

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

ANNUAL GENERAL MEETING

Sydney Living Museums, *The Mint*,
10 Macquarie Street, Sydney, NSW

3 November 2014

ATTENDEES

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	CEO, Scitech Discovery Centre, Perth
Mr Alec Coles OBE	Chief Executive Officer, Western Australian Museum (CAMD Executive Member)
Mr Brett Dunlop	Director, Museums, deputising for Jeremy Johnson, Chief Executive Officer, Sovereign Hill Museums Association
Prof. Graham Durant AM	Director, Questacon - National Science and Technology Centre
Mr Mark Goggin	Director, Sydney Living Museums
Dr Patrick Greene OBE	Chief Executive Officer, Museum Victoria (Chair, CAMD)
Mr Michael Harvey	Assistant Director, Audience, Outreach and Exhibitions, deputising for Mr Kevin Sumption, Director, Australian National Maritime Museum
Ms Rose Hiscock	Director, Powerhouse Museum (CAMD Executive Member)
Ms Daryl Karp	Director, Museum of Australian Democracy at Old Parliament House
Ms Kim McKay AO	Director and CEO, Australian Museum
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 Richard Mulvaney	Director, Queen Victoria Museum and Art Gallery
Mr David Robinson	Associate Director, Museum Operations & Services deputising for Arapata Hakiwai, A/Chief Executive and Kaihautū, Museum of New Zealand Te Papa Tongarewa
Ms Jennifer Storer	A/Director, Tasmanian Museum and Art Gallery

Mr Tim Sullivan	Assistant Director, Branch Head National Collection deputising for Brendan Nelson, Director, Australian War Memorial
Mr Tony Sweeney	Chief Executive Officer, Australian Centre for the Moving Image
Dr Mathew Trinca	Director, National Museum of Australia
Mr Anthony Wright	Director, Canterbury Museum (CAMD Executive Member)

APOLOGIES

NAME	MUSEUM/ORGANISATION
Mr Roy Clare CBE	Director, Auckland War Memorial Museum
Dr Ian P. Griffin	Director, Otago Museum
Mr Arapata Hakiwai	A/Chief Executive and Kaihautū, Museum of New Zealand Te Papa Tongarewa
Mr Jeremy Johnson	Chief Executive Officer, Sovereign Hill Museums Association (CAMD Treasurer)
Dr Brendan Nelson	Director, Australian War Memorial
Mr Brian Oldman	Director, South Australian Museum (funeral of head of the Museums Biological department, Ian Whittington)
Mr Kevin Sumption	Director, Australian National Maritime Museum

IN ATTENDANCE/PRESENTERS

NAME	MUSEUM/ORGANISATION	Agenda item
Mr Julian Bickersteth	Australian Institute for the Conservation of Cultural Material (AICCM)	7
Dr Meredith Foley	Executive Officer, CAMD	All
Mr Frank Howarth	National President, Museums Australia	8 & 9
Ms Sophie McCarthy	Leadership	10

Agenda Item 1	WELCOME
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CAMD Chair, Patrick Greene (CEO, Museum Victoria), will open the meeting and welcome all delegates to the 2014 Annual General Meeting of the Council of Australasian Museum Directors (CAMD).

The Chair will also extend his thanks to Mark Goggin, Director, Sydney Living Museums and his staff for hosting the meeting.

Deputies

The following deputies will be welcomed to the meeting:

- Brett Dunlop, Director, Museums, deputising for Jeremy Johnson, Chief Executive Officer, Sovereign Hill Museums Association;
- Michael Harvey, Assistant Director, Audience, Outreach and Exhibitions, deputising for Mr Kevin Sumption, Director, Australian National Maritime Museum;
- Megan McSweeney, Director Business, External Affairs and Tourism, deputising for Roy Clare, Director, Auckland War Memorial Museum;
- David Robinson, Associate Director, Museum Operations & Services deputising for Arapata Hakiwai, A/Chief Executive and Kaihautū, Museum of New Zealand Te Papa Tongarewa;
- Megan McSweeney, Director Business, External Affairs and Tourism, deputising for Roy Clare, Director, Auckland War Memorial Museum; and
- Tim Sullivan, Assistant Director, Branch Head National Collection deputising for Brendan Nelson, Director, Australian War Memorial.

Apologies

The apologies received have been recorded in the list on page 2.

Departures and Transitions

- Tony Sweeney who has been Director and CEO of the Australian Centre for the Moving Image (ACMI) since December 2004 will be stepping down in December of this year. CAMD members will be invited to wish Tony all the best in his post-ACMI career.

CAMD Drinks

The meeting will close by 5pm and will be followed by drinks from 5pm to 7pm in the Caroline Simpson Library at the back of The Mint complex. CAMD will be joined at the drinks reception by:

- the French delegates to the Malraux Seminar
- Frank Howarth, National President, Museums Australia
- Stefano Carboni, Director, Art Gallery of Western Australia, Chair, Council of Australian Museum Directors (CAAMD);
- Robin Hirst, Director, Collections Research and Exhibitions, Museum Victoria and Chair, ICOM Australia
- senior staff and Board members from Sydney Living Museums
- Sally Basser, Executive Director, federal Ministry for the Arts
- Greg Lyons, Assistant Director, Museums & Repatriation Section, Collections & Cultural Heritage, federal Ministry for the Arts
- Johanna Parker, Director, Museums & Repatriation Section, Collections & Cultural Heritage, federal Ministry for the Arts
- Rebecca Rush, Museums & Repatriation Section, Collections & Cultural Heritage, federal Ministry for the Arts
- Cathy Jones, Museums & Repatriation Section, Collections & Cultural Heritage, federal Ministry for the Arts
- Wendy Dalitz, Museums & Repatriation Section, Collections & Cultural Heritage, federal Ministry for the Arts.

CAMD Dinner

Dinner will be at 7pm nearby at [Bistro Mint](#) on the first floor of The Mint building, 10 Macquarie Street.

CAMD will arrange payment for dinner on the night with invoices for its cost sent later to members.

ACRONYM LIST FOR CAMD MEMBERS

ABS	Australian Bureau of Statistics
ADA	Australian Digital Alliance – alliance seeking reform of copyright legislation of which CAMD is a member
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
ALRC	Australian Legal Reform Commission
ANDS	Australian National Data Service
ARC	Australian Research Council
ARDC	Australian Research Data Commons built by ANDS to support access to research data held in Australia
CAMD	Council of Australasian Museum Directors
CAAMD	Council of Australian Art Museum Directors – has some cross-over with CAMD members
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)
CTM14	Communicating the Museum Conference 2014
DFAT	Australian Department of Foreign Affairs and Trade

ERA	Excellence in Research for Australia – evaluates research quality against Aus and international benchmarks
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)
MME	Museum Metadata Exchange – finding aid for researchers into national collections piloted by CAMD, MA and ANDS. Hosted by Powerhouse Museum.
NCHC	National Cultural Heritage Committee – advises Minister for the Arts re the protection of Australian movable heritage
NAME	Network of Australasian Museum Exhibitors: sub-committee of CAMD
NRIC	National Research Infrastructure Council
NCRIS	National Collaborative Research Infrastructure Strategy – supports major research infrastructure to encourage collaboration between research sector, industry and government in Australia to conduct research.
PMCH Act	Australian Protection of Movable Cultural Heritage Act 1986
RDA	Research Data Australia – provides window into the Australian Research Data 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.

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

The last CAMD Meeting was held at the Queen Victoria Museum and Art Gallery, Launceston on 15-16 May 2014. Draft minutes have been included with the meeting papers and are presented for amendment and/or confirmation at this meeting (see *Attachment A*).

Resolution:

1. That the minutes of the CAMD General Meeting held at the Queen Victoria Museum and Art Gallery 15-16 May 2014 be accepted.

Carried/Lost

Business Arising

There will be a call for business arising.

Item 2 Attachment A



GENERAL MEETING DRAFT MINUTES

Queen Victoria Museum and Art Gallery
Launceston, Tasmania
15-16 May 2014

ATTENDEES

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 Alec Coles OBE	Chief Executive Officer, Western Australian Museum (CAMD Executive Member)
Prof. Graham Durant AM	Director, Questacon - National Science and Technology Centre
Mr Mark Goggin	Director, Sydney Living Museums
Dr Patrick Greene OBE	Chief Executive Officer, Museum Victoria (Chair, CAMD)
Mr Michael Harvey	Assistant Director, Audience, Outreach and Exhibitions, deputising for Mr Kevin Sumption, Director, Australian National Maritime Museum
Ms Rose Hiscock	Director, Powerhouse Museum (CAMD Executive Member)
Mr Jeremy Johnson	Chief Executive Officer, Sovereign Hill Museums Association (CAMD Treasurer)
Ms Daryl Karp	Director, Museum of Australian Democracy at Old Parliament House
Ms Kim McKay AO	Director and CEO, Australian Museum
Ms Sally Manuireva	Director, Programmes and Capital Projects deputising for Roy Clare, Director, Auckland War Memorial Museum
Prof. Suzanne Miller	Chief Executive, Queensland Museum Network (via telephone link up)

Mr Richard Mulvaney	Director, Queen Victoria Museum and Art Gallery
Dr Brendan Nelson	Director, Australian War Memorial
Mr Brian Oldman	Director, South Australian Museum
Ms Jennifer Storer	A/Director, Tasmanian Museum and Art Gallery
Mr Tony Sweeney	Chief Executive Officer, Australian Centre for the Moving Image
Dr Mathew Trinca	Director, National Museum of Australia
Mr Anthony Wright	Director, Canterbury Museum (CAMD Executive Member)

APOLOGIES

NAME	MUSEUM/ORGANISATION
Mr Alan Brien	CEO, Scitech Discovery Centre, Perth
Mr Roy Clare CBE	Director, Auckland War Memorial Museum
Dr Ian P. Griffin	Director, Otago Museum
Mr Arapata Hakiwai	A/CEO Museum of New Zealand Te Papa Tongarewa
Mr Michael Houlihan	Chief Executive, Museum of New Zealand Te Papa Tongarewa
Mr Kevin Sumption	Director, Australian National Maritime Museum

IN ATTENDANCE/PRESENTERS

NAME	MUSEUM/ORGANISATION	Agenda item
Dr Meredith Foley	Executive Officer, CAMD	All
Dr Robin Hirst	Chair, ICOM-Australia; Director, Collections, Research and Exhibitions, Museum Victoria	21
Mr Frank Howarth	National President, Museums Australia	29
Ms Corinne Estrada	Director, Agenda Pacific	30

DAY ONE: Thursday 15 May 2014

1. WELCOME

CAMD Chair, Patrick Greene (CEO, Museum Victoria), opened the meeting and welcomed delegates to the 2014 General Meeting of the Council of Australasian Museum Directors (CAMD).

He thanked Richard Mulvaney (Director, Queen Victoria Museum and Art Gallery) for hosting the meeting and commented on the strong community support for QVMAG.

New Attendees

Patrick welcomed the following new attendees to the meeting:

- Daryl Karp, Director, Museum of Australian Democracy at Old Parliament House
- Kim McKay, Director and CEO, Australian Museum
- Brian Oldman, Director, South Australian Museum

Deputies

Patrick also welcomed Sally Manuireva, Director of Programmes and Capital Projects, Auckland War Memorial Museum, noting that she had attended CAMD on an earlier occasion; and Mr Michael Harvey, Assistant Director, Audience, Outreach and Exhibitions deputising for Mr Kevin Sumption, Director, Australian National Maritime Museum.

Apologies

Apologies were noted and Meredith added Arapata Hakiwai, A/CEO Museum of New Zealand Te Papa Tongarewa to this list.

Departures and Transitions

Patrick noted that Bill Bleathman had retired as Director from the Tasmanian Museum and Art Gallery after 12 ½ years in the position and Frank Howarth had resigned earlier in the year after 10 years as the Director, Australian Museum. Members would be able to wish them all the best in their new enterprises at dinner.

Congratulations were extended to Mat Trinca who was confirmed in his position as Director of the National Museum of Australia in February. Meredith Foley also noted that Mark Goggin has for some time been confirmed in his position as Director, Sydney Living Museum – she apologized for her error in recording him as acting in the position.

It was also noted that Mike Houlihan is leaving his position as Director, Museum of New Zealand – Te Papa Tongarewa; Arapata Hakiwai has been appointed acting CEO until a new appointment is made.

2. CONFIRMATION OF MINUTES AND BUSINESS ARISING

Minutes of Previous Meetings

It was resolved:

Resolution:

1. That the minutes of the CAMD General Meeting held at the Museum of New Zealand – Te Papa Tongarewa, Wellington, 28-29 November 2013 be accepted.

Carried

3. CHAIR'S REPORT

Ethics and Provenance

Patrick Greene (CEO, Museum Victoria) commented on the impact on the sector of the controversy surrounding the acquisitions by the National Gallery of Australia and the Art Gallery of NSW which had recently been shown to have been originally obtained illicitly. He did note that it was encouraging that CAMD could come together with the Council of Australian Art Museum Directors (CAAMD), Museums Australia (MA) and the International Council of Museums – Australia (ICOM-Aus) to develop and release a joint statement on ethics and provenance. Sally Basser, Executive Director, Ministry for the Arts, had indicated her appreciation of CAMD and its work in organising this cross-sector collaboration.

Federal Budget

Patrick noted that the future of several Government projects were in question following the recent Australian Budget. The threatened shift of costs to hospitals will put particular pressure on States with possible flow-on implications for museums. It is not known whether the Australian Government International Exhibition Insurance (AGIEI) had survived the review to which CAMD and individual museum members had contributed. The *Inspiring Australia* program is also under review.

Patrick noted that, while he had been reappointed Chair of the National Cultural Heritage Committee (NCHC) by Minister Brandis, it is not apparent yet whether it has survived the cull of agencies. Sally Basser is to join the meeting tomorrow and should be able to provide updates on these issues.

Malraux Seminar

Patrick reported that the French Malraux Seminar was now being organised at a Government to Government level around the time of the CAMD annual general meeting in Sydney.

Immunity from Seizure

The *Protection of Cultural Objects on Loan Act* has passed but was yet to be put into effect as we are awaiting the regulations with details for its implementation.

Patrick also noted that he would be meeting up with Angelita Teo (Director, National Museum Singapore who attended the CAMD meeting at Te Papa in November 2013) in July and was happy to pass on messages for any members.

Patrick thanked Meredith Foley for her work as Executive Officer and the Executive for their efforts since the last meeting.

4. FINANCIAL REPORT

The CAMD Treasurer, Jeremy Johnson, (Chief Executive Officer, Sovereign Hill Museums) commented on the financial statement and CAMD Budget 2014-15 (as circulated). He noted that as CAMD had close to \$100,000 in surplus and had also enrolled new members, there would be no need to raise subscriptions this year. He suggested that some of the surplus be applied to providing further support to Meredith in her work of resourcing the new museum sector umbrella group and in maintaining the CAMD website. He also noted that three members would be moving up the fees scale and offered a phasing in of the higher fee if required.

It was resolved:

Resolution:

That CAMD accepts the Treasurer's report and the budget for 2014-15.

Carried

Patrick thanked Jeremy for his ongoing stewardship of CAMD funds.

Daryl Karp (Director, Museum of Australian Democracy, Old Parliament House) asked whether there was some value in setting targets so that funds could be raised for broader targets such as raising the profile of the sector. Patrick agreed to take this offline with the Executive.

5. EXECUTIVE OFFICER'S REPORT

Alliance

Meredith Foley noted that the range of her work had expanded in recent times to cover collaborative work for the museum sector group. This has included preparation of briefing papers for the successful meeting of members with Minister Brandis in early February. Subsequently, she worked with Bernice Murphy (National Director, Museums Australia) to organise an Alliance teleconference, a joint statement on ethics and provenance and the meeting between Alliance members and Ministry for the Arts senior staff to be held tomorrow (Friday 16 May).

Website

Meredith noted that the website was building a following but urged members to encourage senior staff to use the resources on the member's side and to consider providing news-worthy case studies. She also noted that constantly refreshing the site and news was proving to be labour-intensive and she was exploring options to gain support for this work.

Data and the Promotion of Museums

Meredith voiced concerns about the disappearance of data on the museum sector which is undermining the ability to make the case for museums. The CAMD survey results provided data for material like the recent article she wrote for the Victorian Tourism Industry Council magazine. However, data on the broader museum industry is no longer being collected. This was highlighted in CAMD's submission to the Cultural Minister's Statistic Working Group consultation on National Cultural Indicators. An opportunity to showcase museums will be provided by the forthcoming *Communicating the Museums Conference* (CTM14) to which Meredith has provided advice and assistance.

National Arts and Culture Accord

Meredith drew the attention of Directors to the current work program (as circulated) of the National Arts and Culture Accord particularly through its Digitisation Working Party. She encouraged Directors to share information about its work and that of the Meeting of Cultural Ministers.

Sustainability

As requested by the Sustainability Working Group, Meredith has created a resource section on the CAMD website to keep commentaries and reports about conservation standards and sustainability.

Meredith thanked Patrick, Jeremy and the Executive team for its support in this busy period.

6. CAMD SURVEY

Meredith provided an update on the CAMD Survey process, noting that, once again, one or two members had trouble responding on time which inevitably delayed the preparation of reports. Despite this, the 'Snapshot Survey' 2012-13 has been completed and dates circulated for the 2013-14 round of surveying.

7. MUSEUM SECTOR DATA AND NATIONAL INDICATORS

Meredith introduced the item noting that it had been included to consider the lack of current data for the broader museum sector. She outlined that approaches had been made to the **Australian Bureau of Statistics** (ABS) about the problem. Their strong suggestion was that the museum sector emulate the library sector by carrying out its own data collection.

The need for such data was highlighted by the proposal of the Government's [*Vital Signs: Cultural Indicators for Australia*](#) report to utilise common indicators. The report failed to address the fact that the information required to populate the indicators will be either very old (pre-2008) or even absent in the case of the museum sector.

Meredith suggested that CAMD discuss ways to address the data gap which involves support from other museum organisations. She noted that tentative approaches have been made to the **Australia Council for the Arts** to see whether they might also assist in this data collection and analysis.

In discussion, Rose Hiscock (Director, Powerhouse Museum) agreed on the importance of securing broader data to ensure recognition of the sector. She compared the impact the Australia Council had with its 'bums on seats' reports for performing and visual arts and suggested that CAMD could share its data with the Australia Council. The Australia Council currently collects some data on galleries but museums are not in its remit. As CAMD becomes closer to CAAMD this information could be pooled. In discussion it was suggested that the Performing Arts sector could be contracted to release yearly data sets. Kim McKay (Director,

Australian Museum) suggested that CAMD have the existing data professionally analysed. Members also discussed the possibility of having a university such as Deakin, ANU or the University of Canberra undertake the research.

It was agreed that Daryl Karp, Kim McKay and Rose Hiscock would form a working group and follow up these proposals off-line.

8. MEMBERSHIP INQUIRY

Members discussed a suggestion that it consider inviting Michael Loebenstein (Chief Executive Officer, National Film and Sound Archives), to join CAMD. It was noted that although he is a member of the Heads of Government Cultural Institutions (HOCI) group he does not have access to any organisation similar to CAMD within the archive network. A number of members spoke in support of the invitation pointing out that CAMD's membership was already eclectic, that Michael was already working closely with other CAMD institutions and would bring an international perspective to CAMD. It was also noted that the NFSA may withdraw its public exhibition program. Patrick Greene offered to sound out Michael in relation to membership.

9. COPYRIGHT REFORM

Meredith provided an update to members on copyright reform and 'fair use'. She noted that CAMD was a member of the Australian Digital Alliance and that she continued to liaise with the Copyright in Cultural Institutions (CICI) group which is convened by a staff member at the National Film and Sound Archive. CAMD will continue to provide support for reforms based on 'fair use'.

10. NEW ZEALAND REPORT

Members noted the written reports provided by Auckland War Memorial Museum and Te Papa and made the following comments:

- Sally Manuireva (Director, Programmes and Capital Projects) said that Auckland was still looking at a new collection centre.
- The recent Museums Aotearoa conference had been successful with keynote speakers and speakers from the UK around the theme of 'the Business of Culture'. Next year's conference will be in Dunedin.
- The 100 year anniversary of New Zealand's entry into the First World War falls in August 2014. Auckland Museum has received \$3.8million in funding from the Lottery Grants Board to redevelop two commemorative gallery spaces and undertake a community outreach programme and Te Papa is also organising a commemorative program.
- New Zealand immunity from seizure legislation is on hold while the impact of Australia's *Protection of Cultural Objects on Loan Act 2013* is monitored.
- 2019 marks the 250th anniversary of the arrival of James Cook's ship *Endeavour* in New Zealand. Although this anniversary is still five years away, planning for government involvement in its commemoration is being considered.
- Planning is underway for the New Zealand ICOM conference in September 2014 which will look at Pacific research.
- Te Papa reported that its five venue exhibition tour of China was continuing and two National Museum of China exhibitions *Throne of Emperors (2000 years of Chinese history)* and *Shi Lu: A Revolution in Paint* opened at Te Papa in March. *Whales|Tohorā* has continued its successful tour of North America where it has been picked up by the American Museum of Natural History and the California Academy of Sciences amongst other museums.

Jennifer Storer (A/Director, Tasmanian Museum and Art Gallery) recommended a paper by a staff member of New Zealand Treasury which managed to broaden the concept of the economy by including its social and cultural underpinnings. She will circulate the paper to members.

11. MUSEUMS' PROFILE WORKING PARTY

Alec Coles (Director, Western Australian Museum) noted that the working party was established to develop long-term strategies to raise the profile of the museums sector. Consideration has been given to the difficulty of obtaining quality museum data, the need for broader data about the sector and the need to work closely with Museums Australia on this area. It was agreed that this working group should merge with the Data Working Group to address as a starting point, the lack of museum sector data. Some members said that the work of the sector is so diverse that we couldn't rely on a glossy one-off promo to work.

12. SUSTAINABILITY WORKING PARTY

Pierre Arpin (Director, Museums and Art Galleries of the Northern Territory) provided an update on the work of the CAMD Sustainability Working Party. The current focus was a panel discussion on conservation standards and sustainability at the University of Melbourne on **Saturday 13 September 2014**, just prior to the ICOM Conservation Council in Melbourne (15-19 September 2014). The workshop will be held in collaboration with the Australian Institute for the Conservation of Cultural Material (AICCM), CAMD, CAAMD and ICOM-Australia.

The day-long workshop is intended to encourage the sector to seek consensus on a range of issues relating to conservation science, standards and sustainability. There will also be a focus on environmental care and regional differences. Pierre is working with Associate Professor Robyn Sloggett (Chair, Centre for Cultural Materials Conservation, University of Melbourne) and Julian Bickersteth, (Managing Director, International Conservation Services) who has been heading up Museums Australia's committee to prepare for the session.

It is anticipated that the discussions at the workshop will build relationships and feed into decisions on standards to be taken at the subsequent ICOM Conservation Council.

13. NATIONAL CULTURAL HERITAGE COMMITTEE

Patrick Greene provided an update on the status of the National Cultural Heritage Committee (NCHC). He noted that he was still awaiting confirmation of his role as Chair of the NCHC. Suzanne Miller (who, along with Tim Sullivan, Australian War Memorial) who is a member of the NCHC noted that, due to the lack of appointments, two positions have ended and the committee was currently inquorate and unable to process permits.

14. AUSTRALIAN HERITAGE STRATEGY

Meredith sought member's comments on the most recent draft of the *Australian Heritage Strategy* as input for a combined CAMD response. She noted that the consultation period on the draft *Australian Heritage Strategy* will close on Monday 9 June 2014.

In discussion it was noted that the current draft Strategy has a focus on bringing all cultural heritage things and places under national leadership but mentions museums only once (in a quote from former CAMD member Kate Clark). Jeremy Johnson pointed out that the draft failed to reflect the role of volunteers in relation to cultural heritage protection. It was also noted that the Federation of Historical Societies was receiving recurrent funding from the department for its operations which provided some funding and support for small museums and historical societies. Mark Goggin (Director, Sydney Living Museums) reported that he was working with NSW Heritage to develop a response.

Members were also advised that forums discussing the draft strategy were being held in various capital cities. Meredith is attending the Sydney forum on 23 May and will report back to members.

15. **ETHICS AND PROVENANCE**

Patrick introduced the proposal that CAMD consider collaborating with Museums Australia and other museum organisations in revising and updating Australian policy guidelines on ethics, provenance and collections acquisitions.

Patrick noted that the proposal follows discussions with the federal Minister for the Arts, Sen. Brandis, on the *Dancing Shiva* controversy. After the Ministerial meeting in February, representatives of CAMD, CAAMD, MA and ICOM-Aus held a teleconference which approved the development of a joint statement of ethics and provenance. The statement, which was subsequently accepted by the four organisations, has been published online and circulated to the Federal Ministry for the Arts. Further discussions have also taken place with Museums Australia about the need for the development by the museum sector of revised guidance documents on the ethics of collection acquisition. The last document of this sort, *Collecting Cultural Material: Principles for best practice*, was published by the Australian Government in 2009.

In discussion, members were supportive of the statement's timing and content. Patrick noted that the support of the other museum organisations was critical in strengthening the statement. The problem addressed also surfaces in relation to geological and other science collections. Patrick noted that Museum Victoria was involved in the seizure and return to China of stolen fossils and, at another time, in the return of antiquities to Cambodia. Current sites of conflict such as Syria and Iraq were seeing the destruction of sites and exportation of items in exchange for arms.

It was noted that there were various guides available on ethical collection including:

- [Continuous Cultures, Ongoing Responsibilities](#), Museums Australia (2005);
- [Collecting cultural material: principles for best practice](#), prepared by the national Heads of Cultural Institutions (HOCI) 2009;
- guidance and case studies on the Ministry for the Arts site;
- [ICOM](#) ethical guidelines (dealing particularly with Holocaust items); and
- the [ICOM Red list](#) of missing antiquities.

Members discussed the NGA response in relation to the *Dancing Shiva*. It was agreed that most of the guides available deal with shutting the door to illicit material and adherence to the procedures rather than how to respond to a disclosure of illicit material in a collection. It was noted that only about half of CAMD members had a crisis management plan.

After discussion, it was agreed that CAMD, in cooperation with the three other museum organisations, should look at preparing a comprehensive guidance document which would address the issue raised above.

16. **SPONSORSHIPS & PARTNERSHIPS**

Patrick reported that, in the wake of the Biennale/Transfield crisis, CAMD approached the Federal Ministry for the Arts and offered to provide input to the development of Government policies on sponsorships and partnerships in the arts and culture sector.

Rose Hiscock said that policy in this area was worth discussing further with Sally Bassar as the Minister was developing a very strong position. Meredith reported that protests directed at museums on the basis of their sponsors were increasing overseas. Members discussed risks managed on various projects and facilities when a sponsor's position or product were contentious.

Members queried whether guidance on this type of relationship was being handled by *Creative Partnerships* (which has replaced AbAF). It was agreed that CAMD should liaise more closely with *Creative Partnerships* to see what it could do for museums.

Kim McKay asked whether the idea of lottery funding had been canvassed. Members noted that while Western Australia has access to a lottery, apart from one or two other examples (eg Sydney Opera House) the major part of lotteries funding goes to health, hospitals and sport.

Suzanne Miller (participating via telephone link) left the meeting.

17. **DIGITISATION OF MUSEUM COLLECTIONS**

Patrick noted that the digitisation of museum collections had been of particular interest to the Minister at the February meeting and he indicated a keenness that the sector come forward with a proposal to enhance online access. Sen. Brandis was particularly supportive of the National Library's [TROVE project](#) and encouraged the museum sector to liaise with them on possible partnerships. Mary-Louise Ayres from the TROVE project will be joining tomorrow's joint meeting to discuss how museums might work with the National Library to make collections more accessible.

Patrick noted that TROVE provided only one model; alternatives include the [Victorian Collections](#) model, developed by Museum Victoria and the MA Victorian branch. Victorian Collections has been picked up rapidly and the most eager participants include the RSLs.

Mat Trinca (Director, National Museum of Australia) noted that national cultural agencies had been asked to bring programs forward. One suggestion is that there be some type of facility for

mass digitisation efforts and also to cover museum-type digitisation. An opportunity exists for state and territory collections to be brought in as part of the national distributed collection debate. Mat noted that digitisation is being seen as a way to reduce storage costs but clearly this does not work for museums which have a far more complex role in relation to collections.

Brendan Nelson (Director, Australian War Memorial) emphasised that this is the single most important thing facing museums and needs major investment. Kim McKay suggested that the unlocking and distributing of knowledge online would no doubt appeal to Malcolm Turnbull and NBN. Brendan mentioned a potential role for NICTA (Australia's Information and Communications Technology (ICT) Research Centre of Excellence).

Patrick circulated information about the national field guide apps created by Museum Victoria and now available in each State/Territory with the assistance of Graham Durant and [Inspiring Australia](#). Kim McKay commented that the Australian Museum app has been downloaded 610,000 with the majority of downloads in the USA.

18. MUSEUM LEADERSHIP

Rose Hiscock introduced the discussion noting that CAMD and its executive had been canvassing the idea of developing paths for museum leadership. In particular, Rose emphasised that, despite the high number of women employed in museums, only five of the museums around the table were led by women. She encouraged members to consider a program which targeted women through mentoring and the use of programs such as [Churchill Fellowships](#). She queried whether CAMD could initiate its own international travel programme.

Graham Durant agreed that Directors had a responsibility to develop new leaders so that they can compete with overseas applicants. He noted that the far-sprung nature of Australia's institutions acted as an obstacle. Science has the [Noyce Leadership Institute program](#) which is powerful as it develops networks as well as skills.

Brian Oldman (Director, South Australian Museum) agreed on the need for multi-organisation experience. Those interested in leadership positions had to move institutions to get this experience – the question being how to encourage and support this. Margie Anderson (Director, History SA) noted that young women sometimes found it difficult to move due to family commitments. Patrick said that even if there were impediments to moving they could still be mentored and alerted to opportunities.

Tony Sweeney (Director, Australian Centre for the Moving Image) mentioned the Asian [Global Emerging Leaders](#) program which builds networks and encourages new experiences.

The UK museum diploma was mentioned favourably as a qualification as it matched up someone with a mentor elsewhere and then turned their work into a project against which they could measure progress.

Jennifer Storer (A/Director, Tasmanian Museum and Art Gallery) spoke on the advantages of the leadership program offered by the [Gordon Darling Foundation](#).

Rose suggested that Directors should be sharing information about those who were up and coming and telegraphing when suitable positions became available. She agreed that something might be developed with the Gordon Darling Foundation which appeared to be exploring new models.

Kim McKay noted that she formally mentors people working in other sectors (such as construction and engineering) through McCarthy Mentoring. Kim offered to discuss with them the cost of such a program for CAMD.

Brendan suggested that an alternative could be to commission a publication based on stories on leadership.

Sally Manuireva reported that she was involved in a successful cultural leadership group for women in Auckland which they will be discussing further with Museums Aotearoa. Patrick pointed out that the mentoring and gaining of experience should be trans-Tasman in nature.

Members agreed that they would be interested in contributing to a mentoring program. Rose and Kim undertook to discuss further and bring a proposal back to members.

19. JOINT MEETING AGENDA

Members discussed the second Museum Summit to be held on Friday afternoon and prioritised issues to be raised during the meeting. It was noted that the meeting would include Mary-Louise Ayres (Assistant Director-General, Resource Sharing, National Library of Australia), the Minister's Arts Advisor, Michael Napthali and senior staff from the Ministry including Sally Bassar (Executive Director, Ministry for the Arts) and Stacey Campton (Assistant Secretary, Ministry for the Arts).

20. CAAMD ISSUES

Pierre Arpin (Director, Museums and Galleries of the Northern Territory) spoke to members about the recent issues concerning the Council of Australian Art Museum Directors. He expressed concern that Ron Radford was leaving on such a controversial note following a long and successful career in the NGA. Other issues discussed at their recent meeting included the need for simplification in relation to customs and the impact of efficiency cuts.

21. ICOM - AUSTRALIA REPORT

Dr Robin Hirst (Director, Collections, Research and Exhibitions, Museum Victoria; Chair of the International Committee of Museums - Australia) provided an update on [ICOM - Australia](#)

activities. Robin noted his support for the collaboration of museum organisations and the recent statement on ethics and provenance. He outlined the role of ICOM, noting that its real strength lay in the community of practice it encouraged. ICOM-Australia was also encouraging regional alliances in the Asia-Pacific while ICOM International was developing a new website: [Observatory illicit traffic](#) with funding from the EU. An ICOM international training centre has opened; it will provide opportunities for our people to get involved in delivering training and hopefully assist in improving standards in the Asia-Pacific. The Award for International Relations was continuing. ICOM now has a Facebook page. Patrick thanked Robin for his informative presentation.

22. WWI Centenary

Australian War Memorial

Brendan Nelson (Director, Australian War Memorial) provided an update on national activities during the World War One Centenary. He noted that the redevelopment of the WWI galleries was underway and would be supported by multi-media resources; the official opening would be early next year. An idea was in development to have a large electronic screen showing daily newspapers during the war.

Funds were being raised for the travelling exhibition with the assistance of Fox. It should start late next year and then travel to predominantly non-capital cities using 250 objects from the collection and multi-media displays.

Brendan also outlined projects naming the war dead using the recorded voices of primary students (Roll of Honour soundscape) and projecting their names onto the building at night. 100,000 wooden crosses are being placed on graves around battle fields. A significant digitisation program is also ongoing with the Anzac collections the first phase. A major Gallipoli conference would be held in March 2015. \$7m had been set aside for the Interpretative Centre which will eventually cost \$70m - \$90m. (*The full list of AWM commemorative activities can be seen [here](#)*).

WWI Commemorations

In discussion members mentioned the following WWI commemorative projects:

- MOAD exhibition on Cabinet's decision-making in the first few months of war;
- WAM is leading the development of the new National Anzac Centre at Albany; hosting the ANMM *Test of War* exhibition; developing a travelling exhibition about the clash between HMAS Sydney and the German raider SMS Emden. It is also distributing cases to local organisations to create their own exhibitions;
- TMAG is looking at developing an exhibition on Aboriginal servicemen and another on the impact of war on local communities;
- History SA is creating a blog platform drawing from primary sources at war and at home and developing exhibitions on internment;

- Museum Victoria is providing online access to collections; developing an exhibition *World War One: Love and Sorrow* which focuses on the impacts of the War on Australian society and on individuals; and is working with the Shrine of Remembrance (Melbourne) and other organisations;
- Questacon is assisting with slow motion footage for the Australian documentary, *The Boffin, The Builder and the Bombardier*;
- the Powerhouse Museum is developing an exhibition of portraits of men before the war;
- Auckland War Memorial Museum: On-line cenotaph; community centre program; travelling road show; art projects including dance company using archive letters to create a piece; *Entangled Islands: Samoa, New Zealand and the First World War* is first in a series of exhibitions at Auckland War Memorial Museum about the New Zealand war experience;
- Sydney Living Museums is creating a microsite to tell the stories of individuals linked to the historic buildings making up its physical and site-based collection, including expressions variously of patriotism, pacifism, and war-weariness;
- Canterbury is scheduling four years of public programs including online access to collections;
- the ANMM in Sydney will open a new Royal Australian Navy Pavilion in 2015 and launch a major travelling exhibition, *The Test of War – the RAN in World War 1*. It is also collaborating on projects relating the Australia's submarines;
- the Australian Museum is working on a history of animals in war exhibition and projections light horses on the Great Wall on William street next year;
- Queensland Museum has 6 temporary projects across the network including a legacy gallery and the 'Somewhere in France' major research project with French University and University Villers-Bretonneux;
- NMA is looking at those who didn't go to war in an exhibition exploring the emotional response to war in private and public lives. It is also collaborating with the National Film and Sound Archives to create a large-format media screen in its Entry Hall showing stills and film of Australians engaged on the home front.

Meredith noted that a web page/calendar listing the WWI commemorative events and activities of CAMD member museums will be online shortly.

23. INDIGENOUS REPATRIATION PROGRAM

It was noted that there should be an opportunity to seek an update from representatives of the Ministry for the Arts on indigenous repatriation during the joint museum organisations' meeting tomorrow.

24. SCIENCE AND RESEARCH

Suzanne Miller (Chief Executive, Queensland Museum Network) provided the following updates:

Atlas of Living Australia (ALA)

ALA reached 1.5 billion downloads in April. It has seen an unprecedented growth of 0.5 billion downloads since Feb 2014. ALA should have continued funding support through the National Collaborative Research Infrastructure (NCRIS) with \$150m allocated for 2015-16 (funding is already secured through to the end of June 2015). The exact funding to ALA is not yet clear.

Scientific Collections International (SciColl)

SciColl will be funded by the Federal Government for one more year. SciColl is developing an on-line registry of all scientific collections worldwide. Work streams are: Human Migration (including ancient DNA studies) (led by Australia); Global Change (led by Natural History Museum London); Zoonotic Diseases (led by Brazil); and Food Security (led by Korea). There will be a series of international workshops (one for each work stream) held over the next six months to refine scope and start linking collections and data on-line.

We had a preliminary workshop for the Human Migration stream at the International Conference on Research Infrastructure (Athens) in April – this identified some key international players and some of the key barriers around data. Suzanne is now working with the Global Data Bank which believes it can assist in some of the data policy and management issues.

Australian Research Council (ARC) - Discovery & Linkage schemes

The situation remains as before: to be eligible to apply for ARC Discovery grants as a Chief Investigator (CI), there needs to be at least a 20% employment at a university for that CI. There is no such employment eligibility criterion for a member of museum staff to be a Partner Investigator (PI) on a Discovery Grant. All museums remain eligible to be industry partners in Linkage Grants.

Suzanne is continuing discussions with Aidan Byrne (CEO of the ARC) regarding a possible category of eligibility for named museums and herbaria. This solution would, however, involve some kind of contribution to an Excellence in Research Assessment exercise. She suggested that the museums with a particular interest in ARC Discovery get together to decide on an agreed position.

Budget Cuts

The Budget cuts were at least \$420 million over the forward estimates. These are additional to an overall decline in the science budget of \$470 million since 2011.

The specific budget outcomes with respect to Science are as follows:

✕ Cuts to the Australian Research Council (ARC) -\$74.9 million; CSIRO -\$111.4m; Australian Nuclear Science and Technology Organisation (ANSTO) -27.6m; Defence Science and

Technology Organisation (DSTO) -\$120 million; Australian Institute of Marine Science (AIMS) - \$7.8 million; Cooperative Research Centres (CRCs) program -\$80 million

- ✗ 3.25% efficiency dividend cut to ARC grants
- ✗ No international research collaboration program
- ✗ Charging research students fees for their PhD and Masters programs
- ✓ Establishment of Medical Research Future Fund (NHMRC)
- ✓ Interim funding for national research infrastructure funding (\$150m in 2015-16 to follow on from current Critical Research Infrastructure funding in 2014-15)
- ✓ New spending on Future Fellowships program for mid-career researchers (commitment to continuation of the program)
- ✓ New support for Agriculture R&D Corporations
- ✓ New commitment for Academy education programs Primary Connections and Science by Doing
- ✓ New commitment for specific Inspiring Australia programs

Science & Research Strategy

To be released shortly with one of the four pillars focussing on public engagement in science. Suzanne offered to organise a group to meet with Ian and outline, using CAMD statistics, the museum impact in this area.

Patrick thanked Suzanne for keeping us involved and informed in this complex area.

Inspiring Australia

Graham Durant advised members that while the Department had a \$2.5b cut, the *Inspiring Australia* program is to continue with \$28m funding over four years. Graham noted his thanks to Ian MacFarlane for his support. Patrick commented on the importance of the *Inspiring Australia* project to several CAMD initiatives including the recent field guide project.

25. NAGOYA PROTOCOL

Members discussed their response to the model for implementation of the Nagoya Protocol. Meredith noted CAMD had an opportunity to response by 31 May 2014. Patrick asked members to feed comment to CAMD for the response.

26. INTERNATIONAL ENGAGEMENT

Patrick Greene noted that there was as yet no news of any reconstitution of the Australia International Cultural Council. He noted that the Department of Foreign Affairs and Trade (DFAT) was engaged with the AICC projects and focus years but that the funding offered was insufficient. DFAT was most recently in contact to establish relationships with India which needs professional assistance in curation and conservation. Both Federal and State Governments see India as high on the list of areas needing engagement.

Pierre Arpin said that one of the problems in responding was that more notice was required. Graham Durant noted that AusAid had merged into DFAT and picked up international tourism. Questacon has been working with Japan which is of interest to DFAT. Julie Bishop has a particular brief for public diplomacy. (Murray Hanson is Julie Bishop's chief of staff; Robert Tranter looks after public policy).

Members commented that:

- the state and territories, as much as the national museums, contributed strongly to establishing public diplomacy links through exhibitions and other programs;
- the relationships developed by museums were built up over a longer period of time than the average trade delegation; and
- museums can also provide contribution in capacity building workshops overseas.

Suzanne Miller noted that she was in the process of discussing six European venues to take a major historical exhibition. She said that this might be an opportunity for CAMD members to develop a consortium. She asked those interested to contact her directly outside the meeting.

Patrick mentioned that he had been approached about Australian museums collaborating with large UK regional institutions on touring exhibitions and encouraged interested members to contact him to discuss further.

The need to raise the role of museums in attracting tourism with Tourism Australia was discussed. Kim noted that she had worked closely with Tourism Australia in the past and could help broker meetings.

27. MALRAUX SEMINAR

The Malraux Seminar is now being organised Government to Government. There was some concern that it might clash with the CAMD meeting and Meredith continues to liaise with the Ministry about this.

28. NAME AND TOURING EXHIBITIONS

The NAME report as circulated was noted.

29. MUSEUMS AUSTRALIA REPORT

Frank Howarth (National President, Museums Australia) joined the meeting. He noted that MA was seeking a better organisational structure; currently there were imbalances eg MA Victoria was as large as the rest of MA combined. A common chart of accounts has been achieved and regular financial reports were being received. Membership is on the increase. Frank has been travelling around the country to discuss priorities with members on the ground.

Members see MA as a professional membership body offering training, resources, skills and lobbying across jurisdictions. A draft strategic plan has been scoped. The following issues are being addressed:

- that members and industry practitioners want access to high quality services wherever they may be;
- MA needs a resilient financial basis. There is a need to broaden the financial base of the conference as it represent the greatest financial risk;
- some type of standards/accreditation is under discussion for small and regional museums;
- ethics and provenance;
- MA leading a repatriation to indigenous people in association with CAMD and other industry bodies including historical societies and regional galleries; and
- the small to medium section of the museum sector needs further education on the potential of digital technology; some are still seeing digitisation as a security risk and representative of a devaluation of museum work; Frank noted that a GLAM sector Futures workshop had been held last week – a report will be released in a few months.

In relation to the afternoon's joint meeting of museum organisations, Frank noted that Mary-Louise Ayres would present on digital access and TROVE and there would also be a presentation on Victorian Collections. Frank suggested the joint meeting create its own working party to tighten the agenda around the Accord digitisation working party.

The suggested title 'Museums and Galleries of Australia Alliance' was mentioned by Patrick Greene as a title for the four museum organisations in cooperation.

Frank said that the 2015 conference would be in Sydney with a possible Darwin location in 2016 allowing further contacts with South East Asia. An alternative is to have MA in New Zealand with Museums Aotearoa. The conference dates are to be moved further away from International Museums Day to allow museums to have celebrations at their home sites.

Brendan Nelson noted that 2016 was an election year and would be a good time to ask the Minister and Shadow Minister to attend (although they might not be interested in a NZ location).

30. **COMMUNICATING THE MUSEUM CONFERENCE**

Corinne Estrada (Director, Agenda) provided an update to members on the *Communicating the Museum Conference 2014 (CTM14)*, which will be held in November following the CAMD Annual General Meeting.

Corinne noted that 6 CAMD members are partners in the CTM14 which has been developed to appeal to museums and galleries. She outlined the genesis of the conference and the desire to bring in experience from the commercial world outside the sector in order to develop branding and marketing skills. The theme for Australia is 'Optimism' and it will be explored through different levels and topics across the four days in Sydney. It is anticipated that 50% of the delegates will be from overseas and 50% from Australia. The first day will involve one on one meetings between Australian and international delegates; Wednesday to Thursday – master classes and workshops. There will also be two days in Melbourne visiting ACMI, Museum Victoria venues and the National Gallery of Victoria. CTM2015 will be in June in Istanbul.

31. **GENERAL BUSINESS**

Next Meeting (Nov 2014)

As previously agreed, the CAMD **Annual General Meeting** for 2014 will be held at The Mint (Sydney Living Museums) Sydney, from Monday and Tuesday 3 - 4 November 2014 [*since changed to 3 November only*]. The meeting has been scheduled to precede the *Communicating the Museum 2014* conference.

Next General Meeting (May 2015)

Meredith noted that a venue and time is still to be confirmed. If CAMD continues with the practice of having its general meeting coincide with the Museums Australia conference, the next CAMD general meeting will be in 2015 in Sydney. She encourage Sydney members to consider whether they would be willing to act as a host for this meeting.

Forthcoming events

Graham Durant asked if any museums were involved in the international [UN Year of the Light 2015](#). There is also to be a [world park's conference](#) in Australia later this year and a home was being sought for a science on a sphere exhibition.

Fees

Daryl Karp (Director, Museum of Australian Democracy at Old Parliament House) sought advice from members about fee charging for museums. Members noted that various organisations had information about fee charging and that the issue had been widely canvassed in the UK.

Patrick noted that Museum Victoria had just applied to the Minister and Treasurer to raise admission by \$2 (from \$10 to \$12); he found that fees provided some flexibility although even with the charge, users are still heavily subsidised. Members with information agreed to forward same to Daryl.

Patrick Greene called the meeting to a close, thanking Richard Mulvaney for hosting the event and Meredith for organising the meeting agenda and papers.

Agenda Item 3	CHAIR'S REPORT
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Patrick Greene (CEO, Museum Victoria) will provide a verbal report on his activities as CAMD Chair since the last CAMD meeting.

Agenda Item 4	FINANCIAL REPORT
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The CAMD Treasurer, Jeremy Johnson, (Chief Executive Officer, Sovereign Hill Museums) will report on the following documents:

- Financial Statement as at 30 June 2014 (*Attachment A*);
- the CAMD Budget 2014-15 (*Attachment B*); and
- Cheque Account Statement (*Attachment C*).

Resolution:

That CAMD accepts the Treasurer's report and the budget for 2014-15.
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<i>Carried/Lost</i>

Item 4 Attachment A

**COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS
FINANCIAL STATEMENT AS AT 30 JUNE 2014**

	\$	\$
Balance B/F as per Bank & Financial Statement 30/6/2013 General Bank Account		<u>8,640.13</u>
<u>Plus Income</u>		
Interest	239.38	
Interest from Term Deposit	824.04	
Subscriptions Received	93,202.00	
GST Collected	8,725.00	
GST Refund ATO	4,451.00	
Contribution to Expenses/Members; meeting costs	<u>1,932.00</u>	<u>109,373.42</u>
		118,013.55
<u>Less Expenses</u>		
Bank Fees	81.90	
GST Paid	11,376.48	
Employment Costs	65,164.84	
Office Expenses (incl. Travel)	8,546.52	
CAMD Survey	0.00	
Website	800.00	
CHASS Subs	<u>0.00</u>	<u>85,969.74</u>
BANK BALANCE AT 30/6/14		
General Bank Account		32,043.81
Term Deposit		<u>70,000.00</u>
Funds Available		<u>102,043.81</u>

Jeremy Johnson
Hon. Treasurer
16 September 2014

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS
FINANCIAL STATEMENT AS AT 30 JUNE 2014

<u>Estimated Funds Available</u>	\$
Balance at Bank at 30/6/14	32,043.81
Term Deposit as at 30/6/14	<u>70,000.00</u>
	<u>102,043.81</u>
<u>Plus</u>	
Income as per Budget 2014/15 attached	<u>102,800.00</u>
	204,843.81
<u>Less</u>	
Expenses 2014/15 as per Budget attached	<u>92,850.00</u>
Estimated Surplus C/F 30/6/2015	<u>111,993.81</u>

Jeremy Johnson
Hon. Treasurer
1 May 2014

Item 4 Attachment B

TREASURER'S REPORT

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS BUDGET 2014-2015

Financial year: 1 July 2014 - 30 June 2015

	2014/15 BUDGET	2013/14 BUDGET
	\$	\$
EXPENSES		
Executive Officer (On costed salary @ 12%)	73,500	71,500
Travel & Conferences	7,000	7,000
Office Expenses	8,000	8,000
CAMD Survey & Analysis	4,000	4,000
CHASS Subs	<u>350</u>	<u>350</u>
TOTAL	92,850	90,850
INCOME		
Subscriptions *		
(* Based on 2012/13 CAMD Operating Income Return Turnovers excl. GST)		
(a) Major Institutions (BUDGET > \$20M p.a)		
Australian Museum	8,400	8,400
Powerhouse Museum	8,400	8,400
Australian War Memorial	8,400	8,400
Museum of Victoria	8,400	8,400
Australian National Maritime Museum	8,400	8,400
National Museum of Australia	8,400	8,400
Sydney Living Museums	8,400	8,400
Western Australian Museum	8,400	8,400
ACMI	8,400	8,400
Queensland Museum	8,400	8,400
South Australia Museum	8,400	3,400
National Science & Technology Centre	8,400	3,400
Sovereign Hill	<u>8,400</u>	<u>3,400</u>
	83,200	74,200
(b) Medium (BUDGET \$10-20M p.a)		
Scitech Discovery Centre	3,400	3,400
M.A.D at Old Parliament House	<u>3,400</u>	<u>0</u>
	6,800	3,400
(c) Smaller (BUDGET > \$10m p.a)		
History Trust of South Australia	1,700	1,700
Queen Victoria Museum & Art Gallery	1,700	1,700
Tasmanian Museum & Art Gallery	1,700	1,700
Museum & Art Gallery NT	<u>1,700</u>	<u>3,400</u>
	6,800	8,500
(d) New Zealand Institutions (@ AUD\$1500)		
Te Papa Museum of New Zealand	1,500	1,500
Auckland Museum	1,500	1,500
Canterbury Museum	1,500	1,500
Otago Museum	<u>1,500</u>	<u>1,500</u>
	6,000	6,000
TOTAL	<u>102,800</u>	<u>92,100</u>
SURPLUS/(DEFICIT) FOR 2014/15 YEAR	<u>9,950</u>	<u>1,250</u>

Jeremy Johnson
Hon. Treasurer
1 May 2014

Item 4 Attachment C

Commonwealth Bank
Commonwealth Bank of Australia
ABN 48 123 123 124 AFSL 234945



THE SECRETARY
COUNCIL AUST MUSEUM DIRECTORS
39-41 MAGPIE ST
BALLARAT VIC 3350

Statement	155 (Page 1 of 2)
Statement begins	1 June 2014
Statement ends	30 June 2014
Closing balance	\$32,043.81 CR
Enquiries	13 2221 (24 hours a day, 7 days a week)

Cheque Acct Bearing Interest

Account number 06 2900 28020589

Name: COUNCIL OF AUST MUSEUM DIRECTORS
Branch: London Circuit & Ainsley Avenue Canberra ACT
Bank, State & Branch number (BSB) 06 2900.

Note: Please check that the entries listed on this statement are correct. For further information on your account including; details of features, fees, any errors or complaints, please contact us on the details above. Proceeds of cheques are not available until cleared.

Date	Transaction	Debit	Credit	Balance
01 Jun 2014	OPENING BALANCE			\$32,038.73 CR
01 Jun	Credit Interest		11.68	\$32,050.41 CR
01 Jun	Account Fee	5.00		\$32,045.41 CR
01 Jun	Transaction Fee	1.60		\$32,043.81 CR
30 Jun 2014	CLOSING BALANCE			\$32,043.81 CR

Opening balance	-	Total debits	+	Total credits	=	Closing balance
\$32,038.73 CR		\$6.60		\$11.68		\$32,043.81 CR

Your Credit Interest Rate Summary

Date	Balance	Standard credit interest rate (p.a.)
30 Jun 14	\$0.00 and over	0.45%

Note. Interest rates are effective as at the date shown but are subject to change.

Agenda Item 5 EXECUTIVE OFFICER'S REPORT

Museums and Galleries Australia Alliance

A significant portion of my time over the last 6 months has been spent supporting the new Museums and Galleries Australia Alliance (the Alliance). I have acted as a coordinator and submission writer on behalf of the Alliance in response to various requests for advice from the Ministry for the Arts.

This has included the preparation of two submissions on various drafts of the Ministry's Collecting Guide (the submissions are attached at *item 13 attachment B and C* of the meeting papers and also available on the CAMD website [here](#) and [here](#)). The [Australian Best Practice Guide to Collecting Cultural Material](#) was endorsed by the Meeting of Cultural Ministers in early October.

Comments were also provided to the Ministry on a guide to the implementation of the Protection of Cultural Objects on Loan legislation (see comments attached at *item 13 attachment A*). Insufficient time was allotted by the Ministry for finalising these complex guides (and harmonising the various responses from within the Alliance) and, unsurprisingly, there are still outstanding issues which will bear further discussion under Item 13 during this meeting.

The upside of this work has been a far greater sharing of information between the museum organisations within the Alliance and a more reciprocal exchange with the Ministry on a range of issues.

Malraux Seminar

One example of the readiness of the Ministry to work closely with the Alliance was its invitation to the Alliance to nominate delegates for the Malraux seminar. While I was unable to head off the overlap of the seminar with our meeting, it was gratifying to see all nominations made by the Alliance on the invitation list for the final seminar. In the final drawing up of the delegate's list I was greatly helped by the indefatigable Jennifer Andre in Patrick's office.

International Engagement

Another example of Alliance/Ministry cooperation relates to the sharing of information about international engagement. While some members are regularly approached by their State/Territory Arts Ministries to provide advice on their international engagements, some members have indicated that they had fallen through the gaps on a number of occasions. I followed this up with the Federal Ministry for the Arts which offered to flag with the Alliance when information about upcoming international engagements was about to be sought. The Ministry also provided a template to use for those who were not being contacted by their State/Territory agencies or were covered by another non-Arts agency. The Ministry made it clear that they were only interested in arts and cultural rather than scientific events and activities.

Information has been circulated to members about how and when to report scientific international engagement to the Department of Foreign Affairs and Trade. This advice was also circulated to Alliance Chairs.

Australian Government International Exhibitions Insurance Program

The Australian Government has released a [report](#) on its review of the Australian Government International Exhibitions Insurance (AGIEI) program in 2012-13. CAMD and a number of its member museums made submissions to the review in support of the program and future extensions (see CAMD's 2012 submission [here](#)).

The review has found that the insurance program has increased public access to significant international cultural material, has widespread support, is administratively cost-effective and provides support to a broad range of cultural institutions. It has also noted that the existing minimum exhibition value threshold of \$50 million was disadvantaging museological exhibitions which were likely to be of a lower monetary value. A minimum funding threshold of **\$20 million** will be introduced for this type of exhibition. Revised program guidelines will be introduced ahead of the 2015-16 funding round. Further information about this is expected in the coming months.

Australian Heritage Strategy

In June CAMD provided further input to the draft National Heritage Strategy review (see *Item 5 Attachment A*) and forwarded a copy of the CAMD response made in 2013. I also attended a forum on the new Strategy in Sydney in late May and raised the issues included in the CAMD response. The consultation process closed in June and I have as yet had no word on the outcome.

Sustainability

Along with Pierre Arpin and Patrick Greene, I attended the CAMD/AICCM workshop held at the University of Melbourne just prior to the ICOM Conservation Conference in September. The workshop, which involved a wide range of people with differing positions on conservation and sustainability in museums, was very successful in allowing an airing of these views and in encouraging a more flexible position. Pierre will provide further details about the workshop outcomes under agenda item 7.

Museums Data and Profile

The announcement in June that the ABS was discontinuing the collection of cultural statistics exacerbated what was already a difficult position for the museum sector. I provided a submission on CAMD'S behalf which Arts Victoria included in its brief for the October Meeting of Cultural Ministers (MCM) and forwarded to the Statistics Working Group of MCM which is dealing directly with the ABS and, potentially third parties, on future cultural collections (see item 12 attachment B). Rose Hiscock and I also met with Bridget Jones Director, Research & Strategic Analysis at the Australia Council to follow up alternative approaches to the ABS collection which will be discussed further under Item 12.

In August I participated in a very useful seminar hosted by Museums & Galleries NSW and Sydney Living Museums exploring impact in the museum and gallery sector. This seminar brought together a range of professionals and practitioners in the museum, visual art and cultural sectors to showcase presentations investigating the issues surrounding museum and gallery impact. The papers and videos are available on the [Museums & Galleries website](#).

Survey

The survey process is now settling into a familiar groove following its review and reorganisation. Since we last met, the [CAMD Survey Report 2012-13](#) (which included some material from 2011-12) was circulated to members in June and can be found [here](#) on the CAMD website.

The report from the **Snapshot Survey** for 2013-14 has been completed (although there has been a last minute updating required). A report and Survey Highlights for public release is in preparation. Otago Museum is now participating in the survey, however, Auckland War Memorial Museum has withdrawn from the survey process.

Part two of the survey for 2013-14 – which includes further questions designed to provide **benchmarking** information for CAMD members – is currently being completed by members (for return by 28 November).

Most recently, data from the draft 2013-14 survey report was utilised in Patrick Greene's article '[Museum visits and the Digital Experience](#)' for *The Conversation*.

CAMD Website

The need to design, write for and maintain the CAMD website has threatened to engulf my part-time hours. To assist with this I have employed a publications manager on a consulting basis to deal with the upload of news and to prepare the weekly CAMD ONLINE emails. This should encourage greater traffic to the site and will free me up to update other parts of the site.

WWI Commemorations

Part of the web work has been to design a calendar for the site which details CAMD members' WWI commemorative activities. There have been a few teething problems but the site should be up and running by the AGM. I also assisted Tim Sullivan to update an article on CAMD member WWI events which appeared in the *Museums Australia Magazine* (Winter 2014).

Many thanks to all the CAMD members who have assisted me in my work over the last six months with particular thanks to Patrick and the Executive Members and the generous members of CAMD's working parties.

Meredith Foley
CAMD Executive Officer
26 October 2014

Item 5 Attachment A



Australian Government

COVER SHEET FOR INPUT INTO AUSTRALIAN HERITAGE STRATEGY

This completed form must be included with your input. If completing by hand, please ensure your writing is clear and legible.

CONTACT DETAILS	
Please provide at least one contact address; a telephone number is optional. If you are making a submission for a group or organisation, please provide contact information for one member of your group or organisation.	
NOTE: The Department needs to collect some personal information in case we need to contact you should further information or clarification be required on your input. Personal information may be disclosed to the Minister for the Environment or the Secretary of the Department or to employees of Australian Government agencies assisting the Department for the purposes outlined above. Some of your input may be included in subsequent publications.	
Organisation (if applicable)	Council of Australasian Museum Directors
Title	Dr
First name	Meredith
Surname/Family name	Foley
Postal address	29 Greville Street Chatswood NSW 2067
Email address	eo@camd.org.au
Telephone number	0438890902
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Public submissions may be published in full on the website, including any personal information of authors and/or other third parties contained in the submission.	
Please tick this box if you wish for your input to remain confidential (that is, you do not consent to having your input published on the	
ANONYMITY	

Please tick this box if you want your input to be treated as anonymous (that is, you **do not consent** to having your name, or the name of your organisation, published on the internet with your input).

THIRD PARTY PERSONAL INFORMATION

Please tick this box **if your input contains personal information of third party individuals**, and strike out the statement that is not applicable in the following sentence:

The third party individual **consents / does not consent** to the publication

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HOW TO SUBMIT COMMENTS

Return BOTH the cover sheet and the input template by email (preferred option) or post to the addresses below.

Email: AusHeritageStrategy@environment.gov.au

Post: Australian Heritage
Strategy Heritage Branch
Department of the Environment GPO Box
787
CANBERRA, ACT 2601

* If you wish for only parts of your input to be treated as confidential, it would be appreciated if you could provide the confidential parts of your input as a separate document.

Email:

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TEMPLATE FOR INPUT INTO THE AUSTRALIAN HERITAGE STRATEGY

Overview

This template should be used to provide comments on the content of the Australian Heritage Strategy.

Contact Details

Name of Organisation:	Council of Australasian Museum Directors
Name of Author:	Dr Meredith Foley
Date:	9 June 2014

Questions

Please add your comments for some or all of the questions provided with the Strategy's three high level themes below. If you have other information you wish to provide, please add this in the "Other comments" field.

1. Improve National Leadership

What are the most important things the Australian Government should be doing to offer leadership in heritage?

How can the Australian Government provide guidance and support for our national heritage— while still empowering other government, industry and community members to take responsibility and get involved?

What priority areas are important to you, your organisation or group?

What practical actions would you suggest to improve national heritage leadership?

The Council of Australasian Museum Directors (CAMD) believes that the most important way in which the Australian Government could offer leadership in heritage is to develop a **national heritage approach** which covers all aspects of heritage currently identified in the draft strategy (diagram p.12) ie intangible heritage, places and sites and movable cultural heritage.

As CAMD has explained in its earlier submission to the review process (see attached), these aspects of culture are inextricably **connected** and these connections need to be made explicit and maintained in order to:

- promote a deeper understanding of heritage and its value to the community;
- improve access to heritage across Australia;

- avoid duplication of effort between heritage approaches by different agencies;
- attract Government and non-Government support; and
- ensure that the full range of social and economic benefits to the community flow from the Government's investment in supporting heritage.

The argument for an overarching national heritage approach does not mean that the Department of Environment site and place heritage programs and the Ministry for the Arts heritage collections programs need to be brought together as one Government structure. There are, in fact, many reasons why the current division remains appropriate.

CAMD has argued in the past that a national heritage approach could be effectively delineated via an overarching **national heritage policy** developed and maintained in collaboration by the Department of Environment and the Ministry for Arts. However, given the current direction of the draft Australian Heritage Strategy it seems that there is little appetite internally for such a policy.

As an alternative, CAMD would suggest that the following words:

develop a cohesive national approach to all aspects of heritage

could be included as a 'Priority' under the Strategy theme of 'National Leadership'. This would allow a range of different actions and commitments such as:

- the creation of a cross-portfolio **Australian Heritage Committee** which would draw membership from officials and stakeholders in both areas, and/or
- the establishment of other cross-portfolio mechanisms such as an **annual or biennial meeting** between the officials and Heads of Environment/Heritage programs and the Meeting of Cultural Ministers to discuss heritage policy and programs; and
- the closer alignment of sites and places heritage and movable culture heritage programs with relevant Government departments dealing with tourism, education, science and regional development.

CAMD believes that the current absence of approaches to bring place and site heritage and movable cultural heritage together is obscuring the larger picture of a heritage arena with declining resources at a time when its value in terms of community and nation building, education and in telling Australia's many stories to citizen and tourist alike is growing.

In its 2012 submission on the heritage strategy issue, CAMD demonstrated the integral connection of movable culture and museums to programs relating to heritage places and sites showing that museums:

- care for significant heritage places, sites and buildings (eg the Strategy document on p.11 shows the Royal Exhibition Building in Melbourne which is managed and interpreted by Museum Victoria);
- contribute strongly to the interpretation of many heritage places and sites;

- conserve collections which are an integral part of Australia's heritage;
- are major providers of access to heritage through exhibitions, public programs, tours and online;
- are important sources of heritage expertise;
- deliver significant amounts of heritage education;
- are a key component of the heritage tourism sector; and
- help communities to engage in heritage.

Given the strength of their involvement in heritage it seems a particularly glaring omission that museums are not even mentioned as part of 'Australia's Heritage Community' on page 14 of the draft Strategy.

(The attached paper provides a wide range of case studies illustrating the above activities).

1 (a) CAMD notes that only one Australian World Heritage site, Port Arthur World Heritage, is identified for support with restoration works (p.7). The Strategy would be strengthened by some clear indication of how this site was chosen over other World Heritage sites and whether similar support would flow to other such sites during the, as yet unspecified, term of the Strategy.

The exploration of innovative approaches to fund the long term protection and management of Australia's heritage places would be enhanced by consultation with the major museums which currently manage and/or provide research and expertise in relation to these sites.

1(b) CAMD supports the proposal to map heritage assets and develop research studies but would note that a similar exercise is now decades overdue for the movable cultural heritage collections area. Yet, in many cases, it will be heritage collections and the expertise accompanying them which will provide the information required to successfully assess heritage places and sites.

1 (c) CAMD supports an improved recognition and protection of Indigenous cultural heritage and would note that its member museums have for many years worked closely with local Indigenous communities to advance the protection of Indigenous material culture and the stories of country which accompany it.

Can you provide examples of successful innovative partnerships you or your organisation have

established?

The following points relate to specific priorities and actions in the draft Strategy:

2(b) CAMD supports the need to build heritage capacity through workforce support, education and training and would suggest that there should be far greater skills/knowledge sharing and collaborative engagement between bodies currently supported by the Department of Environment, cultural heritage bodies under the Ministry for the Arts and State and Territory heritage organisations.

2 (c) CAMD supports the funding provided to the Federation of Australian Historical Societies to support local community heritage groups but would like to note that many of the FAHS groups maintain collections and museums associated with places and sites. Conversely Museums Australia and a number of CAMD member museums at the State and Territory level also provide training and support for historical societies, heritage groups and local museums which is critical to their ability to continue but which is not fully supported elsewhere by Government.

2(d) Visits to museums and galleries represent a significant part of the heritage tourism sector in Australia. In 2012-13 close to 6.5m visits were made to the 55 CAMD member museum sites by domestic (4.92m) and international (1.57m) tourists. It would be appropriate that the reference to pursuing linkages between the heritage, National Landscapes and tourism sectors be extended to include movable culture in the arts sector.

Examples of successful innovative partnerships carried out by CAMD are included in the case studies in the attached paper

3. Enable encourage communities to understand and care for their heritage

What should the Australian heritage sector be doing to help the Australian community better engage in heritage activities?

How can a shared understanding of our national heritage be developed and best celebrated together?

Do you have any examples of activities that have been successful in promoting local heritage to a broader audience?

What is the role of technology and new media in providing greater community access to heritage?

One of the core roles of museums is public engagement. Museums already demonstrate best practice in terms of community engagement and volunteer programs and there are clearly benefits for collaboration between those managing sites and places and the museum sector.

3(a) CAMD welcomes the creation of the Community Heritage and Icons Programme funding to support 'local historical or heritage groups for the conservation, development and exhibition of our local cultural heritage' but would ask that the range of organisations eligible for funding under the Programme be made more explicit. In particular, information about the programme should state whether local and regional museums are eligible to apply.

3(b) CAMD agrees wholeheartedly with the paper's assertion that there is both an opportunity and a need to:

communicate more effectively about heritage issues, to build greater recognition and sense of ownership within the Australian community of our national heritage in all its forms.

The public surveys quoted which revealed a belief that heritage was 'old buildings' underlines the need for the type of broader approach, outlined above, to be taken to community communication of heritage.

CAMD would suggest that duplication of effort would be avoided and the public desire for 'one stop shops' online would be best served by further collaboration between the Department of Environment and the Ministry for the Arts on the communication of heritage values and the development of digital heritage sites.

Case studies illustrating the communication of heritage to local communities and the use of innovative technological approaches to heritage communication are included in the attached paper.

Other comments

Details of CAMD membership and sites are included with the attached.

Agenda Item 6 SECURITY IN MUSEUMS

ACTION: To provide an opportunity for confidential discussion between members in relation to current security in museums.

BACKGROUND: This issue was recently raised by Alec Coles at the Western Australian Museum which was reviewing its security procedures in the light of the increase of the National Terrorism Public Alert from Medium to High.

Alec noted that a key debate was the degree of increased security versus the level of public inconvenience as well as the need to be vigilant without over-reacting. He also noted that the Anzac Centenary program ahead of museums could attract unwanted responses and other aspects of programming could be targeted in racially/religiously motivated attacks.

Agenda Item 7	SUSTAINABILITY WORKING PARTY & CONSERVATION STANDARDS
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ACTION: Pierre Arpin, Director, Museum and Art Gallery of the Northern Territory and Chair of the CAMD Sustainability Working Group and Julian Bickersteth, Managing Director, International Conservation Services and representative of the Australian Institute for the Conservation of Cultural Materials (AICCM) will update members on the recent CAMD/AICCM workshop on sustainability and conservation standards and the new environmental guidance statement released by ICOM and the IIC (see *attachment B* to this item).

BACKGROUND: In 2013, CAMD, under Pierre's leadership, brought together a working group of senior Collections Managers, Conservators and Facilities Managers to progress the issue of flexibility in environmental controls in collections. Following a meeting and teleconference, the group established a consensus around a number of key issues which they then wished to canvass with the AICCM and other interested parties. To do this, Pierre worked with Associate Professor Robyn Sloggett (Chair, Centre for Cultural Materials Conservation, University of Melbourne) and Julian Bickersteth (AICCM), who has been heading up Museums Australia's committee on this area, to organise a one-day event just prior to the ICOM Conservation conference in Melbourne in September.



Patrick Greene, Julian Bickersteth and Pierre Arpin at the CAMD/AICCM workshop 13 Sept. 2014

The workshop event, which was based around a Socratic dialogue between representatives of different organisations prominent in the area, provided an excellent opportunity to canvass a wide range of issues impacting on the question of sustainability and conservation standards. The four sessions held covered:

1. International standards and local needs – the current situation.
2. Building envelope and sustainability – exploring the environmental drivers and the current reality.

3. Diverse collections, environments and research evidence – speakers from national collecting organisations in Southeast Asia provided brief presentations on the issues within their own countries' contexts, followed by University of Melbourne research findings.
4. A better framework for discussion and exchange – how to draw in professions across the museum sector.

Pierre and Patrick Greene played an active role as presenters as did representatives from the Centre for Cultural Materials Conservation (CCMC), University of Melbourne, ICOM delegates and several Southeast Asian museums.

Workshop Impact

Interestingly, the change in position of the workshop participants in relation to conservation standards was polled by Foekje Boersma from The Getty Museum before and after the workshop. The polling showed that the majority of participants had moved towards a more pragmatic position on risk in relation to conservation environmental standards after the workshop (see *attachment A*).

Following the ICOM conference in Melbourne and the International Institute for Conservation of Historic and Artistic Works (IIC) Congress in Hong Kong in September, a new declaration on environmental guidelines has been released. A copy of this statement can be seen at *attachment B*.

Meredith Foley
CAMD Executive Officer

Item 7 Attachment A

Sustainability and environmental standards for cultural collections Polling results, 14 September 2014

On the matter of the museum environment, there are different approaches, each representing a particular attitude towards risk. These stances are described below.

In trying to get an understanding of the positions held in the audience attending this debate, we thought it might be interesting to examine the main positions that have formed on this issue in this audience prior to the debate and how people's positions may be affected by a day long debate on the subject. Therefore, members of the audience were asked to indicate which approach they feel most comfortable with, both prior the debate and after the end of the debate.

With a show of hands an indication of the demography of the audience was created: more than half indicated to be working hands on with collections (conservator, registrar, technician, etc.), about 1/3 held a management position. There were just a few involved with facilities/building. It was mentioned that some participants fulfilled several roles within their job.

The three stances:



The **precautionary safety** stance derives from the Precautionary Principle, as applied in public health. Simply stated, it holds that an action or policy that *may* prove harmful, even without full scientific proof that it *is* harmful, must nonetheless be avoided. Risk is therefore largely eliminated. A proponent of precautionary safety in the conservation world might consider a wider range of RH an unacceptable risk because there is simply not enough scientific evidence that materials will not be adversely affected. This stance argues that a single target of RH and temperature, combined with the smallest specifiable fluctuations is the only confirmed path to unconditional safety.



The **proven safety** stance argues that even in museums that try to maintain stringent environmental specifications, the conditions that are *actually* maintained have ranged outside these specifications. Even so, reports of noticeable damage are infrequent. Many conservators have admitted that their own museums cannot do better than 40 - 60% RH, 60-77°F. Those experienced with travelling exhibitions attest that their objects routinely survive such ranges without apparent harm. These *de facto* conditions therefore appear to be safe.

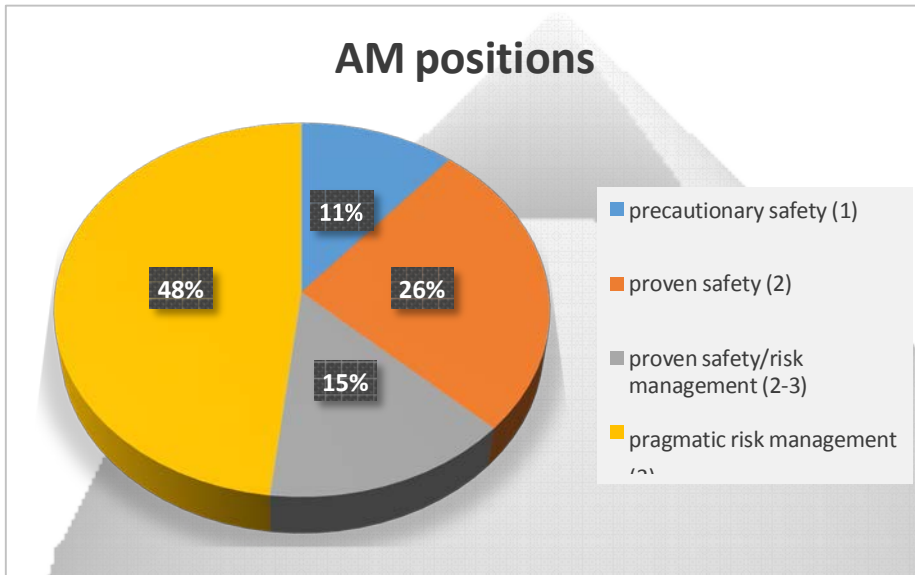


The third stance has its roots in the '90s, when risk management gained a place within conservation, having migrated from the public policy, health, and insurance industries. The **pragmatic risk management** stance argues that the goal of preservation is the minimization of loss due to a variety of causes, and that for each cause-- such as an incorrect climate, for example -- the decision-maker needs to know the quantitative interrelation between the intensity of the hazard (e.g. climate fluctuations), the damage caused (i.e. cracks), and the cost of controlling the hazard (financially, environmentally, socially). Priorities are identified and decisions made based on significance or value assessments.

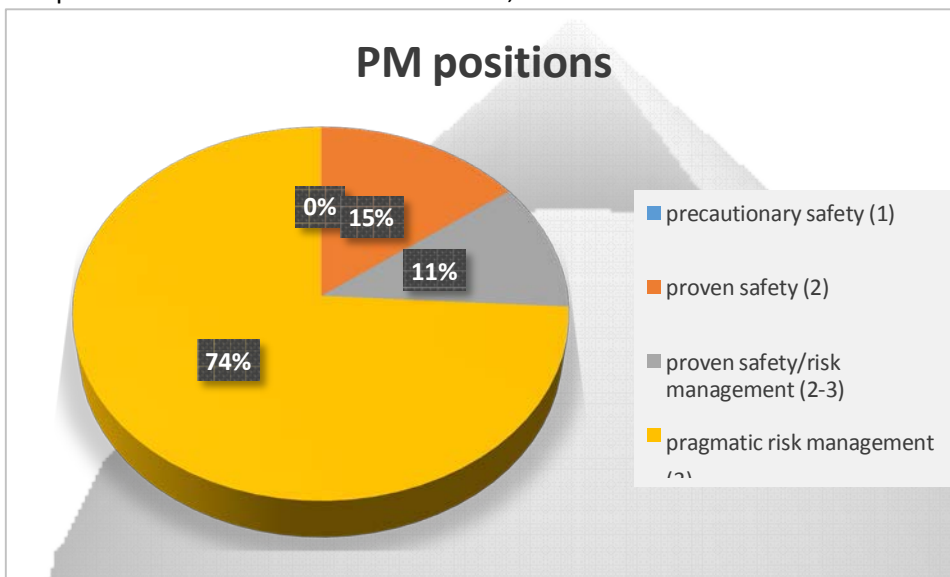
27 Members of the audience participated in the poll.

Results

The positions as collected in the morning, prior to the debate:



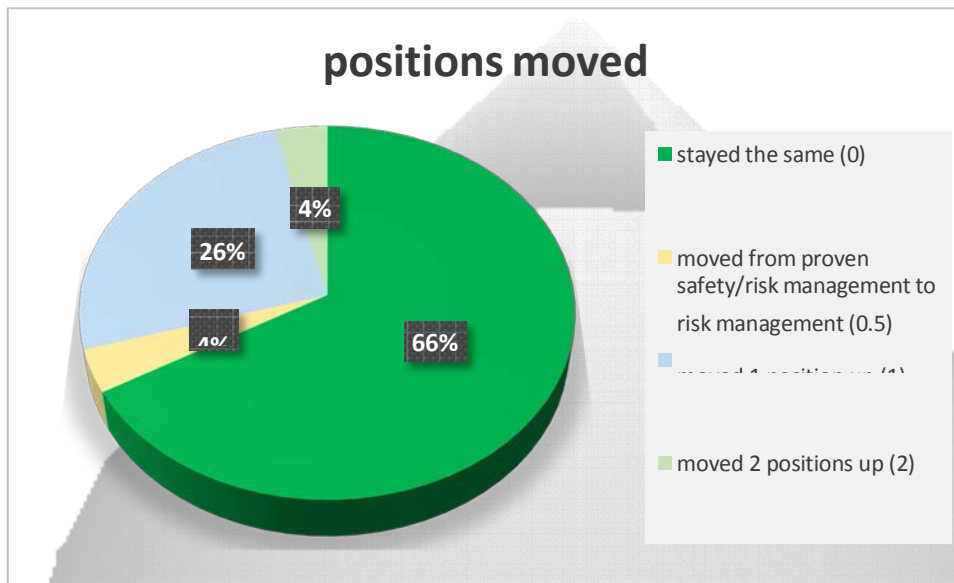
The positions as collected in the afternoon, after the debate:



The pragmatic risk management stance was the most represented in the audience prior to the debate and, as a result of the day's discussion, even more participants had moved to this position. Participants who held a precautionary safety position in the morning, had all moved to other positions in the afternoon.

The pragmatic risk management stance was the most represented in the audience prior to the debate and, as a result of the day's discussion, even more participants had moved to this position. Participants who held a precautionary safety position in the morning, had all moved to other positions in the afternoon.

Most participants kept their position, and if a position was changed, it was always to a position accepting a higher level of risk.



Prepared by Foekje Boersma, senior project specialist at the Getty Conservation Institute

Item 7 Attachment B



International Institute for Conservation
of Historic and Artistic Works



Environmental Guidelines – IIC and ICOM-CC Declaration

At the IIC congress in Hong Kong and the ICOM-CC conference in Melbourne in September 2014 the delegates discussed and agreed the following declaration:

The conservation profession has come together and agreed a position on environmental guidelines as follows:

Sustainability and management

- The issue of museum sustainability is much broader than the discussion on environmental standards, and needs to be a key underlying criterion of future principles.
- Museums and collecting institutions should seek to reduce their carbon footprint and environmental impact to mitigate climate change, by reducing their energy use and examining alternative renewable energy sources.
- Care of collections should be achieved in a way that does not assume air conditioning (HVAC). Passive methods, simple technology that is easy to maintain, air circulation and lower energy solutions should be considered.
- Risk management should be embedded in museum management processes.

Museum environment

- It is acknowledged that the issue of collection and material environmental requirements is complex, and conservators/conservation scientists should actively seek to explain and unpack these complexities.
- Guidelines for environmental conditions for permanent display and storage should be achievable for the local climate.

Loans

- There needs to be transparency about actual environmental conditions achieved in museums to ensure that realistic requirements are made for loan conditions.
- Noting that most museums in the world have no climate control systems in their exhibition and storage spaces, we acknowledge the need for a document that will influence decision makers that the environmental conditions for international loans may not be appropriate for the permanent display and storage of collections in all museums.

- There needs to be flexibility in the provision of environmental conditions for loans from museums which have climatic conditions different from the set points in the guidelines. This may be achieved with alternative strategies such as microclimates.

Existing guidelines

- The existing interim guidelines agreed by AIC, AICCM, the Bizot group etc (see Appendix) should be guidelines not **interim** guidelines. It is noted that these guidelines are intended for international loan exhibitions.

APPENDIX

Bizot Interim Guidelines for Hygroscopic Materials

For many classes of object[s] containing hygroscopic material (such as canvas paintings, textiles, ethnographic objects or animal glue) a stable relative humidity (RH) is required in the range of 40–60% and a stable temperature in the range 16–25°C with fluctuations of no more than $\pm 10\%$ RH per 24 hours within this range.

More sensitive objects will require specific and tighter RH control, depending on the materials, condition, and history of the work of art. A conservator's evaluation is essential in establishing the appropriate environmental conditions for works of art requested for loan.

The AICCM recommended Interim Temperature and Relative Humidity Guidelines for acceptable storage and display conditions of general collection material are:

Temperature – between 15–25°C with allowable fluctuations of $\pm 4^\circ\text{C}$ per 24 hr

Relative Humidity – between 45-55% with an allowable fluctuation of $\pm 5\%$ per 24 hr

Where storage and display environments experience seasonal drift, RH change to be managed gradually across a wider range limited to 40% – 60%

Temperature and Relative Humidity parameters for preservation of cultural materials will differ according to their material, construction and condition, but stable conditions maintained within the parameters above are generally acceptable for most objects.

AIC Interim Guidelines endorsed by the Association of Art Museum Directors:

For the majority of cultural materials, a set point in the range of 45-55% relative humidity with an allowable drift of $\pm 5\%$, yielding a total annual range of 40% minimum to 60% maximum and a temperature range of 59-77°F (15-25°C), is acceptable.

- Fluctuations must be minimized.
- Some cultural materials require different environmental conditions for their preservation.
- Loan requirements for all objects should be determined in consultation with conservation professionals.

Agenda Item 8	CSIRO GLAM DIGITISATION REPORT
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ACTION: Frank Howarth (National President, Museums Australia) will provide a presentation to members on the recently released CSIRO GLAM digitisation report: [An Innovation Study: Challenges and Opportunities for Australia's Galleries, Libraries, Archives and Museums](#)

BACKGROUND: The CSIRO report, conducted in partnership with the Smart Services CRC, is based on consultation with representatives from state, national and local galleries, libraries, archives and museums, researchers and international experts. The report advises that Australia's cultural institutions risk losing their relevance if they don't increase their use of digital technologies and services.

The report outlines a range of recommendations to ensure that the collecting sector takes full advantage of digital technology. These include:

- making a fundamental shift to open access, open sharing and greater collaboration with the public;
- becoming central to community wellbeing;
- shifting discussion of the challenges of digitisation to consideration of creative reuse;
- transforming the basis of funding towards philanthropy, partnerships with the corporate sector and direct support from the wider community;
- sharing skills, standards and approaches for digitisation and collaborating on linking and aggregation initiatives like Trove, the Atlas of Living Australia and Linked Open Data.
- acknowledging the urgent need for a coordinated, national, cross-sector, standards-based approach to avoid losing access to digital heritage and to preserve "born digital" material;
- unifying a national approach to issues like copyright, orphan works and creator's rights;
- closing the gap between leading practice and the national mainstream in digital skills and organisational transformation;
- sharing capability, storage and networks between organizations in the sector, exploiting the potential of AARNet and the NBN for connection and collaboration;
- developing a national, across sector digital forum for conversation and to provide leadership;
- the sector should also consider creating a charitable foundation to support cross-sector strategic initiatives along the lines of [Europeana](#), the [Public Catalogue Foundation of the UK](#) and the [Digital Public Library of America](#).

Agenda Item 9	MUSEUMS AUSTRALIA REPORT
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ACTION: Frank Howarth is the National President of Museums Australia and will provide an update for members on its activities and planned initiatives.

BACKGROUND: The Museums Australia National Conference 2015, will be held 21-24 May 2015 in Sydney. The conference theme of *A cultural cacophony*, with sub-themes of *Medium - the context of cultural production*, *Message - people have agency* and *Message and Medium - contested places, dangerous ideas*.

CAMD will be holding its next General Meeting just prior to the MA National Conference to encourage interaction between the two organisations.

Agenda Item 10 MENTORING AND LEADERSHIP PROPOSAL

ACTION: Sophie McCarthy of [McCarthy Mentoring](#) will provide a presentation to members on a proposal for a Women's Mentoring Program.

BACKGROUND: At the May meeting of CAMD, members agreed that they would be interested in contributing to a mentoring program. Rose Hiscock and Kim McKay undertook to bring a proposal back to members. Following discussions, McCarthy Mentoring were invited to submit a proposal for a Women's Mentoring Program (see *attachment A*).

Initial Responses

The proposal was circulated earlier in the year to members and the response indicated a high level of interest. CAMD's New Zealand members flagged that they have their own system of mentoring and did not wish to be part of this scheme (although Roy Clare indicated interest in one or two one-to-one trans-Tasman initiatives).

Of the Australian members, a number of CAMD's smaller members indicated that the cost was too high for them to participate at present although most supported the proposal in principle. The other members indicated their support for the proposal but further information was sought on aspects of course delivery and how best to ensure sustainable funding for the proposal:

Course delivery:

- Should the program be extended to cover all potential mentees - male and female - from the outset?
- Does the program have to be annual - could it be biennial?
- What is involved in the proposed \$44k cost of matching mentees to mentors when CAMD will be providing the mentors?
- Will the cost increase if the number of museums participating declines? Could museums opt in and out from one year to the next?
- Can the same level of service be provided to those sited away from Australia's east coast?
- Is there a chance to pilot? Or to defer commencement to break cost across two budgets?

Funding Sources:

- Could this become part of the existing Gordon Darling Foundation leadership program?
- Could CAMD fund scholarships for smaller CAMD institutions;
- Could the program extend to other smaller non-CAMD museums with CAMD or other philanthropic scholarships (eg involve L'Oréal Women in Science)?

- Should other subsidies be sought eg CAMD, philanthropic, Government funds?
- Could the planned annual conference piggy-back other events to cut costs to CAMD?

In order to address the issues raised, Sophie McCarthy from McCarthy Mentoring has been invited to join members for a discussion.

Item 10 Attachment A



McCARTHY MENTORING

Council of Australian Museum Directors (CAMD) Women's Mentoring Program 2014 - 15

Background

CAMD seeks to launch a mentoring program for emerging women leaders in Australian museums to support more women into executive roles.

Presently women are significantly underrepresented at the executive level and research has demonstrated the benefits of mentoring to support women's transition to leadership.

There are 22 CAMD members from major museums and each institution would nominate a woman to participate in the annual program.

Since 1967, CAMD has worked to provide the leaders of major museums with opportunities to:

- share information, ideas and data and consider collective priorities
- collaborate with other cultural institutions and museum organisations on mutually beneficial campaigns and projects
- inform and shape museum and cultural policy agendas in Australia and New Zealand
- represent the interests of members and their museums to Government and other stakeholders; and
- promote the social, educational, scientific, cultural and economic benefits of the wider museum sector to Government and the community

Our approach to mentoring

Established in 1998 McCarthy Mentoring offers a suite of formal, structured mentoring and coaching programs tailored for senior executives, high potential employees or individuals. We partner with leading companies across the Australian business, government and not for profit sectors to drive change, engage their people and develop leaders.

Whether it is an intensive, skill-specific coaching course or a broader mentoring development program, every partnership includes a brief from the organisation, face to face interview with the mentee and a personal introduction to the mentor. Our experience and research confirms that the choice of mentor is critical to the success of a program and we invest significant time in identifying the perfect mentor for each person. Regular communication occurs during the year and a formal evaluation and report is provided at 12 months.

Our distinct offering is that the mentors are external to the organisation and are matched by McCarthy Mentoring. We are located in Sydney and work throughout Australia and globally. Our program offers mentees a confidential adviser, with whom they can discuss their performance, working relationships, challenges and other issues as they arise.

Some of our clients include Citibank, Allens Linklaters, Salmat, AWE Limited, Energy Development Limited, UBS, Australian Government Department of Defence, UNSW, Property Council of Australia, Commonwealth Department of Treasury, The Australia Council for the Arts, Qantas Airways, NAB, Suncorp Group, Headspace Youth Mental Health Foundation, Goodstart Early Learning, NSW Bar Association, Urban Development Institute of NSW.

Our mentors and coaches are some of the most well-respected professionals in Australia and globally and have not only reached the top of their fields but share our commitment to developing others. They are chief

executives of banks or theatre companies, company directors, former government ministers, teachers, and senior bureaucrats.

In 2012 we released a survey of mentees over the last 14 years ***Managing Power, People and My Career. Australian Executives share their mentoring stories.***

We are pleased with the results and share with you some comments from three executives.

"I learned to position myself in a much more strategic manner in dealing with the Board... I began to position myself as a strategic thinker rather than an operational/ tactical thinker".

"In my experience it's one of the best things that I did, it was a good use of my time. It was personalised, it was relevant and a really very useful program".

"I found it the most valuable development I have done. It's certainly the program that's had the greatest impact, because it was over a period of time and it was targeted".

We also consult to a range of industry and professional organisations to manage mentoring programs for their members. In these programs members are matched with other members to be mentors. These clients include the Urban Development Institute of Australia (NSW), Bar Association NSW, AGSM, Citibank, National Association of Women in Construction, Allens Linklaters, Commonwealth Department of Treasury, Commonwealth Department of Immigration, Hear for You, Women's College, University of Sydney.

In the past four years McCarthy Mentoring has extended its work internationally and partners with Australian companies and local businesses in China, Hong Kong, New Zealand, the UK, USA and Germany.

Value of mentoring

In today's workplace people need more one-to-one support. We can no longer assume that mentoring happens organically. Valuable mentors assist their mentees to understand the unwritten software of senior executive life.

Mentoring offers one to one support which is particularly valuable in times of transition. The mentoring partnerships are designed to clarify professional goals, enhance mentees' skills, knowledge and confidence and expand professional networks. Mentors provide support and advice to mentees enabling them to develop strategies and apply their learning in the workplace.

Mentoring is often a component of leadership programs as it offers participants a trusted advisor to discuss issues around leadership, strategy and career planning distinct from the group setting of other training.

Value to the organisation

- Improves participants confidence, leadership skills and management of workplace issues
- Broadens professional networks within the organisation and across industry
- Strategic way to engage and manage talent
- Develops a culture of mentoring which can improve communication, retain talent and assist succession planning in organisations.

Success

There are a number of factors that can significantly enhance the impact of a mentoring program:

- Communication about the program to participants, its objectives and requirements
- Support from the CEO who will be an advocate for the program
- A considered matching process
- Promotion of the program as a professional development opportunity for successful business leaders
- Mentors attend a workshop on how to develop an effective mentoring relationship
- Providing tools and resources to help facilitate and structure the process
- Select events to enhance networking opportunities
- Having a small event to launch and conclude the program. The launch should include the involvement of some of the industry advocates referred to above

- Evaluation

Our services

To assist CAMD to develop and deliver this mentoring program we would offer the following services:

- A two hour consultation to discuss the design and implementation of the mentoring program
- Training workshops: *'Introduction to Mentoring: How to be a valuable mentor'*
- Providing resources and tools to be used to help facilitate and structure the process:
 - *One2One Guides for Mentees and Mentors*
 - *One2One goal-setting cards*
- Interviewing and matching of mentees with mentors
- Ongoing communication and management support
- Management of program logistics
- Monitoring and evaluation

Consultation

An initial half day meeting is valuable to guide the design and implementation of the mentoring program. It ensures that there is agreement on the objectives, outcomes and approach of the program. We would also address the selection, number of participants and matching of mentors/mentees, training, timing and other issues as identified by CAMD.

Workshops & resources

Through McCarthy Mentoring we offer a customised service that ensures mentors and mentees are briefed and trained appropriately to provide the best outcome for CAMD. To ensure people feel excited and confident in their roles as mentors we recommend a 90 minute presentation *'How to be a valuable mentor'* that would include objectives of the mentoring relationship, roles and responsibilities, logistics, boundaries, and ethical behaviour. Practical role plays can be included.

Mentors and mentees are provided with resources we have developed including the *One2One Guides for Mentees and Mentors* and *One2One mentoring cards* that are designed to facilitate early discussions between partners. We demonstrate how to use these resources most efficiently.

McCarthy Mentoring can also develop an annual program and resource kit for mentee and mentors. This could include a range of exercises, case studies, questions and issues to discuss.

Identifying mentors, interviewing and matching

Getting the match right has always been critical to our mentoring programs and research on best practice supports this. Our approach to matching is guided by chemistry, personality, relevant experience, the mentees request, personal goals, the committee's brief and the objective of the program. The mentor should be chosen once an interview has been conducted with each of the mentees.

We can work with CAMD to develop a strategy to manage this important aspect of the program. We can develop a promotional flyer to position the program for potential mentees and identify some key ambassadors whose support will be influential. The flyer could include personal endorsements of mentoring. (Example attached)

Once the participants have been identified and interviewed we can work with the Committee to help identify the type of mentor each mentee would ideally be matched with.

Confidentiality

Trust is a vital part of the mentoring relationship and to achieve that both parties must guarantee confidentiality.

Ongoing communication and management

McCarthy Mentoring will provide ongoing support to the participants and feedback to CAMD throughout the year. Regular communication via email or phone is important to keep people engaged in the process. Two forums over the 12 month period for the mentors to come together to share their experiences and develop their skills is also advisable. McCarthy Mentoring can facilitate this.

Partners have access to McCarthy Mentoring's online newsletter which includes case studies, interviews with mentors and mentees and contemporary business articles

<http://www.mccarthymentoring.com/newsletter>.

Our team is highly professional, discrete and provides a personal service to our extensive range of clients. We deliver events and workshops throughout Australia every year as part of our mentoring service. Please see our website for more details www.mccarthymentoring.com/events

Monitoring and evaluation

An online survey can be used at the end of the 12 months to evaluate the experience for both parties. A report will be compiled by McCarthy Mentoring.

Proposed program & timeframe

July 2014	Consultation session Plan & design the program.
August	Program announced and EOI opened Submissions from mentees received & reviewed
September	Matching process & training Interview of participants and identification of mentors Strategic matching of mentees & mentors 90 min workshop for mentors.
November	Program launch Launch event including key industry advocates Participants commence monthly meetings using resources provided
Dec - Sept	Communication & events Ongoing communication and possible networking events throughout the 12 month period
Oct 2015	Evaluation & reporting Online evaluation sent to all participants, report prepared.
October 2015	Final event to conclude the program.

Fees

Item	Fee	Total
Consultation	\$2,000 plus GST	Included
90 minute workshops for mentors & launch event	\$2,500 per session plus GST	2,500
Program Management:	\$5000	5,000
Conduct 22 mentee and mentor interviews, CV review, identifying mentors, matching and introducing mentor partners.	\$2000 plus GST per pair (based on 22 pairs)	44,000

One 2 One Mentoring Guides sets of books and cards for each pair	\$75 for each pair	No cost incl in above
Travel to interview mentees	\$3, 500	\$3,500
Total		\$55,000 plus GST

The above fees are on the basis that we use mentors from within your membership who will be trained but not paid for their time.

McCarthy Mentoring would manage all aspects of the program, working closely with CAMD to select mentors. We will prepare the materials and CAMD would distribute and promote the program to its members.

We would invoice CAMD in two installments at the commencement and six months stage of the program.

Corporate profile of McCarthy Mentoring is attached.

Further information is available on the website www.mccarthymentoring.com.

Agenda Item 11	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.

Agenda Item 12	MUSEUMS' DATA & PROFILE WORKING PARTY
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ACTION: Members to note activities of working party and to consider working party proposal to develop an annual museum index.

BACKGROUND: The Museums' Data and Profile Working Parties merged after the last CAMD meeting due to their interlinked concerns.

Members of the merged group are:

- Rose Hiscock, Director Powerhouse Museum
- Kim McKay, CEO and Director, Australian Museum
- Daryl Karp (Director, Museum of Australian Democracy at Old Parliament House),
- Patrick Greene (CEO, Museum Victoria),
- Tony Sweeney (Director, ACMI) and
- Alec Coles (CEO, Western Australian Museum).

The initial aim of the group was to develop an advocacy document for the museum sector but this has been made difficult by the need to close the data gaps in relation to the museum sector so quantitative as well as qualitative material can underpin the messages in the advocacy document.

Teleconference

A teleconference of the group was held in July 2014, following the ABS decision to stop collecting cultural statistics (see minutes at *attachment A*). The teleconference decided that the broad aim of the group was to determine how best to capture and use CAMD data. Actions arising from the meeting were as follows:

- Executive Officer to write to relevant agencies asking for reversal of ABS decision (see submission at *attachment B*)
- EO to liaise with the SWG and Australia Council about future collection of cultural data (see below);
- CAMD to look at preparing an Annual Museum Index which released compelling data from CAMD and other parts of the sector. The Index might also release qualitative research results gained through CAMD collaboration with one of the Universities.

Australia Council

Meredith and Rose Hiscock met with Bridget Jones, who is Director, Research & Strategic Analysis at the Australia Council and also a member of the SWG to discuss the possibility of museum data collection being undertaken by the Australia Council. While this could not be

done directly under the Australia Council's remit the door was left open to potential partnerships.


SWG Role

It should be noted that the October Meeting of Cultural Ministers "endorsed work to secure the continued collection of core cultural data, which will support national cultural statistics collections from 2015-16". It would seem at this stage that the MCM will continue to fund something not unlike the ABS Cultural Attendances at Venues research. I am currently liaising with the SWG and the staff in the Ministry to try to determine further details.

Meredith Foley

Executive Officer, CAMD

Item 12 Attachment A

	DATA & PROFILE WORKING PARTY Teleconference – summary of discussion & actions 17 July 2014
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PARTICIPANTS

Rose Hiscock	Director, Powerhouse Museum
Daryl Karp	Director, Museum of Australian Democracy, OPH
Kim McKay	CEO and Director, Australian Museum

APOLOGIES

Alec Coles	CEO, Western Australian Museum
Patrick Greene	CEO, Museum Victoria (Chair)

IN ATTENDANCE

Meredith Foley	Executive Officer, CAMD
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1. WELCOME/TERMS OF REFERENCE

Members discussed CAMD's role in relation to the collection of its own data and data for the wider museum sector. After discussion it was agreed that the broad objective for the group was to *determine how best to capture and use CAMD data.*

2. RESPONSE TO ABS DECISION

Rose Hiscock met with Bridget Jones from the Australia Council research section to discuss the ABS decision to cease funding the collection of cultural data. She explained that the Statistic Working Group (SWG) had been funded 50% by the ABS and 50% by the Cultural Ministers Committee. Around \$350,000 was available through this method. The ABS and SWG were concentrating on collecting statistics about broad participation and children's cultural activity.

Rose also met with Sally Basser, Executive Director, Federal Ministry for the Arts, but the Federal Ministry does not seem to be engaged in this area.

Meredith noted that the funding decision will result in the loss of a number of cultural publication series by the ABS. She also noted that the ABS has been reducing its collection of data about the museum industry for some years and that this issue also needed to be addressed.

ACTION:

- 1) Meredith Foley to write to the ABS, Federal Minister for the Arts, State/Territory Ministers and Cultural Ministers Committee secretariat asking for the reversal of the ABS decision and to prepare a brief position paper on the current situation in relation to Australian cultural statistics and what is required.
- 2) Meredith to liaise with SWG about the potential to collect aggregated data from States/Territories in order to create participation datasets for the broader museum sector.

4. PROMOTION – CAMD SURVEY REPORT

Members were keen to ensure that a greater profile was achieved for the data collected from CAMD members. Meredith noted that CAMD survey highlights (of aggregated details) had been picked up by the media in recent years when linked to a topical issue (eg website usage; staycations). The data is also utilised in all CAMD submissions.

Members agreed with Rose's suggestion that we discuss the possibility with the Australia Council of including CAMD data on member museums in its *State of the Arts Report* (in preparation now) as it would have benefits for CAMD members and the Australia Council in terms of profile. Meredith noted that currently the CAMD data is collected on the basis that it is only released in an aggregated form and that the detailed information collected is not for public release. Permission for the release of data would need to be sought from CAMD members.

ACTION:

- 3) Meredith to provide the Australia Council with the CAMD Survey Questionnaire and with Rose to discuss the potential for CAMD data to be included in the Australia Council *State of the Arts Report*.

Kim McKay suggested that in addition CAMD look at preparing an *Annual Museum Index* which released compelling data from CAMD and other parts of the sector. The Index might also release research results gained through CAMD collaboration with one of the Universities.

Meredith noted that she would be releasing the 2012-13 and 2011-12 survey report next week. It was agreed that members consider the results provided in the report before drafting an expression of interest for university research at the next working party meeting.

ACTION:

- 4) Meredith to provide advice on Universities with museum studies programs.

The next meeting date will be held prior to the CAMD general meeting at a time to be confirmed.

Item 12 Attachment B

	<p>Discontinuation of ABS support for cultural and recreation statistics collection and analysis</p> <p>2 October 2014</p>
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INTRODUCTION

Thank you for the opportunity to comment on the recent announcement by the Australian Bureau of Statistics (ABS) of its decision to discontinue funding support for cultural and recreation statistics collection and analysis.

The following comments are provided by the Council of Australasian Museum Directors (CAMD) on behalf of its members. CAMD represents the major national, state and regional museums in Australia and New Zealand with museums, science centres and heritage houses in over 60 different locations. A list of CAMD's members and museum sites has been provided separately.

Lack of Museum Sector Data

For some time, CAMD and other museum sector organisations have been liaising with the ABS and other bodies concerning the widening gap in statistical information concerning the museum sector. CAMD was particularly concerned that there appeared to be no plan for ongoing collection of data on cultural industries such as museums.

The recent decision by the ABS to discontinue its whole cultural and recreation statistics program only serves to exacerbate a serious and continuing problem for the museum sector in mapping the changing size, nature and impact of museums.

Service Industry Surveys

The available data sources on museums Australia-wide are currently up to 6 years old. The former ABS Service Industry Surveys (SIS) covering the collection sector, which were carried out on a 3-4 year basis with the cooperation of museums, were seen as extremely useful to the sector in providing an aggregated picture of different collection domains. There has not been a dedicated industry survey of museums since 2007-08 when this collection was discontinued.

The absence of SIS information has meant that the ABS was relying instead on the Household Survey, particularly in regard to attendances. CAMD has noted in the past that the methodology used for this survey has tended to underestimate attendances (particularly as it did not record data relating to visitors under 15 or non-residents such as international tourists) thereby overlooking two significant groups of museum patrons. The data gathered, however, did provide important benchmark data for the more than 1,000 museums in the sector across Australia.

CAMD Surveys

CAMD collects data from its members annually on a range of indicators to assist in their benchmarking activities and to measure the beneficial impact of major museums on their communities. The CAMD survey has been refined over the last few years to ensure that its definition of 'visits' and other indicators aligns with the definition used for the national cultural indicators.

Rest of the Sector

The CAMD survey, however, covers only a small segment of the museum sector. It does not survey other museums in Australia; we know from ABS figures that at the end of June 2008 there were at least 1,184 museums operating from 1,456 locations across Australia. These museums operate in different government jurisdictions, have collections with a wide breadth of collection focus and exist in sites across Australia's cities and rural regions. Their disparate nature means that there is no one common network along which data can be collected and shared. Information about their operations and impact is no longer being collected across Australia by any official body.

Australia Council

CAMD would point out that the museum sector (with the exception of galleries) is not part of the remit of the Australia Council and therefore is unable to take advantage of its capacity to map and analyse the visual and performing arts in Australia through its statistical branch.

CAMD use of ABS data

CAMD and its constituent museums have relied on the various publications produced by the ABS to provide information for use in internal planning and programming and to provide context and benchmarks for discussion with potential supporters, both public and private, on a wide range of issues over the years. The availability of ABS publications has allowed comparisons to be drawn for example in relation to:

- children's involvement in various cultural areas;
- the involvement and preferences of different age groups in relation to cultural activities;
- attendance rates at various cultural events;

- income generated by museums;
- the proportion of funding provided by different jurisdictions;
- trends in funding by governments and through sponsorships; and
- the size and nature of the museum industry in terms of staff.

Value of the Sector

Cultural institutions such as museums are highly popular sources and presenters of cultural knowledge which reach tens of million people around Australia every year through exhibitions, touring programs, video conferencing and online sites. In 2012/13, for example, the 60 museum sites within CAMD attracted more than 16.5 million visits through their doors.

Their collections are tangible cultural assets but also in many cases contain items which are irreplaceable in their cultural significance. While a large part of Australia's material culture is held by Commonwealth, State/Territory and large regional collecting organisations, collections of great local and also state and national significance can also be found in small to medium sized museums; their continuance, often with few resources and chiefly run by volunteer staff, demonstrates the integral role they play in the shared life of their communities in regional, rural and remote Australia.

While there is no consistent and detailed survey of the economic output of the museum sector or its contribution to national economic activities, a recent CSIRO report estimated that in 2012/13 the museum sector had revenue of \$710m, over 5,000 employees and had the participation of close to 23,000 volunteers.

On any objective criteria it is clear that 'museums matter' in terms of the cultural life of the nation.

Recommendations

The museum industry represents a significant part of the arts and culture sector which plays a major role in the national economy. It makes little sense socially, culturally or economically to deprive the museum industry or the broader arts and culture sector of the data it requires to measure and expand its continuing contribution to the community.

It is critical for both Government and our industry to have accurate data to use in considering the contribution of sectors and on which to base key resourcing, investment and marketing decisions.

CAMD strongly recommends to the Meeting of Cultural Ministers (MCM) that it continues to support the collection and analysis of current, comprehensive and comparable quantitative and qualitative data about museums and other domains within the arts and cultural sector.

CAMD is a member of the newly formed Museums and Galleries Australia Alliance (which also includes the Council of Australasian Art Museum Directors; Museums Australia and the International Council of Museums – Australia). It would welcome an opportunity to participate, alongside its colleagues in the Alliance, in any ongoing discussion of ways to maintain quality data for the sector.

For further information or clarification of the information contained above, please contact:

Dr Meredith Foley
CAMD Executive Officer
0438 890 902
eo@camd.org.au
www.camd.org.au

Agenda Item 13	Collection Legislation, Regulation and Guidelines
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ACTION: To provide an update to members on the role of CAMD and the Museums and Galleries Australia Alliance in the recent development of collection legislation, regulations and guidelines and to commence discussions on outstanding issues relating to collection legislation and guidance. For the information of members and action if required.

BACKGROUND: CAMD, as part of the Alliance, has provided detailed comments to the Ministry for the Arts over the past few months on guidance in relation to the protection of cultural objects on loan regulation and cultural collecting.

Protection of Cultural Objects on Loan

CAMD provided quick (due to tight turnaround) feedback to the Ministry on guidance for the *Protection of Cultural Objects on Loan Act 2013* (see attachment A). Since the provision of that advice the federal Minister for the Arts has made the *Protection of Cultural Objects on Loan Regulation 2014*.

The regulation, which commenced at the beginning of October, accompanies the *Protection of Cultural Objects on Loan Act 2013* which provides protection for cultural objects on loan from overseas for the purposes of temporary exhibition in Australia by approved borrowing institutions.

The Regulation authorises an organisation as a borrowing institution under the Act and provides details of the following:

- the matters which the Minister must consider in deciding to approve a borrowing institution (these include loan policies and procedures and establishment of provenance and diligence research);
- consultation requirements when proposing to import an object for temporary exhibition in Australia (includes requirement to make consultations policies publicly available);
- information to be published on the institution's website for a specified period on objects proposed for loan (although permission may be granted in certain circumstances to lodge this information with an authorised person instead);
- actions to be taken on receipt of inquiry or a claim of interest regarding an object protected under the Act;
- information on loans to be published annually; and also
- extends the range of services included in the definition of protected persons by prescribing the service of exhibiting the object in Australia.

See:

- [Protection of Cultural Objects on Loan Act 2013 \(COM\)](#)
- [Protection of Cultural Objects on Loan Regulation 2014 No 142 \(COM\)](#)
- [Explanatory Note - Protection of Cultural Objects on Loan Regulation 2014 No 142 \(COM\)](#)

The Regulation should also be read in association with the recently published:

[Australian Best Practice Guide to Collecting Cultural Material](#)

Collecting Cultural Material

CAMD also prepared the response of the Alliance to drafts of the *Australia Best Practice Guide to Collecting Cultural Material*. The detailed input can be viewed at *attachments B and C* to this item. The *Collecting Cultural Material* guide has now been published and can be accessed [here](#). While the Alliance was gratified to see so many of the changes we had proposed accepted in the final version of the guide, some concerns remain particularly in relation to the establishment of provenance.

Cut-off Date

The Council of Australian Art Museum Directors (CAAMD) has also flagged ongoing concerns with the lack of a cut-off date in the Australian legislation and its impact on both the *Collecting Cultural Material* guide and the *Protection of Movable Cultural Heritage Act 1987*.

CAAMD argues that the practical effect of the lack of a cut-off date is that, regardless of whether a work was exported from its country of origin in 1800 or 2014, an institution will not either acquire or borrow it unless it is certain that export was legitimate. They make reference to the fact that 1970 is regarded as an ethically sound cut-off date internationally.

Forthcoming meetings

The Ministry for the Arts is planning to hold some meetings with the collections sector over the next six months to discuss a range of issues focused around the new *Australian Best Practice Guide to Collecting Cultural Material*, the *Protection of Movable Cultural Heritage Act 1986* and the *Protection of Cultural Objects on Loan Act 2013*.

It is likely that there will be a joint meeting of museum organisations at the time of the CAMD General Meeting and MA Conference in May 2015 which will allow a round-table with Ministry staff on the issues raised above.

Item 13 Attachment A

From: Meredith Foley [<mailto:eo@camd.com.au>]

Sent: Thursday, 5 June 2014 3:05 PM

To: Brunoro, Kim

Cc: Southwell, Belinda; J.Patrick Greene; Andre, Jennifer

Subject: Protection of Cultural Objects on Loan Scheme Guidelines - final comments from CAMD

Dear Kim,

As requested, I circulated the Guidelines to members of the Museum and Galleries Alliance and, given the quick turn-around required, I asked the constituent organisations to contact you directly with comments. I trust that this has yielded results and that, where there has not been an answer, it can be assumed that there was general acceptance of the draft.

I also circulated the Guidelines to the Australian members of CAMD. In general, CAMD members indicated that they were satisfied with the Guidelines as drafted. Only a few CAMD members had specific comments and these follow:

- one museum member reiterated a belief that Items classified as Class A objects in the Protection of Moveable Cultural Heritage Act 1986 should be included in the legislation. They were concerned that these objects will not be available to be seen in exhibitions or researched in Australia, and that Australians would be denied access to a significant class of items. It was argued that the restriction of access to this material to culturally appropriate and authoritative people could be managed under the cultural protocols adopted by Museums Australia;
- a concern was expressed that requirements to publish information about the objects being loaned could potentially compromise the security of the objects, the institutions borrowing them and the people working in and for those institutions. It was suggested that in some circumstances involving security risks, rather than being published, the information could be provided to an 'appropriate person' under the Guidelines;
- it was noted that all institutions recognised as 'Approved Institutions' should be required to maintain their due diligence in ensuring that proper title is held by the owner or lender of the material being borrowed. It was suggested that consideration should be given to extending the onus on the lender to providing relevant authorisation from the owner (where the lender and owner are not the same);
- it was commented that the Approved Institution accreditation process should align with codes of ethical conduct developed by ICOM and/or the peak national bodies for cultural institutions in their home countries to ensure there is an effective linkage between the bureaucratic process and industry standards and practices;

- in relation to section 4.1, some concern was expressed that the focus on ‘Institutional Governance’ and “sound legal and management frameworks” tended to overreach the essential purposes of the Guidelines and might merit reconsideration;
- it was also noted that the information required under section 4.3 about ‘the success of recent exhibitions including foreign loans’ – which requested attendances at temporary exhibitions – would measure institutional output/performance rather than providing information about the capacity of an institution to manage foreign loans. It was suggested that the request for this category of information be removed.

I trust that this information is of assistance. Please contact if you require further clarification.

Regards

Meredith

Dr Meredith Foley Executive Officer

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

c/o Museum Victoria

GPO Box 666

Melbourne Vic 3001

Ph: 02 9412 4256 Mobile: 0438 890 902

Email: eo@camd.org.au

Website: www.camd.org.au

Item 13 Attachment B

❖ **COUNCIL OF
AUSTRALASIAN MUSEUM
DIRECTORS**

❖ **COUNCIL OF AUSTRALIAN
ART MUSEUM DIRECTORS**

❖ **MUSEUMS AUSTRALIA**

❖ **INTERNATIONAL COUNCIL
OF MUSEUMS - AUSTRALIA**

**MUSEUMS AND GALLERIES
AUSTRALIA ALLIANCE**

**Comments on the draft *Australian Best
Practice Guide to Acquiring Cultural
Material***

19 June 2014

INTRODUCTION

Thank you for the opportunity to comment on the draft *Australian Best Practice Guide to Acquiring Cultural Material* produced by the Federal Ministry for the Arts. The following comments have been provided by the **Museums and Galleries Australia Alliance** (Alliance) whose members are the Council of Australasian Museum Directors (CAMD), the Council of Australian Art Museum Directors (CAAMD), Museums Australia (MA) and the International Council of Museums-Australia (ICOM-Australia).

The Alliance applauds the work evident in the draft Guide's outline of best practice in acquisitions and loans. In particular, we commend:

- the fact that the document, as stated on page 3, is provided as a guide only - which allows individual institutions sufficient freedom to develop their own internal policies;
- the detailed nature of provenance research and documentation canvassed in the draft Guide;
- its acknowledgment of the potential difficulties which can be encountered in establishing a full record of provenance;
- the draft Guide's flexibility in establishing due diligence; and
- the flexibility shown in relation to consultations by different institutions with Indigenous custodians.

The Museums and Galleries Alliance notes that the current draft Guide is a revision of [*Collecting Cultural Material: Principles for Best Practice*](#) published in 2009. The Alliance supports the ongoing revision and enhancement of this and other Government guidelines.

In Australia, the community expects cultural institutions to maintain a high level of diligence when acquiring or borrowing objects for public cultural collections. The [ICOM Red Lists](#) program material states that “Illicit traffic in cultural goods ranks third in the listing of criminal activities worldwide, following drug and arms trafficking”. As a consequence, on both a legal and an ethical basis, we need to support any measures aimed at addressing this problem.

As you will be aware the Alliance produced a statement in April 2014 on the issue of ethics and provenance. The statement urges all member museums and galleries to exercise the utmost care in researching acquisitions and in ensuring that ethical standards, as well as legal compliance with national and international laws and conventions, take centre place in the acquisition process. The full statement is at *attachment A* for your information.

A widely-accepted and fully implemented best practice guide will contribute to the maintenance of these expectations and support a unified approach to collection acquisition and loan processes.

The following comments, which are arranged according to the sections in the draft Guide, are made to enhance the relevance and viability of such guidelines for all museums and galleries in Australia.

COMMENTS

1 Introduction

Recommendation:

Include ‘scientific’ and replace artistic (which is assumed under ‘cultural’) with ‘historic’ in the first sentence (p.3) so that it reads:

‘Collecting institutions enrich public life by preserving and interpreting the world’s shared cultural, **scientific** and historic heritage’.,

The Alliance believes that the amended sentence more closely reflects the work of the full range of collecting institutions.

Recommendation:

Insert ‘(2013)’ after the first mention of the Protection of Cultural Objects on Loan Scheme.

Guide ambit

Questions have been raised by members of the Alliance about the ambit of the Guide and its description of the materials it covers. This is particularly the case in relation to the coverage of biological and geological specimens by the definition of ‘cultural material’. The Alliance notes that the earlier guidelines (2009) already covered ‘*specimens of fauna, flora, minerals and anatomy*’ and we would also argue that, once in a collection, the distinction between science and cultural specimens breaks down. For example a thylacine (Tasmanian tiger) specimen has both scientific and cultural significance, as would the various dispersed remains of Phar Lap. And human remains of any type, whether medical specimens or of first peoples, should normally not be treated as science specimens. As a significant number of museums hold science heritage specimens, it is important to ensure that working practices in the areas of provenance and due diligence are kept aligned between the departments within each institution and also between museums across the sector.

It is also important to note, however, that for some categories of material, particularly for mass collections of specimens acquired or borrowed for scientific research, it would be neither possible nor advisable to adhere to the type of provenance research discussed in the draft Guide. Natural history museums and museums holding specimen collections have developed their own codes of practice appropriate to handling this category of material. While the Convention on International Trade in Endangered Flora and Fauna ([CITES](#)) is cited in the draft Guide, it is suggested that other guidelines utilised regularly by natural science collections and museums should be acknowledged as the more appropriate framework for checks relating to mass specimen collections, particularly those acquired or borrowed for research rather than exhibition purposes.

In order to address the concerns raised about the definition of ‘cultural materials’ and the ambit of the draft Guide the Alliance would suggest the following:

Recommendation:

That:

- the title of the document be changed to *Australian Best Practice Guide on Acquisitions and Loans in Public Collections*;
- the reference to the definition of ‘cultural materials’ be removed and replaced by a clear statement of the types of materials collected by Australian museums and galleries; and
- that the Guide provide a separate section acknowledging the specific needs and practices in relation to material acquired for scientific research collections and their coverage by other

codes including CITES, the [Convention on Biodiversity](#) and the [ICOM Code of Ethics for Natural History Museums \(2013\)](#).

If a decision is made to retain the current definition of ‘cultural material’ in some respect in the Guide we would suggest:

Recommendation:

That the definition of cultural material be redrafted (p.15) to read:

‘Any **cultural** object ~~or concept~~ considered of aesthetic, historical, scientific, archaeological, ethnological, literary, technological or spiritual significance’.

The Alliance believes that the reference to ‘concept’ should be removed as it unnecessarily widens the definition. Intangible cultural heritage in museums is invariably acquired in a tangible ie object format (eg writings, recordings, videos, art work etc).

Loans

Concern has also been expressed over the fact that the Guide has expanded to cover loans as well as ‘acquisitions’. In the ‘Statement of principles’ neither the definition of ‘loans’ nor the reason for their inclusion alongside ‘acquisitions’ is clear. It is recognised that this has been done to bring policy in relation to loans into line with the recent Protection of Cultural Objects on Loan (PCOL) Scheme. Members of the Alliance have pointed out that there is a need to ensure that the two are not conflated in the Guide as they are quite different. There also seems to be unnecessary overlap with requirements under the PCOL scheme. Short-term loans from overseas for the purpose of exhibition must be openly excluded from the present guidelines because they apply only to immunity from seizure issues.

‘Acquisition’, as understood by museums, involves the transfer of legal title. The [Australian National Standards for Australian Museums and Galleries \(2011\)](#) defines acquisition as “the process of gaining legal possession of an item for a museum collection, through purchase, donation, bequest or transfer” (p.79). A relevant discussion of Australian collections law similarly defines acquisition as “the effect of acquiring the title in the object for the museum”: (<http://www.collectionslaw.com.au/acquisition>).

The draft Guide repeatedly includes ‘loans’ in the scope of acquisitions activity, stating however, that “in the usual understanding [of] the word, the acquisition of material into an institution’s collection results in the transfer of legal ownership, custody or control of that

material to the institution”(p.15). Custody and control of an object however may be transferred without the transfer of legal title, such as through a loan.

The Alliance is mindful that care should be taken to ensure that long term loans are not used to avoid provenance issues, due diligence checks or checks on the ethical standing of the lender. However, there are a number of situations where material is transferred to museums without legal title and where it would be difficult to fully apply the Guide. This includes where material is:

- **transferred as a consequence of other statutory requirements.** For example, the Australian Museum can be a statutory repository for Indigenous archaeological materials under Section 88 of the *NSW National Parks and Wildlife (NPW) Act*. Under the provisions of this act, custody and control of archaeological objects may be transferred to the museum, but not legal title (this remains with the Crown under the delegated authority of the Office of Environment and Heritage). Legally, the museum is required to comply with legislatively mandated procedures and policy with respect to taking custody and control of archaeological material. These procedures must take priority in the event of conflict with procedures outlined in the draft Guide, a situation the museum currently manages by maintaining separate policy and procedures for cultural collection acquisitions and lodgement of archaeological material under the *NPW Act*;
- **held at the request of Indigenous custodians.** On occasion museums will hold cultural material at the direct request of Aboriginal custodians. Legal title is not transferred, although custody and control may be transferred to the institution temporarily. The proposed draft Guide for acquisitions provides a poor framework for action in such situations, particularly where the request relates to culturally sensitive secret/sacred materials. For example, insisting on publication of loan details in situations where traditional custodians may be keen to maintain privacy would be unacceptable to most museums;
- **acquired as an ‘emergency loan’.** At various times, for example, significant collections have been removed from Papua New Guinea to Australia for short-term safe keeping, because of looting risks. It is neither practical nor necessary for such emergency loans to be subjected to complete provenance checks;

- **biological specimens for research purposes.** Its common in taxonomic research to borrow large numbers (hundreds or more) specimens for periods of up to several years. The Alliance would suggest that loans of science specimens for research purposes should be expressly excluded from these guidelines, noting that both CITES, the ICOM Code of Ethics for Natural History Museums (2013) and the [Convention on Biodiversity](#) have provisions that already cover such loans.

In summary, museums routinely accept custody and control of objects without acquiring them. In some cases involving loans to museums, application of the draft Guide would:

- be excessively onerous;
- potentially violate privacy or cultural sensitivity requirements; and
- potentially conflict with legislative requirements where institutions are statutory repositories for archaeological materials under state/territory heritage legislation or similar.

If reference is made to long-term loans for the purpose of public display and with the option for the institution to acquire the work(s) in the longer term, then some of the stated draft Guideline principles may apply. However, there are clearly different types of loans which should be noted as being outside the scope of the Guide.

Recommendation:

That the Guide deal separately with loans, noting that certain loan circumstances (as outlined above) would not be able to comply with all aspects of the provenance/due diligence requirements as set out in the draft Guide.

Wording in the last paragraph of section 1 (p.3) could be further clarified as follows (changes in bold):

Recommendation:

*The Australian Government's Protection of Cultural Objects on Loan Scheme also requires institutions to demonstrate their commitment to best practice principles in collection development including provenance research and due diligence checking **when seeking loans outside Australia.***

*Institutions seeking to be approved under the Scheme will be required to provide a range of policies and **specified** procedures demonstrating their commitment to collecting to the highest standards of international best practice.*

2 Statement of Principles

As will be discussed later in these comments, the Alliance believes that some latitude will be required in relation to the question of publishing all acquisitions. In line with the draft Guide's emphasis on the responsibility for provenance/due diligence resting with institutions in the first instance, the Alliance would suggest the following:

Recommendation:

The last principle (VII) should become (I) and be rewritten as follows:

~~(vii) publish and promote the institution's acquisition policies and information on all new acquisitions.~~

(I) exercise the utmost care possible in researching acquisitions and to ensure that ethical standards, as well as legal compliance with national or international laws and conventions, takes centre-place in their work of creating collections for the nation's benefit.

The wording of principle IV appears to be overly wide in its reference to 'that country's laws'.

Recommendation:

That the wording of principle (IV) be replaced by:

*IV. not acquire cultural material unless satisfied that it has not been acquired in, or exported from, the country of origin (or intermediary country) in violation of that country's laws **which protect its cultural, environmental and biological heritage.***

The wording of Principle (V) should also be limited as follows:

Recommendation:

That the wording of principle (V) be amended as follows:

*V. not acquire cultural material where there is reason to believe that, **under the procedures and legislation in place at the time**, it was obtained through unauthorised or unscientific excavation of archaeological sites, the destruction or defacing of ancient monuments or the theft from individuals, museums or other repositories;*

3 National and international agreements and legal considerations

To reflect the operation of the *Protection of Movable Cultural Heritage Act 1986*:

Recommendation:

Amend the sentence in the first paragraph as follows:

*Many countries are signatories to international conventions and as a result many, including Australia, have laws which regulate the **import, export and transfer of ownership** of cultural property’.*

The international regulatory environment, especially when it involves Conventions for heritage protection, includes other instruments of international regulation that may have direct implications for the conduct of museums.

Recommendation:

That reference to the following Conventions be noted in the text of the Guide and/or referenced in an appendix:

- [*UNESCO Convention Concerning Protection of the World Cultural and Natural Heritage 1972*](#);
- [*UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects, 1995*](#)
- [*1999 Second Protocol to the 1954 Hague Convention*](#) – dealing with cultural heritage protection during armed conflict;
- [*Convention for the Protection of Underwater Cultural Heritage, 2001*](#);
- [*UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, 2003*](#);
- [*UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expression, 2005*](#).

Recommendation:

Correct Act title at 3.3 p.5:

*‘the Aboriginal and Torres Strait Islander **Heritage** Protection Act 1984’.*

4 Provenance and due diligence

4.1 What to consider when establishing provenance

The Alliance appreciates the clear acknowledgement in the draft Guide that ‘complete, unbroken records of ownership are rare’ in relation to cultural material. This understanding (as well as the document’s guidance role) is contradicted somewhat by the language used at the beginning of this section eg ‘...collecting institutions must be able to establish where an object came from and when and how it left its country of origin.’

Recommendation:

Amend the opening statement as follows:

*‘In addition to the question of ownership, collecting institutions ~~must be able~~ **should ensure that all possible effort is made** to establish where an object came from ... Institutions should ~~ensure~~ **make all possible effort to** ensure they only acquire or borrow objects for which provenance has been established... ’*

In addition, it is not only ‘works of art’ which can have gaps in provenance.

Recommendation:

Amend the sentence at the top of p.6 to read:

*‘It is recognised that such complete, unbroken records of ownership are rare and many ~~works of art~~ **cultural objects** contain gaps in provenance’.*

On provenance research the following minor changes are suggested:

Recommendation:

That, at the 6th dot point on p.6, the specific reference to ‘the raiding of cultural institutions in Afghanistan and Iran’ be removed or the examples listed expanded to include earlier wars.

Also that the final line in point 6, p.6 be amended to read:

*‘Thefts from museums, ~~and~~ private collections, **religious buildings such as churches, temples and mosques and historic buildings** around the world’.*

4.1 - 4.3

The treatment of 'provenance' and 'due diligence' as separate and successive activities in the draft Guide has caused concern for some members of the Alliance. Provenance research is generally focused in the museum world on research of the history of an object 'from the time of discovery or creation to the present day' as recognised earlier in the Guide. Many of the very detailed steps categorized on p.7 as 'due diligence' are, for some institutions, already part of the provenance research carried out on cultural objects prior to acquisition. They see 'due diligence' as a more recent concept which is generally framed as part of 'good governance' and involves broad consideration of dangers and risks associated with a museums' long-standing acquisition processes.

Recommendation:

That further information be sought from Australian museums and galleries on the relationship between 'provenance' and 'due diligence' to allow this section to more accurately reflect the current best-practice standards for researching provenance and exercising due diligence. Greater clarity on this question would contribute to the effectiveness of the Guide.

4.4 Consultation

Recommendation:

That the following sentence in the middle of p.8, while valid, be deleted as it has little or no bearing on a *Guide for Acquiring Cultural Materials* and/or repeats what is outlined in the dot points which follow:

'Collecting institutions should use consultative curatorial processes for the development of Aboriginal and Torres Strait Islander exhibitions, promote ethical conduct, good faith and mutual respect, and ensure full recognition of the diversity of customs and cultures'.

4.5 Repository of last resort

The Alliance notes that there are other models internationally (especially in the United States) which allow a museum to acquire an object without provenance. The Metropolitan Museum of Art trialled a new model in the 1990s which included a declaration of intent to acquire an object, a notified restraint period, and public invitation for any claimants 'to show good cause' of counter-claim before final acquisition was decided.

5 After undertaking due diligence

5.1 Legal transfer

This section only refers to legal transfer for collection acquisition and does not touch on loans.

Recommendation:

That a new section 5.2 which refers to the information provided on provenance and due diligence procedures in the *Protection of Cultural Objects on Loan Scheme Guidelines* should be considered to assist with loans.

6 Information obtained subsequent to acquisition

6.1 Considering enquiries or claims

Mediation provisions are often utilised to address and attempt to resolve disputed claims to property held in museums, providing a different and less costly path of dispute-resolution around contested collection items than legal action internationally. ICOM, for example, offers an Art and Cultural Heritage Mediation program and workshops, in partnership with the World Intellectual Property Organisation (WIPO), encouraging alternative ownership dispute resolutions for museums to help avoid costly legal action on claims. Germany also offers mediation support, under the Koordinierungsstelle für Kulturgutverluste (or Coordinating Office for Lost Art/Cultural works), a German government body based in Magdeburg, which assists in tracing and fosters restoration of lost cultural works to rightful owners. This office's high-standard publications are also available in English.

Recommendation:

That consideration be given to including advice on mediation in this section.

6.2 Repatriation

Repatriation is a significant and complex issue and one clause here may not be sufficient. It is also arguable that it does not belong in guidance on acquisitions. The management of the repatriation of cultural material is addressed differently by institutions in different states and territories. Some have written policies while others refer to related international documents. Similarly, international organisations have different policies governing the repatriation of

material. Collating information into a specific repatriation document would provide a national service and standard.

Recommendation:

That consideration be given to preparing a separate and specific repatriation document which would provide a national service and standard.

7 Transparency and accountability

7.2 Record Keeping

Development of an Australian standard for record-keeping or documentation would ensure that all institutions have an account that is standardised and easily auditable.

Recommendation:

That the Ministry for the Arts consider working with cultural institutions to develop a standardised approach to collections record-keeping and its online capture.

7.3 Publication of policies, procedures and acquisitions and loans

The Alliance supports the need for the publication of policies and procedures related to acquisitions and loans as a measure of transparency. It also supports, in principle, the publication of details of acquisitions and loans. While the Alliance acknowledges that the intent of the draft document is to provide guidance only, it might also be noted here that there are instances in which, for reasons of cultural sensitivity and/or security, full details should not be published.

Recommendation:

That the Ministry for the Arts consider a standard for publishing new acquisitions and loans to ensure consistency of data across the sector and that the text of the draft Guide and any future standard take full account of situations where it may be unacceptable to publish full details.

7.4 Institutional and staff obligations

Training will be the key to ensuring that these obligations are understood and implemented across the sector. The Alliance proposes that the Australian museums and galleries sector and the Ministry collaborate to initiate more proactive training measures and tools around collection acquisitions and loans for the broad public collections sector.

Recommendation:

That the Ministry for the Arts liaise further with the Museums and Galleries Australia Alliance on the issue of training for the sector in support of the Australian Government's policy position on improved national standards around collection acquisitions and loans.

Appendix 1 – Definitions

In line with the discussion of the differences between 'Acquisitions' and 'Loans' detailed earlier in our response, the Alliance recommends that:

Recommendation:

That Appendix 1 include a definition for 'Loans' based on the definition already provided in the Protection of Cultural Objects on Loan Scheme Guidelines ie

"The loan of an object includes an arrangement for:

- a) the temporary transfer of the physical possession, custody or control of the object directly or indirectly from one ~~person~~ institution to another institution ~~person~~, whether or not any consideration payment is provided for the transfer; and*
- b) the transfer of the physical possession, custody or control of the object directly or indirectly from the other ~~person~~ institution back to the first ~~person~~ institution."*

It is also suggested that clause (a) and (b) above be amended in both the PCOL Scheme guidelines and in the draft Guide. In both instances, the word 'person' should be replaced with 'institution', as this more correctly describes the loan exchange in museums and galleries.

As noted earlier in our response, it is also suggested that the definition of 'cultural material' be removed from the Guide. If it is retained, we would suggest the following:

Recommendation: redraft the definition of 'cultural material' to read:

‘Any object ~~or concept~~ considered of aesthetic, historical, scientific, archaeological, ethnological, literary, technological or spiritual significance’.

Appendix 2 – Resources

The following suggestions provide some minor corrections but also encourage some expansion of the resources list. There is a wide body of knowledge and experience in the sector that has worked on and successfully addressed best practice for collection acquisition. Unfortunately, reference to this expertise is lacking. Also, there is no direct reference to Australian peak bodies, such as ICOM Australia and Museums Australia, which the sector draws on for advice and support. To address this gap, additional resources are listed below for consideration. It would also assist the reader if the resources list was broken into National and International sections.

Recommendation:

That the following changes be made to Section 2 Resources:

Under the ‘International Council of Museums’ amend the reference to read ICOM Code of Ethics **for Museums** (2013-2004) and capitalise the ICOM Red Lists. Add the [ICOM Code of Ethics for Natural History Museums](#) (2013). Add the ICOM [International Observatory on Illicit Traffic in Cultural Goods](#) and the [ICOM-WIPO Art and Cultural Heritage Mediation program](#).

Reorganise the appendix into ‘National’ and ‘International’ resources to assist users.

Under ‘National’ add:

- the [Australasian Registrars Committee Inc](#)
- [ICOM - Australia](#)
- [Museums Australia](#)
- the Protection of Cultural Objects on Loan Scheme Guidelines

Change the hyperlink for *Continuous Cultures, Ongoing Responsibilities: Principles and guidelines for Australian museums working with Aboriginal and Torres Strait Islander cultural heritage*, (Museums Australia, 2005) from the National Museum of Australia to its original source at Museums Australia:

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

Replace *National Standards and Galleries*, version 1.2, 2011 with the updated version [Museums Australia National Standards for Australian Museums and Galleries Version 1.3](#), May 2013

Under 'International':

Change hyperlink for *UN Declaration on the Rights of Indigenous Peoples*, 2007 to original source: http://www.un.org/esa/socdev/unpfii/documents/DRIPS_en.pdf

Add:

[American Alliance of Museums](#)

[Collections Trust](#) (UK)

[Cultural Property Advice \(MLA\)](#)

[Lending for Europe – Collections Mobility](#)

[NEMO - The Network of European Museum Organisations](#)

[UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects, 1995](#)

Check the currency and potential inclusion of the *UK Combating Illicit Trade: Due diligence guidelines for museums, libraries and archives on collecting and borrowing cultural material*, 2005

Conclusion

The Alliance congratulates the Ministry on the work which has gone into the development of the draft Guide to date. As mentioned in our response above, we believe that there are a number of areas which would benefit from further discussion and clarification prior to publication. The Alliance remains committed to lending collaborative support to ensure that the final form of the Guide is widely recognised and well understood by staff and governing bodies, and strongly supported by all Australian museums.

Item 13 Attachment C

❖ **COUNCIL OF
AUSTRALASIAN MUSEUM
DIRECTORS**

❖ **COUNCIL OF AUSTRALIAN
ART MUSEUM DIRECTORS**

❖ **MUSEUMS AUSTRALIA**

❖ **INTERNATIONAL COUNCIL
OF MUSEUMS - AUSTRALIA**

**MUSEUMS AND GALLERIES
AUSTRALIA ALLIANCE**

**Comments on the draft *Australian Best
Practice Guide to
Collecting Cultural Material***

18 August 2014

INTRODUCTION

Thank you for the opportunity to view and provide further feedback on the draft *Australian Best Practice Guide to Collecting Cultural Material* produced by the Federal Ministry for the Arts.

The following comments have been provided by the **Museums and Galleries Australia Alliance** (Alliance) with input from its members in the Council of Australasian Museum Directors (CAMD), the Council of Australian Art Museum Directors (CAAMD), Museums Australia (MA) and the International Council of Museums - Australia (ICOM - Australia).

The Alliance notes with appreciation that many of the issues it raised in its previous comments have been included or addressed in the current version of the Guide. In particular we note that:

- the definition of 'cultural material' has been clarified;
- an attempt has been made to address the issue of loans separately;
- the Guide now provides a separate section acknowledging the specific needs and practices in relation to material acquired for scientific research collections and their coverage by other codes;
- the section on provenance research and due diligence has been expanded and combined to follow more closely the regular sequence of activities and to acknowledge that 'the extent to which due diligence is undertaken is a matter for the professional judgement of the institution' (p.9);
- reference has been made to the consideration of third party privacy issues when publishing objects images/details and acknowledgement;

- the Guide recognises situations where material is transferred without legal title and where it would be difficult to fully apply all practices outlined in the Guide;
- the inclusion of other relevant national and international guides and conventions in relation to the protection of cultural material; and the
- inclusion of advice about mediation.

MAIN COMMENTS

While applauding the further development of the draft Guide since its last circulation, the Alliance remains strongly concerned about several inter-related aspects of its current content:

- (i) the way in which the process of seeking **loans** has been addressed in the Guide;
- (iii) the unresolved conflict within the Guide between **guidance and prescription**; and
- (ii) the lack of a **cut-off date for exports** of cultural material from foreign countries in due diligence procedures.

A further issue relating to **destructive research practices** is also noted below.

(i) Loans

The further work done in delineating loans as part the Guide content has brought into relief a potential flaw which has serious implications in terms of the resources and competitiveness of Australian cultural institutions planning temporary international exhibitions.

Section 5.3 on *'Due diligence when undertaking loans'* acknowledges that *'in undertaking due diligence for loans institutions may not undertake it to the degree that they might otherwise when acquiring an object'*. It also agrees that borrowing 'only from reputable sources' may be part of the risk management assessment undertaken by institutions as part of due diligence in seeking loans.

However, the Alliance would strongly argue with the assertion following in 5.4 that if provenance is incomplete (and the Guide acknowledges that full provenance is rare) it is the borrowing institution's duty to undertake further due diligence including seeking legal advice and undertaking in-depth research into the provenance of the object or objects. Members

of the Alliance have pointed out that it is impractical, undesirable, unrealistic and unworkable for their staff to investigate provenance of all inward loans. This would introduce an impossible burden given that many loans for temporary exhibitions cover hundreds of objects, some of which can be several thousand years old. In addition, it would go against common international practice.

Placing the onus of proving the legal title and undertaking in-depth provenance research on the **borrower**, in this case Australian cultural institutions, will inevitably lead to the loss of future loans and significant temporary international exhibitions which represent one of the strongest and most visible programs of many cultural institutions, in particular art galleries and museums.

In these cases, the Alliance believes that the burden of providing legitimate title should be with the **lender** while the borrowing institution would use its '*broad professional expertise*' and knowledge of lenders to '*ensure best judgements and appropriate decision making in each situation*' ie. to assess and risk manage loans with respect to the loan institution or person (p.5). As section 6.2 notes, an agreement to confirm the authority to loan and the known provenance of the object or objects can also be signed between the borrower and lending institution.

Recommendation:

That:

- the discussion of loans be further separated in the text to allow the different degree and type of due diligence required in relation to loans, as opposed to acquisitions, to be clearly flagged; and that
- the suggestions that legal advice be sought and full provenance research be undertaken on every loan where provenance is uncertain be removed from the text.

(ii) Guide Intent

The Alliance sees the following statement in the Guide as a one of the most important guiding principles for its operation:

It is acknowledged that the nature of Australia's institutions and the scope of their activities vary widely. The Guide reflects these variations and acknowledges flexibility in the way individual institutions process acquisitions and loans, including using a risk management approach. It is also recognised that there is broad professional expertise

in Australia's public collecting institutions which is utilised in ensuring best judgements and appropriate decision making in each situation.

However in practice the new version has some highly prescriptive elements (not only in relation to loans), which do not allow individual flexibility under a risk management framework (as is apparently the goal).

The most serious issue in this respect is on page 14. The Guide acknowledges that a complete provenance will rarely be available. However, it then goes on to insist that when institutions are faced with an acquisition with incomplete provenance they must do **all** of the following actions:

- *seek independent advice, including legal advice;*
- *research the provenance of the object as far as possible to determine and consult with the appropriate custodians or the Traditional Owners;*
- *ensure the approval for the acquisition or loan is in accordance with the rules and practices adopted by the international community represented by UNESCO, ICOM and INTERPOL;*
- *ensure that the acquisition or loans process is as transparent and accountable as possible; and*
- *publish information about the provenance, including any gaps, on the institution's website.*

All of these actions **could** form a useful part of the risk management process depending on the individual circumstances that apply. To insist, however, on getting legal advice every time an institution considers an item for acquisition with an incomplete documentary record is over-managing risk and effectively unworkable. In addition:

- it implies a probity action seriously out of proportion to the number of items which might merit such an approach
- it would impact heavily on institutional expenditure
- there are few lawyers in Australia with sufficient knowledge of cultural heritage laws national and internationally. Such a provision would create the need for museums to 'train' a new 'niche market' in legal advice with heavy cost and resource outlays for cultural institutions;

Recommendation:

That 5.4 and other similar sections be reworded to acknowledge that cultural institutions encountering difficulties in establishing provenance for proposed acquisitions will 'ensure that all possible effort is made to establish where an object came from' and 'make all possible effort to ensure they only acquire or borrow objects for which provenance has been established'. The text should note that they will adopt a range of approaches, including undertaking some or all of the approaches listed above, to make a judgment about whether to acquire the object/s or not.

The statements in the Guide, particularly in relation to objects 'known, or ... suspected, to have been stolen or illegally removed' need to be reconsidered and rephrased. Much cultural material covered by the guidelines can be of ancient origin and inevitably the spoils of wars fought thousands of years ago. There is little chance that this material has full provenance and much of it, in contemporary terms, will have been 'illegally' acquired. The Guide needs to acknowledge and address this issue or to incorporate an internationally accepted 'cut-off date' as is canvassed below.

The language of the Guide would benefit from expressing an approach which acknowledges legal and ethical standards and principles but also the need for institutions to develop and apply their own policies. The following rewrite of parts of the Introduction provides an example of this shift in direction:

It is the responsibility of Australian public collecting institutions to safeguard and protect the cultural property of Australia and other nations and to develop their collections according to the highest-strongest ethical standards and legal requirements. To uphold this commitment, institutions must have policies and procedures in place, and undertake due diligence to ensure that ~~they only acquire or borrow objects~~ any decisions concerning acquisition or loan of objects will be made only after full account is taken of the principles and guidelines for best practice set out in this Guide. ~~that have clear title to ownership, established provenance, are authentic and are not identified as having been looted or illegally obtained or exported.~~ [see next para]

The Australian Best Practice Guide to Collecting Cultural Material outlines principles and standards to assist Australia's public collecting institutions when considering the acquisition of objects of cultural material whether by purchase, gift, bequest or exchange. It may be used as a guide for collecting institutions when developing their policies and sets out the principles regarding due diligence research on matters such as provenance, authenticity, legal title, valid permits (if involving export from another country). In particular, the Guide provides

information that mandates care to avoid acquisition or loan of any material that might be connected with illicit traffic in cultural property. ~~to which~~ Collecting institutions must have measures in place (including commitment to appropriate training at all levels) to enable them to ~~should~~ adhere to the standards stated in their policies and procedures when considering any objects for acquisition to their collections. The Guide ~~should also be applied to~~ also provides a framework for assessing objects being considered for loan.

(iii) 'Cut off date' for Exports

The Alliance notes that some of its members individually raised further legal concerns about the unintended consequences of the Guide, particularly as it interacts with the *Protection of Movable Cultural Heritage Act 1987 (PMCH Act)*.

There is a current lack in the *PMCH Act* and the Guide of a 'cut-off' date for exports of cultural material from foreign countries in the due diligence procedures of Australian collecting institutions. In the United Kingdom and many other jurisdictions, 1970 has been accepted as the internationally agreed date for such a cut-off.

Australian institutions attempting to comply with the level of due diligence outlined in the Guide without recourse to such a cut-off date will find themselves sharply disadvantaged compared to those able to draw a clear line in object history.

Recommendation: that the Guide and the *Protection of Movable Cultural Heritage Act 1987* be reviewed in order to address the lack of a 'cut-off date' for due diligence in relation to cultural material from foreign countries.

Destructive research practices

Recommendation:

The Australian Museum, which is a member of the Alliance, has also suggested that the reference on page 12, section 5.2.6 to "non-destructive" research practices in relation to Aboriginal and Torres Strait Islander cultural objects is problematic and should be removed.

Through its repatriation program the Australian Museum has carried out radiocarbon dating of objects (which results in the destruction of a small piece of that object), at the explicit request of the Aboriginal community concerned and using grant funds provided through the Commonwealth RICP program. The guidelines need to be flexible enough to allow institutions to engage in shared custodianship and decision making.

Conclusion

The Alliance recognises that there are strong imperatives to publish the Best Practice Guide on collecting. We regret, however, that the current timetable for the completion of the Guide has not allowed time for a closer consideration of such an important document. In order to address this challenge, the Alliance would like to suggest that the revised document be released as a set of interim guidelines which would be reviewed in 12 to 18 months to see how workable they have been.

In future, we would welcome an earlier opportunity to call on all members of the Alliance to consider input to such an important document. We would also be pleased to provide clarification of any of the statements made in the above if required.

The following section suggests minor edits or rewording to further assist the clarity of the Guide.

MINOR EDITS

Streamline document

The Guide would also become more usable if key points were highlighted or boxed and some checklists utilised.

Acknowledgements

Acknowledgements

This guide has been developed by the Ministry for the Arts in consultation with and support from all states and territories.

The Ministry for the Arts would like to acknowledge the information used in the development of this guide, in particular information developed by:

- Museums Australia Incorporated – *Code of Ethics* 1999
- International Council of Museums – **ICOM** *Code of Ethics for Museums*, 2013 2004
- Museums Australia Incorporated - *Continuous Cultures, Ongoing Responsibilities*, 2005; and
- Association of Art Museum Directors (USA) – *2013 Guidelines on the Acquisition of Archaeological Material and Ancient Art*
- United Kingdom Government Department of Culture, Media and Sport - *Combating Illicit Trade: Due Diligence guidelines*

for museums, libraries and archives on collecting and borrowing cultural material, 2005

throughout	Capitalise Convention
p12, 20, 23	Replace 'publically' with ' publicly '
Page 5 Section 2	Correct to read: 'In acquiring or obtaining by loan objects of cultural material, Australian public collecting institutions should:'
Page 6 Section 2	Due diligence needs to be undertaken for all uses. Expand coverage of sentence: 'These principles outline best practice legal and ethical standards and should be followed by institutions seeking to display or use an object irrespective of whether the object has been acquired, or is on loan. In displaying or using an object , institutions are acknowledging that appropriate due diligence has been undertaken and the object is clear of any known impediments to use '.
Page 8 Section 4.3	<p>In addition, the Protection of Cultural Objects on Loan Act 2013 protects the cultural heritage of Australia and other countries when on loan from overseas to an approved Australian collecting institution from seizure cultural objects on loan from overseas to an approved Australian collecting institution.</p> <p>The Guide should note that Australia is not the signatory to some of these Conventions (eg <i>Convention for the Protection of Underwater Cultural Heritage, 2001</i>; <i>UNIDROIT Convention on Stolen and Illegally Exported Cultural Objects, 1995</i>) but that they have been important in establishing best-practice standards.</p>
Page 10 Section 5.2.2	'Collection of documentary evidence of ownership and history of the object, including consideration of secondary documentation such as and archival material and images.
Page 12 Section 5.2.7	'Institutions involved in scientific research activities or natural history collections, including those containing living specimens, need to ensure they abide by the principles established by this Guide...'
Page 13 Section 5.2.7	'These institutions should refer to the <i>ICOM Code of Ethics for Museums, 2004</i> '
Page 13 Section 5.3	It is always better to use the term 'best-practice standards' throughout and avoid 'highest standards' – including in relation to ethics codes, which are built around consistent and generally unchanging principles to guide behaviour, rather than comparative or ambit claims about 'highest standards' - practices may vary from country to country, and for reasons that are not a failure in ethical approaches.

Page 14 Section 5.4	<p>In considering whether to display, acquire or borrow such objects, consideration should be given to whether the:</p> <ul style="list-style-type: none">• research provides evidence or enough information to make an informed judgement on how the object left the original creator or owner the custody of the Traditional Owners;• the institution has carefully balanced the risks with proceeding, including the reputational harm of acquiring or exhibiting the object against the benefits it may bring and considering if it is in the best interests of the culture it represents. <p>Where an object is known, or is suspected, to have been stolen or illegally removed, it should be reported to local state or territory police in the first instance and to INTERPOL and other relevant national and international relevant lists such as the Art Loss Register.</p>
Page 21 Definitions	<p>In relation to the loan definition it may be better to replace ‘one person/institution to another person/institution’ with ‘one entity to another entity’ .</p>
Page 21	<p>Add ‘fieldwork’ alongside ‘discovery in the definition of ‘Acquisition’.</p>
Page 23	<p>Under ‘National’ add</p> <p>ICOM-Australia</p> <p>http://icom.org.au/site/</p> <p>Museums Australia</p> <p>http://www.museumsaustralia.org.au/site/</p>
Page 25	<p>International Council of Museums (ICOM)</p> <p>The site hosts the ICOM Code of Ethics for Museums, 2004 ...</p> <p>Add <i>ICOM Code of Ethics for Natural History Museums, 2013</i></p> <p>http://www.icom-oesterreich.at/shop/data/container/nathcode_ethics_en.pdf</p>

Meredith Foley
CAMD Executive Officer
On behalf of the:
Council of Australasian Museum Directors (CAMD)
Council of Australian Art Museum Directors (CAAMD)
International Council of Museums – Australia (ICOM-Aus.)
Museums Australia

Agenda Item 14	SCIENCE RESEARCH REPORT
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ACTION: Suzanne Miller (CEO, Queensland Museum) will provide a verbal update on national science research policy and its implications for museums. For information and action if required.

BACKGROUND: Suzanne will update members in relation to:

- the [Atlas of Living Australia](#) (ALA);
- recent funding of \$25.5m per year for the [National Environmental Science Program](#) to support decision-makers to understand, manage and conserve Australia's environment with the best available information, based on world-class science;
- the new **Commonwealth Science Council** which succeeds the Prime Minister's Science Engineering and Innovation Council (which last met in June 2013). The Council is envisaged as 'the pre-eminent body for advice on science and technology and will include the Minister for Industry, Minister for Education, Minister for Health and the Chief Scientist. Other Ministers will participate in the Science Council's discussions as required. Five eminent scientists, researchers and educators and five business leaders will make up the majority of the Science Council. The Science Council will meet twice yearly however the Prime Minister will only chair the Council once per year. The first meeting should be held before the end of the year. It has been positioned as part of the Government's competitiveness agenda.
- [SciColl](#) – Scientific Collections International;
- Discovery and linkage grant requirements; and
- the new [STEM science framework strategy](#) launched by the Chief Scientist.

Agenda Item 15	SCIENCE PROJECTS
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ACTION: Graham Durant (Director, Questacon – National Science and Technology Centre) will update members on the following science and technology projects:

- [Inspiring Australia program](#)
- [Citizen Science Network Australia](#)
- Questacon Technology Learning Initiative.

For information and action if required.

Agenda Item 16	CAAMD ISSUES
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ACTION: Pierre Arpin (Director, Museum and Art Gallery of the Northern Territory) will update members on current issues for the Council of Australian Art Museum Directors on behalf of the CAAMD Chair, Stefano Carboni (Director, Art Gallery of Western Australia).

For information and action if required.

Agenda Item 17	NAME REPORT
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ACTION: to provide an update to members on the work of the Network of Australasian Museum Exhibitors (NAME) and allow an opportunity for CAMD members to comment on its direction.

BACKGROUND: A copy of the minutes of the May 2014 NAME meeting are at *item 17 attachment A* for the information of CAMD members (circulated separately).

The next NAME meeting will be held at Queensland Museum on 24-25 November 2014.

Agenda Item 18	CHALLENGES AHEAD/CAMD PLANNING
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ACTION: to provide an opportunity for members to discuss the challenges ahead for museums and the role which might be played by CAMD in addressing these challenges.

BACKGROUND: There were a number of recurring challenges raised by members in their annual reports. These included:

- increasing economic sustainability at a time of declining Government funding – the impact of efficiency dividends;
- maintaining heritage buildings and supporting capital expansion with declining funding;
- increasing philanthropic support;
- growing competition with other education and leisure activities;
- resourcing digitisation of collections;
- using digital technology to revitalise models of engagement with collections; and
- increasing recognition of the science role of museums.

The annual reports from members follow as *attachment A*.

Item 18 Attachment A

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2013/14

NAME OF INSTITUTION: Auckland War Memorial Museum Tamaki Paenga Hira

NAME OF DIRECTOR: Roy Clare

In 2013/14 we said we would build strong foundations, to reach 'beyond the walls', to make the museum more accessible, and to connect with as many Aucklanders as possible.

The Auckland Museum has continued to focus on our 'beyond our 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.

The Museum's presence 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.

1. ACCESS & VISITATION

[eg building collections; exhibitions & visitor trends (locals & tourists); use of websites & enquiry service)

Visitation: Onsite

- High numbers onsite Visitation- 808, 698 visits to Auckland Museum
- 11% increase in onsite visitation by adult Aucklanders on prior year
- 46% increase in child visitation on prior year, excluding school visits
- 255,000 visitors through the Special Exhibitions Halls
- 161,620 visitors to Moana-My Ocean exhibitions over 121 days
- 100 year commemorations of the First World War under way.

Visitation: Online

- 5.6 million page views on the Museum's website, online database and blog
- 9% growth in website's online visitors
- 298,532 collection records now available online
- 40% growth in visits to MUSE: Collections database

Visitation Offsite:

- 36,518 visitors who engaged with us offsite
- 1,358 people experienced the Museum via Language Nests,
- 12,719 reached during offsite festivals

Access:

The Museum has increased access

- We've made a greater investment in our digital capacity to support this, and to engage audiences in New Zealand and overseas by enabling greater access to the internationally significant collections the Museum is kaitiaki for.
 - We are very proud of the establishment of Te Awe, a project to make taonga more visible onsite and online. The Te Awe project will ensure Taonga will be conserved, documented and photographed and that the data will be digitised in a record which will be more easily available to iwi, hapū, whānau, Museum staff, and researchers.
-

2. COMMUNITY INVOLVEMENT:

Volunteers:

- 283 active volunteers; their resolute engagement is an inspiration and an essential component of the Museum's success.
- 29,127 volunteers hours

Internships:

- The Auckland Museum has offered 3 internships working in Learning and Engagement, Exhibitions Development and Commercial Events and currently recruiting for a Heritage Architecture intern to start late in 2014. Each of these interns gains valuable experience and skills in their area, contribute fresh ideas to the museum and staff are developed by their roles as supervisors and mentors

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-** Te Pahi silver medal will return to New Zealand after a successful joint bid by Auckland War Memorial Museum Tamaki Paenga Hira and the Museum of New Zealand Te Papa Tongarewa. A shared guardianship relationship will be arranged between the two Museums and descendants of the Māori chief Te Pahi, who was gifted the medal by Governor King of New South Wales in 1806.
- **Repatriation** – In October 2013 Auckland Museum deaccessioned Maungapōhatu flag as request from Hon. Christopher Finlayson, Minister for Treaty Negotiations, on behalf of Ngāi Tūhoe. This deaccession is a demonstration of the Museum's commitment to addressing historic ownership issues, and will strengthen the Museum's relationship with Ngāi Tūhoe.

Communities & Partnerships:

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

- The creation of a Pacific Advisory Board, 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 begun with the exhibition Entangled Islands: Samoa, New Zealand and the First World War.

3. MANAGEMENT & FUNDING:

- 1.21m revenue from introduction of international admission fee
 - 3.8m of successful NZ Lotteries grant for WW1 Centenary commemoration
 - 9% increase in commercial venue hire revenue on prior year
 - 50% cut in carbon emissions in the past 3 years
 - We respect the fact that the museum is funded via a levy on the domestic rates of the people of Auckland. We earn income from such areas as our shops, café, grants, sponsorship, commercial events and investments. Currently, the self-generated proportion is 21% of operating revenue. We have strategies in place to grow that figure and maintain downward pressure on costs.
-

4. EDUCATION & RESEARCH

- Museum staff and research associates published 70 articles, book chapters and books and delivered 23 conference presentations
 - The establishment of our inaugural Research Advisory Panel aimed at guiding the development of our research centre, and to help boost our research collaborations.
 - Given the importance of providing value to Aucklanders, we undertook a study with Auckland Council to demonstrate the tangible value of arts and culture. The study focused on the popular Museum-curated marine exhibition Moana – My Ocean. The extremely positive results – which showed \$4.66 value gained from every \$1.00 invested – provides a significant platform for engaging with both funders and supporters alike.
 - Inaugural Sir Hugh Kawharu Scholarship was offered by the Kawharu Foundation in partnership with Auckland Museum.
-

5. MAJOR CHALLENGES AHEAD:

Please list the three – four major challenges for your museum for the year ahead (or further) which might be addressed by CAMD.

- **Digital expectations** – audiences of all ages are expecting a great deal of digital access to collections and although we have an ambitious programme of investment in this area the reality is that it will take a few years to catch up with audience demands.
- **Growth of diversity** – Auckland's population is growing, especially in ethnic diversity – New Zealand's latest census data is being realised over the next few months and demographers at Massey University have indicated to us that they expect the proportion of Auckland residents not born in New Zealand to be approaching 50% - easily the highest proportion nationally and a very high figure in an international context. This poses a very stark challenge for the Museum in planning its future programme and long-term narrative framework.
- **Masterplan** – 20-year framework of redevelopment of the building and programmes. 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.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2013/14

NAME OF INSTITUTION: Australian Centre for the Moving Image (ACMI)

NAME OF DIRECTOR: Tony Sweeney

1. ACCESS & VISITATION

It has been a year of achievements at ACMI: record attendance; significant growth in our digital program and online engagement (including the launch of our new website, helping to draw 1,311,495 website users); our highest ever participation in education programming (65,000 students); the world premiere of *DreamWorks Animation: The Exhibition*; a record number of film festival partnerships and sponsors; continued investment in contemporary moving image works through our commissioning program; an expanding international touring program; a redeveloped ACMI Shop; and more. In 2013/14, ACMI achieved record (onsite and outreach) attendance of 1.38 million visitors, making us the highest-attended film/moving-image centre in the world; and 44th highest attended art gallery or museum in the world in The Art Newspaper's annual survey.

SPECIAL EXHIBITIONS

In 2013/14 we have presented:

HOLLYWOOD COSTUME

24 APRIL - 18 AUGUST 2013

Presented as part of the prestigious Melbourne Winter Masterpieces series, *Hollywood Costume* explored the central role costume design plays in cinema storytelling, illuminating the costume designer's creative process from script to screen, and revealing the collaborative dialogue behind screen characters. Outside the gallery, visitors were treated to complementary displays of costumes from *Bright Star* (2009) and Baz Luhrmann's *The Great Gatsby* (2013), alongside interviews with prominent Australian filmmakers Jan Chapman, Catherine Martin and Baz Luhrmann.

Hollywood Costume was first presented by the Victoria and Albert (V&A) Museum in London and was curated by eminent Hollywood costume designer, Professor Deborah Nadoolman Landis, with Sir Christopher Frayling and Keith Lodwick.

SPECTACLE: THE MUSIC VIDEO EXHIBITION

26 SEPTEMBER 2013 – 23 FEBRUARY 2014

With over 300 clips spanning nine decades, *Spectacle: The Music Video Exhibition* showed how music video has progressed, from short films featuring 1920s jazz artists, through to the big budget MTV productions of the 1980s and

contemporary artists who create interactive videos for online. Powerful imagery and music surrounded visitors as they journeyed through a labyrinth of interactive installations, sets, immersive environments, original props and costumes.

DREAMWORKS ANIMATION: THE EXHIBITION

10 APRIL - 26 OCTOBER 2014

Presented as part of the 2014 Melbourne Winter Masterpieces series, *DreamWorks Animation: The Exhibition* takes us into the world of the artists and filmmakers who've imagined and produced some of the most beloved and iconic animated films of the last 20 years.

Curated by ACMI in close collaboration with DreamWorks Animation in Los Angeles, the exhibition explores three key areas of the animation process - character, story and world – from the initial idea through to the fully realised animated film, providing an extraordinarily intimate glimpse into the development of the studio's unique catalogue of films. It features over 400 original, rare and never-before-seen objects, newly commissioned interviews, and a suite of immersive, interactive digital experiences, custom-made for the exhibition.

DreamWorks Animation: The Exhibition will tour internationally for at least 5 years following its exclusive Australian season, marking another milestone for ACMI as a curating and touring institution.

SHAUN TAN'S THE LOST THING: FROM BOOK TO FILM

16 JULY 2013 - 19 JANUARY 2014

Shaun Tan's picture book *The Lost Thing* tells the story of a boy who befriends a strange, unclassifiable but adorable creature. This ACMI-curated exhibition traced the adaptation of the much loved book into a computer generated animation, which won an Academy Award® in 2011 for Best Animated Short Film. The exhibition design followed the story of *The Lost Thing* from beginning to end, offering a unique opportunity to see how one story was told in two different forms. It featured Tan's exquisite original drawings and working sketches alongside exclusive interviews with the artist, the film's animator, CG artist, sound designer and producer. In addition, Tan created three 'lost thing' sculptures especially for the exhibition. The show has now received an Australia Council grant enabling it to tour to nine regional galleries across Australia in the coming years.

IAN POTTER MOVING IMAGE COMMISSION WITH ACMI

ANGELICA MESITI - THE CALLING

4 FEBRUARY – 13 JULY 2014

The Ian Potter Moving Image Commission with ACMI is Australia's most significant long term commissioning program of new contemporary moving image art by mid-

career Australian artists. A joint initiative of The Ian Potter Cultural Trust and ACMI, this biennial award represents a 10-year commitment to the artform.

In December 2012, Australian artist Angelica Mesiti was awarded the inaugural Commission, receiving \$100,000 to produce her three-channel video installation, *The Calling* (2014). Developed over a 15-month period, *The Calling* is an evocative exploration of traditional whistling languages, which are still used as a form of communication in some remote communities. *The Calling* is a compelling installation that chronicled the tenacity and creativity of traditional communities in preserving and protecting their culture.

AUSTRALIAN MEDIATHEQUE

Now in its fifth year of operation, the Australian Mediatheque, the screen culture resource centre developed as a partnership between ACMI and the National Film and Sound Archive (NFSA), has significantly expanded opportunity for public engagement with screen culture, whilst providing an invaluable research service.

Nineteen curated programs were presented throughout the year, including Director's Showcases, a selection of films celebrating *100 Years of Film Australia*, and several associated with our exhibitions including exclusive interviews and recorded public programs for *Warwick Thornton's Mother Courage*, *Hollywood Costume*, and *Spectacle: The Music Video Exhibition*.

Audiences

The 2013/14 marketing campaigns has been dominated by the delivery of three major exhibitions, two of them under the prestigious Melbourne Winter Masterpieces banner - *Hollywood Costume* and *DreamWorks Animation: The Exhibition*. The exhibitions drew a diverse range of visitors to ACMI both in venue and online with high audience satisfaction amongst audiences.

2. COMMUNITY INVOLVEMENT:

Screen It

Screen It is Australia's largest film, animation and videogame competition for primary and secondary school students, designed to encourage students to engage imaginatively and technically with the moving image. *Screen It* provides participants with educational outcomes to be used in a classroom context, and is supported by a suite of ACMI-developed education resources. In 2013 *Screen It* received 373 entries created by 1,567 students nationwide. Each year students are required to incorporate a theme into their entry, (Connect) while a partnership with the Federal Government's '*Bullying. No Way!*' program allowed us to recognise students who successfully tackled the subject of 'bullying' in their work.

Digital Storytelling

Digital Storytelling has been developed with an emphasis on personal voice and facilitative teaching methods that enables people to tell their own stories – weaving together their personal archives in the form of photos, art, music, video, narration, print, and sound effects using simple multimedia publishing tools.

Along with a consortium of partners, we produced a collection of digital stories entitled *Finding Our Way*. This project saw 10 Australians from immigrant and refugee backgrounds courageously share their stories of recovery from emotional or mental health problems and proved to be a sensitive exploration of the hurdles faced in their journey of recovery. The stories will be part of the ACMI Collection.

Intermix

Proudly supported by the Ian Potter Foundation, *Intermix* is a community of young creatives who participate in a dynamic program of workshops and interactive talks and is further strengthened through active co-creative engagement with ACMI programmers in the development of the program. *Intermix* connects young people with practicing artists, cultural thinkers and media makers, to contemplate, experiment and create the moving image in an intimate and supportive environment.

Broadband Enabled Innovation Program (BEIP)

As part of the BEIP project, our videoconferencing initiative was further embedded across our programming, allowing us to reach new audiences in regional areas via high-bandwidth broadband infrastructure. We utilised these new capabilities to deliver video conferences including:

- Two pilot education programs in which four schools interacted including schools in regional Victoria, interstate, New Zealand and China
- *Screen It* educator information sessions
- Programs in partnership with RMIT, ABC, Musica Viva, Electroboard, DEECD and many Victorian schools.

3. MANAGEMENT & FUNDING:

Web Redevelopment

The complete redevelopment of our website and online channels has been a major focus in 2013/14 of our Digital Strategy. Working with a digital agency, we've developed an information architecture framework which maximises usability and best showcases our rich content offer across multiple platforms and devices.

Showcasing high-quality imagery and video befitting of a centre for the moving image, and optimised for mobile and tablet devices, the new site is designed as a

virtual portal into the breadth and depth of our program information and resources, and gives us new and interactive ways to connect and engage with our audiences.

This project has been the catalyst for digital transformation across the organisation as we reviewed processes and integrated systems to enhance efficiency and productivity. Workflows, curatorial development, video production, ticketing capabilities, and the integration of our CRM, Tessitura, have all been analysed and integrated strategically.

ACMI Shop

The ACMI Shop underwent a complete refurbishment in 2014 and was transformed by Melbourne's Design Office. It re-opened to coincide with the premiere of *DreamWorks Animation: The Exhibition* with an increased retail footprint, an open frontage to better connect with public spaces, and realigned displays and fixtures.

4. EDUCATION & RESEARCH

Our Education team encourages students and teachers to engage imaginatively, thoughtfully and confidently with moving image and digital culture. Our on-site and online programs focus on screen and digital literacy and are designed to inspire young people to learn, create and adapt. We deliver unique, curriculum-focused programs for students, ranging from kindergarten to tertiary level, and their teachers. This year a record 65,040 students actively engaged with ACMI education programs.

Research

We have been engaged in a number of Australian Research Council Linkage Projects this year:

"Digital storytelling and co-creative media" explores the role of community arts and media in propagating and co-ordinating population-wide creative practice. Partners are - QUT, Swinburne University of Technology, Curtin University via Distinguished Professor John Hartley, ACMI, Australia Council, Goolarri Media Broome and Community Broadcasting Association of Australia (CBAA).

"Play it again: Creating a playable history of Australasian digital games, for industry, community and research purposes" builds on our existing research into the history of the games of Melbourne House – Beam Software of the 1980s. The multi-faceted project strikes a fine balance, bringing multidisciplinary expertise to bear on the areas of: collections, preservation, accessibility, fan knowledge, and the telling of histories about Australia's digital game history. Partners are - Flinders University, University of Melbourne, The New Zealand Film Archive, The research Trust of Victoria University of Wellington, Berlin Computerspiele Museum and ACMI.

“Comedy in Melbourne” focuses on the 1960s-1980s and aims to identify, rescue and preserve the material culture and oral histories, that inform our knowledge of the development of comedy in Melbourne from sources such as audio and videotapes, interviews, radio and television broadcasts, artwork, etc., and supplement these with interviews that identify their context and significance and to produce a history of this period. Partners – University of Melbourne, The Arts Centre, ACMI, Arts Victoria

“Aboriginal young people in Victoria and digital storytelling” explores Victorian Aboriginal youth and their use of digital technology to tell stories, (which assert and affirm their identities), and also to produce and consume information in creative and interactive ways, that are relevant to them. This project on digital storytelling is to support creative approaches for building digital literacy, while increasing understandings of Aboriginal culture. Partners – The University of Melbourne, ACMI, Victorian Health Promotion Foundation, Sista Girl Productions Administering Organisation

5. MAJOR CHALLENGES AHEAD:

In a sentence: The uncertain economic future and its potential (if as yet unknown) impacts on funding of all sources.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2013/14

INSTITUTION: Australian Museum

DIRECTOR & CEO: Kim McKay AO

1. ACCESS & VISITATION

Exhibitions and visitor numbers

Recent blockbusters include *Tyrannosaurs; meet the family* (November 2013 – July 2014) with objects on loan from the Beijing Natural History Museum and the Field Museum, Chicago. Current scientific research has caused the world's most popular dinosaur to be re-evaluated, and the exhibition content was created by Australian Museum staff. Attendance was strong, and the exhibition then toured overseas. The associated mobile app proved immensely popular, achieving 750,000 downloads, half of which were outside Australia.

The Museum received 405,326 visitors onsite in 2013–14, the second consecutive year above 400,000. Most visitors were from the Sydney (60.4%) with international tourists the next largest group (22.8%). International tourists were primarily from the USA, UK and Germany. More than 211,000 visitors paid a top-up fee on general admission to see the two special exhibitions: *Wildlife Photographer of the Year 2012* and *Tyrannosaurs, Meet the Family*.

Aztecs, which opened on schedule in September 2014, was developed over three years in partnership between Mexico's National Council for Culture and the Arts and National Institute of Anthropology and History, the Museum of New Zealand Te Papa Tongarewa, Melbourne Museum and the Australian Museum. *Aztecs* is an exhibition about a highly organised civilisation and the spectacular city it created, Tenochtitlán. Media coverage and visitor numbers to date have been above expectation. These exhibitions are building on the success achieved by the Museum's presentation of *Alexander the Great*, the first time The State Hermitage (St Petersburg) allowed such a significant part of its collection to visit Australia.

Online visitation and social media

The Australian Museum's on line presence continues to grow, with 10.6 million page views (up 1 million on last year) and 35,100 Twitter, Facebook and Instagram fans and followers (up 13,100 or approximately 48% on last year). Most notable was a 73% increase in event page views, indicating that the strategy of promoting events and exhibitions online has succeeded.

Outbound touring exhibitions

During 2013/14, the Museum's eight touring exhibitions visited 14 organisations and achieved a total visitation of 372,727. The exhibitions included - *Wildlife Photographer of the Year*, *Deep Oceans*, *Beauty from Nature*; *Art of the Scott Sisters*, *Frank Hurley: Journeys into Papua*, *Museum Exposed!*, *Supercroc* and more. Locations included several in regional Queensland and Tasmania.

Digitisation

Our progress in digitising collections continues to impact globally – in all areas from scientific research to general enquiries. The DigiVol and Volunteer Portal programs, where volunteers photograph objects and transcribe information from registers and labels, has produced 226,704 images, transcribed 58,676 records, and imported 73,135 records to EMu since it began in May 2011. This project is supported by the Atlas of Living Australia (ALA) and the Museum with ongoing funding for volunteer coordinators available until June 2015. The Australian Museum Foundation has provided funding to assess methodologies for digitising information from unsorted collections of insects ('soups'). Staff have completed laboratory work and are in the process of developing a web interface to allow virtual volunteers to participate in this innovative project to make collections more accessible.

Enquiry services

Search & Discover, the Museum's visitor information centre, received 150,000 visitors with 2500 scientific and cultural inquiries answered through face-to-face contact, email, phone or mail.

2. COMMUNITY INVOLVEMENT:

Social Inclusion

The Australian Museum continues to make significant impact through social justice and inclusion projects. Our dedicated, grant funded youth worker on the Pacific Youth Access Project was appointed by the NSW Commissioner of Police to the NSW Police Force Multicultural Advisory Council, the first time a non-police person has been included.

Collaborative programs continue with three of Sydney's Juvenile Justice Centres and Pacific youth at risk, using our Pacific Collections to build cultural identity. Plans are underway for a similar program using the Indigenous collection.

The Museum's Learning Services team also worked with social inclusion units from three of Sydney's premier universities to cover the cost of schools attending the Science Festival in 2013. Our Indigenous Language Project aims to incorporate Indigenous language throughout exhibitions, programs and interactions with audience. Incorporating Indigenous language will genuinely express the Museums

increased recognition of traditional owners, and give depth to the Museum's cultural identity.

Pacific Youth Reconnection Program

An outstanding example of improved social inclusion is the Australian Museum's Pacific Youth Reconnection Program, successfully reconnecting Pacific youth with their cultures as a means of addressing juvenile justice issues and other symptoms of cultural dislocation. This is achieved through individual access to the Australian Museum's cultural collections in the company of social workers and community elders, and helps redress the fact that Pacific diaspora communities are over-represented in the juvenile justice system in NSW.

Indigenous programming

Corroboree at the Australian Museum brought together artists, institutions and enterprise in

November 2013. More than 3,500 visitors experienced four days of Indigenous Australian programming for the inaugural *Corroboree*; 37% of first time visitors (and 86% of repeat visitors) came specifically for *Corroboree*. Indigenous visitors were also significantly higher than usual, while 18 Indigenous Australians were employed at the Museum and more than \$65,000 was injected into the wider Indigenous community. As a lead partner, the Museum will again present special *Corroboree* programming in November 2014.

Using innovative digital repatriation, the Museum initiated the provision of images to remote Indigenous communities for their own resources. The Museum also looked at ways of introducing access and social inclusion programs using its Indigenous collection, with philanthropic support received in 2013/14, to trial a similar program for young, at-risk Aboriginal people in detention.

Volunteers

There were 501 people actively volunteering onsite and offsite for the Australian Museum in 2013–14 and 354 volunteers contributing online transcribing data. More than 60 volunteers work front of house; 10 volunteers contributed in more than one department and many also registered and contributed online transcribing data (see above, Digitisation). Onsite and offsite volunteers contributed over 153,000 hours of service during the year. Most volunteers were long-term (with at least one year of service) and regular (attending at least once a week). A small number volunteered on short-term, one-off projects such as the Australian Museum Science Festival.

Awards and recognition

The *Tyrannosaurs: meet the family* exhibition received the 2014 Museums and Gallery National Award for the best temporary travelling exhibition (over \$500,000). A book, *Feathers of the Gods*, featuring stories and photographs about some of the

Museum's most interesting objects, was highly commended in the 2014 Museums Australia Multimedia and Publications Design Awards. The Australian Museum Archives was highly commended in the 2014 Museums and Galleries National Awards under the category of Interpretation, Learning & Audience Engagement for their mobile app *Art of Science: Butterfly and Moth Paintings by the Scott Sisters*. They were also a finalist in the 2014 Museums Australia Multimedia and Publication and Design Awards in the category of multimedia.

During 2013/14, *Australian Geographic* included three of the Australian Museum's mobile apps in their 'Best Australian wildlife apps of 2014'. They were *DangerOz*, the *Frogs Field Guide* and the *Field Guide to NSW Fauna*.

One of the Museum's most successful cultural engagement programs, the Pacific Youth Reconnection Project, continued to receive awards and recognition in 2013–14.

3. MANAGEMENT & FUNDING:

New Director

Ms Kim McKay AO was appointed Director and CEO of the Australian Museum in February 2014, and commenced her role in April. Kim succeeds Frank Howarth PSM, who held the position for the past 10 years. Kim was previously a Trustee of the Australian Museum, has held senior international roles with National Geographic as well as running her own consulting businesses. She brings more than 25 years global experience in communicating and promoting science, cultural history, exploration and the environment to the role.

New Trustees appointed

The Museum's new Trustees, appointed early in 2014, were David Armstrong, Steven Gregg, Dr Rod Kefford AM and Robynne Quiggin. Together they provide a significant knowledge base in finance, education and Indigenous culture. The Trust also reviewed its sub-committees as part of a wider governance review, and agreed that a joint sub-committee with the Australian Museum Foundation would be established. The roles and responsibilities of both the Internal Audit and Risk Committee and the Master Planning Committee were refined.

New staff structure this year

The Museum was restructured from July 2013. Significant changes were the creation of two major divisions – Science & Learning and Public Engagement & Culture; and two smaller divisions – Development, Communications & Marketing and Corporate Resources. The change has been successful in promoting cross-Museum communication and collaborations.

Capital funding achieved

This year the NSW State Government awarded capital funding (gateway process) for the New Australian Museum master planning process – \$4.7 million over two financial years, 2014/15 and 2015/16.

In addition, the Government allocated a further \$2.5 million to the Australian Museum for FY 2014/15, for Stage 1 of the transformation. With an additional \$1.5 million from the Museum's capital funds, Stage 1 will include the *Crystal Hall* on William St, a *new purpose built glass entry hall* to welcome visitors, accommodate ticketing and allow out-of-hours events. It will also facilitate greatly improved access via the *Museum Walk* (a 4.5metre wide, low gradient ramp from the corner of College and William Streets to the new entry hall) and improved configuration of internal hallways and gallery entrances, greatly improved visitor flow and way finding. The Museum cafe will be relocated to the roof top where a new function space will also open.

Closure of the College Street entrance and relocation of existing facilities will add a permanent exhibition space of 630sqm for the first time in over 50 years, in one of the Museum's iconic heritage galleries. *The Great Walk* exhibition will feature 400 animals and interpretation, telling the story of biodiversity world wide with a special section on Australia and endangered species. This work is due for completion by April / May 2015.

The Museum is primarily funded by the NSW State Government, but also seeks external support from private philanthropists, corporate partners and sponsors as well as grants from a wide range of foundations and other organisations.

4. EDUCATION , SCIENCE & RESEARCH

Education

As part of the recent restructure, the Lifelong Learning Branch was established in July 2013 to establish a cohesive organisation wide approach to learning and provide a clear direction for learning and engagement which embraces new technologies and changing visitor needs. In 2013/14, the Australian Museum provided curriculum-based Learning Services to 37,000+ students on site (or 9.6% of all visitors); as well as significant school and community outreach through video conferencing (5,581), *Museum in a Box* (90,000 students, pre-schoolers and others), the Museum's annual *Science Festival* (6,100 students) and the *Biota Science* program (4,060 HSC students). Staff also developed three new early childhood programs themed to complement Museum exhibitions (1500 children and 450 adults participating); and made 35 visits to preschool and childcare centres, with 570 children participating in programs addressing the preschool curriculum.

Museum staff also coordinate Virtual Excursions Australia (VEA), a collaborative network of video conferencing providers from arts, science and education organisations across the country. VEA has developed a web portal to provide teachers with high quality innovative educational content.

Science & Research

The Australian Museum Research Institute (AMRI), formed in September 2013, brings together a team of 70 including research scientists, collection scientists, collection officers and more than 100 associates, fellows and students. Its research focuses on some of today's major challenges: climate change impacts on biodiversity; the detection and biology of pest species; and understanding what constitutes and influences effective biodiversity conservation. The outcomes and outputs of AMRI's research are promoted through a monthly e-newsletter, media releases and social media. The e-newsletter is sent to more than 2300 people, and staff produce regular blogs (about 60 in 2013–14) and tweets (more than 400 followers) for all research outcomes relevant to priorities.

In FY 2013/14, AMRI staff – published over 142 peer-reviewed scientific journal articles, book chapters and books, described 180 new animal species, provided scientific answers to thousands of queries from government, media and the general public. Research publication blogs were viewed over 6,000 times; while followers of the AMRI Twitter account showed a steady increase of 18% per month.

The Australian Centre for Wildlife Genomics achieved NATA accreditation in December 2013 for compliance with ISO/ IEC 17025 interpreted for research using CITAC Guide CG2 *Quality Assurance for Research and Non Routine Analysis* (1998). Digitisation of tissue (DNA) samples continued throughout the year.

Since the inception of the Koala Genome Consortium (April 2013), this project has advanced the knowledge of koala genes from the 100s to more than 15,000. These data provide a solid foundation for exciting developments in our understanding of koala immunity and have resulted in very successful Australian and international collaborations.

The project is an outstanding example of how Australian Museum scientists are driving major collaborations, internationally as well as locally; and ensuring that their research is relevant and innovative, drawing on the vast resources of knowledge within the Museum's collections. This work is placing the Australian Museum at the forefront of scientific use of genomic technologies.

Australian Museum Eureka Prizes 2013

The Australian Museum presents Australia's premier national science awards, a unique co-operative partnership between government, education and research institutions, corporate partners and supporters. In September 2013, 18 prizes were awarded for excellence in four categories - Research & Innovation; Leadership & Commercialisation; Science Communication & Journalism; and School Science. The program was supported by 22 sponsors including the NSW State and Federal Governments, universities and private and commercial enterprises.

In September 2014, the Eureka Prizes program celebrated its 25th anniversary. The Prizes were established in 1990 by the Australian Museum's then President of Trustees, Robyn Williams, to reward outstanding achievements in Australian science research and communication.

5. MAJOR CHALLENGES AHEAD:

Competitive environment

Increasingly, the Australian Museum along with other cultural organisations, faces serious competition – for both the time and attention of our audiences – with numerous other educational and leisure activities. These range from shopping or a day at the beach, to cost-competitors such as movies and theatre. The Museum is responding by ensuring programs, exhibitions and other offerings are increasingly well embedded in a 21st century lifestyle, with mobile apps, online engagement and the use of social media as a promotional vehicle wherever possible. This is one of our most important organisational learning curves.

Shrinking resources

Again, along with our fellow cultural organisations, government support is shrinking, and while there is mainstream media coverage of increased philanthropic support in Australia, more organisations are seeking it than ever before, including very worthwhile charities. During 2013/14 the Museum's newly established Corporate Partnership Branch had several significant wins, including a first ever "Presenting Partner" for Aztecs. Nonetheless, there is a great deal more that we hope to achieve in this area. Similarly, the year ahead will see a major review of the resources we can provide to increasing our philanthropic support from members and donors.

Science communication

It is still the case that the Museum's science and research is little known outside the specific circle within which it operates. Although there is no doubt the Museum achieved more traction with the establishment and promotion of AMRI, this needs monitoring and ongoing support to ensure it continues into the future.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2013/14

NAME OF INSTITUTION: Australian War Memorial

NAME OF DIRECTOR: Dr Brendan Nelson

1. ACCESS & VISITATION

[eg building collections; exhibitions & visitor trends (locals & tourists); use of websites & enquiry service)

Total access figures for the year were just over 5.12 million including approximately 4.9 million visitors to the website, more than 920,000 visitors to the Memorial and its storage facility in Mitchell Canberra, and almost 200,000 visitors to travelling exhibitions. Onsite visitation included over 125,300 students and almost 200 people who attended the annual international history conference, *Vietnam: international perspectives on a long war*, in August 2013. Just over 194,000 people participated in interpretive programs and events. These figures do not include visitation to exhibitions by other organisations which display items on loan from the Memorial's collection.

The Memorial's Research Centre continued to attract large numbers of visitors throughout the year. It is estimated that just over 33,000 people visited the Reading Room, requesting over 16,600 collection items.

Memorial staff answered almost 28,000 research enquiries. These enquiries include those made online, by telephone and mail from the public, the media and those referred by the Minister's office and other government agencies. In addition, historians answered a substantial number of mail and email enquiries sent to the editors of *Wartime*.

There was a 20 per cent increase in visits to the Memorial's website. This is in part due to the progressive releases of packages of material through the Anzac Connections project which is integrating content from across our collections associated with individuals. The most visible has been the release of General Sir John Monash's private papers. The most visited area of the website relates to biographical and unit data which has sparked inquiries online as the Centenary advances.

The temporary exhibitions program featured two exhibitions in the Special Exhibitions Gallery. *Remember me: the lost diggers of Vignacourt* (2 November 2012 to 31 July 2013) included 74 hand-printed First World War photographs from the Louis and Antoinette Thuillier collection. Eight hundred glass-plate negatives from this collection

were generously donated to the Memorial by Mr Kerry Stokes AC in August 2012. The exhibition focused on military activity and occupations around the French town of Vignacourt between 1916 and 1919. *Salute: Canberra's military heritage* was the Memorial's contribution to the Canberra Centenary and was shown in from 16 August to 13 November 2013. The exhibition explored the central role the armed forces have played in Australian national life: from the first young officer cadets that started at the Royal Military College, Duntroon, in 1911, through the two world wars to the present. *Ben Quilty: after Afghanistan* will be the next exhibition to be displayed in the Special Exhibitions Gallery. It will open in December 2014.

Collection development

Key acquisitions in 2012-13 included:

- One of, if not the, earliest-known depictions of the landing at Gallipoli, painted by an artist who was also a participant in the landing, Horace Moore-Jones.
- A rare collection of 13 French, German, Italian, Hungarian, Russian, and Polish First World War propaganda posters were purchased from the Hans Sachs Collection auction in New York.
- Several important medal groups, including the Victoria Cross and medal group of Warrant Officer Class 2 Keith Payne VC OAM, and the Victoria Cross, Military Medal and campaign medals of Sergeant Stan McDougall VC.
- Two battle-damaged Bushmaster Protected Mobility Vehicles which were badly damaged by improvised explosive devices in Uruzgan province, Afghanistan.
- The Task Force symbol of a kangaroo and boomerang mounted on the wall of Tarin Kot's "Poppy's" recreation area and an improvised bell which hung in the chapel there.
- A donation of approximately 3,000 images in two albums from the No. 458 Squadron RAAF Association.
- A collection of 12 images of Xena an Explosives Detection Dog on a route search in Afghanistan in 2012.
- A letter and diary relating to the service of Private Henry George (Harry) Whiting which vividly describes Private Whiting's work with the Graves Registration Unit at the end of the First World War;
- A letter dated by Brigadier Stuart Paul "Bill" Weir, Commander 1st Australian Task Force, South Vietnam, to Australian entertainer Lorrae Desmond MBE, thanking her for a concert she gave in September 1969; and
- An Order of Service for a memorial service in Kandahar, Afghanistan, for Lieutenant Marcus Case, who died of wounds 30 May 2011.

2. COMMUNITY INVOLVEMENT:

Approximately 230 volunteers are involved in aspects of the Memorial's work including front-of-house, curatorial, and conservation areas.

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

Planning continues with partner the Australians National university for an international history conference to be convened in Canberra in March 2015 as part of the centenary of the Gallipoli landings.

Work continued on the Official History of Australian Peacekeeping, Humanitarian and Post-Cold War Operations.

Memorial staff presented the annual Curator's Course for military museums around Australia, and delivered talks on a range of topics to the public.

The Research Centre provided workshops as part of its outreach training program to explain how to use the collections and services of the Australian War Memorial and other institutions to research family military service.

The Memorial's conservation staff have provided mentoring and coaching for the practical component of conservation training for the University of Canberra's Heritage Studies course.

The Anzac Connections project is a major initiative to integrate the Memorial's collection databases in a user-friendly single search facility with social media tools enabling uploading of information, images, tagging, and sharing.

The Last Post ceremony is now webcast daily and includes the story of one of the 102,000 Australians whose names are on the Roll of Honour. It has generated enormous interest in the Memorial's commemorative programs and a remarkable new engagement with the families of those service personnel.

Working with the Australian Army Directorate of Army Health (DAH), the Soldiers in Residence Program allows current serving Afghanistan wounded or ill soldiers to play a role in delivering to the public during the initial launch period of the exhibition *Afghanistan: the Australian story*. Following the success of the pilot a further three rotations have been undertaken. The program allows serving soldiers to familiarise themselves with both front- and back-of-house operations at the Memorial, engaging in commemoration and collection preservation while also providing Memorial staff with exposure to aspects of Australian Defence Force's culture and

practices. In addition to these benefits, the program provided members of the public with a rich and engaging experience. The Soldiers have enjoyed working with staff behind the scenes in a number of areas across the Memorial, as well as engaging with visitors in the Afghanistan exhibition space. The program has been a great success and will be extended to include the navy and air force in late 2014. The positive impact on these soldiers and our staff has been immeasurable.

The Memorial conducted a wide range of public programs and other events designed to engage varied audience groups. The number of public programs decreased to 500 this year compared to 691 programs last financial year. Public programs included gallery talks by Memorial staff and expert guests, curator-led gallery tours, and activities for children. The Australia's Federation Guard ceremonial program, which incorporates the catafalque party mounting the Tomb of the Unknown Australian Soldier, was conducted twice monthly.

The Memorial Box program continues to be a consistently requested and highly regarded outreach resource. The 75 themed boxes, administered by state agents, contain a variety of items, including case studies of personal stories and hands-on items including uniforms, badges, and objects. Over 2013–14, 445 schools and community organisations borrowed a Memorial Box, with approximately 53, 400 users. Secondary schools made up around 50 per cent of all borrowers, with primary schools at 36 per cent and community groups like public libraries, aged-care facilities, and after-school care groups making up the remainder.

In 2014, the First World War Memorial boxes were refurbished, with 30 newly designed boxes scheduled to roll out for the start of the 2015 school year. Previous material sent out in print or hard copy format has been redeveloped and enhanced as an online resource available on the education pages of the Memorial's website. Ongoing funding by the Department of Veterans' Affairs enables the program to continue. A survey of all Memorial Box borrowers indicated high satisfaction, with an average rating of 8.9 out of a possible 10 (8.7 last year).

The Travelling Exhibitions program was funded by the Department of Veterans' Affairs Commemorations Program, support which was greatly appreciated. The program is highly regarded by regional and state host venues and audiences across Australia.

During the past year, six travelling exhibitions were exhibited at 16 different venues across all states and territories. These exhibitions were:

- *Perspectives: Jon Cattapan and eX de Medici*
- *Shaun Gladwell: Afghanistan*
- *Nurses: from Zululand to Afghanistan*
- *Ben Quilty: after Afghanistan*

- *Remember me: the lost diggers of Vignacourt*
- *Reality in flames: modern Australian art and the Second World War*

Development of a new Anzac Centenary travelling exhibition, *A camera on Gallipoli*, progressed well during the year. This small travelling exhibition will feature a selection of the best 40 images taken by Dr Charles Ryan in Egypt and on Gallipoli in 1914–15. Ryan, an Australian surgeon with an interest in photography (including stereographs), took some of the most remarkable photographs in the Memorial's collection, including the famous image from the May truce and the burial of the dead. *A camera on Gallipoli* will be available to host venues in three formats: as framed photographic prints; as a solely graphic display, using an easily installed panel/pop up framework; and as a digital version allowing host venues to print their own copies of the exhibition, or to display its content as an audio-visual presentation.

3. MANAGEMENT & FUNDING:

The ANZAC Centenary touring exhibition is being significantly reduced in scope and delivery.

The First World War galleries will open on time in late November 2014. The project is a fully-funded \$32 million refurbishment including major building and infrastructure upgrades, refurbishment of the iconic diorama series, and a complete reworking of the exhibition content, media and visitor amenity. The design has responded to extensive audience research which highlighted the visitors' preferences for a better chronological flow.

The impacts of efficiency dividends leading to progressive staff reductions are being worked through in the context of the Memorial's busiest time in its history. The way in which services are provided will have to change to put them on a more sustainable footing and will have to be implemented in the Centenary period.

In August we were advised that funding from the Dept of Veterans Affairs to support our travelling exhibitions program would cease immediately. As a consequence, all bookings were cancelled and venues advised that the shows would return to the Memorial after the end of their showings at their current venues. Alternative models for outreach through other channels are being considered. With the benefit of private philanthropy, the Memorial is developing a green screen capability to provide program and content online.

The Memorial has benefited from the generosity of all donors and benefactors, in particular, Mr Kerry Stokes AC and Seven Group Holdings, BHP Billiton Sustainable Communities, RSL & Services Clubs Association, RSL Victoria, Boeing Australia,

Qantas, BAE Systems, Kingold, the De Lambert Largesse Foundation, Lockheed, ActewAGL, and Thales Australia.

Ms Linda Fegurson, Assistant Director, Branch Head Public Programs, who has been on long-term personal leave since early this year, found it necessary to resign from her position at the Memorial after 18 years of service. Ms Anne Bennie has been acting as Assistant Director, Branch Head Public Programs in Linda's absence.

4. EDUCATION & RESEARCH

[eg education & research programs; partnerships; publications; regional outreach; talks, workshops, lectures; education via website]

Support continued for the following major research projects:

- *In their time of need: Australia's overseas emergency relief operations* – volume 6 of the Official History of Peacekeeping, Humanitarian and Post-Cold War Conflicts (forthcoming 2015)
- A major investigation into Australian involvement in post-Second World War Japanese war crimes trials (funded by an ARC grant in collaboration with the University of Melbourne) to produce a multi-volume law report series covering 310 trials and a separate volume on their historical and legal significance.
- A three-year research project into Borneo in the Second World War in partnership with the Australian National University (ANU) and funded by an ARC grant. The project, titled *Beyond Allied histories: Dayak memories of World War II in Borneo*, will provide new research into how different groups of people experienced the Second World War in Borneo. The research team will combine anthropological expertise from Dr Christine Helliwell of the College of Arts and Social Sciences at ANU with curatorial expertise from Robyn van Dyk, Head of the Research Centre at the Memorial, in a collaborative project that will produce a scholarly book, a series of articles, and a major public exhibition at the Memorial in 2017 that will represent Australian and Dayak responses to the war.

Support also continued for the publishing program including:

a) Curatorial monographs:

- *The Gallipoli collection book* (working title) by Peter Pedersen continued to progress well and is on track for publication in November 2014 as a major contribution to the Centenary program.

b) Military history publications:

- *Australian War Memorial guide*, completed for publication in October 2014
- *Australian soldiers in Asia-Pacific in World War II*, by Lachlan Grant, completed for publication by NewSouth Publishing in October 2014
- *Australians at the Great War 1914–1918*, by Peter Burness, completed and to be published by Allen & Unwin in early 2015

- *Prisoners of war: the Australian experience of captivity in the twentieth century*, edited by Aaron Pegram, Lachlan Grant, and Joan Beaumont, in production with Melbourne University Press for publication in early 2015
- *Kokoda: beyond the legend*, edited by Karl James, in production with Cambridge University Press for publication in 2015
- *The Changi book*, edited by Lachlan Grant, in production for publication by NewSouth Publishing in 2015
- *Korea: in from the cold*, edited by Michael Kelly, compiling and editing for publication in 2015
- *Australia's war crimes trials 1945–51*, edited by Tim McCormack and Narrelle Morris (forthcoming 2015).

c) *Wartime*:

Production of the Memorial's popular magazine, *Wartime*, continued during 2013–14. Four issues (numbers 63–66) were published with a balance of high-quality and engaging popular articles. A high proportion of articles in *Wartime* continued to be written by Memorial staff. The magazine continued its popular "themed" focus, featuring collections of articles on: "Through enemy eyes" (issue 63); Australian involvement in the war in Afghanistan (issue 64); the Boer War (issue 65); and the Normandy campaign (issue 66).

d) *Exhibition and education publications*:

- Catalogue to accompany *Reality in flames: modern Australian art and the Second World War*, exhibition, February 2014
- *Audacity: stories of heroic Australians in wartime*, by Carlie Walker, published by the Department of Veterans' Affairs in association with the Australian War Memorial, 2014

During 2013-14 Memorial staff presented **31** conference papers or lectures (12 last year) and wrote **1** book (4 last year), **5** book chapters (7 last year) and **43** articles (57 last year) during the year.

This year's international annual history conference, *Vietnam: international perspectives on a long war*, marked the 40th anniversary of the cessation of hostilities by Australian military forces in Vietnam and the final withdrawal of Australian and American combat forces in 1973. This was the Memorial's first major conference focusing solely on the Vietnam War and the event attracted a near-capacity audience of 180 delegates. It drew eminent historians, war correspondents, and veterans from both Australia and the US, as well as academics, authors, film-makers, researchers, students and interested members of the general public. Supported by Boeing Australia and the Department of Veterans' Affairs, the highly successful two-day conference on 15 and 16 August 2013 presented 16 outstanding international speakers (four American and 12 Australian), seven of whom were Vietnam veterans.

The Memorial's Boeing Visiting Fellow, Dr John A. Nagl (Minerva Distinguished Research Professor at the US Naval Academy, Annapolis) delivered the keynote address. Dr Nagl also delivered lectures on the lessons of counter-insurgency warfare from Vietnam, Iraq, and Afghanistan at two venues: at the United States Studies Centre of the University of Sydney, before an invited audience of some 100 people; and at the Strategic and Defence Studies Centre at the Australian National University to a capacity public audience of almost 300 people. Dr Nagl's talks attracted considerable media interest and he delivered radio and press interviews in both Sydney and Canberra. The Memorial's media partner SKY News Australia also recorded the entire conference and broadcast it on Australia's Public Affairs Channel, A-PAC. The papers from the conference will be compiled and edited for publication.

Education programs at the Australian War Memorial are key educational activities for Australian school students, from preschool to Year 12. In total, 125,302 school students visited the Memorial during the reporting period, of which 96,958 – or 77 per cent – participated in a facilitated program. The 12 education programs offered links to statements in the *Australian curriculum: history* and were designed to assist students to remember, interpret, and understand the Australian experience of war and its enduring impact on Australian society. The centenary Commemorative Crosses project was incorporated into the *We will remember them* program.

5. MAJOR CHALLENGES AHEAD:

Declining resources:

- The impact of the efficiency dividends and other funding changes in delivering services during the Centenary period.
- The new scope of the Centenary Travelling Exhibition which was a major deliverable in the next four years.

Staff resourcing:

- interim recruitment arrangements are impacting on recruitment of specialist technical and skilled staff as well as administrative staff.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2013/14

NAME OF INSTITUTION: CANTERBURY MUSEUM

NAME OF DIRECTOR: ANTHONY WRIGHT

1. ACCESS & VISITATION

We are very pleased to report we have achieved the Gold status award for Investors in People (the first in Australasia), Qualmark Enviro Gold and recently won the Champion Canterbury Business Award for Tourism and Hospitality.

Our Visitors

We welcomed 659,168 visitors to the Museum – an all-time record number. The months of December, January, February and March all had record numbers of visitors. This year 95% of those visitors rated their Museum experience as satisfied or very satisfied which in turn led to donations of \$149,398.

Our Programmes

A total of 13 special exhibitions were delivered throughout the year. Some of the highlights include:

- **37, Doc Ross** - A stunning photographic exhibition featuring the works of renowned photographer Doc Ross. This exhibition was supported by the Christchurch Arts Festival and featured the portraits of 37 people whose lives have been affected by Canterbury's devastating earthquakes. As a collection, the photos condensed the aftermath of 22 February 2011 earthquake, and reflected a personal side of the moment Christchurch City changed forever. As the title suggests, the exhibition featured 37 photo portraits, each taken over 37 seconds and their individual earthquake stories were expressed in 37 words. The result was an intensely emotional and revealing exhibition. As Doc Ross described it, 'This is a collection of portraits of 37 affected people and their stories, edited down to just as many words as there were seconds of shaking.'
-
- **RISE** - This was developed in conjunction with Oi YOU! who organised complimentary street art in public spaces throughout the inner city. This was one of the most ambitious exhibitions ever undertaken by the Museum. It was acknowledging that this could have been a controversial topic given attitudes to tagging in the city. In order to mitigate any

possible negativity, staff developed a detailed risk management plan and engaged with organisations within the community to ensure the nature of this exhibition was well understood and we had processes in place to deal with any issues which may have arisen. Working closely with the street art community from not only Christchurch, but also national and international artists was a unique experience and provided us with an insight into this growing and edgy art form. To bring together so many artists and to produce such an array of art works in a short space of time was an exercise of military proportions, which paid off with the delivery of a rich diversity of street art. Such was the calibre of our exhibition that Ian Strange, a well-known contemporary visual artist specialising in large external art interpretations, and Roa, a Belgium artist known for his significant external paintings of natural history subjects, were enthusiastic to be part of this event. Visitation for the three months made this the highest viewed exhibition ever in the Museum, and opened the Museum to a much wider demographic audience.

- **Body in Action** - was toured by Te Manawa Museum of Art, Science and History and designed for children of all ages. It offered an amazing journey through the human body from head to toe using highly interactive activities and inspiring information on how the human body works. Held over two school holiday breaks, this exhibition proved extremely popular with family groups.
- **Beyond the Cordon** - The Canterbury Earthquake of 22 February 2011 as seen through the eyes of the New Zealand Police. Our Police were an integral part of the Emergency Response Team and the NZ Police Photographers visually documented aspects of Victim Recovery and Rescue. Their photographs exercised respectful consideration of this dramatic time of loss and grief. We are currently in the process of delivering this as a touring show.

Collaboration with various national and community organisations continues, with the Museum being formally represented on more than 45 groups and associations. Outreach to other museums within our area is also provided by a range of staff on a one-on-one basis.

In addition to providing outreach support to other Museums, and mindful of the significant contribution our contributing local authorities provide, we have again toured shows to the Hurunui, Waimakariri and Selwyn districts. The *Fracture/ Reconstruct* exhibition travelled to Leeston, Darfield, Lincoln and Hanmer Libraries and recently *Gigantic Girls*, (Moa exhibit) started in Rangiora Library.

This year over 21,500 children took part in educational programmes or used the Museum as an independent learning resource. Our Discovery Centre hosted 56,113 visitors – again, the highest number ever. It has been pleasing to see a significant increase in local visitation to the Museum post-earthquakes.

As well as hosting a variety of public programmes, both the Bird Hall and *Quake City* proved popular as function spaces for external parties with a total of 20 events hosted during the year.

Collections

In support of achieving our long term goal of having all collection objects databased another 32,000 object records were added to the Vernon collections management system this year. Some 1,500 objects were condition reported as either incoming or outgoing loans, and we processed over 100 orders from customers for 778 photographs.

Our partnership with the Antarctic Heritage Trust (AHT) continues. AHT have conservators working on the conservation of the contents of the historic huts on the ice and Canterbury Museum ensures the many thousands of object and treatment records are databased to a high standard, with over 36,000 entries processed this year.

Earthquake remediation of the collection stores continues apace but still has a long way to go. We are working through all back of house areas checking collections for damage and repairing the internal fabric of the collection stores, as well as the storage furniture. Our insurers gave approval to double the Recovery Team to four technicians and two conservators, speeding up the progress.

A total of 692 objects have been conserved during the year by internal and external conservators.

Some very interesting objects were added to the Museum's permanent collection during the year. Of particular interest are the manuscripts and photographs from the recently closed Lane Walker Rudkin factory, and will be invaluable for future research and display. As part of the very popular *Rise* exhibition we acquired Ian Strange's two house cut-out artworks from the *Final Act* exhibition; these will be a permanent record of the earthquakes as well as important artworks.

2. COMMUNITY INVOLVEMENT:

We have established valuable links with Arts Access Aotearoa and worked closely with them on gaining an understanding of the needs of those in our community who wish to access the arts, and the barriers that can prevent this from occurring. After hosting a workshop for the Arts Access team, we then undertook an in-house workshop with staff representation from all areas of the Museum. This interactive and thought provoking session has provided us with useful knowledge and information with respect to exhibition presentation, the use of tactile and visual items within displays, as well as seating and physical access to our buildings.

As part of Museum staff introduction to Maori cultural concepts, lectures were held at Rehua Marae, introducing the concept of matauranga Maori which involved interactions with taonga Maori from the Museum collections. This training is invaluable in providing staff with an understanding of the importance of taonga and giving them confidence in handling these items correctly when required to do so.

During the year tutorials involving interaction with collections of taonga Maori were designed and delivered to tertiary student classes from Te Wananga o Aotearoa, Christchurch Polytechnic Institute of Technology, University of Canterbury and He Waka Tapu. We also coordinated a series of out-going loans of taonga Maori for South Canterbury Museum in association with Arowhenua Runanga and for celebrations at Takahanga Marae by Te Runanga o Kaikoura.

Also this year, in association with the Tautai Fresh Horizons programme, we provided access to Pacific Island collections for an interactive learning opportunity focused on secondary students from North Canterbury schools.

Working in partnership with the Botanic Gardens Visitors Centre, a video has been developed for showing in their new exhibition space, featuring whitau and raronga (weaving and plaiting) which highlights the traditional use of a wide range of native plants that are in the Botanic Gardens.

In September we were proud to host the Rewi Alley in China exhibition. Rewi spent almost two-thirds of his lifetime in China and was regarded as an old friend of the Chinese people. He made many significant gifts of Chinese cultural items and copies of his own published material, to Canterbury Museum.

3. MANAGEMENT & FUNDING:

Work continues on moving the Museum Redevelopment Project forward. Discussion with our stakeholders continues and we are preparing a strategy for re-engagement with Central Government and CERA after the general election.

4. EDUCATION & RESEARCH

Education

Our Learning Experiences outside the Classroom (LEOTC) funded educational programmes continue to provide an alternative learning experience. We offer a range of diverse, in-depth and tailored programmes, covering human and natural history. As well as the school programmes our Curators delivered 43 programmes covering a wide range of topics to over 1,737 individuals from various tertiary and community groups both within the Museum and offsite.

Research

Volume 27 of the *Records of Canterbury Museum* was published and was a bumper edition with 116 pages. For the first time this was printed in colour to accompany the detailed illustrations and photographs included, particularly a very important paper edited by Roger Fyfe on Tony Fomison's drawings of South Canterbury Maori Rock Art sites.

Paul Scofield, Senior Curator Natural History presented at the 14th Conference on Australasian Vertebrate Evolution, Palaeontology and Systematics in Adelaide.

Research by staff led to 33 peer-reviewed publications and conference abstracts on subjects as diverse as the Canterbury earthquakes, the First World War, Maori rock art, Benin bronzes, new weta and mayfly species, the effect of vegetation type on katipo spiders, an online key to invasive cobweb spiders, ratite bird histology, plesiosaur taxonomy, bellbird demography and fossil bird descriptions.

The curatorial team also had a productive year peer-reviewing external articles and student theses, with 100 reviews performed during the last 12 months.

5. MAJOR CHALLENGES AHEAD:

- Obtaining central government investment in the \$150 million project to upgrade and earthquake proof the Museum.

- Completing earthquake damage checks and remediation to the collection stores.

History SA

Margaret Anderson

October 2014

1. ACCESS AND VISITOR STATISTICS

1.1. Visitor numbers

Both physical and virtual visits increased this year. There were 316,633 onsite visits and 91,154 visits to our touring exhibitions (all regional this year). Included in the onsite visits were 39,886 education visits. This was a pleasing result, especially as the funding environment continues to be challenging. An additional 110,000 people attended at least one event in the month-long History Festival we curate in May. Online engagement continued to expand rapidly, especially through our many social media sites. We estimate about 375,891 unique users of our websites, but more than 3.5M engagements with social media. In all we estimated total engagement at about 5.2M.

1.2. Visitor demographics

There was no discernible change in the demographics of our visitors at the three museums this year. However we are in the midst of more detailed visitor evaluation at all sites, and will be in a better position to report any changes next year.

1.3. Online services

Two years ago I restructured to create a small online programs section (3 FTE), including the technical capacity to create and modify programs. This has paid dividends. In the past year we created three new sites – the History SA corporate site, National Motor Museum site, an interactive site and mobile app on the history of the city *Adelaidia*, another interactive history site the SA *History Hub* and an app for our annual event *Open House Adelaide*. *Adelaidia* was shortlisted for a Mobile app National Innovation and Public Sector Award. More recently we have trialled iBeacons in our national touring show *Rough Medicine: Life and Death in the Age of Sail* and created a mobile game for the same exhibition.

1.4. Exhibitions and public programs

Once again we presented a large program of exhibitions and events, including the following:

New long-term exhibitions

South Australian Maritime Museum – *Life in Port*

New temporary exhibitions

History SA

Once Upon a Time: Stories of South Australian Childhood May 2014

Migration Museum

Refugees and Australia 1972-2012 May 2013 – June 2014

Hostel Stories, Migrant Lives November 2013 – September 2014

Cultural Harmonies June – September 2014

Conversations with Regina: A celebration of the remarkable life of Regina Zielinski September 2014 – January 2015

South Australian Maritime Museum

The Last Windjammers July – December 2013

Crayon Watercraft January – June 2014

Touring exhibitions

Rough Medicine: Life and Death in the Age of Sail May 2014 – March 2015 at SAMM

Bravest of the Brave 2013+

Gallantry 2014+

'Good and Useful Work': a century of the Red Cross in South Australia April 2014+

Community access exhibitions

Four exhibitions presented annually at the Migration Museum

Regular 'Club Space' exhibitions presented at the National Motor Museum

Major events

About Time: South Australia's History Festival May 2014 500 events, 300+ community organizations

Open House Adelaide May 2014

Migration Museum

Infusions: All About Tea September 2014 (within the OzAsia Festival)

National Motor Museum

Bricktopia May 2014

Bay to Birdwood Run October 2014

SA Maritime Museum

Festival of Vintage Boats, Planes and Trains October 2014

2. COMMUNITY INVOLVEMENT

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

Highlights this year included

- *About Time: South Australia's History Festival* www.abouttime.sa.gov.au
- *Open House Adelaide* www.openhouseadelaide.com.au
- The Community History website www.community.history.sa.gov.au
- The Community History Program works with the state's community museums and historical societies to provide advice, build skills and encourage the practice of history. There are 61 registered or

accredited museums in the program, but many more interact with the program and access the regional workshops. There are also some 150 historical societies in the state. Many of these groups have contributed profiles to the community History site.

- The Community Museums Program and South Australian History Fund distribute \$185,000 annually to assist with local projects.
- 'Talking History' – a free monthly lecture series presented to the public in association with the University of South Australia and local scholars.
- The inaugural *Festival of Vintage Boats, Planes & Trains*, presented in association with the National Railway Museum and the SA Aviation Museum in Port Adelaide.

3. MANAGEMENT AND FUNDING

History SA received a very welcome injection of recurrent funding in the 2013-14 budget. It did not address many of the major areas of concern (notably the absence of exhibition funding), but it did enable us to pay the wages and power bills!

4. EDUCATION & RESEARCH

There were 39,886 booked school visits last financial year, which was an increase of some 15 per cent. Increased implementation of the National History Curriculum (watch this space) may partly explain this increase. We present a rich range of programs at the Migration and SA Maritime Museums, each of which has an education officer provided by the Education Department. However I continue to be very anxious about the future of this program as the Education Department reviews its services.

Our research program is relatively small, constrained by the pressure of exhibitions, but we have ARC projects with the University of Adelaide (migration history, maritime history and imaging technology), and Flinders University (maritime archaeology).

5. MAJOR CHALLENGES

- Funding, funding, funding...
- Government's current program of reviewing (and threatening to abolish) boards and committees.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2013/14

NAME OF INSTITUTION: Museum & Art Gallery of the NT

NAME OF DIRECTOR: Pierre Arpin

1. ACCESS & VISITATION

The MAGNT achieved a record of 206 000 visitors at the Darwin facility with a total of 303 358 visitors recorded across all sites.

On-site student visits – 76 school groups

12 registered volunteers, 6 active volunteers

Online visits - 39,001 views of the main page of our website

The MAGNT is organising a series of one person exhibitions focussed on contemporary NT artists. This is the first time since 1997 that the MAGNT is featuring solo exhibitions of significant local artists and the buzz in the community is palpable. The first project is a “disrespective” of a few decades of Rob Brown’s work – a sardonic and quirky painter, he is able to maintain a bad boy approach that continues to surprise.

With 31st edition of the Telstra NATSIAA, we increased the prize pool and increased first prize of \$50k, we experienced a higher level of participation by artists from across the country.

The MAGNT is launching its new website at www.magnt.net in the coming weeks. This is a huge improvement over the previous presence which was lost in the Departmental website.

2. COMMUNITY INVOLVEMENT:

The MAGNT hosted a conservation trainee from the Center for Preservation of Cultural Materials (University of Melbourne.)

Our Head of Collections attend the European Registrars Conference in Helsinki thanks to a travel grant from the Gordon Darling Foundation.

MAGNT Director, Pierre Arpin, was actively involved in the following peak bodies:

- National Council, Museums Australia
- Executive Committee, Council of Australasian Museum Directors (CAMD) and Chair, CAMD Museum Sustainability Working Group
- Council of Australian Art Museum Directors

3. MANAGEMENT & FUNDING:

The NTG has confirmed our current funding scenario for the next 3 years which includes an annual reduction of the operating grant. We will be recruiting to the role of Development Officer in the coming months.

We have also secured a private donation to fund the salary of a contract curator working on a significant exhibition of our collection of Papunya Boards acquired by Dr Colin Jack-Hinton in 1972.

4. EDUCATION & RESEARCH

The MAGNT contributed 53, 522 specimen records to the Atlas Of Living Australia project Accessibility to MAGNT specimen records has supported a range of projects including conservation management and planning; scientific and environmental research; environmental impact assessments; education and biosecurity management. A total of 1,225,642 MAGNT specimen records have been accessed through this portal by 1653 downloads.

5,255 lots of Natural Sciences specimens were incorporated into the collections during the 2013-14 financial year (up to 16 June 2014). The total number of registered lots at that time is 243,051.

The MAGNT collaborated with Museum Victoria in the development of the Field Guide to NT Fauna – a free application for mobile phones and tablet devices. The app was launched on 1 May 2014 and it has been downloaded 2,000 times, making it the second most downloaded app from this series in Australia. Michael Hammer, Curator, Fishes, was the MAGNT project leader.

The field collection of a partial *Diprotodon* fossilised skeleton from Auvergne Station. An important fossil representing the first *Diprotodon* species found in the NT and most northerly in Australia.

The running of the Alcoota Station fossil field program, involving visiting researchers and tertiary student programs from SA.

The MAGNT facilitated 23 behind the scenes tours to a variety of groups including visiting dignitaries, philanthropic organisations, the general public, students, defence personnel and researchers. These guided tours provide our visitors with a special insight into the collections held at the MAGNT that contribute towards an understanding of the natural, cultural and artistic history of the region.

MAGNT research scientists continued their participation in the Australian Government's Bush Blitz species discovery program with representative samples of fish, molluscs, reptiles and amphibians collected from previously unsurveyed locations at Hope Valley Station, Kimberley, Western Australia.

A total number of 5,255 animal specimens were formally identified and databased (approx. 1,300 of these were received from external clients).

A total of 1,587 outward loans were processed of specimens from our natural science collections as well as a total of 1,470 loans were received.

In the History and Material Culture Collections, a total of 22 loans (including 591 objects) were processed.

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- Willan, R.C.** 2014. Management of Brazilian Joyweed (*Alternanthera brasiliana*) in the Casuarina Coastal Reserve, Darwin. *Northern Territory Naturalist* 25: 18–28.
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5. MAJOR CHALLENGES AHEAD:

A restructuring of the MAGNT's Leadership Team is required to ensure that we can meet the challenges and manage of the realities of our new statutory authority.

Funding for recurring operating costs will continue to be a challenge – the MAGNT Board will be of assistance in securing funds to grow the collection.

Under-resourcing will continue to be a real issue as there are currently vacancies across key areas in curatorial and collections.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2013/14

NAME OF INSTITUTION: Museum of Australian Democracy

NAME OF DIRECTOR: Daryl Karp

1. ACCESS & VISITATION

Celebrating the spirit of Australian democracy and the power of your voice within it

A dynamic and audience-focused program of exhibitions and public programs has brought people back to the Museum, building new connections to the building and the collections. The Museum has focused on meeting audiences on their own terms, and has trialled ways to engage new and diverse audiences and new interpretations of the space.

2013/14 saw the implementation of a new content strategy that embraced a full range of experiences: mega-exhibitions, long and short-term exhibits of all sizes, projects to interpret the building, pop-up exhibitions mountable in weeks, major events and open days. This was in addition to community and research activities, touring exhibits and online events. We aim to create content that has many uses: creating once and using in many application and interpretations. Narrative is seen as a continuum – from digital dialogue at the one end exhibitions at the other with events and programs in between - all crafted to a specific audience and market.

There were 16 new exhibitions of varying scale, and 56 events and public programs, fourfold increase on 2012/13. These were largely linked to contemporary threads such as the 2013 election or significant dates such as 60th anniversary of the Royal Tour.

We developed new self-exploration trails for children. A backpack activity pack proved very successful for family groups, as did special events for families. The Zine Lounge provided a getaway for young adults. Digital engagement was another priority, with the objective of understanding what our audiences/visitors respond to. The Menzies Diaries twitter feed struck a chord with the Museum's Twitter followers, attracting the attention of journalists, politicians and those interested in Australian history.

The result is that in 2013/14 onsite visitation increased by just under 20% to 209,000 visitors, the second highest ever. Our schools program had the highest number of

students on record 81,604 participants from primary and high schools. A greater focus on engaging with visitors and stakeholders through social media resulted in a 195% increase in Facebook and Twitter engagement. Website use also continued to trend upwards in 2013–14, with a 7% increase compared to the previous year.

2. COMMUNITY INVOLVEMENT:

The clarification of our purpose – celebrating the spirit of Australian democracy and the power of your voice within it – provided a foundation stone for engagement with communities of interest.

Story and experience are at the heart of what we do. In a country made up of hundreds of nationalities, the Museum provides a space, not just to celebrate our democratic traditions, but also to truly collaborate with our audiences and stakeholders.

Of particular note was:

- **Occupy Small Street** - The museum's collaboration with Arts x Activism during the annual Enlighten Festival in Canberra gave families and people of all ages a chance to have hands-on experience of protest and freedom of speech. People of all ages came in their thousands to choose a second hand toy (or avatar) specially fitted with placards to write a message of personal significance on. Occupy Small Street was a major drawcard during the Enlighten Festival, which brought 8,500 people to the museum over two weekends (at the end of February and beginning of March 2014). Visitors reported a 100 per cent satisfaction rating with the event, an outstanding success.
- **The National Indigenous Youth Parliament (NIYP)** is a partnership, between the Museum, the YMCA and the Australian Electoral Commission. It aims to harness and develop the skills of young Indigenous leaders between the ages of 16-25 years, enabling them to take the AEC voter participation messages back to their communities.
- One of the major successes for the year was the **Election Festival** in August and September 2013. It was an opportunity for the museum to live the new strategic plan. The festival combined provocative theatre (the *Hansard Monologues* performed in the House of Representatives Chamber), politics (the Senate Ball Drop for nominations for the ACT), history (a pop-up exhibition of the election papers from Australia's first election in 1901), media (*In Canberra Tonight* election special), public programs and debate. The finale to this month-long festival was a partnership with the Australian Electoral

Commission to open a super voting booth in King's Hall for the 2013 federal election. The booth provided an excellent opportunity to connect with our audiences in this historic and iconic building while experiencing democracy in action. In the end, the super booth attracted more than 6,000 people.

- **The Zine Lounge** - Working with Canberra Zine Emporium, targeting the hard to reach young adult market A zine is a hand-made, self-published magazine that is distributed in limited numbers. A zine can be anything its creator is interested in; often containing photos, cartoons, reviews and personal essays by the Zine maker. Since the lounge opened in February 2014, more than 700 young people have participated in facilitated programs, school holiday programs and community events.
- **2013 ACT Chief Minister's Inclusion in Government Award** recognised our ongoing commitment to disability and access, with proactively solutions like hands on tours for visually impaired, and apps that provide audio or sign language translations.
- **Craft ACT partnership** - As a part of the museum's strategy to engage more with the community, we invited five artists to interpret a room or set of rooms in the Prime Minister's Suite in Old Parliament House. They were allowed to choose any room, art form or material, as long as the work reflected an aspect of the space, its historical use or the personalities of the people who used it. Using diverse materials, including timber, ceramics, glass and textiles, the artists evoked the human presence and practices of the men and women who worked at Old Parliament House. *Beyond the Veneer* was staged from April to July 2014, and was visited by 22,000 people wanting to engage with the historical stories of the house in new and innovative ways. Craft ACT is currently creating works to enliven the Leader of the Government's Suite.
- The **Model Global Parliament** was held in July 2013. Supported by the Crawford School of Public Policy at ANU, the Canberra event involves 80 university students from over 30 countries, who are studying in Australia.
- The Museum was a partner in the **Australia ICOMOS 2013 Conference**, held in the Members Dining Room, Kings Hall and the House of Representatives Chamber between 31 October and 3 November 2013. ICOMOS (the International Council on Museums and Sites) is committed to improving conservation philosophy and practice for culturally significant places.

3. MANAGEMENT & FUNDING:

Budgets remain basically static, against a backdrop of efficiency dividends, savings measures and increasing fixed costs.

A key priority has been identifying opportunities for internal savings. This has included strategic activity profiling, restructuring management, aligning risk tolerance with our activities and streamlining internal processes.

A priority for the latter part of the year has been preparing for shared corporate services across the cultural portfolio. The museum is custodian of the remarkable building that is Old Parliament House. We are responsible for its maintenance and upkeep, in line with its heritage status and values. A significant project during 2013–14 was to update the Heritage Management Plan for Old Parliament House.

The review confirmed the success of the original plan in integrating conservation and interpretation of heritage values with being vital and relevant. The independent assessment noted that the condition and values of Old Parliament House were generally stable and that the level of interpretation had improved.

Despite an underfunded life cycle plan for the building, some of the significant projects undertaken during the year were:

- completion of Stage 4 of the upgrade of the **building's render**, which involved stripping and stabilising or replacing parts of the render on the eastern façade, the House of Representatives courtyard and the south-west wing internal courtyard
- replacement of the **carpet** in the Members' Dining Room and corridor, including accessibility works (ramp and hearing loop)
- installation of a **wireless network** to provide internet access throughout much of the building, including public, staff and storage areas (for building management controls)
- completion of Stage 1 of the upgrade of the **external and internal lighting** systems, to improve maintenance and running costs
- commencement of replacement of the **building management system**, which controls the operation of heating, ventilation and air-conditioning plant and equipment. The current system is at the end of its life and the replacement will enable detailed energy monitoring integration of exhibition lighting.
- a floor management strategy has been developed that contains a floor conservation schedule to determine a comprehensive approach to protecting the floors and floor coverings.

A collections review project was undertaken in the context of strategic priorities and amendments to collection management policies in the updated Heritage Management Plan. The review resulted in the development of our new Collection Development Plan, which sets out a collection vision, a collection statement of significance, and collecting principles. The new plan is supported by updated collection management procedures and annual collecting priorities. Changes were also made to stocktake arrangements following a review of previous stocktake results and legislative asset management requirements. Considerable work over recent years has resulted in very low stocktake variance rates and provided a platform for a revised approach that is less resource intensive, but retains an appropriately high level of stewardship over the collection.

4. EDUCATION & RESEARCH

The schools program continues to be a major success story for the museum, with over 80,000 students participating in our facilitated learning programs for both primary and high school. These visits are supported through the Parliament and Civics Education Rebate (PACER) program. The Museum is also trialling a self-directed learning experience for schools, which will be launched in 2015. Alongside school visits, the Museum provided professional development sessions for teachers and tours for interstate education tourism providers.

AUSTRALIAN PRIME MINISTERS CENTRE

In the ways they lead and the ways they live, our prime ministers reflect aspects of the Australian political and social context of their times. Prime ministers play a major role in orienting, influencing and managing Australia through war and peace, boom and bust, fire and flood. The Australian Prime Ministers Centre (APMC) spearheads the museum's efforts to find out more about our prime ministers and, through them, more about our nation and ourselves. Established in 2007, the APMC has grown into a hub for research and engagement around prime ministers. This year we began implementing a new five-year strategy to further develop the APMC. The APMC held three research seminars in 2013–14, including the relaunch of the annual Australian Prime Ministers Centre seminar as a major public event that brought arts and research together to explore our prime ministers.

The APMC seminar 2014 featured Professor Haig Patapan on Edmund Barton and the founding of democracy; Dr Jason Flanagan on John Howard and the appeal of political nostalgia; Ms Marija Taflaga on the influence of alternative prime ministers on major public debates; Ms Alana Valentine, playwright, on James Scullin versus King George V; Ms Sarah Howell, cartoonist and community artist, on the pressure of being prime minister through

the eyes of Enid Lyons; Mr Mitchell Welch, writer, on poetic interpretation of Robert Menzies and John Curtin; and Dr Norman Abjorensen on prime ministerial exits. The seminar was presented in collaboration with Griffith University's Centre for Governance and Public Policy and the Australian National University's Centre for the Study of Australian Politics.

5. MAJOR CHALLENGES AHEAD:

There are many challenges ahead for an organisation forging new ground in a complex and changing environment. The key challenges are:

- **Inadequate funding** to maintain the existing heritage listed building and exhibitions. We have a \$12m gap between the Life Cycle Cost Plan and our funding for capital projects.
- **A limiting structure** where the non-corporate classification of the agency under the PGPA Act and the listing of the building and exhibitions as Administered assets limits our capacity to retain earned income. This structure impedes long term planning and growth and actively discourages entrepreneurial activities that could improve external sources of funding.
- How to maintain **growth** and **find new ways to tell the stories of democracy**, including creating new permanent exhibitions, with a declining operational resource base.
- **Embedding our new Executive Producer model** to enable broader cross divisional engagement and responsiveness, and enable the Museum to work more effectively with external partners across all our activities,
- To **embed digital thinking** at the heart of all that we do

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2013/14

NAME OF INSTITUTION: Te Papa

NAME OF DIRECTOR: David Robinson, Acting Chief Operating Officer

1. ACCESS & VISITATION

Te Papa had a total of **1,289,353** visits to our Cable Street site which was slightly lower than our original forecast of 1.35 million. We also received **189,524** visits to our domestic touring exhibitions and **810,397** visits to our international touring exhibitions (measured and estimated), which were both down on our performance from last year. However, we continued to have a high visitor satisfaction rating of **98%** and we were consistently rated one of the top-rated attractions in Wellington on Trip Advisor. Visitors from local, regional, and outside the Wellington Region were mostly consistent with previous years (22%, 9% and 22% respectively). The biggest growth was in visitors from overseas, which made up 47% of our visitors this year.

We received **1,586,875** visits to the Te Papa website in 2014/15. This year, we really continued to expand our digital services and connect with visitors and audiences in new and exciting ways.

- A major achievement was the release of over 30,000 images of collection items free to download in high resolution from Collections Online, under either a Creative Commons licence or a No Known Copyright statement. The initiative provides greater access of the collections to all New Zealanders. Since the release, there have already been over 2800 image downloads in just one month (to 30 June 2014) and many of our online visitors have expressed their appreciation to Te Papa for making these images available for use.
- We launched *Science Live*, a bi-monthly online live broadcast which features Te Papa curators and collection managers working on science problems. This is an opportunity for curators to try a new style of communicating their science, and target new audiences, as well as enabling Te Papa to build engagement with mainstream media. One of our most successful topics was the dissection of a sharp-tail sunfish by Te Papa and Auckland Museum scientists.
- Our dedicated art website, arts.tepapa.govt.nz, and our quarterly online art magazine, *Off the Wall*, have been real successes and the number of visitors to this site continues to grow.

2. COMMUNITY INVOLVEMENT:

National Services Te Paerangi (NSTP) is the team within Te Papa that works to strengthen the sector by providing practical and strategic help through formal and informal advice to museums, galleries, and communities throughout New Zealand. NSTP facilitated **34 workshops** and developed **47 projects** in partnership with museums, galleries and iwi. NSTP also continued to run its Museum and Iwi Development Officer service and 0508 helpline, and also provide grants and access to resources.

Te Papa plays a significant role in assisting Iwi Claimant Groups realise the cultural redress provisions of Treaty of Waitangi Settlements. This can include providing back of house tours and collection access for iwi (tribes) to view their taonga (treasures), sharing research and knowledge about taonga, and providing training and support to iwi to care for their taonga at home. We are currently working with 30 Iwi Claimant groups who are at different stages in their Treaty Settlement process. Since January 2014, nine new Iwi Claimant groups have approached us seeking engagement and it is expected another 48 groups will seek engagement in the next two years.

We opened our seventh iwi exhibition, *Whiti Te Rā! The story of Ngāti Toa Rangatira* in June 2014. The exhibition explores the success and dramatic setbacks of Ngāti Toa the local iwi in the Wellington region and top of the South Island. As part of the iwi exhibition programme, we have welcomed two kaumātua and kuia (elders) who will be in residence for the next two years and who will share their knowledge and protocols with museum staff.

3. MANAGEMENT & FUNDING:

[eg trends in financial support; organisational change; capital works.]

Te Papa moved into its new organisational structure in April 2013. This year has involved embedding the structure and developing and reviewing processes to ensure they are streamlined and fit for purpose.

We received \$29.574 million in funding from the Government in 2013/14.

We achieved an operating surplus of \$3.977 million, and a deficit of \$9.206 million after depreciation, in 2013/14. This was \$3.883 million lower than budgeted when compared against our published 2013-16 *Statement of Intent* (Note these results may

be subject to change as they are yet to be audited). The primary reasons for the result were that some savings in the 2013/14 budget were not realised and two of our fee paying exhibitions did not perform as well as expected.

As part of improving our financial performance, Te Papa's management implemented a programme to develop financial capability which has already resulted in significant improvements to costs controls, greater visibility of future commitments, and better understanding and accountability for financial management across the Museum.

We have also welcomed the cash contribution of \$8.0 million from Government for 2014/15 which will ensure vital investment is made in IT infrastructure and the maintenance of Te Papa's buildings and exhibitions. Discussions with Government to address funding for depreciation costs are ongoing.

4. EDUCATION & RESEARCH

In 2013/14 Te Papa Press published **12** original titles about New Zealand's art, culture and natural history. Additionally, Te Papa staff shared the museum's research in **91** peer-reviewed and popular publications, and in **246** online publications and blogs.

Our primary research programme during the past year has been *Conflict & Identity*, a four-year, multi-disciplinary programme of research, discussion and reflection on the dynamics of conflict and identity and its impact on our identity in New Zealand. The most publicised output of this programme was the *Berry & Co Soldier identification project* and *Life 100 Years Ago*, a real time publication of George Leslie Adkin's diaries from the First World War.

Te Papa's science research has focused on proposals for science outreach as part of the government's National Science Challenge.

Over **16,730** students participated in Te Papa's guided programmes, with 15,492 students participating in Te Papa's formal education programmes and a further 11,154 students participated in self-guided education activities at the Museum.

5. MAJOR CHALLENGES AHEAD:

Please list the three – four major challenges for your museum for the year ahead (or further) which might be addressed by CAMD.

The main challenges for Te Papa for the 2014/15 financial year will be:

- Recruitment and appointment of a new Chief Executive

- As part of an \$8.0 million capital grant from government in 2014/15, intensive capital works programme to improve our IT infrastructure and buildings

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2013/2014

NAME OF INSTITUTION: Museum Victoria

NAME OF CEO: Dr J Patrick Greene OBE

1. ACCESS & VISITATION

In 2013–14, Museum Victoria enjoyed strong attendances totalling just over 8 million visitors, which included visits to our website and the Discovery Programme. A total of 1,554,538 visited our three museums; 279,758 visited the IMAX Melbourne Museum; 646,982 visited the Royal Exhibition Building; 5,481,307 visited our website; and 112,049 visited the Discovery Programme. 94% of visitors were satisfied with their visit overall.

First Peoples, the new long-term exhibition for Bunjilaka, opened in September. It was created in partnership with Aboriginal communities throughout Victoria and in particular the Yulendj comprising a group of 16 respected community members and Elders from across Victoria. *First Peoples* was awarded 'Best Exhibition' and 'Best Project' at the Museums Australia Museums and Galleries National Awards, and Overall Winner at the American Alliance of Museums Excellence in Exhibitions Competition. The communications campaign integrated one of the exhibition's core values, bringing to the fore the Koorie community voice, and creating a rich sense of connection between potential audiences and the Koorie community, which helped drive strong visitation.

Think Ahead, a new long-term exhibition for Scienceworks, opened in December. It explores future issues for science, technology, engineering and design and was awarded the Multimedia award at the AVICOM/FIAMP in Moscow.

Aztecs, a temporary exhibition from Mexico, opened in the Melbourne Museum Touring Hall in May, and built strong partnerships with the Mexican community in Victoria.

Museum Victoria joined Melbourne's art and cultural venues to celebrate White Night Melbourne 2014 in February.

SmartBar adult-only events at Melbourne Museum explored the themes, 'Cold as Ice', and 'Stuffed' which presented items from the collection and introduced the

public to how specific items are readied by preparators for inclusion in the collection.

The Art of Science: Remarkable Natural History Illustrations from Museum Victoria, developed by Museum Victoria, showed at the Art Gallery of Ballarat, Mildura Art Gallery and Gippsland Art Gallery.

The Discovery Centres at Melbourne Museum and the Immigration Museum answered 8,700 public enquiries from family history to identifying spiders, insects, rats, bats, rocks and fossils, and a request for information on Melbourne's underground tunnels.

The Immigration Museum, in collaboration with the Islamic Museum of Australia, hosted the Islamic Arts Festival, which attracted more than 700 visitors in November.

The Federation Handbells featured in performances that reached an estimated audience of 614,753 during the year.

The *Talking Difference* portable studio toured to the Geelong Regional Library Corporation's Corio Library, Belmont Library and Robinvale Mobile Library as part of VicHealth's *Arts About Us* roadshow. *Talking Difference* is a multi-platform, online media project designed to facilitate dialogue about cultural difference and promote diversity by encouraging people to view and create their own works in film, sound, image and text.

Gravity 3D at IMAX Melbourne Museum became the fourth-highest-grossing feature-length movie ever released at the theatre, and the one-week-only release of *Metallica 3D* resulted in the theatre topping the Australian box office, a first for IMAX.

The World Heritage-listed Royal Exhibition Building continued to host the annual Melbourne International Flower and Garden Show, Australasian Quilt Convention and the return of Brickvention, amongst several new shows.

The Melbourne Planetarium productions, *Black Holes: Journey into the Unknown*, *Our Living Climate*, *Tycho to the Moon* and *Tilt* achieved national and international sales this year and were licensed to two national and twelve international venues.

Museum Victoria's partnership project PLACE-Hampi, India which brings Australian-led immersive 3D technology to the interpretation of a World Heritage site, received four nominations in the Australian Arts in Asia Awards and won the award category for Innovation.

Museum Victoria's new Time Lens app was designed to enhance children's and families' visits to Melbourne Museum, taking would-be treasure hunters on a journey

across the museum. The app won the President's Award at the 2013 eLearning Awards and the eLearning Industry Association of Victoria.

Following the success of the Field Guide to Victorian Fauna app, Museum Victoria worked with CAMD museums and universities around Australia to produce seven additional field guide apps, one for each state and territory in Australia. The apps are available for Apple and Android devices, and provide the community with descriptions and images of more than 2100 animals (native and introduced species). This was an innovative collaboration between scientists, photographers, educators, marketers, programmers and designers to bring museum science into the homes and lives of Australians.

The redesigned *Victorian Collections* website, developed in partnership with Museums Australia (Victoria), was launched in January. *Victorian Collections* is a central portal to the hundreds of small collections held by community and regional museums and galleries across Victoria.

In October, Museum Victoria released the first of our walking tours using the MV Tours: Walk through History app. The three tours are the Spotswood Industrial Heritage Walk, the Royal Exhibition Building and Carlton Gardens Walk, and Melbourne's Golden Mile.

Museum Victoria reviewed and updated online and onsite tours and also successfully piloted back-of-house tours at Melbourne Museum for MV Members.

Museum Victoria's Facebook and Twitter presence grew around major exhibitions such as *Designing 007: Fifty Years of Bond Style* and *Faith Fashion Fusion*, and around activities such as *SmartBar*. At year end, Museum Victoria had 175,145 Facebook fans across our Facebook pages, representing an increase of 95%. Instagram was introduced to the suite of social media tools and used for posts from the Live Exhibits team and *SmartBar* events.

Catching the Next Wave, a major audience research project at Museum Victoria, was completed. It provided rich new insights into Museum Victoria's existing audiences and identified opportunities to develop new audiences across all venues. This research will inform future projects, including a review of Museum Victoria's websites and refreshing the venue brands. It will provide valuable information about people's perception of the role of museums, how people view Museum Victoria and how we can capture their imaginations and grow our audiences into the future.

2. COMMUNITY INVOLVEMENT:

Museum Victoria has 587 active volunteers, who contributed 50,565 hours during 2013–14. The age demographic of our volunteers has changed significantly over the last decade: in 2006, 50% were aged over 50; now, 50% are aged under 40.

The MV Members program continues to grow with a record number of new members joining in 2013–14.

Museum Victoria continues to work with Aboriginal communities to identify ancestral remains and secret/sacred objects, and to repatriate them to traditional owners, with partial funding from the federal government's Indigenous Repatriation Program and Arts Victoria. Aboriginal ancestral remains were returned to the Wadawurrung Aboriginal Corporation at a ceremony held in November.

The exhibition *Faith Fashion Fusion*, created by the Powerhouse Museum, promoted intercultural understanding through innovative connections between designers, fashion-makers, Victoria's Muslim communities and women's experiences and beliefs. The exhibition campaign profiled interesting, strong and creative women to generate a different image of Muslim Australians to that usually seen in the media.

3. MANAGEMENT & FUNDING:

Museum Victoria secured funding from the Victorian Government in the May 2014 State Budget for our exhibition renewal program, which allowed us to begin work on the development and design of a major new long-term exhibition in the Children's Gallery at Melbourne Museum.

An online reservation system for car parking, similar to those used at major Australian airports, was launched in November. This system will enable development of future market and revenue initiatives, such as ticket bundling and variable pricing. Paid parking was also introduced at Scienceworks in December.

The Royal Exhibition Building Protection and Promotion Project began the early stages of planning, following approval of the business case by the Department of Treasury and Finance. It will involve completion of priority conservation works to preserve the national and world heritage values of the building, and restoration of the original dome promenade.

Museum Victoria developed new collection care, preservation and management policies that took into account several new strategic initiatives and recommendations that arose from the 2012 review of collections management across the arts agencies, undertaken by the Victorian Auditor-General's Office.

The Interim Collection Storage project, which received funding from the Victorian Government to address urgent storage issues, moved from planning to operational. Tenders for building works and storage systems were completed and work commenced on the collection relocation, including reorganisation of existing Museum Victoria collection stores to optimise storage space and conditions.

The Ian Potter Foundation awarded Museum Victoria a major grant to build the Ian Potter Australian Wildlife Biobank, Australia's first seedbank equivalent for wildlife genetic samples. The facility will use liquid nitrogen to store up to 120,000 wildlife tissue samples and will open up significant opportunities to actively participate in endangered species recovery, captive breeding and reintroduction programs.

Further improvements were made to the health and safety management system during the year, which included the development of a dangerous goods and hazardous substances manifest, alongside asbestos registers for all sites, procedures for the safe management of hazardous substances in the collection and an improved incident reporting process.

4. EDUCATION & RESEARCH

Museum Victoria, in partnership with the Department of Education and Early Childhood Development and universities, presented a series of early learning forums to explore the latest thinking in the early learning sector.

Museum Victoria has more than 900 resources on the Scootle site, a national professional learning network for Australian educators, managed by Education Services Australia. In May, Melbourne Museum hosted an Education Services Australia workshop for not-for-profit organisations, showing them how to contribute to the Scootle site which has 300,000 registered users.

In March, Museum Victoria signed a memorandum of understanding with the National Museum of China to enhance cooperation and program exchange. Under a memorandum of understanding between Museum Victoria and Parks Victoria, a major Bioscan program was conducted in the Victorian Alpine National Park in November.

The Immigration Museum partnered with the Melbourne Writers' Festival schools' program, for the third year, to hold a series of workshops linked to our exhibitions. The schools' program was expanded in 2013 to include programs for VCE students.

Museum Victoria continued its strong research program, with researchers producing 137 peer-reviewed journal papers, reports, books and other publications, and presenting 196 lectures and talks.

In September, Museum Victoria and the University of Melbourne announced the establishment of the McCoy Project, which aims to foster innovative and high-impact research projects between the two institutions.

Museum Victoria and the Australian National University commenced work on a three-year project, The Legacy of 50 Years of Collecting at Milingimbi Mission, funded by an Australian Research Council Linkage Grant to investigate cultural heritage material held by museums and its significance to the Yolngu people of northern Australia.

Museum Victoria received extensive media coverage for two important collection acquisitions: the fossilised skeleton of a diprotodontid (extinct giant wombat) from the Mornington Peninsula and the fossilised skull of a rare prehistoric beaked whale from the Southern Ocean. Other high-profile discoveries included Australia's oldest bird tracks and oldest sea cow fossils, and the first record of dinosaurs in Saudi Arabia.

5. MAJOR CHALLENGES AHEAD:

- Building our capacity to attract philanthropic support.
- Establishing a strong and inspiring vision for the Scienceworks precinct and undertaking a program of advocacy to build support for the Scienceworks precinct development project.
- Implementing the Royal Exhibition Building Protection and Promotion Project.
- Achieving indexation to the annual grant from Government.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2013/14

NAME OF INSTITUTION: MUSEUM OF APPLIED ARTS AND SCIENCES

NAME OF DIRECTOR: ROSE HISCOCK

1. ACCESS & VISITATION

Museum's 2020 Vision commits to increase audiences in key areas: domestic and international tourism, Sydney and NSW education visitation. The Plan commits the Museum to achieve 100% audience growth in five years.

2. COMMUNITY INVOLVEMENT:

The Museum has fostered closer relationships with key institutions in the precinct – 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.

The Museum has fostered closer relationships with the authorities and companies responsible for the major urban renewal projects adjacent to the Powerhouse Museum and the Sydney Observatory. Discussions with Infrastructure NSW and Lend Lease seek to integrate the Powerhouse into the Darling Harbour Live development, whilst 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.

3. MANAGEMENT & FUNDING:

Completion of the Museum's 2020 Vision was a significant milestone, with a clearly articulated statement of the Themes and Disciplines to inform content development and delivery over the next five years, along with ambitious audience growth targets.

A major Review of Finances was undertaken, which provided a framework for a comprehensive restructure of operations. A Change Management Plan was approved by the Board of Trustees and implemented from May 2014. This will

result in a reduction of 67 positions and greater emphasis on revenue generation with the objective to achieve a staff to operating ratio at 50 percent.

The Museum is one of the first NSW Government agencies to comply with changed employment legislation, and has required significant changes to role descriptions, performance management and workforce mobility.

A major Capital Works project has been \$35M 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 2015, and has necessitated the closure of the site to the public during the final year of construction.

A Masterplan, Commercial Strategy and supporting Business Case was commissioned to inform the sustainable long term development of the Museum's three sites. Ernst&Young, in partnership with FJMT Architects was engaged in April 2014, with completion by October 2014 for submission to NSW Treasury for review as part of the 2015-16 State budget process.

4. EDUCATION & RESEARCH

The Museum has sustained its active regional services program. 57 regional organisations participated, with programs delivered across six strands. 21 training workshops were delivered, 86 lectures and presentations made, 13 training placements and 2 moveable heritage fellowships awarded. Project assistance and advice was offered on 28 occasions, and 8 travelling exhibitions were on tour to 5 regional venues. 441 objects were on loan to regional venues.

5. MAJOR CHALLENGES AHEAD:

Establishing a new organisational culture- strengthening leadership skills, individual accountability and establishing interdisciplinary teams to collaboratively develop and deliver content across multiple platforms.

Secure NSW Government funding support for the Masterplan, recognising that the Museum has a 'once in a lifetime' opportunity to capitalise on the dramatic changes occurring in the Darling Harbour/Ultimo precinct.

Achieve significant uplift in visitation, the first of a five year strategy to double visitation. A more coherent and disciplined exhibition program, with a focus on the collection, and the implementation of a new brand and associated communications strategy will be key to realising this objective.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2013/14

NAME OF INSTITUTION: Queen Victoria Museum and Art Gallery

NAME OF DIRECTOR: Richard Mulvaney

1. ACCESS & VISITATION

The QVMAG website is an integral means of communicating to a wider, engaged audience in an endeavour to increase onsite and online visitation and access to QVMAG generated and hosted exhibitions, programs and services. The website had 1, 289, 516 unique website visits with the History Online photographic database the most popular page, followed by the Home page and On Show page featuring current and upcoming exhibitions.

The QVMAG Facebook page marked over 3000 likes during the year. Posts cross-promoted activities at the Art Gallery and Museum.

Overall our visitor numbers remained static with 128734.

Exhibitions @ Inveresk

Permanent

- *Tasmanian Connections: our land, our lives, our people and our past*
- *Southern Skies - Astronomy in Tasmania*
- *Blacksmith Shop*
- *Transforming the Island: Railways in Tasmania*
- *Phenomena Factory (NB we have had 4 modules on loan from the National Science Centre 'Questacon' - Dice with Death, Sniff and Snack, Death at a Distance and Squeeze and Serve)*
- *Replay: Sporting Life in Tasmania*
- *Heritage Trail that includes the weigh bridge, the signal box and sign writers shop*

Temporary Exhibitions

- *An Adventurous Spirit - Surveyor James Scott (Foyer @ Inveresk)*
- *Noticing Nature*
- *Billicarts and Wheelchairs (TEG Inveresk) 8/6/2013 - 4/8/2013*
- *Photography exhibition (Foyer)*
- *David Malin photography (Rails corridor)*
- *Peddle Chairs (Foyer)*
- *Fly Fishing*

Touring Exhibitions

- Wildlife Photographer of the Year (TEG)(Presented by the Natural History Museum in London and the Australian Tour is organised by the Australian Museum) 24/8/2013 - 27/10/2013
- ANZANG Nature Photography (TEG)(Presented by the South Australian Museum) 24/8/2013- 27/10/2013
- Frank Hurley Journeys to Papua (Mezzanine) 16/11/2013 - 23/3/2014
- NRM Exhibition - Science Chemical show 18/11 - 1/12/2013
- Life on the Line - 5/4/2014 - 22/6/2014
- We are Hawthorn 7/5/2014 - 29/6/2014
- The Skullbone Experiment: A paradigm of Art and Nature 15/3/2014 - 19/5/2014
- Sadia Sadia All time and space fold into the infinite present 11/1/2014 - 2/3/2014

Exhibitions @ Royal Park

Permanent

- A Distinctive Colour (Gallery 6)
- A Creative Century (Gallery 7)
- A Portrait of Colonial Tasmania (Gallery 9)
- Tasmania and Beyond 1870 - 1931 (Gallery 10)
- Guan-di Temple
- Margaret Stones Case Artworks

Temporary Exhibitions

- Into the Wild - Wilderness photography in Tasmania (Gallery 3) 15/3/2013 to 16/02/2014
- The Art of William Charles Piguenit 5/10/2013 - 19/1/2014
- The Artist and the Collection - David Keeling: A dreamer's Keepsake 1/11/2013-18/5/2014
- Sockumenta (Gallery 7) 28/8/2013 - 12/1/2014
- Community Collector - Strike a light - Jenny Gill 17/3/2014 - 10/8/2014
- ArtRage 2012 (Gallery 4) 15/12/ 2012 - 2/4/ 2013
- Art Sparks - Adornments of the Head 18/5/2014 -15/9/2014
- ArtStart (Café Space) Land Sea and Sky 9/5/2013 - 4/11/2013
My mate from the Wilderness 7/11/2013 - 18/5/2014
Colour my world 22/5/2014 - Current

Touring Exhibitions

- Behind the Lines Political Cartoons (Gallery 2) 18/1/2014 - 2/3/2014
- 21 Objects 21 Collections 16/5/2014 - 27/7/2014
- Bea Maddock's Leaving a Mountain 16/5/2014 - 27/7/2014
- Lola Greeno Living Treasure 14/6/2014 - 3/8/2014

QVMAG Travelling Exhibitions

ArtRage 2011

Burnie Regional Gallery

ArtRage 2012

Plimsoll Gallery Hobart - University of Tasmania

Burnie Regional Art Gallery

2. COMMUNITY INVOLVEMENT:

QVMAG Volunteer Program: over 160 volunteers contribute to the work of QVMAG.

- 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 and participation in Museums Australia conference as contact points for speakers and delegates.
- The Innovation Circle: a unique collaboration between QVMAG, IT & digital businesses and specialists that see a collective approach to problem solving and project initiatives utilising the content and conceptual space offered by QVMAG's sites and collection. This is setting a creative partnership model for a way of working into future.

Aboriginal Cultural Centre - driven by Aboriginal Reference Group. Consultation and project scoping underway to develop a multifunction space that incorporates exhibitions, research, keeping spaces

Art & Dementia Program - following seminar co-presented by National Gallery of Australia and Alzheimer's Australia (Tasmania) a pilot project is being developed to introduce an Art & Dementia program specific to Launceston.

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 380 memberships representing over 600 individuals (0.61% of Launceston ratepayer base). The Friends have supported the following initiatives this year:

- *Morning Coffee Lecture Series* which records the stories of people who have lived and worked in Launceston and northern Tasmania. It is a long-running program that contributes directly to QVMAG's Oral History Collection.
- *Annual Staff, Volunteers and Friends Christmas Party*: it is the way QVMAG Friends acknowledge and thank its Members, QVMAG Staff and Volunteers for their work during the year. It also provides a way for Members to connect with the people who work at QVMAG.
- *Community Collector Program*: an initiative where a collector from the Launceston community can showcase their collection in an annual exhibition. The purpose of this is to shine a light on what motivates and interests people as well as build ties between curators and collectors. The exhibitions are curated to have multiple access points for viewers of all ages - combining digital, display, text and leveraging the subject matter to build our knowledge on the collecting area and/or to present associated public programs. A spin-off from this series is an interest from The Ephemera Society and its audience - a new online audience base.

Hawthorn Football Club (Tasmania): QVMAG has entered into a partnership with HFC to support and present annual program to activate the football season and each organisation's membership base. The Hawthorn Football Club Fan Association is part of this initiative. This is a vital and strategic partnership for QVMAG and by extension, the Launceston City Council. It provides a united front to leverage each organisation's strengths to lobby and demonstrate why HFC is part of the fabric of Launceston and northern Tasmania.

Museums Australia: QVMAG teamed up with MA (Tasmania), The Tramsheds, Arts Tasmania, Launceston City Council to present its 2014 National Conference (16-19 May). It attracted 430 delegates and high-profile keynote speakers: Ms Elizabeth Macgregor OBE Director Museum of Contemporary Art; Professor Julianne Schultz AM Founding Editor The Griffith Review; Mr Tony Grybowski, CEO The Australia Council for the Arts; Mr Saul Eslake Chief Economic Adviser The America Bank Merrill Lynch; Ms Michela Ledwidge, Artist & Director, MOD Productions; Ms Rose Hiscock, Director The Powerhouse Museum; Mr Tim Calnin, General Manager Australian Chamber Orchestra; Tony Sweeney, Director Australian Centre for the Moving Image; Mathew Trinca Director National Museum of Australia; Alec Coles OBE, Director Western Australian Museum; Nicci Cumpston, Artistic Director Aboriginal and Torres Strait Islander Visual Arts Festival 2015; Professor Libby Robin, Senior Research Fellow National Museum of Australia. The economic impact to

Launceston of the conference was nearly \$1million, with an average spend per delegate to Tasmania is \$1345 equating to a combined spent of \$578,350.

3. MANAGEMENT & FUNDING:

[eg trends in financial support; organisational change; capital works.]

Sponsorship & Development:

- *Review of Giving and Sponsorship Framework for QVMAG as precursor to building a new framework and refreshed strategies to activate fundraising for the organisation and build consistent and relevant benefit, sponsorship, funding bodies and donor relationship management program.*
 - *QBusiness - a new program that offers high-quality opportunities for professional development, networking and strengthening connection with QVMAG. eg. Philanthropy Australia, Hawthorn Football Club.*
 - *Grants: successful grant for National Science Week 2014; [insert other grants]*
 - *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 to the Masterpieces for Tasmania Fund, the cataloguing of the Olegas Truchanas collection of images; provision of commercial dishwasher, fridge and trolleys to the Events Program at both QVMAG Art Gallery and QVMAG Museum.*
 - *QVMAG Friends Administration Officer and program: QVMAG Friends contribute to the salary and administration fee to provide management services to the Friends including processing of membership, database maintenance and upkeep, function/event organisation, inquiries and member support.*
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4. EDUCATION & RESEARCH

Public Programs:

- *17 July 2013: Friends TMAG tour*
- *24 July 2013: Morning Coffee Lecture Series: Jane Deeth*

- 31 July 2013: Dark Secrets - Dark Matter, Dark Energy, presented by Professor Fred Watson AM, Astronomer-in-charge Australian Astronomical Observatory
- June, Sept 2013, March 2014 - Life Drawing @ QVMAG Art Gallery: three months per year QVMAG offers a 4 week program of 2hour workshops facilitated by artist, Dan Villiers in the art of life drawing. A Pop-Up exhibition of the month's work is held on the last Saturday of the respective month's program.
- 4 August 2013: Turner and the Evolution of Watercolours: presented by Dr Joyce Townsend, Tate Senior Conservation Scientist and Mr Tony Smibert, Visiting Artist Researcher at the Tate, London.
- 10-18 August 2013: Science Open Season @ QVMAG, National Science Week
 - A century of Tasmania Science - Expo 10-13 August
 - 2013 Jury's Out UTAS debate
 - Science Open Season Breakfast: Understanding the Tamar - Science and Management
 - The Weird & The Wonderful: Bug Day Out!
 - Scinema: Travelling Science Films
 - Stars in the Backyard
 - Young Tassie Scientists
 - The Science of Seafood
 - Royal Society of Tasmania Special Lecture: Professor Barbara Nowak - Fish health issues that affect Tasmania's seafood industry
- 9 September 2013: Unveiling and Launch of Masterpieces for Tasmania Fund
- 13 September 2013: Art Forum - Denise Green, Australian-American Artist and Writer, Co-presented by UTAS School of Art and QVMAG
- 22 September 2013: Lecture by Dr Giuliana Franzini Musiani (QVMAG Honorary Curator for Decorative Arts) speaking on Garden of Ruins: Rome and her surroundings in 1818 - The John Glover Sketchbook
- 25 September 2013: Morning Coffee Lecture Series: Di Sullivan
- 25 September 2013: QVMAG Friends AGM & QVMAG Guest Presenters: Amy Bartlett Conservator; Bridget Arkless Curator 20th Century Australian Art; Martin George, Manager Collections and Research
- 23 October 2013: Morning Coffee Lecture Series: Tony Lee
- 27 November 2013: Morning Coffee Lecture Series: Liz Swain
- 5 December 2013: QVMAG Friends Christmas Party: Baubles & Bubbles
- 11 January 2014: Q&A: Interview with the Artist by Hilary Burden
- 27 February 2014: Morning Coffee Lecture Series: Jon Addison, QVMAG Curator of History
- 15 March 2014: Tony Robinson's Tour of Duty Community Day - co-presented by QVMAG and the HISTORY Channel is undertaking as part of the Centenary of WW1 activities that saw Tony Robinson visit QVMAG and Curators from the Australian War Memorial and QVMAG provide advice and feedback to visitors on their memorabilia.

- 25 March 2014: Lecture by Dr Ken Mulvaney: The Dampier Peninsula Petroglyphs
- 26 March 2014: Morning Coffee Lecture Series: Matthews Tyson
- 26-27 March 2014: Art and Dementia Training Workshop, co-presented by National Gallery of Australia, Alzheimer's Australia and QVMAG
- 12 April 2014: Collector's Talk - Jenny Gill, Philumenist
- 23 April 2014: Morning Coffee Lecture Series: Belinda Corbett
- 8 May 2014: A piano recital by Ambre Hammond - presented by QVMAG Arts Foundation.
- 10 May 2014: Collector's Talk - Jenny Gill, Philumenist
- 12 May 2014: Volunteer Week Morning Tea - annual recognition of the valuable work of QVMAG's volunteers and Honorary Research Associates, held in the National Volunteers Week in May.
- 7 June 2014: Hawthorn Football Club Players' Sponsors Night
- 14 June 2014: Artist's Talk - Lola Greeno
- 29 June 2014: HFC Fan's Special Viewing
- 29 June 2014: Sport is Art @ Hawks Central - QVMAG Education presented Hawk inspired activities in the HFC marquee at Aurora Stadium for families and children young and old to enjoy during quarter and half time of match day.

Openings:

- 5 July 2013: 2013 Tasmanian Architecture Awards
- 28 August 2013: Sockumenta: Famous characters reimagined in the form of sock monkeys
- 6 September 2013: ANZANG Nature Photography and Wildlife Photographer of the Year
- 4 October 2013: A Passion for Nature: The art of William Charles Piquenit
- 1 November 2013: The Artist and the Collection - David Keeling: A Dreamer's Keepsake
- 21 December 2013: ArtRage: 2013 Collection 10 January 2014: All Time and Space Fold into the Infinite Present (Cataract Gorge), a filmed installation and soundfield by Sadia Sadia
- 21 February 2014: Mines of Memory: The works of Vincent McGrath
- 14 March 2014: The Skullbone Experiment: A paradigm of Art and Nature
- 17 March 2014: Strike a Light! Community Collector, Jenny Gill, Philumenist
- 15 May 2014: 21 21 objects - 21 stories: celebrating community collections
- 28 May 2014: Morning Coffee Lecture Series: Alderman Danny Gibson
- 6 June 2014: We are Hawthorn
- 13 June 2014: Lola Greeno: Cultural Jewels
- 25 June 2014: Morning Coffee Lecture Series: Errol Stewart

Book Launches:

- 23 March 2014: *Colonial Artist Henry Mundy and His Music* by Peter Sims, QVMAG Honorary Research Associate
 - 12 April 2014: *Webs: A Guide to the Spiders of Tasmania* by John Douglas, QVMAG Honorary Research Associate.
 - 13 April 2014: *John Campbell Pottery: Recollections & Collections* By Kevin Power
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5. MAJOR CHALLENGES AHEAD:

Please list the three – four major challenges for your museum for the year ahead (or further) which might be addressed by CAMD.

1. Funding uncertainty with the current funding agreement with the State Government extended for only one further year while under review of expired funding agreement dating back to 1999. Launceston City Council also reviewing their contribution in relation to the above.
2. Sourcing alternative funding through business operations and corporate support.
3. Access to good touring exhibitions from mainland museums.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2013/14

QUESTACON: The National Science Technology Centre

NAME OF DIRECTOR: Graham Durant

1. ACCESS & VISITATION

- Questacon celebrated its 25th year as Australia's National Science and Technology Centre during 2013-14, a project co-funded by the Australian and Japanese Governments and business communities.
- Prime Ministerial wives Mrs Akie Abe and Mrs Margie Abbott were special visitors and a Minister Macfarlane hosted a dinner for a major Japanese trade delegation.
- Questacon toured the Science Circus to 5 venues in the tsunami-recovery areas of north eastern Japan to acknowledge the 25th anniversary. Over 14,000 visitors attended the exhibitions and science shows that were delivered by Australian (Questacon and Scitech) and Japanese science communicators.
- Questacon continues to have strong international engagement with activities during the year in Brunei, Vietnam, Mauritius and southern Africa.
- In partnership with the ABC, Questacon's produced 20 two-minute science demonstrations as interstitials for international usage. These have already been translated into bahasa and are being broadcast in Indonesia.
- Questacon visitation remained strong throughout the year with an increase in paying visitors for 2013-14. A drop in member repeat visits may be linked to the difficulties of parking in the parliamentary Zone. The introduction of pay-parking from October 1st should free up parking spaces.
- During 2013-14 Questacon Travelling Exhibitions toured eight venues reaching 560,257 visitors nationally.
- A total of 406,636 website visitors from across Australia and around the world.
- Questacon increased its capabilities in the social media space. Over the year Facebook followers more than doubled from 1084 to 2334 and our YouTube Channel has received over a million views.
- Questacon received approximately 22,000 information calls to the information desk during 2013-14.
- Exhibition highlights during 2013-14 included:

- A new *Enterprising Australians* exhibit at the Questacon Technology Learning Centre.
- An upgraded *Awesome Earth* exhibition
- A Cloud Chamber and a Periodic Table exhibit have been added to the galleries
- Icons of Inspiration sculptures and a 12 metre Torsional Wave have been installed outside

2. COMMUNITY INVOLVEMENT:

- In August 2014, 1.6 million people participated in over 2300 National Science Week events around Australia.
- There were over 2932 media articles for National Science Week activities (1082, TV; 863 radio; 458 print and 529 online).
- A community services announcement featuring Todd Sampson was broadcast widely.
- The ABC citizen science project for 2014 was Weather Detective which sought public support through a search of old ships logs for weather observations (<http://youtu.be/NKLABGXL1Lw>).
- Questacon was invited by the Department of Prime Minister and Cabinet to participate in the 2014 Garma Indigenous festival.
- Questacon presents special events and lectures and other activities throughout the year, these often tie in with Canberra's public festivals (Enlighten, Floriade) and major exhibitions in our neighbouring cultural institutions (eg the INCA Gold exhibition at the National Gallery of Australia)
- Questacon has 65 active volunteers who have contributed over 10,000 hours as explainers, tinkerers and assistants.
- The Questacon school student volunteer program has been running for over 20 years. In 2013-14 40 students were selected for the training program and each student contributes 40 hours of voluntary work.
- Questacon won two awards at the 2013 Canberra and Capital Region Tourism Awards, winning the Tourist Attraction and Tourism Education Programme categories.
- The Questacon Director was invited to present the 2014 Rajiv Gandhi Memorial Lecture in Mauritius.
- The Questacon Director continues to support the Australian Science Media Centre as a Board member.
- Questacon hosted the US Ambassador's Innovation Roundtable which featured academic and business leaders with a cohort of senior secondary school students.

3. **MANAGEMENT & FUNDING:**

- In common with many government agencies, Questacon has had a challenging year in 2013-14.
- There has been a significant re-structure following a reduction in staff numbers across the Department. This has achieved with no forced redundancies.
- Lorraine Neish retired in December and has been replaced by Kate Driver. The other Band 1 position formerly held by Anna-Maria Arabia has been lost in the Departmental downsizing. Dr Stuart Kohlhausen PSM has stepped up to join the Questacon Executive in a new role of Director of Science and Learning.
- In 2013-14, Questacon's turnover was \$32.0 million, Questacon received Government funding of \$11.674 million in operational funding and \$6.388 million in Capital funding. A Further \$4.796 million was administered as grants through the Inspiring Australia programme. In 2013-14, total revenue was \$21.742 million, with Questacon generating 46 per cent of this from Centre admissions, fees for programmes, touring exhibitions and services, Q shop sales, sponsorships, Q Club memberships and lease revenue.
- Questacon had a successful Federal Budget outcome in 2014 with \$28m over four years for the 'Science for Australia's Future' budget measure which includes funding for the Prime Minister's Prizes for Science, National Science Week and a Questacon Smart Skills program.
- The fit-out of the Questacon Technology Learning Centre has been acknowledged with two design awards.

4. **EDUCATION & RESEARCH**

- Questacon delivered 6 million hours of science inspiration and engagement in 2013-14 with impacts reaching over 4.5 million people across all activities.
- In 2013-14 127,333 school children and teachers visited in 2260 school groups. Questacon works closely with school teachers and Teacher associations to ensure programmes are relevant to curriculum needs.
- Through outreach programmes and digital media technology Questacon extends its educational reach and impacts. The Shell Questacon Science Circus travelled 20,000 km and presented at 336 venues across Australia during 2013-14. 916 schools have benefited from touring programmes and 726 teachers participated in professional development workshops.
- Questacon has developed a suite of teacher PD workshops designed to explore inquiry-based science, virtual excursions and hands-on science activities. The workshops are accredited by the ACT Teacher Quality Institute (TQI.)

- The Questacon Technology Learning Centre Makers Team delivered two-hour technology education workshops to more than 800 secondary students and more than 400 upper primary students. These highly-engaging workshops are based on innovation processes and design-thinking principles, guiding students to create, build and test their own prototypes.
- Outside of Canberra, the Makers Team has delivered presentations and workshops at the following events: Bermagui community festival, Australian Catholic University Aspirations Programme; running technology education workshops with Catholic school teachers in Young, NSW and the Sydney Maker Faire at the Powerhouse Museum.
- Questacon produced a number of videos including those for the Enterprising Australians exhibition and ABC International.
- An active program of schools video-conferences included *Mission Astronautica*, six schools took up the challenge and created buoyant objects.
- Questacon continues to support the National Youth Forum with videoconferences linking over 300 school students to CERN scientists.
- Questacon is a partner in the ARC Centre of Excellence for the Science of Learning, led by the Brain Institute at the University of Queensland.
- Questacon has been involved in an international science centre impact study conducted by John Falk.
- In partnership with the University of Canberra, the Australian National University, the Australian Science Teachers Association and the Australian Association of Maths Teachers, Questacon has received a \$1.45m Australian Maths and Science Partnership Program grant for a teacher mentoring project.

5. MAJOR CHALLENGES AHEAD:

- CAMD has the opportunity to step up and assume a leadership role in the development of citizen science projects in Australia. This can be supported by Questacon through the Inspiring Australia initiative with some support for awareness and capacity building.
- With support from the philanthropic sector, industry and the government, Questacon is endeavouring to develop a national technology learning initiative over the next 5 years.
- Through the host Department of Industry, Questacon is seeking legislation enabling the establishment of a Questacon Foundation and a possible change in governance.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2013/14

NAME OF INSTITUTION: Scitech

NAME OF DIRECTOR: Alan Brien

1. ACCESS & VISITATION

Scitech celebrated its 25th birthday in August 2013.

Scitech's experienced a 11% drop in visitation admissions compared with 12/13. Total visitation was 277,000 with a further 169,000 taking part in an outreach program across WA. The on-line science new service ScienceNetwork WA had 707,000 website visits and the Scitech website had 450,000 visits.

Scitech's exhibition "Ingenious" (Maker/Tinker themed) was very successful and its season was extended. Visitor engagement time increased to approx. 3 hours due to the nature of the exhibition. "Carnival of Science" continues to attract strong numbers for the winter season.

Special events (After Dark and Toddlerfest) attracted record non-traditional audiences in off peak periods.

2. COMMUNITY INVOLVEMENT:

Scitech, plays a key role in the delivery of the *Inspiring Australia* Initiative in WA. Scitech has established 7 regional voluntary science co-ordination groups (Broome, Karratha, Geraldton, Bunbury, Albany, Esperance and Kalgoorlie). Each science hub organises community science events (lectures, festivals and workshops) as well as participation in National Science Week. Scitech, co-ordinates the WA National Science Week program and works collaboratively with all the public universities. Planned and hosted the inaugural Perth Science Festival as part of National Science Week.

As a not-for-profit company Scitech relies on extensive partnerships with industry, universities, education and professional bodies for program delivery and financial investment.

Scitech has 90 active volunteers who provide science communication services to our visitors; over 13/14 they donated approx. 8,600 man hours.

Scitech delivers a remote Science Education Program for Aboriginal students and their teachers. Scitech completed a Kimberley tour to 27 remote communities delivering classroom science lessons and conducting professional development workshops for teachers. The tour lasted 12 weeks.

Scitech continues to conduct *Science Awareness Festivals* in regional towns to highlight science careers to high school students.

ScienceNetwork WA established a media partnership with the WEST-Seven media outlet that saw a weekly re-publication of a WA science story in our daily newspaper. Further science articles have also been re-published in regional newspapers to highlight local science stories.

3. MANAGEMENT & FUNDING:

Scitech continue to work closely with the WA Government over the need for a purpose built science centre to address, crowding and space constraints. The proposed relocation adjacent to a new football stadium was rejected by the Scitech Board, due to costs structures and the impact of the stadium on our business model. The Scitech Board has commenced a detailed planning review in close consultation with the government. Expanding current lease facilities is being investigated and costed to address immediate operating concerns.

As a not-for-profit company Scitech adopts a very commercial outlook; ranging from public event strategies for off peak periods; community events with fees to perform; to increased overseas rental of travelling exhibitions. In 2015 onwards, Scitech will have 8 exhibitions touring the USA.

Increasing focus on the role of Scitech in addressing STEM issues in education for both high school students and their teachers.

Scitech continues to achieve financial targets from non-government revenue streams. Scitech has completed the first year of its 5 year funding agreement with the WA government.

4. EDUCATION & RESEARCH

In 13/14 Scitech completed a major visitor study to assess science learning in a family leisure time visit to assess and measure Scitech's contribution to science literacy. The research framework was designed to be consistent with Scitech's Mission and Vision; the findings confirm that science learning occurs and post a visit there is increased engagement in STEM as a result of the visit. The findings and recommendations regarding prolonged engagement post visit is being investigated.

Scitech provided professional development workshops for 3,100 classroom teachers; these are related to the new national curriculum. Scitech also delivered workshops to 770 pre-service teachers as part of their university teaching degrees.

Scitech's school program reached 111,000 primary students and 26,000 high school students.

Scitech formed a partnership with a Perth Foundation to commence the roll-out of Coderdojo, an international programming and coding network for young people. Five dojos have been established.

5. MAJOR CHALLENGES AHEAD:

1. Developing a strong Business Model for the Future: formulating a business model that will reflect reduced government funding and greater reliance on commercial/user-pays/ and industry investment in STEM. Ensure that the cost structures of the company are flexible to adjust to rapid economic changes; this means a closer understanding of all aspects of procurement/purchasing (examining collective buying options).

2. Achieving a stronger Corporate Culture to help Retention: in 13/14 a confidential staff survey was undertaken to assess the mood and climate across all staff and casual employees. The Executive is analysing the results and developing recommendations to improve inter-departmental collaboration; opportunities for innovation and creative program and exhibit development; explore career development and professional development opportunities, esp for young emerging leaders.

Creating a strong organisational culture requires a clear communication strategy on the big picture and an awareness of the core operating values at play at all times. Developing our young leaders will be a key focus over the next 12 months.

3. Reaching young people (12-18yrs) with the world of STEM. Science centres and museums traditionally have low visitation and engagement with young adults. With overall declining attitudes and enrolment in STEM across Australian high schools greater attention is required to change current behaviour and interest. Developing out-of-school STEM opportunities thru technology/gaming/programming/robotics will become a key challenge for Scitech over the next 3-5 years.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2013/14

NAME OF INSTITUTION: SOUTH AUSTRALIAN MUSEUM

NAME OF DIRECTOR: BRIAN OLDMAN

1. ACCESS & VISITATION

Over the past 12 months, approximately 735 091 people visited the Museum, with 712 562 attending the Museum on North Terrace and 22 529 visiting the Science Centre in comparison to the previous year where 784 306 visited the Museum and 43 621 of these visited the Science Centre.

During the 2013–14 year, the Museum website received 182 380 visits and two significant industry awards named on page 3. Last financial year the number of unique visitors was high at 59.11 per cent and average visit duration is 3.07 minutes. The bounce rate (visitors only accessing one page before they leave) was also high at 48.45 per cent. Desktop PC/Mac use of the website was highest, with mobile and tablet use fairly even. Users tend to stay longer on our site when viewing it on a tablet.

One of the most significant acquisitions made by the South Australian Museum (SAM) during 2013-14 was the Virgin Rainbow Opal, a 72.64ct stone of unsurpassed quality. It is without any doubt the finest single opal to come from South Australia and is unique in its quality and the epitome of opal as a gemstone. It has been independently assessed by two accredited appraisers under the Cultural Gifts Program with a conservative insurance valuation of AUD\$1 million. The stone was found in September 2003 at Brown's Folly, Coober Pedy, S.A. and was initially offered to SAM for purchase in March 2011. It measures 63.3x13.3x14.3mm and is composed of extremely rare black crystal opal with large patches of full spectral colour against a natural dark background. Not only is it the finest stone to be recovered from Coober Pedy, it is also the finest quality opalised fossil to have been unearthed anywhere to date. Originally a fossilized belemnite guard, it has been polished to reveal the magnificence of its opal replacement.

The Museum Foundation recently ran a campaign to raise \$50,000 to acquire a number of significant cultural items associated with the Warlpiri people of Yuendumu. The collection is of immense significance to the South Australian Museum collection, particularly through its association with the Yuendumu Men's Museum and with its curator, Darby Jampijinpa Ross, whose life and work epitomised

the way in which Aboriginal people have sought to preserve and perpetuate their culture. This collection has great potential for exhibition, research and publication.

The Museum has taken ownership of three camel saddles, associated with the Burke and Wills Expedition of 1860-61, the first expedition to cross Australia from South to North. The expedition was the first to use camels and the cameleers were essentially pioneers for what became the 'Afghan cameleers' who did so much to open up the Australian interior from the 1860s until the advent of motor transport. The saddles were directly provenanced to the estate of John King, who was the sole survivor of the Burke and Wills expedition. King had accompanied the cameleers on their journey from British India and had a particularly strong link with the cameleers, so these saddles are even more significant. The saddles conform quite precisely to those sketched by the artist William Strutt in Melbourne, just prior to the departure of the Burke and Wills expedition. The saddles are very likely to be exhibited in future iterations of the Cameleers exhibition and will also be published in new editions of the Cameleers book, which has been a strong seller.

SPECIAL EXHIBITIONS AT THE SOUTH AUSTRALIAN MUSEUM, 2013/14 financial year

Main Temporary Exhibition Gallery

Waterhouse Natural Science Art Prize, 20 July 2013 – 8 September 2013. The annual prize was revised slightly from The Waterhouse Natural History Art Prize to become the Waterhouse Natural Science Art Prize, a move that allowed a broader scientific base for entries to be drawn from, which better connects with the South Australian Museum's collections and research. Visitation: 14 713

Australian Geographic ANZANG Nature Photographer of the Year - 4 October 2013 – 24 November 2013. The South Australian Museum managed the ANZANG Nature Photographer of the Year competition for the fifth year. The exhibition showcased more than 100 images from an outstanding international field of nature photography submissions. Visitation: 6037

Life before Dinosaurs: The Permian Monsters - 14 December 2013 – 10 March 2014. Visitors were invited to step back in time 290 million years to the Permian. The exhibition presented fossilised skeletons and full size life models of the animals that ruled the world millions of years before the age of dinosaurs. Visitation: 26 017

Ngintaka - 28 March 2014 – 22 June 2014. The Museum was host to Ngintaka, an exhibition presented by the Ananguku Arts and Culture Aboriginal Corporation that told the story of the Ngintaka songline from the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands. Visitation: 36 643

Smaller exhibitions and displays

Spinifex Country, 5 October – 8 December 2013: Australian Aboriginal Cultures Gallery temporary exhibition space. Drawing on Museum collections *Spinifex Country* explored the enduring significance of spinifex to Aboriginal Australia. A collaboration between Flinders University Art Museum (which showed a partnering exhibition concurrently) and the South Australian Museum. Visitation not available.

Traversing Antarctica, 7 December 2013 – 30 March 2014, Mawson Gallery: This exhibition from the National Archives of Australia looked at more than 100 years of Antarctic exploration. Visitation not available.

UnEarthly: Meteorites and Microstructures, 31 October - 22 December 2013, Megafauna Gallery: Inspired by the Museum's collection of ancient extra-terrestrial meteorites, *UnEarthly: Meteorites and Microstructures* featured work by contemporary jeweller and metalsmith, Meghan O'Rourke. Visitation not available.

Census of SA Vertebrates, 24 June 2013 to August 2013, Main foyer: This display examined the census of South Australian vertebrates, an official listing of taxonomy for all vertebrates known to occur in South Australia. It combined maps, information and photographs with specimens from the Museum's collections. Visitation not available.

Author of Sherlock Holmes visits South Australian Museum, 6 September – 3 November 2013, North foyer: Sir Arthur Conan Doyle visited Adelaide in 1920, including time at the South Australian Museum with then Director Edgar Ravenswood Waite. This display followed Conan Doyle's visit, introducing us to people he met, and museum specimens he encountered, which later influenced his stories. Visitation not available.

The South Australian Museum launched its new website in July 2013. The new site has averaged a 380% increase in visitation compared to the previous financial year. More than half the visitors are from Adelaide, followed by 10% from Melbourne, and 8% from Sydney. Eighty five per cent of visitors are viewing the site from within Australia; 4% are from the USA and 3% from New Zealand.

The new responsive technology has aided in the delivery of information on mobile devices, with mobile phone usage increasing by 711%, and tablet access increasing by 426% compared to the same period in the previous year. Desktop access has also increased to 151%. Of the mobile and tablet users, 70% are using iOS and 28% are on Android.

Online enquiry services account for a little over 1% of overall website usage; which in the 2013-14 financial year came to about 9600 enquiries.

The South Australian Museum's website also won two industry awards:

- Culture and Events category of the State 2013 Australian Web Award (Winner)
 - 2014 Museums Australia Multimedia and Publication Design Award in the Institution Website category (joint winner).
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2. COMMUNITY INVOLVEMENT:

Volunteers

The Museum's 172 volunteers and 64 HRAs continue to be integral to the Museum's activities and work in all sections of the Museum including Development, Information Services and Special Projects. The volunteer digitisation program has continued in 2013–14. This project works to get data and images of specimens of high research value online, to make them more accessible to the research community and the general public. Volunteers from these projects have photographed around 1700 specimens and created more than 1300 new database records. The digitisation of the Australian Aboriginal Material Cultures Collection continued during 2013–14. Volunteers have photographed and documented a further 2500 objects over this period and the completed images are being attached to their relevant records in KE EMu, the Museum's collections management system.

Aboriginal Engagement

The Museum also actively engaged in the Aboriginal Youth Program and visited the Anangu Pitjantjatjara and Yankunytjatjara (APY) Lands in 2013–14 as part of the ongoing roadshow program. The Museum's Information Services section worked on a project funded by the Milton Foundation to improve the self-esteem, motivation and sense of identity for Aboriginal young offenders. The Board's Aboriginal Advisory Group acts as a conduit between Aboriginal communities and the Museum and the Museum continues to attract Aboriginal staff at a rate of 3.7 per cent.

Members

The Museum has a number of affiliated groups that provide support for Museum activities. The South Australian Museum Foundation manages both the Museum Shop and Museum Café and supports fundraising for the Museum. The Friends of the South Australian Museum Incorporated promotes and supports the Museum by publishing newsletters and providing public speakers, including public tours. The Waterhouse Club Incorporated aims to both engage with the opinion leaders of the community to build a supportive network for the Museum and to raise significant funds, working closely with the Foundation. To build membership, The Waterhouse Club runs events and expeditions that showcase the Museum's most talented scientists.

3. MANAGEMENT & FUNDING:

International and interstate panel members worked with Museum staff in a science review to:

1. determine the current quality of research undertaken by the group
2. determine what, within the resources available, is required to improve the quality of the research
3. assess the interaction between research and collections
4. quantify the performance of individual researchers within the group.
5. propose ways of focusing effort in areas with maximum potential impact
6. assess the strategic significance of research undertaken by the group relative to South Australia, Australia and the World.

The Museum also embarked on a substantial Strategic Planning process in early 2014. This process included the active involvement of staff, Honorary Associates, volunteers, contractors, Board members and key stakeholders in the community. The involvement and commitment from all who took part in this process was exceptional and a critical part in developing a great vision for our future.

The Strategic Plan, 2014-2020 has been adopted across the entire museum with significant progress already made on implementation strategies.

With the decline in State Government appropriation, a review of the Museum's front of house, services and administration was also undertaken in order for the whole organisation to work more efficiently and seamlessly toward the strategic plan. The focus was:

1. To assess the current structure and the competencies within it.
2. Identify what skills the strategic plan requires and compare the current skill set of the organisation with what is required in the future.
3. Recommend roles, responsibilities and structures that would best align resources to the priorities of the strategic plan.
4. Outline an implementation plan that would transition the current organisation to the recommended future structure.

The refit and rehousing of the state's collection of over two million terrestrial invertebrate specimens, was completed in December 2013. All specimens have been returned to the new storage facility without any loss or damage. The collection is now housed in one of the best facilities of its kind in the world. This project has provided the opportunity to update the taxonomic layout of the specimens within the store, increase storage capacity by 20 per cent, mobilise a digital collections management system, and conduct a comprehensive audit of the collection supported by high resolution digital images of every specimen drawer within the collection.

The project was completed on time and under budget. These savings will now be put to addressing similar pest management issues in the mammalogy and ornithology collections. Each collection will benefit from the acquisition and installation of compactus systems and pest proof cabinets. Work on these collections is due for completion in December 2014.

4. EDUCATION & RESEARCH

The Museum delivered a wide range of programs, exhibitions, activities and research. This included engaging, educational and targeted programs with a particular focus on early childhood education such as Museum Alive for Under 5, Tell Me a Story, Through the Eyes of a Child, Children's University, Children's Voice and the myexcursion Learning SA application (app).

In 2013, two of the Museum's main galleries were refurbished and relaunched. South Australian Megafauna: Giants of the Plesitocene is delivering more engaging and interactive experiences with specimens reorientated around wall graphics and touchscreens which provide artists' impressions. The First Life: Ediacara Biota Gallery refurbishment allows visitors a hands-on, digital glimpse into the oldest complex life known on Earth.

Community engagement continued to be a strength as evidenced by the Museum's Out of the Glass Case initiative. This program encompassed outreach programs conducted offsite in schools and in the general community, including Science Alive, APY Lands roadshow, Roxby Downs community roadshow, WOMADelaide 2014, Upper Spencer Gulf roadshows (four roadshows in 19 locations) and the Great Australian Bight roadshow (four schools and one community event).

Public programs were also run on site at the Museum and targeted a diverse public audience. A comprehensive program was run during Biodiversity Month that attracted more than 15 500 people and catered for all ages. Public and school workshops as well as school holiday programs were held on the significant role of terrestrial invertebrates. The Museum held its first major 'after dark' event titled Grubs Up: Food of the Future, which was aimed at young professionals. Other public programs included Biodiversity: Spineless – A World of Animals with No Backbone, Life Before Dinosaurs: The Permian Monsters, STEM Studio, and a series of five Sprigg Lectures for the public.

The Museum partnered with several major events including the Adelaide Festival, the Adelaide Film Festival, DocWeek, and the Adelaide Festival of Ideas which collaboratively created new and exciting public programs. Night Lab, a new style of event aimed at 18–35 year olds, was created in partnership with DocWeek and sold out and participant engagement saw #nightlab trending on Twitter in Adelaide

during the event. The Museum's new publication, *Behind the Doors*, featured in *Writer's Week 2014*, as part of the Adelaide Festival.

The Museum's collections exemplify critical cultural and natural assets and the Museum's ongoing research strengths and profile support the State's and Australia's standing in cultural and scientific research of local, national and international significance. We have active programs on Australian and global research topics. The understanding of the Museum's collections further promotes expertise in human cultures and broadly in the sciences to a wide-ranging audience through many media including publications, seminars, talks, radio and television and the award-winning website (<http://www.samuseum.sa.gov.au/>).

For the current reporting period, Museum staff contributed 4248 hours towards tertiary teaching at numerous academic institutions and university schools and departments. During the year, Museum staff and HRAs participated in the direct supervision of 61 PhD students (51 by staff, two by internal HRAs, eight by external HRAs), one MSc student supervised by a staff member and 15 Honours students (12 supervised by staff, two by an internal HRA and one by an external HRA). Twelve postdoctoral researchers are supervised by Museum staff members. Museum staff also presented at, or were involved in, 19 professional workshops to students, scientists, research specialists and professional societies.

Museum staff and HRAs continue to be prolific in publishing the results of their studies in peer-reviewed journals and scholarly books as well as presenting their work at national and international conferences. During this reporting period, a total of three books (all by external HRAs), 26 book chapters (10 by staff members, nine by internal HRAs, seven by external HRAs) and 178 scholarly journal articles (92 by staff members, 22 by internal HRAs, 63 by external HRAs, one by a volunteer) were published as well as 28 other publications (17 by staff, six by internal HRAs, five by external HRAs).

In addition, staff continued their public and professional academic engagement activities and delivered a total of 73 conference papers (50 by staff, 12 by internal HRAs, 11 by external HRAs) at national and international conferences and symposia, and staff and HRAs delivered 63 public talks and tours to schools, societies and organised events. There were also frequent media engagements involving interviews on radio and television.

External research studies related to the Museum's collections resulted in 46 publications.

5. MAJOR CHALLENGES AHEAD:

1. Economic sustainability – improving museum outputs with a declining State grant.
 2. Capital fundraising – likely to be embarking on a major capital project therefore identifying sources of funds.
 3. Strategic planning – orientating the organisation to achieve the strategic objectives of the organisation to 2020.
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CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2013/14

NAME OF INSTITUTION: The Sovereign Hill Museums Association

NAME OF DIRECTOR: Brett Dunlop (for Jeremy Johnson, CEO)

1. ACCESS & VISITATION

[eg building collections; exhibitions & visitor trends (locals & tourists); use of websites & enquiry service)

Record attendances were achieved in 2013/14 with 731,000 ticketed visitors, made up of 495,000 to the Sovereign Hill Outdoor Museum, 176,000 at the Gold Museum and 60,000 ticketed visitors attending *Blood on the Southern Cross* sound and light show. Occupancy rate at Comfort Inn Sovereign Hill was steady.

The strongest growth sector (at 9%) was international tourists. Of these, 62% are from mainland China. Our website is now available in Chinese languages. Other audience sectors grew at 2% to 3%.

Significant additions to the collection include 50,000 postcards and associated travel ephemera from Dr John Besemeres, and a collection of cameras and images from Bill Llewellyn OAM.

Exhibitions at the Gold Museum were mainly staged in collaboration with community groups. For 2014-15 there will be increased focus on displaying the collection, with shows on Ballarat's 1960s fashions and social history of Ballarat in 1914-15. In the Outdoor Museum, the focus is on enhancing the appeal and presentation of buildings and their exhibits. Recent refurbishments are the Charlie Napier Hotel, the Victoria Theatre Retiring Room, St Peter's Church of England School and replacement of timber boardwalks in Main Street.

In the first full year of operation, the Gold Museum website has doubled the number of hits and enquiries due, no doubt, to the upload of 66,000 collection records and 14,000 associated images for public access. Sovereign Hill website traffic has increased by 35%.

New accessible programs and services have been developed, eg, AUSLAN interpreted sound and light show and AUSLAN interpreted (and captioned) smartphone tour app for deaf and hearing impaired visitors; an Autism-friendly day for families with children on the Autism spectrum; enhanced physical access to some

exhibit buildings and accessible accommodation at Comfort Inn Sovereign Hill for visitors with restricted mobility.

At Narmbool we have created an interpretive exhibit in the horse stable, on the important role of horses in farm life.

2. COMMUNITY INVOLVEMENT:

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. The society celebrated its 80th anniversary with an exhibition in the Gold Museum.

We are collaborating with Wadawurrung elders and academics from Federation University to interpret the historical experiences of Aboriginal people on the Victorian goldfields in the 1850s and 1860s. In development are: a digital tour of the outdoor museum; updated displays that highlight connections between new-arrivals and Aboriginal people; and a verbatim-style play based on the 1858 *Select Committee Inquiry Into the Aborigines*.

At Narmbool we have launched a series of archaeological investigations into the farming properties established under the Closer Settlement Scheme of the 1870s. This is in collaboration with La Trobe University and Adam Ford (from DiG International), host of the ABC TV series, *Guess Who's Been Sleeping in My House?*

Volunteer numbers have remained steady at approximately 280, contributing 24,200 hours per annum. The volunteer meeting room in the Outdoor Museum has been extended to provide better accommodation.

3. MANAGEMENT & FUNDING:

Sovereign Hill commissioned an Economic Impact Study which concluded that our activities contribute \$228.5m and 1,422 jobs (part-time, casual & full-time) in combined direct and indirect contribution to the Victorian economy in 2012/13. This included \$173.8m and 1,273 jobs into the Ballarat economy.

Changes to staffing included outsourcing of accommodation housekeeping, additional staff for Health and Safety; and regrading of positions in the Collections and Research area.

Major capital works were undertaken to upgrade underground mine safety, and to upgrade multimedia technology in *Secret Chamber* mine experience. We continue our program to enhance maintenance of exhibit buildings in the outdoor museum.

Visitor numbers are higher but yield per visitor is marginally down. This leads us to pay even greater attention to ensure we are providing a consistently high-value visitor experience with attractive opportunities for additional visitor spending.

We appreciate the continued triennial funding support from the State Government through Arts Victoria and the Department of Education and Early Childhood Development. This comprises less than 3% of our operating budget, the remaining 97% being self-generated.

4. EDUCATION & RESEARCH

A record number of students (97,000) participated in structured education programs in the Outdoor Museum and Narmbool. A further 14,000 students visited the Gold Museum and 25,000 attended Blood on the Southern Cross sound and light show. The unique Costumed School program continues to be fully-booked and will be the focus for the International Symposium of School Museums in March 2015

Philanthropic donations have allowed us to extend the number of subsidised visits to Narmbool for disadvantaged schools from north-eastern Victoria.

In partnership with the Catholic Education Commission of Victoria, we are offering subsidised visits to Catholic schools of low socio-economic status, with the target group being schools that have not visited the Outdoor Museum in the past four years.

Research programs by Masters and PhD students at Federation University are supervised by our Senior Historian. Several Interns are supervised in the Collection Centre by our Curator.

A Soil Carbon Economics study was completed this year at Narmbool with Federation University's Environmental Science researchers, and supported by the Hugh DT Williamson Foundation.

The Annual Weston Bate Lecture for 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.

We continue to participate with the City of Ballarat and Tourism Ballarat in city-wide events such as Heritage Weekend, Springfest and the program of celebrations for the 160th anniversary of the Eureka Rebellion.

The Museum of Australian Democracy at Eureka (MADE) has been a new partner in collaborative ventures.

5. MAJOR CHALLENGES AHEAD:

Please list the three – four major challenges for your museum for the year ahead (or further) which might be addressed by CAMD.

Lobbying for government investment.

Planning for our 50th anniversary in 2020 is targeting capital investment by government to help us reinvent 'Sovereign Hill by Night', including a new sound and light experience to replace 'Blood on the Southern Cross'.

Attracting private investment.

We are seeking investment partners to help us develop a new 100+ room 4.5 star international brand hotel. This hotel will address the local shortage of higher-end accommodation sought by international tourists. With direct connections to the Outdoor Museum, it will help grow daytime and evening attendance, provide a unique meeting venue, and will aid dispersal of tourists to regional areas.

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.)

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2013/14

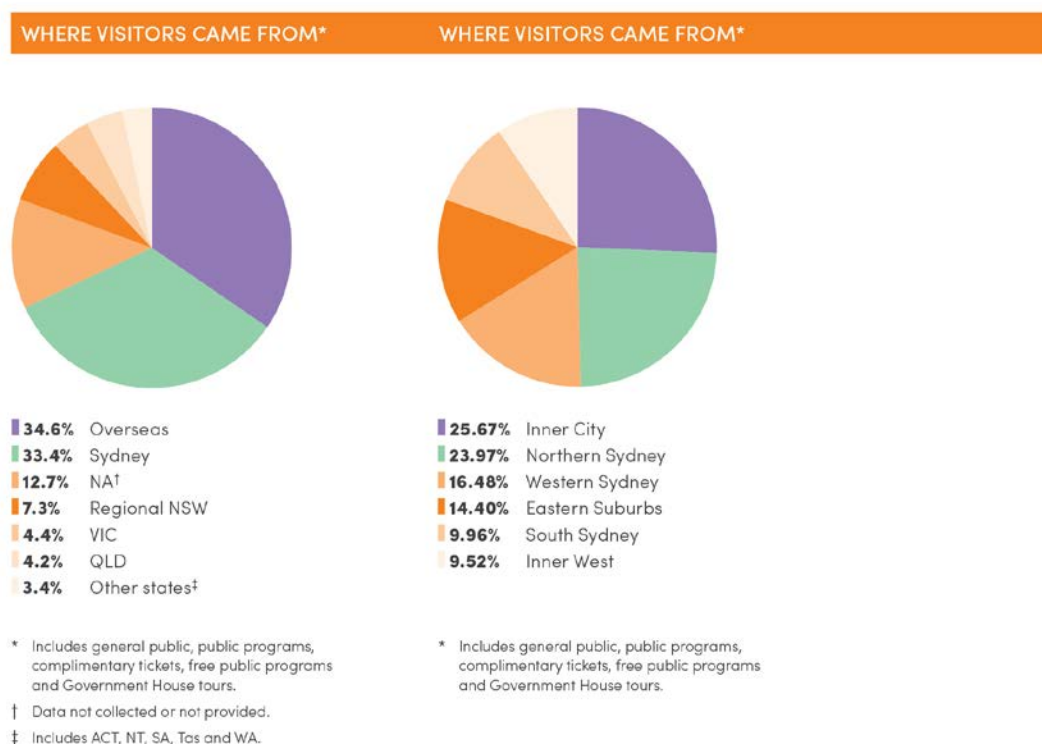
NAME OF INSTITUTION: Sydney Living Museums

NAME OF DIRECTOR: Mark Goggin

1. ACCESS & VISITATION

Visitation

Our visitation increased by 12.4% from 715,937 in 2012/13 to 804,792 in 2013/14. This includes travelling exhibitions across Australia (157,176).



Improving digital and online access

'Digital' has become critical to the way in which we build relationships and interact with our audiences. During 2013-14 we developed and implemented the institution's first digital strategy.

We built our digital presence by creating more content – generated both by staff and in collaboration with our audiences and our partners – and used this as a vehicle to deepen and widen engagement.

At the core of the new strategy is our new website, launched in January. Since we adopted the digital strategy and launched the new website, we've greatly extended our online reach. Between the end of January, when the site was launched, and the end of June, our eNews subscriptions increased by 244% from June 2013, from 16,000 to 46,000.

Access to core content has also increased. We have seen a 37% increase in visits to pages that relate to convicts, with hits on our 'Day in the life of a convict' page doubling from 30,301 on our old site last year to 62,230 on the new site this year during the same period. Improving access to stories previously unavailable online is also helping us to connect with our audiences.

DIGITAL ENGAGEMENT

	2014	2013	2012
TOTAL WEBSITE VISITS	929,194	786,316	604,819
Page views			
Main website	2,385,788	1,908,427	1,764,769
E-commerce	172,822	173,396	291,518
Microsites/blogs *	145,604	342,789	80,553
Collections	283,641	314,200	24,553
Page views total	2,987,855	2,738,812	2,161,253
ENEWS SUBSCRIBERS	45,727	45,233	14,791
SOCIAL MEDIA			
Facebook followers	17,101	6,931	2,343
Twitter followers	1,610	1,062	388
VIDEOS			
Videos watched	37,887	19,864	9,862

* Down on last year due to no Sydney Open.

EXHIBITIONS 2013–14

TITLE	LOCATION	EXHIBITION DATES
Public Sydney: Stop, Look, Live!	Museum of Sydney	30 Mar – 8 Sep 2013
52 Suburbs Around the World	Museum of Sydney	20 Jul – 24 Nov 2013
Eat Your History: A Shared Table 1788–1950	Museum of Sydney	28 Sept 2013 – 9 Mar 2014
Suburban Noir	Museum of Sydney	30 Nov 2013 – 6 Apr 2014
Celestial City: Sydney's Chinese Story	Museum of Sydney	29 Mar – 12 Oct 2014
Iconic Australian Houses: An Exhibition by Karen McCartney	Museum of Sydney	12 Apr – 17 Aug 2014
Irish Orphan Girls	Hyde Park Barracks Museum	18 Oct 2008 – 15 Jun 2014
Convict Sydney	Hyde Park Barracks Museum	11 Sep 2010 – ongoing
The Past Unchained: Australian Convict Sites on the World Heritage List	Hyde Park Barracks Museum	30 Oct 2010 – ongoing
Female Immigration Depot 1848–1886	Hyde Park Barracks Museum	28 Jun 2014 – ongoing
City of Shadows: Inner-city Crime and Mayhem 1912–1948 Revisited	Justice & Police Museum	1 Jul 2013 – ongoing

MAJOR EVENTS

TITLE	LOCATION	TOTAL VISITORS	DATE
Redcoats & Convicts	Hyde Park Barracks Museum	851	13 July 2013
Sydney Open talks & tours	The Mint & outreach	798	Various dates
Fifties Fair	Rose Seidler House	2,138	25 August 2013
House Music	Government House	1,111	Various dates
Vintage Sundays – kids	Vaucluse House	375	6 October 2013
Garage Sale Trail (free event)	Hyde Park Barracks Museum	1,592	26 October 2013
Christmas artisan food market	Hyde Park Barracks Museum	3,997	18 December 2013
Elizabeth Farm open day (free event)	Elizabeth Farm	526	2 November 2013
Throsby Park open day	Outreach	355	4 May 2014
Quay to the City	Susannah Place Museum	1,000	Various dates, September 2013
Commemoration Gathering at the Irish Famine Memorial	Hyde Park Barracks Museum	458	25 August 2013
Celestial City – market garden	Museum of Sydney forecourt	225	Various dates
August Free Weekends	Rouse Hill House & Farm	5,037	August 2013

Sydney's Crime History

At both the Justice & Police Museum and Museum of Sydney, there has been a range of programs and exhibitions throughout the year focused on aspects of our criminal history. Two new exhibitions – Suburban Noir at the Museum of Sydney, and City of Shadows, a return of the highly successful 2008 exhibition, at the Justice & Police Museum – formed the basis of these programs designed to involve our visitors. Suburban Noir provided an insight into 1950s and 60s post-war Sydney through the eyes (and lens) of NSW police photographers working at the time. In its display of recently discovered photographs from the NSW Police Forensic Photography Archive, and captivating contemporary artworks, the exhibition did not shy away from the day-to-day reality of policing at the time, providing a true representation of crime-scene photography.



NSW Police Forensic Photography Archive, Justice and Police Museum, Historic Houses Trust of NSW

New interpretation at the Hyde Park Barracks Museum

A new display at the Hyde Park Barracks showcases a different aspect of its history for museum visitors. Female Immigration Depot 1848–1886 recreates the dormitory atmosphere that young female immigrants to NSW would have experienced during their stay in the barracks in the latter part of the 18th century on first arrival in their new homeland. Touching personal stories supported by artefacts from our rich archaeology collection allow the visitor to engage with these women's personal experiences as they passed through this temporary institutional home.

Another new interpretive display, on the third floor of the barracks, is our interactive Lags & Swells: Meet 50 Convicts of the Hyde Park Barracks, which draws together new and existing research to profile the lives of 50 convicts who passed through the barracks between 1819 and 1848. Both of these interpretive projects build on the development of the Hyde Park Barracks audioguide, which has now been translated into seven languages other than English – French, Italian, Japanese, Korean, Mandarin, Spanish, and Auslan for hearing impaired visitors.



Pictured in the exhibition Female Immigration Depot 1848–1886 at the Hyde Park Barracks Museum are Minister for the Environment and Minister for Heritage The Hon Rob Stokes, MP (right), who opened the exhibition, Dr Fiona Starr, curator and archaeologist at the HHT (left), and Barbara Zammit, a descendant of immigrant Rose McGee. Photo © James Horan

2. COMMUNITY INVOLVEMENT:

Volunteer Program

Volunteering is crucial to Sydney Living Museums' ability to deliver meaningful experiences of our properties and collections to the people of NSW. Whether it's providing an interpretive tour as a volunteer guide, undertaking research into our collections as a project volunteer, or providing muscle for the maintenance of our gardens as a garden volunteer, volunteer roles provide a deeper level of engagement for those who want to contribute their time and knowledge to the fulfilment of our mission. This year 149 volunteers, in a variety of roles, from guiding to delivery of events and specific projects to gardening, provided 5000 hours of service to our organisation.

This year, to honour and secure the future of volunteering at Sydney Living Museums, we undertook a comprehensive review of our practices and procedures. This process, which included research and consultation across our existing volunteer corps and all areas of our business, has identified our strengths as well as areas for improvement. The results of the review will allow us to increase opportunities for more people to volunteer with Sydney Living Museums in more ways, and will ensure that both existing and new volunteers will be well managed and recognised for the extraordinary contribution they make to our work.

Strengthening Local Communities

Celestial City: Sydney's Chinese Story

Celestial City, a new exhibition at the Museum of Sydney (29 March to 12 October 2014), shared the fascinating story of Sydney's early Chinese – market gardeners, cabinet-makers, goldminers, merchants and diplomats – and celebrated the pivotal role the Chinese community played in shaping modern Australia. Working in collaboration with the Chinese Heritage Association of Australia and NSW Farmers' Federation, and with financial support from the City of Sydney, Sydney Living Museums developed a Chinese-style market garden in the forecourt of the museum, which became the focus of interpretive and public programs that involved the community over the life of the exhibition. The public planting and harvesting days drew 1346 participants, who were able to meet fourth generation market gardeners John and Dexter Choi, help to plant seedlings and learn more about plants and practices used in Chinese market gardens. The program of activities also included education programs for Stage 5 (Years 9 & 10) and a Stage 3 (Years 5 & 6) HSIE/History, free talks, tours and a dinner.



Celestial City: Sydney's Chinese Story Photographs (c) Jamie North, Historic Houses Trust of NSW

Open Days in Western Sydney

During August, 3500 people over four weekends took part in activities at Rouse Hill House & Farm to celebrate 200 years of life along the Windsor Road. Visitors were able to take tours of the house, stables and outbuildings, take a lesson at the schoolhouse or a sewing lesson, meet a farmhand, fly kites, purchase a vintage tea basket, and play colonial games. The event received considerable media attention, including, on the first Saturday, a major story in The Sydney Morning Herald.

As part of the Sydney Architecture Festival in November, 526 people attended an open day at Elizabeth Farm. Our visitors experienced Elizabeth Farm as it may have been in the early 1800s, enjoying food workshops, presentations by curators, walking tours and access to the roof space.

New Collection Material

We acquired a number of rare items for the Caroline Simpson Library & Research Collection, including soft furnishings provenanced to Sibella Macarthur Onslow (1871–1943) and Camden Park, a collection of provenanced furnishing textiles designed by noted artist-craftsman Michael O'Connell (1898–1976), a collection of early-20th-century garden catalogues produced by the Yokohama Nursery Company, an 1857 manuscript 'garden book' from Parramatta, and a seven-part photographic panorama of the garden of a well-known house

called Turanville near Scone in the Hunter valley. The panorama was created in 1889 by a photographer named Joseph Check and came to light only recently in a bookshop in Dorset, England, part of the estate of a member of the Strachey family.

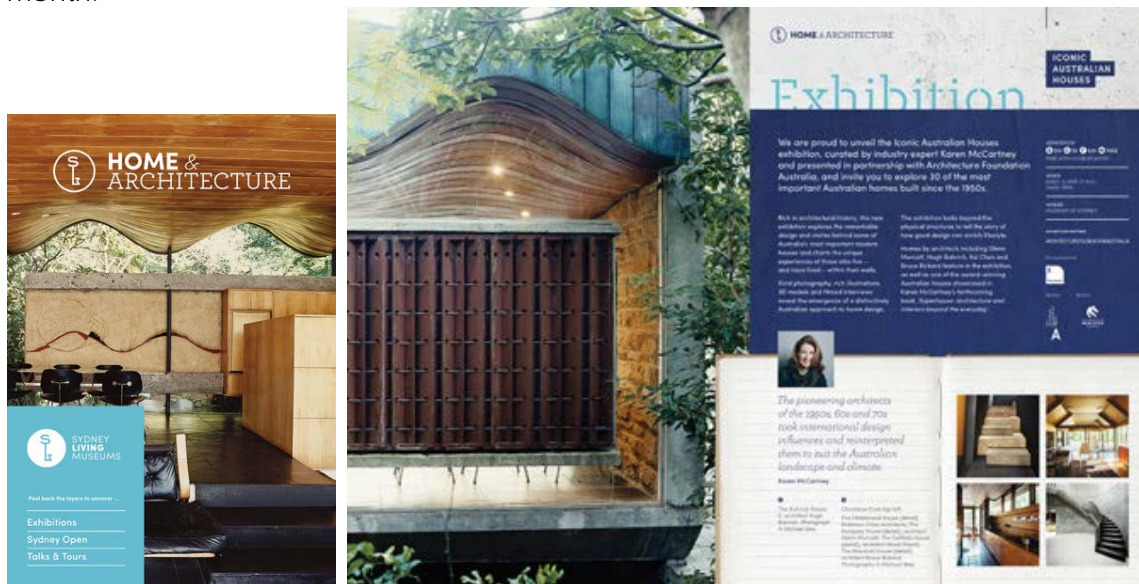
New acquisitions for Susannah Place Museum and the Justice & Police Museum included a pocket watch that belonged to Clara Jane Youngein, a tenant, from 1904 to c1917, of no 64 Gloucester Street, The Rocks, now part of Susannah Place Museum, and a small but poignant collection of photographs and personal letters relating to NSW Mounted Police officer Vernon Murray. Murray enlisted in the AIF in September 1914, arrived at Gallipoli in May 1915, and was killed while retrieving supplies on 22 May 1915.

We continued to expand the social history collections of the Hyde Park Barracks Museum and The Mint. New acquisitions included historical postcards and photographs depicting the two properties, trade cards and engravings relating to the processing of gold at the Sydney Mint, documents from 1935 regarding the preservation of the barracks, a 1922 halfpenny minted at the Mint, and a drawing depicting Hyde Park Barracks c1900 by commercial artist Amandus Fischer.

Working with our Partners

SLM Home & Architecture Program

Across the year the HHT works with a broad number of partners to produce a calendar of programs for multiple audiences. A prime example of this partnership in practice was the Home & Architecture 12-month program launched in April across our 12 museums. Focused on bringing the history, distinctiveness and experience of Australian homes to our visitors, the programming is the result of a major interdisciplinary project across our properties. The program, which ran to 24 pages, included four major exhibitions, new displays, a major public program, Night Light tours of our museums, a talks series and other activities, such as the opportunity for visitors to work with our soft-furnishing volunteers on the second Friday of each month.



The whole program was coordinated, with specific events timed for our program partners – Heritage Week, Sydney Writers' Week, Vivid Ideas and Sydney Architecture Festival – to maximise our reach to the widest audience. Each project was also developed with a range of financial partners, including Austral Bricks, Seidler Architecture Foundation, Stormtech, Architecture Foundation Australia, Habitus and the Architects' Registration Board.

The exhibition that led the program was Iconic Australian Houses at the Museum of Sydney, which brings together 30 of the best Australian houses built in the past 50 years, including the

work of architects Glenn Murcutt, Richard Leplastrier, Harry Seidler, Hugh Buhrich, Robin Boyd and Russell Jack. Curated by leading design guru and best-selling author Karen McCartney, the exhibition was presented in partnership with the Architecture Foundation Australia.

SLM Food Program

On Wednesday 25 September, journalist and media personality Annabel Crabb launched our exciting Food program when she opened our major exhibition Eat Your History: A Shared Table at the Museum of Sydney, proclaiming it the 'exhibition of my dreams'. As the centrepiece of the Food program, Eat Your History interpreted our museums and houses through food-related collections and stories, taking the visitor on a journey through eight of our museums that capture the different ages of Sydney's food and dining culture from 1788 to the 1950s. Visitors proceeded from the farmhouse kitchen comforts of Elizabeth Farm to the excesses of Regency dining at Elizabeth Bay House and finished up in the atomic-age modernity of the Rose Seidler House kitchen. The overall program was designed to underscore the pleasures and depth of what we regularly offer visitors at all our houses and museums, gardens and cafes. We developed a range of innovative programs with our partners including:

- a major dinner at the Hyde Park Barracks Museum by Jared Ingersoll and Realfood projects, inspired by menus from the 1800s and using local indigenous and heirloom produce grown in our kitchen gardens
- a pop-up cooking school in the kitchen at Vaucluse House, with Realfood projects
- an artisan Christmas food market at the Hyde Park Barracks
- Stories from the Cellar, a journey through the history of food preservation, with Wildwon Projects at Elizabeth Bay House
- a long lunch and lawn sports picnic at Vaucluse House with bocce, hoops, croquet and kubb, and music, also with Wildwon Projects
- a food writers' festival at The Mint
- a talk series, 'My food history' at the Museum of Sydney, where Australia's best loved chefs – including Darren Simpson, Adam Liaw and Anna Wong – explored the history of their families' cookbooks
- convict breakfasts at the Hyde Park Barracks Museum
- Kids in the Kitchen holiday programs at Elizabeth Farm and Vaucluse House, where kids baked damper, and made butter and lemonade
- a pop-up bar, The Bullion Room, at The Mint, which operated from Wednesday to Friday from September to December.



SLM food program image (left) and kids roll out pastry dough in the kitchen at Vaucluse House (right) Photograph (c) James Horan

3. MANAGEMENT & FUNDING:

New Trustees

On 2 April 2014, three new Trustees joined the Board: Naseema Sparks, Siobhan Toohill and Alastair Baxter.

Organisational change

As at 30 June 2014, the last phase of our three-year restructure was completed, with 89 new staff recruited during the year. SLM staff undertook almost 3000 hours of training including training to support the implementation of the new Performance Development Plan (PDP) framework nominated as mandatory by the NSW Government. By the first reporting deadline, we had successfully implemented PDPs for 93% of our employees.

Launch of the SLM Brand

In April 2013 we launched the Sydney Living Museums brand, positioning the organisation in the long-term to communicate and engage more effectively with the public, visitors and communities. The brand centres our 12 properties at the core of what we offer, unified under a stronger umbrella, and promotes a clearer understanding of their relationship to one another as a collection of places telling the story of living in Sydney.

The design of the new identity centres on the idea of unlocking stories, drawing on the motif of the key as a powerful symbol of welcome into other people's homes. Our new logo crafts the initials of Sydney Living Museums, SLM, into a monogram in the shape of this key. The idea of welcome into the homes of Sydneysiders past and present informs our audience engagement strategies, customer service, design, marketing and communications activities, and the development of our interpretation, exhibitions and public programs.



Unlocked

In autumn 2014 we launched our new magazine *Unlocked: The Sydney Living Museums Gazette*, which takes its title from Australia's original newspaper, *The Sydney Gazette*. This was first produced in 1803 in a small shed at the back of first Government House, where the Museum of Sydney now stands, so the association is apt. The title *Unlocked* also draws inspiration from the 'key' device of the Sydney Living Museums logo and is intended to create a sense of intrigue about what will be revealed both inside the magazine and once visitors have walked through the open doors of our properties.



Maintaining our properties

For three years commencing from the 2014–15 financial year the NSW Government has committed \$4.39 million (\$1.904 million in 2014–15) towards a capital maintenance program for our historic properties to address a significant backlog of workplace health and safety and building compliance issues. A senior project officer will be employed to manage the program.

Government House

We worked in close collaboration with the Department of Premier and Cabinet and the Office of the Governor to transfer heritage assets from Sydney Living Museums to the Government House Reserve Trust, providing extensive documentation of all collection items and sorting out a number of discrepancies of ownership and listing prior to the transfer.

We revalued the most significant items, and notified a range of lenders of important artworks and objects of the change in management at Government House. Most importantly we briefed key staff of the new Trust on the appropriate care and management of the building, interiors and collections.

During the ongoing refurbishment of the private quarters we discovered evidence of early decorative finishes, such as a fine late-19th-century wallpaper of the Aesthetic Movement.

Justice & Police Museum

We developed a new interpretation concept for the museum building and collections to focus more directly on crime and punishment in Sydney in the 19th and 20th centuries. We prepared a Treasury compliant business case for capital funding.

Conserving our Collections

The conservation of our collections involves both preventive activities (such as pest management, mould remediation, collection assessments and rehousing) and interventive conservation treatments of specific collection items.

We undertook several assessments and surveys of the condition of our collections to gain a better understanding of the condition of specific parts of the collection. This included a sample survey of 100 photographs from the Museum of Sydney's collection of 650 items, an assessment of a film collection associated with the building of Sydney Harbour Bridge, a survey of the clocks at both Elizabeth Bay House and Vaucluse House and assessments of the archaeology trenches and The edge of the trees sculpture at the Museum of Sydney. This work will guide some conservation activities in the coming year.

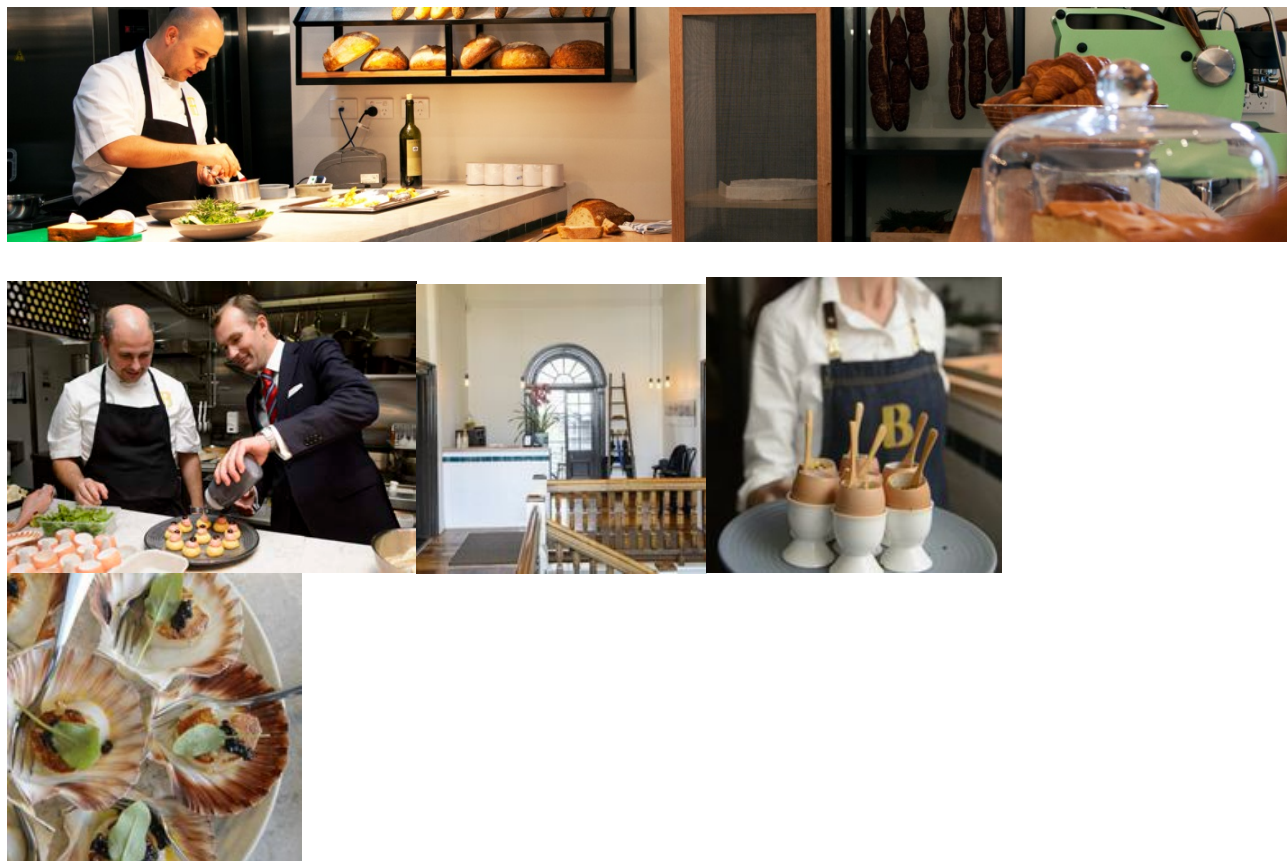
Training in collection care continues for key support staff across our properties, on topics such as mould awareness and remediation, object handling, emergency response, environmental monitoring, housekeeping and conservation cleaning. Most of the interventive work on our collections is undertaken by specialist conservators.

In the past year we have engaged with 18 conservation specialists in the treatment of 68 objects. These included contemporary artworks from the Museum of Sydney, 19th-century clocks from Elizabeth Bay House, a significant davenport from Vaucluse, archaeological artefacts from the Hyde Park Barracks, several albums of photos and postcards from Susannah Place, an illuminated World War I honour roll from the Hyde Park Barracks and a David Jones hatbox for a top hat, which belongs to Meroogal. The significance, context and use of each piece was considered in preparing its conservation strategy, including treatment and ongoing care.

Commercial

The Mint – Bistro Mint

We appointed Restaurant Associates as our hospitality partner to The Mint (restaurant and events) and Justice & Police Museum (events). We worked with Restaurant Associates to develop a concept for a commercial kitchen and service areas for The Mint without compromising the heritage significance of the building. Bistro Mint opened for business in June 2014.



Launch of Bistro Mint at The Mint building © DL Photography

Museum of Sydney - The Governors Table Bar & Dining

We appointed Fresh Catering as our hospitality partner at the Museum of Sydney. We worked with Fresh Catering and InochiDESIGNLIFE in the development of The Governors Table, a new bar and dining concept and interior fit-out for the Museum of Sydney cafe. The original 1995 Richard Johnson fit-out had remained largely unchanged so we worked with the new design team to carefully retain original design features. The Governors Table Bar & Dining opened for business in June 2014.

4. EDUCATION & RESEARCH

Education – Reaching new school audiences

EDUCATION	2014	2013	2012
Primary total	37,940	37,810	46,476
Secondary total	10,572	9,161*	13,536
Outreach (Connected Classrooms)	1,193	2,311	3,411
Tertiary	2,403	1,423	2,311
Adult	704	849	922
TOTAL	52,812	51,554	66,656†

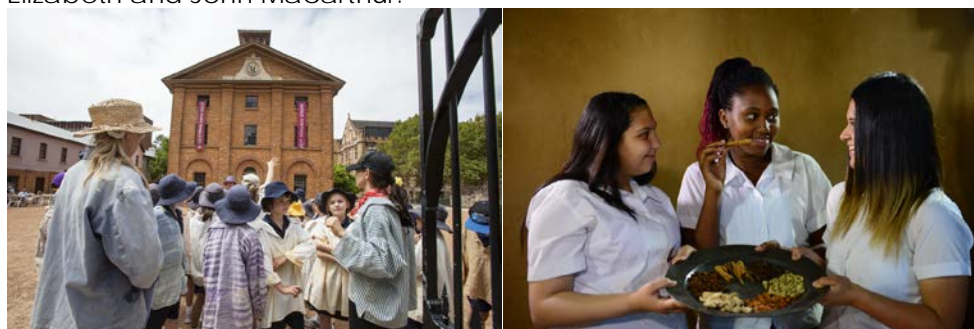
* In 2013 Adult numbers were included in Secondary total.

† In 2012 Tertiary and Adult numbers were not reported.

A three-year strategy was developed for the provision of curriculum-related education programs to facilitate the growth of our engagement with and reach to schools. Some of the recommendations include: that a cross-portfolio high-school program to grow audiences at our Sydney CBD sites be developed; that the development and implementation of booking systems for education programs be prioritised as part of the wider business-systems review; that a new fee model and increase be implemented to bring the fees charged for HHT education programs into line with those of other providers; and that a Teacher Advisory Group be established both to inform programming to meet the needs of audiences and to explore the viability of providing professional development for teachers who take part in HHT education programs.

After a hiatus in 2013, we offered the Archaeology in The Rocks program again in 2014. This seasonal event was run over ten days in March and was more than 97% booked this year – close to 700 Stage 6 students attended the full-day program. Run in partnership with Sydney Learning Adventures (SHFA) and the Big Dig, this program teams students of Ancient History with a professional archaeologist and gives them access not only to Susannah Place Museum and The Rocks Discovery Museum but also to archaeological sites in The Rocks.

Following the introduction of the new mandatory History syllabus for the Australian Curriculum, the Education team has developed two new Stage 5 History programs – ‘Perish or Prosper’ at the Hyde Park Barracks Museum, and ‘Perish or Prosper’ at Elizabeth Farm. The complementary programs link directly to one of the depth studies, ‘Movement of People’, and address the same syllabus outcomes and objectives through different content. The Barracks program focuses on the convict and immigrant women’s stories, while the Elizabeth Farm program focuses on the experiences of Elizabeth and John Macarthur.



Hyde Park Barracks Museum Photograph (c) James Horan and Elizabeth Farm, Photograph (c) Jeremy Piper



Rouse Hill House and Farm, Historic Houses Trust of NSW. Photograph (c) James Horan

Presentations and Publications

During 2013–14, SLM staff gave various public presentations and had their work published. Highlights this years were as follows:

- Dr Caroline Butler-Bowdon, assistant director of Creative Services, was guest speaker at the Museums and Gallery Services, Queensland, Peer Talk 2013: A Review of 'The River' at Brisbane City Hall in August 2013, and guest speaker at the 2014 Marrickville Medal awards ceremony at Marrickville Town Hall in May 2014.
- Megan Martin, head of Collections & Access, had an article entitled 'A Venetian gondola at Farm Cove?' about a hand-coloured c1870 photograph of Government House, published in *Australiana*, the magazine of the Australiana Society, in February 2014.
- Beth Hise, head of Interpretation & Exhibitions, gave a paper entitled 'Are exhibitions for everywhere? An investigation into the use of exhibition techniques in unconventional gallery spaces' at the 2014 Australasian Registrars Committee ARC Conference Changing Spaces at the State Library of Queensland.
- Michael Lech, curator, Collections on Line, at the Caroline Simpson Library & Research Collection, spoke to the Glebe Historical Society on 'The rise and fall of Grace Bros and Sydney's department stores' at Glebe Town Hall in October 13, and to the City of Sydney Historical Society on 'The demise of Sydney's department stores 1950–75' at the Sydney Mechanics School of Arts in June 2014.
- Dr Fiona Starr, curator, Macquarie Portfolio, presented the talk 'Artefacts tell the story: archaeological & historical collections of The Mint & Hyde Park Barracks' as part of the National Trust of Australia (NSW) talk series at the Northcott Conference Centre, Parramatta, in February 2014.

Research: Aboriginal heritage

We continued work with Aboriginal heritage specialists Leanne Watson (a Darug descendant) at Rouse Hill House & Farm, and Michael Ingre (a Dharawal man) at Vaucluse House to implement interpretation and programming and to strengthen our connections to communities in both western Sydney and La Perouse. We also commissioned an in-depth study of Aboriginal connections to our properties. Historian Michael Bennett, of Native Title Services, wrote a study of the Aboriginal history of Elizabeth Farm, which has begun to inform both our liaison with the Aboriginal community and new interpretation at the site.

An Aboriginal Employment Strategy research project was undertaken this year to provide an in-depth study and analysis of the HHT's needs for Aboriginal expertise, the state of Aboriginal employment in the Sydney cultural sector and funding opportunities to enable Aboriginal employment at the HHT. The report involved extensive liaison and fact-finding both internally and externally. Interviews were conducted with numerous Aboriginal people employed in the cultural and heritage sectors, and we intend this to lead to the employment of a new Aboriginal Interpretation Officer next year.

Awards

Sydney Living Museums gained several awards during the year for a number of access and participation projects in 2013–14, as follows:

- IMAGINE Award in the Education and Audience Development category (for organisations with over 20 staff) for its multilingual audioguide with Auslan translation for deaf and hearing impaired visitors at the Hyde Park Barracks Museum
- National Trust Award for Education & Interpretation (Government) 2014 for the book *Public Sydney: drawing the city* by architects Philip Thalis and Peter John Cantrill
- 2014 Bates Smart Award for Architecture in the Media, National Award, for the book *Public Sydney: drawing the city*.

Exeter Farm

Exeter Farm, Glenwood, is a rare, intact mid-19th-century timber-slab vernacular cottage in Sydney's north-west that has survived largely unaltered. When the HHT acquired it in 2006, the property required major structural repair and conservation work. We used funding of \$928,000 to conserve the State Heritage listed buildings and garden on the site, and sold the property at auction in November 2012.

In April 2014 the architects involved in the project, Design 5, entered the Exeter Farm conservation project in the 2014 UNESCO Asia-Pacific Awards for Cultural Heritage Conservation Programme, which recognises the efforts of private individuals and organisations to successfully restore and conserve structures and buildings of heritage value in the region. UNESCO received 46 entries in the awards from 16 countries across the Asia-Pacific region, including for residential buildings, urban streetscapes, rural/village areas, religious properties, hotels, and office, funeral and military properties. As this report goes to print, we have been advised that Exeter Farm has been recognised by UNESCO with an Award of Merit. We propose to hold an awards ceremony at Exeter Farm in late 2014.

Exeter Farm also won in the category 'Conservation of Built Heritage for Projects under \$1 million' at the National Trust Awards in 2011 and received the Francis Greenway prize for conservation in the Heritage and Sustainable design section of the AIA Awards in 2012.



Exeter Farm – before and after restoration and conservation. Photograph (c) Paolo Busato

Regional Outreach:

Our regional presence was particularly strong this year. We sent on the road two new touring exhibitions and associated programs and were awarded two grants to assist our regional engagement. The HHT was awarded a prestigious Visions of Australia Market Development touring grant of \$82,921 by the Australia Council to tour the exhibition *Iconic Australian Houses* to nine venues across Queensland, NSW, the ACT, Victoria and South Australia. The HHT is also the major institutional partner for Orange City Council's *Villages of the Heart* project, which secured a major Arts NSW Regional Partnership Grant of \$140,000 in January. This project is an opportunity to work in partnership with a major regional centre to create a community-focused extension of the HHT's *Eat Your History* interpretation and public programs.

TRAVELLING EXHIBITIONS

KEY	TITLE	LOCATION	EXHIBITION DATES	VISITORS
●	<i>Built for the Bush: The Green Architecture of Rural Australia</i>	Gunnedah Creative Arts Centre	25 May – 14 Jul 2013	1,132
		Muswellbrook Arts Centre	12 Jul – 8 Sept 2013	918
▲	<i>Smalltown</i>	Museum and Art Gallery of the Northern Territory – Darwin	26 Jul 2013 – 2 Feb 2014	100,815
✱	<i>The Force: 150 years of NSW Police</i>	Newcastle Regional Museum	4 May – 28 Jul 2013	16,624
○	<i>Margaret Olley: Home</i>	New England Regional Art Museum – Armidale	3 May – 14 Jul 2013	1,323
■	<i>52 suburbs around the world</i>	Dubbo Regional Gallery & Museum	8 Feb – 31 Mar 2014	10,651
◆	<i>A Convict in the Family?</i>	Western Australian Museum – Kalgoorlie-Boulder	7 Feb – 27 Apr 2014	21,016
		Western Australian Museum – Geraldton	2 May – 22 Jun 2014	4,697
GRAND TOTAL				157,176



The Hasid and the hipster - beards, Williamsburg, New York, USA and Visiting from Tokyo to play dress up - Yuika,

Higashiyama, Kyoto, Japan from the exhibition 52 Suburbs Around the World. Photographs © Louise Hawson

5. MAJOR CHALLENGES AHEAD:

Please list the three – four major challenges for your museum for the year ahead (or further) which might be addressed by CAMD.

In February 2013, Sydney Living Museums (SLM) commissioned an independent Business Model Review (“the Review”) of its operations. The Review aimed to:

- establish whether there are alternative operating models that would enable SLM to be more financially sustainable while still meeting its principal legislative objectives and contributing effectively to *NSW 2021*
- where such alternative business models are identified, provide recommendations on their likely parameters and impact
- where opportunities or challenges are identified which are outside the scope of the review’s recommendations, to suggest strategic choices for SLM to consider.

Following extensive stakeholder consultations, the Review was completed in January 2014 and confirmed that SLM’s current range of functions and activities are consistent with the *NSW Historic Houses Act 1980*, are innovative in programming and commercial activities, and are cost effective in managing the State’s premium heritage assets.

In response to the Review, SLM has adopted the majority of the Review recommendations and developed an 18-month strategic framework for the organisation: a Business Review Action Plan primarily focused on greater financial sustainability. In June 2014, the Action Plan was endorsed by the Trustees of SLM and in July 2014, the Plan was presented to internal stakeholders including the wider SLM management team.

The Plan comprises 25 actions which articulate SLM’s unique public contribution as Australia’s leading heritage institution and the future challenges for SLM and the Government in providing custodianship and cultural activation for Australia’s most important heritage places. These challenges relate to four key areas:

- the future shape of SLM’s portfolio of properties
- the future of the Museum of Sydney on the site of first Government House
- the reinterpretation of Justice & Police Museum
- the reinterpretation of the Macquarie St Precinct (The Mint, Hyde Park Barracks).

The Action Plan is very ambitious with 15 of the 25 actions scheduled to be completed by June 2015.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2013/14

NAME OF INSTITUTION: Tasmanian Museum & Art Gallery

NAME OF DIRECTOR: Jennifer Storer (Acting)

First and foremost I must mention the retirement of Director Bill Bleathman after 20 years at the museum and over 12 years as Director on the 14 February 2014. He leaves many legacies that those to come will build on.

1. ACCESS & VISITATION

It is Audience Engagement's privilege to look after and realise a diverse program of internal and externally generated temporary exhibitions, long term exhibitions, special displays, public programs, education programs, outreach, community exhibitions and events. At the same time managing the complete visitor experience, launches, openings, function logistics, collaborations, partnerships, marketing, social and other media, protocol and public relations.

In the 2013-14 financial year, its first full year since reopening, TMAG attracted 521,585 visits, an increase of over 200 000 from average visit numbers pre-redevelopment. Based on 362 operating days, this equates to approximately 1440 visits per day, surpassing the annual target of 450 000 visits following redevelopment (or 1250 per day).

Visitor research by MHM showed 43% of our visitors were from Tasmania (10% from Hobart), 42% from the mainland and remaining from elsewhere in the world. The average visit was an hour and 44 minutes. 12% of visitors registered being 'Blown away' by their experience (compared to only 4% in 2011/12), 2% being 'Thrilled', 23% 'Delighted', and 3% 'Amazed'. Overall, this is an impressive improvement on 2011/12 – particularly for visitors that were 'disappointed' with their visits, which has fallen from 12% in 2011/12 to 1% in 2013/14.

The redeveloped museum was also recognised at the 2013 Tasmanian Tourism Awards, with TMAG honoured in three categories. The museum won gold in the Indigenous Tourism category, and was also recognised with silver in the Major Tourist Attraction category and bronze in the New Tourism Development category. The project was recently shortlisted for the World Architecture Awards held in Singapore in early October 2014.

The 2013 – 2014 temporary exhibition schedule was bursting with a diverse range of temporary exhibition offerings starting off with the Jill Freeman 25th Hobart City Art Prize – the prize in 2013 open to all collectable media exhibited a multitude of art practises from around Australia and awarded local artist Anthony Johnson with the \$30,000 prize with his controversial work *Stutter*. Following on was the travelling exhibition from Newcastle art Gallery (in partnership with TMAG) *Illumination: The Art of Philip Wolfhagen* which was a stunning visual feast of Tasmanian landscapes and exceptionally popular with local and interstate visitors.

Theatre of the World, TMAG's exciting collaboration with the Museum of Old and New Art (MONA), was presented at La Maison Rouge Gallery in Paris from 19 October 2013 to 12 January 2014. It achieved visitor numbers of 30 000 during this time, an extremely high visitation rate for the gallery.

Following a significant donation of objects from the Tatts Group Limited the exhibition *Tatts in Tasmania* was created to tell the story of the establishment and history of the Tatts Group. TMAG and Contemporary Arts Tasmanian joined forces to create the *Acts of Exposure* presenting works by Mark Shorter, Michael Schlitz and Leigh Hobba - revealing how each artist uses the landscape as a stage to enact performative or narrative-driven works of art. In a complete contrast was *Capital and Country: the Federation years 1900 – 1914* touring from the National Gallery of Australia – a visual feast of well-known Australian painters gave Tasmanian audiences a rare opportunity to see paintings from the national collection. Slipped in amongst all of this was - for one week only - a European treasure from the Art Gallery of NSW – Eugene Delacroix - *Angelica and the wounded Medoro*– brought in especially to promote the Hobart Baroque Festival. And lastly but not least was the work of Tasmanian artist Pat Brassington - one of the first artists to recognize the potential of the digital format – opening during the Dark Mofo festival it attracted enormous media attention on the back of its artistic quality, curation by ACCA Artistic Director Juliana Engberg and the festival itself in June 2014.

TMAG was a key collaborator with the festival which resulted in significant local and national coverage for TMAG. The museum also hosted a live broadcast of Radio National's *Books and Arts Daily* program with Michael Cathcart during the festival and attracted over 5 000 visitors to TMAG's *Night at the Museum* event as part of the Dark Mofo's opening night program. Another part of the festival was the video work of Washing River by contemporary Chinese Artist - Yin Xiuzhen which TMAG hosted. The installation and video production was brought to Dark Mofo festival by Detached - Washing River 2014 is the latest iteration of a project the artist began in 1995, in response to the polluted condition of the Funan River in Chengdu, Sichuan Province, China. Constructed at Mawson's Place, Hobart, using water from the nearby River Derwent and inviting the Hobart community to scrub their river clean. People took up brushes and buckets, and helped wash the wall of ice - the dirty ice

was symbolically cleansed, as it melted and returned to the river. The video footage—recorded the journey to collect and freeze the river water, as well as the artwork's installation, washing and melting.

Weaving through the same year were over 100,000 people who participated in group visits, lectures or tours for programs that covered a diverse audience from playgroups to schools, prisons and programs for senior citizens. Monthly family days were a particular favourite and the flagship program AccessArt continued outreach into the wider Tasmanian community. This included award winning artist in residence program Antarctic Gaze with Barking Spider. Engagement transcended our own walls with a rich on-line offer and the start of live virtual tours.

2. COMMUNITY INVOLVEMENT:

TMAG continues to work with the Tasmanian Aboriginal community with the help and support of TMAG's Aboriginal Advisory Council. Planning for two major related projects was progressed - the ANZAC Centenary Exhibition and the waypa tapilti Men's Project. TMAG's multi-discipline exhibition ANZAC Centenary Exhibition, scheduled to open early 2015 will include commemoration of Tasmanian Aboriginal men from the Furneaux Islands of Cape Barren and Flinders who fought in WWI. The waypa tapilti Men's Project, scheduled for October 2014, is targeting men and youth in the Tasmanian Aboriginal community to help revitalise cultural knowledge and skills, as well as encourage contemporary artistic interpretation of traditional practices.

These projects and delivery of education programs were assisted by our Tasmanian Aboriginal trainees. The Careers Pathway Program under which these young Aboriginal staff are employed has been highly successful.

TMAG also participated with community partners for the Hobart City Art Prize, National Science Week, Naidoc, Festival of Voices and Heritage Tasmania's Open Doors, community exhibition Minds Do Matter to coincide with Mental Health Week with Aspire and the Tasmanian Art Quilt Prize exhibition.

It was also a year of celebrating volunteers, over 150 of them, who go from strength to strength. In February 2014 the TMAG Art Guides celebrated their 20 year anniversary and Ray Thompson celebrated 25 years as a volunteer numismatist.

3. MANAGEMENT & FUNDING:

TMAG's present financial sustainability issues will require change but with the continued support of the Museum's Trustees, TMAG will adapt and evolve as it has done over the last 150 years. The first step in this change is a substantial saving through a reduction in opening hours from 7 days a week to six days a week and closing an hour earlier each day (effective 3 November 2014). TMAG is already working with austerity measures, within a broader state government vacancy control process and has been undertaking a series of audits. The appointment of a new director will be an important step in setting a broader strategy for change.

With no budget for acquisitions TMAG is reliant on donations and the Cultural Gifts Program has been particularly beneficial. Significant acquisitions included the Rosalie Gascoigne work *Spring 2* and artwork by Patrick Hall under this program. Also the TMAG Foundation contributed to acquisitions with the purchase of Pat Brassington's *Sucked In* and Philip Wolfhagen's, *Five days in April: an elegy for RDB*. The Friends generously agreed to accept and manage the \$50,000 grant from the Patricia Dukes Foundation to care for Peter Treseder's, high profile Australian adventurer, donation of equipment and supporting documentation for Arctic and Antarctic exploration. Friends also generously supported the Wolfhagen and Pat Brassington exhibitions by running the opening events.

4. EDUCATION & RESEARCH

Formal education audiences continued to be a focus, with over 20,000 student participants, but we also extended our reach across Tasmania. The philanthropically funded AccessArt outreach program expanded delivery to hundreds of people in rural and remote regions and provided new live virtual tours in the art galleries. These virtual tours and outreach programs to Risdon Prison focused on sense of identity and connection to Tasmania.

A comprehensive early years program, encompassing the new, very popular *Curious Caterpillars* playgroup and our follow up *Eye spy* program was backed up by the vibrant monthly *Family Days*, doubling our regular Sunday attendances, ensuring the next generation of museum visitors started their engagement with learning early! The Family backpacks and toolkits, ideal for intergenerational self-directed learning, complemented our early years offer.

Professional Learning workshops and resources for teachers, including teacher backpacks, was another focus. Many of these programs were co-delivered by our Tasmanian Aboriginal trainees from the Careers Pathway Program. The mentoring of these staff has been a rich and rewarding task for all involved.

Research projects about Tasmanian artists George Davis, Thomas Bock and Patrick Hall have gathered momentum, with the Patrick Hall exhibition *Things I once knew* attracting \$49 300 through the Australian Council Presentation and Promotion Grant and a \$10 000 Gordon Darling Foundation grant for publication.

TMAGs Tasmanian Herbarium continued to build on its role as the fundamental source of information on Tasmania's native and introduced flora. Development of the collection, now numbering in excess of 260,000 specimens, progressed steadily, with further enhancements to the quality and accuracy of specimen data, and improved electronic access. Research focused on species discovery and taxonomy and two key online products were also published: a new updated edition of *The Census of the Vascular Plants of Tasmania* and five further chapters in the *Flora of Tasmania Online*.

The Field Guide to Tasmanian Fauna App was launched on 31 April 2014 whereby TMAGs Zoology team selected species and contributed text and images to this new product in collaboration with state museums. (<https://itunes.apple.com/us/app/field-guide-to-tasmanian-fauna/id860372576?mt=8>) The app features over 800 species, increasing access via the internet and mobile devices to the wealth of knowledge held in TMAGs collections and staff expertise. TMAG also secured important acquisitions in the insect and mollusc collections and continued engage and make important collaborations with other research organisations.

Field work and research projects expanded and enriched the collections. TMAG staff members took part in the Bush Blitz Program on Flinders Island and Scull Bone Plains collecting specimens and discovering new species. Over 37 papers were published and 17 peer reviewed. Over 6,700 items registered into the collection and over 1800 items moved for exhibitions, displays, loans and conservation work.

5. MAJOR CHALLENGES AHEAD:

Financial sustainability remains the key major challenge TMAG faces for the year ahead. The key priority for TMAG is to plan to live within its means. Plans are in place to review TMAGs strategy supported by a sustainable financial model.

Other challenges are resource related such as a critical need for a new collection management system, additional collection storage and the ability to provide continued and material support to our satellite museums and collections in the future.

I see so many opportunities for TMAG and am confident we successfully work through this with the support of the Museum's Trustees and staff, and of course each other.

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2013/14

NAME OF INSTITUTION: Western Australian Museum

NAME OF CEO: Alec Coles

1. ACCESS & VISITATION

- In 2013–14 the WA Museum added 29,446 items to the State's collections; 1,145 items or collections of items were acquired by donation to the value of \$789,983; nine items were purchased to the value of \$10,588; and 28,292 items were collected during field work.
- 28% of the Museum's visitors were from interstate and 23% from overseas; which is similar to last year's figures of 29% and 24% respectively. When breaking down visitation from within Australia to all public sites the majority of visitors, 72%, came from WA. This is significantly higher than last year (62%) and demonstrates increasing local interest in the Museum, which is also reflected by the significant increase in regular repeat visitors.
- A quarter (25%) of all WA Museum visitors was repeat visitors who had been to a Museum site at least once within the last 12 months, significantly higher than 15% last year. Among the Museum sites, Albany and Perth attracted the highest proportion of WA visitors with 86% and 83% respectively.
- The Museum hosted 40 temporary exhibitions across its six public sites which explored a diverse range of themes. Exhibition highlights included, at Perth the incredibly successful WA Museum created *Dinosaur Discovery: Lost Creatures of the Cretaceous*; and *Aurelio Costarella: A 30 year retrospective* which documented the journey of one of WA's most renowned fashion designers. The very challenging *Inside: Life in Children's Homes and Institutions*, staged at the Maritime Museum, featured poignant accounts from some of the 500,000 Australian children who lived in institutionalised care in the 20th Century.

Dinosaur Discovery: Lost Creatures of the Cretaceous proved the Museum's most popular exhibition to date, with the 100,000th visitor recorded midway through the exhibition term (end of financial year), well

in excess of our previous most popular exhibition *A Day in Pompeii*, which received more than 113,000 visitors in 2010. All of this was achieved through the innovation and commitment of a great range of people.

- The Museum provided an extensive range of public programs, lectures, tours performances and other activities that attracted 183,246 attendances.
- The Museum's website visitation significantly increased again this reporting year, with increases of 35.47% in unique visitors to 1,650,371; 13.57% in video views to 544,784, and 36.08% in page views to 29,881,226.
- The Museum created a Field Guide to Western Australian Fauna phone and tablet application (app) as part of a national collaboration between state museums to make thousands of local fauna species accessible online across Australia.
- Another particularly impressive augmented reality app was developed for the *Dinosaur Discovery: Lost Creatures of the Cretaceous* exhibition, which provided animated and 3D experiences to smart device users.
- Commenced development of a WA Museum-wide smart phone app for curatorial content throughout the Museum that is accessible to people with disabilities.
- Ensured the Museum's website is as compliant with Web Content Accessibility Guideline (WCAG) v2.0 AA as per Public Sector Commissioner's Circular (2011-03) as is practically possible.
- Implemented guidelines to ensure published and marketing material is consistent with State Government Access Guidelines published by the Disability Service Commission as reformatted for use by the Museum.
- Five-year full collection valuation. A combination of changes to international accounting standards, a change in valuer and methodology, and a reappraisal of the previous valuation, all contributed to a decrease in the stated value of the collections. There has been no diminution in the collection, either in size, or quality — quite the opposite, as the collections have continued to grow over the intervening period.

2. COMMUNITY INVOLVEMENT:

- This year the Museum worked with Yirra Yaakin Theatre Company to celebrate the company's 21st anniversary. The Museum provided curatorial assistance to Yirra Yaakin to develop an exhibition at the Museum highlighting Yirra Yaakin's 21 years in local and international theatre. This very significant three-year partnership was announced by Culture and the Arts Minister John Day in November 2012, paving the way for three years of artistic and cultural collaboration and, hopefully beyond.
- Of great cultural significance was the return to country of more than 100 secret and sacred objects to be kept by the Bardi /Jawi men. This return of cultural material to traditional owners was nearly 16 years in the making, and was part of the Museum's ongoing Indigenous Repatriation Project. The Museum also returned Ancestral Remains to three communities in the Great Southern, including one to Wagin, and four sets to Dongara. Further repatriation discussions were held with communities in the Gascoyne, Pilbara, Goldfields-Esperance and South-West regions.
- The Museum's Development Service has an outreach program that works with regional communities across WA, providing museum and curatorial assistance. This year the team responded to 1,024 queries for assistance; provided services to 33 local governments; made 29 site visits to other client organisations; conducted 14 workshops and worked with nine Aboriginal communities.
- As part of the national Centenary of Service commemorations, the Development Service is also a founding partner in *Remembering Them*, a key regional initiative supporting communities to host their own exhibitions exploring the impact that World War I had on them. The project team comprises Museums Australia (WA Branch), the WA Museum and the Royal Western Australian Historical Society, and has been funded by a Lotterywest grant of \$519,000. *Remembering Them* is assisting 32 regional museums, historical societies and local government organisations to tell their stories in their voices, for their communities over the next four years.
- In this reporting year, the Museum has been assisted by the commitment of 364 volunteers who dedicated an estimated 20,563 hours service, valued at \$667,578.67.
- The WA Museum is developing the interpretive and online components of the National Anzac Centre, which will open in Albany on 1 November

2014, marking the 100th anniversary of the departure of the first Anzac convoys. The Museum is proud to have been asked to provide its expertise and make such an important contribution to commemorate this most significant event in Australia's history.

- The installation of the Miner's Memorial at the WA Museum — Kalgoorlie-Boulder was an important demonstration of the Museum's place at the heart of its community; the exciting, extraordinary and poignant revisit to the HMAS *Sydney* (II) and HSK *Kormoran* sites currently being planned for next year, and the associated proposals for our Geraldton site, are an example of the power of partnership — with, in this case, amongst others, Curtin University, the Australian National Maritime Museum, and the Mid West Development Commission.
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3. MANAGEMENT & FUNDING:

- The Government's continued commitment of \$428.3 million to the New Museum makes this project one of the most significant museum developments currently underway anywhere in the world. The New Museum is proposed to be almost four times the size of the existing WA Museum in Perth and the development will include the creation of major new buildings, as well as the refurbishment and integration of the Museum's existing heritage buildings.
- While ongoing maintenance was undertaken on Museum facilities, no monies were spent on major capital projects this year. There were no major capital projects completed.
- The Museum worked collaboratively with colleagues at Treasury and the Department of Culture and the Arts (DCA) to secure supplementary funding of \$4.4 million for cost escalation of fixed costs, and for the reversal of salary corrective measures imposed in 2012–13 which were maintained in 2013–14. The Museum continues to seek new commercial opportunities and alternative funding sources in an effort to supplement State funding.
- The Museum will continue to exercise financial rigor in all its operations while delivering the best service possible. However, successive and significant reductions in recurrent Government funding will inevitably impact on services and ultimately on KPI results.

- A Gaming Community Trust grant of \$250,000 allowed the WA Sports Museum collection to be transferred to the WA Museum where it will be curated and prepared for future display.
- The WA Museum continued to benefit from the generosity of Andrew and Nicola Forrest and the Minderoo Foundation this reporting year, with the kind donation of a glass sculpture entitled *Transparent Sea* by WA artist Vaughn Bisschops.
- The WA Museum Foundation's valuable community work and ambitious plans to establish an Endowment Action Program were recognised by a generous contribution from The Stan Perron Charitable Trust.
- The Foundation received another significant contribution from the Butler Bequest in 2013–14, with funds allocated to four fieldwork projects undertaken by the WA Museum including a multi-taxa survey of Roe Reef at Rottnest Island by the Aquatic Zoology department; research into late summer bees of the southern coast of WA by the Terrestrial Zoology department; and minerals of the Mount Deverell variscite deposits at Milgun Station by the Earth and Planetary Sciences department.
- The Foundation was delighted to assist in developing the partnership between the WA Museum, Curtin University and Chevron to produce and publish a Records of the Western Australian Museum Supplement on The Terrestrial Invertebrate Fauna of Barrow Island. The Foundation is particularly grateful to Chevron for its contribution towards the production costs of the publication, which is co-authored by the WA Museum and Curtin University.
- The Foundation is delighted that Rangelands has become a Presenting Partner of the Museum's 2014 *In the Wild West* lecture series. This sponsorship will allow the Museum to present seven regionally relevant lectures in the Pilbara and Kimberley, helping meet one of the Museum's key objectives to engage with audiences beyond traditional WA Museum sites. Lectures will be presented from June to November 2014 in the regions, and also at the Maritime Museum and the Perth Museum sites.
- The Foundation welcomed the support of the McCusker Charitable Foundation to sponsor the inaugural FameLab Finals at the WA Maritime Museum in Fremantle this year. First run at the Times Cheltenham Science Festival in 2005, FameLab has become the world's leading science communication competition for young people. It aims to find, develop and mentor young science and engineering communicators, and the WA

Museum was delighted to host the State and National Finals of the inaugural FameLab series in Australia.

- The Ungar Family Foundation generously donated funding to film and record a series of interviews with renowned anthropologist Kim Akerman, about the highly significant Akerman Collection. The collection contains more than 600 objects from Kimberley Aboriginal communities and was acquired over the course of Mr Akerman's 60-year career. These interviews will complement the documented provenance of the collection, and allow the unique stories behind the artefacts to be recorded and shared.
- This year the Friends of the WA Museum secured two Lotterywest grants; the first of \$50,000 to scope the second phase of work reimagining the World War II wreck sites of HMAS *Sydney* (II) and HSK *Kormoran*, managed by the Museum under the Commonwealth *Historic Shipwrecks Act 1976*. This grant enabled the Friends to work with the project partners and the wider community to scope the potential for compelling and meaningful access to the images created.
- The Friends also secured a \$105,000 Lotterywest grant to scope the development of *My WA* — a user generated, on-site and on-line community resource to support the New Museum. The project aims to use advanced digital technology to encourage people to explore and contribute to the State's Collection by uploading their own comments, images and stories.
- With the delivery of the Museum's previous Strategic Plan and the organisational renewal that necessarily comes from refocussing our work to prioritise the redevelopment of the WA Museum, the Museum has taken this unique opportunity to commit to a new Strategic Plan that will take the organisation to the opening of the New Museum in 2020, and beyond.

4. EDUCATION & RESEARCH

- In 2013–14, the WA Museum's scientists, researchers and curators produced and distributed 75 peer-reviewed research papers, 3 book chapters, 1 book, 18 conference papers, 6 popular publications, 4 non-refereed reports, 3 in-house journals and 145 reports to consultants.

They also undertook 37 research projects, 29 of which were collaborative with 23 involving international partner agencies or organisations, conducted 28 field trips in WA, five interstate and three overseas, and

delivered and/or participated in 471 lectures, presentations and workshops.

- 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 95 new animal species, and 1 new mineral species.
- The Museum responded to 112 requests for information in relation 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 Museum's care.
- The Museum collaborated with more than a dozen international museums and research organisations during the year, sharing its expertise in the preservation of underwater cultural heritage (UCH). Of note, the WA Museum presentations to the National Committee for Underwater Sites in Tokyo on *in situ* preservation of Underwater Cultural Heritage (UCH) sites, and approaches to UCH management and protection in Australia, have led to a collaborative research project with the Kyushu National Museum in Japan.
- The Museum was part of the international team carrying out conservation work on the wreck of the historic Australian World War I submarine HMAS AE2 in Turkey, and signed an agreement with the Government of Oman to conduct a 12-month underwater survey at Dukham.
- Closer to home, Museum maritime archaeologists and conservators have been preserving, *in situ*, the wreck site of the *James Matthews* (1841) in Cockburn Sound. Work continues in partnership with the Department of Fisheries at Beacon Island in the Houtman-Abrolhos, with remote sensing completed in the third quarter of the financial year and demolition of fisher camps begun.
- The Embassy of the Kingdom of the Netherlands contributed \$15,000 to ongoing research into the fate of the *Vergulde Draeck* (1656) shipwreck survivors, to cover archival research and translation, a marine survey from the wreck site to the coast, and investigation of identified land sites. The Museum was also the recipient of an Australian Research Council Linkage Grant to reassess some of Australia's earliest archaeologically excavated shipwrecks, under the 'Shipwrecks of the Roaring Forties' project, in partnership with the University of Western Australia, the British Museum, Flinders University, East Carolina University and Curtin University, the

Tasmania Parks and Wildlife Service, the Cultural Heritage Agency and National Archives of the Netherlands, and Prospero Productions.

- Another important development in the Mid West has been the Museum's continued contribution to the conservation and interpretation of the maritime archaeology of the region through the completion and implementation of the interpretation plan for the Wallabi group of islands, and the important remediation and excavation on Beacon Island — 'Batavia's graveyard'.

5. MAJOR CHALLENGES AHEAD:

Development of a New Museum for Western Australia - During 2014–15 a managing contractor and design team, which will design and construct the facility on the Perth Cultural Centre site, will be procured though an expression of interest to be released in late 2014.

Current and emerging issues and trends

- Development of a New Museum for Western Australia - The primary focus for the organisation, now and into the immediate future, is the development of a New Museum for Western Australia. In 2013–14 the project moved from completion of the Project Definition Plan into the Delivery Phase, after an extensive 12-month planning process to confirm the scope and timeframe for the project.

During 2014–15 a managing contractor and design team, which will design and construct the facility on the Perth Cultural Centre site, will be procured though an expression of interest to be released in late 2014.

- As part of the New Museum project works schedule for 2014–15, work will begin to upgrade the Welshpool Collections and Research Centre. The Centre houses more than 4.5 million artefacts and specimens, including the famous blue whale skeleton which will go on display when the New Museum for WA opens its doors in the Perth Cultural Centre in 2020.
- Master Planning for Western Australian Museum — Geraldton - As well as the major New Museum redevelopment project, the WA Museum is working through the process of establishing a business case for the extension of, and improvements to, the WA Museum site in Geraldton. An expression of interest submitted to the Mid West Development Commission (MWDC) for funding was successful in early 2013–14, and the Museum has been invited to submit a full business case.

- Centenary of Service - The WA Museum has planned a comprehensive schedule of events to mark the Centenary of Service, beginning with its involvement in the opening of the National Anzac Centre (NAC) in Albany on 1 November 2014, 100 years after the first Anzac Convoys departed. Funded by both Federal and State Governments, the NAC is the biggest investment in Centenary commemorative exhibitions outside the Australian War Memorial.
 - 400th anniversary of first European contact - 2016 marks the 400th anniversary of Dutch explorer Dirk Hartog's landing at Cape Inscription on the WA Coast, and thus the first recorded European contact with Australia. This is a significant historical event of national and international importance, and the WA Museum is working with a number of partners, including those in The Netherlands, to plan for a calendar of events that appropriately celebrates 400 years of shared maritime heritage. The Museum's aim is to go beyond the significant date, and connect communities in Perth and the regions with international audiences by creating a rich and engaging cultural experience.
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Agenda Item 19 ELECTION

ACTION: Two positions on the CAMD Executive are open for election.

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

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

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

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

The position with the current Executive is as follows:

Name	Position	First Elected	Status
J.Patrick Greene	Chair	2011	Re-elected 2013. Position not due for election until 2015.
Jeremy Johnson	Treasurer	2004	Rules silent on term limits for Treasurer
Anthony Wright	Executive	2011	<u>Position due for election. Eligible for re-election.</u>
Pierre Arpin	Executive	2012	<u>Position due for election. Eligible for re-election.</u>
Alec Coles	Executive	2013	Position not due for election until 2015.
Rose Hiscock	Executive	2013	Position not due for election until 2015.

A call for nominations was circulated to members prior to the meeting and nominations can be made up to the meeting.

Resolution: That the following members are declared elected to the CAMD Executive position/s:

Carried/Lost

Agenda Item 20	MEMBER'S BUSINESS
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ACTION: time has been provided on the agenda to discuss other issues which may wish to be raised by members.

Agenda Item 21	GENERAL BUSINESS
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Next General Meeting

The next meeting will be in Sydney again as we have committed to hold it alongside the Museums Australia Conference (21-25 May). A venue is to be confirmed – any volunteers?

Next Annual General Meeting

Members are also asked to consider hosting the next AGM which will be held mid to late November 2015.