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COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

ANNUAL GENERAL MEETING

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

Thursday, 5 November 2015

ATTENDEES

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

Mr Anthony Wright	Director, Canterbury Museum (CAMD Executive Member)

APOLOGIES

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

IN ATTENDANCE/PRESENTERS

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

Agenda Item 1	WELCOME

CAMD Chair, Patrick Greene (CEO, Museum Victoria), will open the meeting and welcome delegates to the 2015 Annual General Meeting of the Council of Australasian Museum Directors (CAMD).

The Chair will also extend his thanks to Katrina Sedgwick, Director and Chief Executive Officer, Australian Centre for the Moving Image, and her staff for hosting the meeting and today's launch of the CAMD Executive Mentoring Program.

ARRIVALS, DEPARTURES AND TRANSITIONS

Andrew Sayer (1957 – 2015)

CAMD notes with deep sadness the untimely passing of Andrew Sayer, former Director of the National Museum of Australia and active member of both CAMD and Museums

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Australia. A memorial service in Andrew's honour is in planning and information will be circulated when details are known. In lieu of flowers, a donation will be sent on CAMD's behalf to a charity nominated by his family. A statement from CAMD on Andrew's passing has been included on the CAMD website.

Marcus Schutenko

Marcus Schutenko, appointed this year as the Director of the Museum and Art Gallery of the Northern Territory, has agreed to become a member of CAMD but will be an apology for this meeting.

Margaret Anderson

Margaret Anderson has resigned as Director of History SA, a position she has held since December 2000, to move closer to her family in Melbourne. Margaret has had a significant academic and museum career to date. She was a member of the Heritage Collections Working Group, the Heritage Collections Committee and deputy chair of the Heritage Collections Council. She is also a former president of the Museums Association of Australia and was secretary of both the Council of Australian Museum Associations and Museums Australia. More recently she was Chair of the Council of Australasian Museum Directors from 2007 to 2011.

Although we will be losing Margie from CAMD she will continue to be active in the museum field as she is moving to take up the position of General Manager of the Old Treasury Building in Melbourne. Kevin Jones, Director of the SA Maritime Museum, is currently Acting Director, History SA until a new appointment is made.

Margie has been invited to join us at the CAMD dinner this evening.

Tony Sweeney

Tony Sweeney, former Director of the Australian Centre for the Moving Image, has joined the Executive Team at the Royal Botanic Gardens, Kew through his appointment as Director of Wakehurst botanic gardens in Sussex, UK.

DEPUTIES

The following deputies will be welcomed to the meeting:

- Megan McSweeney, Director Business, External Affairs and Tourism deputising for Mr Roy Clare, Director, Auckland War Memorial Museum; and

- Stephen Davidson, Chief Financial Officer, deputising for Mr Rick Ellis, Chief Executive Officer, Museum of New Zealand – Te Papa Tongarewa.

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APOLOGIES

The apologies received have been recorded in the list on page 2. In addition, Mat Trinca (Director, National Museum of Australia) has apologized for the morning meeting sessions. He will be delayed until midday as the Minister for the Arts is visiting the NMA this morning.

CAMD MENTORING PROGRAM LAUNCH & WORKSHOP

The CAMD Leadership Mentoring Program will be launched at 12 today in The Cube and all members are invited to attend.   We will have a combined lunch with the Mentoring participants in The Cube. This will be followed by a workshop for mentees.

CAMD DRINKS AND DINNER

Both the Annual General Meeting and the Mentoring Workshop will close by 5pm and the two groups will again get together for drinks from 5pm in the ACMI Bar. We will then move to The Cube, downstairs at ACMI, for dinner from 6:15pm. Invoices for dinner will be sent to members in the week following.

Meredith Foley
Executive Officer, CAMD

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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](#)
HOCI	Heads of Collecting Institutions: a forum of the Chief Executives of the national collecting institutions within Australia.
IIC	[International Institute for Conservation of Historic and Artistic Works](#)
ICOM	[International Council of Museums](#)
IRP	[Indigenous Repatriation Program – Australian Government](#)
MA	[Museums Australia](#); [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
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

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		Commons
SciCol		[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](#)

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Agenda Item 2	CONFIRMATION OF MINUTES & BUSINESS ARISING

MINUTES OF PREVIOUS MEETING

The last CAMD meeting was held at the Australian National Maritime Museum, Sydney on 20 May 2015. Draft minutes have been circulated to members for comment and minor amendments have been included. They are presented here for final amendment and/or confirmation (see *attachment A*).

Resolution:

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

Carried/Lost

BUSINESS ARISING

There will be a call for business arising.

Meredith Foley
Executive Officer, CAMD

Item 2 Attachment A

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

CAMD

DRAFT GENERAL MEETING

MINUTES

Australian National Maritime Museum

2 Murray Street,
Darling Harbour, Sydney

20 May 2015

ATTENDEES

NAME	MUSEUM/ORGANISATION
Ms Janet Carding	Director, Tasmanian Museum & Art Gallery
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 Rick Ellis	Chief Executive, Museum of New Zealand - Te Papa Tongarewa
Mr Mark Goggin	Executive Director, Sydney Living Museums
Dr Patrick Greene OBE	Chief Executive Officer, Museum Victoria (Chair, CAMD)
Ms Rose Hiscock	Director, Powerhouse Museum (CAMD Executive Member) joined the meeting from agenda item 7
Mr Jeremy Johnson	Chief Executive Officer, Sovereign Hill Museums Association (CAMD Treasurer)
Ms Daryl Karp	Director, Museum of Australian Democracy at Old Parliament House
Ms Kim McKay AO	Director and Chief Executive Officer, Australian Museum
Ms Sally Manuireva	Director, Programmes and Capital Projects deputising for Roy Clare, Director, Auckland War Memorial Museum
Ms Jillian Marsh	Director, Public Engagement deputising for Prof. Suzanne Miller, CEO, Queensland Museum Network
Mr Richard Mulvaney	Director, Queen Victoria Museum and Art Gallery

Mr Brian Oldman	Director, South Australian Museum
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

APOLOGIES

NAME	MUSEUM/ORGANISATION
Ms Margaret Anderson	Director, History South Australia
Mr Pierre Arpin	Director, Museums and Art Galleries of the Northern Territory (CAMD Executive Member)
Mr Alan Brien	Chief Executive Officer, Scitech Discovery Centre, Perth
Mr Roy Clare CBE	Director, Auckland War Memorial Museum
Dr Ian P. Griffin	Director, Otago Museum
Prof. Suzanne Miller	Chief Executive Officer, Queensland Museum Network. [*Joined the meeting by Skype for items 14-17*]
Mr Anthony Wright	Director, Canterbury Museum (CAMD Executive Member)

IN ATTENDANCE/PRESENTERS

NAME	MUSEUM/ORGANISATION	Agenda item
Dr Meredith Foley	Executive Officer, CAMD	All
Dr Robin Hirst	National Chair, ICOM - Australia and Director, Collections Research and Exhibitions, Museum Victoria	13
Mr Frank Howarth	National President, Museums Australia	22
Ms Alex Marsden	National Director, Museums Australia	22
Mr Sanjiv Mittal	Joint Secretary, Ministry of Culture (India) and Director General, National Museum, New Delhi	1 - 2

1   WELCOME

CAMD Chair, Patrick Greene (CEO, Museum Victoria) opened the meeting, made an acknowledgment of country and welcomed delegates to the 2015 General Meeting of the

Council of Australasian Museum Directors (CAMD). He also welcomed Sanjiv Mittal, Joint Secretary, Ministry of Culture (India) and newly-appointed Director General of the National Museum, New Delhi who was joining the meeting for the morning.

Patrick further welcomed Rick Ellis (Chief Executive, Museum of New Zealand – Te Papa Tongarewa), Katrina Sedgwick (Director and Chief Executive Officer, Australian Centre for the Moving Image) and Janet Carding (Director, Tasmanian Museum and Art Gallery) to their first meeting of CAMD. Sally Manuireva (Director, Programmes and Capital Projects Auckland War Memorial Museum) and Jillian Marsh (Director, Public Engagement, Queensland Museum Network), who were deputising for their respective Directors, were also welcomed to the meeting. The apologies were accepted as recorded above.

Pierre Arpin

Patrick reported that Pierre Arpin, former Director, Museum and Art Gallery of the Northern Territory (MAGNT), has not been reappointed to that position. It was agreed that Pierre should be thanked for his strong contribution to CAMD particularly in successfully progressing the issue of flexibility in environmental conditions for collections.

Executive Vacancy

As Pierre was not reappointed to his position, his membership of CAMD and the CAMD Executive lapses. Members were asked to consider whether they would like to nominate for the casual vacancy created. [*Daryl Karp (Museum of Australian Democracy at Old Parliament House) subsequently nominated and has been accepted by the Executive to fill the casual vacancy.*]

The new Director of the Museum and Art Gallery of the Northern Territory is Marcus Schutenko, the former Chief Executive Officer of the Museum of Chinese Australian History in Melbourne. Meredith Foley (CAMD Executive Officer) noted that an invitation to continue MAGNT's membership of CAMD would be sent to Mr Schutenko when he commences.

Kevin Sumption (Director, Australian National Maritime Museum) was thanked for hosting the meeting and assisting in its organisation.

Alliance meeting

Patrick reminded members that a meeting of the *Museums and Galleries Australia Alliance* (CAMD, the Council of Australasian Art Museum Directors, Museums Australia and ICOM-Australia) would take place the next day (Thursday 21 May). Mark Goggin (Executive Director, Sydney Living Museums) was thanked for hosting the Alliance meeting.

2   GUEST PRESENTATION

Mr Sanjiv Mittal, Joint Secretary, Ministry of Culture (India) and Director General, National Museum, New Delhi was invited to speak to the meeting.

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Mr Mittal thanked members for their invitation which coincided with his visit to Australia to open The Story of Rama – Indian miniatures from the National Museum, New Delhi at the National Gallery of Australia.

Mr Mittal explained that India has about 1,000, mostly public, museums. The National Museum in New Delhi is one of the largest in the country with over 200,000 objects from prehistoric art to partition history; covering 5,000 years of art, terracotta, miniatures, textiles, armour, sculpture and other artefacts. The original museum was housed in the President's Palace (1949) but moved to its current building in 1960. He noted that the role of the museum had changed over the last decade with a stronger movement towards education and increased digitisation of objects. Mr Mittal said that a national digital portal and digital repository has been established [see Museums of India – National Portal and Digital Repository] by the Ministry of Culture with over 12,000 objects digitised.

While the National Museum has around 27 galleries, not all are open at present although efforts are underway to improve these galleries and provide access. The museum also supervises the Archaeological Survey of India which covers over 3,000 monuments of national significance. Tax effective donations are utilised to allow the museum to enter into partnerships to ensure protection of the monuments.

Mr Mittal noted that the National Museum had developed many relationships with museums in other countries. He was looking forward to discussing staff exchanges with the Australian National Maritime Museum to improve in-house maritime history expertise.   He commented on the usefulness of the Government level MoU between India and Australia and hoped that it would lead to many more collaborations. Mr Mittal's contact details are as follows: Mr Sanjiv Mittal, Director General, National Museum, New Delhi sanmit123@gmail.com.

Patrick agreed that there were many good reasons for Australian and New Zealand museums to collaborate with Sanjiv, not least the growing number of tourists visiting Australia from India and the increasing Indian community residing here. Rick Ellis (CEO, National Museum of New Zealand - Te Papa Tongarewa) noted that his wife had visited the National Museum, New Delhi and had been greatly impressed by the collections and levels of service in the museum.

3   CONFIRMATION OF MINUTES AND BUSINESS ARISING

After discussion and one amendment, it was agreed:

Resolution: That the minutes of the CAMD Annual General Meeting held at The Mint, Sydney Living Museums on 3 November 2014, as amended, be accepted.

Carried Johnson/Greene

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4   CHAIRS REPORT

[Richard Mulvaney and Mat Trinca apologized and left the meeting to attend parallel sessions of the Museums Australia Board meeting.]

European museums and exhibitions

Patrick Greene (CAMD Chair and CEO, Museum Victoria) reported that he had taken part in a conference of the European Museum Academy in Italy at which the 2015 Micheletti Award was presented. He also attended the Milan Expo themed 'food energy for life' which was worth seeing not only because of its spectacular exhibitions but also for the excellent food on hand. He noted that Indonesia, Japan, Malaysia and other countries from our region were represented; Australia was not, which seems unusual given that Tourism Australia is promoting Australian food and good restaurants.

National Cultural Heritage Committee

Patrick also commented on his work as Chair of the National Cultural Heritage Committee. The Committee also includes Tim Sullivan (Assistant Director and Branch Head, National Collections, Australian War Memorial) and Suzanne Miller (CEO, Queensland Museum Network). It was noted that the *Protection of Movable Cultural Heritage Act* (1986) was under review by Mr Shane Simpson, who will be a speaker at tomorrow's *Alliance* meeting. Mr Simpson has indicated that he seeks to simplify and clarify the Act.

Tourism and Museums

Patrick reported that, at the end of the week, he would be a member of a panel on cultural tourism organised by the Tourism and Transport Forum (TTF). He noted that the TTF, which is currently run by Margie Osmond, is doing a lot on behalf of cultural institutions. A recent submission by the TTF noted the budgetary impact of indexation on museums.

Kim McKay (Chief Executive Officer and Director, Australian Museum) commented on the negative impact of competition between States over exhibitions which was driving up prices and inhibiting activity. She urged Patrick to raise the problem of exclusivity clauses with the panel. Patrick agreed there were grounds for seeking funding on a non-exclusive basis but there would always be exclusive blockbusters. Kim suggested that the competition for exhibitions, particularly between NSW and Victoria, was impacting on Australia's reputation and cultural tourism generally. Rick Ellis noted that little seemed to have changed in relation to tourism since he worked with Ansett in the 1980s; Tourism Australia has no marketing remit for the States and the States themselves compete. Members suggested trying to develop actions in this area. Meredith Foley (CAMD Executive Officer) noted that the new National Programme for Excellence in the Arts (NPEA) might provide an opportunity to affect change in this area.

Patrick reported that Sen. George Brandis, the Minister for the Arts, would be attending a Board lunch at Melbourne Museum in early June and that he would speak to him about

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these issues and also note the gap in funding which exists for State and Territory museums wishing to exhibit overseas.

Patrick also noted with deep regret that Andrew Sayers (former National Museum of Australia Director) was seriously ill. He encouraged members to send their personal messages of support to Andrew.

Patrick thanked Meredith and the Executive for their contribution in the preceding period.

5   FINANCIAL REPORT

CAMD Treasurer, Jeremy Johnson (Chief Executive Officer, Sovereign Hill Museums) commented on the most recent financial statement (28 February 2015) and the CAMD Budget 2015-2016, both of which were circulated with the meeting papers. He explained to new members that Sovereign Hill (as a non-Government enterprise) was able to more easily provide payroll and other employment services for CAMD's Executive Officer. He noted that CAMD funds were healthy and that there was sufficient for CAMD to use for projects. There would be a minor deficit next year. It was agreed:

> **Resolution:**
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> That CAMD accepts the Treasurer's report and the budget for 2015-16.
>
> *Carried Greene/Coles*

Jeremy was thanked by members for his sterling work as Treasurer.

6.   EXECUTIVE OFFICER'S REPORT

Meredith Foley (CAMD Executive Officer) noted that the appointment of a new National Director by Museums Australia and the continuing collaboration with other peak organisations in the *Museums and Galleries Australia Alliance* was proving to be beneficial. Her provision of an unofficial secretariat for the Alliance could now be shared with Alex Marsden.

Website

Meredith reported that the home page for the website has been updated and that the CAMD WWI calendar of events and activities pages is up and running with over 60 events captured. Members were encouraged to provide updates and additional events as they arose. Subscribers to the weekly CAMD ONLINE news email were growing in number and attracting staff and advisors at federal and State arts agencies.

Meredith noted that she was working on a 'Museums Count – statistics from the Sector' page which will feature key facts about CAMD museums and the museum sector drawn from

the CAMD survey and other sources and presented via infographics, maps and tables. The material published will provide Australian and New Zealand data sets.

Survey

Meredith reported that the CAMD Survey Report and Tables for 2013-14 was delayed by late responses but has now been circulated. The highlights would be released as part of the 'Museums Count' web section with a media release to accompany its publication online.

ACTION: Members agreed that tourism would be the basis for a media release which linked back to the 'Museums Count' pages.

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

Part 1: the *'Snapshot Survey'* designed to gather data quickly to assist CAMD in its advocacy work for major museums and the sector [Released online on 1 July 2015 for return by 21 August 2015] and

Part 2: further questions designed to provide benchmarking information for CAMD members [Online 21 Sept 2015 for return by 30 November 2015].

At the last meeting, members discussed whether more of the data collected should be released online on a comparative, institutional basis rather than only in the aggregated format. It was noted that some of this data was available already in member's annual reports (although it should be noted that collection methods and definitions used in reports vary widely). Meredith encouraged members to consider the data released and indicate whether they would be amenable to releasing it in a non-aggregated form which compared individual museums.

Sharing Highs and Lows

Daryl Karp (Director, Museum of Australian Democracy at Old Parliament House) suggested that each CAMD meeting include a regular session on what had worked for Directors in the last six months and what had failed. An offshoot of this would be the highlighting of case studies for Meredith to utilise.

International Engagement

Meredith has been liaising with the Ministry for the Arts and also with the Science portfolio about their regular sweeps to pick up international engagements. Most members were receiving the requisite form. Janet Carding asked that the form be sent to Tasmanian Museum and Art Gallery.

Federal Budget

Members indicated that the recent summary of Budget measures prepared by Meredith was useful. Details of the new *National Programme for Excellence in the Arts* (NPEA) would be circulated as received.

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Meredith noted that this was her 21st general meeting of CAMD members. She thanked Patrick, Jeremy, Pierre and the Executive for their continuing support and advice.

7   NEW ZEALAND REPORT

Sally Manuireva (Director, Programmes and Capital Projects, Auckland War Memorial Museum) and Rick Ellis (Chief Executive, Museum of New Zealand - Te Papa Tongarewa) commented on New Zealand issues and events.

Rick reported on the official opening in April of Pukeahu National War Memorial Park in Wellington. It commemorated the 100th anniversary of Gallipoli and the park itself contains a memorial commissioned by the Australian Government to pay tribute to the Anzac military relationship. It was followed by the opening of *Gallipoli The Scale of War* exhibition, a collaboration between Te Papa and Weta Workshop. The exhibition combines movies, model-making and museum collections. Peter Jackson also opened the *Great War Exhibition* at the old Dominion Museum which may be continued as a permanent museum.

Sally noted that a record 35,000 attended the dawn service at Auckland War Memorial Museum. Auckland has relaunched its *Online Cenotaph* which was encouraging amazing engagement online and would be toured around the regions. Auckland had an extensive program of Anzac-related events and activities.

Museums Aotearoa's national conference has just finished and members are looking forward to the joint conference in Auckland next year with Museums Australia. Museums Aotearoa has surveyed over 10,000 visitors about their museum experiences. A new flag project was to begin a road show which will culminate early next year in a referendum.

[Rose Hiscock joined the meeting.]

Rick commented on the need for repair and maintenance at Te Papa particularly in relation to mitigating seismic risk. Te Papa has funding of $10m per year for the next 4 years for significant upgrades and repairs. It also plans to refresh all permanent exhibitions. The museum has the opportunity to create the museum of the future which will be a collaboration of digital and physical experiences. The museum, in collaboration with *Network for Learning*, will be seeking proposals internationally to establish a digital education hub – to create, incubate and then sell programs.

8.   SUSTAINABILITY WORKING PARTY AND CONSERVATION STANDARDS

Meredith Foley outlined the activities of the CAMD Sustainability Working Party under Pierre Arpin as Chair. She noted that the Working Party had achieved its major aim of working with the Australian Institute for the Conservation of Cultural Materials (AICCM) and the Centre for Cultural Materials at the University of Melbourne to encourage a more flexible position on conservation environmental standards.

Members noted the success of the Working Party, thanked all participants and agreed that it should be in abeyance until needed. Meredith will continue to liaise with Julian Bickersteth and other members of the AICCM on advances in this area.

9   MUSEUMS' DATA AND PROFILE WORKING GROUP

Meredith and Rose provided an update on the work of the Museums' Data and Profile Working Group. Discussions with Australia Council staff demonstrated that they were not resourced to assist with museum data collection. Further information is being sought about the museum data commissioned from the Australian Bureau of Statistics (ABS) by the Meeting of Cultural Minister's Statistical Working Group. Meredith also referred to the new section of the CAMD website called 'Museums Count – statistics from the sector' which she is developing. She also suggested that members consider ways in which CAMD might support quantitative data collection for the sector and gather attitudinal data through existing or newly commissioned studies.

Kim McKay (CEO & Director, Australian Museum) emphasised the importance of the museum sector inserting itself into the narrative about the knowledge economy and showing its effectiveness in the arena of soft diplomacy. Daryl Karp (Director, Museum of Australian Democracy) recommended that the community's trust in museums be highlighted in campaigns. It was also noted that the US Institute of Museum and Library Services had undertaken a great study and campaign of this sort.

ACTION: Members agreed with Rose Hiscock's suggestion that Bridget Jones, formerly in the Australia Council statistical research section, be approached about utilising CAMD survey data and to undertake an attitudinal study of community views of museums.

10   NAME REPORT

Meredith Foley noted that *Network of Australasian Museum Exhibitors (NAME)* members had expressed concern at an apparent bias in the awarding of *Visions of Australia* grants. It was agreed that the program, which has been moved back to the Ministry for the Arts, will be observed and discussions held with Ministry staff if necessary.

Members accepted the circulated report on the work of NAME. NAME is meeting today (20 May 2015) in Sydney.

11   CTM REPORT

Mark Goggin (Executive Director, Sydney Living Museums) reported on the outcomes of the *Communicating the Museum* (*CTM*) conference held in Sydney 4 – 8 November 2014.   The conference attracted 265 delegates from 23 countries and 79 expert speakers. Eighty delegates went on to Melbourne and 30 to Tasmania. Feedback from delegates was excellent. Mark acknowledged the support of all partners, particularly institutional Partners:

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the Art Gallery of NSW, Museum of Applied Arts and Sciences, Australian Museum, Museum Victoria, Australian National Maritime Museum, Museum of Contemporary Art, Australian Centre for the Moving Image and the Sydney Opera House.

The 2015 CTM conference will be in Istanbul; in 2016, Singapore and in 2017 possibly Montreal.

Patrick Greene advised members that the [Museum and the Web Asia conference](#), which connects an international network of leading museum innovators, would be coming to Melbourne in October this year.

12.   MENTORING AND LEADERSHIP PROPOSAL

Rose Hiscock and Kim McKay presented a final proposal for the CAMD Mentoring and Leadership program. The program will be for women only in its first year to address the imbalance of women in leadership positions in the museum sector.

Rose thanked Mathew Trinca (Director, National Museum Australia) who has offered to underwrite the program for $10,000. This will enable a tiered structure for small and large organisations to participate. Larger institutions will be charged $2,000 and smaller $1,500. Mathew encouraged other museums to participate and to see the action as part of their corporate responsibility in contributing to a national and global network of leaders.

A show of hands indicated that the necessary 15 institutions were prepared to participate. Members were encouraged to identify female participants who had the capacity and interest to be future leaders. Rose suggested that the initial meeting of participants and mentors be held in one, central location.

Katrina Sedgwick (Director and Chief Executive Officer, Australian Centre for the Moving Image) noted that ACMI was in the process of developing a similar internal mentoring program for its staff and that links should be made between the two programs.

Members discussed sourcing mentors both from within the museum sector, including from Boards, and from outside industries. Some concerns were expressed that there might be potential conflicts of interest between mentors and mentees. Patrick Greene noted that a similar mentoring scheme had been operating in the United Kingdom for some years with no noticeable problems of this sort.

Rick Ellis noted that there was a similar program in New Zealand. He emphasised the need for the target group to be considered in its second year in terms of diversity. Sally Manuivera reported that she had established an Auckland cultural leadership network for women which meets every couple of months to hear speakers talk about their leadership journeys. Sally is happy to share details if this is of interest to others.

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ACTION:

(i) an email will be circulated to members with further information about criteria for selection of participants and calling for formal indications of interest; and

(ii) Rose Hiscock will liaise with the Gordon Darling Foundation which runs the current Museum Leadership program.

13   ICOM-AUSTRALIA REPORT

Dr Robin Hirst (Director, Collections, Research and Exhibitions, Museum Victoria; Chair of the International Committee of Museums) (ICOM – Australia) provided an overview of *ICOM-Australia's* activities in providing advocacy and membership services with an international perspective. He noted that ICOM involves over 33,000 museum professionals across the globe and embraces 31 international committees plus 5 regional alliances. In Australia there were 495 individual and 27 institutional members; a number he is keen to grow.

Robin noted that applications for membership had been received from members of boards and foundations.   Unfortunately, they are not eligible for full membership but can be supporting members ($400 per year) which provides great benefits concerning access and fast queues to museums like the Louvre. Rick Ellis noted that the card was extremely useful in both Europe and India.

ICOM is particularly active in relation to the illicit traffic in cultural goods and maintains an International Observatory on Illicit Traffic in Cultural Goods. It also has an International Training Centre for Museum Studies in the Palace Museum in Beijing which promotes professional exchanges and sharing of expertise. Conservation staff comprise one of the strongest groups within ICOM; they recently attracted 800 national and international delegates to their Melbourne conference.

ICOM-Australia:

- has a formal MoU with Museums Australia; the two organisations share an office and some administrative support;

- is a keen supporter and participant in the *Museums and Galleries Australia Alliance* which it sees as a big step forward for peak collecting organisations;

- is a member of Blue Shield which assists in case of disaster; and

- supports the Pacific Islands Museum Association (PIMA) by sharing expertise and coordinating projects which bring Australian and Pacific professionals together.

Annual ICOM-Australia awards are made each year to individuals and institutions for international work; in 2014 they went to Prof Robyn Sloggett for cultural material conservation in South East Asia and the Western Australian Museum for maritime archaeology work with South Korea.

In response to an enquiry concerning the recent destruction of cultural sites in Nepal, Robin reported that ICOM International would be coordinating assistance; updates could be found on their Facebook site. He also noted that ICOM was centred in Paris and that all of its work was done in three languages. INTERCOM, the international committee on leadership and management would be holding a conference this year *[28 to 31 October 2015 in Washington DC]*.

Patrick Greene thanked Robin for addressing the meeting on behalf of ICOM-Australia.

14   DIGITISATION INITIATIVES

Prof. Suzanne Miller (Chief Executive Officer, Queensland Museum Network) joined the meeting via Skype to discuss separate meetings planned over the next weeks by the CSIRO, CAMD natural history museums and Museums Australia to look at the coordination of museum digitisation efforts.

The natural history initiative is being driven by Prof Andrew Young (Director, National Research Collections Australia, CSIRO) with the aim of developing a major national bid to make science collections truly accessible through existing tools such as the Atlas of Living Australia and Australia's Virtual Herbarium.

The Museums Australia GLAM workshop (12 June) has come out of the recommendations of the CSIRO GLAM digitisation report: An Innovation Study: Challenges and Opportunities for Australia's Galleries, Libraries, Archives and Museums (2014) which called for a National Digital Forum to unlock the digital potential of Australia's cultural collections.

Suzanne also noted that she had recently attended a meeting of the Australian Academy of the Humanities which was also dealing with the issue of digitisation. She suggested that there was a need to combine these conversations, given that the tools and networks were the same, to bring a single message and product to Government.

ACTION: Suzanne offered to encourage collaboration between the different groups.

15   AUSTRALIAN SCIENCE AND RESEARCH POLICY

ARC Discovery & Linkage Grants

Suzanne reported that the Australian Research Council (ARC) has fully adopted the 20/80% employment rule for ARC Discovery eligibility (this now applies as a base rule for ARC across all institutions). The eligibility of museums for ARC Linkage grants remains the same as before ie Museums can be industry partners.

ACTION: Suzanne Miller is to seek updates from CAMD members about their involvement in ARC-museum projects to aid the continued lobby on behalf of museum research.

Following the review, the ARC Council on which Suzanne represented CAMD has been disbanded which leaves CAMD without a direct voice on the new science councils.

CRC Review

The Cooperative Research Centres (CRC) review was released yesterday (19 May). The Australian Government is to accept all 18 recommendations. The thrust of the reforms will be to make the CRC more industry-focused and to dilute the previous focus on social issues.

Museums and the Science Agenda

Suzanne noted that there is a strong view within the science sector that museums are firmly part of the arts and that any science role they might play is limited to engagement and education. The advances made in recent years to increase the profile of museums in science and research generally appeared to have been lost with the turnover of Government and staff.

In discussion, it was agreed that there was a need for CAMD to rebuild the case for the role of museums, their scientists and their collections in research.

ACTION: that CAMD write to both the science academies and to the Ministers for Education, Science and Arts to emphasise the role of museums in science research as well as science engagement.

STEM

Graham Durant noted that the Government was giving more focus to science: a parliamentary secretary has been appointed (Ms Karen Andrews) and Science included in the Minister's title. Brian Oldman (Director, South Australian Museum) said that Ms Andrews had visited the museum in Adelaide and Kim McKay had hosted her at the recent launch of the Australian Museum Citizen Science Centre. Work is well underway on the Science, Technology, Engineering and Mathematics (STEM) agenda. The Commonwealth Science Council and the Commonwealth State and Territory Advisory Council on Innovation will include working groups dealing with science engagement.

A consultation paper on STEM is due out on 23 June with responses due within 4-5 weeks. Graham also stressed the need to ensure museum research is acknowledged to science planning. CAMD museums need to come together to tell the story of museums as research institutions.

ACTION: that CAMD prepare a response to the STEM paper to be released on 23 June.

Members discussed the need for new advocates or champions to be found within the science sector. It was noted that Prof. Aidan Byrne (CEO, ARC) was still an advocate for museums. Graham suggested that CAMD members start by lobbying their State Chief Scientist and invite them to see their research facilities.

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ACTION:

(i) that the EO prepare bullet points on the importance of museums in science for circulation; and

(ii) that CAMD members raise the issue with their respective Chief Scientists.

16   SCIENCE CENTRE DEVELOPMENTS

Members noted the written reports on Science Centre developments provided by Alan Brien (Director, Scitech, Perth) and Professor Graham Durant (Director, Questacon – National Science and Technology Centre).

Graham reported that he is working towards having the Australian Government support a proposal to the United Nations to designate 2019 as the *International Year of Science Centres*. He has also been asked to look at how science centres across Australia are faring. Some, such as the Monash Science Centre, had already gone to the wall while others such as Wollongong are under review. Discussions about the development of science centres are underway at the University of Adelaide, the University of Melbourne, on the Gold Coast and in Western Sydney.

Rose Hiscock commented on the Western Sydney Science Centre. The University of Western Sydney has space at Penrith but no funding is available to support further development and operation. A feasibility study would be refined over the next 6 months.

17   SCIENCE PROGRAMS AND EVENTS

SciColl international

Suzanne Miller said that SciColl was awaiting a Ministerial decision about who would pay the necessary membership fees. She also encouraged members to think of nominations for a food security working group. An international registry of collections is in its beta stage.

World Science Festival

Suzanne also noted that invitations would be forthcoming for next year's World Science Festival in Queensland with the launch taking place in August/September. A media release was sent out in association with Minister MacFarlane and the Premier. The festival will provide another much-needed opportunity to publicise museum research efforts.

Atlas of Living Australia (ALA)

The ALA has received a further $4.63m funding which will allow its core activities to continue. The CSIRO is to be commended for absorbing the shortfall until these funds came through.

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Citizen Science

Questacon has provided some funding for the citizen science movement through the *Inspiring Australia* budget measure. Suzanne Miller is acting Chair of the new Australian Citizen Science Association and the Australian Museum is acting as host. An ACSA conference is being held in Canberra 23-24 July 2015.

Kim MacKay provided an overview of the Australian Museum's Centre for Citizen Science. She noted that the museum had a long involvement in citizen science activities through its management of *StreamWatch*, *DigiVol* (the Smithsonian has now adopted this Australian Museum model), *BugWise* and *BushBlitz*. The Citizen Science Centre has been created to bring these projects together and foster the emerging interest in citizen science in the community. Kim noted that she is working with Questacon to find seeding money to develop a citizen science hub; in subsequent years the support of CAMD museums may be sought if the project hub goes national. The centre also plans to release original research papers each year.

Patrick Greene noted that much of the material used in the CAMD museums' *Field Guides to Australian Fauna* App had come through citizen science. He also reported that the Fauna App had been recognized recently as best app of the year at the international Museum Best of the Web contest.

18. ANNIVERSARY OF COOK'S 1ST PACIFIC VOYAGE

Kevin Sumption, Director, Australian National Maritime Museum and Mathew Trinca, Director, National Museum of Australia, outlined plans for a program of exhibitions and events in 2020 to commemorate Cook's first voyage. The New Zealand anniversary will be 2019. Given that many institutions in Australia and New Zealand will be marking the anniversary in some way, Kevin and Matthew suggested cooperation in a coordinated approach to the commemorations.

The following comments were made in discussion:

- CAMD might play a role in coordinating a response;

- preliminary polling indicated that there was low awareness of the anniversary but that, when prompted, over 50% thought it as important or more important than the ANZAC centenary;

- it may be risky to try to make the anniversary a reconciliation opportunity;

- the approach to Darwin commemorations and branding provides a good model for success;

- it would be a contested history, related closely to Indigenous recognition programs and this aspect should be confronted up front.

Kevin Sumption noted that the replica *Endeavour* would be sailing to New Zealand as part of the commemorations. The Australian National Maritime Museum (ANMM) plans to use the Tall Ships Festival in 2020 to launch its program. A new interpretive centre will be open at the museum by then and work will be underway with Newport Rhode Island to locate the remains of the original Endeavour.

Kevin and Mat suggested that a *Cook 250* secretariat coordinate the approach and brand for the anniversary. Partner and advisory groups would operate parallel to the secretariat and include Indigenous communities. Mat advised that he would begin by speaking with the Indigenous council at the NMA about how this might best be done.

In discussion members indicated interest and stressed that an overarching philosophy to bring exhibitions together should be identified early in the process. Members were asked about their level of interest:

- Janet Carding said that the Tasmanian Museum and Art Gallery would be interested in involvement.

- Daryl Karp was keen to ensure that the commemorations be multi-faceted in approach.

- Brian Oldman said that the South Australian Museum would need to think how it could be meshed into its program.

- Jillian Marsh said that she was not aware of Queensland plans in this area.

- Sally Manuireva said that Auckland War Memorial Museum would run a broad programme and wishes to highlight the role of Tupaia, the Polynesian navigator who sailed with Cook.

- Mark Goggin suggested that Sydney Living Museums would reframe the anniversary around its heritage houses.

- Rose Hiscock thought that it would fit in well with the redevelopment of the Sydney Observatory.

- Kim McKay noted that the Australian Museum has already done a lot of work towards the anniversary, meeting with the Premier and uniting public and private collections to tell the Cook story. It also manages Lizard Island where Cook alighted. She agreed on the importance of involving Indigenous people early in the process.

- Rick Ellis said that the anniversary would be a reasonably big focus for Te Papa. The replica *Endeavour* would be visiting Wellington in 2019 and the Government has a Cook committee already established in the Ministry for Culture and Heritage. The museum would be looking more to the Maori settlement process and planned to work with the Cook Islanders and people from Hawaii. Te Papa will be designing an exhibition which it hopes to tour to the USA.

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- Alec Coles said that the Cook anniversary would resonate less with the western coast. The Western Australian Museum will be commemorating Dirk Hartog in 2016 but would look to do something on Cook.

- Patrick Greene said that he intended talking with the Museum Victoria Planetarium about developing a show.

Members agreed that there should be collaboration at the CAMD level although it was also commented that they would prefer a light touch rather than over-engineering. The importance of involving Indigenous people early in the process was also agreed.

ACTION: Kevin Sumption and Mathew Trinca to contact members with further information about the proposed collaboration.

19   NATIONAL CULTURAL HERITAGE

Review of PMCH Act

Patrick Greene reported that he had met with Shane Simpson who was rewriting the *Protection of Movable Cultural Heritage Act* (1986). A review of the legislation had been undertaken six years ago but none of the recommendations had been acted upon. Mr Simpson was finding the 160 submissions to be extremely valuable and was using them as a basis for a forthcoming discussion paper which CAMD will be asked to comment on.

National Cultural Heritage Committee

Patrick noted that there was a long period when the National Cultural Heritage Committee was inquorate. He emphasised to CAMD members that it was vital to utilise the National Cultural Heritage Account which provided $500,000 per year for acquisitions. He noted that there may be an opportunity for CAMD to push for an increase of this amount to $1m.

20   SECURITY AND DISASTER MANAGEMENT

In response to a member's query, the meeting agreed that they regularly carried out criminal checks on people applying for senior positions.

21   CAMD PLANNING AND ALLIANCE MEETING

Members discussed the recent movement of funds from the Australia Council to the newly established National Programme for Excellence in the Arts (NPEA). Rose Hiscock reminded members that all museums benefit from the creative output of art and artists. She was concerned that because much of the Australia Council's money was tied up in contracts, the movement of funds will impact on smaller artists and groups. Katrina Sedgwick suggested that CAMD make a response pointing out that the principle of arms-length decision-making was being eroded.

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In response, Mat Trinca suggested that CAMD members wait to hear Sally Basser (Executive Director, Ministry for the Arts) who would be outlining the proposed uses of the NPEA funding tomorrow at the *Alliance* meeting. Patrick Greene concurred, noting that very little funding is dispensed under Government without limitations. It was noted that the funds in question were previously inaccessible to museums. It was also noted that the *Visions of Australia* program was being shifted back to the Ministry. Some recent concerns had arisen about the breadth of the successful applicants for Visions grants and it was agreed that future rounds would be monitored.

22   MUSEUMS AUSTRALIA UPDATE

Frank Howarth, the National President, *Museums Australia* (MA) joined the meeting and introduced Alex Marsden, the new National Director for MA.   Frank noted that the MA National Board had been in a planning meeting all day at the ANMM. A range of priorities had emerged from their discussions including:

- transforming the MA website and member site and making far greater use of social media;

- a re-evaluation of the MA structure which currently has State/Territory branches of varying strength and other committees based on thematic representation. The national office is considering how to strengthen the less economically viable sections;

- considering who MA represents in the sector. This has been triggered in part by the *Public Galleries Association of Victoria* which has questioned whether galleries are adequately represented by MA. MA intends to better define and target its services;

- an updating of the code of ethics;

- consideration of standards although accreditation had proven to be highly contentious; and

- advocacy for the sector at all three level of Government.

Members discussed the forthcoming MA GLAM meeting on digitisation. Frank noted that he had limited invitations to chairs of peak collections organisations to kick off discussions.

23   GENERAL BUSINESS/NEXT MEETING

Next meeting 2015

Katrina Sedgwick offered to host the next CAMD AGM at the Australian Centre for the Moving Image (ACMI) in November 2015 at a date to be determined.

2016 Meeting

Members were reminded that the meeting after that would be held alongside the joint conference of *Museums Australia* and *Museum Aotearoa* in Auckland (16 – 18 May 2016). Meredith noted that Roy Clare has offered to host the meeting at the Auckland War

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Memorial Museum. Members will be advised of the exact date shortly. [The date for the CAMD General Meeting in Auckland has since been confirmed for Thursday 19 May 2016].

The meeting closed.

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Agenda Item 3	CHAIR'S REPORT

ACTION:

Patrick Greene (CAMD Chair and CEO, Museum Victoria) will provide a verbal report on his activities as CAMD Chair since the last CAMD meeting.

Agenda Item 3 **CHAIR'S REPORT**

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Agenda Item 4	FINANCIAL REPORT

ACTION:

CAMD members will consider the following resolution:

> **Resolution:**
>
> That CAMD accepts the Treasurer's report for 2015.
>
> *Carried/Lost*

BACKGROUND:

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

- Financial statement as at 30 June 2015 (*Attachment A*)
- Matters Arising from the 30 June 2015 Financial Audit (*Attachment B)*

Agenda Item 4 - Attachment A

Council of Australasian Museum Directors Inc.

Financial Statements for the year ended 30 June 2015

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS INC
INCOME AND EXPENDITURE
STATEMENT FOR THE YEAR
ENDED 30 JUNE 2015

	2015 $	2014 $
REVENUE		
Contribution to Expenses	2,777.93	1,756.36
Interest - Cheque Account	2,625.00	1,063.42
Subscriptions (Inc. CAMD Access)	102,569.74	93,202.00
GST Received (net)	-	433.36
	107,972.67	96,455.14
EXPENSES		
Accounting & Audit Fees	2,250.00	1,980.00
Bank Fees	97.20	81.90
Functions & Catering Expenses	5,572.88	2,125.82
CHASS Membership	1,000.00	-
Employee Costs	71,694.16	65,914.83
Office Expenses & Travel	15,149.40	3,143.75
Website Expenses	12,604.36	800.00
	108,368.00	74,046.30
Profit / (Loss)	- 395.33	22,408.84
Retained earnings at the beginning of the financial year	101,486.82	79,077.98
Retained earnings at the end of the financial year	101,091.49	101,486.82

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS INC

BALANCE SHEET
AS AT 30 JUNE 2015

	2015 $	2014 $
ASSETS		
CBA General Cheque Account	10,452.49	32,043.82
GST Receivable	639.00	-
CBA Term Deposit	90,000.00	70,000.00
TOTAL ASSETS	101,091.49	102,043.82
LIABILITIES		
GST Payable	-	557.00
TOTAL LIABILITIES	-	557.00
NET ASSETS	101,091.49	101,486.82
Retained Earnings	101,091.49	101,486.82
TOTAL EQUITY	101,091.49	101,486.82

NOTES TO THE FINANCIAL STATEMENTS FOR
THE YEAR ENDED 30 JUNE 2015

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

This financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the *Associations Incorporation Reform Act 2012* . The committee has determined that the association is not a reporting entity.

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

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

a) **Revenue**

Revenue from subscription fees are recognised upon receipt of funds when the benefit is passed to the entity.

b) **Cash on Hand**

Cash on hand includes cash on hand, deposits held at call with banks, and other short-term

highly liquid investments with original maturities of three months or less.

c)   Income Tax

The Association is exempt from paying income tax.

d)   Provision for Employee Entitlements

Employee Entitlements are provided for by The Sovereign Hill Museums Association. This is on charged to CAMD quarterly and expensed . Therefore, no liability is recorded in respect of employee entitlements.

e)   Economic Dependence

The Council of Australasian Museum Directors Inc. is dependent on the continued support of members for the majority of its revenue used to operate the business. At the date of this report, the Committee has no reason to believe that they will not continue to support the Council of Australasian Museum Directors Inc.

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS INC

STATEMENT BY MEMBERS OF THE COMMITTEE

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

In the opinion of the committee the financial report:

1. Presents a true and fair view of the financial position of Council of Australasian Museum Directors Inc as at 30 June 2015 and its performance for the year ended on that date.

2. At the date of this statement, there are reasonable grounds to believe that Council of Australasian Museum Directors Inc will be able to pay its debts as and when they fall due.

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

President _____

Treasurer _____

Dated this 5th day of November 2015

Crowe Horwath.

The Committee
Council of Australasian Museum Directors
C/- Sovereign Hill Post Office
BALLARAT VIC 3350

PRIVATE AND CONFIDENTIAL

Dear Committee Members,

MATTERS ARISING FROM THE 30 JUNE 2015 FINANCIAL AUDIT

The purpose of this correspondence is to bring to your attention matters arising from the financial audit of the council of Australasian Museum Directors Inc. for the year ended 30 June 2015.

The matters included in the attachment relate to financial reporting and control issues identified during the audit.

As explained in the engagement letter issued in September 2015, the financial audit is designed to enable the expression of an opinion on the annual financial report. As such, it does not constitute a complete examination of all relevant data and was not designed to uncover all processing errors and therefore may not have detected all breaches and irregularities that could have occurred.

We have discussed our report with management who confirm its factual accuracy, although the views expressed are those of Crowe Horwath.

We would again like to take this opportunity to express our appreciation for the assistance provided by Janelle Burns during the conduct of the audit.

Should you wish to discuss any matter relating to the attached report, please contact me on telephone 03 53045745 or email john.findlay@crowehorwath.com.au.

Yours sincerely
CROWE HORWATH

JOHN FINDLAY

PARTNER
Crowe Horwath West Vic is a member of Crowe Horwath International, a Swiss verein. Each member of Crowe Horwath is a separate and independent legal entity. Liability limited by a scheme approved under Professional Standards Legislation other than for the acts or omission of financial services licensees.

Summary of Issues 2014-2015

SUMMARY OF ISSUES	HIGH	MODERATE	LOW
1. GST on Income and payments			✓

Issues 2014-2015

OBSERVATION AND ISSUE	RANKING	IMPLICATIONS	RECOMMENDATIONS	MANAGEMENT COMMENTS
1. GST on Income and payments				
Audit noted that there was some instances where GST was remitted on exempt income and GST was claimed on invoices where the supplier was not registered for GST. In summary the total GST effect is a net amount of $407 payable to the ATO. Audit have advised CH Business Advisory of same and confirm that this will be adjusted in the next quarterly BAS.	LOW	GST is incorrectly remitted to the ATO	We recommend that all invoices are processed correctly to ensure the correct amounts are remitted to the ATO	

Criteria for ranking issues

The ranking of issues reflects our assessment of both the likelihood and consequence of each identified issue in terms of its impacts on:

- the reliability of financial reporting

- the effectiveness and efficiency of operations

- probity, propriety and compliance with applicable laws.

The ranking also assists management in its prioritisation of remedial action.

Judgements about risk vary due to differences in values, needs, assumptions, concepts and concerns as they relate to specific issues.

HIGH
Matters which pose a significant financial or business risk to the entity. Immediate corrective action is required.
Matters that have resulted or could potentially result in a modified or qualified audit opinion if not addressed as a matter of urgency by the entity.
MODERATE
Matters which pose a moderate financial or business risk to the entity. Corrective action is required generally within 3 to 6 months.
Matters would include issues with significant consequence but low likelihood.
LOW
Matters which pose a low financial or business risk to the entity. Corrective action is required generally within 6 to 12 months.
Matters that reflect relatively minor administrative shortcomings and could be addressed in the context of the entity's overall control environment.

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Agenda Item 5   EXECUTIVE OFFICER'S REPORT

The period since the last meeting has been a particularly busy one, involving the preparation of submissions on behalf of CAMD on a wide range of issues, representation of CAMD at a number of meetings and conferences and responding to the new Government line-up following the Cabinet reshuffle in September.

Submissions and/or correspondence were prepared on the following topics:

- the National Program for Excellence in the Arts (NPEA) Guidelines (see *Attachment A* to this item)

- a media release was prepared on behalf of CAMD and the Museums and Galleries Australia Alliance protesting against the withholding of NCRIS funding by the Education Minister. The statement was not used as the funds, thankfully, were released;

- the Vision for a Science Nation (STEM) report (a copy is provided with agenda item 14)

- copyright reform, in collaboration with GLAM peak bodies (previously circulated to members and available at http://members.camd.org.au/files/2015/08/COPYRIGHT-REFORM-COMBINED-LTR-AUG-15.pdf)

- the Meeting of Cultural Ministers (MCM) Digital Technology Survey (previously circulated and accessible at http://members.camd.org.au/category/letters-and-submissions/); and

- the Protection of Movable Cultural Heritage Act 1986 Review.

I have also participated in the following discussions and forums:

- discussions with Shane Simpson and team on the review of the PMCH Act;

- meetings and liaison in support of the CAMD Executive Mentoring program and to assist in organising the launch and today's workshop:

- the Victorian Museums and Galleries Forum which featured presentations by Directors Janet Carding and Brian Oldman;

- two, day-long meetings of the GLAM digitisation initiative in Sydney and Canberra;

- meetings and liaison to discuss copyright reform with representatives of the Australian Digital Alliance;

- attendance at the national Museums Australia conference in Sydney;

- attendance at MAAS Provenance research seminar;

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- meetings and liaison with the National Director, Museums Australia and the Director Museums Aotearoa, Philippa Tocker.

CABINET RESHUFFLE

New Arts and Communication Minister
The elevation in Australia of a new Prime Minister and the replacement of Senator Brandis by a new Arts Minister, Senator Mitch Fifield has created new opportunities for CAMD. Senator Fifield has been a Victorian Senate member since March 2004. He was formerly a member of the Abbott Ministry as the Assistant Minister for Social Services with responsibility for disabilities and ageing and has been the Manager of Government Business in the Senate since 2013.

Since his appointment, Senator Fifield has suggested that he is still scanning submissions on the future of the **National Program of Excellence in the Arts** (NPEA). At the end of July I prepared comments on the draft NPEA Guidelines with the assistance of members. The CAMD response recorded our gratitude for the opportunities provided to the collections sector by the creation of NPEA while also noting our regret that the reallocation of funds had caused concern for some artists and their organisations. A copy of the response is included at *Attachment A* to this item.

The Meeting of Cultural Ministers (MCM) on 2 October expressed concern regarding support for small to medium arts organisations as a result of the reallocation of funds and welcomed Minister Fifield's commitment to consider feedback closely and make a decision which provides certainty for the sector in coming weeks. The Guidelines are yet to be formalised.

The ***Visions of Australia***: *Regional Touring Exhibitions Program* was returned to the Arts portfolio at the end of July. The importance of its retention to the museums sector will be emphasised in correspondence with the new Minister.

Senator Fifield is also the new **Minister for Communications**. The movement of the Arts portfolio from the Attorney-General's Department back to the Department of Communications 'to better align the funding and administration of support and incentives for our creative industries' may create some useful synergies for the museum sector.

It should also be noted that responsibility for **copyright reform**, internet piracy and classification has also been moved from the Attorney-General to the new Minister for Communications.

It would appear that Minister Fifield has retained his former advisor in Disability, Denise Ryan, to be his main advisor in the Arts. In an unusual move, I understand that Michael Napthali (former Arts Advisor to Senator Brandis) has been moved to the Prime Minister's office to provide further advice to the PM on the arts portfolio.

I am preparing a letter from CAMD to the new Minister and am also talking with other members of the Museums and Galleries Australia Alliance about a joint representation. Discussions at recent meetings with Sally Basser (Executive Director, Ministry for the Arts) suggest that the Minister will be unavailable to meet with the sector until early next year and that, as manager of Government business in the Senate, he will only consider meeting dates outside the sitting calendar (and in Sydney or Melbourne).

Industry, Innovation and Science

The Hon Christopher Pyne MP has moved from the Education portfolio to take up a position described by the PM as representative of 'one of our most important agendas'. He also remains as Leader of the Government in the House. The Minister for Industry, Innovation and Science will drive the Government's focus on investing in science; promoting STEM education; supporting start-ups and dealing with innovation initiatives across Government. National policy issues relating to the digital economy have also been brought under the Ministry. Working with Minister Pyne will be Assistant Ministers Karen Andrews (science) and the government's youngest member, 25-year-old Wyatt Roy (innovation). Science and research policy will be discussed further at Agenda Item 12.

Education and Training/ARC

South Australian Senator Simon Birmingham replaces Christopher Pyne as the Minister for Education and Training. Senator Birmingham was formerly the Assistant Minister working on vocational education and the training sector. According to a release seen at the end of September, the Australian Research Council (ARC) will stay with Education and Training.

Tourism

The economic importance of Tourism to Australia has been recognised with the appointment of a dedicated tourism minister, Tasmanian Senator Richard Colbeck. Under the Abbott government, Trade and Investment Minister Andrew Robb also held the tourism portfolio, despite it not being in his title. Mr Robb will remain the chief advocate for the tourism industry in cabinet as the new portfolio is an outer Ministry. The recent Meeting of Cultural Ministers (2 October) agreed to a stronger liaison between the Tourism and Arts Ministers (for further discussion today at *Agenda Item 17*).

Foreign Affairs and Trade

The Department of Foreign Affairs and Trade, along with the Australian Cultural Diplomacy Grants Program, remains with Minister for Foreign Affairs Julie Bishop.

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Environment

Greg Hunt MP, Federal member for Flinders, retains the Environment portfolio which includes responsibility for built and natural heritage.

A new position of **Minister for Cities and the Built Environment**, headed up by Jamie Briggs MP, has been created within Environment. Mr Briggs is to work with Greg Hunt to develop a new Australian Government agenda for cities in cooperation with States, Local Government and urban communities. This new position will be watched to determine whether it has future ramifications for cultural institutions.

The recent **Meeting of Cultural Ministers** (2 October) provided a blueprint of their current interests. As well as commenting on the NPEA and the relationship between tourism and the arts and culture sector, as noted above, the Ministers also:

- welcomed the delivery by Mr Shane Simpson AM of the report of his review of the *Protection of Movable Cultural Heritage Act 1986*;

- acknowledged the importance of **private sector support** to underpin a vibrant arts sector. Ministers agreed to explore further opportunities to increase private giving and philanthropy and acknowledged the importance of encouraging a culture of giving to support independent artists and arts organisations working across Australia;

- noted all jurisdictions' support for the arts in **regional Australia** and commitment to collaboration on shared regional arts priorities;

- noted the success of the Australian Government's **Indigenous Repatriation Program** in negotiating with institutions and private collectors, both in Australia and overseas, for the return of Indigenous ancestral remains and secret sacred objects to their communities of origin;

- expressed commitment to enhance national collaboration to further strengthen support for the Australian **screen industry**;

- noted the efforts of jurisdictions under the **National Arts and Disability Strategy** to ensure Australia's artistic landscape reflects and is inclusive of the lived experiences of our diverse community;

- welcomed establishment of new arrangements for the collection of **core cultural data**, which will support governments and the arts sector by informing funding decisions and policy development in Australia; and

- welcomed the coming together of the federal arts and communications portfolios and the opportunities that partnership provides.

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Survey

The survey round for 2014/15 is underway with Part II due for return on 30 November. I will discuss issues around the survey and museum profile further at agenda item 7.

Website

Usage of the CAMD website continues to grow slowly but steadily; much of the usage is apparently driven by the increasing circulation of the weekly CAMD ONLINE email. I would ask Directors to encourage staff to be aware of the resources available on the CAMD website and to sign up for the weekly email. I try to select items for inclusion in the news email which demonstrate the strengths and breadth of interest of the Australian and New Zealand museum sector as well as innovations in the Australasian region and overseas. We already have staff from the Federal Ministry for the Arts and the NSW arts bureaucracy who have signed up for the CAMD ONLINE email. I will write to Directors shortly to encourage them to sign up staff in Arts and other relevant ministries in their region and to consider signing up their Board members to receive the news email.

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

Changing of the Guard

I have often noted that the Chair and Executive are a very important resource to assist me in carrying out my duties. They are the source of much industry information, sensible and proportionate proposals for advocacy, patient advice on research and other activities within my purview and they provide the sort of collegiate good-will which makes the work seem worthwhile and the role less isolated. On all these fronts, Patrick Greene has been particularly generous to me - and to CAMD - in the time he has taken from his own considerable workload to steer the Council's work. I farewell him as Chair with regret, will miss his many kindnesses and good humour, and hope that he will be able to continue to contribute as the immediate past Chair on the CAMD Executive.

Meredith Foley
CAMD Executive Officer

Agenda Item 5 Attachment A

C A M D COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS	**Comments on draft National Program for Excellence in the Arts Guidelines** **31 July 2015**

Introduction

CAMD would like to record its gratitude for the opportunities provided to the collections sector by the creation of the National Program for Excellence in the Arts (NPEA). While regretful that the creation of NPEA has caused concern for some artists and their organisations, we would note that the reallocation of funds goes some way to providing a more equitable balance between funding for the visual and performing arts and support for the museums and other collecting organisations ineligible for Australia Council funding. It also provides opportunities for arts organisations to collaborate with a broader range of cultural organisations, including collecting institutions, in new and exciting ways.

CAMD also commends:

- the recognition inherent in the draft guidelines of the distributed character of the national collections and the national stature of State and Territory museums and other major regional collecting and cultural institutions;

- the incentive the proposals will give to innovation and collaboration across jurisdictions and domains; and

- the expansion of support for inbound and outbound international exhibitions and other museum programs which will provide opportunities for collecting institutions to share Australia's stories, knowledge and expertise with the world and, in turn, expose a broader cross-section of Australian audiences to treasures and inspiration from a wide range of disciplines, countries and cultures.

CAMD

The Council of Australasian Museum Directors (CAMD) brings together the leaders of the major national, State/Territory and regional museums in Australia and New Zealand (see *attachment A*). The museums maintain collections of cultural material which include over 50 million objects relating to a wide range of areas including social history, art, moving images, anthropology, the natural and physical sciences and design and technology. They manage a diverse range of public programs and exhibitions at 61 different sites (see *attachment B*) and include the State/Territory museums – many of which are the oldest and largest cultural institutions in Australia.

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Art or Culture?

Before engaging with the substance of the draft Guidelines, CAMD would like to comment on the language of the draft document. While the Guidelines have been written with an overarching emphasis on art and cultural organisations and activities, there are a number of points at which they seem to focus sharply, and possibly unnecessarily, on 'art' and 'artists' rather than the wider range of cultural organisations implied across the document.

Many CAMD museums collect, exhibit and create public programs around art collections and artists but their work also features other objects and stories of great national and international cultural significance. These objects tell our national stories and attest to our beliefs, memories, past practices and place in the modern, global world; they encompass our cultural memory and the cultural expression, creativity and understanding which flows when people engage with culture past and present. They also engage audiences in debating and understanding questions arising from their research and investigation into the human, natural and physical sciences through a diverse range of education and public programs which contribute to community reflection on culture, knowledge and change.

This is more than a question of semantics. The Guidelines will provide guidance not only to applicants but also to the independent assessors and Ministry staff determining whether applicants meet the objectives of the different funding streams. To ensure that museums and other cultural organisations are not seen as marginal to, or somehow outside, the application process CAMD recommends that the Ministry adopt language which is more inclusive.

To address this, a suggested rewording has been included [in red and underlined] in the draft Guidelines at *attachment C*. This reworking might also extend to the title of the program – which could be known as the **National Program for Excellence in the Arts and Culture** (NPEAC). This would make it clearer that the program is striking into new territory which extends beyond art and artists alone to encourage collaboration across art and cultural organisations.

CAMD Recommendation 1
That the program title and draft Guidelines be reworded (as exampled in *attachment C*) to be inclusive of both the arts and culture.

Funding Streams

CAMD is appreciative that the three funding streams address a range of needs which have been identified over time by museums and other cultural organisations.

1. Endowment Incentives
The endowment incentives provide an opportunity not available before to collecting institutions to seek support for foundations or infrastructure projects across federal/state/local jurisdictions and

to develop innovative partnerships with the private sector and other cultural organisations. One area which could be explored is the development of a Foundation, with philanthropic and corporate support, to enhance access to the nation's collections. The uptake of this type of material for a wide range of creative and innovative ends has already been demonstrated by the success of online collections like those released by the Powerhouse Museum and Museum Victoria. Both museums have also shared their collections with the Google Institute and the highly successful TROVE portal. As the Meeting of Cultural Minister's Digital Working Party has recently noted, there is currently great variation in access to Australian collections and collaborative action would provide the access to their creative and cultural content sought by the community, researchers and creative industries.

2.   International and Cultural Diplomacy

CAMD is particularly supportive of this stream as it promises to extend opportunities for CAMD members to operate internationally and to further cultural diplomacy goals. When relationships with an international power are important, often it is through an exchange of 'stories', as much as art, that connection and mutual understanding is explored. For this reason, foreign dignitaries visiting Australia or New Zealand are invariably taken by their hosts to one or more leading museum.

Museums play a significant role in this type of public diplomacy as they provide a site of great symbolism where a nation's history, environment and culture can be shared and 'national stories' exchanged. Museums also contribute towards international diplomacy through the many positive relationships they develop; in 2014-15 alone, CAMD museums signed formal agreements with over **25 countries** to develop and tour exhibitions, exchange loans, market public programs, undertake research collaborations, and promote professional development with staff and skill exchanges.

The new funding stream is particularly important to museums at the State/Territory level. Many of these institutions produce high quality exhibitions and public programs which they wish to tour internationally but are impeded by State funding constraints. Grants from Government will facilitate museums, particularly those from the States and Territories, to diversify and extend the touring of Australian-made exhibitions and public programs internationally.

CAMD members also import, often on a collaborative basis, large-scale international exhibitions which have great appeal to Australian audiences eg *Tutankhamun and the Golden Age of the Pharaohs* at the Melbourne Museum (796,277 visitors); *Harry Potter™: The Exhibition* at the Powerhouse Museum (382,739); the Australian Centre for the Moving Image *Hollywood Costume* (204,412) and *DreamWorks Animation: the Exhibition* (195,282); Queensland Museum's *Mummy: Secrets of the Tomb* (207,399) and the first ever exhibition in Australia from the State Hermitage, St Petersburg – *Alexander the Great: 2000 Years of Treasures* at the Australian Museum (161,145). Funding for inbound exhibitions will provide much-needed support and facilitate the further expansion of venues and audiences.

3.   Strategic Projects

CAMD also appreciates the introduction of a funding stream which, coupled with the ability to apply quarterly, allows a more streamlined and responsive approach to new projects. One example of this could be a strategic funding stream to encourage applications which seek to unite activity in arts and collecting organisations with STEM (Science, Technology, Engineering and Mathematics) projects – a current Government priority. This would nurture and encourage the creativity inherent in both these vital fields and send a powerful message about their linked importance.

CAMD would also suggest a rewording under **3. Strategic Initiatives** (as exampled in *attachment C*) to acknowledge that regional and remote cultural organisations may also wish to apply to the fund to introduce other Australian audiences to their cultural output.

Funding

We note that the level of funding for each of the three Program streams will be demand driven (page 2). Whilst this would allow the Program to be fully responsive to the needs of the arts sector we feel that there could be a risk of a stream's exhaustion while other priorities go unaddressed.

CAMD Recommendation 2

That a proportion of the funding be set aside on an annual basis for nominated strategies.

In addition, CAMD suggests:

CAMD Recommendation 3

That the paragraph outlining the number of times the applicant can apply each year is ambiguous and should be clarified.

What the Program will Fund

Museums make great creative use of their in-house expertise and collections to provide inspiring and exciting experiences from exhibitions to a wide range of entertaining and educative public programs. CAMD would like to see the breadth of their activities acknowledged in the draft Guidelines eligibility list.

CAMD Recommendation 4

That 'public programs' be added to the list of 'What the Program will fund'.

Assessors

CAMD generally supports the approach to assessors outlined in the draft Guidelines, noting that this type of approach provided good outcomes over the period in which the Ministry was oversighting the *Visions of Australia* touring program.

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CAMD is aware that in assessments, museum activities can appear expensive in comparison with some arts activities. Assessors will be required who are familiar with the inherent costs and issues associated with producing (and touring) object-based museum exhibitions and programmes.

For this reason we would make the following recommendation:

CAMD Recommendation 5
That whenever possible, there should be museum representation (or assessors with relevant experience) on the Program's assessment panels where museum applications are being considered.

We would suggest that if, in the case of International Diplomacy applications, there are both Ministry and Department of Foreign Affairs and Trade representatives already on the panel, particular care should be taken to appoint another person with requisite expertise about the projects in question.

CAMD would also suggest:

CAMD Recommendation 6
That advertising for experts for the proposed Register of Independent Assessors be extensive and that museums and galleries, amongst other collecting institutions, be canvassed for candidates.

Assessment
CAMD would suggest that due to the fact that the new funding streams will undoubtedly receive a high level of applications, there will need to be a rigorous assessment process. CAMD would suggest, at the very least, that:

CAMD Recommendation 7
Potential impact or public value analyses be requested as part of the assessment criteria.

Finally, CAMD notes that, under the Guidelines, the Arts Minister can seek an exemption in accordance with the Commonwealth Grant Rules and Guidelines from public reporting of grants made. It is difficult to imagine a situation where that would be necessary. CAMD would prefer to see a more transparent approach to public funding under the program or an example given of the situation in which this exemption might be exercised.

Visions of Australia Touring Program
CAMD is aware that a review of the *Visions of Australia* touring program is underway following the program's return to the Ministry. *Visions* is currently the only federal assistance for State/Territory and regional museums to tour 'cultural material' throughout Australia, including regional and remote centres. To date, 'cultural material' has been defined in the *Visions* Guidelines as, 'material

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relevant to Australian culture due to its historical, scientific, artistic or Aboriginal and Torres Strait Islander significance'.

The museum programs that have received grants under this fund have been very diverse, ranging from object-rich exhibitions about significant historical events and periods to experimental children's story displays and programs, Indigenous art and cultural material, and photographic displays on contemporary issues. The support of *Visions* has allowed these exhibitions to tour to areas of Australia that may otherwise have missed out due to the cost and complexity of inter-State projects of this type.

CAMD would argue that there are strong reasons to maintain the touring fund in its present guise. With rising energy and other costs and declining budgets, many museums are struggling to resource their on-site programs before any consideration can be given to touring regional and remote areas. The State and Territory museums have a particular problem as they do not have statutory responsibilities to tour interstate. Yet the same institutions, due to their history, often contain the largest components of Australia's significant object collections. Limiting their display to a particular State means the majority of Australians are denied the opportunity to see collections which illuminate their national story or participate in high quality education programs available to audiences in major centres.

CAMD has been gratified by the balance achieved under the *Visions* program in the past in supporting cultural and historic exhibitions and programs alongside visual arts and craft exhibitions. This has been due to the efficiency of the Ministry, the work of the *Visions* committee in eliciting high quality applications from museums, its liaison with relevant museum bodies such as the Network of Australasian Museum Exhibitors (NAME) and the broad representation on the committee, which ensures expertise in a range of subject areas and, in particular, an awareness of the complexity and cost of touring three dimensional object-based shows.

CAMD Recommendation 8
CAMD supports the continuation of the *Visions of Australia* Touring program with its current remit for the touring of cultural material.

For further information or clarification concerning the CAMD submission please contact:

Dr Meredith Foley
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02 9412 4256
0438 890 902
eo@camd.org.au

31 July 2015

CAMD – Suggested rewording NPEA Guidelines.

Australian Government

Attorney-General's Department

Ministry for the Arts

DRAFT

GUIDELINES

THE NATIONAL PROGRAM FOR EXCELLENCE IN THE ARTS AND CULTURE

TABLE OF CONTENTS

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INTRODUCTION

The National Program for Excellence in the Arts <u>and Culture</u> (the Program) is administered by the Ministry for the Arts and will provide a responsive, national approach to supporting participation in and access to Australia's high quality, diverse and vital arts and cultural sector.

The Program meets the strategic priorities of supporting participation in, and access to, the arts and encouraging greater private sector support for the arts <u>and culture</u>.

While valuing the many secondary benefits which flow from arts <u>and cultural</u> activities, the Program seeks to celebrate the intrinsic capacity of the arts <u>and culture</u> to engage, inspire and make meaning for all Australians.

OBJECTIVES

The Program will:

- Deliver a wide range of quality arts and cultural experiences that grow ~~arts~~ audiences, throughout Australia and internationally
- strengthen Australia's reputation as a sophisticated and ~~artistic~~ <u>culturally expressive</u> nation with a confident, outward-focused arts <u>and cultural</u> sector
- encourage greater private sector support and partnership funding for ~~the~~ arts <u>and cultural activities</u>
- support collaborations to develop arts and culture initiatives including in specific regions or priority areas.

To achieve these objectives, the Program will offer funding for arts and cultural projects and initiatives through three streams:

1. **Endowment Incentives**

   The endowment incentives stream will support organisations to realise medium to long term projects through financial partnerships and collaborations. Funding will be conditional on organisations leveraging funds from other sources to realise projects. Organisations will need to demonstrate evidence of financial, cash or in-kind support from sources other than the Australian Government. This stream will be open to a wide range of projects. Examples of the kind of activity which could be supported are: co-investment through a Foundation or arts organisation to deliver a new initiative such as a fellowship program; a contribution to an infrastructure project that has other partners; and partnering in the development of new Australian works.

2. **International and Cultural Diplomacy**

   The International and Cultural Diplomacy stream will support arts and cultural organisations to expand audiences for Australian artistic , <u>cultural</u> and creative works through international tours, exhibitions, <u>programs</u>, partnerships and exchanges. It will also support Australian arts <u>and cultural</u> organisations to <u>exchange</u> internationally significant <u>cultural and artistic works</u> ~~art and artists between Australia~~, thus giving Australian audiences greater opportunities to experience the

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world's finest performances, progams and exhibitions and communicating Australia's artistic and cultural achievements to the world.

3. Strategic Initiatives

The Strategic Initiatives stream will assist arts and cultural organisations to respond to new opportunities, challenges and issues. It will be flexible and responsive to enable organisations to maximise the potential outcomes of new opportunities. It will also support organisations to deliver outcomes against planned and developing priorities. It will support projects enabling regional and remote audiences, to have new opportunities for access to a wide range of art forms and cultural experiences and, in turn, allow regional and remote cultural organisations to collaborate in introducing other Australian audiences to their cultural output. It is from this stream that the Australian Government will directly fund appropriate major initiatives.

FUNDING

The Australian Government will provide approximately $20 million each financial year for the Program. The level of funding provided for each stream will be demand driven allowing the Program to be most responsive to the needs of the sector.

Funding will be available through annual or multiyear funding agreements up to a maximum of four years, subject to availability of funds.

There is no limit to the amount of funding that may be sought, however, applicants should keep in mind that the program seeks to support projects that deliver national outcomes and deliver a diverse range of quality projects in each of the program streams. To remain competitive, all applications for funding should include realistic budgets and represent value for money.

Applicants may only apply once for each project in any financial year. Applicants may apply multiple times (for different projects) but can only be awarded funding once per year from each funding stream.

The final amount of any funding and length of funding term will be assessed by the Ministry for the Arts and independent assessors, subject to Program budgetary limits. Recommendations will then be made to the Minister for the Arts.

ELIGIBILITY

Minimum Eligibility

Who the Program will fund

To be eligible for funding, applicants must:

- be an Australian organisation or entity
- have as its principal purpose the arts and culture – this includes: the performing and visual arts, cross-artform and digital arts, arts training and the cultural programs of collecting institutions whether at a national, State/Territory regional

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or community level; (usually defined in the organisation's enabling legislation, Constitution or Articles of Association, and reflected in the Annual Report and Business Plans)

- have an active Australian Business Number (ABN)
- be registered for the Goods and Services Tax (GST), if required by the Australian Tax Office
- not have any outstanding reports, acquittals or serious breaches relating to any Australian Government funding

What the Program will fund

The Program will fund high quality projects in all art and cultural forms, including screen-based art work and cross art form projects, including but not limited to:

- Performances
- Exhibitions
- Public programs
- Tours
- Development and/or creation of new work
- Festivals
- Investment in Foundation or fellowship programs (Endowment stream only)
- Infrastructure projects (Endowment stream only)

What the Program will not fund

- Business start-up costs
- Private tuition, training or study
- Work used for academic assessment
- Projects by individuals
- Competitions and eisteddfods
- Awards and prizes
- Film and television production
- Interactive games
- Built or natural heritage projects
- Projects or components of projects that are also funded by other programs administered by the Ministry for the Arts

Ordinarily the Program will not provide operational funding for organisations. However, funding may be used for administrative costs associated with particular funded projects.

Eligible projects need to align clearly with the objectives of the funding stream applied for. While applicants may indicate a preference for consideration within a particular stream, assessors reserve the right to recommend the activity be funded from the funding stream they consider best suits the project.

If you are uncertain if your organisation or the project you are considering may be eligible please contact the Ministry for the Arts prior to submitting your application. Contact details appear at the end of these guidelines.

ASSESSMENT CRITERIA

When preparing your application you should clearly emphasise how you will meet the objectives of the stream you wish to be considered under. This will be a focus of assessment.

Applications for funding will be assessed against four criteria: quality, access, support and partnerships and value for money:

Quality

Assessors may consider:

- Experience and reputation of the applicant organisation in the relevant field
- Skills, expertise and reputation of the key personnel including participating artists, curators and cultural workers
- Nature of the project
- Benefits to project participants including artistic, cultural and professional development
- Relevance and likely appeal to audiences and communities

Access

Assessors may consider:

- Audience appeal and demand
- How the project widens audiences' (Australian or International) access to art and cultural forms and mediums, styles, innovation or experimentation
- The geographic reach of the activity including participation by people in regional and remote areas
- The involvement of Aboriginal and Torres Strait Islander peoples
- The involvement of people from culturally and linguistically diverse backgrounds
- Accessibility for persons with disability including participation of artists, curators and other cultural workers with disability
- Benefits to the artists, arts organisation or cultural institution involved of the exposure to wider audiences
- Benefits to the artists, arts organisation or cultural institution involved of the opportunity for wider artistic expression

Support and Partnerships

Assessors may consider:

- Community support and engagement
- Financial and project partners
- Level of co-contribution cash and/or in-kind
- Creative partners
- Level of co-creation, collaboration
- Likely ongoing benefits of partnerships
- Encouragement of philanthropy and corporate support.

These criteria will be of particular importance for assessing funding for the endowment incentives stream.

Value for Money

Assessors may consider:

- The need for funding support
- The quality and viability of the project plan and timeline
- The viability and adequacy of the proposed budget
- Remuneration arrangements for personnel involved
- Governance arrangements within the organisation
- The applicant's funding history
- The overall public benefit of investing in the project

APPLICATION AND ASSESSMENT PROCESS

The allocation of funding through the Program is decided on an open and competitive basis.

What you will need to do

You will be required to submit an application online at XXXX. The application form is designed to assist you to demonstrate how your proposal meets the objectives of the Program and to address the assessment criteria.

As part of the application you will also be required to provide a project work plan and detailed budget.

Additional supporting information may be provided such as:

- Written evidence of support from other sources
- A letter of confirmation from key staff
- CVs of key artistic talent
- Written confirmation of audience demand such as venue confirmations
- An invitation to perform or exhibit

Applications may be submitted at any time throughout the year.

Applicants seeking multiyear funding will be required to provide a strongly argued case demonstrating the need for and benefits of multiyear support and additional budget information.

Applications must be clear and succinct.

Assessors will only consider up to 10 pages of additional information so include only information directly relevant to your application.

Incomplete applications will be considered ineligible.

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What we will do

Assessments will be carried out on an ongoing basis, in order of receipt, with recommendations usually made to the Minister for the Arts on a quarterly basis, in the last week of October, January, April and July each year. While there is no closing date, it is recommended that applications are submitted no later than the last week of the month before recommendations are made, as no guarantee of inclusion can be made and assessment time may vary depending on the number of applications received.

Where an opportunity has arisen unexpectedly, applicants may request a quick response from the program. Any request would need to explain why the opportunity could not have been planned for within the normal funding cycles of the program.

Applications will be assessed and ranked by at least three assessors including a combination of Ministry for the Arts and independent assessors. For applications under the International and cultural diplomacy stream, this may include officials of the Department of Foreign Affairs and Trade and / or the International Arts and Cultural Diplomacy Panel. Assessors will consider quality, access, support and partnerships and value for money. The Ministry for the Arts may moderate assessments to ensure each assessment has properly considered the funding program objectives, Government policy objectives, and issues of overall funding balance. These processes inform the recommendations made to the Minister for the Arts. As part of the assessment process, measures will be in place to ensure that not only are the best projects supported, but that there is also an appropriate mix across art and cultural forms and types of activity, between regional, urban and international projects and across a range of communities.

The Ministry for the Arts will maintain a Register of Independent Assessors comprising sector and community representatives. The Ministry will advertise for expressions of interest and may also identify suitable persons to be invited to become assessors. Assessors will determine whether your application meets the criteria to a high, medium or low degree.

Where the level of information provided is not sufficient for the assessors to make a recommendation they may, but are not obliged to, seek more information from the applicant. It is therefore recommended that you thoroughly address the criteria in your application. If you are unsure of how to address a particular criterion, Ministry for the Arts staff are available to provide factual information about the application process to applicants.

Applicants will usually be advised of the assessment outcome within six weeks of the recommendation date each quarter. Applicants will be advised of the assessment outcome in writing.

Successful applicants will be listed in the Department's grants register, unless the Minister has obtained an exemption in accordance with the Commonwealth Grant Rules and Guidelines, paragraph 5.7. Unsuccessful applicants will be provided with feedback in writing.

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MANAGING THE PROJECT

The Funding Agreement

Successful applicants will be required to enter into a standard Commonwealth Funding Agreement before commencement of the project. The Funding Agreement will set out the nature of the relationship between the Australian Government and the funding recipient, as well as reporting requirements such as progress and acquittal reports, including financial reporting.

You must not begin any activities that are to be paid for by this funding before your Funding Agreement has been signed by both your organisation and the Ministry for the Arts. All funds provided by the Ministry for the Arts must be spent in accordance with the approved budget prior to the end of the funding period identified in the funding agreement. If you experience any delays or are unable to spend your funds in accordance with your Funding Agreement for any reason, you must notify us as early as possible to request a variation.

The Funding Agreement will confirm your agreement to comply with all relevant statutes, regulations, by laws and requirements of any Commonwealth, State, Territory or local authority, for example in regard to working with vulnerable persons and obtaining all required permits prior to an activity commencing.

Payments

All funding will be subject to the terms and conditions set out in the Funding Agreement, including conditions relating to the deposit of funds, auditing and unspent funds.

Payments will be made against the agreed schedule, set out in the Funding Agreement, following Execution of the Funding Agreement by the Ministry for the Arts and on the provision of details of a bank account into which funds are to be paid. Payments against the schedule are subject to the Ministry for the Arts' acceptance of performance and financial reports, also set out in the Funding Agreement, and the demonstrated need for approved funds to continue the activity.

Reporting Requirements

Reporting on Australian Government funded activities ensures that funding is used for the intended purpose and that funds can be fully accounted. Funding recipients will be required to provide reports to the Ministry for the Arts, as specified in the Funding Agreement, including progress of the activity against both the agreed objectives and the approved budget. Reporting requirements will be proportional to the scale of the project.

Recipients may also be required to provide information to the Ministry for the Arts for inclusion in government publications and on government websites including the Ministry for the Arts' website.

Acquittal and evaluation

At the end of the funding period, funding recipients will be required to acquit all funding. This may include statutory declarations, independently audited financial statements or other financial information, as outlined in the funding agreement and attached schedules. The acquittal is normally required within 60 business days of the conclusion of the activity.

Funding recipients will be provided with templates where required to assist with acquitting their funding.

Funding recipients may also be required to provide information about their activity to inform the Government's evaluation of the Program.

LEGISLATIVE AUTHORITY

The legislative authority for the Program derives from Schedule 1AB of the *Financial Framework (Supplementary Powers) Regulations 1997* as amended.

CONFLICT OF INTEREST

Applicants must indicate any potential perceived or actual conflict of interest arising from proposed projects and state that, where the Ministry for the Arts establishes that a conflict of interest exists, the Ministry may decide not to consider the application.

If there is the possibility of a perceived conflict of interest, applicants should include a statement addressing this and demonstrate why a conflict of interest would not result from the funding of the project, or how the conflict will be managed.

Ministry for the Arts assessors are also required as part of their duties to declare conflicts of interest.

PRIVACY

Personal information collected by the Ministry for the Arts is protected by the Privacy Act 1988 (Cth). The Ministry collects personal information to carry out its functions properly and efficiently. The Ministry only uses personal information for the purposes for which it was given to the Ministry and for directly related purposes (unless otherwise required by, or authorised under, law). Contact details of successful organisations will be made available to the Minister for the Arts and other Members of Parliament.

TAXATION

Funding payments will be exclusive of GST unless otherwise indicated. Payments to states, territories and local government do not attract GST. The Ministry does not provide advice on whether or how organisations pay GST. If required, applicants are advised to seek advice from a qualified professional or the Australian Taxation Office www.ato.gov.au. The applicant should be advised that the Department will report details of all payments to the Australian Tax Office.

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COMPLAINTS MECHANISM

The Ministry for the Arts regards complaints as a way of both assessing and improving our performance. The Ministry will endeavour, where possible, to ensure that complaints are resolved promptly, fairly, confidentially and satisfactorily and that our processes are improved as a result. Complaints regarding any aspect of the application process should be directed to the contact address below.

CONTACT DETAILS

Please send your feedback to the Ministry for the Arts at:

nationalexcellenceprogram@arts.gov.au

Comments close at 5pm AEST 31 July 2015

Agenda Item 6   NEW ZEALAND REPORT

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ACTION: New Zealand members will comment on issues arising for the museum sector in New Zealand.

For the information of members and action if required.

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Agenda Item 7   SURVEY AND 'MUSEUMS COUNT' PROJECT

ACTION: The Executive Officer will provide an update on the **CAMD Survey** and the **Museums Count** statistical project currently in preparation. Members may wish to comment on:

i) the media release to accompany the figures from the 2014-15 snapshot survey (to be circulated separately)

ii) whether the CAMD survey should be attempting to capture social media engagement?

iii) further information about the proposed 'Museums Count' project utilising statistics in the museum sector.

BACKGROUND:

CAMD Survey

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

Part 1: the *'Snapshot Survey'* designed to gather data quickly to assist CAMD in its advocacy work for major museums and the sector [Released online on 1 July 2015 for return by 21 August 2015].

All survey responses were received by 1 October and I am currently checking a number of possibly anomalous responses to individual questions before finalising the report. Hopefully, this will be completed before the AGM. I am planning to release some of the figures, once they are confirmed, in a media release emphasising the role of museums in tourism.

Part 2: the second part of the survey process, with further questions designed to provide benchmarking information for CAMD members, went online on 21 September 2015 for return by 30 November 2015. If respondents meet this deadline then the report will be ready in early January.

I have one query about the current survey: Do members want to see a question included in the survey to attempt to capture engagement through social media? If so, what should be covered (eg facebook likes, twitter reshares, Instagram likes, hits on Google Cultural Institute etc) and are members able to provide enough information to make this worthwhile?

'Museums Count' Project
The CAMD Data and Profile Working Group (Rose Hiscock; Kim McKay; Daryl Karp; Patrick Greene) was set up to look at the way in which the profile of CAMD museums and the

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museum sector in general might be raised by seeking out and using available data, including the CAMD Survey, in new, more public formats.

MCM/ABS Statistics

In relation to this aim it should be noted that the recent Australian Meeting of Cultural Ministers (October 2) confirmed that it would continue to fund the Australian Bureau of Statistics (ABS) to collect certain cultural statistics. The Ministry for the Arts has confirmed that it has signed a Memorandum of Understanding with the ABS to fund the continued collection of data through the ABS (telephone) Household Survey about the access and participation of adults and children to arts and culture. This will be done every four years, with the next collection due in 2017-18. The ABS will prepare periodic publications on cultural funding by tier of Government. Data about the national cultural institutions is also to be released although it will be in an aggregated format. There would appear to be no support at present for collecting museum industry data as was done prior to 2008.

Project Consultant

As agreed at the last meeting, Meredith and Rose met with Bridget Jones, formerly in the Australia Council statistical research section, to discuss ways of utilising CAMD survey and other museum data for public release. Since our initial meetings, however, Bridget has taken another position but has passed us on to Tandi Williams also formerly of the Australia Council, where she produced their Arts Facts. Until earlier this year Tandi was Research Manager for the Digital R&D Fund for the Arts at Nesta UK.

Meredith is currently working with Tandi to develop a brief on the Museums Count project with the aim of producing 10 – 12 robust indicators about CAMD museums and the museum sector. It is envisaged that the indicators be used on the CAMD website and also in published material. The brief and approximate costs will be circulated to members before finalisation. Meredith is also talking with Tandi about a further project to measure community views of the museum sector.

Meredith Foley
CAMD Executive Officer

Agenda Item 8   EXECUTIVE MENTORING PROGRAM

ACTION:

Rose Hiscock (Director, Powerhouse Museum) and Kim McCarthy (Chief Executive and Director, Australian Museum) will provide an update on the CAMD Executive Mentoring Program which will be launched today with an afternoon workshop.

For the information of members and action if required.

BACKGROUND:

The CAMD Executive Mentoring Program has been organised in association with Sophie McCarthy of McCarthy Mentoring. The first year, which will concentrate on a female cohort, has already commenced with 21 mentees from 16 Australian CAMD member museums.

A media release, which includes the names of mentees and mentors, is at *Attachment A*.

Many thanks again to Mat Trinca (Director, National Museum Australia) who has underwritten the program for $10,000.

Following a launch at 12 today, an afternoon workshop for mentees will be held at ACMI in The Cube. The agenda for the afternoon is at *Attachment B* to this item.

Agenda Item 8 Attachment A

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS (CAMD logo)	**MEDIA RELEASE / PHOTO OPP** **5 November 2015**

Leading Museums, Museum Leaders

NATIONAL MUSEUM INITIATIVE TO SUPPORT FEMALE LEADERS

A national initiative has been launched to address the low number of women in Directorships across Australian museums.

The inaugural Executive Mentoring Program is being driven by the Council of Australasian Museum Directors (CAMD) to support aspiring female museum and cultural leaders successfully transition into these roles.

Dr Patrick Greene OBE, CAMD President and Museum Victoria CEO, welcomed the initiative.

"It is imperative that the museums sector retain and support talented women to become our next generation of leaders," said Dr Greene.

The program was conceived by two women Directors, Rose Hiscock, Director Museum of Applied Arts and Sciences and Kim McKay, Director and Chief Executive Officer, Australian Museum and has received support from all Council of Australasian Museum Directors.

"We invited museums from across Australia to nominate one of their stand-out emerging leaders to be offered a one-to-one confidential advisor, outside of the organisation, for 12 months. As a result, 21 of the country's best and brightest have been selected to participate in this program," said Ms Hiscock.

"We're delighted to have such an elite group of women who will all benefit from this unique professional development opportunity. They are all keen to develop, gain further skills and take the next step in their career."

"Mentors have played an important role throughout my career, and they still do," said Kim McKay, Director and Chief Executive Officer, Australian Museum. "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."

McCarthy Mentoring Executive Director, Sophie McCarthy said mentoring can be powerful in helping people to grow in confidence and ability as a leader.

"Research shows us that mentoring can help to clarify professional goals, improve performance, refine leadership skills, build confidence and broaden networks," said Sophie McCarthy. "Mentors provide support and advice to enable mentees to develop strategies and apply their learning in the workplace."

The mentors in this program are some of the most well respected and experienced leaders in the cultural sector. They will draw on their experience as CEOs, executives, trustees and company directors to offer guidance, support and a fresh perspective. Please see full list of participating mentors and mentees.

Currently six of 23 CAMD Directors are women.

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INTERVIEW & PHOTO OPPORTUNITY 5th 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: Dr Patrick Greene, OBE – President CAMD & CEO, Museum Victoria & program mentor
            Rose Hiscock – Director, Museum of Applied Arts & Sciences & program mentor
            Kim McKay AO – Director and CEO, Australian Museum & program mentor
            Sophie McCarthy – Executive Director, McCarthy Mentoring
            21 mentees
            16 Directors of Australian Museums participating in the program
When: Thursday 5 November, 12-12.30pm
Where: ACMI, The Cube, Australian Centre for the Moving Image (ACMI), Federation Square, Melbourne

EXECUTIVE MENTORING PROGRAM MENTEES

- Ms Debbie Bailey, Director, Operations & Communities, Queensland Museum Network
- Ms Stephanie Bull, Acting Chief Operating Officer, National Museum of Australia
- Ms Caroline Butler Bowdon, Asst Director, Creative Services, Sydney Living Museums
- Ms Donna Carstens, Manager, Indigenous Relations, Australian National Maritime Museum
- Ms Rebecca Coronel, Manager, Exhibitions and Gallery Development, National Museum of Australia
- Ms Snjez Cosic, Curator, Gold Museum, Sovereign Hill Museums
- Ms Kate Driver, Deputy Director, Operations, Questacon – National Science and Technology Centre
- Ms Christine Evely, Education Manager, Australian Centre for Moving Image
- Ms Edwina Jans, Head of Heritage, Exhibitions and Engagement, Museum of Australian Democracy
- Ms Bliss Jensen, Creative Director – New Museum Project, Western Australian Museum
- Dr Rebecca Johnson, Director, Australian Museum Research Institute
- Ms Jillian Marsh, Director, Public Engagement, Queensland Museum Network
- Ms Katrina Nitschke, Head of Public Programs, South Australian Museum
- Ms Leanne Patterson, Chief Financial Officer, Australian War Memorial
- Ms Allison Russell, Senior Curator, Community Engagement, History South Australia
- Ms Jane Stewart, Principal Curator Art, Tasmanian Museum and Art Gallery
- Dr Jacqui Strecker, Head of Curatorial, Museum of Applied Arts & Sciences
- Ms Kim Tao, Curator, Post-Federation Immigration, Australian National Maritime Museum
- Ms Julie Turpie, Asst Director, Commercial & Marketing Services, Sydney Living Museums
- Dr Nurin Veis, Manager, Scienceworks Museum, Museum Victoria
- Ms Rachael Wilsher-Saa, Regional Manager, Western Australian Museum – Albany, Western
  Australian Museum

EXECUTIVE MENTORING PROGRAM MENTORS

- Professor Shirley Alexander, Dept Vice-Chancellor and Vice-President UTS; Trustee, Powerhouse
  Museum
- Karen Bryant, CEO, Adelaide Festival
- Jane Clark, Senior Research Curator, Museum of Old and New Art (MONA)
- Jackie Feeney, Managing Director Aust & NZ, Fox International Channels
- Dr Patrick Greene OBE, President, CAMD; CEO Museum Victoria
- Dr Ruth Harley, Former CEO, Screen Australia
- Louise Herron AM, CEO, Sydney Opera House
- Rose Hiscock, Director, Museum of Applied Arts & Sciences
- Professor Steve Hopper AC, Foundation Professor of Plant Conservation Biology, University of
  Western Aust
- Kim McKay AO, Director & CEO, Australian Museum
- Virginia Lovett, Executive Director, Melbourne Theatre Company
- Adjunct Professor Carmel McGregor, Director, Australian National Committee for UN Women; Former
  Deputy Secretary People, Department of Defence

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- Professor Suzanne Miller, Director & CEO, Queensland Museum Network
- Robynne Quiggin, Trustee, Australian Museum
- Karen Quinlan, Director, Bendigo Art Gallery; Trustee State Library of Victoria
- Joy Savage, CEO, Aboriginal Hostels Limited; Former Assistant Secretary, Dept of Prime Minister & Cabinet
- Anne Skipper AM, Chair, Plan International Australia; Director, Qantas Foundation
- Tim Sullivan, Assistant Director, Australian War Memorial
- Dr Mathew Trinca, Director, National Museum of Australia
- Peter Watts AM, Founding Director, Historic Houses Trust
- Dr Wendy Were, Executive Director, Arts Development Australia Council for the Arts

Media contacts: Tessa Sexton, McCarthy Mentoring – 0421 098 674 / Meredith Foley, CAMD – 0438 890 902
www.camd.org.au

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Agenda Item 8 Attachment B

Date:	Thursday 5 November 2015
Venue:	The Cube
	Australian Centre for the Moving
	Image (ACMI) Federation Square,
	Flinders Street, Melbourne

Time	Activity
12noon	Media event to launch CAMD program
12:30 – 1:30PM	Lunch
2:00 - 3:30pm	Workshop for mentees facilitated by Sophie McCarthy, Executive Director, McCarthy Mentoring Welcome and introductions
	Goals for the mentoring program
	Models of leadership
	Managing your career
3:30 - 4:00pm	Afternoon tea
4:00 – 5:00pm	Panel discussion with CAMD Directors
	Kim McKay, Director & CEO,
	Australian Museum; Rose
	Hiscock, Director, MAAS
5:15pm	Drinks at ACMI Bar
6:30 - 9:00pm	CAMD Dinner at ACMI The Cube

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Agenda Item 9	PMCH ACT/NATIONAL CULTURAL HERITAGE COMMITTEE

ACTION:

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

For the information of members and action if required.

BACKGROUND:

Protection of Movable Cultural Heritage Act review

Shane Simpson, who has undertaken the PMCH Act review has provided his report to the Government. I have been advised that the report will be released when he returns from leave in early November.

CAMD had a number of opportunities to make clear its views on the reform of the act including following the presentation provided by Mr Simpson at the Museums and Galleries Australia Alliance meeting in May 2015, in State by State meetings and through a final online survey response lodged in August 2015 which can be read at http://members.camd.org.au/category/letters-and-submissions/.

National Cultural Heritage Committee

Mr Simpson has noted that his intention is to dissolve the National Cultural Heritage Committee (of which Patrick Greene is Chair). Following comments from a number of members, CAMD indicated concern in its August response that the removal of the NCH Committee meant that there would be no regular forum for the collection sector to provide strategic oversight to the Minister and Ministry on matters such as the workings of the Act, associated legislation and training/skills issues. CAMD recommended to the review that provision be made for an advisory body from the sector to be included in any new legislation.

Australian Heritage Strategy

The Australian Heritage Strategy is due for release in the next few weeks. Apparently, the Minister for the Environment Greg Hunt remains supportive of a British-style Heritage Lottery to support the arts and heritage community. Treasury remains opposed.

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Agenda Item 10   DIGITISATION INITIATIVES

ACTION:

Meredith Foley will outline the outcomes of the most recent GLAM sector digitisation discussions. Prof. Suzanne Miller (Chief Executive, Queensland Museum Network) will outline discussions held with the Academies of Humanities and Science on this area.

BACKGROUND:

A series of collaborative meetings on the digitisation of cultural collections have been held this year. All three have involved peak bodies from the GLAM sector including CAMD.

The **first meeting** was held at Queensland Museum on 12 June and was attended by Suzanne Miller on CAMD's behalf.

The **second meeting** held in Sydney on 30 July involved an even wider range of organisations from the GLAM sector (CAMD – represented by Meredith Foley; ALIA; APLA; ASA; CAARA; CAUL; FAHS; MA; NSLA; CAAMD). This meeting discussed the development of a national policy framework and the question of appropriate investment. Immediate outcomes were:

- a joint response, to which CAMD was a signatory, to the Digital Technology Survey report commissioned by the Meeting of Cultural Ministers' (MCM) (circulated to member but can be accessed at http://members.camd.org.au/category/letters-and-submissions/);

- a joint proposal put to the Attorney General to remove remove restraints in the Copyright Act affecting the cultural sector (re unqualified and technology independent provision for preservation copying, and expiry of copyright in unpublished materials) (previously circulated – see http://members.camd.org.au/files/2015/08/COPYRIGHT-REFORM-COMBINED-LTR-AUG-15.pdf); and

- a proposal to develop a joint demonstration of the power of connected collections for presentation at Parliament House on a topic such as Ned Kelly or Antarctica.

I also attended the **most recent GLAM digitisation meeting** held in Canberra on 9 October. The meeting was originally to concentrate on pulling together a funding bid for a GLAM sector digital project. As the new Minister for the Arts had only just taken up his post, it was decided instead to use the meeting to focus on elements of a national digital access policy.

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Next steps include:

- preparation of a funding bid for a part-time Project Officer for 12-18 months to develop a national digital framework and run and evaluate pilot projects;

- to decide on a collections event at Parliament House;

- to prepare a funding bid for a Pathways to Digital Futures project – aimed at small museums and collections - which would develop a guide for building a digital collection and making it discoverable online;

- to explore the adoption of Europeana and Digital Public Library of America best practice access statements; and

- to hold another meeting in February 2016 in Melbourne to which the Minister for the Arts will be invited to attend.

An outline of the GLAM Digital Access group and its aims is at *Attachment A* to this item. A summary of the outcomes of the meeting held on 9 October is at *Attachment B* to this item.

Meredith Foley
CAMD Executive Officer

Agenda Item 10 Attachment A

Australian Digital Access to Collections: an initiative of the GLAM peak bodies

Terms of reference

1. This is a core group of collection sector peak bodies, plus invited representatives from major institutions already running national infrastructure (or those not easily represented by the peak bodies) and organisations representing smaller institutions.

2. Our focus is digital access.

3. The primary purpose is to clarify a shared vision and approach to digital access to Australia's cultural collections through the development of a national framework.

4. The secondary purpose is to enable dialogue and nurture partnerships across all three tiers of government and with the private and not-for-profit sectors.

5. Within the scope of the group, we will advocate on issues that are relevant to all, or the majority of, participants.

Peak bodies and other participants

The initiative has been driven by Museums Australia and National and State Libraries of Australasia, with support from the Australian Library and Information Association. Participants include:

- Academy of the Humanities

- AIATSIS

- Australian Society of Archives

- Council of Australasian Archives and Records Authorities

- Council of Australasian Museum Directors

- Council of Australian Art Museum Directors

- Council of Australian University Librarians

- Federation of Australian Historical Societies

- International Council of Museums

- National Film and Sound Archive

- National Library of Australia

- National Research Collections Australia

Activities

The first meeting took place at the Queensland Museum, Brisbane, on 12 June 2015. This was followed by meetings at the State Library of New South Wales, Sydney, on 30 July and the

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National Library of Australia, Canberra, on 9 October. The next meeting is planned for February 2016, in Melbourne.

The round table has used these opportunities to explore and discuss existing models for improved public access to digital collections, with presentations from Trove, Atlas of Living Australia, Victorian Collections and National Digital Forum (NZ).

At the meeting of Cultural Ministers on 1 October, the establishment of this GLAM peak bodies group was acknowledged and supported. The round table looks forward to working with government at all three levels to improve public access to collections.

It has been proposed that a key action point for the round table will be to develop a national framework for digital access to cultural collections. This will be developed with reference to international projects such as Europeana, Digital New Zealand and the Digital Public Library of America.

Agenda Item 10 Attachment B

Australian Digital Access to Collections: an initiative of the GLAM peak bodies

Meeting No. 3
Friday 9 October 2015
National Library of Australia

NOTES

1. **Introduction**

   Key points:

   - First two meetings of this GLAM collaboration were very positive. The GLAM sector has come together of its own accord. There is clear willingness to collaborate and share, and recognition that digital is key to what we do.

   - Outcomes from the second meeting – 1) joint proposal to the Attorney General to remove restraints in the Copyright Act affecting the cultural sector (re unqualified and technology independent provision for preservation copying, and expiry of copyright in unpublished materials); and 2) joint response to the MCM Digital Technology Survey Report.

   - Actions for further consideration:

     o Lack of a national policy framework

     o Building on the recommendations from the MCM Survey Report

     o Possible collections event at Parliament House

     o Meeting of this GLAM collaboration with Minister Mitch Fifield

2. **Experience and Expectations – Invited Speakers**

   - Matthew Oliver, Chair, National Digital Forum, New Zealand

   - Greg Andrews and Christopher McDermott, Creative Victoria, Leading the Cultural Ministers Digital Working Party

   - Sally Basser, Ministry for the Arts

3. **Terms of Reference**

   Meeting agreed on a name for this collaboration - *Australian Digital*

Access to Collections: an initiative of the GLAM peak bodies

Revised terms of reference

6. This is a core group of collection sector peak bodies, plus invited representatives from (a) major institutions already running national infrastructure or those not easily represented by the peak bodies, (b) organisations representing smaller institutions.

7. Our focus is digital access

8. The primary purpose is to clarify a shared vision and approach to digital access to Australia's cultural collections through the development of a national framework.

9. The secondary purpose is to enable dialogue and nurture partnerships across all three tiers of government and with the private and not-for-profit sectors.

10. Within the scope of the group, we will advise and advocate on issues that are relevant to all, or the majority of, participants.

4. **Elements of a National Framework**

    Priorities identified by the sector and mixed-sector discussion sessions, including knowledge-building, building capacity and sharing skills, articulating the value proposition, promoting interconnectedness and discoverability, and resources for smaller organisations.

4. **Next steps**

    1. **National framework**

        a. Funding bid for a Project Officer role to manage the development of the national framework — MA/NSLA/NLA/ALIA

        b. Framework development will be a consultative process across the peak bodies — ALL

        c. Linking to the Cultural Ministers Working Party outcomes for the next 12 months — [tbd]

        d. Framework to include case studies to be collected from across the sector and to be informed by set of principles agreed by this group. — ALL

        e. Draft principles to be agreed at the next meeting. — MA/NSLA/NLA/ALIA

        [tbd]

    2. **Advocacy and Communications Strategy**

        a. Strategy to be developed to support clear and aligned communication from the peak bodies, and within sector

        b. To be considered as part of an advocacy strategy:

    i. Collections event at Parliament House

    ii. Heritage Lottery to fund heritage projects as well as a heritage strategy   MA/FAHS

3. **Pathways to Digital Future Project**

   a. Develop a guide to building a digital collection and making it discoverable online. Aimed at small museums, libraries, archives and historical societies – including hardware and software recommendations and stages

       i. Funding bid to support an initial survey of needs and requirements   MA/NSLA/NLA/ALIA

4. **Access Statements**

   a. Consider what would be required to enable adoption of Europeana and Digital Public Library of America best practice access statement (as per White Paper released in October 2015) – for further discussion.

5. **Next meeting**

   a. To be held in Melbourne in February 2016. Venue to be either Melbourne Museum or Royal Historical Society of Victoria – to be decided.

   b. Minister Fifield to be invited to attend. Date of the meeting to be set to fit with his availability.

PARTICIPANTS		
Frank	Howarth	Museums Australia (MA) President
Alex	Marsden	Museums Australia (MA) Director
Meredith	Foley	Council of Australasian Museum Directors (CAMD) Executive Officer
Alex	Byrne	National & State Libraries Australasia (NSLA) Chair
Kate	Irvine	National & State Libraries Australasia (NSLA) Executive Officer
Anne-Marie	Schwirtlich	National Library of Australia (NLA) Director General
Marie-Louise	Ayres	National Library of Australia (Trove) Assistant Director General
Margie	Jantti	Council of Australian University Librarians (CAUL) President
John	Shipp	Australian Library and Information Association (ALIA) President
Sue	McKerracher	Australian Library and Information Association (ALIA) CEO
Louise	Doyle	Council of Australasian Archives and Records Authorities (CAARA)
Michael	Loebenstein	National Film and Sound Archive (NFSA)
Don	Garden	Federation of Australian Historical Societies (FAHS)
Jodie	Boyd	FAHS Digital Outreach Officer
Andrew	Young	National Research Collections Australia (NRCA) / Atlas of Living Australia
Kylie	Brass	Australian Academy of the Humanities (AAH)
Nancy	Ladas	International Council of Museums (ICOM)
Suzanne	Davies	Museums Australia/RMIT Gallery

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Lyndall	Osborne	AIATSIS Executive Director Collections

Presenters

Sally	Basser	Ministry for the Arts
Matthew	Oliver	National Digital Forum, NZ (Ministry for Culture and Heritage)
Greg	Andrews	Cultural Ministers Digital Working Party
Christopher	McDermott	Cultural Ministers Digital Working Party

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Agenda Item 11　　　SCIENCE CENTRE DEVELOPMENTS

ACTION:

Prof Graham Durant (Director, Questacon) will provide an update on developments for science centres in the region and in relation to the upcoming International Year of Science Centres.

For the information of members and action if required.

BACKGROUND:

CAMD members are in charge of a number of dedicated science centres including Questacon; Scitech Discovery Centre, Perth; Scienceworks, Melbourne; Sciencentre, Queensland Museum; and the South Australian Museums Science Centre.

The regional body covering science centres is the [Asia Pacific Network of Science & Technology Centres](#) (ASPAC).

At the last meeting, Graham reported that he is working to have the Australian Government support a proposal to the United Nations to designate 2019 as the *International Year of Science Centres*.

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Agenda Item 12   AUSTRALIAN SCIENCE & RESEARCH POLICY

ACTION:

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

For the information of members and action if required.

BACKGROUND:

A shift in Government views on the role of museums in science has been noted in recent years. A consensus seems to have formed that museums contribute to science only through their education function.

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

New Chief Scientist

Dr Alan Finkel, the outgoing chancellor of Monash University and president of the Australian Academy of Technological Sciences and Engineering, was appointed Australia's Chief Scientist on 27 October 2015 to replace Professor Ian Chubb whose four year-plus term ends in December. Dr Finkel, a prominent engineer and neuroscientist, has publicly advocated for nuclear power and electric cars to help reduce Australia's carbon emissions in the fight against global warming and has had considerable experience as a technology entrepreneur. He is noted for his ability to bridge the gap in Australia between scientific research and industry.

Dr Finkel was invited to today's meeting but was unfortunately in Sydney on the meeting date. A full briefing will be sent to Dr Finkel outlining the role of museums in the sciences, including the humanities, arts and social sciences.

Meredith Foley
CAMD Executive Officer
Agenda Item 12 Attachment A

VISION FOR A SCIENCE NATION. Responding to Science, Technology, Engineering and Mathematics: Australia's Future (June 2015)

Consultation Questions – CAMD responses

Topic 1 Australian competitiveness

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Not answered

Topic 2 Education and Training

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Do these proposals adequately respond to the Chief Scientist's recommendations?

The Council of Australasian Museum Directors (CAMD) congratulates the authors of the Government consultation paper for their recognition of the role played by science museums and science centres, as part of the wider informal learning sector, in providing 'a direct avenue for Australians to engage with and be enthused by STEM'. This recognition complements and expands on the acknowledgement in the Chief Scientist's paper of the contribution made by informal education providers in:

- laying the foundations for lifelong STEM literacy in the community;
- developing a skilled and dynamic workforce;
- inspiring young people to pursue studies in core STEM subjects and to develop STEM-related careers and
- supporting and engaging the community in citizen sciences activities.

CAMD

CAMD represents the leaders of the major national, state and regional museums who work to enhance and promote museums and the collecting sector in the Australasian region. CAMD member institutions include Questacon – the National Science and Technology Centre; Scitech, Perth and the State and Territory natural science museums. Many of the museums with natural science collections run separate science centre sites (eg Museum Victoria, Queensland Museum and South Australian Museum) and/or have substantial, core education programs in STEM areas for all ages. Others focus directly on the applied sciences and technology (eg the Museum of Applied Arts and Sciences).

As the Government's report notes, science museums and centres are a major force for community engagement and education in the sciences. Museums combine vast research collections, in-house scientific research (particularly in the areas of biodiversity and biosecurity) and a framework for a variety of citizen science endeavours. Both science museums and science centres balance in-house

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expertise in science education with approaches to STEM learning which are well known for their ability to engage and inspire.

Museum/Science Centre Reach

Science museums and centres also have a unique reach into the community. In 2013-14 there were **10.8 million** visits to CAMD science museums and centres or to their travelling exhibitions and events (*CAMD Annual Survey Report*, 2013-14). This number includes over **1.8 million school children** who attended school programs on site or participated in organised museum/science centre programs delivered in their own classrooms. Even if return visits are taken into account, it is clear that these centres hold a strong attraction for the visiting public and provide a critical opportunity for community education and engagement in the sciences. Another 18.2 million people also visited the websites of these institutions and utilised the online resources for teachers and the wider community developed to support STEM programs.

CAMD's Museums and science centres have also played a significant role in developing the citizen science movement, opening up opportunities for people to assist scientists to collect specimens or field data and to digitise significant scientific records.

Contribution to STEM engagement

Science museums and centres are critical to the STEM informal education sector as they provide year-round access to:

- STEM exhibitions, education and events for all ages from pre-school to seniors (eg Science Week at the Powerhouse Museum; Queensland Museum STEM partnership); the Australian Museum's (AM) Month of Science including the AM Science Festival, AM Eureka Prizes and the AM Research Institute annual lecture and medal presentation);

- opportunities for different age groups especially different generations within families to participate in STEM activities together (eg MAAS 'Physical Computing for Families' program);

- vibrant, hands-on and inspirational STEM activities – many of which are designed to align with school curriculums (eg Questacon; Scitetech Perth programs; MAAS Workshops) ;

- well-designed formal education programs, developed by research scientists and trained experts, which are curiosity-driven and prioritise the problem-based learning of STEM for pre-schoolers, school students and tertiary students (eg MAAS Mar Lab project)

- informal STEM learning opportunities for Indigenous communities and students from disadvantaged and marginalised backgrounds (eg Scitech award-winning Indigenous science program);

- travelling programs and video-conferencing to reach those in regional and remote areas (eg Shell Questacon Science Circus);

- professional education/training and curriculum resources for STEM teachers (eg MAAS Mars Lab teachers resources; the Australian Museum runs professional development days for science and other teachers, and will shortly be an accredited service provider)

- apps for the scientifically curious (eg the award-winning museums' Fauna Field Guides whose expansion was funded by *Inspiring Australia*);

- digital innovations to engage a broader cross-section of the community;

- major promotional programs to highlight Australian science and technology and its achievements eg the Australian Museum's Eureka Awards, offering 16 prizes in four categories of science;

- awards and symposia to advance women and other groups underrepresented or disadvantaged in science professions (eg Women and Science Symposium, Australian National Maritime Museums);

- opportunities for cross-fertilisation between the creative arts, culture and sciences;

- citizen science programs which engage and inspire a rapidly growing proportion of the community to donate their time to work on science programs; and

- career pathways for science graduates in science communication and education.

In combination, science museums and centres address the critical need, as identified by both reports for the 'lifetime engagement for all Australians with STEM, beginning in childhood and constantly renewed as knowledge and technologies expand' (Chief Scientist, 21).

Do you consider there are any areas that require more urgent action? Have we missed anything?

The Big Picture

Currently the Government's response must be read in conjunction with the report from the Chief Scientist to gain an understanding of why STEM education is being prioritised over, for example, the critical thinking skills, social knowledge and understanding provided by the Humanities, Arts and Social Sciences sector or indeed over other disciplines. The final policy produced by the Government should clarify the importance of STEM and the reasons for it being prioritised in this way.

Coordination

CAMD supports the recommendations made by the reports for improving science literacy and engagement in Australia. The response acknowledges that this improvement needs 'a national response from the key partners in educating and training'. To ensure that this happens across the many levels of government, departments, universities and institutions will require careful oversight and enhanced levels of coordination.

The question of national coordination cannot be emphasised too much. Museums and science centres operate in a unique space between universities and schools, science and industry,

innovation and technology. However, because science museums are more likely to be under the jurisdiction of Arts or Cultural Heritage Ministries in their respective States and Territories they have found in the past that their expertise and contribution to science research and engagement has often been overlooked when national policy is debated.

CAMD members have benefitted greatly from the support the *Inspiring Australia* program has provided for a range of activities including the International Year of Biodiversity, the development of the Field Guides for Australian Fauna and the many events promoted during Science Week. In return, CAMD member museums host and in some cases directly resource *Inspiring Australia* Regional Hub staff. *Inspiring Australia* has also provided a national overview of science engagement activities. Given the continuing importance of STEM engagement, as highlighted by the Chief Scientist and the Government, CAMD would like to see *Inspiring Australia* further resourced to allow it to employ staff and to ensure that the various players in the formal and informal learning sectors, in science, industry and education are part of a coordinated national effort.

Access

CAMD acknowledges the Government's intent to ensure access to STEM learning and engagement opportunities for those in regional and remote parts of the country. As the paper notes, this can include the development of STEM-focused exhibitions that tour regional Australia like those provided by Questacon. Questacon's most well-known program, the Shell Questacon Science Circus (approaching its 30th anniversary in 2015) visited more than 330 venues last financial year, covering 20,000 kilometres around Australia.

Similarly, the Australian Museum's 'Museum in a Box' program reached 95,000 students and others in 2014-15. Now celebrating its 50th year of outreach, the program is going from strength to strength and also works in combination with video conferencing. The Australian Museum's touring exhibitions reached more than 622,127 visitors – 63,126 in NSW; 431,984 interstate in five other states/territories, and 127,017 in New Zealand.

Scitech, Perth reached 173,000 through its outreach and travelling programs including its international award-winning Aboriginal Education Program (AEP). Since its inception in 2007, the Scitech AEP program has addressed challenges of access and equity by visiting every remote community in South Australia every two years with a comprehensive suite of engaging science activities and resources for children, parents, and teachers that recognise the communities' unique Aboriginal culture and language.

Similar outreach activities are provided by the science museums. To take one example, Queensland Museum Loans, active since 1987, provides self-contained loan kits to schools and other institutions which effectively combine the Queensland Museum's expertise with object-based learning and the Australian Curriculum. In 2013/14, 787,098 people from schools, libraries and community groups throughout Queensland accessed learning resources from Queensland Museum Loans. Almost 30 per cent of these borrowers were from regional Queensland, accessing resources from one of 26 distribution centres. Kits cover a diversity of topics from Indigenous Science and Trade to Starlab.

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CAMD museums also occupy a well-earned position as innovative online educators. The Australian Museum in Sydney, for example, reached 5,581 students via video-conferencing last year; an estimated 2,000 more interacted with content from participating external providers. At the National Museum of Australia 'museum robots' allowed hundreds of students from remote areas to virtually tour the museum and interact with a museum educator/guide. The well-established touring regimes of science museums and centres and the different forms of emerging technology adopted to reach remote communities should be noted and built on in any development of STEM touring and access initiatives.

The Government also proposes to encourage public funded research agencies to support citizen science initiatives to augment relevant data collections and promote community awareness. It should be noted that many museums, (which are in themselves public-funded research agencies), are already supporting a variety of citizen science initiatives. In 2014 the Queensland Museum hosted the conference establishing the Australian Citizen Science Association which has just held its inaugural national conference. At the same time, the Australian Museum has drawn the existing citizen science projects it manages, which include Bushblitz, Bioblitz, Birds in Backyards and Streamwatch , into a new [Australian Museum Centre for Citizen Science](). The Museum has also created the hugely successful 'Digivol'- Digital Volunteer – program where volunteers delve into the Australian Museum collection transcribing the data, so it is discoverable online for anyone to access anywhere in the world. Its volunteers reached [100,000 transcriptions last year](). This project has inspired other similar projects across Australia and was recently adopted by the Smithsonian.

Finally, it should be noted that museums are particularly well placed to encourage a more creative interchange between arts and culture and the sciences. One way to build on this opportunity to extend the reach of science could be a strategic funding stream between the new *National Program for Excellence in the Arts* and *Inspiring Australia* to encourage applications which seek to unite activity in arts organisations with STEM projects. This would nurture and encourage the creativity inherent in both these vital fields and send a powerful message about their linked importance.

All of the initiatives above should be considered and built on to advance the STEM engagement program.

Which of these proposals will have the greatest impact on Australia's STEM performance?

Informal learning – its importance

Many of the proposals outlined will clearly have a significant impact on Australia's STEM performance but the importance of informal learning to life-long STEM literacy and engagement cannot be underestimated. There is a growing body of evidence demonstrating that most science is learned outside school and it is becoming clearer that much of the science and technology learnt at school will be increasingly out of date as we grow older. Science museums and centres occupy a

unique and trusted role within the community in providing a science literacy basis and in explicating advances in science as they happen as well as providing a forum for debate about their impact.

Research into learning in museums (eg see Kelly, Piscitelli and Barrett in Understanding Museums) has long demonstrated that people look to cultural institutions as places of stimulating ideas and active learning which can be accessed by the whole family.   The family orientation is important as studies of adult learning suggest that a readiness to engage in lifelong learning is strongly linked to the family and early family experiences. From supporting schoolchildren's education, to motivating adults to discover more about science and life today, museums facilitate discovery, the sharing of knowledge and inspire thought. Their programs and exhibitions are designed to put people into a receptive frame of mind, foster questioning and critical thinking and stimulate curiosity and creativity.

Early research on science centres visits noted that they can engender long-lasting memories, suggesting a strong personal impact on visitors. Falk, Dierking and Rennie (2004) showed that a visit to a science centre produced different short-term and long-term outcomes. The short-term outcomes were knowledge and skills, motivation and interests. The long-term outcomes were perspective and awareness, and social learning. The major learning outcome over time was a positive shift in visitors' perspective and awareness. The vast majority (73%) of visitors could articulate an outcome after several months of elapsed time. Most of them reported that they gained new perspective and awareness on science. These findings have been reinforced by more recent studies including the International Science Centre Impact Study 2014, which covered centres in 13 countries including Australia, and the Inspiring Australia, How do Australians engage with science? (2014) report.

The collective evidence strongly indicates that science centres (and by extension museums which share similar pedagogical approaches):

- strengthen science learning in both youth and adults;

- strengthen motivation to learn science;

- affect attitudes towards science and technology positively;

- increase understanding of STEM subjects as socially meaningful and culturally relevant;

- increase confidence in science;

- position staff as co-investigators and learners alongside young people; and

- influence career choices by young people.

These results enable the participating science centres, and by extension others within the science centre community, to state with much greater confidence that science centres and museums represent a vital mechanism for creating and maintaining a scientifically and technologically informed, engaged and literate public.

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Which of these proposals will enable you and your organisation to contribute to Australia's STEM performance?

The proposals around 'better community engagement with STEM' are one of two ways that CAMD's members can contribute to and inspire Australia's STEM program. The second way relates to their involvement in science research which is addressed in response to Question 3 following.

Topic 3 Research

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Do these proposals adequately respond to the Chief Scientist's recommendation?

CAMD supports the need for longer term planning and funding for science and research in Australia. We note that the review of the National Collaborative Research Infrastructure program is currently underway and would encourage the Government's consideration of longer funding cycles as part of this review as well as recognising that the collections of museums constitute important research infrastructure.

CAMD also supports the need for the development of strategic research priorities. Having considered the Science and Research Priorities recently recommended by the Commonwealth Science Council, we would suggest the inclusion of a priority which adequately encompasses the contribution provided by Australia's humanities, arts and social science researchers. Their fields, which link universities, government departments, collecting institutions and the creative industries, address complex questions which are increasingly pressing such as the use of resources, population growth, social cohesion and security. The humanities, arts and social sciences can provide critical input not only to immediately recognisable social and cultural issues but across the sciences to encourage new thinking about the conceptualisation of problems and the implementation of workable solutions. Museums, which are multi-disciplinary institutions by nature, have learnt from experience that such approaches provide unique opportunities to identify and implement innovative problem solving approaches to a wide range of key challenges.

Do you consider there are any areas that require more urgent action? Have we missed anything?

As outlined above, CAMD's member science museums and centres have a significant role in promoting and enhancing community engagement in science. They are nevertheless concerned that the reports from the Chief Scientist and the Government both fail to acknowledge and therefore harness the full contribution made to science by the museum sector. This additional contribution is on two fronts:

- museums generate ground-breaking research in a wide range of fields in their own right, in collaboration with the private sector and through research partnerships with university researchers; and

- this research in natural science, cultural heritage, humanities and social sciences fields is informed by vast and deep museum collections which traverse all subject areas and media.

Research Collections

Collections are an essential part of Australia's future as they provide the raw material through which researchers can discover the extent and character of biological and cultural diversity and how it may be sustained in the future. CAMD museums hold over 60 million natural science and geoscience specimens and cultural, heritage and technological objects which form part of the distributed national collection and which are continually expanded through acquisitions and field work. These collections provide a rich resource for evidence-based research of national and international significance in broad fields of knowledge. They provide the raw material through which researchers can discover the extent and character of biological diversity and how this may be explored and managed in the future. Other museums deal with the applied arts and sciences with collection development, exhibitions, programs and research in technologies, health and medicine, physical sciences, engineering, architecture and the built environment.   Technological developments are providing methodologies which create opportunities for different interrogation of these historic collections, providing new and often more detailed data which can contribute to and influence government policy. It is worth noting that many of Australia's principal research scientists are employed within the museum sector.

As one example, the Australian Centre for Wildlife Genomics (ACWG) at the Australian Museum draws on the knowledge of Museum wildlife experts and molecular biologists to answer questions about forensics, conservation and biodiversity. The Centre holds an extensive frozen tissue collection which preserves genetic material from thousands of species, a key resource for forensic work in identifying smuggled wildlife, quarantine incursions and wildlife involved in aviation strikes.

The Museum of Applied Arts and Sciences (Powerhouse Museum) is working with ANSTO doing neutron activation analysis on Samurai swords and unused rivets from the Sydney Harbour Bridge for cultural heritage and industrial applications respectively, the Australian Wool Innovation (AWI) sponsored analysis of 1,200 wool samples from the Museum's historic collection and historical records from several institutions including MAAS are being used to corroborate paleo and rainfall records in a major Australian climate study.

A significant amount of research has also taken place within museums; education research, mobile applications, data visualisations, human computer interaction studies to name a few. The 'Pathways to Space' project and its successor the 'Mars Lab' project were both research projects that looked at the effectiveness of project based learning for high school science for example.

Utilising collections, museum scientists generate significant in-house research projects and collaborations with other research agencies and academies, across the sciences and humanities,

between disciplines and in nationally and globally significant areas such as biosecurity, biodiversity, biodiscovery, climate change, education, digital visualisation and resource management. In 2013-14, CAMD museums:

- participated in 416 grant and non-grant funded research projects;

- expended close to $18.5m in research grants;

- delivered 620 research presentations; and

- produced 772 scholarly publications.

In addition, natural science and science and technology museums and centres:

- continue to add to collections by initiating and collaborating in exploration, discovery and associated field work;

- undertake research topics which are unique or insufficiently represented at other research institutions (eg systematics, taxonomy, phylogenetics and biogeography);

- produce a range of other studies and projects in fields like genomics, ecology, evolutionary biology, disease modelling, palaeobiology, mineralogy, ecological resource management, bioprospecting and biosecurity amongst others;

- play a similarly significant role in undertaking research in areas such as education technique, mobile applications, data visualisations, and human/computer interaction studies;

- employ research staff holding adjunct appointments at universities, supervise postgraduate biology and taxonomy students and mentor undergraduate science students;

- play a significant research role in detecting, identifying and managing terrestrial and marine environmental pests which, if unchecked, can have massive environmental and economic impacts;

- participate in numerous international collaborations which enhance Australia's reputation as well as contributing to the global cultural and science knowledge base; and

- engage members of the community in biodiversity issues by developing public exhibitions and public programs with interpretative skills unique to the museum sector.

The expertise of museum researchers, particularly in the field of species identification and adaptation, is not replicated at universities or other research institutions, which uniquely positions museums to address areas of significance to society such as environmental health, biodiversity loss, climate change, biodiscovery and biosecurity. With only 20% of the world's biodiversity discovered and described to date it is critical that accurate determination of species is available to inform decision-making in biodiversity conservation, resource management and biosecurity fields.

For examples of the work of museum scientists see the South Australian Museum's Unlocked: Stories from Our Scientists, the Australian Museum Research Institute, Museum

Victoria's Collections and Research and the research projects at Queensland Museum and Western Australian Museum.

There are a number of reasons for the current sidelining of museum science in science policy including the:

- decline of funding for biodiversity research;

- unequal allocation of funds between museums and universities collaborating on ARC grants and lack of a national funding scheme, like the National Science Foundation in the US which provides funding directly to major state museums;

- State/Territory nature of science and technology museums;

- location of science museums in arts portfolios whereas policy in biodiversity tends to lie within science, environment, conservation and land management ministries and technology in industry and innovation. The lack of a national science museum also undoubtedly inhibits consultation between the Australian government and the states, particularly on research and collection issues;

- a lack of understanding that biodiscovery plays a fundamental role in underpinning a whole range of other applied research. The major source of funding for biodiscovery in recent years has been the Australian Biological Resources Study, which issues grants worth around $2 million in total per year throughout Australia.

To address these barriers, the science museums have acted individually to gain industry and university partners and collaboratively to develop important science projects. CAMD museums commenced the process of bringing together biodiversity collections which resulted in the highly successful online Atlas of Living Australia (ALA). To date the museums have contributed over 3.5 million records to the ALA which has recently passed the 6 billion mark in research downloads internationally. ALA has clearly been a highly successful program not only as a tool for organising Australia's biodiversity information and as a supporting basis for prioritising public collection research and management but as a mechanism for organising data for environmental analysis.

Which of these proposals will have the greatest impact on Australia's STEM performance?

The development and implementation of strategic research priorities accompanied by long term funding and investment. CAMD also believes that there is a need for a body which has an overarching brief to coordinate policy implementation in relation to both science engagement and research in all of the areas outlined in the consultation paper.

Which of these proposals will enable you and your organisation to contribute to Australia's STEM performance?

Museum researchers, utilising both existing research collections and adding specimens through ongoing field work, can make a significant contribution to the development and implementation of the proposed science and research priorities including:

- Food (biosecurity in relation to pests and invasive species);

- Soil and water (particularly in relation to terrestrial and marine biodiversity);

- Resources (via study of geology collections); and

- Environmental change (biological collections, bioinformatics and biostatistics are key capabilities. Geological and paleontological collections also have the capacity to assist in research seeking to understand past climate patterns and the current use of earth resources).

Topic 4 International Engagement
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Do these proposals adequately respond to the Chief Scientist's recommendation?

Yes

Do you consider there are any areas that require more urgent action? Have we missed anything?

CAMD would note that museums, as much as business and higher education, have long made an important contribution as international STEM ambassadors through a range of mechanisms.

Which of these proposals will have the greatest impact on Australia's STEM performance?

CAMD supports the need for an international strategy for science, research and education.

Which of these proposals will enable you and your organisation to contribute to Australia's STEM performance?

As the majority of science museums and centres in Australia are State/Territory-based institutions it would be easy to overlook their role in the development of international relationships. It should be noted, however, that international engagement and the building of strong relationships with international scientists, research organisations, collecting institutions, education consortiums and Governments has always been integral to the work of the major museums. For many years they have engaged in hosting visiting dignitaries and sharing exhibitions internationally, showcasing Australia and its culture in creative and innovative ways. The close ties developed with ambassadors, consuls and embassies, here and overseas, helps build a scaffold of trust and understanding, at many levels, with other countries and regions which endure for many years. Special relationships have been built up with other countries as has been the case, for example, with the Australian National Maritime Museum and the USA; Questacon with Japan; and the Western Australian Museum with the Dutch Government, while many others have developed Pacific relationships around research and conservation skill exchanges. They have also actively participated

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in many international programs such as the Global Biodiversity Information Facility (GBIF), the Barcoding of Life (COBOL) project and SciColl which aims to ensure the accessibility and management of scientific collections held in museums and other research facilities around the world.

In 2013-14 alone, CAMD museums signed formal agreements with over 25 countries to develop and tour exhibitions, exchange loans, undertake scientific research collaborations, and exchange interns, staff and skills. They have also participated in the Department of Foreign Affairs and Trade Focus Country Program and in countless expos and biennales. Individual research scientists in the museum sector also have strong, specialist international networks. The relationships thus forged often endure when formal Government relations have become more challenging.

Museum directors, scientists, curators and educators have the knowledge, contacts and professional skills to foster the cross-cultural understanding necessary for the development of long-term, productive relationships between Australia and its international partners. CAMD encourages the Government to take full advantage of these skills and established networks in developing its science engagement strategy.

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Agenda Item 13   SCIENCE PROGRAMS AND EVENTS

ACTION:

Graham Durant, Suzanne Miller and Kim McKay will provide updates on a number of science programs and events involving CAMD members including:

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

For the information of members and action if required.

BACKGROUND:

An update and associated information on the *Inspiring Australia* program is at *Attachment A, A(i) and A(ii)* to this item.

Agenda Item 13 Attachment A

Inspiring Australia **Update -** CAMD

Policy

The Prime Minister received a standing ovation at the Prime Minister's Prizes for Science for his positive message in regards to Australia's science agenda. There is clearly an appetite for science across both major parties and Inspiring Australia is looking to make the most of that by ensuring the engagement of Australians across the country.

Through *Inspiring Australia* every state and territory government with the exception of Victoria have an agreed strategy for science engagement enabling a clear national approach with some state specific foci. *Attachment A (i)* outlines the specific partners and programs and, more importantly, the leadership of the IA Board/Committee in each state and territory (see *Attachment A(ii))* helps support this collaborative direction and in many cases overseas the broader science engagement agenda for jurisdiction.

Partnerships across the federal government departments and agencies continue to be developed through inspiring Australia whether it be DFAT and IA partnering to send an international newsletter to embassies around the world or CSIRO and IA partnering to deliver science week activities or Austrade and IA partnering to source science footage and scientists to promote science internationally or Department of Communications/CSIRO partnering to explore how technology could be better promoted across Australia.

This joined up science sector is further reflected in the work of the Science Sector Group that continues to also produce many ongoing partnerships across the science sector in the area of engagement.

Program

National Science Week continues to gain increasing political and business attention however there needs to be some thought put into how to gain its next level of significant growth.

Pathways Programs are being developed in each state and territory and in regional hubs. They need consistent support from those who coordinate science engagement activities so that the programs can become a central location for the general public to find out about quality activity in their region.

Regional hubs are now in place in upwards of 25 regions with each region working to provide science year round activity. The ongoing challenge is how to ensure these can be built into sustainable groups that find value in their ongoing partnerships and joint activity.

Live Science Events are being collated across each state and territory so that a consistent program of events that reach adults (young adults in particular) can be established. The development includes working towards financially sustainable activities and then models which can be taken to regional hubs. We are also considering following the lead of the US and recognising this group as a sector in itself, pulling them together for professional development and idea sharing.

Decision Maker Engagement is vital for our country and it will be important to have engagement with science as a natural part of all decision making in Australia. State and territory governments are already working on this and so our partnership is again about sharing best practice and establishing the best models for the right audience whether it be politicians, CEO's or local council members.

 Science Clubs will begin at the start of 2016 in Townsville, Gold Coast and Adelaide.

Science Tourism continues to be developed. The existing science tourism locations represented by CAMD will be approached in time to be a part of the national approach.

At last count there were 572 *Inspiring Australia* active partners who contribute time, funding or effort, including 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

Item 13 Attachment A(i)

Activity	Target Audience	Intention	Description
Decision Maker Engagement	Community leaders, politicians and corporate leaders	To develop, deliver and promote best practice models that enable decision makers to engage with issues of science	Federal programmes such as Science Meets Parliament and Science Meets Policymakers have been successful for some time. What programmes exist for state governments or local councils or for business leaders? Is there consistency in this type of engagement? This programme explores best practice models; examines where there are gaps and trials new and innovative activity to address the need. As models are developed, the Inspiring Australia network of partners will be encouraged to implement and support a coherent national approach to increasing decision maker engagement.
Live Science Events	Young adults	To connect scientists and the broader society, by providing informal forums to discuss and debate science issues	An emerging number of events are exploring new and innovative ways of communicating science in venues such as pubs, theatres or libraries. This programme supports such approaches to engage young adults, seeking to develop sustainable models of delivery that continue beyond seed government funding, and expanding the take-up of the models to all major cities and regional hubs.
Science Clubs	School Years 5 – 8, their families and the community, including industry and tertiary partners	To establish a model of Science Clubs that will continue beyond individual and single organisational involvement to become financially self-sustaining and able to be implemented across the country	Science Clubs provide places where young people learn and apply STEM with their friends outside of their schools, helping to build a community where STEM is celebrated and enjoyed. This programme is trialling a model to enable these clubs to be developed nation-wide with a consistent framework.
Science Tourism	Australian families, Seniors, broad Australia and international tourists	To provide opportunities for Australians to enjoy quality sciences-based experiences whilst on holiday. To showcase Australia's science capability to targeted international tourists.	This programme identifies and partners with local operators to increase the quality and effectiveness of science communication delivered through tourist operators. Identified operators will be promoted nationally as quality science tourism destinations. Unique and significant Australian science destinations will be promoted and marketed to international audiences.

Item 13 Attachment A(ii) - **State agreements outline**

State /T	Local Partner	Gov Dept and other partners	Status	Core Programmes	New National Programmes
WA	Scitech	Department of the Premier and Cabinet	4 years IA positions in place Partnership launched	National Science Week Pathways Hubs	Decision maker engagement Live Science Events
SA	Museum of South Australia	Office of Science, Technology and Research DFEEST	4 years IA Manager in place Partnership launched	National Science Week Pathways Hubs	Decision maker engagement Live Science Events Science clubs
ACT	CBR Innovation	Chief Minister, Treasury and Economic Development Directorate	4 years IA Manager in place Partnership launched	National Science Week Pathways	Decision maker engagement Live Science Events Science tourism
TAS	University of Tasmania	Department of State Growth	4 years (Gov to come) IA Manager in place Partnership launched	National Science Week Pathways Hubs	Decision maker engagement Live Science Events Science tourism
QLD	QLD Museum	Office of the Queensland Chief Scientist Department of Science, Information Technology, Innovation and the Arts	4 years IA Manager in place Launch to come	National Science Week Pathways Hubs	Decision maker engagement Live Science Events Science Clubs
NSW	University of Sydney	Office of the NSW Chief Scientist & Engineer NSW & Department of Industry	4 years (final agreement needed) IA Manager in place Launch to come	National Science Week Pathways Hubs	Decision maker engagement Live Science Events
NT	Charles Darwin University	Department of Business	4 years IA positions in place Launch to come	National Science Week Pathways Hubs	Decision maker engagement Live Science Events Science tourism
VIC		Office of the Lead Scientist			

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Agenda Item 14   MUSEUMS AUSTRALIA

ACTION:

Mat Trinca (Director, National Museum of Australia) will introduce the following resolutions on behalf of Museums Australia:

> **1) Resolution:**
>
> That CAMD directors commit to support the inaugural joint Australasian museums conference in Auckland in 2016, through chairing sessions, enabling participation of their staff, and in particular, supporting the attendance of at least one of their Indigenous museum workers.
>
> *Carried/Lost*

And

> **2) Resolution:**
>
> (i)   That CAMD directors note and endorse MA's strategic approach in relation to Indigenous participation and representation; and
>
> (ii) that CAMD directors commit to support the Indigenous Audit, through enabling participation of their staff, the provision of in-kind resources if required, and through publicising the work and its importance to their institution and the cultural sector.
>
> *Carried/Lost*

BACKGROUND:

Papers relating to the two resolutions have been provided by Alex Marsden, National Director, Museums Australia and can be found at Attachment A and B to this item.

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Agenda Item 14 Attachment A

Museums Australia is the national association for museums and galleries in Australia
ICOM-Australia (the National Committee of the International Council of Museums, Paris) is a key partner

[Museums]
[Australia]

To: CAMD (meeting 5 November 2015)

Subject: Support for MA joint national conference in New Zealand in 2016

Author: Museums Australia through Mat Trinca and Richard Mulvaney

Date: 22 October 2015

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Recommendation:
That CAMD directors commit to support the inaugural joint Australasian museums conference in Auckland in 2016, through chairing sessions, enabling participation of their staff, and in particular, supporting the attendance of at least one of their Indigenous museum workers.

Discussion
The first joint conference of Museums Australia and Museums Aotearoa is taking place in New Zealand, from Monday 16 – Wednesday 18 May 2016.

The Call for Proposals revealed great enthusiasm for the conference, and has just closed with over 180 proposals for papers, panel sessions, poster sessions, provocations and workshops received.

For many members of MA the annual national conference is the most important professional development and networking event in their year. It enables sharing of knowledge, the development of relationships, the setting and pursuit of strategic directions and the strengthening of the sector.

MA is jointly developing the program and is keen to invite CAMD members to chair sessions and participate in panels. CAMD will be meeting in Auckland on the day after the conference, Thursday 19 May. This should provide the opportunity for directors to come earlier in the week. MA national director and co-convenor of the program committee, Alex Marsden, will contact CAMD directors individually about your participation.

There has been some trepidation about the fact that the national conference is being held overseas, due to concerns about permission to travel, as well as perceived greater cost. Registration fees are being held as low as possible and travel costs are less than to many places

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in Australia. It would be appreciated if directors continued to support the participation of their staff as in other years.

Maori culture and museum workers will significantly shape the content and experience of the joint conference. It is both a challenge and an opportunity for Australia to enable our Indigenous museum workers to have a significant presence and share their culture and knowledge. Along with scheduling formal sessions, MA is also tentatively planning to launch Indigenous-focused projects such as the audit and possibly a new network if that is what our Indigenous members wish to pursue.

MA is therefore requesting you – the directors of Australia's national and state museums and galleries - to commit to fund the participation of at least one Indigenous member of your organisation to attend the conference, participate in shared learning with Maori workshop convenors, and represent Aboriginal and Torres Strait Islander cultures in the formal ceremonies of welcome and hospitality that will be extended by the Maori hosts.

MA is also in discussion with the Commonwealth Ministry for the Arts about a grant to support a number of bursaries for more Indigenous museum workers to attend - drawn from a broader range of museums across Australia.

Background

The conference, titled *Facing the Future: Local, Global and Pacific Possibilities*, will generate conversations around relevance through the themes of custodianship, place, knowledge and practice. As a joint conference, ideas of partnership and collaboration will also be paramount with a focus across Australasia and the Pacific. Five outstanding keynote speakers are confirmed.

Agenda Item 14 Attachment B

Museums Australia is the national association for museums and galleries in Australia
ICOM-Australia (the National Committee of the International Council of Museums, Paris) is a key partner

[Museums
Australia]

To: CAMD (meeting 5 November 2015)

Subject: Indigenous Participation and Representation in Museums

Author: Museums Australia through Mat Trinca

Date: 22 October 2015

Recommendations:

1. That CAMD notes and endorses MA's strategic approach

2. That CAMD directors commit to support the Indigenous Audit, through enabling participation of their staff, the provision of in-kind resources if required, and through publicising the work and its importance to their institution and the cultural sector

Discussion

MA consultation over the last year has shown a deep need to understand the current state of play of Indigenous participation and representation in museums, and to support the next stages of development. Building on research data, this could be through updating specific policies for Indigenous cultural material, establishing new networks for Indigenous museum practitioners, providing targeted professional development and producing new guidelines and toolkits for smaller museums and galleries.

MA will prepare a grant application to the Commonwealth's NPEA to fund an audit of Indigenous participation and representation in museums. The methodology will include quantitative and qualitative research and rely heavily on the support and participation of museum staff, both indigenous and non-Indigenous.

Given the importance of this work, if the grant application is unsuccessful, MA will proceed with a staged approach.

Background

In 2014 Museums Australia established a Working Party, convened by Mat Trinca, to focus on Indigenous matters, and specifically to consider the development of a Reconciliation Action Plan. This group has expanded the focus and recommended a number of actions, in particular that MA undertakes an audit of the employment, training and program representation of Aboriginal and

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Torres Strait Islander peoples in museums and galleries across Australia. This proposal was discussed and supported at a well-attended forum at the MA national conference in May, along with the need for strong Indigenous participation in the forthcoming joint Australasian museums conference in New Zealand in 2016.

The Working Party subsequently recommended that MA proceed by holding a workshop in Melbourne to discuss the proposed direction and content of a sectoral audit, as well as ways in which MA can review its performance, policies and support networks.

The workshop was held on 14 October and was attended by 20 people, the majority Indigenous leaders in the cultural sector from around Australia. Key messages from the workshop included:

- Strong support for the audit, which must include in-depth interviews

- The importance of professional development for Indigenous museum workers including leadership opportunities, support and mentoring

- The need to develop more cultural capability in museums – starting with our own institutions, and generating and deepening cultural understanding across the sector ("cultural integrity" rather than cultural competency)

- The desire for Indigenous cultures to be celebrated as helping shape a holistic, forward-looking, generous and inclusive Australian attitude to ourselves and the world.

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Agenda Item 15   ELECTIONS

ACTION: The position of Chair and four ordinary positions on the CAMD election are due for election. Members are to consider the following resolutions:

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i) Resolution:

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

Carried/Lost

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ii) Resolution:

That Professor Suzanne Miller is elected as CAMD Chair.

Carried/Lost

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iii) Resolution:

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

Carried/Lost

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)*].

As the current Chair, Patrick Greene, has completed his four-year term, he is not eligible for re-election as Chair. However, under [*Rule 9 (4)*], he is eligible to continue on the Executive for a two year term as the immediate past Chair.

Three ordinary members of the Executive whose positions are due for election are eligible for re-election as their two year terms have expired. Daryl Karp was elected to fill a casual vacancy in 2015; she is eligible for confirmation at this election for a two year term.

The position with the current Executive is as follows:

Name	Position	First Elected	Status
J.Patrick Greene	Chair	2011	Re-elected 2013. Position due for election. Not eligible for re-election but joins Executive for a two year term as immediate past-President.
Jeremy Johnson	Treasurer	2004	Rules silent on term limits for Treasurer
Anthony Wright	Executive	2011	Position due for election. Eligible for re-election.
Alec Coles	Executive	2013	Position due for election. Eligible for re-election.
Rose Hiscock	Executive	2013	Position due for election. Eligible for re-election.
Daryl Karp	Executive	2015	Appointed by Executive to fill casual vacancy. Eligible for election.

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

Nomination for Chair
There is one nomination for Chair of CAMD: Prof. Suzanne Miller, Chief Executive Officer, Queensland Museum Network.

Nomination for Ordinary Executive Members
Alec Coles (CEO, WA Museum), Daryl Karp (Director, Museum of Australian Democracy) and Anthony Wright (Director, Canterbury Museum) have renominated for their positions.

Rose Hiscock (Director, Museum of Applied Arts and Sciences) will not be renominating for the Executive. Members may wish to discuss whether to fill this position by calling for nominations at the meeting.

Agenda Item 16   MEMBERS' REPORTS

ACTION:

As discussed at the last meeting, the attached members' reports will be noted.

At the meeting, members will be encouraged to briefly comment on 'what worked' for them and their institution/s last year and 'what failed' in 2014/15.

BACKGROUND:

The written reports provided by members are attached for information.

Agenda Item 16   MEMBERS' REPORTS

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2014/15

NAME OF INSTITUTION: Auckland War Memorial Museum Tamaki Paenga Hira

NAME OF DIRECTOR: Roy Clare

Three years on since its launch, Auckland War Memorial Museum's long term strategy *Future Museum* continues to evolve, creating far-reaching benefits. In 2014/15 we said we would build strong foundations, be a compelling destination, be accessible 'beyond the walls', and be an active participant in Auckland.

The Auckland Museum has continued to focus on our 'beyond the walls' activity to raise greater awareness and understanding of what a museum can offer the people of Auckland. We've worked in a large percentage of public libraries spanning the 100km radius of the city.

To open up our collections, we've also increased Museum loans by working in partnership with our communities. Sharing exhibitions and collection items 'beyond the walls' ensures they reach the widest-possible audiences; it contributes to a culturally rich and creative Auckland and ensures we are providing maximum community benefit from the resources available.

The Museum's presence and Collections online is being enriched, our relationships offsite are being extended and our welcome onsite is evidently appreciated by Aucklanders and by visitors across New Zealand and the world. Recently the Museum has won a number of awards for digital engagement, including for interactive media in exhibitions, for social media and for the He Pou Aroha Community Cenotaph unit.

1.   ACCESS & VISITATION

Visitation: Onsite

- High numbers onsite Visitation- 854,177 visits to Auckland Museum
- 17% increase in onsite visitation by adult Aucklanders on prior year
- 16% growth in Child Visitor representation on prior year
- 135,262 visitors to *World of Wearable Arts* inaugural touring exhibition
- 22% increase in children attending school programmes onsite at the museum
- 99% visitor satisfaction

Visitation: Online

- 91% growth in online visitors to aucklandmuseum.com
- 153,636 virtual poppies laid on the Museum's Online Cenotaph
- More than 70% of our school programmes have links, via the Museum website, to additional learning content online, including our collections

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Visitation Offsite:

- 6,449 Auckland Children were reached during Museum programmes with Auckland Libraries

- *Tungaru: The Kiribati Project* opened at the Mangere Arts Centre. The project is a collaboration between contemporary New Zealand artists and Auckland Museum and was born out of the desire to experience life in the Pacific.

- 1 million collection records made available to the public online.

Access:

The Museum has increased access to its Collections Online:

- The latest step ensures the Museum's collections are part of a global legacy, with the launch of a million records online and with millions more to follow. The innovation employs the latest technologies and allocates additional resources within the Museum for the care, documentation and digitisation of collections. Auckland Museum released its records as open data, free to the user. In doing so, it is among the first museums in the world to exploit the advantages of 'Linked Open Data', sharing knowledge and presenting unprecedented opportunities for learning, research, scholarship and general interest. 'Linked Open Data' ensures that collections are transparent, automatically interconnected and easier and faster to search.

- Auckland War Memorial Museum is proud to explore and collect the stories of the database with He Pou Aroha Community Cenotaph, a programme which will help people to discover and share their stories. The programme, was made possible thanks to funding from the New Zealand Lottery Grants Board.

  He Pou Aroha Community Cenotaph, a roadshow unit accompanied by knowledgeable staff from the Museum, tours the former Auckland Province over the next four years of the centenary, from Cape Reinga to Taupo. The programme encourages communities to explore and add to the Online Cenotaph database. Communities will have the ability to digitise documents, letters, medals, photographs, and war memorabilia relating to New Zealanders and loved ones who have served, which are then uploaded to the database. Individual kiosk units are also available for loan to libraries, community groups and centres, museums and RSAs.

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2.   COMMUNITY INVOLVEMENT:

Volunteers:

- 293 active volunteers; their resolute engagement is an inspiration and an essential component of the Museum's success.

- 26,849 volunteers hours

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Iwi:

- **He Korahi Māori**– The 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. These included Te Ahu Heritage Centre Kaitaia and Auckland Art Gallery.

- **Te Pahi Medal-** The Te Pahi medal kaitiaki agreement with Ngā Puhi and Te Papa in development reflects new partnership agreements for the care of taonga. This shared guardianship relationship between the two Museums and descendants of the Māori chief Te Pahi, is the first of its kind in Aotearoa.

- **Repatriation** – The Auckland Museum returned the Maungapōhatu flag to Tuhoe as part of the Tuhoe-Crown Settlement ceremony. The Museum was approached by the Minister for Treaty Negotiations, on behalf of Tuhoe. The repatriation of this taonga is an important signal of respect and creates opportunity for future co-development.

Communities & Partnerships:

Pacific and Youth Advisory Groups:

- The Youth Advisory Group was established in January 2015 to extend the Museum's engagement with an ethnically diverse youth audience (15-29 years old Auckland independent adults), by giving them the opportunity to assist the Museum in delivering content relevant to them. The Youth Advisory Group will work alongside the museum's Pacific Advisory Group which comprises representatives from the Pacific community, has been set up to provide 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.

WW100 Commemoration Programme

- Together with Auckland Council, Auckland Museum has already embarked on a significant five year programme to commemorate the WWI Centenary both onsite and into the wider community. Under the banner 'He toa taumata rau: Courage has many resting places' the programme has delivered exhibition Entangled Islands: Samoa, New Zealand and the First World War.

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3.   MANAGEMENT & FUNDING:

- We met our target of increasing self-generating revenue year on year: $7.7M in financial year 2014/15 compared with $7.3M

- 11% increase in commercial venue hire revenue on prior year

- Overall, emissions are down by 19% from the previous year and 50% from the base year

- 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 earned-income proportion is 22% of operating revenue. We have strategies in place to grow that figure and maintain downward pressure on costs.

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4. EDUCATION & RESEARCH

108 articles, book chapters, books and Collections Online articles published

- The Sir Hugh Kawharu Scholarship was offered by the Kawharu Foundation in partnership with Auckland Museum.

- 8 Scholarships supported by the Museum to encourage the use of its collections and documentary heritage in innovative research into Aotearoa New Zealand

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5. MAJOR CHALLENGES AHEAD:

- **Digital expectations** – audiences of all ages are expecting a range of digital experiences, including digital access to collections. We have an ambitious programme of investment in this area, and are building capacity, but it will take a few years to catch up with audience demands.

- **Growth of diversity** – Auckland's population is growing, especially in ethnic diversity – This poses a very stark challenge for the Museum in planning its future programme and long-term narrative framework.

- **Future Museum** – 20-year framework of investment across the building and galleries. Our model of collection engagement is up for change – we are looking at a broader range of modes of access but the immediate challenge is understanding the impact of visible storage, digitisation, community research facilities, iwi participation on traditional space allocations which looked more simply at "storage" (i.e. closed) versus "display" i.e. on show.

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CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2014/15

NAME OF INSTITUTION: Australian Centre for the Moving Image

NAME OF DIRECTOR: Katrina Sedgwick

1.   ACCESS & VISITATION

It has been a stellar year for ACMI. We welcomed 1.257m visitors at our Federation Square site and through our touring program in 2014/15, including 70,000 students and teachers. Our programming teams continue to be prolific in their output, delivering a rich variety of workshops, talks, education programs, symposiums, late nights, corporate events and more. We basked in light for White Night 2015, welcoming 38,365 visitors for the one-night spectacular. We also relaunched the ACMI website, revitalised our digital marketing approach and of course enjoyed success with our ACMI curated *Dreamworks Animation: The Exhibition.*

Screenworlds: The Story of Film, Television and Digital Culture
Permanent gallery
Free Entry

Screenworlds continues to be a rewarding drawcard for our visitors, attracting significant audience numbers skewed towards the incredibly difficult to engage 20 – 40 year age bracket. Visitor satisfaction levels remain high and interstate (26%) and international visitors (22%) make up a significant proportion of overall attendees.

Dreamworks Animation: The Exhibition
10 April – 26 October 2014
Gallery 1 - Ticketed

The ACMI-curated and widely acclaimed Melbourne Winter Masterpiece drew visitors in excess of 220,000, over 30% of whom travelled from interstate or overseas. This is the second-highest attended exhibition ever presented by ACMI.

After its stellar run in Melbourne, *Dreamworks Animation: The Exhibition* began a five-year touring program as part of ACMI's newly established international touring arm, that commenced in June 2015 at Arts Science Museum Singapore. The touring program will contribute greatly to the growing profile of ACMI's brand in international markets.

Yang Fudong: Filmscapes
3 December 2014 – 15 March 2015
Gallery 1 - Free Entry

A part of our international art series, we curated the first major solo exhibition for Shanghai based artist Yang Fudong, featuring a selection of his most famous works alongside a major new work co-commissioned by ACMI, *New Women II,* alongside Auckland Art Gallery. The

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exhibition was a nexus for a series of culturally aligned events and programs focused on this fascinating super-power, *China up Close*.

David Rosetzky: Gaps
5 August 2014 – 19 February 2015
Gallery 2 - Free Entry

The work of Melbourne contemporary moving image artist David Rosetzky has been shown widely and to acclaim. This new ACMI-commissioned work, Gaps, reflected Rosetzky's ongoing exploration of personal identity and the relationships – or gaps between self and others.

War Pictures: Australians at the cinema 1914 – 1918
10 March – 26 July 2015
Gallery 2 - Free Entry

Curated to commemorate the centenary of the First World War in collaboration with the National Films and Sound Archive of Australia (NFSA), and taking a unique look at what life was like for everyday people during an incredible period of global conflict, *War Pictures: Australians at the cinema 1914 – 1918* demonstrated, via the lens of cinema, a wide-ranging selection of local and international moving image materials from the era with a focus on Australia's 'lost' films.

National & International Touring

ACMI's recently established international touring program continues to go from strength to strength. Our two home-grown Winter Masterpieces exhibitions, *Dreamworks Animation: The Exhibition* and *Gamemasters: The Exhibition* have been warmly received internationally, pointing to an export market ripe for growth and significant opportunity to grow awareness of the ACMI brand overseas. *Dreamworks Animation: The Exhibition* opened its five-year international tour to acclaim at Arts Science Museum, Singapore whilst *Gamemasters: The Exhibition* opened in Scotland at the National Museum on attracting 80,000 visitors across its 5 month run, from there travelling to Halmstead, Sweden where it opened on 28 May 2015. Locally ACMI's *Sean Tan's The Lost Thing: From Book to Film* began a 12 city tour throughout regional Australia, which includes exhibitions in Redcliffe, Rockhampton and Bundaberg in Queensland.

ACMI Collections

The collections team commenced a period of refinement and refocus in 14/15 including launching a new online catalogue and commencing a pilot digitisation program.

Australian Mediatheque

Now in its sixth year of operation, developed in collaboration with the NFSA, this unique cultural resource continues to provide rich opportunities for public engagement, attracting 19,500 visitors in 14/15 who viewed over 6140 hours of digital content and reported 95% visitor satisfaction.

Audience Engagement

Following the launch of the new ACMI website in August 2014, a significant upgrade which not only introduced a more refined integration with Tessitura to allow optimum sales conversion and CRM enhancements, but also improved functionality and visitor experience and most significantly, has anchored ACMI's presence online and for the first time provided audiences with a central hub via which to engage meaningfully with the brand.

As a result, our commitment to growing audience engagement and brand awareness in the digital space continued apace during 14/15, with a marked increase in overall social media audience numbers, as well as continued qualitative increase in web visitation figures. Driven in no small part by the phenomenally successful pre-sale digital and social media marketing strategy for the Melbourne Winter Masterpiece David Bowie is, in 14 / 15 ACMI reached over 121,000 Facebook fans, 30,090 twitter users, audiences in excess of 165,000 via our SEM strategies, and consistently averages over 66,000 unique browsers per month to the ACMI website.

2. COMMUNITY INVOLVEMENT:

INDIGENOUS COLLABORATIONS

- **Symposium on Indigenous Screen Performance** in partnership with the City of Melbourne, La Trobe University and Victoria University we presented a full-day Symposium on Indigenous Screen Performance, exploring the outstanding impact of Indigenous writers, directors and actors in Australian film, television and theatre.

- **RAKA Awards** we hosted the University of Melbourne's Kate Challis RAKA Award, which celebrates the creative talent of Indigenous artists. The 2014 recipient was Ivan Sen, for his feature film *Toomelah* (2011), while Jon Bell received a Commendation for his *Redfern Now* episode, *Sweet Spot* (2012).

- **Unpacking the Indigenous female body** Together with the Centre for Creative Arts at LaTrobe University, we presented a public lecture with Cree/Salteaux/Metis artist, Lori Blondeau, renowned for her examinations on the influence of popular media and culture on Aboriginal self-identity.

- We joined forces with Artful Dodgers Studio to host a free public workshop with Maree Clarke, a Mutti Mutti, Wemba Wemba and Yorta Yorta woman from Victoria, who works as a multi-disciplinary artist and curator of Aboriginal Art.

CULTURAL & OTHER AFFILIATED SOCIETIES & PARTNERSHIPS

- **Outrage HIV Justice Film Festival, July 2014** collaboration between ACMI, Victorian Aids Council, Gay Men's Health Centre, HIV Justice Network and Living Positive Victoria, presented a series of films and forums focused on HIV justice.

- **Big hART with Melbourne Festival** we presented *22 Years of Big hART: A Film Retrospective.* The program featured highlights from Big hART's body of film work - a

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remarkable collection of documentaries and narrative shorts giving voice to the invisible and the forgotten, and offering insight into the depth of the company's work with communities across Australia.

- **Pause Festival** partnership delivered a number of future-focused special events bringing together technology start-ups, creative entrepreneurs, established names and emerging talent in the creative digital technology sphere.

- **Freeplay Independent Games Festival** partnership co-presented a two-part event, *Parallels*, followed by the *Freeplay Independent Games Festival 2015*, where together with Freeplay, we co-presented a series of programs designed to shine a light on the current state of independent game development in Australia.

3.   MANAGEMENT & FUNDING:

ACMI Cinemas
During 2013-14 and 2014-15 we saw an upgrade to the ACMI Cinemas' masking, audio chain, audio mixing console and associated projection equipment. These upgrades allow ACMI to continue to provide the highest standard cinema experience to our guests.

Gallery 1
Our main temporary exhibition space at ACMI, Gallery 1, received an upgrade to its centralised audio visual delivery control system, associated audio sound web and audio equipment.

ACMI Cafe & Bar
Our onsite food and beverage offer, previously known as Optic, ACMI Cafe & Bar is managed by our partner Peter Rowland Catering. In anticipation of our Melbourne Winter Masterpiece exhibition exhibition *David Bowie is*, the physical space of the ACMI Cafe & Bar was refreshed in late 2014-15 with new furniture and theming.

Lightwell
The Lightwell in ACMI is a central focus within our public spaces, as well as a frequently used event space. During 2014-15, the Lightwell video screen was replaced with a significantly larger, high definition screen and audio upgraded in preparation for the *David Bowie is* exhibition and associated late night program which has been extremely successful.

4.   EDUCATION & RESEARCH

RESEARCH PROGRAMS

In partnership with the University of Melbourne's Research Unit in Public Cultures, Sista Girl Productions, the Victorian Health Promotion Foundation and the Korin Gamadji Institute, we're taking part in an ARC funded research project exploring digital storytelling as a creative forum for supporting Victorian Aboriginal youth.

PARTNERSHIPS

- **Children's Week 2014** free film program, *Voices on Screen.*

- **Education Week 2015** talk program supported by the Department of Education and Training (DET) introducing students to Maths in the Movies!

- **Top Screen 2015** VCE filmmaking competition, *Top Screen* 2015, featured an outstanding selection of films and informative sessions involving exhibitors, state examiners and expert teachers.

- **G.A.T.Eways** (Gifted and Talented Education, Extension and Enrichment) we developed and delivered tailored cross-disciplinary programs to challenge and inspire gifted and/or talented students.

- **Indonesian Film Festival – Education Program** was a cinema experience exploring language and culture as part of the Indonesian Film Festival

- **Melbourne Writers Festival** we co-presented the sold-out session *The Lost Thing*: Page to Screen which presented a screening of *The Lost Thing* animation and an in-conversation session with Shaun Tan, convened by one of our educators.

- **Melbourne City Experience -** we collaborated with many other organisations around the Melbourne CBD to hold a teacher professional learning day at the Melbourne Town Hall. The full-day program was designed to help teachers to enrich their students' learning experiences when engaging in excursion programs in the CBD.
- **New Pedagogies for Deep Learning - a Global Partnership** was delivered as a joint professional learning program with the DET, and was presented by Michael Fullan, a world leader in education reform.

- **TESOL: Meeting the Challenge a** resources-based program, exhibition visit and film screening for delegates attending *Meeting the Challenge*, the international conference for Teachers of English as a Second Language.

- **English, Arts and Technologies: Literacies for Lifelong Learning** joint annual conference of the Australian Literacy Educators Association (ALEA) and ACMI was held in September 2014 with a special one-day multiliteracies program offering a wide-ranging selection of practical and creative sessions.

DEPARTMENT OF EDUCATION AND TRAINING AND ACMI PARTNERSHIPS

- **ACMI Connect** focuses on using digital technologies to increase the connection and engagement of teachers and students with moving image and digital culture.

- **ACMI Moving Image Arts (Student Learning Program)** provides learners and educators with specialist knowledge, creative and educational content and expertise, skill development and access to moving image artists and tools.

- **Games Net** is constituted as a network to enable gifted students across schools to collaborate online and in person to create videogames and animations using videogame worlds. It is a state-wide initiative and schools from all sectors are welcome to participate.

- **Shakespeare and the Moving Image** together with La Trobe University this interdisciplinary subject brings together students from English, Theatre and Drama and Screen Arts and is delivered as an intensive two week course.

- **The Hothouse program** in partnership with Creative Victoria is an intensive, selective entry industry mentoring program and project lab for Victorian students in Years 10-12.

EDUCATION VIA WEBSITE + REGIONAL OUTREACH

- **Between the Screens** website explored China's exploding moving image art, film and culture scenes and invited audiences to submit their own responses to four key themes - change, place, identity and journey.

- **Designing Dreams** program for early and mid-career animators was delivered online with five animators from across Victoria worked for three months with mentor, nominated Australian animator, Anthony Lucas.

- **Screen It** Australia's largest film, animation and videogame competition for primary and secondary students had 365 entries and nearly 1600 participants from every state and the ACT.

- **The DreamWorks Animation Videoconference Series** took ACMI and DreamWorks Animation into classrooms across Victoria and attracted a combined total of more than 2,000 students from 10 metropolitan and regional schools.

- **Screen It Videoconferences** are interactive sessions for teachers and students, providing ideas and inspiration and offering insights into the production process and tips for producing high quality moving image works.

- **ACMI and the Australian Children's Television Foundation (ACTF)** collaboration hosted a suite of videoconferences including a series of comedy scriptwriting sessions

- **Resource Hub – online resources, tools and games for learners of all ages -** complements visits to ACMI but also offers teachers and students valuable insights, learning strategies and creative activities to support curriculum in the classroom.

TALKS, WORKSHOPS, LECTURES

We draw on a palette of talks, forums, workshops, and learning programs to allow the diversity of our audiences to engage with the moving image as observer, participant, critic and creator.

- **Desert Island Flicks** invites celebrities to nominate the 5 films or TV shows they wouldn't be without if stranded on a desert island. This year we welcomed Emily Nussbaum, Neil Huxley and John-Michael Howson.

- **Talking TV** led lively discussion of investigating True Detective, Broad City, Remaking Nordic Television including The Bridge, The Tunnel, The Killing and the Return, Hannibal as Horror, Game of Thrones and Writing For TV for the Internet.

- **Stratton on Bergman** delivered a public lecture by Stratton on the legendary director, Ingmar Bergman to complement our film season, Essential Bergman.

- **DreamWorks Animation: The Exhibition** included an array of talks, workshops and special events designed to complement the audience's exhibition experience.

- **China Up Close** was an in-depth examination of Chinese moving image culture through the lens of a rich program of art, film, digital programs, talks and live events surrounding the exhibition, Yang Fudong: Filmscapes.

- **David Rosetzky: Gaps Public Program** Floor Talks with David Rosetzky and ACMI curator Fiona Trigg.

- **Entertainment Design Masterclass: Gnomon School of Visual Effects** with *Ideas on Design.*

- **ACMI, Ideas on Design, Gnomon School and Mulka Project Round Table -** a special round-table event bringing together key people from the Mulka Project (Yirrkala), the Gnomon School of Visual Effects and our own Public Programs, Exhibitions and Collections teams, for knowledge sharing and ideas exchange.

- **Intermix -** our free program for 15-25 years olds delivered a dynamic and diverse array of events that offer deeper engagement with our major exhibitins and films programs

- **Talk Programs** our cinema talks build screen literacy and focus on specific curriculum areas to engage students in an interactive and dynamic session featuring clips and short films.

- **Student Workshops** highlight the importance of screen literacy

5.   MAJOR CHALLENGES AHEAD:

» Declining 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

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2014/15

Institution: Australian Museum

Executive Director & CEO: Kim McKay AO

1.   ACCESS & VISITATION

Exhibitions and visitors:
During 2014-15, the Australian Museum (AM) opened its newly renovated and refurbished First Australian galleries with two exhibitions – *Garrigarrang: Sea Country*, exploring the complex ecological knowledge and spiritual connections of Australia's First Peoples to the sea and land; and *Bayala Nura: Yarning Country*, a permanent exhibition celebrating the diversity of Aboriginal and Torres Strait Islander cultures.

Pacific Spirit, the AM's first major Pacific display in 30 years, was opened by The Hon Julie Bishop MP, in April 2015. Intended as a preview gallery for permanent exhibitions in the future, *Pacific Spirit* includes more than 250 precious Melanesian and Polynesian artefacts, many of which have never been on display before.

More than 390,000 people visited the Australian Museum in 2014–15, a slight decrease on the previous year but satisfactory due to disruptions caused by building works and reconfiguring of exhibitions and galleries. Most visitors were from Sydney (65.1%) with international tourists the next largest group at 17.24%. International tourists came primarily from China, the USA and UK. In combination with domestic tourists (17.7%) total tourism numbers were 34.94 of the Museum's audience.

More than 163,000 visitors paid a top-up fee on the general admission price to see three special exhibitions: *Aztecs, Tyrannosaurs, Meet the Family* and *Wildlife Photographer of the Year.* Touring exhibitions reached an audience of more than 622,000 at 15 venues in Australia and New Zealand – nearly double the number of visitors in 2013-14. More than one million visitors attended an AM exhibition, either on site or touring.

Enquiries, web and social media
AM staff responded to nearly 4,000 enquiries (general natural science, collection or research). Web site visits totalled 4.9 million, while social media participation increased significantly:

Followers of the Australian Museum, 2013–15

Channel	2013–14	2014–15
Facebook	24,710	36,953 + 50%
Twitter	9,084	14,176 + 56%
Instagram	1,300	3,626

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		+ 180%

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2.   COMMUNITY INVOLVEMENT:

Free general admission for children under 16

The AM and the Powerhouse Museum (MAAS) introduced free general admission for under – 16s on 26 June 2015. To mark this initiative, a NSW Government election commitment, both museums were open free of charge for all visitors on the first weekend of the June-July school holidays. The AM had record visitor numbers of 28,547 for that weekend.

The education and schools sector will benefit enormously. An individual student in a school group now pays $4.40 (previously $10.40) for a museum-educator led session; and zero (previously $6.00) for a self-guided school visit. This initiative is also of significant benefit to families in lower socio- economic groups. When the AM introduced entry fees in 1991, the immediate affect was a "halving of visitor numbers" (Australian Museum Annual Report 1991-92). Numbers are now increasing.

Introducing free admission for children also aligns the AM entry fees to museums and galleries around Australia and overseas. A four year funding agreement has been put in place by the NSW Government at both museums to provide financial compensation.

Volunteers

The AM receives extensive volunteer support, with 540 people actively volunteering onsite and offsite in 2014-15, contributing more than 156,000 hours of service. A further 360 volunteers contributed 46,300 online data transcription tasks using DigiVol Online (a collaboration between the Australian Museum and the Atlas of Living Australia).

The AM's Centre for Citizen Science was launched in May 2015. Citizen Science volunteers assist on projects such as Streamwatch and the research project, 'Invasion pathways of Common Mynas'. Numerous individuals also provided data through purpose built Facebook pages and Apps. Most volunteers are long-term (at least one year of service) and regular (at least once a week), with several serving in more than one area. Others volunteered on short-term, one-off projects such as the Australian Museum Science Festival. In particular:

- o   75 Visitor Services Unit front-of-house volunteers assisted visitors with information, orientation tours and 'hands on' experiences

- o   266 volunteers assisted staff onsite with research, collections, corporate and marketing tasks

- o   195 Streamwatch volunteers, monitoring water quality and macro-invertebrates across Sydney waterways. Streamwatch completed its second full year of operation at the Museum with 63 groups testing 170 sites across metropolitan Sydney, greater Sydney and the Illawarra.

- o   441 citizen science volunteers involved in the DigiVol project imaging collection materials onsite (81) and transcribing online (360)

> o 20 volunteers attended one-hour workshops at the AM, training in species identification, trap operation and care of captured birds. In all, 60 volunteers between Cairns and Melbourne assisted with the Common Myna project.

Collection digitisation

DigiVol participants contributed 46,300 online data transcription tasks using DigiVol Online (a collaboration between the AM and the ALA). Of these citizen science volunteers, 81 worked on imaging collection materials onsite while 360 transcribed records. DigiVol also engaged with citizen scientists from 15 countries. In the natural sciences, catalogue records created totalled 158,859 (up 8%), while multimedia records created totalled 155,425 (up 37.28%).

The current focus for digitising the AM's cultural (Indigenous and Pacific) collections is completing coverage of the NSW archaeology and archival collections and photographing Indigenous and Pacific ethnographic objects for inclusion. In 2014–15 ,7,649 new digital records and 9,895 images were created. Increasing requests from Aboriginal communities for collection data in digital form is a major driver, and this year, relevant digital collection records were provided to Groote Eylandt communities (in partnership with Anindilyakwa Art Cultural & Art Centre), while a similar project was commenced with the Aurukun community.

Awards and recognition

Dr Richard Major was awarded the inaugural AMRI medal, recognising research that addresses the AMRI's strategic research priorities, communication of research to a broad range of audiences and actively engaging the wider community in AMRI research. Dr Scott Mitchell represented the AM in receiving a "Highly Commended" award at the 2014 NSW Green Globes Awards for reducing electricity consumption required to maintain temperature and humidity standards in collection stores.

Dr Rebecca Johnson was admitted to the Australian Academy of Forensic Sciences. She and Dr Greta Frankham were certified as Wildlife Forensic Scientists by the International Society for Wildlife Forensic Science (two of only 28 globally) and were appointed by the federal environment minister as examiners in wildlife forensics under the EPBC commonwealth legislation section 303GS(1).

Kim McKay AO was appointed to the UNSW Science Advisory panel, the UTS Business Advisory Board and the MGSM Advisory Board. Dr Mark Eldridge was appointed chair of the NSW Scientific Committee and Dr Don Colgan was re-appointed as Deputy Chair of the NSW Fisheries Scientific Committee. Phil Gordon, Manager of Indigenous Heritage, is a member of the Commonwealth Government Advisory Committee for Indigenous Repatriation. Dr Jodi Rowley was appointed Chair of the IUCN Species Survival Commission Specialist Amphibian Group for SE Asia. Thelma Thomas, Youth Worker, is a member of the NSW Police Force Multicultural Advisory Council.

Dr Jacqueline Nguyen awarded the Australian Museum's two-year, Chadwick Biodiversity Fellowship for early career research on the phylogeny and evolution of Australasian passerine birds.

AMRI staff received two of the 11 grants awarded in the 2015-16 round of Australian Biological Resources Study (ABRS) National Taxonomy Research Grant Program. Dr Frank Koehler was awarded a $210,000 grant to study the evolutionary systematics and conservation biology of rainforest snails and semislugs of the family Helicarionidae; and Dr

Lauren Hughes was awarded $270,000 to describe the coastal and wet-forest talitrid amphipods of Australia. Both projects are of three years duration commencing on 1 July 2015.

The AM's Australian Centre for Wildlife Genomics had its NATA accreditation renewed (to ISO17025) to conduct wildlife forensic work, making it one of the few facilities in Australia conducting non-human forensic work at this high level of accreditation.

New Trustee
Jennifer Bott AO was appointed to the AM's Board of Trustees in January 2015. She is a professional mentor and consultant with expertise in building support for cultural organisations.
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3.   MANAGEMENT & FUNDING:

Corporate Partnerships, philanthropy and Museum Members
In 2014–15, the AM's exhibitions and programs, including the *Aztecs* exhibition, Eureka Prizes and the Science Festival, were supported by 41 Corporate Partners. Combined, they contributed more than $870,000. In addition, the Museum's Corporate Partners contributed over $1.7 million value in-kind of goods and services throughout the financial year.

Donations to the Australian Museum Foundation increased by 70% in 2014–15, totalling $418,352. Two fundraising appeals were conducted in 2015, the Australian Museum Foundation's annual gala dinner and the end of financial year public appeal. *The Night at the Museum* gala dinner, held in April 2015, raised funds for the restoration of the Long Gallery, Australia's oldest museum gallery. Over $118,000 was raised on the night with a total of $143,352 raised by 30 June 2015. The AM's Development and Members areas also received more than $56,000 in donations

Capital and related building works
The AM received $2.5M from the NSW Government especially for a new main entrance on William Street and associated works (completed September 2015). Supplemented with $3.39M from the AM, these works include:

- A new rooftop cafe on Level 4 opened in February 2015, taking advantage of views over St Mary's Cathedral and Sydney Harbour. The Museum Store was relocated take advantage of traffic flow through the Museum. A new lift was installed up to Level 4 to improve visitor access.

- The Crystal Hall, a new visitor entry pavilion and after hours event space on William Street, and associated renovations to the ground floor were opened officially to the public in September 2015. These works rationalise circulation into and around the Museum, with generous, accessible arrival and circulation areas.

- The permanent closure of the College Street door and relocation of the café and Store created a major new permanent gallery, the first net increase in permanent gallery space (630m^2) in 50 years. The new gallery, *Wild Planet*, also opened in September 2015, revealing heritage features of the space. Focusing on biodiversity and featuring more than 400 animals from all around the world, the new exhibition will

highlight Australia's unique fauna and integrated technology will showcase the work of scientists at the Australian Museum Research Institute.

- Museum Walk is a low gradient, fully accessible blue stone walkway from the corner of College and William Streets into the Crystal Hall. It provides significantly improved access to the Museum. Engravings of the 20,000 year old Mungo footprints from our First Peoples lead visitors into the new pavilion.

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4.   EDUCATION & RESEARCH

Education and outreach

Onsite school visitation achieved 38,295, students in 2014-15, while a further 115,500 engaged with the AM via outreach activity. Four new educator-led programs were developed aligned to the new curriculum. The AM's 2014 Science Festival (AMSF), held during National Science Week, attracted 5,743 students (city and regional) to over 300 workshops, presentations and lectures, while 2,772 members of the public attended the community day.

An outreach program, created in collaboration with Sydney's Royal North Shore Hospital, presented Museum content for outpatients on the children's ward. A Museum in a Box (MIAB), 'Reminiscence box', was created and experienced by residents in 14 aged care facilities in NSW. MIAB, now in its 50th year, reached 95,000 students and others, up 10%. The citizen science program, Streamwatch, collected more than 5,000 data points from 170 sites, empowering community research across Sydney, Greater Sydney, the Blue Mountains and the Illawarra.

Science & research

In 2014-15, the AM expended $1.3M in research grants while receiving $2.01M revenue. AM Research Institute staff contributed to 128 publications, including 100 refereed articles and a book; and described 82 new species. These included 35 crustaceans and 20 gastropods, as well as a number of polychaetes, insects, fish, lizards, frogs and mammals.

AM Research Institute staff generated or authored 68 research blogs which were cross promoted using social media and the monthly AMRI e-newsletter. AMRI blogs received more than 23,000 views while AMRI Twitter followers increased by more than 200%. Tweets from AMRI resulted in 10,200 engagements, driving people to access AMRI online content more than 2,000 times.

AM Eureka Prizes

In August 2014 the AM, in collaboration with 21 sponsors and supporters, presented the 25th year
of the Eureka Prizes, recognising scientists in the four categories of Research & Innovation; Leadership; Science Communication & Journalism; and School Science. On 10 September 2014, the Eureka Prizes program culminated in the celebration of finalists and winners at the Award Dinner at Sydney Town Hall. With over 600 guests, representing the who's who of Australian science, 44 finalists and winners were celebrated for their contribution to Australian science.

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5.   MAJOR CHALLENGES AHEAD:

Government Sector Employment Act 2013 implementation / workforce planning
The AM is working through the three-year implementation milestones of the GSE Act that came into effect on 24 February 2014, and has adopted enhancements and reforms in its human resource practices, especially in the area of recruitment and selection. Options for workforce planning were considered by the Executive and Trustees throughout the first half of 2015. Voluntary redundancy was offered to interested staff, with an organisational re-alignment in November –December 2015.

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CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2014/15

NAME OF INSTITUTION: Australian National Maritime Museum

NAME OF DIRECTOR: Kevin Sumption

1.   ACCESS & VISITATION

The museum attracted 476,436 on-site visitors over the reporting period, with 22% of paid visitation being from international visitors. The top three countries for visitors were UK, USA and China. China has moved up to third place, overtaking New Zealand and France.

Exhibitions

- *Voyage to the Deep*, achieved strong visitation over the April school holidays. Designed for families with young children, it was also carefully conceived as a capital investment with a view to touring both nationally and internationally, and was modularised so that it can fit into shipping containers.

- Shackleton – Escape from Antarctica exhibition This was the first major exhibition designed by the museum's new Design and Interpretation team to utilise mobile technological display systems.

- *War at Sea – the Navy in* WWI – told the story of the Royal Australian Navy during WWI through the experiences of sailors via first-hand accounts from diaries and journals, objects, and film and interactives.

- *X-ray Vision: Fish Inside Out* - a travelling exhibition from the Smithsonian Institution's National Museum of Natural History in Washington, DC. Forty prints of specimens from the 20,000 contained in the museum's National Fish Collection were arranged in evolutionary sequence.

- *Going Places – The technology of travel* - An interactive science exhibition that explored the technology humans have developed for travel, and the way that travel has shaped the social fabric of our time.

- *Amazing Whales* – The exhibition looked at the evolution of whales, the different relationships humans have had with cetaceans and the threats to their future.

Regional Outreach - more than 188,000 off-site visitors attended the following travelling exhibitions and tours:

- *HMB Endeavour tour* – Hobart Wooden Boat Festival, Eden Whaling Festival and Newcastle

- *War at Sea – Panel Display* – shown in 21 venues from NSW, QLD and SA from April to June 2015.

- *Corroboree Indigenous watercraft display* A display of four Indigenous watercraft from the museum's collection as part of the museum's Corroboree Festival program.

- *Waves and Water – Australian Beach Photographs* – visited Victoria and regional NSW.

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2.   COMMUNITY INVOLVEMENT:

Under the museum's Maritime Museums of Australia Project Support Scheme (MMAPSS) 28 organisations were awarded a total of more than $135,000 for maritime heritage projects plus in-kind support and internships.

The museum's Indigenous Programs included:

- East Coast Encounters – Re-imagining the 1770 encounter - Travelling exhibition included paintings, photographs, videos and three-dimensional works to explore the moments of contact between the two world views.

- *Corroboree Through Different Eyes* A unique tour and display aboard HMB Endeavour and the pearling lugger John Louis which provided an Aboriginal and Torres Strait Islander perspective of history.

- Workshops to build full-size or model nawi (canoes) facilitated by the museum staff and included Lawrence Hargrave School and Endeavour High School (Sydney), Botany Bay Education Centre;

- Participation at the Corroboree Festival at the Cairns Indigenous Art Fair QLD;

- community consultation, networking artists and industry peers, July 2014 in Darwin Art Fair NT:

- Vaka arrival event and Pacific Islander Festival at the museum;

- Community consultation, Yirrkala, Arnhem Land NT, February 2015;

- Community consultation, networking artists and industry peers at Perth Revealed Indigenous Festival WA in April 2015;

- Initiated the Bill Lane Fellowship program at ANMM for Australian and Hawaiian Indigenous students, May 2015;

- Community consultation with artist and cultural leader Roy Wiggan in Broome WA, June 2015;

- Torres Straits Gab Titui awards, Thursday Island QLD, community consultation, networking artists and industry peers, June 2015;

- Cultural guidance and assistance on the use of a canoe in a feature-length Australian film, June 2015.

- Review of Cooktown text panel for Endeavour commemorative events, Cooktown Land Council QLD, September 2014;

Volunteers: Volunteers completed 55,432 hours service at the museum during the 2014–15 financial year. As well as regular guiding, they conducted 3,149 organised tours for a total of 28,865 visitors.

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3. MANAGEMENT & FUNDING:

Capital works: The museum's major capital project for this period was the Warships Pavilion. Construction began in September 2014 and the building is scheduled to open in November 2015. Museum staff have been much involved in developing the pavilion's new attraction, Action Stations, which will include an immersive cinematic experience for which RAN personnel and museum staff have collaborated in filming aboard our ex-navy destroyer HMAS Vampire. The museum has also continued to develop its master narrative, 'Shaped by the Sea', which will guide the redevelopment of the galleries and inform collection strategies over the coming years.

ANMM Foundation: The museum has revitalised its Foundation, with the purpose to create a capital fund, through gifts, bequests and fund-raising activities. In June 2015 a new Chair of the Foundation was recruited. Mr John Mullen is the CEO and Managing Director of ASCIANO, as well as Chairman of the Silentworld Foundation.
The ANMM Foundation will focus on: voyaging of HMB Endeavour; restoration and exhibition of MV Krait; support of new maritime archaeology expeditions; and the design and construction of a new Maritime Archaeology Discovery Centre; » Received donations totalling $2.35,000

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4. EDUCATION & RESEARCH

International Partnerships: In October 2014 the ANMM signed an MOU with Dr Kathy Abbass from the Rhode Island Maritime Archaeology Project to allow for the archeological search for HMB Endeavour to commence in 2015 in Newport, USA.
The museum is also negotiating with Turkey over a new Memorandum of Understanding regarding the ongoing management of the wreck of the Australian World War I submarine AE2, which was scuttled in April 1915 in the Sea of Marmara.

The museum's Education program included:

- Virtual learning programs, called the 'Unlocked' series - Using teleconference technologies, schools all across Australia and overseas can access objects and curators' expertise and go virtually behind the scenes of our collections relating to maritime archaeology, migration, conservation and swimwear.

- Curriculum-based programs based at the museum, and actual and virtual incursions into schools, including canoebuilding workshops at high schools and interactive video presentations, some of them to schools overseas.

- More than 1,500 visitors participated across our eight Endeavouring Science events that were curated for the 2014 National Science Week and funded by a grant from Inspiring Australia.

- The museum also finished the interactive *Voyage* game which will be used in classrooms around Australia which will be launched in Hobart in November 2015.

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5.   **MAJOR CHALLENGES AHEAD:**

-   Cook 2020 - Planning commenced regarding strategic partnerships and
    programming for the 250th anniversary in 2020 of Cook's first voyage to Australia.

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CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2014/15

NAME OF INSTITUTION: Canterbury Museum

NAME OF DIRECTOR: Anthony Wright

1. ACCESS & VISITATION

This has been another very successful year for Canterbury Museum and for our staff. The Museum and Quake City welcomed 665,866 visitors in the year which is an all-time record. We also had record visitor numbers in the months of November and April. This year 96% of visitors rated their Museum experience as satisfactory or very satisfactory which in turn led to donations of $148,701.

Two of our long-term exhibitions notched up significant milestones in the period. More than 750,000 people have now viewed Fred & Myrtle's Paua Shell House since the exhibition opened in July 2008. Quake City has welcomed more than 100,000 visitors since it opened in RE: Start Mall, Cashel Street in February 2013.

We had 1,873 research enquiries, 99% responded to within 5 days.

Programmes
We delivered 16 special exhibitions in the year. Highlights included:

- *Hallett Station.* This joint United States and New Zealand scientific base was built during the first International Geophysical Year (1957 to1958) and finally abandoned in 1973, nine years after a major fire destroyed the main scientific laboratory. Antarctica New Zealand dismantled the Hallett Station buildings between 2000 and 2006 and gifted them to the Museum. The Station was reconstructed for the exhibition as a unique visitor experience.

- *Selling the Dream.* This is the first dedicated and extensive celebration of tourism posters and other publicity that helped promote New Zealand – both locally and to the world – between the 1920s and 1960s before the advent of high-quality photography and automated large-scale printing. The exhibition is now on tour to other museums around the country.

- *T-shirts Unfolding.* This exhibition explored the story of the garment over its 100-year history and the way in which T-shirts have been used as an expression of popular culture and art. Most of the T-shirts on display came from the collection of Melbourne-based Eddie Zammit, publisher of T-world.

- *Whole House Reuse,* a community partnered exhibition (see Community Involvement).

- The four *Night at the Museum* events were a great success with more than 9,000 children and their parents/carers enjoying the bedtime stories evenings.

- The Visitor Hosts continued to deliver presentations on the Rebuild Tours operated in conjunction with Red Bus with 8,500 passengers over the 12 months.

Collections
- We added another 43,081 object records to the Vernon collections management database, moving us closer towards our long-term goal of digitising all collection objects records. Some 4,410 objects were condition reported as either incoming or outgoing loans, and we processed 128 orders for more than 2,000 images.

- Earthquake remediation was completed in three collection stores (New Arrivals, Ethnology and Textiles). Work continues this year in the Geology Store.

- During the year internal and external conservators conserved 759 earthquake damaged objects in the following categories: Ethnology 238, Pictorial 82, Photo Cool Store 234, Vertebrates 170, Textiles 11 and Exhibitions 24.

- We added a range of other interesting objects to the collections over the last 12 months. This includes purchases of the monumental Elmslie sideboard and a bronze life-size sculpture of Pouakai/Haast's Eagle with donations from the Friends. Other items of particular note are the collection of manuscript material relating to the Barker family Kaingaroa Station in the Chatham Islands, an amethyst geode, a fossil dolphin skull, two mite paratypes, a Scott Base Commonwealth Trans Antarctic Expedition tractor and 100 spider specimens that had been photographed and DNA sequenced for the book Photographic Guide to New Zealand Spiders. Our collections technicians natural and human history catalogued just under 20,000 objects, from moa bones to mayflies and maps to maquettes, over the 12 month period.

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2.   COMMUNITY INVOLVEMENT

Collaboration continues with various national and community organisations. The Museum is formally represented on 45 groups and associations. Staff also provide Outreach support and help to other museums within our area.

We have again toured shows to the Hurunui, Waimakariri and Selwyn districts. Fracture/Reconstruct finished its tour in Lincoln during the year, while Gigantic Girls and Treasures from the Pacific continue to tour.

Our community exhibition space at Canterbury Museum hosted Creative Fibre, Chinese Calligraphy, Canterbury Potters, Outside-In, Ikebana – The Art of Japanese Flower Arranging, Ngai Tahu Weavers and Canterbury Fired Up.

We are particularly proud of our award-winning collaborative community exhibition: Whole House Reuse. Rekindle's Juliet Arnott and Kate McIntyre came up with the idea of reusing an entire house to save it from waste. The project, three years from its conception to the exhibition, involved reusing every single piece of 19 Admirals Way – a 1920s weatherboard home in New Brighton, Christchurch - which was irreparably damaged in the earthquakes and scheduled for demolition in 2013. More than 250 people from around New Zealand and

the world found inventive ways of reusing these resources and the result was a huge collection of beautiful and functional objects displayed at the Museum and subsequently auctioned for charity. The Museum acquired three of the objects for its permanent collection.
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3.   MANAGEMENT & FUNDING:

People

We recognised the importance of our people in delivering the Canterbury Museum visitor experience with an entry into the Best Visitor Experience category at this year's Museums Aotearoa awards and were shortlisted as a finalist.

In the last year several new staff have joined the Museum, primarily dealing with the Collections Earthquake Recovery Project: three Conservators, and three Collection Technicians. We welcomed a new Communications & Marketing Manager; two Collection Technicians in Registration; Curator Human History; a Post-Doctoral Researcher in Natural History and three Visitor Hosts.

Financial Support

We are grateful for our continued funding from four Canterbury Councils; Christchurch City Council, Waimakariri District Council, Selwyn District Council and Hurunui District Council. This is augmented by almost $150,000 in door donations and $19,000 grant funding for research.

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4.   EDUCATION & RESEARCH

This year more than 20,000 children took part in educational programmes or used the Museum as an independent learning resource. Discovery, our natural history centre for children hosted 55,012 visitors.

We published Volume 28 of the Records of the Canterbury Museum. This bumper edition included articles by Senior Curator Human History Roger Fyfe and Curator Human History Sarah Murray on the Museum's collection of Benin art; from Danille Steyn and Dr Lucy Wadeson, respectively, on Roman coins and a funerary portrait from the Museum's collection; and from Curator Natural History Cor Vink on the type specimen of Argiope leucopicta.

Our curators continued to share their research through more than 60 public programmes including presentations by Senior Curator Natural History Paul Scofield at the Society for Vertebrate Palaeontology in Berlin and at the New Zealand Geosciences conference in New Plymouth, Cor Vink at the European Congress of Arachnology and the annual conference of the Entomological Society of New Zealand and Roger Fyfe at Museums Aotearoa.

Staff research led to 19 peer-reviewed publications and 13 conference abstracts on subjects such as Katipo spiders, predatory arthropods on New Zealand farmland and the Canterbury earthquakes.

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The curatorial team also had a productive year peer-reviewing external articles and student theses, with 73 reviews completed in the 12 months.

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5. MAJOR CHALLENGES AHEAD:

- Insurance settlement negotiations and reporting requirements continue for the fourth year post the February 2011 quake.

- Notified Council planning changes to Heritage Classification Status and zoning.

- Health and Safety legislation changes coming into effect April 2016 represent a new impost on our aged facilities.

- Securing remaining capital funding to allow Museum redevelopment to proceed.

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CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2014/15

NAME OF INSTITUTION: MUSEUM OF APPLIED ARTS AND SCIENCES

NAME OF DIRECTOR: ROSE HISCOCK

1.   ACCESS & VISITATION

The Powerhouse Museum recorded a 12 percent increase compared to the previous financial year. A record 28,000 visitors over a single weekend marked the commencement of the Kids Free initiative. Sydney Observatory visitation was slightly below that of the previous year, whilst the Discovery Centre closed in August 2014 to enable construction of a major shared storage facility.

Education visitation increased by 26 percent compared to the previous financial year.

Fifteen new exhibitions were presented at the Powerhouse. This enabled a fivefold increase in objects from the collection to be displayed.

Partnerships were established with the Victoria & Albert Museum London, the Science Museum London, The Wellcome Trust, the Musee d'Arts Decoratif Paris, and the Los Angeles County Museum.

MAAS collaborated with the Google Cultural Institute to showcase the Museum's galleries and collections. Google used its streetview technology to create a virtual tour of the Museum, enabling online visitors to experience immersive and detailed views of the Museum's galleries. 123 objects have been uploaded to the platform.

The Goods Line, an innovative public space providing pedestrian connection between Central Station and Darling Harbour enabled a new Museum entrance and café onto the Line. Approximately 25 percent of visitors now use the new entrance.
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2.   COMMUNITY INVOLVEMENT:

In 2014-15 MAAS delivered 220 Regional Services events across NSW, including short term displays, talks, workshops, programs and consultations. MAAS engaged with 63 organisations from 37 regional NSW locations and 10 Western Sydney organisations.

The Museum has fostered closer relationships with the authorities and companies responsible for the major urban renewal projects adjacent to the Powerhouse Museum, Sydney Observatory and Parramatta. Discussions with the Barangaroo Delivery Authority seek to position Sydney Observatory as a unique cultural asset as part of Australia's largest residential and commercial construction project.

The Museum has fostered closer relationships with key institutions in the precincts – University of Technology Sydney (UTS) TAFE Sydney Institute and the ABC, and with the City of Sydney. The Museum's location in Australia's most dynamic creative digital precinct offers the potential to engage with an emerging generation of innovators.

Following the announcement of the proposed relocation of the Powerhouse Museum to Parramatta, relationships have been established with Parramatta City Council, the Westerns Sydney Chamber of Commerce and a range of key western Sydney stakeholders.

The appointment of a Programs Producer (Indigenous) in the first quarter of 2015 provided a comprehensive cultural grounding framework designed to support the Museum's engagement with its Indigenous stakeholders. This framework was underpinned by the development of a *MAAS Reconciliation Action Plan* (in partnership with Reconciliation Australia). An *Indigenous Cultural Development Residency Program* (ICD) was established to provide significant contemporary Australian Aboriginal artists with access to the Museum collection and resources as a catalyst for the development of new creative forms of expression.

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3.   MANAGEMENT & FUNDING:

Museum operations reflected its new organisational structure by the end of the 2014-15 financial year. This was reflected in the total expenditure pattern, with total employee related expenses significantly lower than 2013-14. Approximately $5million restructure were redirected to exhibitions and programming.

Following the announcement in late February 2015 of the NSW Government's commitment to plan for the relocation of the Powerhouse Museum and the establishment of a cultural precinct in Parramatta, a Project Steering Group was established to co-ordinate developments.

The NSW Government has identified two sites as possible locations for MAAS Parramatta. The Museum has commenced the Business Case process to analyse site options and determine an optimal site.

A major Capital Works project has been $33M Shared Storage Facility at Castle Hill, to address the storage needs of MAAS, the Australian Museum and Sydney Living Museums. This is due for completion in mid 2016, and has necessitated the closure of the site to the public during the final year of construction.

More than $2 million was raised in sponsorship.

4.   EDUCATION & RESEARCH

MAAS has increased its emphasis on research and scholarship. The appointment of a Research Manager within the curatorial department in late 2014 has enhanced the co-ordination and profile of research across the Museum.

The MAAS Visiting Research Fellowship Program commenced in early March 2015 with a visit from inaugural fellow, Dr Narelle Lemon, from the Faculty of Education La Trobe University, Victoria. Dr Lemon's research focus is in museum education and her project was titled: *Museums, audiences, and capturing learning experiences: curating digital visual narratives.*

In February 2015 MAAS hosted a Research Symposium titled *Funding Collaborative Research – the ARC Perspective* as the inaugural seminar in the MAAS Professional Series. The symposium brought together one hundred representatives from the NSW Galleries, Libraries, Archives & Museums (GLAM) community and researchers in universities to discuss building

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stronger, collaborative partnerships for research, research impact and the broad area of knowledge transfer and community engagement. Professor Denise Meredyth Executive Director, Humanities and Creative Arts, Australian Research Council (ARC), shared insights regarding research collaborations.

Acknowledging that MAAS holds Australia's most extensive fashion collection, the *Centre for Fashion* was established to foster creative excellence, scholarly inquiry and public engagement through exhibitions, programming and research in collaboration with industry and education partners to nurture next-generation design, research and business leaders.

In November 2014 MAAS hosted an annual regional museums forum, providing opportunities for information exchange and professional development for the sector. The 2014 event *was presented in partnership with Museums and Galleries NSW for the first time.*
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5.   MAJOR CHALLENGES AHEAD:

Planning for the relocation of the Powerhouse Museum to Parramatta represents the greatest challenge. The Preliminary Business Case due to be completed by February 2016 will articulate a vision for the new museum, recommend a preferred site, and provide indicative costings for the construction, fitout and relocation of the collection.

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

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2014/15

NAME OF INSTITUTION: Museum of Australian Democracy, Old Parliament House

NAME OF DIRECTOR: Ms Daryl Karp

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1. ACCESS & VISITATION

Over the past 12 months we have made great strides in realising our objectives of engaging with audiences, connecting through relevant exhibitions and experiences, and creating a unique and dynamic public space to explore. The result is the highest levels of visitation since Old Parliament House reopened to the public in 1992.

- In 2014–15, the museum held 10 exhibitions and more than 20 events and public programs offering multiple points of connection and engagement for a diverse audience.

- Visitor numbers increased for a second year, growing 20 per cent compared with last year and 43 per cent since the introduction of the strategic plan in 2013.

- *Play Up*, a new permanent exhibition shaped around the UN convention on the Rights of the Child delivered an 86 per cent increase in family visitation.

- 481,969 people visited the website (5% increase).

- Upwards trends across our social media platforms. Facebook likes increased by 333 per cent and Twitter following increased by 47 per cent on last year, albeit if a low base.

- Of the 74,421 school children who visited, three per cent were local and 97 per cent were from interstate and overseas.

We continued to strategically build our collection, acquiring unique items reflecting our political history with donations making up 50 per cent of our collection. New acquisitions ranged from a bible used by Joseph Lyons when he was sworn in as prime minister in 1938, to a bicycle and blue tie donated by former Prime Minister Tony Abbott.

Major documents acquired included the Governor-General's proclamation of the inaugural sitting of the Australian Parliament in 1901 and a rare and valuable printing of the 1215 Magna Carta in the book *The Great Charter and Charter of the Forest, with other authentic instruments: to which is prefixed an introductory discourse, containing the history of the charters.*

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2.   COMMUNITY INVOLVEMENT

A key success of 2014–15 has been the use of unexpected and surprising ways to reach a broad cross-section of the community.

- Former Prime Minister, John Howard, curated an exhibition on Robert Menzies' first term as Prime Minister, adding to our range of curatorial voices that included award winning journalist George Megalogenis, and thousands of visitor contributions.

- The Enlighten festival illuminated Old Parliament House with a special exhibition projected onto the outside of the building: *The Power of Words: From Magna Carta to #activism.*

- The Great Kaleidoscope Cubby community project engaged 20,000 people, who answered the question 'What does democracy mean to you?' by sticking thousands of messages on the cubby's walls—from 'Je suis Charlie' to 'The right to vote' to peace symbols and more.

- *The Power of 1* is a cross generational, multi experience exhibition that embodies our philosophy of timely, relevant, responsive content. It provides a spectrum of experiences –from

  young to old – passive or active, analogue and digital, asking Australians to reflect on the state of their democracy. One in five visitors responded – through written or electronic responses, by recording audio or video comments, or participating in an extensive survey, with over 12,000 physical or digital contributions.

- The Great Easter Egg Democracy Trail required families to explore the building, answering a series of questions about democracy in order to claim their prize.

- Over the Queen's Birthday public holiday, more than 10,000 people participated in the Medieval Festival, part of the museum's Magna Carta activities.

- During 2014-15 there were 67 volunteers who contributed 4,821 hours of their time.

The museum worked with leaders in education, academia and media to create opportunities that extend our reach and impact.

- The unique collaboration with Canberra University's Institute of Governance and Policy, IPSOS and SBS Digital positioned visitor engagement alongside original research in *Power of 1: Does your voice count?*

- Commemorating the 25th anniversary of the UN convention on the Rights of the Child, we launched *Play Up,* an exhibition curated for children by children, which is supported by UNICEF Australia and our broadcast partner ABC.

- *Bespoke: Design for the people*—our second collaboration with Craft ACT—opened in the newly refreshed Suites, Seats and Suits space, featuring six contemporary artists. The landing at Gallipoli was reimagined with ABC News, the Australian War Memorial and the National Library on #Anzac100.

- The British Library's partnership added a rich layer to the Magna Carta exhibition.

- *Prime Ministers on Prime Ministers* was the outcome of a collaboration with journalist

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George Megalogenis and ABC Television, built around a series of revealing interviews featuring former prime ministers. The exhibit focuses on what Fraser, Hawke, Keating, Howard, Rudd and Gillard think are the positive legacies of their fellow former prime ministers.

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3. MANAGEMENT & FUNDING

Trends in financial support

The museum operates as a non-corporate entity under the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) and receives funding from the Government through the annual budget process. The entity is one of seven national cultural institutions in the Canberra market.

Unlike the other cultural institutions it is currently wholly reliant on Federal funding, due to the entity's current financial framework.

The museum's viability is at risk in the longer term with the current structure and funding due to an overly complex and confusing funding structure for a small Government agency and a limited capacity to retain revenue. The museum's lifecycle plan is approximately 50 per cent under what is required to fulfil its requirements as a nationally listed heritage building.

Organisational change

The museum had some significant organisational change during 2014-15. We reviewed our management structure, reducing the number of senior managers and increasing the span of control across the museum. We extended a matrix model approach to project management across the organisation to encourage productivity, improve our market differentiation and help give us a competitive advantage. The new structure promotes innovation, cross-agency collaboration and creative content development.

Capital works

We completed major upgrades to the building, including:

- The upgrade of the heating system which won an award for 'Outstanding Project' at the inaugural National Trust of Australia ACT Heritage Awards.

- The five-year rendering works to restore the building to its former glory.

- Conservation, repainting and re-gilding of the iconic Australian and British coat of arms on the front façade; stabilising the original and rare 1930s rubber tile floor, and upgrades to the front café.

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4. EDUCATION & RESEARCH

Education

Our approach is to provide transformative learning experiences through formal, curriculum-based and age-appropriate programs for schools, and unique, informal

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ones through exhibitions, youth parliaments, self-directed learning and online engagement as we explore what it means to be an informed and engaged citizen.

- In 2014–15, 81,441 students and teachers visited the museum from 1,570 educational institutions, with satisfaction ratings of 100 per cent and 99 per cent respectively.

- Three new self-guided packages were developed for self-directed schools use.

- The museum was recognised among leading international museums in education programs and technology, winning a silver award at the American Alliance of Museums' MUSE Awards for our innovative Learning Trail.

Research

- Our program of seminars and lectures provided a variety of forums for discussion about democracy.

- Australian Prime Ministers Centre researchers delivered four scholarly publications and thirteen presentations connected with their research on prime ministers.

- The Australian Prime Ministers Centre (APMC) Seminar 2015 featured the current research of five APMC Fellows on prime ministers Deakin, Curtin, Menzies, Hawke and Gillard and other leading thinkers on prime ministers.

- Twenty-five interviews were conducted for the Political and Parliamentary Oral History Project, and 23 more oral histories were made available on the museum's website.

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5.   MAJOR CHALLENGES AHEAD:

Social trends
In 2013, The Australian Electoral Commission revealed that one in four young Australians did not enroll to vote and 20 per cent of voters chose not to participate in the last election. Our research with the University of Canberra's Institute of Governance and Policy Analysis found that 'citizens are overwhelmingly observers rather than participants in formal politics and that 9 in 10 regard themselves as without influence over the federal level of government[1].

Democracy requires an informed and engaged citizenship. In 2015 the vision of the museum of Australian Democracy–celebrating the spirit of Australian democracy and the power of your voice within it – takes on increased urgency.

Funding and Governance structure
Revision of the museum's current funding and governance structure remains the most critical challenge facing the museum moving forward. A revised structure will ensure the museum is financially sustainable and will enable it to attract and retain revenue that can be reinvested back into the museum. This will ensure appropriate conservation and upkeep of the building and enable the museum to better engage with the community in understanding democracy.

The museum can then be more efficient and effective, increasing civics education and curriculum resources to assist with social cohesion, attract philanthropy and partnerships and increase access for all Australians to this iconic, historic and culturally significant building.

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[1] www.governanceinstitute.edu.au/_our-director/research-c_ase-studies

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2014–2015

NAME OF INSTITUTION: Museum Victoria

NAME OF DIRECTOR: Dr J Patrick Greene

1.   ACCESS & VISITATION
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In 2014–15, Museum Victoria enjoyed strong visitation of well over 8 million. A total of 1,437,979 visited our three museums; 252,446 visited IMAX; 660,962 visited the Royal Exhibition Building; 5,624,812 visited our website; and 135,881 engaged with the Outreach Program. The Discovery Centres at Melbourne Museum and the Immigration Museum managed 8,674 public enquiries. Overall visitor satisfaction was 92 per cent.

Museum Victoria commemorated the 100th anniversary of the beginning of World War I with *WWI: Love & Sorrow*, a moving exhibition using objects and photographs from our collections to trace personal stories of Victorians. *WWI: Love & Sorrow* won a 2015 Museums and Galleries National Award from Museums Australia.

The WW1 Centenary Exhibition from the Imperial War Museum was showcased in the Melbourne Museum Touring Hall, offering a global perspective of the conflict.

Tyrannosaurs: Meet the Family opened at Scienceworks in May. Museum Victoria took an innovative approach to marketing the exhibition, which proved very effective. Scienceworks enjoyed its highest number of general admissions since 2009.

Think Ahead at Scienceworks received the 2014 Gold Award in the multimedia category at the International Festival for Audiovisual and Multimedia about Patrimony, and the 2015 Creative Science Exhibit Award from the Asia Pacific Network of Science and Technology Centres. *First Peoples* in Bunjilaka at Melbourne Museum was a finalist at the 2014 Victorian Premier's Design Awards.

Museum Victoria was a venue for White Night 2015. The Royal Exhibition Building was lit with stunning mapped projections; *First Peoples* and Milarri Gardens were open through the night; and the Plaza featured Music for a World Stage.

Insights from the Catching the Next Wave audience research project, completed in 2014, informed projects to build Museum Victoria's audiences. We created new audience profiles and development goals for each of our museums, as well as new brand positions.

The Immigration Museum hosted North South Feast West, featuring festivals, workshops and a Courtyard Cantina exploring different cuisines. The event series was highly successful in attracting a new CBD audience in the 18-39 age range; over 7,000 people attended these events, 68 per cent of whom were first time visitors to Museum Victoria.

Scienceworks successfully trialled paid programs to engage adult and family audiences. These included family science nights and lectures coinciding with the *Deep Oceans* exhibition; a Valentine's Day program in the Melbourne Planetarium; and an event at the Planetarium to mark the total lunar eclipse in October 2014.

Six productions by the Melbourne Planetarium achieved national and international sales. *Black Holes: Journey into the Unknown*, *Our Living Climate*, *Stories in the Stars: The Night Sky of the Boorong People*, *Tycho to the Moon*, *Tilt* and *Starlight* were variously licensed to three national venues and seven international venues. *Starlight* received the prestigious Director's Award at the Fulldome Festival in Germany.

At IMAX, the blockbuster *Interstellar* became the second-highest grossing feature length movie released at the theatre, accounting for 5 per cent of the Australian box office.

The World Heritage–listed Royal Exhibition Building continued to host a number of exhibitions and trade shows, including the Melbourne International Flower and Garden Show, the Art Fair, the Dog Lovers show and Hot Rods.

Museum Victoria continued work on projects to make collections digitally accessible. In 2014–15 we redesigned and refreshed Creative Victoria's website *Culture Victoria*, and added 5,000 records to *History and Technology Collections Online*. In 2015 Museum Victoria also began a major collaborative project with the Atlas of Living Australia to digitise and transcribe the field diaries of past curators and collection managers.

In March 2015, the Minister for Multicultural Affairs launched the Immigration Museum's Multilingual Tour app, developed with SBS and featuring an audio tour in six languages.

Following the launch of the National Field Guide apps in May 2014, Museum Victoria worked with CAMD museums across Australia to maintain the apps. The apps were downloaded more than 78,000 times during the first year, and attracted highly positive user reviews along with major awards including the Best of the Web Award at the Museums and the Web conference in America.

Museum Victoria continued an active collection acquisition program, including the highlight of the year, seven significant personal items owned by Dame Nellie Melba GBE.

2.   COMMUNITY INVOLVEMENT:
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In 2014–15, Museum Victoria's 511 active volunteers contributed 44,124 hours. In December the Immigration Museum successfully piloted a partnership with Red Cross Migration Support Programs to recruit recently settled refugees from Afghanistan, Iran, Iraq and Somalia as volunteers. Museum Victoria also hosted 40 internships, including 11 placements from international universities and educational institutions.

Our membership has almost doubled in the past four years. At the end of 2014–15 Museum Victoria had 16,368 memberships representing 52,471 individuals. The MV Members program

was relaunched in June 2015, offering popular exclusive opportunities such as member-only tours and presentations by researchers and scientists

We continue to work with Aboriginal communities to identify ancestral remains and secret–sacred objects, and to repatriate them to traditional owners. Repatriations were made to the Albury and District Local Aboriginal Land Council, Barkindji Maraura Elders Council, Barengi Gadjin Land Council Aboriginal Corporation, Eden Local Aboriginal Land Council, Gunditj Mirring Traditional Owners Aboriginal Corporation, Mindaribba Local Aboriginal Land Council and Yorta National Aboriginal Corporation.

Scienceworks formed a successful and ongoing partnership with Scouts Australia. Melbourne Planetarium helped 300 Cub Scouts achieve their Space Badge by providing the opportunity to use telescopes and other resources.

3.   MANAGEMENT & FUNDING:
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Museum Victoria received $18 million over four years in the 2015–16 State Government budget for long-term exhibition renewal. This funding will support the delivery of engaging experiences, including completion of the Children's Gallery and renewal of *Human Body* at Melbourne Museum, and renewal of *Nitty Gritty Super City* at Scienceworks.

Museum Victoria was also pleased to receive the first instalment of a $1 million gift from Gandel Philanthropy to go towards the Children's Gallery redevelopment. The gift recognises Museum Victoria's leading role in early childhood education.

Museum Victoria's fundraising program was launched in December with the appointment of a new Philanthropy team responsible for coordinating new and existing development activities. A series of events were held to thank our supporters and communicate our exciting new direction.

In 2014–15, the commercial venue-hire business was rebranded and launched as Museum Spaces, positioning our venues as distinctive and unique. Commercial events continued to be popular, with a 17 per cent increase in weddings held at our venues.

The Interim Collection Storage Project, funded by the State Government to address urgent storage issues, moved into operational phase. Work commenced on replacing static storage systems with compactus systems, improving space efficiency.

Museum Victoria completed the project-planning phase for the Ian Potter Australian Wildlife BioBank, which will house and protect Museum Victoria's collection of wildlife tissue samples. The BioBank is expected to be fully functional in 2016.

Museum Victoria continued to implement the Collection Risk Assessment and Management framework to preserve and manage the State Collection. The initiative identifies sources of risk, assesses impact and identifies mitigation strategies. The Museum also continued to implement the State Collection-auditing program.

Museum Victoria undertook an investment logic map with Creative Victoria to investigate issues underlying the development of a new Scienceworks. A strategic assessment followed to further investigate options and prospects. The redevelopment will highlight opportunities for Scienceworks as a leading centre of STEM in Victoria.

Museum Victoria began negotiations to develop and finalise the scope of an energy-efficiency program across all venues, as part of the Energy Performance Contract project. This initiative will result in a substantial reduction in our carbon footprint.

Museum Victoria began developing the new Digital Transformation Strategy, which aims to harness the many digital innovations already achieved and to coordinate, focus and prioritise our future digital activities.

During 2014–15, a leadership culture and behaviour program was initiated, for implementation in 2015–16.

4.   EDUCATION & RESEARCH
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Over the past year, digital initiatives have enhanced opportunities for contact with students and educators. We are able to live-stream programs directly into schools across Victoria, including regional and remote towns. Hundreds of students gained insights into our collections through direct access to museum experts, celebrity guests and scientists.

As part of National Science Week, Museum Victoria piloted the Meet the Scientist program to foster interest in science careers. More than 700 year 9 and 10 students met our scientists to learn about their work and what inspired them to study science.

The Outreach Program developed an engaging new learning kit to complement the exhibition *First Peoples* in Bunjilaka, reflecting the objects and cultural practices of Koori people in Victoria. More than 600 students from Victorian schools trialled the kit.

In 2014–15, Museum Victoria continued our strong research program, producing 140 peer-reviewed journal articles, reports, books and other publications, and presenting 174 lectures and talks.

A new collaborative research partnership was established between Museum Victoria and Monash University, which includes the creation of two new postgraduate scholarship schemes. This program and the McCoy project, a collaboration with the University of Melbourne, will support interdisciplinary research that enhances our collections. Museum Victoria and Monash University also collaborated to present the Making History course, assisting tertiary students to research, create and share family and community stories. Student evaluations rated the unit as a transformative educational experience.

Museum Victoria completed the first and second stages of the Gippsland Lakes Bioscan. The survey brought together scientists, community groups and the public to examine the rich wildlife of the Gippsland Lakes region. This Bioscan is part of a five-year program of Victorian national park surveys in partnership with Parks Victoria.

The highly successful Melbourne Bioblitz project, conducted in partnership with the City of Melbourne and with the assistance of local residents, took place during October and November 2014. More than 750 entries were added to the Atlas of Living Australia, and the results will inform the City of Melbourne's Urban Ecology Strategy.

5. MAJOR CHALLENGES AHEAD:
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- Building our capacity to attract corporate partnerships and philanthropic support.

- Establishing a strong and inspiring vision for the development of a new Scienceworks and refreshed precinct and undertaking a program of advocacy to build support for the Scienceworks precinct development project.

- Collaborating with Tourism Victoria and other networks to maximise opportunities associated with the Carlton Gardens precinct, including implementing the Royal Exhibition Building Protection and Promotion Project.

- Planning and developing a major exhibition for the Melbourne Museum Touring Hall for winter 2016.

- The continued plateauing of the Museum's grant from government.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2014/15

NAME OF INSTITUTION: National Museum of Australia

NAME OF DIRECTOR: Dr Mathew Trinca

1.   ACCESS & VISITATION

Total visitation to the Museum's programs, exhibitions and main Acton site continued to perform strongly in FY2014-15. Total onsite engagement at Acton was one percent above target for the 2014/15 financial year and 10 percent above actuals for the same period last financial year.

Moreover, the Museum's touring exhibitions and displays around Australia and overseas turned in a stellar result, with over one million visitors – more than we have ever recorded before. Particularly pleasing was the strong growth in numbers of adults and children in participatory programs and events at the Museum, with more than 125,000 taking part in a specific activity or event.

The Museum's online engagement with audiences also grew significantly in comparison to the previous year, attracting more than one and a half million visitors to the Museum's website. Altogether, these results point to broad and developing public interest in the National Museum as the place where the stories of Australia come alive.

Visitation numbers 2013–15

Year	2013-14	2014-15
Permanent exhibitions	423,691	436,496
Temporary exhibitions	57,304	84,836
Travelling exhibitions	127,326	1,244,264
Public programs and events	32,918	43,556
Schools	83,644	85,473
Functions/venue hire	6,254	12,854
TOTAL	**731,137**	**1,907,479**

AUDIENCE ENGAGEMENT

DEFINING MOMENTS IN AUSTRALIAN HISTORY
The Defining Moments in Australian History project aims to stimulate public discussion about the events that have been of profound significance to the Australian people. The project began with an initial list of moments compiled by Museum staff and with an advisory panel of leading historians. The Museum is exploring new ways of engaging with its audience, by

facilitating productive discussions and encouraging all Australians to share their understanding and experience of the nation's history.

The first plaque marked Captain Arthur Phillip's establishment of the convict settlement at Sydney Cove in 1788. It was unveiled by the Hon Tony Abbott MP, Prime Minister of Australia, at the launch of the Defining Moments in Australian History project on 29 August 2014.

The second plaque was unveiled by the Hon Christopher Pyne MP, Minister for Education and Training, and Uncle Vic Simms, Elder of the La Perouse Local Aboriginal Land Council, on 20 March 2015 and it commemorates the Aboriginal warrior Pemulwuy who led a resistance movement against European settlement from 1792 until his death in 1802.

The third plaque honours the Mabo decision, which was handed down by the High Court of Australia on 3 June 1992. The plaque was unveiled by members of the extended Mabo and Passi families and the Director of the National Museum of Australia, Dr Mathew Trinca, on Thursday Island on 17 June 2015.

NIGHT AT THE MUSEUM

Aiming to build new audiences in the 18-35 age cohort, one of the NMA's flagship public engagement programs, Night at the Museum, continues to go from strength to strength. Based on themes from the *Eternity Gallery*, it is an opportunity to use these themes as the lens through which to look closely at Australian history, society and culture. More recent themes have included *Chance*, *Mystery*, *Joy* and *Fear* – great vehicles for exciting audiences through a variety of performance-based activities in a night time setting. The program has received a high level satisfaction rating from the approximately 600-700 people who attend each program.

ENCOUNTERS

A long standing research and development partnership with the British Museum, saw the launch, in April 2015, of a landmark exhibition *Indigenous Australia: Enduring Civilisation*. This is the counterpart of an exhibition that will open at the National Museum in November 2015. At the heart of both exhibitions are rare, precious collections held at the British Museum comprising artefacts from Indigenous Australian communities. The exhibition was opened in London by its Patron, His Royal Highness the Prince of Wales, Prince Charles, and attended by Aboriginal and Torres Strait Islander leaders. This project has inspired a strong and sustained debate about the character of the Australian past, consistent with the Museum's responsibility and commitment to support debate and discussion about our history.

KSPACE

Kspace, an interactive 3D experience that was one of the Museum's most popular activities for children, has been redeveloped during 2014/2015. The new Kspace is an interactive adventure game for the younger audience of school groups and children principally aged between six and 12. Children are able to design a time-travelling robot and enter a 'time pod' that blasts them back to a mystery location in Australia's past. There are eight locations in which they could find themselves, such as the Victorian goldfields in 1854, or the construction of the Sydney Harbour Bridge in 1930. Players then use their robots to explore the location and collect points before teaming up with others as one big robot to complete a mission unique to that time and place. At the end of the adventure, the players move to a

Cool-down area to reflect on the experience, learn more about the location visited and send home a postcard.

Kspace took about three years to develop from scoping to commissioning. It was produced by a team of museum, multimedia, design and construction professionals, with construction and commissioning completed in 2014-15. It will be a charged program for schools groups, and free of charge for the general public.

ARTIST-IN-RESIDENCE VIC McEWAN

Vic McEwan, a versatile artist from Narrandera, New South Wales, commenced a 12-month artist-in-residency at the National Museum of Australia in 2015 as the inaugural recipient of the Arts New South Wales Regional Fellowship. Vic is working with the Museum's National Historical Collection, exploring Australians' connection to the land in a series of three new multimedia installations, alongside other creative experiments. Vic's first performance at the National Museum was on board the Paddle Steamer *Enterprise*, as part of the By the Water concert at the ACT Government's Enlighten festival on 28 February 2015.

EXHIBITIONS

TEMPORARY EXHIBITIONS 2014–15

Title and Visitor Numbers	Description
Spirited – Australia's horse story 11 September 2014 - 9 March 2015 52,943 total visitation	The exhibition featured 500 historical artefacts that told the nation's horse story, including icons of Australia's thoroughbred racing history, horse drawn vehicles and riding equipment, and trophies won by leading equestrians and rodeo stars.
Warlpiri Drawings – Remembering the Future 14 August 2014 – 31 May 2015 62,963 total visitation	An exhibition which tells the story of an intriguing collection of Indigenous artworks created by Warlpiri people in Australia's Northern Territory in the 1950s and beyond. The exhibition explores how drawing has been used to make sense of 80 years of monumental change, to picture life in the present and look hopefully towards the future.
The Home Front 03 April 2015 – 30 June 2015 23,191 visitation 1 July 2014 - 11 October 2015 25,614 visitation 48,805 total visitation	An exhibition that explores the pride, sorrow, passion, wonder and joy experienced by Australians far from the battlefields of the First World War. Through personal stories, this exhibition looks at life on the Australian home front, and explores people's choices, opportunities and challenges in a time of heightened emotions.

TRAVELLING EXHIBITIONS 2014–15

Title and Visitor Numbers	Description
Inside: Life in Children's Homes and Institutions 237,401 total visitation	An exhibition about the experiences of some of the half a million children who spent time in institutional care in Australia in the 20th century.
Warakurna: All the Stories Got into Our Minds and Eye 37,098 total visitation	An exhibition of contemporary paintings and sculptures that document a new art movement emerging from the Western Desert community of Warakurna.
Freewheeling: Cycling in Australia 578,567 total visitation	An exhibition about the history of cycling featuring stories of riders who have experiences the joy, excitement, freedom and even glory of moving at speed under their own power.

National Historic Collection Acquisitions

In 2014–15, the Museum spent a total of $0.811 million in acquiring compelling objects for its collections – predominately for the National Historical Collection. This included purchases acquired for $768,015 and collection related costs of $43,245. Donations received during the year are valued at $271,432.

In July 2014, an improved online collection search tool was launched as part of the Museum's commitment to increase access to the National Museum of Australia's collections. On average, 4,344 people have visited the Collection Explorer site each month. Collection Explorer will continue to be developed to encourage greater public engagement with the Museum's collections. This year, 1,212 object records were made available online. The total number of objects available to the public as at 30 June 2015 was 67,198.

As well as exhibiting and lending objects from the National Historical Collection, the Museum provides special access to its collection repositories and responds to public enquiries regarding the collection. During the year, there were 49 visits to the repositories and Museum staff responded to numerous requests for information.

Some of the significant objects acquired through the course of the year were:

PANGA COLLECTION
The collection comprises an album containing 135 drawings by Panga, a young Paakantyi artist living on Momba Station in north-western NSW in the 1870 and 1880s. The album also contains five photographs - four of Panga, and one of Frederic Bonney who compiled the album, and letters. This is the only known work by Panga (c1863-1913), a self-taught Aboriginal artist living in western NSW during the late 19th century. The drawings depict a range of activities observed by him on the Momba pastoral station, including aspects of

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station life with images Europeans, and aspects of Aboriginal life, including drawings of corroborees, hunting, and a range of Aboriginal objects. The photograph of Panga is one of the earliest of an artist at work in Australia.

COPPER *CHARLOTTE* MEDAL COLLECTION

The collection consists of a single small inscribed copper medal. The medal is a relic from the voyage that transported Australia's first European colonists. It is thought to have been produced by Thomas Barrett, a convict on board the *Charlotte*, one of the 11 First Fleet ships. Barrett is supposed to have produced a silver medal – the silver *Charlotte* medal – for Surgeon-General John White, to commemorate the historic voyage. The smaller copper *Charlotte* medal repeats the text on the silver medal in a slightly abbreviated form and does not include an image of the *Charlotte*.

JOHN MCDOUALL STUART COLLECTION

The collection comprises a pocket watch presented to Stuart by the Royal Geographical Society in 1859, and a selection of personal documents and letters. Stuart conducted six expeditions to inland Australia between 1858 and 1862. He travelled as far as what is now known as Coober Pedy, then returned via the Eyre Peninsula. In 1862, on Stuart's sixth expedition, he successfully crossed the continent from south to north. The route he established was used for the Overland Telegraph Line, the Adelaide-Darwin railway, and the Stuart Highway.

ERUB ERWER META COLLECTION NO.1

The collection is comprised of a series of sculptural objects all made from ghost net, and which evoke different aspects of the Erub (Darnley Island, Torres Strait) artists' relationship to the marine environment. Ghost nets are remnants of fishing nets which have been lost, discarded, or abandoned at sea. From this environmental hazard has emerged a new genre of art which has been enthusiastically embraced by artists at Erub Erwer Meta (Erub Arts Centre) and other northern Australian Indigenous arts centres as a continuation, revival and reinterpretation of traditional stories and methods of sculpture and weaving. The art form also highlights the environmental concerns caused by the ghost nets.

GUNYBI GANAMBARR COLLECTION

The collection consists of *Gudurrku* (Brolga) a bronze cast sculpture of two brolgas by Yolngu artist Gunybi Ganambarr. This collection is an outstanding example of a Yirrkala artist's use of contemporary media to illustrate a traditional theme.

MICHAEL COOK COLLECTION

The collection comprises a suite of 10 inkjet prints on archival Hahnemuhle photo rag paper by Michael Cook, Bidjara artist of southwest Queensland. In many of the images, the unlikely figure of an Aboriginal man dressed in the red-coated garb of a British soldier of the 18th century is juxtaposed with a native creature and an object related to the colonial presence. The collection explores colonial and Indigenous difference from an Indigenous perspective, and acts as a vehicle for discussion of colonisation.

2.   COMMUNITY INVOLVEMENT

International Initiatives

British Museum
A partnership agreement between the British Museum and the National Museum of Australia will see three major exhibitions from the British Museum delivered to Australian audiences. The *Encounters* exhibition will be the first of these to open at the National Museum of Australia in Canberra in December 2015, followed by *A History of the World in 100 Objects* in 2016, and a third major exhibition in 2018.

National Museum of Singapore
The Museum signed a Memorandum of Understanding with the National Heritage Board of Singapore, which will see exhibition, research, curatorial and staff exchanges between the Museum and the National Museum of Singapore. The first part of the agreement saw one of the Museum's senior public programs staff member travel to Singapore in August to participate in major festivals held at the National Museum of Singapore. A member of the Singapore Museum will travel to Canberra in January 2016. A high-level delegation from Singapore will travel to Canberra in October to visit the Museum, view the collection and discuss future projects.

National Museum of China
The Museum commenced a staff exchange with the National Museum of China, with a staff member spending a month working with staff in their exhibition, research, collection and curatorial departments. Two Chinese staff members will travel to Canberra in November to assist in the installation of the major Indigenous exhibition *Encounters.*

Museum of Natural History in Le Havre, France
The Museum signed a joint Memorandum of Understanding with the Museum of Natural History in Le Havre in France, along with the Australian National Maritime Museum, Tasmanian Museum and Art Gallery, Queen Victoria Museum and Art Gallery, the Western Australian Museum and the South Australian Museum. The Agreement will see the development of a touring exhibition to showcase the Lesueur collections held by Le Havre. It will tour from the middle of 2016.

National Museum and Art Gallery of Papua New Guinea
In December 2014, the National Museum of Australia signed a Memorandum of Understanding in collaboration with the National Gallery of Australia, the Australian War Memorial, Department of Foreign Affairs and Trade, and the Papua New Guinea Museum and Art Gallery to redevelop a gallery to celebrate the 40th anniversary of Papua New Guinea Independence. The Memorandum of Understanding runs for three years and delivered its first project, an exhibition titled *Built on Culture*. As part of a broader Memorandum of Understanding, the Museum loaned a number of objects and provided mentoring, and training in collection management to PNG staff over a number of years in support of the project.

The Museum continues to explore opportunities to tour Indigenous exhibitions overseas, particularly in the Asia-Pacific region.

Canning Stock Route travelling exhibition

The Museum has continued its partnership with the Department of Foreign Affairs and Trade to deliver 14 works from *Yiwarra Kuju: the Canning Stock* Route digital panel exhibition to overseas diplomatic posts. To date the exhibition has been delivered for display to international audiences in Turkey, China, Chile, Japan, India, Philippines, Taiwan, Mexico, Thailand, Russia, Indonesia and Tonga. Total visitation has exceeded 350,000. Through this exhibition, the Department of Foreign Affairs and Trade has deepened international understanding of Indigenous history and culture, and enabled material culture to play an important role in cultural diplomacy.

Building on the success of the *Yiwarra Kuju* electronic panel display, planning commenced on the development of a second digital panel display showcasing some of the works from the Museum's 2014 exhibition, *Old Masters: Australia's Great Bark Artists.*

Domestic Initiatives

ENCOUNTERS

As part of the Encounters project, consultations were held with 27 communities across all states and territories, and filming with significant community members was completed. In March 2015, 18 people from communities throughout Australia participated in a gathering at the Museum to discuss building reciprocal and sustainable partnerships between communities and the Museum. The participants were selected from those who were involved in the *Encounters* community consultation programs and who demonstrated a keen interest and background in the role of museums and cultural heritage programs. Members of the Museum's Indigenous Reference Group also attended this very significant event.

MACQUARIE BANK

The Museum collaborated with Macquarie Group on developing and installing the *Governor Lachlan Macquarie* exhibition in the Macquarie Bank building in Martin Place, Sydney, which opened on 5 September 2014. Visitation for the financial year 2014/15 totalled 15,239. This exhibition features historical artefacts from the early days of the colony, including key documents issued by Governor Lachlan Macquarie, a holey dollar, love tokens inscribed by convicts and breastplates that were presented to Aboriginal people. It also includes specially produced digital features exploring early currency, land grants and Macquarie's legacy. The exhibition is anticipated to be on show for several years, with content being updated regularly.

CANBERRA AIRPORT

The National Museum of Australia and Canberra Airport management have been in discussion about a range of opportunities to work together with a view to creating displays of objects from the National Historical Collection at the Airport. Possible locations for placement of the objects require further investigation based on available space and the suitability of the environmental conditions.

DEFINING MOMENTS

Defining Moments seeks to involve all Australians in the selection of key events and issues in Australian history. The success of the program will be gauged by the level of public involvement, and the Museum has been exploring new ways of engaging with its audience

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and exploring and developing content with communities of interest through a range of web-based content and social media portals. For example, the Museum engaged writer and comedian Mikey Robins to help make a series of videos investigating key objects in the Museum's collection that relate to defining moments in Australian history, and hosts a blog for the public to take part in the conversation online.

3.   MANAGEMENT & FUNDING

Revenue from government is declining over the estimates period. This is the result of the increase to the efficiency dividend over three years announced in the 2013 Mid-year Economic and Fiscal Outlook (MYEFO), and the Museum's component of the savings from the Government measure announced in the 2014-15 Federal Budget: Smaller Government – collection agencies – consolidation of back office functions. The Museum is focused on increasing non-government revenue to meet ongoing program activity and increased operating costs. This commitment is embedded in the strategic plan for the period 2014-18, and reflected throughout the Museum's business planning processes.

The Museum has also been focusing on way to increase efficiency and reduce operating costs and overheads through the use of new technology and innovation to meet its business requirements in a tightened fiscal and funding environment. For example, in 2014-15 the Museum replaced the humidifiers across the permanent galleries. The new system replaced the original 42 aged and inefficient duct-mounted, electric steam humidifiers with adiabatic humidification system. The new adiabatic humidification system generates 'cold steam' produced by causing discs to oscillate at very high frequency as opposed to the old technology, which produces high temperature steam by boiling the required water using electricity. The Museum forecasts the new humidifiers will generate over $150,000 per year in reduced energy costs.

Looking ahead, the major commitments for 2015-16 include the *Encounters* exhibition, commencement of redevelopment of the Gallery of First Australians and Old New Land gallery, improvement to the security system and improved visitor experience through refurbishment of the main hall and entry spaces and increased access to digital content.

	2014/15	2015/16	2016/17	2017/18	2018/19
	Actual	Estimates as per May 2015 PBS			
	$'000	$'000	$'000	$'000	$'000
Revenue from Government	41,590	41,441	40,838	41,084	41,330

THE MUSEUM SHOP

In 2014–15 retail sales were one percent under budget though decreased 9.1 per cent compared with the previous period, a tough year in the consumer market. The average retail sale was 13 per cent above budget, and 4.4 per cent above the previous year's average sale.

The Museum Shop successfully leveraged commercial opportunities from the 2014–15 exhibitions program, with temporary exhibition shops operating for *Old Masters: Australia's Great Bark Artists* and *Spirited: Australia's Horse Story.*

In July 2014, the Museum Shop underwent a partial refurbishment which has increased merchandise displays, improved customer flow and enhanced the Workplace Health and Safety for staff as well as visitors. During this time a new point of sale system was also implemented which has improved inventory management processes and will assist in growing the business into the future.

December 2014 saw the Museum Shop achieve its highest ever sales for one month, an increase of 24 percent on the budget target and a 5 percent increase on the previous best month. This result was assisted by a strong event program and marketing activities during the month to increase exposure and cement The Museum Shop as a destination Shop for Canberra locals.

PUBLICATIONS
In 2014–15, the National Museum of Australia press published three exhibition related publications, *Spirited: Australia's Horse Story*, *The Home Front: Australia During the First World War* and *Behind the Lines: The Year's Best Political Cartoons 2014.*

Two issues of the Museum's scholarly journal, *reCollections: A Journal of Museums and Collection*s, a number of corporate publications and two issues of *The Museum* magazine were also published. The magazine is distributed nationally and presents information on a diverse range of exhibitions, programs and activities.

TECHNOLOGY IN THE MUSEUM
The National Archives of Australia's Digital Transition Strategy aims to transition all Australian Government agencies to digital recordkeeping for efficiency purposes by meeting contemporary electronic information and records management standards. In 2014–15, the Museum implemented a new electronic recordkeeping system (EDRMS). Staff are using the EDRMS to capture and create the Museum's information as well as complete electronic workflows that were previously within a paper based format. This is also enabling the Museum to look more broadly at how electronic information systems can enhance its business processes.

The Museum continued its expansion of the 'work smarter' initiative in 2014–15, through the development of a smart device-based tour app. Developments in social media and mobile digital technologies present additional opportunities for connecting the public areas of the Museum to virtual environments that dovetail or complement with the learning and entertainment experiences offered in public spaces. Segments of the Museum's audience are more inclined to engage with content using such technologies, and the experiences that such technology and media provide are actively sought in preference to other modes of information delivery.

The possibilities in this field are evolving rapidly and include the delivery of additional information to visitors' mobile devices, the use of online media in galleries, and productive social engagement and contributed content opportunities for visitors. The use of new screen-

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based technologies and other multimedia elements will be a feature of the redeveloped *Gallery of First Australians* 'Welcome Space', discussed further below.

ROBOTS IN THE MUSEUM

The Mobile Robot Telepresence Education Program has completed its second full year of operation at the Museum, following two years of prototype development by the CSIRO. The two robots can operate in all of the Museum's galleries, and regularly roam the Museum's exhibitions providing live and immersive remote access for a range of different audiences, with tours delivered to 1,900 people during the 2014-15 year.

In 2014-15 the Museum established a partnership with the Commonwealth-funded Asia Education Foundation (AEF) to enable both organisations to utilise the Museum's Mobile Robot Telepresence Education Program to facilitate greater understanding of Australian culture and history through links between the National Museum of Australia, Australian schools and schools in several Asian countries. The AEF runs the Australia–Asia Bridge School Partnerships project, which promotes relationships between Australian schools and schools in Korea, Thailand, China, Japan, India and Indonesia. The partnership with the AEF will enable students to remotely tour the Museum's
galleries via broadband links.

DIGITAL HUB

As part of its organisational changes announced during the 2014-15 year, the Museum has establish the Digital and Content Services section. This will focus resources on the development and production of digital programs, online and onsite, and the provision of associated content services, through the combination of web and multimedia, media services, publishing, copyright and reproductions, social media, development of mobile device content and the public interface of Collections Explorer.

The intention is to bring together key staff involved in digital communications and multimedia development and delivery in a single section to drive the Museum's digital content. The group will act as the 'digital' hub for the Museum, relating to each of the operational areas and growing our combined capability in digital technologies.

MUSEUM DEVELOPMENT

The Museum's Display Redevelopment Plan 2011-2020 outlines a ten-year plan for the redevelopment of permanent gallery and related public spaces at the National Museum of Australia. The redevelopment of these spaces is to be funded from the Museum's capital reserves.
During the 2014-15, work has progressed significantly in relation to two redevelopment projects: the K-Space theatre; and the *Gallery of First Australians* 'Welcome Space'.

The *K-Space* interactive theatre was the only area expressly created by the initial Museum project for children. However, this highly successful component of the Museum's program faced maintenance challenges and increasing technical obsolescence. The new program was developed to offer a gaming experience for children that sets them in an historical and environmental landscape.

The *Gallery of First Australians* 'Welcome Space' is also need of renewal. The multimedia program in this area is subject to frequent breakdowns and is now dated. This project will redevelop the space to serve as an introduction to the concept of 'Country' and its centrality to understanding Indigenous Australian lives and cultures.

As part of that introduction, the area should welcome visitors to the Museum's site, and more specifically to the land of the Ngunnawal-Ngambri peoples of the Canberra region. Such a welcome extends naturally to one which encompasses all lands of the Indigenous people of this country. The 'Welcome Space' would continue to employ a mix of objects, text and graphics, and multimedia to introduce visitors to these concepts and prepare them for their visit to the rest of the *Gallery of First Australians*.

Importantly, the 'Welcome to Country' would flow logically from the 'Land' and 'Place' themes which are examined in the galleries which immediately precede it. It is envisaged that multimedia and updated screen-based technologies will be used in this area as part of the interpretive strategy to connect visitors to the idea of 'Country', placing them in the landscape, and conveying something of Indigenous perspectives of the land and its cultural and spiritual meaning.

4.   EDUCATION & RESEARCH

EDUCATION
Over 85,000 students, a two percent increase from the previous financial year, participated in the education programs at the National Museum of Australia which continues to deliver programs that make history relevant and engaging for students across Australia. Onsite over 95 percent of programs delivered for students were rated as highly engaging and relevant to curriculum. Teachers and pre-service teachers from all states and territories in Australia took part in teacher professional learning programs, delivered onsite, online and through conference presentations and workshops.

Online the Museum continues to build its curriculum relevant classroom learning resources: this year new interactive units of work were produced as well as a new digital gaming experience, *Can you strike it rich during the Gold Rush?* The NMA is confident this gamification of Australia's Gold Rush will help enliven a fascinating part of Australia's history for the next generation.

RESEARCH
The Museum and its staff have been involved in a number of Discovery and Linkages grant projects supported by funding from the Australian Research Council during the 2014-15 year.

New grant approval - *The relational museum and its objects*
In partnership with the British Museum and the Australian National University, the Museum applied for ARC funding for a second project related to the Encounters exhibition, flowing on from the work done as part of the first *Encounters* research project (Engaging Objects: Indigenous Communities, museum collections and the representation of Indigenous Histories).

In July 2015 the Museum learned that the application had been successful – securing ARC funding of $699,310 for the four year research project. This research partnership, in

collaboration with Indigenous communities and regional museums in the UK and Australia, aims to develop and pilot approaches that facilitate Indigenous people's access to and engagements with distributed collections and objects. By doing so, the project seeks to contribute to new theory around the 'relational museum', and new modelling of museum practice and museum development in Australia.

Return, reconcile, renew: understanding the history, effects and opportunities of repatriation and building an evidence base for the future

The Museum is working with the Australian National University, University of Otago, Ministry for the Arts, Ngarrindjeri Regional Authority Inc, Museum of New Zealand Te Papa Tongarewa, Kimberly Aboriginal Law and Culture Centre, Association on American Indian Affairs, the University of Melbourne, the University of Queensland, the Flinders University of South Australia, and Australian Institute of Aboriginal and Torres Strait Islander Studies.

The repatriation of ancestral remains is an extraordinary Indigenous achievement and inter-cultural development of the past 40 years. This international project will provide critical new knowledge to understand repatriation, its history and effects and will provide scholarly and public outcomes that empower community based research and practice.

The culture of weeds: invasion biology, identity and the aesthetics in Australia

This project involves researchers from the Museum, the Australian National University, the University of Melbourne in partnership with the Royal Botanic Gardens and National Herbarium of Victoria. We know that weeds are a significant threat to Australia's biodiversity - but when does a plant become one? Defining plants and landscapes as weedy reflects not only ecological values, but also economics, aesthetics and national identity. The question of how and why weeds spread reveals cultural values that inform the management of all invasive species.

Modern Human Origins and Early Behaviour Complexity in Australia and South East Asia

The Museum's partners for this project are the University of Queensland, and the University of Wollongong, which will involve three new archaeological excavations to contribute to our understanding of how and when did humans first cross from Southeast Asia into Australia.

Alive with the Dreaming! Songlines of the Western Desert

Senior researchers and advisers from the Museum are working together with researchers from the Australian National University and the University of New England for this project, which aims to engage with the elders and artists of the Western Desert to share an understanding of the significance in terms of scale, spiritual and environmental aspects of the iconic songlines that map the Australian continent. The project will include performances, books, films and a major exhibition.

5.   MAJOR CHALLENGES AHEAD

SHARED SERVICES

The transition to Shared Services was put on hold in June 2015, pending the broader Shared and Common Services Program. Under the broader program, all non-corporate agencies across the Australian Public Service are to transition to a shared services environment for transactional services, such as payroll and financial services, within the next three to five

years. The National Museum, along with a number of the Canberra-based collecting institutions, is a corporate body, and as such, is outside of scope at this stage. It is anticipated that corporate entities may be included in scope in coming years. As a consequence, the Museum is working with collecting agencies to identify opportunities to partner in ways that would create business efficiencies in coming years.

BROADER AUSTRALIAN PUBLIC SERVICE (APS) ENVIRONMENT

In addition to a tightening funding environment affecting the national collection agencies including the Museum, the Australian Public Service has been undergoing a series of reviews and reforms during the 2014-15 period. These range from portfolio restructuring and machinery of government changes to substantial changes to service delivery models, and reviews of APS workforce policies and planning. In addition to the Shared Services program mentioned earlier in this Report, the Australian Public Service Commission (APSC) introduced new requirements for work level standards to be applied to all new APS job classifications, other than SES positions. As an APS Agency, the Museum has also been undertaking Enterprise Bargaining negotiations in accordance with the Australian Government Public Sector Bargaining Policy. The negotiations commenced in July 2014 and have continued throughout the remainder of the 2014-15 year.   The APSC is also working with a range of APS agencies to promote Workforce Planning as a business-owned strategic priority.

GROWING OWN SOURCE INCOME

The Museum continues to focus on growing its own source revenue, with many successful initiatives in the areas of development, partnerships and grants, in addition to its retail operations through the Museum Shop.

Successful fundraising campaigns during 2014–15 included: the Royal Daimler project to support stage one of the conservation work on the 1948 Daimler landaulette; and the Horses in Australia campaign to help preserve key equine material for the *Spirited: Australia's Horse Story* exhibition.

The Museum also received $39,881 in cash donations to the National Museum of Australia Fund to support the acquisition, conservation and exhibition of the Museum's collection.

The Museum continues to engage with communities of interest, Museum Friends members and a strong supporter base, all of whom contribute to the increasing value of private donations to the Museum.

In 2014–15 the Museum received more than $300,000 in government grants and philanthropic support for a range of key projects, and also received a range of services from corporate supporters valued at more than $700,000.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2014/15

NAME OF INSTITUTION: Queensland Museum

NAME OF DIRECTOR: Professor Suzanne Miller

1.   ACCESS & VISITATION

Queensland Museum Network (QMN) is the keeping place for the State Collection of 1.2 million objects and specimens, valued at more than $479 million, and approximately 14 million Research Collection items.

Visitation to the Queensland Museum i ncreased by 47% to 1,420,617.   Visitation across the network exceeded 1.66 million.

Queensland Museum's websites and services had a 20% increase in engagement this year, receiving 1,405,754 unique visits.

The Discovery Centre team (based at South Bank) supported 25,478 visitor inquires on a range of museum related themes.

Queensland Museum Network hosted 19 new exhibitions, delivered 80 school programs, and 1,254 Science Theatre Shows.

783,965 students accessed Museum collections and knowledge in their schools, early learning centres, and communities via the Queensland Museum Educational Loans service.

Dinosaur Discovery: Lost Creatures of the Cretaceous clearly won the popularity stakes, with hordes of eager visitors lining up each day to be transported back millions of years to walk among the dinosaurs. In 2014–15, these life-like, animated models enticed a total of 123,610 guests to the Museum – with overall visitation reaching more than 230,000 when the exhibition closed at the beginning of October, making it our most popular special exhibition ever.

Deep Oceans — the touring exhibition from the Australian Museum and Questacon, enabled 117,626 visitors to explore 'beneath the sea'. The exhibition was augmented by the Queensland Museum's own collections and research, including the first public display of a rare specimen of Giant Squid (which is now on permanent display).

Undressed: 350 years of Underwear in Fashion — touring exhibition from the V&A London. This display about the history of underwear was complemented by collection items in *Revealed: underwear and other wear from the Queensland Museum*.

Other special exhibitions included: *4,000 Species* - details of how more than 4000 new animal species were discovered and named by QM; *A Room for Wild Animals; Railways 1914-1918;* and *The Horse in War.*

QM also delivered a new permanent gallery - *This is My Heritage* - exploring the relationship between community, individuals and collections. The project also produced a Catalogue of the exhibition.

Queensland Museum Network secured the rights to host the first World Science Festival (WSF) in the Southern Hemisphere. The inaugural World Science Festival Brisbane will be held in March 2016 - the first time that WSF will have been held outside New York.

VIP visits: QM hosted six Ambassadorial visits and three distinguished partners of delegates of the G20 summit.

We had a bumper year for collections acquisition - with rare specimens from our natural environment, and impressive man-made collections, including the single largest private model rail collection in Australia, an acquisition of national and international significance.

Our own Mephisto, the last surviving German A7V Sturmpanzerwagen, from World War 1 is now on temporary loan at the Australian War Memorial. The tank will undergo conservation and display, before returning to Queensland Museum in time for the opening in November 2018 of the Queensland Anzac Centenary Gallery.

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2. COMMUNITY INVOLVEMENT

Reconciliation Action Plan: QM initiated the development of its RAP - working in consultation with communities, it is our intention to have this completed in 2017.

Repatriation: QM has been working with a number of communities to facilitate repatriation of ancestral remains, including repatriation from other Government agencies. QM partnered with the Qld Department for Aboriginal and Torres Strait Islander Partnerships (DATSIP) which will see a refurbished and expanded Ancestral Remains facility established at QM.

This is My Heritage: QM worked with communities to develop a new permanent gallery *This is My Heritage* - exploring the relationship between community, individuals and collections. This project (including the exhibition catalogue) was funded by DATSIP.

The Museum Resource Centre Network and its five Museum Development Officers delivered 99 workshops, provided emergency disaster support, and established 54 service level agreements throughout the State.

STEM Entanglement: QM has a strategic goal to enhance STEM and cultural entanglement across all generations and communities across the state. In addition to the formal STEM education project (see below), QM has initiated a holistic approach to learning that links formal educational programs with public exhibitions and experiences to enable our visitors (both real and virtual) to connect to QM in different ways, that suit the needs of the visitor.

World Science Festival: Securing an exclusive three-year agreement with the World Science Festival in New York was a major milestone for QM, and is one of our most exciting commitments for the coming years. This will not only enhance our engagement in STEM but will, we hope, will also attract and inspire science tourism opportunities throughout the State.

QM Educational Loans Service: 783,965 students accessed Museum collections and knowledge in their schools, early learning centres, and communities via the Educational Loans service.

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3.   MANAGEMENT & FUNDING

QMN organisational realignment: QMN has undertaken a complete organisational realignment to establish a structure that operates as a single entity (the previous structure allowed each campus to operate as stand-alone entities). The new structure was phased in from 1/1/15 to 1/7/15. The organisational structure now operates across functions rather than geographical location. Functional areas are: Collections & Research, Exhibitions and Lifelong Learning, Public Engagement, Operations & Communities (QMN Resource Network), Corporate Services & Business Intelligence, and Commercial Enterprises.

Operational Funding: QMN received $21M in State Government operational funding, with a total operational budget of $40M. 48.8% of QM operational funding was self-generated.

Queensland Museum Foundation: in 2014-15 QMF distributed more than $1.2M of existing commitments to the Network, secured more than $1.5M in new pledges and donations and established significant new corporate partnerships representing more than $10.4M in total new investment.

In the past year, we have established a number of partnerships that will be integral to the immediate and long term growth of the Museum. Key partnerships have been formed with BHP Billiton Coal, BHP Billiton BMC, Energex, Arup, and QGC — our largest ever corporate partner and a driving force in improving how the sciences are taught in schools.

STEM partnership: QGC joined QMN to deliver shared objectives in STEM education. The three-year partnership (with extension to 10 years) aims to create a whole-of-life approach to STEM education that involves direct programs in schools from Prep to Year 12, professional development for teachers, a rigorous academic research program, and community engagement initiatives, such as bringing the renowned *Hadron Collider exhibition Collider: step inside the world's greatest experiment* from the Science Museum in London.

Non-research Grants: In 2014-15, QMN secured over $2.766 million in new non-research related grants (with $766,350 expenditure in 2014-15).

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4.   EDUCATION & RESEARCH

Formal Education Initiatives: STEM Entanglement: QM has partnered with the Queensland Department of Education and the University of Queensland to reinvent the way in which

STEM is taught across the State, at all school levels. Pilot programs have already taken place with in-school delivery, new CPD programs for in-service teachers and training programs delivered to pre-service teachers. The STEM Qld project also includes an ARC Linkage research project with UQ, to evaluate the impact of the project on STEM engagement. This project is fully funded through a newly secured partnership with QGC (see below) which has enabled QM to recruit a manager specifically dedicated to the program.

Education initiatives: The Discovery Centre team (based at South Bank) supported 25,478 visitor inquires on a range of museum related themes.

QMN delivered 80 school programs across the Network and 1,254 Science Theatre Shows.

783,965 students accessed Museum collections and knowledge in their schools, early learning centres, and communities via the Queensland Museum Educational Loans service.

Digital Delivery: In 2014-15, we developed and delivered new digital products including our first e-book, *The Great Barrier Reef: Corals,* and mobile apps – *Coastal Life of South East Queensland*, and the *Field Guide to Australian Fauna.*

We launched an Online Collections Microsite – providing the community with access to nearly three-quarters of a million collection items and approximately 5,000 images.

We joined other leading cultural institutions in Australia to become part of the Google Cultural Institute – a relationship that will undoubtedly expand our digital capabilities.

Precisely, 750,320 Queensland Museum biological specimen records were delivered (i.e. uploaded from Vernon database) to the Atlas of Living Australia during 2014- 15. Various communities/individuals downloaded these 750,320 records 54,655,799 times over 7,050 separate download events.

Research Grants: QM secured $972,626 in new research funding in 2014-15.

Research/curatorial Staffing: QM entered into four new MOUs with universities (University of Queensland, Griffith University, James Cook University and University of New South Wales) to develop research strengths. These partnerships will result in seven new curatorial joint appointments in 2015-16 (in Archaeology, Indigenous Cultures, Palaeontology, Marine Biology and Mineralogy).

Collections: 28,000 biological and geological specimens we're added to the collections; more than 120 new species we're described.

Research publications: QM staff published 164 research papers.

Talks, seminars, conferences & research visits: Research and Collections staff delivered 140 talks, lectures and seminars to approximately 4,400 visitors. Staff also responded to 8,500 professional enquiries and specimen identifications, and hosted more than 600 professional visitors from universities, government agencies and international museums.

Volunteers: QM supervised a large volunteer workforce that donated approximately 1,400 person days to our collections and research projects.
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5.   MAJOR CHALLENGES AHEAD

- QM funding: QM is working with State government to develop a sustainable business case for operational and capital funding with a target of uplift in government appropriation, resolution of capital asset depreciation issues and capital investment in QM, and resolving major collection and conservation challenges.

- Delivery of major new projects including: an annual World Science Festival in March in Brisbane; permanent gallery renewal program (one new gallery development per year for four years); STEM project; Collections Facilities upgrade (including new Repatriation Facility); Masterplans for the Workshops Rail Museum site and the Museum of Tropical Queensland.

- Embedding the new organisational structure, with greater clarity of alignment to QM strategic goals.

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CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2014/15

NAME OF INSTITUTION: Queen Victoria Museum and Art Gallery

NAME OF DIRECTOR: Richard Mulvaney

1. ACCESS & VISITATION

A new Social Media Policy has been developed and a QVMAG blog page has been added to the existing platforms of Facebook and Twitter. The QVMAG Facebook page has 3,425 followers.

QVMAG has a new blog page. The blog has provided opportunity to promote ongoing research projects undertaken by staff and volunteers and collections management.

The QVMAG website has received 1,374,118 unique website hits, with the History Online Collections database continuing to be the most popular page.

Extensive media coverage has been received with over 160 media stories for this financial year.

The overall visitor numbers the QV Art Gallery and Museum were 133 333 for the financial year.

Exhibitions for 2014/2015:

Temporary- Museum
- *Launceston Horticultural Society: celebrating 175 years*
- *An Adventurous Spirit—Surveyor James Scott*
- *Noticing Nature*
- Photography exhibition
- David Malin photography competition
- *Peddle Chairs*
- Mark Tribe Art installation - 5 December 2014 – 1 February 2015
- *The Great War 1914–18: Sacrifice and shadows* August 2014 – August 2017
- Harry Murray medals 6 June –August 2015
- *Art Magic: The climbing plant* 16 November 2014 – 5 February 2015

Touring

• *Wildlife Photographer of the Year* (Presented by the Natural History Museum in London; the Australian Tour is organised by the Australian Museum) 6 September – 26

October 2014

• *ANZANG Nature Photography* (Presented by the South Australian Museum) 6 September – 26 October 2014

• *100 Years of Hydro* - 27 August 2014 – 5 October 2015

• *Civic Square Lego* - 10 October 2014 – 22 March 2015

• *TDOTI - Habit and Habitat* - 20 March – 26 April 2015

• Paper *Garments for the Grave— Palliative Care* community exhibition - 14 March 2015 – 14 June 2015

• *CUSP - Design into the next decade* 6 June – 16 August 2015

Temporary - Art Gallery

• Community Collector: *Strike a Light* - 10 August 2014

• *Transition: Iron form development* -Peter Mattila 18 December 2014 – 7 June 2015

• *Art Tastic* - 20 October – 7 December 2014

• *The Continuous Landscape of Distance* - Fred Williams Bass Strait Island paintings 12 July – 19 October 2014

• *William Buelow Gould: the Macquarie Harbour drawings* 1 November 2014

– 1 March 2015

• *Bea Maddock's Leaving a Mountain* -27 July 2014

• *Mines of Memory: The works of Vincent McGrath* to 30 June 2015

• *ArtRage 2014* 20 December 2014 –17 April 2015

• Twentieth century paintings and sculptures from the QVMAG collection 30 August 2014 – 8 February 2015

• *Art Sparks*—Change over 40 Queen Victoria Museum and Art Gallery Annual Report 2014– 15

• *ArtStart: Adornments of the head*: 14 June – 3 September 2014

Dreamscape of Tasmania: 25 September 2014 – 19 April 2015

Mugjarpotcup: 26 April – 9 August 2015

Touring Exhibitions

• *Lola Greeno Living Treasu*re to 3 July 2014

• *21 Objects - 21 Stories: Celebrating community collections* to 27 July 2014

• *Hyperclay: Contemporary ceramics* 9 August – 12 October 2014

• *Made in China Australia* 21 February – 17 May 2015

• *Stephen Bowers: Beyond bravura* 30 May – 19 July 2015

• *Arthur Boyd: An active witness* 9 May – 5 July 2015

QVMAG Travelling Exhibitions

• *ArtRage 2013*

Burnie Regional Gallery 5 July –14 September 2014

• *ArtRage 2014*
Plimsoll Gallery Hobart - University of Tasmania 9 May – 14 June 2015

Highlights for 2014/2015

Lola Greeno: Cultural jewels, a collaboration with the Australian Design Centre, showcased stunning work of the first Indigenous *Living Treasure*, Lola Greeno, a shell worker and artist from Tasmania whose career spans 30 years. Her stunning work is highly coveted by both public and private collectors alike. *Lola Greeno: Cultural jewels* was accompanied by a beautiful monograph and digital content, with the monograph for the first time also being published as an eBook.

In August, the World War I exhibition *The Great War 1914–18: Sacrifice and shadows* opened on the mezzanine level of the John Lees Gallery at Inveresk. The exhibition is a significant addition to the current displays at the Museum, being image-rich and exploring the human response to the demands of war, physically, emotionally and psychologically. A key experience within the exhibition is an immersive soundscape, depriving the visitor of the traditional sensory cues and demanding auditory attention and response.

The work of one of Australia's greatest landscape painters, Fred Williams (1927– 1982), featured in the Queen Victoria Art Gallery from July until October. The artist's vision created a new framework for looking at the Australian landscape, and works included monumental views of the land and sea. His work successfully conveys a sense of the vastness of the Australian continent—from the arid centre to remote coastlines.

Two exquisite collections, *The Macquarie Harbour Drawings* and *The Macquarie Harbour Botanical Drawings* by William Buelow Gould, delighted visitors throughout the year. The artist was sentenced more than once in his lifetime, and eventually assigned to Dr William de Little at Sarah Island, who encouraged Gould to paint from nature. Gould drew plant specimens from the island, inlets and rivers around Macquarie Harbour on hand-made sketch pads.

ArtRage is an annual initiative of the Queen Victoria Museum and Art Gallery that draws on folios of work of Tasmanian Certificate of Education students. It is a diverse, vibrant and often provocative exhibition which offers insight into some of the pressing issues currently facing young people today. *ArtRage* provides visitors with a unique opportunity to view an ambitious and multidisciplinary student exhibition. Extremely popular, *ArtRage* is a partnership between QVMAG and the college art teachers of Tasmania.

The Blacksmith Shop, containing tools from the 100-year-old workshop, was activated through a new 'Artist in Residence' program. Blacksmith artist, Peter Mattila, worked on a

major commission for TasGas and was able to speak to many visitors to this important historical space.

The Touring Exhibitions Gallery was transformed from June to August when *CUSP: Designing into the next decade*, an exciting installation showcasing the talents of 12 very different designers, overflowed into the Queen Victoria Museum foyer, tempting visitors into the heart of the design exhibition. To add value to the exhibition, the two important areas of Education and Public Programs were engaged and events were developed with the full support of the organisers and artists. The exhibition was presented by Object: Australian Design Centre in association with QVMAG.
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2.   COMMUNITY INVOLVEMENT

The QVMAG Volunteer program continued in 2014/2015 with contributions from over 134 volunteers. Highlights for the year include the following:

Annual National Science Week Program - volunteers from Education, Natural History, Sciences, Physical Sciences, History, Conservation, Visual and Decorative Arts join forces to bring their work out into the public arena and demonstrate techniques, cataloguing, display and/or aspects of science and scientific principles they work in.

The Innovation Circle: this is an initiative that has been developed under the QVMAG Volunteer Program in partnership with technology companies Definium Technology and Bitlink and the QVMAG MIST team. Its purpose is to provide a place for multi-disciplinary collaborations to produce innovative interactive museum experiences. With direct involvement with and access to museum staff, the Innovation Circle provides a unique learning, research and development environment for developing projects with a positive social outcome.

Museum and Art Gallery Guides Program: these volunteers build their knowledge of the collections and exhibition displays by self-directed research and formal research working with Educators and Curators and conduct tours for general public, VIP and school groups. Museum Guide Program: 2014 saw the introduction of the QVMAG Museum Guide Program commencing with a 4 month training program as a precursor to commencing guided tours at the Inveresk site. Gallery Guide Program: continued to support the Visual and Decorative Arts programs at QVMAG Art Gallery through their "Guides Choice" guided tours.

Honorary Research Associates: Lecture Series - This has evolved into the Friends with Conversation program which occurs on the 3rd Tuesday of each month. The Honorary Research Associates are being invited to speak at this series with the same goals as the originally outlined for the Lecture Series and is open to all QVMAG Friends, staff, volunteers and their guests - in particular the Gallery and Museum Guides to develop their knowledge base of the collections, display and exhibitions. Committees:

Aboriginal Reference Group:
Gallery of the First Tasmanians - group initiating framework and strategy to develop this facility at QVMAG.

Friends of the Queen Victoria Museum and Art Gallery:
Morning Coffee Lecture Series - all talks are recorded and build the QVMAG Oral History Collection - 4th Wednesday of the month. History Guided Bus Tour to Low Head and George Town - with the support of QVMAG History Volunteers a history tour is being curated for QVMAG Friends utilising information and research carried out at QVMAG.

Community Groups: QVMAG formally supports the following community groups' meetings and functions: Launceston Historical Society; Royal Society of Tasmania; and Oral History Association

Friends of QVMAG: there are over 517 memberships representing over 800 individuals.
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3.   MANAGEMENT & FUNDING

Sponsorship & Development:
- Arts Foundation:
  - Masterpieces for Tasmania Fund - a fundraising campaign targeting high quality, iconic works for the QVMAG Collection, the first of which was "Potboil Shoals, Flinders Island", 1974-74 by Fred Williams. The 2013-14 campaign was successfully concluded in June 2014 with the acquisition of the work.

- QVMAG Friends:
  - Contributed towards a new interactive art space for children at the Art Gallery - ArtPlay.

- National Science Week - grant

- Capital works - major
  - Zeiss camera for Planetarium $60,000
  - Security review and $130,00 in security improvements for the Art Gallery and Museum

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4.   EDUCATION & RESEARCH

The Education Program connects schools to the collection and curators with curriculum linked programming for Primary and High schools, creating an opportunity for understanding QVMAG collections.

The art education programming for schools has included a new program for High School students. *ArtHigh* was launched in February. The program has generated interest from thirteen schools. The *ArtStart* education program for Primary students has 612 participants, and ArtRage for College students has 387 participants.

Special needs students are usually integrated and catered to within the classroom group. We have worked with special needs students from The Studio on a collaborative art project, Art

Magic which has been extended to schools, over 500 school holiday program groups and Playgroup participants.

The Museum Guides program started November 2015, with weekly tours of the heritage of the site as a railway workshop engaging with members of the public, booked groups and schools, similar to Art Gallery guided tours.

The success and achievements of the education program are regularly submitted in various QVMAG publications and are well represented in newspaper articles, Facebook and blogs reaching the wider community.

Schools and other groups have booked for paid activities and this year saw an income increase of 44.6%.

The QVMAG Planetarium — the southernmost permanent planetarium in the world — has continued to attract excited audiences. Attendances for the 2014-15 year totalled 5995, including 2180 from 71 school groups.

Community and Professional Activities

History
A talk was presented by Jon Addison at the Art Gallery of NSW on the development of wilderness photography in Australia, as part of a lecture series for *The Photograph and Australia* exhibition.

A lecture entitled *Dating Historic Photographs* was by Jon Addison delivered at the Burnie Regional Museum and for the UTAS University Preparation Program.

A collaboration was continued between Dr Eleanor Casella (Manchester University), QVMAG, Launceston Historical Society and the University of Tasmania's Tasmanian College of the Arts to undertake the Kerry Lodge convict site archaeological excavation.

The *Re-populating the Railways Project* saw the sourcing of images of ex-railway workers from the community and placing these with brief biographies around key places on the railway workshops site.

Natural Sciences
The Natural Sciences staff and Honorary Research Associates presented talks to ten separate local audiences on different subjects. The groups included naturalists, book societies and adult education classes, and topics included Tamar River estuary subtidal habitats, leaf litter fauna and snakes. The team also delivered curriculum-aligned content to school children from years 2 to 7 on habitats, lifecycles and classification. Over 300 students participated in 15 sessions.

Visual Arts and Design
VAD staff presented five lectures for the University of Tasmania and opened eight exhibitions for commercial and public galleries, including the SPACE Gallery at Scotch College and the David Rozetsky Exhibition at Devonport Regional Gallery.

Planetarium

A talk was presented by Martin George *Astronomy Education in the Planetarium* was presented to the National Astronomical Research Institute of Thailand. A workshop *Planetarium Presentation Techniques* was also conducted by Martin George.

Library

Andrew Parsons presented a paper to the Royal Society of Tasmania Northern Chapter entitled *The Royal Society of Tasmania Library, 1845 onwards.*

Public Programs and Events for 2014/2015

Science Open Season 2014

AAANZ Conference

Welcome Home Banner project (monthly except January)

Gould Lecture, Dr Hamish Maxwell Stewart

Snakes of Tasmania book launch, Simon Fearn

Life Drawing @ the Queen Victoria Art Gallery

Vision 2020_Northern Young Professionals Network

Private Ancillary Fund, Philanthropy Australia, Louise Walsh

Royal Society of Tasmania monthly lecture series

Launceston Historical Society monthly lecture series

Tamar Valley History Day Tour

Friends with Conversation

Bug Day Out (not including Science Week)

Unveiling of new acquisition: Richard Wastell

Behind the Scenes: Queen Victoria Art Gallery

Centenary of ANZAC Concert

Recharge your Brain at the Battery Shed: Innovation Circle, Professor Peter Boghossian

Starry Night: the last hours of Vincent van Gogh

Unveiling the Medals of Lieutenant Colonel Henry 'Harry' Murray

Conversation with Naomi Potter, The Esker Foundation

Book launch: A Fair Microcosm: Building and Architecture in Van Diemen's Land & Tasmania 1803-1914, Eric Ratcliff

National Volunteer Week: 30 Years of Gallery Guiding

Hawthorn Football Club player sponsors night
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5.   MAJOR CHALLENGES AHEAD

1. Sourcing alternative funding through business operations and corporate support.

2. Access to good touring exhibitions from mainland museums.

3. Notification of visiting museum/gallery international dignitaries.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2014/15

NAME OF INSTITUTION: Questacon - The National Science and Technology Centre

NAME OF DIRECTOR: Professor Graham Durant

1. ACCESS & VISITATION

Total visitation for 2015-16 is currently trending upwards at a 6% increase over the previous year. Outreach is trending down due to a number of factors including APS staffing restrictions. Memberships have dropped by 4%.Web traffic is increasing. Visitor satisfaction levels year to date are 93%.

2. COMMUNITY INVOLVEMENT:

Inspiring Australia

The Inspiring Australia continues to develop across the country.

- 7 states and territories have committed matched funding to a further four years with NSW finalising its contract. Victoria is yet to commit.

- Each partnering state and territory government has a science engagement strategy which is consistent with the *Inspiring Australia* principles. They have a common strategic approach to engaging Australians and are working collaboratively to share ideas and encourage best practice across the nation. This is delivered through regular meetings between governments and the Inspiring Australia managers in each state and territory.

- There are now 572 active *Inspiring Australia* partners who contribute time, funding or effort, including 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 hubs are now in place in upwards of 25 locations. Each region is working to provide local science week and year round activity.

Spiders exhibition

The *Spiders* exhibition is a collaborative project between Questacon and the Australian Museum; the exhibition opens on 24 November 2015 and will be on display at Questacon until 9 October 2016, following which it will be on display at the Australian Museum.

Spiders is an interactive 450 square metre Travelling Exhibition containing 14 interactive exhibits aiming to demonstrate how fascinating spiders are and their importance to our ecosystem. The exhibition will highlight Australian research, new discoveries and the associated science stories and will include live spiders such as our unique Australian arachnids including Tarantulas, Funnel Webs, Red Backs, Huntsman, Jumping Spiders and St Andrews Cross web weavers.

National Science Week

National Science Week 2015 involved:

- 1.27 million participants

- 1722 events registered on the website

- Events in 148 of 150 federal electorates (not Robertson & Shortland in New South Wales)

- A $500,000 grant round that funded 54 projects

- 4356 media stories with a potential total audience of 36.6 million and worth $18.9 million (search for "Science Week"; source: iSentia)

- 220,000 galaxies being processed five times each by 18,000 citizen scientists, 1.1million submissions in all (a typical Masters thesis involves the processing of 5000 galaxies)

- 263 schools receiving National Science Week grants

- ASTA produced a teacher resource linking with the theme of the UN International Year of Light

- TV community service announcements featuring Todd Sampson and Mike Hussey

- National Science Week Ambassadors participating in 41 radio interviews

- 3 successful world record attempts (longest human electric circuit, world stargazing single location [1609 people] and world star gazing multiple locations [8366 people at 38 locations]

- The National Science Week 2016 grant round closed on October 23.

Prime Minister's Prizes for Science

The 2015 Prime Minister's Prizes for Science were awarded by The Prime Minister and the Hon Christopher Pyne, Minister for Industry, Innovation and Science on Wednesday 21 October at Parliament. The Prime Minister's Prize for Innovation was awarded for the first time.

The Questacon Smart Skills initiative

The Questacon Smart Skills initiative continues to engage young people through hands-on incursions, intensive innovation and enterprise focused workshops and local and national networking. In this first year, the program has delivered activities for secondary school students, primary and secondary school teachers and engaged with local businesses and entrepreneurs as mentors to students in their local communities.

In 2015 there were Smart Skills tours to Tasmania, 10 March – 17 April 2015, the New South Wales South Coast NSW 1 June – 2 July 2015 and the Victorian Goldfields region, 30 August – 25 September 2015, delivering in-school STEM workshops, teacher professional learning and the regional intensive enterprise education workshops (Invention Conventions).

The inaugural Smart Skills National Invention Convention scheduled for 18-22 January 2016 will be the culmination of the three regional Invention Conventions. The purpose of the National Invention Convention is to provide a platform to showcase Australian students who have

been inspired to innovate and invent through their participation in the program this year. Each participant is given the support, mentoring and opportunity to further refine and test their ideas during the week long program.   The Invention Convention is a 5 day residential program for secondary school students coming together in a opportunity for our newly trained "mini CEOs" to demonstrate their experiences and inventions in a showcase event on the Friday afternoon to senior business, political and innovation leaders, and of course their parents and friends. After the showcase, all guests are invited to join us for a gala dinner at Questacon. Expressions of interest are now available to students via the Questacon website.

Shell Questacon Science Circus

The Shell Questacon Science Circus is marking its 30th anniversary of the partnership between ANU, Questacon and Shell. Celebrations include a gala dinner and an open day with free entry at Questacon on 20 November 2015. During the year, the Shell Questacon Science Circus toured to:

- Goulburn, Orange, Bathurst (March 2015)

- Parkes, Dubbo, Mudgee (May 2015)

- Lightning Ridge, Narrabri, Coonamble, Coonabarabran, Armidale, Tamworth, Musslebrook (June 2015)

- Darwin and Alice Springs (July-August 2015)

- Adelaide, Broken Hill, Mildura, Renmark and Gawler (August 2015)

- Kingaroy, Dably, Warwick, Toowomba, Longreach, Emerald, Woorabinda, Duaringa (17 October – 15 November 2015).

- Perth, Shell Hero for a Day 19 October – 23 October 2015.

The science circus delivered in-school science shows, teacher professional learning and public exhibitions in Warwick, Toowoomba, Dalby, Kingaroy, Maryborough, Bundaberg, Gympie and Caloundra.

3. EDUCATION & RESEARCH

- Questacon is partnering with the University of Canberra, CPAS/ANU, Australian Association of Maths Teachers (AAMT) and Australian Science Teachers Association (ASTA) in delivering the AMSPP (Australian Maths and Science Partnership Program) project, which is also called SeSaMME (Secondary Science and Mathematics Mentoring). The project seeks to evaluate the impact mentor/mentee relationships have on supporting new or out of subject science teachers.

- In 2016 Questacon and ASTA will launch STEMx - a five day residential professional learning programme for STEM teachers.

- Questacon is working with the Queensland Museums' "Creative labs" programme – a teacher PD program designed to develop STEM skills in secondary science teachers.

- Questacon is partnering with the University of Canberra on an Australian Research Council LEAF grant application to develop mobile maker spaces that can provide pop-up tinkering engagements in communities across Australia. There are currently

no defined outputs for this project as the LEAF grant will not be awarded until late 2015.

- Questacon is hosting and delivering the ASTEN Workshop on 16 and 17 November 2015 which will be themed around learning programmes with themes of innovation/design thinking/tinkering/making. Across two days participants will engage in collaborative sharing of different programmes and philosophies as well as taking part in field trips to institutions in Canberra. The Workshop will be held at the Ian Potter Technology Learning Centre.

- In addition to member organisations, invitations will be sent to the different partners that have collaborated, or will collaborate, with the Questacon *Smart Skills Initiative*. The aim here is to share the successes and challenges of the Smart Skills Initiative and to bring these partners into a network to encourage future participation. These partners include the Tasmanian Museum and Gallery, the University of Tasmania, Discovery Science Centre, Wollongong Science Centre, University of Wollongong, University of South Australia, Queensland Museum.

4. MINISTERIAL ENGAGEMENT

- Following another machinery of government change, Questacon remains a Division of the newly named Federal Government Department of Industry, Innovation and Science. The Hon Minister Pyne MP now has ministerial responsibility for Industry, Innovation and Science and is supported by the Hon Karen Andrews, Assistant Minister for Science and the Hon Wyatt Roy MP, Assistant Minister for Innovation.

- On Tuesday 13 October 2015, the Prime Minister the Hon Malcolm Turnbull MP, former Prime Minister the Hon John Howard, the Hon Arthur Sinodinos, Cabinet Secretary, the Hon Karen Andrews MP, Assistant Minister for Science, the Hon Roy Wyatt MP, Assistant Minister for Innovation and the Hon Ian McFarlane MP attended the launch of Questacon Walks of Wonder (QWOW) named in honour of the Hon John Howard .

- On Tuesday 13 October 2015, The Hon Christopher Pyne MP, Minister for Industry, Innovation and Science, the Hon Wyatt Roy MP, Assistant Minister for Innovation, the Hon Karen Andrews MP, Assistant Minister for Science, the Hon Stuart Robert MP, Assistant Minister for Defence all attended the Questacon Advisory Council dinner as special guests of the Questacon Advisory Council Chairman Mr Leon Kempler.

- On Thursday 13 August 2015, The Hon Karen Andrews MP, Assistant Minister for Science attended the Samsung Partnership Announcement at Questacon.

- On Thursday 13 August 2015, the Hon Malcolm Turnbull MP in his role as former Communications Minister visited Questacon to announce the winner of the NBN Shoot for the Stars Competition.

5.   MAJOR CHALLENGES AHEAD:

The new Government is seeking to put science and innovation at the centre of its forward agenda which is creating much work but some significant opportunities to position the work of science centres and museums as key players in an informal learning sector. Questacon's governance is being examined in this context.

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CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2014/15

NAME OF INSTITUTION: Scitech – Perth, Western Australia

NAME OF DIRECTOR: Mr Alan Brien, CEO

1.   ACCESS & VISITATION

- Scitech reached the third highest number of people in our 27 year history.

- 302,233 people visited Scitech's centre in Perth, including 45,739 students through school programs. 80% of visitors have been to Scitech previously.

- An additional 174,994 people took part in our State-wide programs, including Scitech reaching 85% of schools across the State. To provide enduring STEM opportunities in regional areas, Scitech supported 7 regional STEM hubs.

- 3,447 teachers engaged in Scitech professional development sessions in STEM-based teaching.

- There are 13,000 Scitrekkers (members of Scitech).

- Almost half a million hits were received to Scitech's websites, including its corporate website and ScienceNetwork WA.

- Scitech continues to offer programs for all ages, from early childhood right through to adults-only programs.

- Beyond the State borders, Scitech has 11 exhibitions travelling the world.

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2.   COMMUNITY INVOLVEMENT

- In 2014/15 Scitech worked with 23 commercial partners, 9 national and state government partners, 4 university partners, 4 media partners and dozens of community and education groups. The Western Australian government continues to be Scitech's principal partner.

- The award-winning Aboriginal Education Program reached more than 1,700 indigenous students around the State.

- More than 10,000 hours of visitor engagement were contributed by Scitech's 92 volunteers.

- As a meeting place for the STEM sector, Scitech hosted lectures, events, awards nights, festivals and international conferences during the year, while showcasing the best in STEM through its displays and the Western Australia Science Hall of Fame.

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3.   MANAGEMENT & FUNDING:

- Scitech's funding and operating model for 2014/15 is consistent with each of the other years in the current funding period of 2013 to 2018.

- Travelling exhibitions and partnerships continue to be areas with opportunities for growth in revenue.

- **Scitech is preparing for a major investment in our content and operations in an** extensive, 3 year project termed 'Advancing Scitech'.

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4.   EDUCATION & RESEARCH

- **Strategy** - in 2014-2015 Scitech has been independently assessed by McKinsey & Company to be fulfilling its core mission of increasing awareness, interest, capability and participation in STEM for all Western Australians.

- **Social impact** – The internal Impact Team monitors evaluative outcomes. Scitech continues to be involved in university-based research through Small Steps in Science, researching the social impact of the early childhood program, which is a joint venture with the ARC and Rio Tinto.

- **Framework** – Scitech continues to roll out the Relevance Framework, developed to improve STEM-based communications, which has been presented at international conferences.

- **Science communication** – Through an Inspiring Australia grant, Scitech hosted the Communicate to Inspire conference for regional science communicators.

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5.   MAJOR CHALLENGES AHEAD

1. Rebranding – a new story, look and feel

2. Revitalisation – providing visitors with wonderful new experiences

3. Information and communication systems – upgrading hardware, software, online services and end-user systems

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2014/15

NAME OF INSTITUTION: South Australian Museum

NAME OF DIRECTOR: Brian Oldman

1.   ACCESS & VISITATION
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Over the past 12 months, approximately 733 926 people visited the Museum, with 717 283 attending the Museum on North Terrace and 16 643 visiting the Science Centre. Included in the North Terrace visitation is 33 031 school children who participated in on site pre-booked school programs 2014–15 was. This is an improvement of 3 246 more students than the previous year.

The Museum website received 200 889 visits over the past twelve months, compared to 168 718 the previous year. 78% of all web visitors were new visitors and an average session duration was 1 min 24 secs. More than 49 000 visitors spent time on two more pages. The most popular pages were 'visit', 'exhibitions', 'opalised fossils', 'bookings', 'galleries' and 'school holiday program'.

The Museum social media program is primarily focused on Facebook and Twitter, using a combination of organic and paid posts to promote events and programs, research outcomes and exhibitions. On Facebook, the Museum received 14 115 'likes' during year, with an average reach of 1 356 per post and approximately 4000 people reached each week. On Twitter, the Museum has 4 620 followers.

2.   COMMUNITY INVOLVEMENT:
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In 2014–15, eleven public programs were run at the Museum attracting visitors from all age groups along with nine exhibitions.

Museum educational programs, early childhood learning program (*Tell Me A Story*), School Holiday and NAIDOC Week programs were also run as well as the *Sprigg Lecture Series.*

The Museum's active participation in public engagement activities continued to grow the vibrancy of the North Terrace Cultural Precinct, reaffirming it as a premier destination for local, interstate and international tourists.

The Museum also actively engaged in the Aboriginal Youth Program and again visited the APY Lands as part of the ongoing roadshow program. The Museum's Information Services processed 360 requests for Aboriginal family and community history, Native Title, exhibitions, websites, documentaries, publications, interpretive signs, private and academic research, education, training, posters and conference material.

With 2015 being the ANZAC centenary, images of South Australian Aboriginal Veterans, from the South Australian Museum Archives, have been used for the *Black ANZAC* mural at Meningie as well as the History Trust of South Australia travelling exhibition Call of Country, developed for Reconciliation SA and the Register of Aboriginal Veterans of South Australia.

The Museum Board's Aboriginal Advisory Committee is a conduit between Aboriginal communities and the Museum. The Museum's Aboriginal staff rate was 2.35 per cent during 2014-15, which is in excess of the Government target of two percent, however, it strives to enhance Aboriginal employment, and will look to implement new strategies in 2015-16.

The Museum's 229 volunteers and 60 Honorary Research Associated continued to be integral to the Museum's activities and work in all sections of the Museum including Development, Corporate Services, Information Services and Special Projects, Research and Collections. The Museum promotes an active recycling regime throughout staff workspaces in order to reduce waste to landfill and continued to support a non-smoking environment in and around all Museum buildings.
In support of maintaining a safe work environment, appropriate Museum staff, volunteers, students and HRAs were provided with four-wheel driving, first aid and manual handling training. The Museum also maintained systems to safely support remote and regional work.

The Museum also promoted nature conservation through the annual *Waterhouse* and *ANZANG* competitions and exhibitions, with continued success.

3.   MANAGEMENT & FUNDING:
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The Museum then underwent an organisational structure review, which resulted in resourcing changes targeted at achieving the objectives of the 2014-2020 Strategic Plan. One of the most significant organisational changes was the establishment of a new department; Visitor Experience. In this context, visitor experience refers to all the ways in which the Museum presents itself to its visitors, it transcends exhibitions and programs to incorporate all public-facing aspects of the Museum.

In June 2015, Dr Andrew Thomas AO became the first Patron of the South Australian Museum. Dr Thomas was born in Adelaide and was selected from among thousands of applicants to join NASA in 1992. Over a 22 year-long career as an astronaut, he went on four space flights, spent 177 days in orbit, visited the Mir Space Station and undertook a lengthy space walk.

The State Budget in 2014-15 made funds available to the South Australian Museum Foundation to develop suitable designs for the North Terrace site. The Museum Board and executive worked closely with the Museum Foundation to deliver such a proposal and also the development of a business case, cost benefit analysis and economic contribution study. This work was completed within the financial year.

4.   EDUCATION & RESEARCH
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Museum research outcomes remained impressively outstanding during the year. Research scientists, Honorary Research Associates and students co-supervised by Museum personnel, won 11 competitive, external research grants, worth $1 284 966, three of which were grants from the Australian Research Council (ARC).

In total, 226 research partnerships were held by Museum personnel across 20 nations during the year. Of these, 36 were with other museums, 99 with university departments, 27 with education departments and 65 with other agencies and research institutions.

Throughout the year, Museum staff and Honorary Research Associates contributed an approximate 2 100 hours of teaching and student supervision, including the direct supervision of 22 PhD students.

A research highlight for the year was the publication in Nature on 19 October 2014 by Professor John Long, Honorary Research Associate et al, including Dr Mike Lee, Senior Researcher, Palaeontology. The paper recorded the earliest evidence of male and female sexual structures appearing in the evolution of vertebrates. The publication was acknowledged in the Museum with a display, which included the fossils themselves, annotated photographs and an artist's interpretation of the fish in its environment. A video interview with Professor Long, Dr Lee and Mr Jo Bain, Museum 3D Design Supervisor, accompanied the display.

A special feature of the display was the 3D model developed by Mr Bain, with a video animation of the model. The website accompanying the display included a downloadable 3D file ready for printing for use by educators, researchers or students. This was the first time the Museum made 3D files available to the public.

Advancing Science, Technology Engineering and Mathematics (STEM) learning opportunities through the Museum has been a primary objective during the year. In a partnership between the Commonwealth Inspiring Australia program, the South Australian Department of State Development, the University of Adelaide, the University of South Australia and Flinders University; the Museum, as program lead, launched the South Australian Inspiring Australia program on 17 April 2015 (section 4.2). The $1.4 million state-wide initiative is aimed at motivating South Australians to enjoy, engage, do, and be inspired by, South Australian science. The three-year program will boost National Science Week activities in South Australia, catalyse arts, civic, community and science groups to join together in holding regional and suburban science events, build science event networks in regional and suburban centres and support the creation of science clubs.

5.   MAJOR CHALLENGES AHEAD:
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- Federal Government Research Support Funding – changing economic climate
- Repatriation of Aboriginal Ancestral Remains – Coordination between museums, communities and the suggested National Keeping Place.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2014/15

NAME OF INSTITUTION: The Sovereign Hill Museums Association

NAME OF DIRECTOR: Jeremy Johnson

1.   ACCESS & VISITATION

In 2014-15, Sovereign Hill welcomed its 20-millionth visitor since opening in1970 and won the Major Tourist Attraction category at the Victorian Tourism Awards.

Record attendances were achieved in 2014/15 with 512,751 visitors at the Sovereign Hill Outdoor Museum, 177,338 at the Gold Museum, 2,687 at Narmbool and 58,017 people attended 'Blood on the Southern Cross' sound and light show.

International tourists represent 25% of daytime attendance at Sovereign Hill and it is our strongest audience growth sector. Of these tourists, 81, 871 were from mainland China, Hong Kong or Taiwan. To serve the Chinese market, our website and collateral is available in Chinese languages, we employ Chinese speaking guides and retail staff, and digital tours in Chinese language are in development.

A major success by the Marketing team was the staging of the second 'China Fashion Design Competition'. Over 500 entries were received from fashion design students across China. An international judging panel selected the top 10 designs for an 1850s inspired costume. Students showed their work in a gala fashion parade in Shanghai attended by travel agents, wholesalers, key travel industry partners, travel media, and Australian and Victorian Government officials. It was acclaimed as one of the best Australian tourism promotions in China, and changed industry perceptions of the Sovereign Hill brand.

The outstanding success of the 'Christmas in July: Winter Wonderlights' event was driven by one of the most extensive marketing campaigns that we had ever undertaken. In 2015, the 16-day school-holiday event attracted 60,015 visitors. This winter programming has transformed a traditionally quiet season (only 21,700 visitors in 2011) into a peak period.

Significant additions to the collection include the records of the Ballarat Agricultural & Pastoral Society, which represent a history dating from the 1860s. Documents, images, jewellery, mining tools and shop equipment were acquired at auction, funded by the Sir Henry Bolte Trust and financial donations by generous individuals.

Exhibitions at the Gold Museum were opportunities to display our collections and research. 'Stone's Style: Jessica Simon, A Life in Fashion' told the story of a Ballarat fashion identity. A community-based exhibition about Sir Albert Coates featured student projects from Mount Pleasant Primary School. 'Are You Going Too? Ballarat and World War 1' told the stories of four Ballarat soldiers who enlisted for war service in 1914-15. 'Cutting Edge Costumes' presented finalists from the Sovereign Hill 1850s-inspired fashion event held in China. A

'Wartime Memories of Ballarat' open day was held at the Museum with 600 people attending a varied presentation by the Military History Group.

In the Outdoor Museum, much effort was spent enhancing the appeal and presentation of buildings and their displays. Refurbishment of the Red Hill National School and opening of the Farr and Hancock Mine Shaft, along with major maintenance works on roofs and facades have contributed to this goal. The 'Secret Chamber' mine experience was reopened after a $200,000 refurbishment.

In the past year, the Sovereign Hill website continued to attract hits and enquiries due, in part, to the upload of even more collection records and associated images for public access. Sovereign Hill website traffic has increased to 656,532 unique visits.

At Narmbool we held an Open Garden day and a season of 'high teas' in the homestead gardens and Garden Room function centre. The first stage of the horse stables display was completed and this will be further developed.

The final deliverable of a 3-year Federation University soli-carbon research project at Narmbool was an interactive online carbon farming game for secondary school students. Our next area of research interest at Narmbool is an archaeological study of the Closer Settlement farms from the 1870s. The site survey was completed this year by Latrobe university students and the first dig will occur in September 2015. This project has approval from Heritage Victoria and is conducted by DIG International's archaeologist Adam Ford, host of the TV series *Guess Who's Been Sleeping in My House?*

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2.   COMMUNITY INVOLVEMENT

Sovereign Hill commissioned the construction of 'Open Monument', a sculpture by Chinese-Australian artist John Young, to commemorate the contributions of Chinese and Chinese-Australian people. Located on Main Road, Ballarat, the project was a collaboration with the City of Ballarat, the Chinese Community Association, the Chinese Australian Cultural Society Ballarat, and the Ballarat China Community Committee.

We have continued to collaborate with Wadawurrung elders and with academics from Federation University to interpret the historical experiences of Aboriginal people on the Victorian goldfields in the 1850s and 1860s. From this, we have been able to create and update displays to highlight connections between Aboriginal people and the new-arrivals. Thanks to a grant from Telematics Trust, we can now present this story in a website and digital tour called *Hidden Histories: The Wadawurrung People.*

Our collaboration with Wadawurrung, Federation University and Aboriginal theatre director Isaac Drandic has assisted in our exploration of a verbatim-style play based on transcripts from the 1858-59 Select Committee Inquiry into the Aborigines. After two rehearsed readings, the play will next progress to a script development phase in late 2015.

Volunteer numbers stand at approximately 250 people, contributing over 25,000 hours per annum. The computer program Volunteer Impact has been set up and is ready to 'roll out' to our volunteers with the potential to streamline volunteer communication, administration, rostering and reports.

Volunteers at the Gold Museum Collection Centre have been trained to use Vernon System, the new collection catalogue and database. They have digitised and transferred thousands of records under the supervision of curatorial staff and the Volunteer Coordinator.

Our longstanding partnership continues with the Ballarat Historical Society to house their collection and use it in programs and exhibitions.

Four interns undertook placements at the Gold Museum Collection Centre this year.
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3.   MANAGEMENT & FUNDING:

An Ernst & Young consultancy report revealed that Sovereign Hill's economic contribution to the state of Victoria in 2012-13 was valued at $228,500,000 and 1,420 jobs were generated.

Visitor numbers are at their highest levels ever, however our challenge is to sustain the overall financial position. Our approach is to pay great attention to delivering an excellent value-proposition, with consistently high-quality visitor experiences and attractive opportunities for additional visitor spend.

We acknowledge and appreciate the triennial funding support from the State Government of Victoria through Creative Victoria and the Department of Education and Training. This comprises 2.5% of our operating budget.

A most significant 3-year $12.48m capital works program has been developed and funded. Regional Development Victoria will contribute $8m. Individual projects will include:
- An $8m upgrade to 'Blood on the Southern Cross'
- A 5th costumed school and a 32-bed schools accommodation extension
- $350,000 in new historical costumes for staff and volunteers
- A mining-themed children's playground adjacent to the Sovereign Hill Café
- Landscaping of the Post Office Lake, incorporating an Aboriginal-themed area
- A new exhibition and disabled access in the Orientation Building
- A new interpretive centre for horses, harness and carriages
- An improved viewing area in the Confectionery Factory exhibit
- Continuation of the 'Christmas in July: Winter Wonderlights' experience.

Changes to staffing include the implementation of new staff structures in the Research and Collections department, and Volunteers department. The Human Resources team became 'People and Performance', with a strategic focus, and one key priority is to develop a new approach to succession planning.
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4.   EDUCATION & RESEARCH

In March 2015, it was a distinct honour to join Sovereign Hill Schools in hosting the *16th International Symposium on School Life and School History Museums and Collections.* Held outside Europe for the first time, the conference attracted delegates and presenters from Italy, Germany, Denmark, Estonia, Slovakia and Norway, as well as Australia.

The Education team developed and delivered programs for 95,582 students this year at Sovereign Hill and Narmbool, with an additional 24,168 viewing 'Blood on the Southern Cross' and some 14,000 visiting the Gold Museum. The unique Costumed School program continues to be fully-booked a year in advance. Professional development programs for 'pre-service' teachers and practising teachers have grown in popularity.

Increasingly, we are reaching students and teachers through digital technologies. Accessed from nearly every country in the world, the Education blog received 67,524 visits for the year and now has 12,447 followers. We also published a 'Blood on the Southern Cross' web page for students with links to educational resources.

The Early Years Reference Group has developed a number of new resources published on our website including poems which fit beautifully into the Australian curriculum topics at these levels. Correspondingly, there has been an increase in Early Years visitation.

Philanthropic donations have allowed us to extend the number of subsidised visits to Narmbool for disadvantaged schools. In partnership with the Catholic Education Commission of Victoria, we have offered subsidised visits to Sovereign Hill for Catholic schools of low socio-economic ranking.

Accessible programs and services are overseen by an Access & Inclusion Working Group. For Deaf visitors, we offered a live-interpreted Auslan sound and light show, 'Blood on the Southern Cross'. We added an Auslan interpreted (and captioned) smartphone tour app of the Gold Pour Demonstration to complement the Secret Chamber tour app. Autism-friendly days were held for families with children on the Autism spectrum, and this program has inspired other museums to emulate the service. Physical access was improved by relocating accessible parking spaces, and creating easier access through some exhibit doorways. Works have been commissioned for new barrier-free access to the Orientation Building exhibition spaces, in time for their reopening in 2016. A donation of $50,000 from the Hugh DT Williamson Foundation is assisting to deliver the project.

A major research project was undertaken by the Sovereign Hill Historian and Museums Director to determine the precise location of the first Gold Commissioner's Camp at Ballarat (1851-52). Our research staff and several independent experts interpreted historical texts, artworks and maps to pinpoint the location of the Camp on Golden Point. This finding was accepted by the Heritage Council of Victoria.

Research programs by Masters and PhD students at Federation University are supervised by our Historian. Several Interns are supervised in the Collection Centre by our Senior Curator.

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The Annual Weston Bate Lecture for History Week 2014 was presented by Professor Janet McCalman, on 19th century migration by ex-convicts from Van Diemen's Land (Tasmania) to the goldfields of Victoria.

Sovereign Hill partnered with the Museum of Australian Democracy at Eureka and the City of Ballarat to present the 160th anniversary commemoration of the Eureka Rebellion at dawn on 3 December.

We continue to participate with the City of Ballarat and Tourism Ballarat in city-wide cultural events such as Heritage Weekend, Springfest and Winterlude.
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5.   MAJOR CHALLENGES AHEAD

Fundraising:
The Board has chosen to focus their fundraising efforts through a committee structure and assigning project responsibilities to individual Board members. The executive and staff will support the Board members in this initiative. The Board will identify 'prospects' and match them to projects; build awareness among prospects of Sovereign Hill's ambitions; advocate for their identified projects; and ask for contributions.

Attracting private investment.
We continue to seek investment partners to develop a new 100+ room 4.5 star international brand hotel. This style of hotel will address a local shortage, encourage regional dispersal of tourists, and, with its direct connections to the Outdoor Museum, it will help grow attendance.

Reaching out to Asian tourism markets.
We have established a presence in the Chinese tourism market and must continue to grow and evolve with that market. Other strong growth markets are India, Indonesia and Malaysia. We will work with in-market agents and/or Tourism Australian and Victorian tourism authorities. Travel wholesalers are seeking new product from established attractions. (European markets are starting to return however this is a Tier 2 priority.)

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CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2014-15

NAME OF INSTITUTION: Western Australian Museum

NAME OF DIRECTOR: Alec Coles

1. ACCESS & VISITATION

- Overall site visitation to the Western Australian Museum's public sites during the 2014-15 financial year was 951,484 which is a 3% increase when compared with the previous financial year.

- 73% of the Museum's visitors were from interstate and 24% from overseas (including New Zealand).

  The origins profile of visitors in 2014-15 has changed considerably when compared to 2013-14 and 2012-13. There has been a significant decrease in visitors from Australia compared to 2013-14 and 2012-13 (73% vs 81% in 2013-14 and 78% in 2012-13) and a corresponding increase in visitors from overseas, including New Zealanders, (27% in 2014-15, compared to 19% in 2013-14, and 22% in 2012-13).

  This aligns with tourism data, which shows in the year ending December 2014 there was an 8% increase in international visitors to WA. In 2014-15, 58% of all visitors to WAM were made by those visiting the Museum for the first-time.

- The Museum provided an extensive range of public programs, lectures, tours, performances and other activities attracting at total of 185,617 participants.

- There was a 45.26% decrease in web access for 2014-15 (903,382 in 2014-15 and 1,650,371 in 2013-14). This relates to the lesser requirement of online ticket sales compared to the year before. (The Museum sells its exhibition tickets direct through its own website. This explains the 'spike' in the website visitation numbers for 2013–14 due to increased enquiries and ticket purchases for the Museum's extremely popular Dinosaur Discovery exhibition, and the consequent reduction this year. Overall web visitation will continue to fluctuate in accordance with this factor.

- The WA Museum has continued its efforts to increase access to the Museum's collections and content via third party websites. Access via such platforms, including the Atlas of Living Australia and YouTube, last year increased by 667.98% to 28,254 views. Content creation views (such as blogs, articles, photo galleries and online collections) have increased by 17.99% to 285,475; and the average dwell time is 2 minutes and 31 seconds which is an increase of 3.42%.

- The digitisation of a collection of photographs documenting Australian life at the turn of the 20th Century in the Goldfields is one example of the Museum's ongoing work to make its collections more accessible. More than 5,000 images taken by Goldfields photographers John Joseph Dwyer and Thomas Faulkner Mackay are now publically accessible.

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- As part of the New Museum Project there is a significant body of work being done to digitise the Museum's collections and to develop a single, searchable collection management information system.

- The Museum hosted 37 temporary exhibitions across its six public sites which explored a diverse range of themes. Highlights this year included: Dinosaur Discovery; Hidden Treasures from Kabul; Lost Diggers; Last Gentlemen of War; Faces from the Front; Bush Babies; Faith, Fashion, Fusion; Spaced 2.

- The 2014–15 financial year began with the continuation of the WA Museum-created *Dinosaur Discovery: Lost Creatures of the Cretaceous* exhibition which ran from 11 April to 24 August 2014, and is the Museum's most popular exhibition ever, achieving a total visitation of 173,041 in just over four months.

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2.   COMMUNITY INVOLVEMENT:

- In January 2015 the Museum invited Western Australians from around the State to provide direction and guidance for the New Museum Project by joining one of four community panels comprising:

    o People's Panel, representing the many backgrounds and interests of all Western Australians; and

    o one each for Accessibility and Inclusion; Children and Young People; and Teachers and Educators.

- The panels consist of a broad-cross section of people from around Western Australia selected, representing people of differing ages, from metropolitan and regional WA, people with a disability and carers, people who identify as Aboriginal and Torres Strait Islander, and people from diverse cultural backgrounds.

- The panels will continue to have input into the New Museum Project until its doors open in 2020.

- This year Museum staff working on the Project met with 5,570 people at community festivals, programs, meetings and events, 1,375 of whom were from regional WA.

- The Museum's Development Service works with communities across regional WA, providing advice and support on all aspects of museum activity. This year the team responded to 429 queries for support; provided services to 19 local governments; made 27 site visits to various client organisations; conducted 18 workshops; worked with five Aboriginal communities, and contributed to the development of regional storylines and themes to be considered for the New Museum.

- This year also saw the first of the *Remembering Them* exhibitions open to the public. *Remembering Them* is a key regional initiative supporting communities to create and stage their own exhibitions telling stories of the impact of World War I on their communities. This year, 15 exhibitions opened with the assistance of the Museum and project partners the Royal Western Australian Historical Society and Museums Australia (WA Branch); 32 exhibitions are planned over the four years of the Centenary of Service calendar.

- The Museum was assisted by the commitment of 354 volunteers who dedicated approximately 35,577 hours service, valued at $892,503.32.

- The Museum was instrumental in the establishment, design and development of the National Anzac Centre which opened in Albany this year, as part of the commemorations to mark the departure of the Anzac Convoys in 1914. The Centre is the result of a cross-government partnership. The Museum was proud to lead and coordinate the content development and design of the Centre. The Centre has been a success with visitor figures much higher than anticipated and positive visitor comments. It was named as number 21 in the Lonely Planet Guide's list ort places you must visit in the world this year.

- One of the Museum's most significant achievements this year was the successful expedition to reinvestigate and reimage the World War II wrecks of HMAS Sydney (II) and the German raider HSK Kormoran. The expedition was the first time since their discovery and was also a joint project between the Museum, Curtin University which developed the imaging technology, and DOF Subsea which provided the support vessel and underwater remotely operated vehicles. The expedition produced an array of digital resources including more than 700,000 high resolution still photographs, 200 hours of HD video and a suite of electromagnetic scans of the site. This data is being processed by Curtin University and will eventually allow the Museum to display full, virtual, 3D models of the two wreck sites. In addition, the findings will inform the development of a heritage management plan for the site. It will also help researchers begin to answer a number of outstanding questions about the battle between the two ships and its catastrophic outcome. It is the intention that the digital resources generated by the expedition will be used to create visitor experiences at several of our sites, including the WA Museum-Geraldton. The importance of this expedition has been recognised by the Australian National Maritime Museum and the Australian War Memorial both of which have independently expressed strong interest in acquiring the new digital imagery.

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3.   MANAGEMENT & FUNDING

- 2014-15 saw the announcement of the three shortlisted managing contractors for the New Museum for Western Australia.

- The three world-class consortia short-listed have extensive experience in the cultural sector and have been invited to prepare a detailed submission in response to the Request for Proposals. They are:

  o Brookfield Multiplex, OMA and local architects HASSELL.

  o John Holland, Foster + Partners and local architects Hames Sharley. Foster + Partners.

  o Doric Group and Técnicas Reunidas, Ateliers Jean Nouvel and local architects Cameron Chisholm Nicol, and Parry & Rosenthal Architects.

- As part of the New Museum Project, construction of new facilities at the Welshpool Collections and Research Centre, including a purpose-built wet store, new laboratories and preparation spaces, is progressing. The works provide critical upgrades necessary to ensure that the collection, storage and preparation needs for the Museum will be adequately supported into the future, particularly for the New Museum Project.

- Total revenue of more than $36.8 million was received in 2014–15, of which $9.8 million was generated by the Museum from commercial activity, and from public, private and charitable sources — a decrease on last year's figure of $11.1 million.

- It is likely that, for the foreseeable future, coping with increasing costs in a constrained funding environment will be a way of life for much of the public sector. The Museum will continue to exercise financial rigor in all its operations while delivering the best service possible. However, the increasing disparity between costs and public funding will inevitably impact on services and ultimately on KPI results.

- Significant funding was provided by the Federal Government through the Your Community Heritage grant scheme, whilst generous contributions were made by GMA Garnet, Curtin University and the WA Museum Foundation. Additional cash contributions, or assistance in kind, were provided by dozens of companies, organisations and individuals.

- The Museum Foundation continues to provide financial and in-kind support to the Museum. The Foundation is establishing a $30 million permanent endowment, The Western Australian Museum Discovery Fund, to enable the enhancement of the Museum's collections through acquisitions, exhibitions, scientific research and engaging public and education programs. The Foundation is also actively engaged in promoting the profile of the Museum to the wider community.

- In 2014-15, Museum projects attracting community support through the Foundation included, the In the Wild West Lecture Series, The Last Gentlemen of War Exhibition, the Aboriginal Emerging Curators Program, the WA State and National finals of Famelab 2015, the Lustre: Pearling & Australia exhibition and the HMAS *Sydney* (II) / HSK *Kormoran* expedition.

- The Museum has a budget of $2,615,694 allocated for global maintenance by the Department of Culture and the Arts, from which $1,985,203 was spent in 2014–15, with the remaining funds to be spent in 2015–16.

- A review of the Museums Key Performance Indicators (KPIs) was conducted in 2014-15. The new KPIs will be applied and reported on from 2015-16.

- The Museum has embarked on a project to review and implement a rebrand to better reflect the significant change occurring within the organisation. Its purpose is to position the Museum at the heart of its State and reflect the spirit of its people, taking account of its wide range of activity, regional, national and international reach, and the development of the New Museum in the Perth Cultural Centre.

- Extensive research with Museum stakeholders, visitors as well as non-visitors has established that most audiences and all non-visitors want more engagement and a deeper connection through their museum experience *(Morris Hargreaves McIntyre 2014)*. Our goal is to reach new audiences and build deeper connections with existing audiences by changing both the perception and the experience of the museum and redefining the Museum's purpose, setting a new global benchmark for the museum of the future.

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4.   EDUCATION & RESEARCH

- School visitations during 2014-15 were down 2.32% in comparison to the previous financial year.

- In Albany, the Museum worked with more than 1,300 school students and teachers to create over 2,000 floating reflective lights representing the Anzac forces waiting off the coast at Gallipoli. The lights were launched on Amity Pond the evening before Anzac Day, creating a very moving tribute to the ANZACs.

- In Geraldton, the Museum was a partner in the Geraldton Goes Wajarri project. German artist Pia Lanzinger raised awareness of the fragility of Aboriginal languages by getting participants to adopt a Wajarri word, wear it on a t-shirt, and encourage them to use it in their daily life, raising its profile in the community.

- In 2014–15, Museum scientists, researchers and curators produced 59 peer-reviewed research papers, 8 book chapters, 4 books, 8 conference papers, 11 popular publications, 5 non-refereed reports, 3 refereed academic journals, 3 unpublished reports and 19 unpublished reports to consultants. They also undertook 68 research projects, 49 of which were collaborative with 16 involving 44 international partner agencies or organisations; and conducted 61 field trips in WA, 5 interstate and 4 overseas.

- Museum staff and associates were also at the forefront of adding to the knowledge and understanding of WA's natural environment with the description of 45 new animal species, including 8 new species holotypes added to the Collection.

- The Museum responded to 26 requests for information relating to maritime archaeological wrecks and/or relics. This included registering and maintaining artefacts, investigating and identifying shipwrecks and providing advice about State and Commonwealth maritime archaeological sites under the Museums care. Commonwealth maritime archaeological sites under the Museum's care. The Museum collaborated with seven international museums during the year, sharing its expertise in the preservation of underwater cultural heritage.

- One of the highlights of the Museum's international underwater conservation was work on the iconic Australian World War I submarine the AE2, which still sits at the bottom of the Sea of Marmara in the Dardanelles Strait. Work this year included the installation of three pods of sacrificial anodes onto the submarine to provide ongoing corrosion protection over the next 10 years. AE2 is the biggest metallic object in the form of a warship to undergo such extensive in situ conservation work, in the world.

- A team of archaeologists and scientists from the Museum and The University of Western Australia this year uncovered the remains of four people at Beacon Island, the site of the Batavia shipwreck and massacre off the coast of Geraldton.

- In early 2015, a WA museum scientist and colleagues from the USA described only the third known seadragon species in the world from a specimen in the WA Museum, originally collected in 2007. This discovery highlights the international reputation of the WA Museum and its scientists. Subsequently, re-examination of another specimen in Museum's collection that had washed up on Cottesloe Beach in 1919, proved that the species had long been an inhabitant of our coast, and demonstrated the power and potential of museum collections.

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5. MAJOR CHALLENGES AHEAD

1. The Museum, along with the rest of the cultural agencies funded by the State, is currently subject to an Agency Expenditure Review of the Department of Culture and the Arts (DCA), being conducted by Treasury. Treasury expects the Agency Expenditure Review process will deliver a program of savings to State Government, in addition to current efficiency and workforce renewal program savings. DCA expects to know the results of the review towards the end of the 2015 calendar year.

2. In order to redevelop the Museum site in the Perth Cultural Centre, into the New Museum, the site will temporarily close for approximately four years to allow for construction works. This will involve handing the site over to a Managing Contractor in mid-2016, which means all galleries need to be emptied of their current exhibitions and display.

3. Galleries at the Perth site will progressively close, starting in December 2015. The Museum will maintain a level of presence at the Perth site for as long as possible, operating as normally as possible. A decant management plan has been developed and the Museum is finalising an engagement strategy to keep the Museum active while the decant of collections progresses, and while the Perth site is temporarily closed to the public. A workforce plan has been developed to support staff to implement the temporary closure project and manage the accompanying, significant organisational change. The British Museum 'History of the World in 100 Objects' will be the last major exhibition at the Perth site prior to closure, between February and June, 2016.

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Agenda Item 17   TOURISM

ACTION:

Jeremy Johnson (CEO, Sovereign Hill) will lead a discussion on possible CAMD action in relation to the cultural tourism sector.

BACKGROUND:

The recent Meeting of Cultural Ministers (MCM) on 2 October 2015,

> acknowledged the significant contribution of the arts and culture sector to Australian tourism and agreed to harness opportunities for arts and tourism portfolios to work together towards mutually beneficial policy objectives recognising and highlighting the role and value of the arts, artists and arts organisations to Australia's tourism economy.

Subsequent discussions with the staff in the Intergovernmental branch of the Federal Ministry for the Arts suggests that nothing is planned at this stage beyond liaison between the new Minister for Arts and the Minister for Tourism and International Education (Richard Colbeck).

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Agenda Item 18   NAME

ACTION:

That CAMD members consider the questions raised by the Network of Australasian Museum Exhibitors (NAME) and note the attached minutes of the meetings held in May and October 2015 (see *Attachment A & B*).

For the information of members and action if required.

BACKGROUND:

NAME members have asked that CAMD give consideration to the following questions:

1. Are there any actions arising from recent CAMD meetings which NAME should address?

2. Is NAME doing what CAMD formally requires of it, especially on issues such as:

    *   the changing nature of the touring market (product, profitability…)
    *   growing interstate competition
    *   NAME's focus on touring rather than long-term exhibitions – is this still appropriate?
    *   the balance between cooperation and selling/buying – is NAME getting this right
    *   should NAME remain an Aus-NZ subcommittee only? Singaporean institutions have requested to attend / join.

The NAME groups central concern is to ensure it continues to be relevant and useful to the museum community and clear guidance from CAMD would assist this aim.

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

Some members of NAME may be at the Auckland meeting for presentation or committee duties and would be happy to report directly to CAMD if that assists.

A set of reports by NAME museums provided to the last meeting can be found at attachment C (see separate pdf file).

Agenda Item 18   NAME

Item 18 Attachment A

Minutes for Sydney NAME meeting
Wednesday 20 May 2015
Sydney Living Museums
The Mint, 10 Macquarie Street, Sydney

1. Welcome from Caroline Butler-Bowdon
Caroline Butler-Bowdon, Director Programming and Public Engagement, Sydney Living Museums

2. Attendees and apologies
Beth Hise, Chairing, Sydney Living Museum
Alex Gaffikin, taking minutes, Australian National Maritime Museum
Liz Hay, Museum of New Zealand Te Papa
Wendy Wood, Museum and Art Gallery of Northern Territory
Penny Wilson, Museum Victoria
Paul Bowers, Museum Victoria
Mandy Paul, History SA
Shaun Rohrlach, National Archives
James Dexter, Western Australia Museum
Joanna Delzoppo, Museum of Applied Arts and Sciences
Rebecca Bushby, Museum of Applied Arts and Sciences
Chris Harris, Australian Centre for Moving Image
Tim Crowther, Questacon
Bernadette McCormack, Queensland Museum South Bank
Louise Teteris, Australian Museum
Georgia Connolly, Sydney Living Museum
Rebecca Coronel, National Museum of Australia – partial attendance

Apologies
Glen Ferguson from Australia Museum
Sally Manuireva, Auckland
Guy Hansen, National Library
Gary Foxton, Scitech
Penny from Visions not coming anymore because there has been a change in the way Visions is managed

3. Minutes and matters arising
a. Can we send the minutes and reports to CAMD? – Meredith Foley

b. WW1 activities – CAMD has been keeping a list

c. Contracts – Paul Bowers had a chat to MV Lawyer. He said when working internationally it would be as much effort to use a template as start from scratch. Can do it would be time consuming and complicated. They use the contracts from the international partner's country.

   Bernadette McCormack reminded us that the conversation included 'How do we feel about other people using our contract?' We were happy to share but with a disclaimer that we can't be held responsible for it. Will take this off the agenda – but if an issue comes up we can put it back on

d. Visions Grants – it would be useful to have a statement of concern or issues about the grant. Paul Bowers got Visions, History SA and WA didn't. James Dexter points out how much it messes up schedules and Mandy Paul listed how it seems to prioritise visual arts.

Beth Hise keen not to be antagonistic in our message but keen to get the voice of the Remote and Regional venues. Paul Bowers says that we should emphasize the benefits of temporary exhibitions: Reach, One Australia, Economic Impact etc. and use the language that the government understand and use data. Development grants are OK – it is the touring grants we are struggling to get.

e. Combined international tour – as a group we are generally supportive of combined international tours. Paul Bowers says it is hard to do something with 5 equal partners. In the US they now just have one primary venue/lead institution and then tour to other venues.

f. Touring contracts - Wendy Wood is keen to see an international contract. Paul Bowers said that there was a session at a previous conference on 'contracting' and he says that when we are in Melbourne next we can do a Q&A Peter Waldie (in house)

g. Immunity of Seizure – it is 3 to 4 months to get IoS through government. James Dexter, Rebecca Bushby and Bernadette McCormick are all working on exhibitions which have this process. It lasts for 7 years.

Action: Alex Gaffikin to send the minutes and reports to CAMD

Action: Mandy Paul to pull together the NAME statement about Visions Grants

Action: Liz Hay can send Wendy Wood an example of an international contract e.g. Whales

Action: All send top three challenges with international contracts to Paul Bowers

Action: At next NAME meeting we can have a session on international contracts with Peter Waldie

Action: Send in names of contracts, Alex to collate

4. Standing items

Museums Australia Conference

Keep Museums Australia Conference on agenda and we (NAME) should think about the role that we might play to ensure there is a strong exhibitions component at the MA Conference. And we should ask how we can support the committee… E.g. bringing high calibre speakers that we know from our contacts. And as professionals we should consider putting in papers and presentations. We should be aware of where the conferences will be, who is on the committees and what programmes they have. Beth says the Sydney Committee for example was very keen to get assistance and there will be more opportunities coming up to shape what is focussed on.

Action: All to think about what time, papers and ideas they can give to future MA Conferences

Action: Discuss in Melbourne the next MA Conference which might be in Auckland, NZ

Evaluation

Add a standing item about a discussion on exhibition de-briefs and evaluation. Someone to present each time on an exhibition they have done and the type of evaluation that they are doing and results.

Action: Bring models of how we evaluation projects to next NAME meeting

Sharing our exhibition experiences

Should we have a standing item where someone shares their experience of putting on a recent exhibition? Like when Liz Hay talked about a show, NAME participants found this useful.

5. Other

Training

Shaun Rohrlach asked about succession planning and getting experience in the sector – and is there a commitment by organisations to skills development?
Beth Hise – did compliance training and now doing emotional intelligence, supervising staff, coaching training – they work within NSW professional development template. People can only go to conferences they have papers in for.

Rebecca Busby says that Powerhouse will be focussing on mentoring

Chris Harris – have a managers forum which responds directly to staff surveys. Been going for three years. Training has come out of that.

6. **Presentations from delegates (see individual reports)**

7. **Discussion on collaborating and partnerships**

Suggestions, ideas and recommendation

- Consider assigning a lead partner

- You have to decide on your way of working and culture – e.g. contractual or other

- Continuity in staff is even more important in a collaboration

- Note that often the decisions to work together happen many years in advance and in the interim economics, staffing, leadership etc. change. This has its challenges.

- With long term projects like collaborations, you should go back and re-visit the business case regularly

- A steering committee made up of people from different organisations could be created. This committee empowered to make decisions on behalf of their organisations.

- Note: it is a bigger undertaking than one would expect!

- Do a SWOT analysis on working with partners – are they the right partner for you? (no matter how lovely and prestigious they might be)

- Your project needs relationships and communication – and these are two different thing. You need to build relationships between partners; values, behaviours, trust – as well as have a communication plan. Relationship building often needs face-to-face meetings, social time – not just for the CEOs but also for the project teams.

- Sharing financial burden is useful – but if you are having to do lots of re-design to make an exhibition personalised for your museum then you quickly use up any potential savings

- One idea might be that the designer from a later venue has to design consciously for the first venue – get staff to take responsibility for their partners' spaces

- Assign people of various jobs from different partners to work together e.g. a designer from one museum, a curator from another so people have specific tasks and responsibilities and there is less conflict between people doing the same job at different institutions

- Collaborations often use much more resources than doing it by yourself. Collaborations share expertise and have many other benefits but Xerxes says that don't do it if you think you will 'save money'.

Action: in your reports write down what partnerships you are in and learnings from those partnerships

8. Welcome to Xerxes Mazda

Xerxes Mazda, Deputy Director Engagement, ROM – guest of MA Exhibitions Network and Keynote conference speaker

9. Rebecca Coronel, NMA on Immunity of Seizure

They had to do months of work on PCoL or Protection of Cultural Objects on Loan

If you are in a Partnership – only one partner needs to be accredited - this is current advice from the Ministry of the Arts

Legislation says you only need to publish 4 weeks in advance of arrival, but they want to publish earlier for community notification and political reasons

They expect push-back on some of the 160 items that they are loaning

You are obliged to consult but if there is an issue (if someone considers that you have consulted with the wrong group, for example) then because they publish in July and it will give them time to work through

10. Next meetings

Provisional: 15th and 16th Oct 2015 Melbourne hosted by MV and ACMI – Thursday MV and Friday ACMI – 2 day

May 2016 Auckland to coincide with MA **TBC** – sometime around 15-17th May **–** propose the day before again

Oct/Nov 2016 Perth hosted by Scitech and WAM **TBC** – 2 day

Item 18 Attachment B

Minutes for Melbourne NAME meeting
Thursday 15 October 2015   Melbourne Museum
Friday 16 October 2015   ACMI

1..Welcome from Robin Hirst, Director of Collections Research and Exhibitions, Museum Victoria.

Robin noted the long history of the group and congratulated them on 30 years of productive meeting.

2. Attendees and apologies

Paul Bowers, Museum Victoria, Chairing Day 1, Museum Victoria

Chris Harris, Chairing Day 2 Australian Centre for Moving Image

Penny Wilson, Minutes, Museum Victoria

Beth Hise, Chairing, Sydney Living Museum

Alex Gaffikin, Australian National Maritime Museum

Andrew Moritz Acting, Head of Exhibitions and Lifelong Learning, Queensland Museum Network

Lucy Ryan, Auckland Museum

Wendy Wood, Museum and Art Gallery of Northern Territory

Paul Morgan, WA Museum

Mandy Paul, History SA

Tim Gilchrist, SA Museum

Anat Meiri, Australian Centre for Moving Image

Bernadette McCormack, Queensland Museum South Bank

Louise Teteris, Australian Museum

Rebecca Coronel, National Museum of Australia

Bec Bushby, Museum of Applied Arts and Sciences

Shaun Rohrlach, National Archives

Apologies

Liz Hay, Museum of New Zealand Te Papa

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James Dexter, Western Australia Museum

Tim Crowther, Questacon

3. Minutes and matters arising

Actions reviewed.

- Alex Gaffikin to send the minutes and reports to CAMD. COMPLETE

- Mandy Paul to pull together the NAME statement about Visions Grants – OVERTAKEN by Visions changes.

- Liz Hay can send Wendy Wood an example of an international contract e.g. Whales. COMPLETE

- All send top three challenges with international contracts to Paul Bowers. PICK UP IN SESSION ON CONTRACTS TODAY

- At next NAME meeting we can have a session on international contracts with Peter Waldie. COMPLETE.

- Send in names of contracts, Alex to collate. CARRY – aim is to share names of contractors we've had good experiences with to recommend.

- Mailing list may not always be best way to communicate or share information such as recommendations re contractors. Google drive is an option.

Actions:

- Paul will ask MV IT team for recommendation on what we could use for mailing list and shared documents.

- Tim to check in with Otago if they will send someone in future –and confirm ongoing hosting of site on Otago web.

- Reminder to all to check their details are correct and included. See note at bottom

4. Standing items

<u>Museums Australia Conference</u>

Reflections on Sydney
Good feedback on Exhibitions activities in conference received on the activities: regional exhibitions panel, workshop, plenary speaker (Xerxes Mazda), marketplace, etc.
Outcomes: Grew committee with Paul (QMN) and Kent Buchanan (Dubbo)

The Exhibitions Network: Considering ways to drive membership to enable activities (speakers, panels etc). 2016 won't be a big membership drive due to travel, so will pick up again in 2017 in Brisbane. All NAME members should be exhibitions network members. Beth will send a reminder on how to join.

http://ma16.org.nz/
Update from Rebecca on MA 16 planning.
No regional and remote day.

ACT branch has had a focus on 'reflecting on 25 years of contentious exhibitions' and felt this was productive – suggest this could be a future focus for an MA session
Strong indigenous cultural element – looking to fund Aboriginal and Torres Strait islander travel.
Committee is keen for coherent approaches to sessions – eg. Pitching a whole session.

Workshop on partnering and touring in China suggested.
Could be structured by 'about to partner'; 'in the middle of it'; 'reflecting on the experience'. Good to communicate wider some of the issues Liz Hay raised at last conference.
Chris Harris happy to participate in workshop re DreamWorks in Shanghai etc.

Possible speakers:

- DFAT / Cultural Diplomacy

- AsiaLink also possible as having overview of Australia-wide partnering and work in China*

- Tony Elwood - NGV is doing a lot of work with China

- Gene Sherman

- Te Papa – Liz

*Beth discussed the NAME group to asialink director - interested in the group and being involved in the workshop. Had some interesting perspectives on working in China:

- It's a buyer's market, not much appetite to pay etc.

- Recent shift in DFAT- to emphasis on collaboration relationships and innovation

- May be opportunities in new fund for excellence for the group

Paul and Linda Kelly will submit proposal on widening exhibition projects into wider public offers (integrating exhibition, programming, digital etc) and how to enable creativity and innovation through processes.

Actions:
Suggestions for keynote speaker to Beth.
If anyone has good Pacific connections let Rebecca know and they can look at opportunities to fund travel and attendance.
Rebecca will involve members from this group in career development sessions.

Evaluation

***First Peoples* Exhibition evaluation presented**: Carolyn Meehan Audience Insights Manager, Museum Victoria.
MV uses this type of research to inform future projects, but now also has an approach to gallery renewal that allows a remediation fund for use 3 years post-opening for works needed for tech repair, visitor comfort, and engagement / display work as indicated by summative evaluation.

Sharing our exhibition experiences

Discussion on *First Peoples* exhibition

5. Other

Tim Hart, Acting CEO Museum Victoria, attended lunch.

Legal and exhibitions discussion led by Peter Waldie, Museum Victoria

Areas discussed:

Notable differences between states that would affect interpretation of exhibition agreements? Generally not in Australia.

OH&S obligations for touring, particularly in other countries, with less stringent OH&S standards – how can we manage this through contracts? This is difficult and depends on issues like who is running a site, doing the work, issuing safe method of work statements.

Breach of contract –types of remedies for breaches of different kinds discussed.

NMA – bringing in requirement that anyone working on site without staff supervision will need police clearance (due to Commonwealth security level raised). Will have an impact for exhibition courier arrangements (time and / or cost). Associated clearances are increasing for other non-staff working with museums particularly with internationals, includes volunteers, artists in residence, visiting researchers etc.

Current NAME agreement may need some refresh soon – was last reviewed in 2007. Some small structural work and coverage of photography may be useful, and reviewing of any surrounding legal changes that may require amendments (OH&S, DDA, privacy, etc).

Action: Alex Gaffikin to lead. Group to add comments to a centrally located copy of the agreement, and the shorter regional format. It will then be circulated for review with aim of endorsement of proposed changes at next short session of NAME.

6. Immunity from Seizure- NMA experience

Application was an interesting experience and a great deal of work to get policies and procedures ready and robust for scrutiny to get accreditation. Policies not related to incoming loans should also be reviewed and up to standard to provide assurance re practices and due diligence.

Noted that there is some harmonisation to be done between the POCOLA and some customs legislation that can impact on import paperwork.

Overall the process of consultation has consolidated relationships with communities.

Costs of the process and consultation has been in hundreds of thousands over a couple of years.

Accreditation and listing process has probably taken the equivalent of a full month of time from 1 registrar and 1 curator over eight months. Overall a useful opportunity to review policy and procedure. Indigenous intellectual property policy was a particular area of work and worth looking at.

http://www.nma.gov.au/about_us/ips/policies

NGV and some others have done their review and accreditation activities with external legal services.

Object list and comments on provenance online

http://www.nma.gov.au/__data/assets/pdf_file/0008/466127/Encounters-exhibition-international-loans-web.pdf

In comparison the NGV list online was briefer.

https://www.ngv.vic.gov.au/wp-content/uploads/2014/09/Incoming-loans-for-Masterpieces-from-the-Hermitage.pdf

Indicative of a lack of clarity re how much information needs to be made public. The posting of information is time consuming and should be planned for, and may differ according to different material types.

WA are intending to submit for accreditation soon, with view to immunity for BM 100 Objects show. WA were fortunate to learn from the NMA experience of accreditation and listing.

The Ministry team who are working on it are very helpful and worth speaking to and working with before embarking on policy and procedure updating. MV are working towards accreditation and have had discussion with Ministry and other institutions.

7. **Museum reports – highlights (see reports)**

8. **Exhibition tour – Orry Kelly: Dressing Hollywood, ACMI**

9. **Marketplace (see reports)**

10. *David Bowie is* **exhibition partnerships discussion (ACMI/V&A) and tour – Chris Harris**

Katrina Sedgewick, CEO ACMI, attended the meeting, described the vision for ACMI and expressed ACMI's desire to collaborate.

11. **Next meetings**

Coinciding the meeting with Auckland MA16 is thought to be unlikely to work with dates / travel approvals.

Location - South Australia recommended pending confirmation from Mandy and Tim re what would be on. April 14/15.

End 2016 will be Perth. Early November best to coincide with WA Indian Oceans exhibition.

Potential additional items:
Session on creative planning and processes - comparing different approaches and what is working well to create great audience experiences

Check and update contact details.
If you follow this link http://www.otagomuseum.govt.nz/name you'll get to a secret place where the NAME contacts will be stored and can be kept updated!

Username: NAME

Password: NAME13

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Agenda Item 19   SECURITY & DISASTER MANAGEMENT

ACTION: An opportunity is provided at this point for members to share information about security issues for their institutions and disaster management planning.

BACKGROUND:

Members had a round table discussion on security and disaster issues in 2014 and asked that it be included on future agendas for updates and possible further discussion.

Meredith Foley
Executive Officer, CAMD

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Agenda Item 20   GENERAL BUSINESS

NEXT CAMD MEETING – 19 MAY 2016 AUCKLAND

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

CAMD AGM NOVEMBER 2016

We are seeking a member to volunteer to host the AGM in November 2016.

The meeting will close by 5pm.