctive offering which resonated with West Australian audiences, including *Lustre* and *Da Vinci Machines* exhibitions and related public programs.
- Total visitation at WA Museums was 896,710, a reduction of just under 6% on 2014-15. Visitation was in fact higher than had been forecast, as allowances had been made for the impact of closure in projections.
- Overall visitor satisfaction remained high at 93%, in spite of the significant impact of the temporary closure of the historic Perth site, with 98% recorded at other sites.
- Annual visitation to the Perth site declined, especially during the last half of the year as objects were removed and Galleries closed to the public from November 2015 onwards. Overall visitation declined by almost 23% to 373,738.
- The Maritime Museum had its best year since 2012–13 with total overall visitation of 129,337. General visitation excluding school groups and venue hire was an increase of 17% from last year. There was a significant increase in regular visits with 19,000 visits being made by 7,000 regular visitors, more than double the figure of 9,000 visits from last year. Visitors from Western Australia also increased from 44,000 visits last year to 66,000 visits this year.
- After a three-month closure for refurbishment in 2014–15, Shipwreck Galleries re-opened to record total overall visitation of 132,470. General visitation, excluding school groups and venue hire, increased by 50%.
- In Albany, visitation was steady reaching a total of 128,930. First time visits increased by 5% on last year to 43% of all visitors. Visitor satisfaction also increased, with 72% of visitors saying they would definitely recommend the Museum to other people.
- In Geraldton, the steady growth continues with visitation increasing to 50,291 and first time visits now accounting for 75% of all visits. Australian visitors not from WA have also increased from 32% to 45%, suggesting the influence of domestic tourism but especially the more regular arrival in Geraldton of cruise ships. Visitor satisfaction

was high with 99% 'satisfied' and 'very satisfied'; word-of-mouth recommendations increased with 27% of all visits made by someone who had heard a recommendation for the Museum.

- In Kalgoorlie-Boulder, overall visits declined by 9% compared to last year, equating to just under 8,000 fewer visits, mainly from the local and Australian domestic sector. Research shows the economic climate was changeable throughout the year. Kalgoorlie sits in the heart of the Goldfields region with the resources sector experiencing a significant downturn in recent years and the Goldfields experiencing an associated decrease in population. However, in line with other external trends, international visitation continued a year-on-year increase from approximately 11,000 visitors in 2013–14, through 13,000 in 2014–15, to 15,000 in 2015–16. A significant proportion of visits (22%) were driven by a desire to see historic buildings. Visitor satisfaction was high with 71% 'very satisfied' with their visit.
- The Museum provided an extensive range of public programs, lectures, tours, performances and other activities attracting a total of 201,948 participants.
- There were significant increases in visits from New Zealand and Malaysia, and visits by Aboriginal and Torres Strait Islander visitors doubled compared with last year, due in large part to targeted programming, such as *Lustre*.
- In 2015–16 the WA Museum added 39,944 items to the State's Collection; 2,493 items or collections of items were acquired by donation (some via the Cultural Gifts program) to the value of \$2,872,106; 1,091 items were purchased to the value of \$69,634; and 36,360 items were collected during field work.
- This year the total number of visits to the website was 995,461, an increase of 10.2% from last year. This year, the number of people engaging with the Museum's content and collections was 2,135,965, which includes 211,485 from Museum created content accessible at non-Museum sites.
- The Museum hosted a total of 38 temporary exhibitions across its six public sites, which explored a diverse range of themes. Highlights this year included: *Lustre: Pearling & Australia*; *A History of the World in 100 Objects*; *Accidental Encounters*; *Astrofest*; *Erth's Dinosaur Petting Zoo* and *Local Connections*.
- A further seven exhibitions were developed or supported at non-Museum sites, including three exhibitions this year as part of the *Remembering Them* project. Visitations to exhibitions at non-Museum sites this year was 211,485.
- *Lustre: Pearling & Australia* is an exhibition co-created and curated by the Museum and Broome-based Aboriginal corporation Nyamba Buru Yawuru. Nearly five years in development, the exhibition attracted 36,373 visits.

2. COMMUNITY INVOLVEMENT:

- Collaborative programs have been established with communities in the South West and Gascoyne, specifically around oral history projects. Collaboration and co-creation opportunities are planned in the Kimberley, Pilbara and metropolitan areas.
- The Museum's Development Service works with regional communities across WA providing advice on aspects of museum activity. This year the team made 954 contacts to support clients; provided support or assistance to 19 community museums; made 26 visits to other client organisations; and worked with three Aboriginal organisations.
- In this reporting year, the Museum has been assisted by the commitment of 341 volunteers who dedicated an estimated 42,378 hours of service, valued at \$1,143,448.
- The ongoing strategic partnership with *Celebrate WA* to deliver a comprehensive program of *WA Day* events, focussed on the Museum's regional sites and encouraging families. Visitation to each site was excellent with Geraldton recording 3,140 visitors on the day; Kalgoorlie recording 3,300 and Albany 3,251 visitors.
- Remembering Them is a project partnership between the Museum, the Royal Western Australian Historical Society and Museums Australia (WA Branch) to help regional communities to host their own exhibitions during the four years of Centenary of Service – the national commemoration of World War One and the Anzac tradition.

3. MANAGEMENT & FUNDING:

- This year significant progress was made towards the redevelopment of a new museum for WA in the heart of the Perth Cultural Centre with the announcement of the consortium led by Brookfield Multiplex with internationally renowned architects OMA + HASSELL as the preferred Managing Contractor.
- A significant highlight for the Museum this year was the opening of The Harry Butler Research Centre, a new purpose-built facility containing state-of-the art laboratories, preparation spaces, treatment areas and a store to house more than 2.5 million wet-preserved specimens. The facility is an important part of the New Museum Project and is critical to supporting the development of a new museum for WA. It was named in honour of the late Dr Harry Butler AO CBE.
- Both the opening of The Harry Butler Research Centre and the closure of the Perth site are two very tangible, successful outcomes of the State Government's \$428.3 million New Museum Project.
- The Museum has been working on a development plan for its Geraldton site over the past three years. Features include significant new multimedia experiences related to the HMAS *Sydney* (II) and HSK *Kormoran* story, and the Square Kilometre Array.

- An \$18 million redevelopment plan was recently approved by the Mid West Development Commission and is progressing the proposal through the next steps of the Government funding submission process.
- Total revenue of more than \$37.6 million was received in 2015–16, of which \$9.1 million was generated by the Museum from commercial activity, from public, private and charitable sources – an increase of 13.7% on last year's figure of \$8.0 million.
- This year the Portfolio of Culture and the Arts was subject to an independent Agency Expenditure Review (AER). As a result, the State Government implemented portfolio-wide reductions in expenses from 2015–16 to 2019 and the Museum has been impacted by this. This required budget savings in 2015–16 and future years across all Museum operations and resulted in a reduction of 10.79 FTE, or 12 staff.

4. EDUCATION & RESEARCH

- On 25 October 2016, the State celebrated 400 years since Dutch explorer Dirk Hartog made first contact with Western Australia when he landed at what is now known as Cape Inscription at Shark Bay, including:
 - replicas of the Hartog and de Vlamingh dishes to be placed at Cape Inscription;
 - interpretive signage for the lighthouse and lighthouse keepers' quarters at Cape Inscription;
 - interpretive hub at the redeveloped Denham foreshore;
 - Public Art for the Denham foreshore;
 - upgrade of existing Dirk Hartog and VOC material in the Shark Bay Discovery Centre;
 - touring the small exhibition *Accidental Encounters* to venues in the Gascoyne and Mid West; and a Dirk Hartog website.
- The 75th anniversary of the battle between HMAS *Sydney* (II) and HSK Kormoran falls on 19 November 2016, and as the delegated authority under the *Commonwealth Historic Shipwrecks Act 1976* the Museum has the responsibility to manage, protect and interpret these historically significant wreck sites now and for future generations. Ahead of this very significant anniversary the Museum is working on the release of a body of moving and still images and associated information and analysis gained from the 2015 expedition to the sites; and the publication of a commemorative book featuring those images and the extraordinary stories of the more than 700 men from both sides who lost their lives in the service of their countries.
- Albany highlights of the year was the *Science Rocks Career Expo* presented in partnership with the Great Southern Science Council, where nearly 200 year 10 students attended the half day expo featuring prominent scientists explaining their careers, projects and successes across a range of scientific endeavours. Another

memorable occasion was the opening night of the *Indigenous Australians at war* exhibition, which many local Noongar people attended.

5. MAJOR CHALLENGES AHEAD:

1. It is likely that Museum operations will undergo further periods of change and consolidation during 2016 as a result of the Agency Expenditure Review. The Museum will continue to exercise financial rigour in all its operations while delivering the best service possible. As ever, constant review of the Museum's operational structure will be ongoing to ensure fitness for purpose, preparedness to seize opportunities, and ability to work within tightening financial constraints.
2. With the temporary closure of the Perth site for four years and the location of the two other metropolitan-based Western Australian Museum sites being in Fremantle, the Museum will maintain a presence in the Perth Cultural Centre, the wider metropolitan area, and regional Western Australia to continue to cultivate a level of interest and engagement. Whilst closed visitation to Museum sites will decrease there will be an increase in visitations to the off-site activities.
3. The Museum has developed a program of offsite activation with partner organisations that will see Museum objects, collections and activities appearing in new places across the wider metropolitan area, and regional Western Australia. Examples include: opening a new Discovery Zone at the State Library; a display of some of the most popular objects from the Museums Earth and Planetary Sciences at the Perth Concert Hall; co-presenting with the Van Egmond Group, Tutankhamun - His Tomb and His Treasures exhibition at the Perth Convention & Exhibition Centre; Dinosaurs Activation at the Royal Agricultural Society annual Perth Royal Show; and 'pop up' exhibitions across major metropolitan shopping centres.
4. Completing a New Museum is a pretty big challenge!!

Agenda Item 21 GENERAL BUSINESS/NEXT MEETING
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Next meeting 2016

Suzanne will be hosting the next meeting of CAMD which is scheduled for **18 May 2017** at Queensland Museum, Brisbane (alongside the Museums Australia Conference which will be from 15-17 May).

2017-18 Meetings

The following meetings have been foreshadowed:

- Janet Carding has agreed to host the Annual General Meeting on the **9 November 2017** at the Tasmanian Museum and Art Gallery, Hobart, Tasmania.
- We need a volunteer for the May 2018 meeting. If we are to continue with our practice of aligning this meeting with the Museums Galleries Australia conference it should be noted that the MGA conference venue for that year is Melbourne.
- Dolla Merrillees has offered to host the November 2018 meeting at the Powerhouse Museum. Date to be confirmed
- Marcus Schutenko has volunteered to host a meeting in the future at either the Museum and Art Gallery of the Northern Territory, Darwin or at the Museum of Central Australia, Alice Springs