

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

ANNUAL GENERAL MEETING

Museum of New Zealand – Te Papa Tongarewa,
Wellington, New Zealand
28-29 November 2013

ATTENDEES

NAME	MUSEUM/ORGANISATION
Mr Pierre Arpin	Director, Museums and Art Galleries of the Northern Territory
Mr Alec Coles OBE	Executive Director, Western Australian Museum
Mr Mark Goggin	A/Director, Sydney Living Museums <i>[Thursday only]</i>
Dr Patrick Greene OBE (Chair)	Chief Executive Officer, Museum Victoria
Mr Arapata Hakiwai	Kaihautū, Museum of New Zealand Te Papa Tongarewa <i>[Friday only]</i>
Ms Rose Hiscock	Director, Powerhouse Museum
Mr Michael Houlihan	Chief Executive, Museum of New Zealand Te Papa Tongarewa <i>[Friday only]</i>
Mr Frank Howarth PSM	Director, Australian Museum
Mr Jeremy Johnson	Chief Executive Officer, Sovereign Hill Museums Association
Prof. Suzanne Miller	Chief Executive, Queensland Museum Network
Ms Lorraine Neish	General Manager, Operations deputising for Prof Graham Durant, Director, Questacon – National Science and Technology Centre
Ms Tracy Puklowski	Associate Director, Museum of Living Cultures deputising for Michael Houlihan, Chief Executive, Museum of New Zealand Te Papa Tongarewa <i>[Thursday only]</i>
Mr David Reeves	Director, Collections & Research deputising for Roy Clare, Director, Auckland War Memorial Museum
Mr Tim Sullivan	Assistant Director & Head of National Collection Branch, deputising for Dr Brendan Nelson, Director, Australian War Memorial
Mr Kevin Sumption	Director, Australian National Maritime Museum
Mr Tony Sweeney	Chief Executive Officer, Australian Centre for the Moving Image
Dr Mathew Trinca	A/Director, National Museum of Australia

Mr Anthony Wright

Director, Canterbury Museum [*Thursday and Friday morning*]

APOLOGIES

NAME	MUSEUM/ORGANISATION
Ms Margaret Anderson	Director, History South Australia
Mr Bill Bleathman	Director, Tasmanian Museum and Art Gallery
Mr Alan Brien	CEO, Scitech Discovery Centre, Perth
Mr Roy Clare CBE	Director, Auckland War Memorial Museum
Prof. Graham Durant AM	Director, Questacon - National Science and Technology Centre
Dr Ian P. Griffin	Director, Otago Museum
Prof. Andrew Lowe	A/Director, South Australian Museum
Mr Richard Mulvaney	Director, Queen Victoria Museum and Art Gallery
Dr Brendan Nelson	Director, Australian War Memorial

IN ATTENDANCE/PRESENTERS

NAME	MUSEUM/ORGANISATION	Agenda item
Dr Meredith Foley	Executive Officer, CAMD	All
Mr Brett Mason	Board Member, Museums Aotearoa; Director, Museums Wellington	11
Ms Angelita Teo	Director, National Museum of Singapore	Guest

DAY ONE: Thursday 28 November 2013

Agenda Item 1 WELCOME

CAMD Chair, Patrick Greene (CEO, Museum Victoria), will open the meeting and welcome all delegates to the 2013 Annual General Meeting of the Council of Australasian Museum Directors (CAMD).

Kia ora koutou katoa.

Greetings to everyone.

Tutahi, he mihi ki te mana whenua a Te Atiawa me Ngati Toa Rangatira.

First can I greet the tribes of this area - namely TeAtiawa and Ngati Toa Rangatira

He mihi ki te iwi o Tainui/Waikato me te Whare Taonga o Te Papa Tongarewa

I greet the Tainui/Waikato people (as they are the current Maori tribal exhibition) and Te Papa

Kei nga rangatira o nga whare taonga o Australia me Aotearoa. Tena koutou katoa.

To the leaders of the museums in Australia and New Zealand. I greet you all

Nau mai, piki mai, haere mai ki to tatou hui.

Welcome, welcome to our gathering/meeting.

The Chair will also extend his thanks to Michael Houlihan and Te Papa's staff for hosting the meeting.

Guests



The Chair will welcome **Ms Angelita Teo**, who took on the position of Director of the National Museum of Singapore in July 2013. Ms Teo was formerly the deputy director of the National Museum before pursuing a Masters degree in curatorship at the University of Melbourne. She returned to Singapore in 2011 to head the Festivals and Precinct Development Division, developing popular events such as the Night Festival and the Singapore HeritageFest.

New Attendees

The following new attendees will be welcomed to the meeting:

- Mr Arapata Hakiwai, the new Kaihautū, Museum of New Zealand Te Papa Tongarewa, who will join the meeting on Friday;
- Ms Rose Hiscock who commenced as Director of the Museum of Applied Arts and Sciences (Powerhouse) in July 2013;
- Mr Mark Goggin who is attending as A/Director, Sydney Living Museums (Historic Houses Trust of NSW). Mark has attended CAMD in the past but as a deputy for the Director, Powerhouse Museum; and
- Mr Mathew Trinca who is A/Director, National Museum of Australia.

Deputies

The following deputies will be welcomed to the meeting:

- Ms Lorraine Neish, General Manager Operations deputising for Prof Graham Durant, Director, Questacon – National Science and Technology Centre;
- Ms Tracy Puklowski, Associate Director, Museum of Living Cultures, deputising for Mr Michael Houlihan, Chief Executive, Museum of New Zealand Te Papa Tongarewa on Thursday;
- Mr David Reeves, Director, Collections & Research, deputising for Mr Roy Clare, Director, Auckland War Memorial Museum; and
- Mr Tim Sullivan, Assistant Director & Head of National Collection Branch, deputising for Dr Brendan Nelson, Director, Australian War Memorial.

Apologies

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

Departures and Transitions

Kate Clark

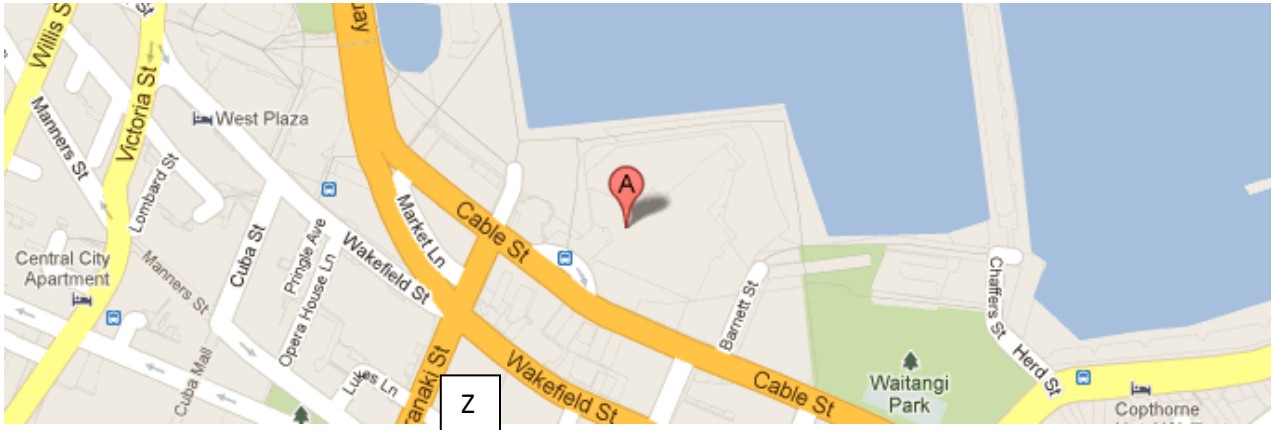
In August Kate Clark left the role of Director, Sydney Living Museums to take up a senior policy role in the NSW Government. Kate had provided invaluable support to CAMD's Executive Officer in developing input to the National Heritage Strategy and as part of the Museums' Profile Working Group. She was also recently announced as a new member of the Australian Heritage Council. Mark Goggin, formerly the General Manager of the Powerhouse Museum, has been appointed for a year to the position at Sydney Living Museums pending a review of the role.

CAMD Drinks & Dinner

Today's meeting will close by 5pm. The meeting will be followed by drinks to be held in the Library at the museum. We will be joined by the following Te Papa senior staff members:

- Ms Karen Mason, Associate Director, Museum for the Future
- Mr Phil Smith, Associate Director, Te Papa Enterprises
- Mr Dave Robinson, Associate Director, Museums Operations and Services
- Ms Bridget MacDonald, Manager Tourism and Marketing
- Prof. Jonathon Mane-Wheoki, Head Visual Arts and Culture.

The CAMD dinner tonight will be at 7pm at *Zibibbo Restaurant* in the Old Police Station Building at 25-29 Taranaki Street, Wellington (which is a 3 minute walk from Te Papa – see map below). The cost for a set menu plus drinks will be approximately A\$75 per head.



The meeting on day two (Friday 29 Nov.) will run from 9:30am and finish by 2pm to allow sufficient time for members to get to the airport for afternoon flights.

Agenda Item 2 CONFIRMATION OF MINUTES AND BUSINESS ARISING

Minutes of Previous Meetings

The last CAMD Meeting was held at the National Museum of Australia, Canberra on 16-17 May 2013. Draft minutes have been circulated and are presented for confirmation at this meeting (see *attachment A*).

Resolution:

1. That the minutes of the CAMD General Meeting held at the National Museum of Australia, Canberra, 16-17 May 2013 be accepted.

Carried/Lost

Business Arising

There will be a call for business arising.

Item 2 Attachment A

CAMD | COUNCIL OF
AUSTRALASIAN
MUSEUM
DIRECTORS

GENERAL MEETING
National Museum of Australia, Canberra
16-17 May 2013
DRAFT Minutes

ATTENDEES

NAME	MUSEUM/ORGANISATION
Ms Margaret Anderson	Director, History South Australia
Mr Pierre Arpin	Director, Museum and Art Gallery of the Northern Territory
Mr Bill Bleathman	Director, Tasmanian Museum and Art Gallery
Ms Kate Clark	Director, Sydney Living Museums (formerly Historic Houses Trust of NSW)
Mr Alec Coles OBE	Chief Executive Officer, Western Australian Museum <i>[Thursday only]</i>
Prof. Graham Durant AM	Director, National Science and Technology Centre – Questacon <i>[Thursday only]</i>
Dr Ian Galloway	Chief Executive Officer, Queensland Museum Network <i>[Thursday only]</i>
Dr Patrick Greene OBE	Chief Executive Officer, Museum Victoria
Mr Jeremy Johnson	Chief Executive Officer, Sovereign Hill
Dr Brian Lassig	Assistant Director, Research and Collections, deputising for Mr Frank Howarth, Director, Australian Museum
Ms Megan McSweeney	Director of External Affairs, Tourism and Sales, deputising for Mr Roy Clare, Director, Auckland War Memorial Museum
Prof. Suzanne Miller	Director, South Australian Museum
Mr Peter Morton	Manager, Strategy and Planning, deputising for Dr Dawn Casey, Director, Powerhouse Museum
Mr Richard Mulvaney	Director, Queen Victoria Museum and Art Gallery
Ms Lorraine Neish	General Manager, Operations, deputising for Prof. Graham Durant, Director, National Science and Technology Centre – Questacon <i>[Friday only]</i>

Dr Brendan Nelson	Director, Australian War Memorial [<i>Items 1-6 Thursday; Friday</i>]
Mr Andrew Sayers AM	Director, National Museum of Australia
Mr Kevin Sumption	Director, Australian National Maritime Museum [<i>Friday only</i>]
Mr Tony Sweeney	Chief Executive Officer, Australian Centre for the Moving Image [<i>Thursday only</i>]
Mr Anthony Wright	Director, Canterbury Museum

APOLOGIES

NAME	MUSEUM/ORGANISATION
Mr Alan Brien	CEO, Scitech Discovery Centre, Perth
Mr Roy Clare CBE	Director, Auckland War Memorial Museum
Dr Dawn Casey	Director, Powerhouse Museum
Dr Ian Griffin	Director, Otago Museum
Mr Michael Houlihan	Chief Executive, Museum of New Zealand Te Papa Tongarewa
Mr Frank Howarth	Director, Australian Museum

IN ATTENDANCE/PRESENTERS

NAME	MUSEUM/ORGANISATION	Agenda item
Dr Meredith Foley	Executive Officer, CAMD	All
Ms Stacey Campton	Assistant Secretary, Indigenous Culture Branch, Office for the Arts.	Item 6
Ms Alison Todd	Director, Indigenous Repatriation & Languages Policy, Office for the Arts	Item 6

DAY ONE: Thursday 16 May 2013

1. WELCOME

CAMD Chair, Patrick Greene (CEO, Museum Victoria), opened the meeting and welcomed delegates to the 2013 General Meeting of the Council of Australasian Museum Directors (CAMD). Thanks were extended to Andrew Sayers (Director, National Museum of Australia and

the staff of the NMA for hosting the meeting and to Meredith Foley, CAMD Executive Officer, for her work in preparing the meeting papers. Patrick also commended Andrew on the reworking of the entrance hall to the museum, its current exhibition of 'big objects' and the improved placement of the cafe.

Apologies were noted and, as there were a number of alternates and a new member at the meeting, members introduced themselves around the table. CAMD's newest member, Dr Brendan Nelson (Director, Australian War Memorial), was welcomed to the meeting.

2. CONFIRMATION OF MINUTES AND BUSINESS ARISING

Minutes of Previous Meetings

It was agreed:

Resolution:

1. That the minutes of the CAMD Annual General Meeting held at Sovereign Hill, 18-19 October 2012 be accepted.

Carried

Business Arising

International Engagement

Graham Durant (Director, National Science and Technology Centre – Questacon) reported on a seminar he hosted recently with the Minister for Sports and Tourism. Questacon was invited by the Department of Foreign Affairs and Trade to tour an exhibition across Vietnam in April as part of the 40th Anniversary celebrations of the start of diplomatic relations with Vietnam.

Patrick Greene mentioned the support provided by DFAT and the Ambassador in Kabul for the Afghan exhibition. He also noted the importance of the Australian Government International Exhibition Insurance (AGIEI) program which is currently under review.

It was noted that there was a frequent turn-over of staff in public diplomacy in DFAT. Beverley Mercer, who represented DFAT at the morning's Museum Summit, will only be in the position for a few more weeks. Meredith undertook to circulate information to members about her replacement.

It was noted that Museum Victoria and ACMI had provided input in response to the Australian Cultural Venues export initiative linked to the rise of cultural precincts and venues across North Asia and India.

3. CHAIR'S REPORT

Patrick Greene congratulated Suzanne Miller (Director, South Australian Museum) on her new appointment to the position of Director, Queensland Museum.

Patrick reported that he had conveyed a message to Dawn Casey thanking her for her work over the years for CAMD and he noted his regrets that the media reports of her departure from

the Powerhouse Museum had been negative. Rose Hiscock, the newly appointed Director will be welcomed to CAMD.

Members also expressed their regrets at the untimely death of former CAMD member and Director of the Auckland War Memorial Museum, Rodney Wilson, who had played an enormous role in the cultural life of Auckland. A letter of sympathy has been sent to his family.

Fauna Field App

Patrick outlined the recent launch by the Hon Don Farrell (Federal Minister for Science and Research and Minister Assisting on Tourism) of the *Australian Fauna Field Guide App* project at Melbourne Museum. The app, funded under the *Inspiring Australia Strategy*, ably demonstrates that the knowledge contained in museums can be communicated to a broad audience. The Victorian version of the app has been downloaded over 50,000 times to date using the iOS system. The relaunched app can now also be used on android phones and will encompass fauna nationally with the contributions of CAMD museums in other States and Territories. Patrick thanked Graham for drawing CAMD's attention to the potential of the *Inspiring Australia* funding.

ABC

Patrick outlined a recent meeting with Katrina Sedgewick, the new Head of Arts for ABC TV about the plans and ideas for Arts on ABC TV and initiatives on the website and radio. The conversation was encouraging as the ABC is very interested in knowing about upcoming museum events which might be useful in program making. Katrina indicated the ABC's particular interest in Australian stories eg her interest was piqued by the forthcoming launch of the *First Peoples* gallery in September at Melbourne Museum. Patrick offered to circulate her contact details and encouraged members to take advantage of her openness to museum programs.

Patrick also noted that the ABC was finally working programs across its various platforms including television, radio and online. It has just launched *ABC Arts Online* (www.abc.net.au/arts) which will carry upcoming arts and cultural events and news and will also be in the market for material. Graham Durant reported that he had been in discussion with ABC International which was also looking for Australian stories and content suitable for multiple platforms. Margaret Anderson (Director, History South Australia) noted that HSA provided a daily range of news for ABC regional.

Sector Collaboration

Patrick reported on discussions held with Tony Elwood, the current Chair of the Council of Australian Art Museum Directors (CAAMD) and Director, National Gallery Victoria and Michael Brand, the new Director of the Art Gallery of NSW. The tenor of these conversations suggests that there will be increased opportunities for CAMD and CAAMD to collaborate and meet within the next year.

4. NEW ZEALAND REPORT

Anthony Wright (Director, Canterbury Museum) noted that a report had been provided by New Zealand members and circulated with the meeting papers. He also noted the following:

- a meeting with Dr Ian Griffin, who will be taking up the position of Director of Otago Museum at the end of the month. Anthony reported that Ian was looking forward to being involved in CAMD;
- the Museum of New Zealand Te Papa Tongarewa had been the subject of criticism on national television which it is working to counteract;
- budget day was looming with some possibility of funds from the sell-off of power stations; and
- *Quake City* continued to be popular. In response to a query, Anthony noted that the exhibition was developed by the museum but care had been taken to encourage a broader ownership with it and the Red Zone Bus Tours to support economic recovery. The red zone was diminishing with 80% of demolition completed although the city is a long way from starting the rebuild.

Ms Megan McSweeney (Director of External Affairs, Tourism and Sales, Auckland Memorial Museum) noted that Auckland War Memorial Museum was gearing up for the June 20 launch of its home-grown exhibition, *Moana - My Ocean*.

5. RAISING MUSEUMS PROFILE WORKING PARTY

Alec Coles (Chief Executive, Western Australian Museums) reported on the initial meeting of the Working Party which was considering ways to raise the profile of museums. Membership of the group includes Kate Clark (Director, Sydney Living Museums), Patrick Greene and CAMD EO, Meredith Foley. Alec noted that it was important that the data used to promote museums be drawn from across the sector as the CAMD museum figures were insufficiently compelling on their own. This approach required further collaboration with Museums Australia. He noted the need to promote the breadth of museum work including museum research, much of which was supported in Western Australia by industry such as Rio Tinto. The Premier of Western Australia recently launched his science policy at the Western Australian museum because of this link.

Public Value Research

Kate Clark has amassed material on public value in relation to her heritage paper for the Australian Heritage Commission and also as a basis for her paper to the Museums Australia conference on Sunday. While she acknowledged that there were some marked gaps in the material available to define the public value of both heritage and museums, she found that there was material to demonstrate, for example, how much the top grossing museum exhibitions generated in economic terms and what percentage of Australians had engaged in cultural activities in a 12 month period. The challenge was to bring this information further together and rework it to reflect the broad and varied impact of museums.

Meredith Foley noted that some opportunity might exist to expand research on museum impact through the new National Arts and Cultural Accord. She will find out whether the Cultural Statistics Working Group of the former Cultural Ministers Council was still actively collecting statistics. It was also agreed that CAMD needed to facilitate research which could be undertaken as part of an Australian Research Council grant. Alec Coles noted that museum

organisations in the UK gained initial credence for studies of the sector's impact by having the London School of Economics undertake the research.

Advocacy Document

Kate suggested that there was a need for an advocacy document of a few pages which would reflect the work of museums in relation to education, public diplomacy, digital Australia etc. The document would need to be able to be used with every level of government. Ian Galloway (Director, Queensland Museum) noted that the public value study undertaken by QM was not distilled into a story which could be promoted in the community; several years on it was not even read by the economist reviewing the area for Arts Queensland.

Jeremy Johnson (CEO, Sovereign Hill) suggested that CAMD's surplus funds be used to commission some assistance from a public relations agency to produce a headline document. Suzanne Miller (Director, South Australian Museum) offered to provide the assistance of SAM's publicist. Megan McSweeney encouraged the development of material which had some economic orientation. She reported that Auckland maintained a strategic key messages framework; external presentations are shaped around delivery of one or two of these key messages. The museum council was considering undertaking further social research which went beyond visits through the door.

Timing

It was suggested that one way to encourage an emotional connection was to link the heritage work of museums with the ANZAC centenary next year ('defending our heritage'). Brendan Nelson suggested that the best formula was to develop an emotional argument around galvanising issues which was supported by facts about the work of museums. Andrew Sayers agreed that we need to do better in explaining what we do and that utilising the stories of others about how they use museums could achieve this. Identifying potential public champions was another way of doing this.

Website

Meredith also encouraged Directors to help her build up numbers visiting the CAMD website by volunteering to write short opinion pieces which could be posted online. She reported that Patrick had written one earlier in the year on the nature of culture and Alec had offered to provide a piece on the new Western Australian Museum building.

Long Term

Tony Sweeney (Director, Australian Centre for the Moving Image) emphasised the importance of avoiding too much 'spin' and concentrating on the development of emotional connections with the community and providing positive stories eg as opposed to the recent concentration on the negative impacts of 'blockbusters'. What was needed was to develop a groundswell of support. Tony's offer to join the Profile Working Group was gratefully accepted.

ACTION: The Museum Profile Working Group (which now includes Tony Sweeney) will, in the short term, (i) consider the development of a short museum advocacy document. \$5,000 has been allocated for professional development of the document. As a long term goal, the working group will (ii) identify necessary research topics on the value of museums and options for the funding of such research. Museum Australia's collaboration will be sought on these projects.

6. ANCESTRAL REMAINS

Stacey Campton, Assistant Secretary, Indigenous Culture Branch, Office for the Arts and Alison Todd, Director, Indigenous Repatriation & Languages Policy joined the meeting for a discussion of the treatment of Ancestral Remains by museums.

Suzanne Miller (Director, South Australian Museum) introduced the discussion by noting that the increased return of Indigenous ancestral remains (particularly from overseas institutions) was causing difficulties for museums attempting repatriation as many were unprovenanced. She outlined a joint project between SAM and the Australian Centre for Ancient DNA at the University of Adelaide which will help to address this problem. The project will utilise Indigenous hair samples collected by anthropologists to develop the first comprehensive genetic map of Indigenous Australia. Suzanne emphasised the fact there was strong and clear evidence that permission was sought to collect the samples. The project was adopting a community-based approach which ensures that decision making, permissions and control of the project sits with communities. Successful pilots have been run at Cherbourg and Point Pierce, with the assistance of the Indigenous Culture Branch in the Office for the Arts, to gauge the reactions of the community. The response to date has been overwhelmingly positive with a great interest in unlocking information about their ancestors. The research could not only help with repatriation but also allow ancestries to be traced as well as throwing light on the history and health of Indigenous peoples in Australia.

Suzanne also noted that once information about the samples was released a number of international requests for access were received by the museum and communities. There was a concern that some communities were being coerced into seeking the samples for international research which was non-collaborative and commercial in nature. She suggested that CAMD may need to consider a national standard and models to control commercial exploitation. The owners of the genome should be Aboriginal and Torres Strait Islanders and their descendants.

Stacey reported that the repatriation program had only recently come into one department; the underlying principle is Government facilitation of unconditional return. The Indigenous Culture Branch was keen to ensure Indigenous people continued to be at the centre of any developments and she encouraged CAMD museums to discuss these issues directly with communities.

Suzanne offered to circulate the project summary to members after the meeting (see *attachment A*). The outcome of SAM's application for ARC funding for the project will be known by June.

Suzanne also noted that, following the analysis of base line data, the next conversation which needed to be had related to a request for invasive analysis. Stacey noted that this was already in discussion in communities and it was being found that quite different views were emanating from the different generations.

In response to a query, Stacey noted that the Branch maintained an advisory committee looking at unprovenanced remains and that it was looking at the development of a national keeping place which could be a mausoleum in Canberra. A decision was expected in a few months.

Patrick Greene thanked Stacey and Alison for making time to attend the meeting and participate in the discussion.

7. MUSEUMS AUSTRALIA

Andrew Sayers, Director, National Museum of Australia and current National President, Museums Australia (MA), updated members on MA activities. He noted that, following the MA conference, the new President designate of MA would be Frank Howarth (Director, Australian Museum) and Richard Mulvaney (Director, Queen Victoria Museum and Gallery) would be Vice-President. Members designate for the National Council included Pierre Arpin (Director, Museum and Art Gallery of the Northern Territory).

Andrew explained that 2012/13 was a turnaround year in which the slide towards a deficit had been reversed; the two year plan to bring funding to a 'break even' position was on track.

Andrew outlined the two main issues canvassed at the MA National Council meeting:

1. **National Accreditation**, which was also given some airing at the National Museum Summit. The National Council agreed in principle to support National Accreditation, acknowledging that there would be much work to integrate a national program with existing State schemes;
2. Rationalisation of **MA membership structure**: Belinda Cotton and Carol Cartwright have headed a committee to deal with needed reforms. The National Council have endorsed new membership, fee and reward structures which will be introduced from January. Membership will be based on the operational costs of museums with a sliding scale. The changes are unlikely to result in large rises in the cost of membership but will address the current anomalies in relation to individual/institutional memberships.

Andrew pointed out that there have been two National Conferences over the last 12 months; the Adelaide conference was financially positive and the forthcoming conference in Canberra has 500 delegates and will deliver a surplus. Andrew expressed his hope that CAMD will continue to meet alongside the MA National Conference. The venue for the 2014 meeting is Launceston and the meeting will align with International Museums Day.

Patrick congratulated Andrew on his work with MA and the positive changes he has wrought as National President.

8. SCIENCE AND TECHNOLOGY STRATEGY

Graham Durant (CEO, Questacon) alerted members to the fact that the *Australian Science & Technology Strategy* was currently being drafted and would go next week to an expert working party which included Anna-Maria Arabia, General Manager, Strategy and Partnerships, Questacon. He encouraged CAMD members to press for acknowledgement in the strategy of the Science literacy and research effort of CAMD members. He noted that the process was being fast-tracked and that the consultation would be for a period of 2-3 weeks only. [*I have since been advised that a discussion paper will be circulated at the beginning of July*]. A copy of *The Case for an*

Australian Science and Technology Strategy prepared by the Office of the Chief Scientist is at *attachment B* to these minutes.

In response to questioning, Graham noted that existing National Collaborative Research Infrastructure Strategy (NCRIS) projects sit under this strategy but were only funded for two more years.

ACTION: EO to convene Executive teleconference to discuss CAMD input to the National Science and Technology Strategy.

9. MUSEUM SECTOR COLLABORATION

Members agreed that the collaboration shown in the morning's National Summit indicated growing opportunities for joint approaches by Museums Australia and CAMD. It was noted that there were also issues which CAAMD might wish to be involved in. Members were keen to avoid the creation of an additional layer of bureaucracy, preferring instead a rapid and flexible response as required.

10. CREATIVE AUSTRALIA

Meredith Foley outlined the major implications of the National Cultural Policy, *Creative Australia*, and associated policies. The morning's National Summit began the process of addressing the 'national museum network' reference in the policy and in identifying key initiatives for further consideration at a national level.

The policy also encompassed the creation of *Creative Partnerships Australia* to provide opportunities to encourage private funding of the arts and cultural organisations. Meredith noted that CPA's new CEO, Ms Fiona Menzies, was invited to today's meeting but was otherwise engaged. She will be invited to attend a future meeting.

Meredith also alerted members to the signing of the National Arts and Culture Accord by Federal and State Arts Ministers which formalises the continuation of a Cultural Ministers Council (CMC). The Accord aims to enhance collaboration and drive national programs. [*The Accord has recently been released publicly see [National Arts and Culture Accord](#)*]. A triennial work plan is currently being prepared under the Accord for completion by July 2013. As discussed earlier, this may provide an opportunity to encourage further research on the impact/public value of museums. It is anticipated that Arts departments in the States/Territories will discuss the work plan with cultural institutions.

ACTION: EO to discuss the research required with the Museums' Profile Working Group and promote its inclusion on the work plan for the National Arts and Cultural Accord.

Patrick noted that Tony Grybowski had been announced as the new CEO for the Australia Council for the Arts.

ACTION: EO to arrange meeting between CAMD Chair and new CEO of the Australia Council, Tony Grybowski.

11. MUSEUMS IN AN ELECTION YEAR

Members discussed the difficulties of lobbying Federal Government in a period when there was a strong chance of a change of Government. It was noted that it would be very difficult to gain any traction for museum-related issues in the forthcoming election campaign. Brendan Nelson (Director, Australian War Memorial) suggested that rather than heavy lobbying in the lead up to the election it would be more profitable to make approaches next year when the heritage work of museums would be highlighted by the ANZAC centenary. He noted however that the Arts Shadow Minister, Senator George Brandis, would be an effective and interested Arts Minister and that consideration should be given to arranging an early meeting. Patrick Greene agreed that there was a need for quiet diplomacy in this upcoming period.

DAY TWO: Friday 17 May 2013

12. FINANCIAL REPORT

CAMD Treasurer, Jeremy Johnson, drew the attention of members to the circulated budget for 2013-14, noting that there will be no rise in subscriptions. He also noted that new legislation affecting Victorian incorporated associations had been introduced which CAMD will need to comply with.

Resolution:

That CAMD accepts the Treasurer's report and the budget for 2013-14.

Carried Greene/Miller

Members thanked Jeremy for his continued work as CAMD Treasurer.

13. NATIONAL CULTURAL HERITAGE COMMITTEE

Patrick Greene, Chair of the National Cultural Heritage Committee, outlined the work of the National Cultural Heritage Committee which met in Canberra on the morning of Thursday 16 May. He noted that he would be speaking about the committee's work and making a further call for experts to join its panels at the Museums Australia conference on Sunday. Suzanne Miller, who is also on the National Cultural Heritage Committee, alerted members to the fact that an Indigenous 'canoe tree' had been sighted for sale on *Gum Tree*.

14. EXECUTIVE OFFICER'S REPORT

Meredith Foley outlined her work over the last period, noting that despite some disappointment with the National Cultural Policy, opportunities still existed, particularly in collaboration with Museums Australia, to undertake long-term promotional work for the sector.

Meredith noted that the CAMD website www.camd.org.au is gradually gaining regular users and also proving a useful tool for circulating information to members. Meredith encouraged Directors to provide opinion pieces to attract further readers from the museum sector and beyond. She reminded Directors that a CAMD web button had been circulated which she hoped would be included on home or 'about us' pages.

ACTION: EO to introduce RSS feed to CAMD website.

Meredith also noted that she had worked in recent months to:

- disseminate information about CAMD members' international engagement to DFAT and to cooperate with Austrade staff to encourage museum involvement in the Australian Cultural Venues export initiative;
- develop a CAMD submission on the review of copyright exclusions;
- follow up the implementation of the **Protection of Cultural Objects on Loan** legislation in Australia; and
- finalise a submission to the Office for the Arts on the **Australian Government International Exhibitions Insurance Program** (AGIEI). Many thanks to those museum Directors who provided advice for inclusion.

Meredith also reported that she had not been able as yet to finalise the new survey questionnaire but was hoping to do this within the next few weeks. Work was also required to activate the proposed Humanities App committee.

Meredith thanked the Chair and Executive for their support, noted her thanks to Dawn and regret at seeing her leave CAMD and also thanked retiring members Ian Galloway and Andrew Sayers for their assistance and contribution.

15. CAMD SURVEYS

The Executive Officer indicated that finalisation of the revamped CAMD survey had been overtaken by the need to complete other projects. It would, however, be her major focus following the CAMD meeting. Meredith noted that one area which was proving difficult to pin down was that of social media – to date there does not seem to be any useful, agreed way to measure the presence of museums on Facebook, Twitter etc.

It had been suggested earlier that a question be included in the survey to record international engagement; having road tested this with survey respondents, however, this would appear to be too difficult for member museums to complete. The snapshot surveys for 2011-12 and 2012-13 will be released before the end of the month, with the benchmarking survey to follow.

16. AUSTRALIAN HERITAGE STRATEGY

Kate Clark (Director, Sydney Living Museums) reported that there had been no further movement in relation to the proposed Australian National Heritage Strategy which had been anticipated in early 2013. There is some concern that it may not now be released before the election. Meredith

noted that it had not been linked to the National Cultural Policy in any meaningful way. Kate also noted her concern that heritage was being reworked as an environment issue through various Government restructures in NSW.

17. SCIENCE AND RESEARCH

NCRIS

Professor Suzanne Miller (Director, South Australian Museum) updated members on a number of science and research campaigns and initiatives. There was some cautious good news with the release of \$185m over the next few years for the National Collaborative Research and Infrastructure Strategy (NCRIS) projects. Suzanne said that it was not clear what will happen beyond this period but there are indications that the larger capabilities will be picked up by the university sector.

Atlas of Living Australia

The Atlas of Living Australia (ALA) has received NCRIS funding and, having carried forward some of that money, was able to retain core staff. Funding however is only for the next two years. ALA will shortly be announcing the millionth download of data by its user.

Australian Research Plan

Suzanne noted that the **Australian Research Plan** did not mention museums as research providers which was in part a result of the makeup of the committee. She has been invited to be on an ARCom group looking at one of the five chosen Research Priorities (Living in a Changing Environment). She noted that the Research Priorities would be released soon and that museum activities fitted well within them.

Discovery Grants

Suzanne advised members that a solution to the Discovery Grant's eligibility problem was imminent. It would now appear that the exclusion of museums was deliberate and a result of pressure from the university sector. This opposition appeared to be based on the fact that museums were not subjected to an audit for excellence in the way that universities were under the ERA process. The interim solution to the new grant procedures was to utilise joint appointments for staff at Universities. However, ARC now appears completely open to full eligibility for listed museums as long as some form of assessment of research excellence can be agreed.

Suzanne will work on an assessment framework and bring it back to CAMD members. She anticipated that something like the UK system could be instituted whereby museums reapplied for eligibility every year; in the meantime the interim process will apply. Margaret Anderson noted that this approach will mean that museums cannot choose to be an industry partner. Suzanne said that museums would be eligible to apply for Linkage grants but would not be able to be cash partners. Suzanne was congratulated for her efforts on this issue; she noted that the provision by CAMD members of evidence supporting their claim was pivotal.

Humanities

In response to a query by Margaret Anderson (Director, History SA) Suzanne agreed that humanities appeared to have lost ground completely under the new science and research

planning regime. Margaret also noted that the ERA process was heavily prejudiced against Australian humanities, arts and social science research as the former drew heavily on related international material. Brendan Nelson noted that when he was Minister for Education, Science and Training he had introduced funding for the Council of Humanities, Arts and Social Sciences (CHASS) which was to advocate in this area. Members advised that great advances had been made in including the HASS sector on the planning radar but that this support had collapsed with the recent change in Minister. Brendan suggested that this issue should be included in discussions with a new government.

SciColl

SciColl was launched by Science and Research Minister, Senator Don Farrell, at the South Australian Museum in April. The launch positioned SciColl firmly as a museum initiative and gained good media coverage. [see [media release](#)]. One of the first projects will be the work relating to Aboriginal Heritage mentioned yesterday.

18. SCIENCE STRATEGY WORKSHOP

Brian Lassig, Assistant Director, Research and Collections, Australian Museum, explained the way in which the Science Strategy Workshop, which is planned for 31 May, arose from considerations of the Australian Museum's Science Strategy Panel. The workshop, which will be held at the museum in Sydney, would provide opportunities to identify the most effective research role for museums, to define priorities for research and to encourage collaboration in research projects. This would become particularly important as we enter a period of tougher budgets and increasingly elusive grant funding. Brian noted that the Fauna Field Guide app was an outstanding example of what could be done if natural history museums collaborate. Brian encouraged Directors and their senior national science staff to participate in the workshop.

The issue of joint appointments with universities and how to make them work was discussed. Suzanne noted that the South Australian Museum had 12 joint appointments while Patrick said that Museum Victoria was just stepping into that space. Richard Mulvaney (Director, Queen Victoria Museum and Gallery) noted that his institution worked closely with the University of Tasmania. Suzanne reported that SAM had four models for joint appointments which she was happy to share around the table.

19. MUSEUM SECURITY

The Chair drew the attention of members to recent collaborative initiatives in the UK in relation to museum security standards including the work of the National Museum Security Group which recently held its inaugural conference in London. Patrick noted that the thefts from museums were increasing internationally and asked whether members were comfortable with the level of information sharing on security issues in the region.

Bill Bleathman (Director, Tasmanian Museum and Art Gallery) noted that art gallery business managers met annually which provided a useful forum for alerts on thefts and discussion of security. Members noted that many thefts have been internal where people were able to manipulate the collection information system. Patrick noted that the throwing stick stolen from

Museum Victoria had not been recovered. A review of security had been instituted and a raft of changes made.

ACTION: Members to raise idea of further discussion of security between museums with relevant staff and also to circulate useful information on this issue through the CAMD website.

20. ETHICAL GUIDELINES FOR CURATORS

Patrick Greene noted various references in recent media articles to the need for museums to consider consistent ethical guidelines for curators providing background material for auctioned items.

ACTION: CAMD Directors are to remind staff that the [Museums Australia Code of Ethics 1999](#) (9.3) addresses the issue of ethical guidelines for curators.

21. COPYRIGHT REFORM UPDATE

MF reported that a further Australian Law Reform Commission (ALRC) discussion paper on copyright reform will be available at the beginning of June. While the Chair of the review committee has indicated support for a broader 'fair use' approach, she has encouraged cultural organisations to strengthen arguments in its favour. The introduction of an extended collective licensing scheme for 'orphan works' in the UK has demonstrated the strength of opposition to the push by cultural organisations for a more flexible approach. Meredith will circulate the discussion paper when received and seek additional information from CAMD's Australian members.

ACTION: EO to circulate the discussion paper when it is published and to seek additional information from CAMD's Australian members for the next submission.

Members also discussed the issue of allowing visitors to photograph in museums. This could be measured at least partially on Flickr but is basically impossible to police. Megan McSweeney noted that youth under 29 were particularly prone to want to record exhibits on their mobile phones.

22. INTERNATIONAL ENGAGEMENTS

Meredith noted that she is keeping a watching brief on the review and revamp of the Australia International Cultural Council (AICC). CAMD has previously written to the Minister for Arts and the Foreign Affairs Minister offering assistance in the process of reinvigorating the AICC and its work. Members are encouraged to stay aware of the AICC Focus Countries; these are Vietnam (2013); Indonesia (2014) for which expressions of Interest are soon to close; Turkey (2015) and Brazil (2016). Members discussed relations with DFAT in the context of outlining recent international engagements:

Members noted the following:

- Kevin Sumption: that the ANMM had recently discussed Indonesian submissions with DFAT;
- Lorraine Neish: Questacon deals with DFAT on a needs basis and has relationships with diplomats on the ground. She noted the importance of maintaining a profile with DFAT through frequent interactions;
- Patrick Greene: Museum Victoria is constantly asked by the Victorian Government for cultural events to support diplomatic process and trade initiatives eg it provided the Hampi exhibition which became part of Oz Fest. He also noted the excellent media reports resulting from Museum Victoria's MoU with Shanghai and the handover of the koala specimen;
- Suzanne Miller, noted that the South Australian Museum received separate grants from the Australian Malaysian Institute within DFAT for its Muslim cameleers exhibition. She noted the need to dig deep into the DFAT site to find cultural grants;
- Brendan Nelson noted that Indonesia, which is nominated for 2014, will be the first port of call for the Prime Minister following the election. He or she will wish to announce something – which could well be a cultural program.

ACTION: EO to maintain a list of events tied to the DFAT focus countries on the CAMD website and to continue liaison with DFAT.

[Kate Clark, Anthony Wright and Jeremy Johnson left the meeting].

23. PROTECTION OF CULTURAL OBJECTS ON LOAN

Patrick Greene reported that consultations on regulations to accompany the Commonwealth *Protection of Cultural Objects on Loan* legislation have been underway in Victoria and South Australia and will soon start in NSW. Feedback to date has been positive as the regulations encapsulate the concept advanced by cultural organisations that approval be delegated to an approved museum for five years. New Zealand has undertaken a consultation (to which CAMD responded) on its own legislation but a draft bill has not yet been released.

24. TOURISM

Members shared information on tourism including the following:

- Lorraine Neish: Questacon is pushing for integration of local councils and business organisations in ACT tourism efforts. Questacon has used [The Human Brochure](#) with mixed success. The centenary has not made much impact on institutional visits for Questacon or the National Museum of Australia. The ACT airport will have international capability within the next few years;
- Kevin Sumption noted that the [Sydney Vivid Festival](#) has now expanded to Darling Harbour. ANMM has provided photographic exhibitions to go out to the cruise ships on topics such as the P&O archives;
- Megan McSweeney: New Zealand is writing an industry-led national tourism strategy to incorporate heritage;

- Patrick Greene: noted that the Transport and Tourism Forum (TTF) was well aware of the importance of cultural tourism but work was still needed to convince Tourism Australia. Tourism to Australia has now reached 6 million visitors with at least half of those identifying as cultural tourists. The growth in Asian market visits was greater than that for the UK and Europe. Inroads are being made by MV into the cruise ship market with 3,000 predominantly European cruise ship passengers expected next season;
- Suzanne Miller: the South Australian Museum (SAM) has signed up Adelaide airport as a cash sponsor. SAM is being paid for free-standing exhibitions in foyer space which will change quarterly. Cruise ship passengers visiting the museum are given 10-15 minutes to visit the shop;
- Bill Bleathman: Tasmania has had 45 tours from cruise ships;
- Megan McSweeney: Auckland War Memorial Museum has had its largest tourism season to date with 45,000 overseas tourists attending, mostly between October and the end of March. Auckland charges a 'donation' for entry by these tourists and is moving towards a charge for all external visitors and free entry for New Zealanders.

25. NAME AND TOURING EXHIBITIONS

Meredith tabled the NAME report and noted its main items [see copy of the report at *attachment C*].

26. CONSERVATION STANDARDS

Members discussed the next steps required to convene a working group of relevant CAMD museum staff to discuss the potential for reducing costs in relation to conservation. Meredith outlined the work being undertaken in other areas chiefly by the [Australian Institute for the Conservation of Cultural Materials](#). It was also noted that there will be a session at the MA National Conference next week dealing with conservation standards. A summary of existing issues prepared by Mary-Anne McCubbin at Museum Victoria was tabled [see *attachment D*].

Members made the following comments on this issue:

- Pierre Arpin suggested that international standards could be met by maintaining certain gallery areas to the most rigorous international standards but allowing greater fluctuations in other parts of museums where appropriate;
- Kevin Sumption noted that the Australian National Maritime Museum had recently undertaken an energy audit process following a marked rise in the energy bill;
- Patrick Greene commended the approach undertaken by Museum Victoria which is based on a Canadian approach that identifies the 10 agents of deterioration. MV is working on a government scheme by selecting a company to measure consumption and improve plant and operation. Under its contract the museum will pay the average cost of electricity for 7 years and the company makes money by ensuring costs are reduced over time;
- CAAMD has discussed this issue and endorsed the recommendations of the AVISO group. It was suggested that this may be another opportunity to develop a consensus with the Art Museum Directors;

- The ICOM committee for conservation will hold its 17th Triennial Conference next year in Melbourne;
- The National Gallery in London is resisting more flexibility in environmental controls.

Members discussed the idea of establishing a working group of staff from member museums who could consider the emerging technical information in a broader policy context which takes account of budgetary constraints and various risk management approaches.

ACTION: CAMD members agreed to bring together a working group of senior Collections Managers, Conservators and Facilities Managers to progress the issue of flexibility in environmental controls in collections. Pierre Arpin and Meredith Foley are to draw up terms of reference for the group.

27. SUSTAINABILITY

Andrew Sayers reported that Museums Australia is looking at updating its *Museums and Sustainability* policy which was first developed in 2001-2002 and he asked for CAMD comments.

ACTION: The EO is to collate comments from members on the *Museums and Sustainability* policy.

28. ICOM AUSTRALIA REPORT

The report from ICOM Australia, as previously circulated, was noted.

29. GENERAL BUSINESS

Next Meeting

The next meeting will be held at the National Museum of New Zealand – Te Papa Tongarewa, Wellington, on **28-29 November 2013**. The date has been chosen to allow members who are interested to attend the National Digital Conference in Wellington on 26-27 November.

Members have agreed to hold the first meeting of 2014 alongside the Museums Australia meeting in May in Launceston, Tasmania.

Brief Updates

Members shared other brief updates on museum activities:

- Bill Bleathman reported that the Tasmanian Museum and Art Gallery has had 150,000 visitors since reopening. TMAG and MONA would be undertaking a joint exhibition which was going to Paris in October;
- Lorraine Neish alerted members to the coming BIG Science Communication Summit to be held 6 – 7 June in Sydney;

- Peter Morton noted that a redevelopment of Darling Harbour was being planning to develop the area as a creative hub. The Powerhouse is negotiating to host *Communicating the Museum*. If successful this will be the first time this conference for museum marketers has been held in the southern hemisphere;
- Kevin Sumption noted that ANMM will be holding a *Viking* exhibition;
- Margaret Anderson: History South Australia (HSA) had just completed a successful month-long *History Festival*. The main challenge for HSA was the forthcoming budget and a change of Government;
- Suzanne Miller said that the South Australian Museum would have an interim arrangement for Director following her departure and was about to embark on a 6 month recruitment exercise. Next year SAM will be hosting an international mineralogy conference;
- Pierre Arpin commented on the forthcoming *30th Telstra Awards for Indigenous Art* and movements towards the creation of a new statutory authority;
- ACMI has opened its *Hollywood Costumes* exhibitions;
- Brian Lassig reported 165,000 visitors for *Alexander* at the Australian Museum with particularly good shop sales due to the high quality products offered;
- Brendan Nelson noted that the largest project at the Australian War Memorial at present was the redevelopment of the WWI galleries with a soft opening late next year and the Afghan exhibition which will open in August. AWM has also commenced holding last post ceremonies every afternoon which were drawing a number of visitors. The Memorial is keen to reach more youth through the Centenary and is also exploring with the Government the idea of electronic walls which could bring exhibitions to museums around the country and include staff available to examine and comment on family WWI memorabilia;
- Patrick Greene noted that *Afghan Treasures* (which was supported by AGIEI) finishes at the Melbourne Museum at the end of July and then travels to Queensland, NSW and Perth. The exhibition has been important not only for cultural relations, with the attendance of the Afghan Foreign Minister and others at the opening, but for the Afghan people who needed to reclaim their past. There has been a good exchange of skills between staff with Museum Victoria curators learning a lot about ivories from India. The slogan over the reopened national museum in Afghanistan is that the 'nation lives when its culture lives'. The similar importance of culture in extreme situations can be seen in the international museum effort to assist the closed national museum of Bosnia. The *First People's* permanent gallery will open in the first week of September. The summer blockbuster will be the *Bond* exhibition from the Barbican.

In closing the meeting, Patrick thanked members for participating, Meredith for her organisation of meeting business and Andrew Sayers and the team at the National Museum of Australia for their efforts as hosts.

Agenda Item 3 CHAIR'S REPORT

Patrick Greene, CEO, Museum Victoria and CAMD's Chair, will provide a verbal report on activities since the last CAMD meeting.

Agenda Item 4 FINANCIAL REPORT

The CAMD Treasurer, Jeremy Johnson, will report on the following documents:

- Financial Statement as at 30 June 2013 (*attachment A* – circulated separately); and
- the CAMD Budget 2013-14 (*attachment B*);

Resolution:

That CAMD accepts the Treasurer's report and the budget for 2013-14.

Carried/Lost

Item 4 Attachment A

The audited Financial Statement for the year ended June 2013 has been provided separately.

Item 4 Attachment B

TREASURER'S REPORT**COUNCIL OF AUSTRALASIAN MUSEUM
DIRECTORS
BUDGET 2013-2014**

Financial year: 1 July 2013 - 30 June 2014

	2013/14 BUDGET	2012/13 BUDGET
	\$	\$
<u>EXPENSES</u>		
Executive Officer (On costed salary @ 12%)	71,500	71,500
Travel & Conferences	7000	7,000
Office Expenses	8000	8,000
CAMD Survey & Analysis	4000	4,000
CHASS Subs	350	<u>350</u>
TOTAL	90,850	90,850
<u>INCOME</u>		
Subscriptions *		
(* Based on 2011/12 CAMD Operating Income Return Turnovers excl. GST)		
(a) Major Institutions (BUDGET > \$20M p.a)		
Australian Museum	6,400	6,400
Powerhouse Museum	6,400	6,400
Australian War Memorial	6,400	6,400
Museum Victoria	6,400	6,400
Australian National Maritime Museum	6,400	6,400
National Museum of Australia	6,400	6,400
Sydney Living Museums	6,400	6,400
Western Australian Museum	6,400	6,400
ACMI	6,400	6,400

Queensland Museum	6,400	64,000	<u>6,400</u>	64,000
(b) Medium (BUDGET \$10-20M p.a)				
South Australia Museum	3,400		3,400	
National Science & Technology Centre	3,400		3,400	
Sovereign Hill	3,400		3,400	
Museum & Art Gallery NT	3,400		3,400	
Scitech Discovery Centre	<u>3,400</u>	17,000	<u>3,400</u>	17,000
(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	<u>1,700</u>	5,100	<u>1,700</u>	5,100
(d) New Zealand Institutions (@ AUD\$1500)				
Te Papa Museum of New Zealand	1,500		1,500	
Auckland Museum	1,500		1,500	
Canterbury Museum	1,500		1,500	
Otago Museum	<u>1,500</u>	6,000	<u>1,500</u>	6,000
	TOTAL	<u>92,100</u>		<u>92,100</u>
	SURPLUS/(DEFICIT) FOR 2013/14 YEAR	<u>1,250</u>		<u>1,250</u>

Jeremy Johnson
Hon. Treasurer
25 October 2013

Agenda Item 5 EXECUTIVE OFFICER'S REPORT

The last six months has been a period of uncertainty in that we have coped with rapid turnover in key Ministerial positions, a federal election period and the introduction of a new Government in Australia. Much effort over the coming weeks will need to be put into making connections and promoting the role of museums with a new cast of Ministers, advisors and their reconstituted departments. Work on this front has commenced with a request sent to the new Arts Minister, Senator George Brandis, to meet with the Chairs of CAMD, the Council of Australian Museum Directors (CAAMD), Museums Australia and the International Council of Museums (ICOM) - Australia. This cooperative approach to the Minister has been deliberate and flows from discussions at the National Museum Summit in May this year. CAMD is keen to join with other organisations in the museum sector to send to the Minister a clear message that the museum sector in Australia speaks with one voice.

Positioning Museums

In preparation for forthcoming encounters with the Minister for the Arts and his advisors, I have been encouraging members to finalise the 'Snapshot **Survey**' so that we have up-to-date figures about the reach and impact of our member institutions; an outline of the survey process and outcomes will be provided later at Item 6 on the agenda. As part of the background work for the Museums' Profile Working Party, I have also met with Kate Clark on several occasions to identify existing material about the impact of museums and the wider cultural sector with the aim of developing an **advocacy document**. While this work was cut short by Kate's departure from CAMD, I am still pulling the research together in a format which will make it easy to update and to access to form the basis of future CAMD publications; the approach taken will be further outlined at Item 7 of this meeting's business.

The recent statement by Senator Brandis that he was less interested in the instrumental role of arts and culture and more in their intrinsic value has also led to a rethink of the material which might be provided to him and his department. I have also begun discussions with Museums Australia and other museum staff members about how best to bring together and utilise data about the museum sector. The possibility of seeking the assistance of the Australia Council's data section in this enterprise has been canvassed by Museums Australia. I will discuss the Australian Bureau of Statistics and museum statistics later in the meeting (Agenda Item 7). This issue will be included in briefs for the Chair when he meets in the near future with the head of the Australia Council, Tony Grybowski. I am also to arrange a meeting for Patrick with the new head of Creative Partnerships, Ms Fiona McKenzie.

Website

The CAMD website www.camd.org.au has continued to provide a very useful platform from which to launch stories and information about the wider sector. Usage of the public and private side of the website is rising, albeit slowly, and I would encourage Directors to share their password with senior staff as much of the material on the member's side will be of interest to

them. An RSS feed has been introduced although there has been some challenge in arranging for this to feed across the two sides of the site. Maintaining a strong flow of information to the site every month has proven to be a bit daunting given the impact of other pressing projects however I hope to use the quieter period of December/January to bring all content up to date. I would encourage those museums which have not done so already to include the CAMD website button link on one of their public pages.

Policy Development

It has been a waiting game with many of the policy issues of interest to CAMD. CAMD has continued to advocate 'fair use' in **copyright reform** to the *Copyright and the Digital Economy* review of the Australian Legal Reform Commission (ALRC). CAMD has lodged two submissions on this issue in November 2012 and again in July 2013. The ALRC has indicated its in-principle support for the concept and it is anticipated that their final report will be released this month. CAMD's contribution to the issue can be viewed at <http://camd.org.au/media-and-resources/camd-publications-reports-and-submissions/>. I hope to have further updates on this issue by the meeting.

CAMD also provided a brief submission in August 2013 (which can be viewed online at: <http://members.camd.org.au/category/letters-and-submissions/>) to the review of the Australian Government International Exhibitions Insurance (**AGIEI**) program. Like many of these processes, there has been a period of inactivity as departments have been reconstituted and the new Minister provided an opportunity to be briefed. Work has recommenced on the **Australian Heritage Strategy**. A notice circulated last week called for further submissions on the outline of the strategy. CAMD will need to decide whether to send a further response in addition to the submission lodged in 2012. CAMD's response will be discussed at Item 12 on the agenda for this meeting.

I have also maintained a watching brief over the **Visions of Australia** program which was moved to the Australia Council in 2012. Members should be aware that the Council is to hold information sessions about the National Regional Programs, Visions of Australia, the Contemporary Touring Initiative and Festivals Australia in early December. Sessions will take place in Melbourne (4 Dec.), Sydney (6 Dec.), Perth (11 Dec.), Adelaide (12 Dec.) and Brisbane (16 Dec.), with additional sessions being planned for ACT, Northern Territory and Tasmania in early 2014.

While legislation to protect **international objects** on loan from seizure has been introduced in Australia, a similar bill is yet to enter the New Zealand parliament. Our New Zealand members may be able to provide an update on its status under Items 10 and 11 on the agenda.

Science

The switching of Ministers for Science prior to the elections has also caused delays in various policy developments and made it difficult for CAMD to make further headway. Questions

concerning museums and the guidelines for Discovery Grants, the place of museums in the National Science Strategy, the future of the *Inspiring Australia* program and the future disposition of Australian Research Council (ARC) funding have been further complicated by the loss of the Science Minister position and the allocation of different science programs between the Minister for Education and the Minister for Industry. Suzanne Miller (Chief Executive, Queensland Museum Network) and Lorraine Neish (General Manager, Operations, Questacon) will undoubtedly provide useful updates when they talk to members on day two of the CAMD meeting. I am continuing to liaise with CAMD's Science Strategy Summit which is proposing to meet next alongside the CAMD meeting scheduled for May 2014 in Launceston.

Best Practice

CAMD has also been active in the area of identifying best practice in museum environmental controls over recent months. I have been working with Pierre Arpin (Director, Museums and Art Galleries of the Northern Territory) who is chairing the CAMD working party on Sustainability. I am in the process of creating a section of the member's websites where the most relevant and useful papers and reports on environmental controls in museums are being made available online for the use of members. The working party (which first met in August) came up with a long list of actions which Pierre will talk more about later this morning under Item 9.

While the Executive has not met over the last few months, partly due to the absence of various members (and myself) overseas at various times, its Chair, Patrick Greene and members have continued to provide the positive flow of information and advice which makes my job far easier and more effective. I thank them for their continued support and contribution and also thank all of CAMD's members for their generosity in responding to my many emails and calls.

Meredith Foley

CAMD Executive Officer

15 November 2013

Agenda Item 6 CAMD SURVEY REPORT

Action: the Executive Officer will report to CAMD members on progress with the annual CAMD survey process and comment on the report for Part One of the survey (to be circulated separately).

Background: Following the conclusion of the review and revision of the annual CAMD Survey, Part One for 2012/13 was issued in June and has now been completed with 21 of CAMD's 22 members taking part.

For the first time the survey tool was provided online which has been very useful in terms of standardising responses and speeding up the production of tables and results.

Some additional information from 2011/12 was sought in the survey to continue time sequences of data.

The usual problem with delayed responses has slowed the timetable somewhat; the deadline in August was met by only 9 member institutions with the rest of the responses received in September and late into October.

A report on the results of Part One will be circulated separately to members.

Part Two of the 2012/13 survey, which deals with benchmark material, was issued to members on 12 November for return by 27 January 2014.

Meredith Foley
CAMD Executive Officer

Agenda Item 7 MUSEUMS' PROFILE WORKING PARTY

Action: Alec Coles, Director, Western Australian Museum and Meredith Foley, CAMD EO will report on actions arising from the Museums' Profile Working Party.

Background: The Working Party was established in 2013 to develop long-term strategies to raise the profile of the museums sector. It is chaired by Alec Coles, Director, Western Australian Museums and its members are Patrick Greene, Tony Sweeney, CEO, Australian Centre for the Moving Image and, until August 2013, Kate Clark, former Director of Sydney Living Museums.

At the last CAMD meeting it was agreed that the working group would:

- (i) consider the development of a short museum advocacy document. \$5,000 has been allocated for professional development of the document;
- (ii) identify research topics on the value of museums and options for the funding of such research.

The collaboration of Museums Australia was to be sought for these projects.

Data Gathering

Soon after the last CAMD meeting, Meredith and Kate began reviewing and compiling existing data which could be utilised to provide compelling facts about the size, significance and impact of the museum sector in an advocacy document. This has resulted in the compilation of a *Museum Quick Facts* data table where the information gleaned will be housed and made accessible to members on the CAMD website. A link to this material will be circulated shortly to members.

Data Sources

As discussed at earlier meetings, to have a major impact there is a need for advocacy information to be presented in relation to the wider museum sector as well as CAMD museums.

The research undertaken by Kate and Meredith has highlighted the extent to which the available data on the museum sector is increasingly out of date. The last Australian Bureau of Statistics (ABS) industry survey was for the years 2007-08. Subsequent ABS reports on cultural issues have relied on the figures for that year.

Some work was undertaken in the past by the statistical working group under the Cultural Ministers Council (CMC) which has now been de-commissioned. It has been replaced by the Cultural Ministers Meeting which recently suggested in its *National Arts and Culture Accord* that it would 'continue to collaborate and co-fund research, collection and dissemination of statistical data on arts and cultural matters'. The fate of the Accord under the new Government has not yet been determined.

The provision of museum industry surveys by the ABS was reviewed in 2009 and, while another survey has not been definitively ruled out, discussions with ABS senior staff suggest there is an expectation that the sector will manage this data gathering itself, as is done by the Libraries. The ABS released a discussion paper this year on cultural satellite accounts which would record the economic impact of cultural industries, including museums, but did not tackle the question of the provision of basic up to date data about the sector.

This issue has been discussed with Museum Australia's National Director, Bernice Murphy who has suggested that the sector might seek support from the Australia Council which already maintains arts participation and impact data on its website. Further discussions with MA are necessary to determine ways to collaborate on the development of an advocacy document.

It is suggested that this work become a major priority for CAMD over the coming months in order to have a document ready for use with the new Government and during the ANZAC centenary in 2014.

Meredith Foley
CAMD Executive Officer

Agenda Item 8 COMMUNICATING THE MUSEUM CONFERENCE

Action: Mark Goggin, Director, Sydney Living Museums, will present on the forthcoming *Communicating the Museum* conference to be held in Sydney and Melbourne 11-17 November 2014.

Background:

COMMUNICATING THE MUSEUM

11-17 November 2014

http://agendacom.com/en/communicating_the_museum/home/

Communicating the Museum (CTM) is the leading international forum for cultural communicators in the Museum world. In 2014, the Sydney conference will be the first time the conference has been staged in the Southern Hemisphere and only the second time it has travelled outside Europe.

CTM14 will position Sydney as a sophisticated international city of culture: a city of ideas, creativity and innovation - and a leader in engaging in cultural conversations across Asia and the Pacific. The Conference offers the opportunity to showcase Sydney and Australian cultural assets to the key players in the global museum and art world. CTM14 will also engage professionals - and interested cultural leaders - across business, arts and tourism. Notably, part of the official conference program will also be hosted in Melbourne (16-17 November).

The Powerhouse has led a national coalition of cultural partners to host the CTM Conference, and its associated events. The Conference Partners, collaborating to stage this global cultural conversation, include Sydney host institutions (AGNSW, Australian Museum, ANMM, Sydney Living Museums, Sydney Opera House), government partners (City of Sydney, Business Events Sydney, Destination NSW) and leading Melbourne institutions (Museum Victoria, National Gallery Victoria). The Powerhouse will host the official working conference (13-14 November), while cultural tours, collection showcase and networking events are to be hosted by partner institutions in both cities.

This cost of staging the conference has been supported by significant sponsorship from Destination NSW and Business Events Sydney, as well as cash and in-kind support from the institutional, hotel, media and airline partners.

At CTM13, in Stockholm, in early July 2013, in my prior role as General Manager, Marketing & Programs at the Powerhouse Museum, I launched Sydney, as the next Host City and Partner City, Melbourne, to 300 conference delegates.

Significant opportunities exist for Museums across Australia and New Zealand to play a role in the conference program, and to engage with leading European, Asian and American Museums.

Mark Goggin
Director
Sydney Living Museums
And Chair, Conference Organising Committee, CTM14

[A flyer for the forthcoming Conference has been circulated separately as Item 8 Attachment B.]

Agenda Item 9 SUSTAINABILITY WORKING PARTY

Action: Pierre Arpin (Director, Museums and Art Galleries of the Northern Territory) will report on the work of the Sustainability Working Party and plans for a panel discussion at the ICOM Conservation Council in Melbourne (15-16 September 2014).

Background: At the CAMD General Meeting in May, members agreed to bring together a working group of senior Collections Managers, Conservators and Facilities Managers to progress the issue of flexibility in environmental controls in collections. Pierre Arpin was asked to chair the working group.

Draft minutes from a working party meeting held at Museum Victoria in August 2013 are attached for your information. *[Please do not circulate the draft – the confirmed version will be posted very shortly on the CAMD website].* Members of the working group are listed in the attached minutes.

Item 8 Attachment A

**ATTENDEES**

NAME	MUSEUM/ORGANISATION
Mr Pierre Arpin	Director, Museums and Art Galleries of the Northern Territory/Chair, CAMD Sustainability Working Group
Ms Lesley Colsell	Museum Best Practice Manager, Canterbury Museum <i>[via telephone link-up]</i>
Mr Frank Feige	Building Facilities Manager, Queensland Museum
Ms Robin Ho	Director, Strategic Planning and Policy Development, Western Australian Museum <i>[via telephone link-up]</i>
Ms Maryanne McCubbin	Head, Strategic Collections Management, Museum Victoria
Prof Robyn Sloggett	Director, Centre for Cultural Materials Conservation, University of Melbourne
Dr Meredith Foley	Executive Officer, CAMD

1 WELCOME AND INTRODUCTION

Pierre Arpin (Director, Museums and Art Galleries of the Northern Territory) opened the meeting and welcomed participants. He noted that the working group had arisen from discussions at the Council of Australasian Museum Directors (CAMD) General Meeting in Canberra in May 2013. Directors at the meeting discussed the emerging debate over managing environmental conditions for cultural collections and noted the increasing divergence both here and overseas as to best practice in relation to temperature and humidity controls for collections. This debate was proceeding in a period when museums were seeking greater efficiencies in power usage to achieve more sustainable outcomes overall.

The Museums Australia national conference which followed the CAMD meeting included a panel session, chaired by Maryanne McCubbin (Head, Strategic Collections Management, Museum Victoria) , which explored responses to this issue further. Julian Bickersteth, Chair of the MA committee developing new guidelines for sustainable conservation management, also spoke at the panel session, reporting on the outcomes of the Climate for Collections Conference in Munich. Pierre noted that the main area of disagreement related to the worldwide industry 'gold standard' that display and storage areas maintain a 24-hour climate at 20c and 50 per cent relative humidity.

Pierre invited members of the working group to introduce themselves and outline their interest in this issue:

- **Robyn Sloggett** (Director, Centre for Cultural Materials Conservation, University of Melbourne) noted that she had been gathering research for the last 15 years on humidity/temperature standards; not all of the research undertaken was necessarily translatable to the Australian climate;
- **Maryanne McCubbin** manages the conservation of 17m items across the four campuses of Museum Victoria (MV) which results in a major utilities bill. She noted the existing level of uncertainty about the conditions actually required for conservation. Her interest was also related to MV's involvement in moving items to a new major storage facility;
- **Frank Feige** (Building Facilities Manager, Queensland Museum) noted the million dollar energy costs associated with managing Queensland Museum's (QM) five campuses. He is interested in new research which better understands the parameters of environmental controls;
- **Lesley Cosell** (Museum Best Practice Manager, Canterbury Museum), said that Canterbury Museum was currently working with architects and engineers to address storage and environmental controls for its 2.1m items as part of a complete overhaul of the museum;
- **Robin Ho** (Director, Strategic Planning and Policy Development, Western Australian Museum) indicated that she was watching international research in order to ensure that planning for the new redeveloped Perth site and Walshpool storage site included best practice on environmental sustainability. She noted that the Western Australian Museum (WAM) was the third highest user of energy in the State Government; a situation exacerbated by the extreme climates experienced for the museum's sites around the state.
- **Pierre** said that the Museums and Art Galleries of the Northern Territory (MAGNT) had a broad range of objects including a wet store and indigenous cultural materials. MAGNT is the Territory's highest energy user outside of the hospital with approx. 10% of MAGNT's operating budget allocated to air conditioning for cooling and humidity control.

2. SUSTAINABILITY PRACTICE IN AUSTRALIA

Pierre noted a growing need for alternative approaches to controlling temperature and humidity. He referred to an experiment undertaken when he was at the **National Gallery of Victoria**. This involved shutting down the air conditioning in the main building between 7am and 7pm to see if optimal conditions could be maintained without its assistance. The result was that the building's thermal mass was able to maintain the temperature close to the required standard throughout this process. The success of the NGV experiment suggested that there were possible strategies able to be used by other cultural institutions to achieve efficiencies while still protecting collections.

Robyn outlined work she had undertaken as part of an Australian Research Council (ARC project) on '**The Behaviour of Western Artists' Materials in Tropical Environments**' which looked at painting conservation in four museums in Malaysia, Philippines, Singapore and Thailand. The project was designed to develop new methodologies and guidelines for the preventive care, transportation and storage and conservation treatment of western artists' materials in hot, humid climates. It had found that when works acclimatized and were maintained in the same environment in the tropics they behaved in a stable way.

Robyn also suggested that it was important to follow the NGV and attempt to understand the environment in which the item was housed but felt that a full exercise to understand a building could be a generally expensive exercise. Pierre noted that the NGV was utilising plant which was fairly recent and that tweaking it had cost about \$5,000 only for reductions of \$3.4m to be made. He wondered whether we would be able to build into these new systems an ability to have a smarter relationship to the environment such that, when humidity or temperature variations became too great, the systems would automatically come back on.

Robyn noted that her research had shown that the science behind the 50/20 standard was not valid. This did not, of course, prevent the National Gallery of London continuing to place strict conditions on the display, for example, of 14th century panel paintings regardless of zone. As Julian Bickersteth had pointed out at the MA conference in May, most hygroscopic material can live comfortably with a far wider range. Robyn noted that it was more often than not the collection's history which had the greatest impact on the conservation management of items.

Maryanne said that MV has broadened and allowed seasonal fluctuations within the standard requirement for environmental parameters. Five parameter classes have been designated in a manner similar to those set out in the American Society for Heating Refrigeration Air Conditioning Engineers (ASHRAE) standards. Special care is given to items, such as natural science and indigenous cultural items, which are extremely sensitive to relative humidity. MV is attempting to keep abreast of new research in this field but was finding advances slow due to the standoff in the international community.

Robyn noted that Nicole Chee at the Melbourne Institute of Physics was undertaking some of the best work at a materials level on environmental parameters. Nicole is applying for an ARC grant with Asian partners in the next round. The proposed focus on tropical climates may eventually be of benefit to museums in Australia's north. Robyn drew attention to an article from EcoMuseum [‘Can We Change the Environmental Conditions in Museums and Galleries?’](#) (June 10 2011) which appeared following a Victorian seminar on the issue. She suggested that the science mentioned in the article needs to be tested and its validity checked. Robyn also mentioned the [work of Stefan Michalski on mechanical properties](#) as potentially useful to discussions.

It was agreed that more research was required to understand such things as vapour barriers and critical mass and the leakage of heating from building. Pierre noted that when a water leak recently shut down the air conditioning system in Darwin, the building carried the load over the period. This was assisted by the huge zone of climate controlled offices around the main collection stores which provided additional insulation. Frank reported similar findings in Queensland during the 2011 floods; the humidity did not rise until the fourth day. Lesley indicated that she would check on the impact on humidity of power loss following the Christchurch earthquakes. It was noted however that, in normal circumstances, there was a need to consider power usage when adjusting HVAC systems back and forward.

Maryanne's paper on 'Environmental Parameters for Collections – A Summary of the State of Play' (attachment B to the working party meeting papers) listed major Australian collecting institutions experimenting with HVAC to save energy. These include:

- Museum Victoria
- National Gallery of Victoria
- National Library of Australia
- National Archives of Australia
- State Library of Victoria
- Australian Museum

It was suggested that the working group liaise with these institutions to seek any outcomes from trials.

3. NEXT STEPS

The working group discussed a strategic approach to defining parameters. It was agreed that, in order to allow for the continuation of international loans, the conditions required by the lender, from departure to exhibition space, needed to be maintained via quarantined spaces. Institutions, however, should be able to define what was necessary for their own collections

depending on a range of institutional factors and to introduce efficiencies which would still protect collections. A number of possible ways of doing this were flagged eg

- moving away from strict set points on collections;
- utilising classes to differentiate materials and their treatment;
- reworking sometimes antiquated building services with engineers and searching for redundancies in the way equipment interacts;
- looking more closely at the power usage occasioned by greater digitisation;
- exploring passive design savings; and
- paying greater attention to rationales for collection and forward planning of resources for their conservation and protection.

Pierre noted that one of the challenges would be how to inform the conversation around CAMD to flag that we can do things differently. Robyn noted that we already had research and experimentation which suggests things can be done differently. It was important that this information be brought together to contest the incontrovertible nature of current standards. We also need to be able to assess the vulnerability of different classes (eg between paper, textiles and bronzes)

Working Party Aims

After discussion, it was agreed that the working party would aim to:

- break the current logjam around temperature and relative humidity standards;
- organise a better framework for discussion which will draw in professions across the museum sector;
- champion evidence-based reporting on new methods which allow us to continue work for collections but allows for sustainability; and
- establish consensus around best practice to inform long term strategies for museum collection strategies.

Action Plan

Members of the working group agreed on the following actions:

- creation of a **literature survey** of published and unpublished work in the field to determine where best practice lies. *[Robyn is to set development of an Australian bibliography as a research topic for her students];*
- development of an annotated bibliography to be posted to the **CAMD website** (www.camd.org.au). Links will include the Doerner Institute, [‘The Munich Position on](#)

[Climate and Cultural Heritage](#)' and NMDC UK, '[Guiding principles for reducing museums' carbon footprint](#)' [Meredith];

- to organise summaries of **international requirements** by continent eg the current Bizot Group conditions will be sought and compared with the recently released Doerner Institute document¹;
- seek evidence of **best sustainability policies** abroad [all];
- identify currently current **rebuilt or upgrades** addressing these issues (eg an architect's built concrete house in Albury was reportedly able to achieve a stable temperature from 17.5c to 23.5c all year round with the exception of a series of days in the mid-40c) [all];
- gather information about **trials** to reduce usage of HVAC systems eg HVAC was turned off at the National Library holding facility without impacting relative humidity/temperature [all];
- seek information about the impact of recent **natural disasters** eg floods, earthquakes, equipment breakdowns on temperature and humidity controls in different buildings [all];
- gather information on the practicalities of keeping **quarantine spaces** in museums for certain items and loan materials;
- explore similar activities in New Zealand. Museums Aotearoa might wish to be involved [Lesley];
- assess the role of environmental standards in existing accreditation/indemnification schemes;
- note large knowledge gaps and consider a longer term research project (eg 3-5 years) to develop broader, more flexible but efficient standards [all];
- investigate potential national bodies/programs which might fund research in the field (eg ASEAN, ICOM preservation conservation committee) [Meredith]; and
- organise a panel discussion alongside the ICOM Conservation Conference to be held in Melbourne 15-19 September 2014 in order to present results, raise the issues and consider potential standards [Meredith with assistance of working group].

It was agreed that the group should meet again later in the year either face to face or via some form of video hook-up (eg Skype; Webinair).

The meeting closed.

¹ Doerner Institute, [Climate for Collections: Standards and Uncertainties](#) (2013)

Agenda Item 10 NEW ZEALAND REPORT

Action: New Zealand members will comment on issues arising for their museums.

Agenda Item 11 MUSEUMS AOTEAROA

Action: Brett Mason, Director, Museums Wellington; Board Member, Museums Aotearoa (MA) will speak to members about the work of MA and the New Zealand museum sector.

Agenda Item 12 AUSTRALIAN HERITAGE STRATEGY

ACTION: Members are asked to discuss CAMD’s response to the call for submissions on an Australian Heritage Strategy.

BACKGROUND: The Federal Government has recently announced its commitment to completing the Australian Heritage Strategy (see media release at *attachment A*). It is proposing that a new Strategy “will provide a common framework and priorities for Australia’s heritage to help ensure our heritage is recognised and protected for future generations”.

The Strategy will address:

- the Commonwealth’s role in heritage;
- partnership opportunities;
- community engagement with heritage.

An invitation has been advanced for submissions although there is an acknowledgment that submissions made to the earlier process will be considered. A draft Strategy will be released for public comment in April 2014 during *Australian Heritage Week*.

Further details are available from <http://www.environment.gov.au/topics/heritage/australian-heritage-strategy>.

Members may also be interested in a presentation by the Hon Greg Hunt MP, the new Minister for the Environment, outlining the Government’s programs for heritage on 1 November 2013. See *Attachment B* to this item.

CAMD made a submission in June 2012 to the earlier Strategy development process established by the previous Labor Government [see <http://camd.org.au/australian-heritage-strategy/>].

CAMD’s input stressed the need to restore the link between heritage and culture and to recognise the role played by museums in preserving the nation’s cultural memories by:

- caring for significant heritage places, sites and buildings;
- acting as major repositories for cultural heritage collections;
- providing access to heritage;
- acting as important sources of heritage expertise;
- delivering heritage education; and
- helping communities to engage in heritage.

Former member Kate Clark also provided a significant essay on heritage to the earlier strategy process which can be viewed on the CAMD member's website at <http://members.camd.org.au/2011/06/heritage-social-economic-and-environmental-benefits/>.

Kate was appointed a member of the Australian Heritage Council during the year. The next meeting of the AHC will be just prior to the CAMD meeting.

Meredith Foley
CAMD Executive Officer

Item 12 Attachment A

The Hon. Greg Hunt MP
Minister for the Environment
MEDIA RELEASE

A new vision for Australia's Heritage

Work to instil a new sense of pride and direction in Australia's heritage begins today.

The Australian Government is calling on heritage practitioners and experts across Australia to come forward with their ideas and suggestions for the Australian Heritage Strategy.

The Australian Heritage Strategy will provide a common framework and priorities for Australia's heritage and help ensure our heritage is recognised and protected for future generations.

The Government is committed to re-starting and completing the strategy. Australians who know and champion our heritage are encouraged to participate in the development of the strategy. A draft strategy will be released for public comment in Australian Heritage Week next year.

Heritage is central to the Government's Plan for a Cleaner Environment and is a fundamental pillar for the Government's vision for Australia – clean air, clean water, clean land and heritage.

Our magnificent Indigenous, natural, early European and contemporary heritage has helped shape our nation and enhances our sense of self. Our heritage is also a major contributor to Australia's attraction as a tourist destination.

The Government's plan is to develop partnerships and provide initiatives that enable practical local actions and solutions to protect and manage heritage places.

We are providing \$1.4 million over three years for small scale community heritage projects for the conservation, protection and interpretation of local heritage. Grants of up to \$10 000 will be available to local heritage groups and historical societies, commencing in the 2014–15 financial year.

In line with our election commitments, under the Community Heritage and Icons Programme we will invest \$1.5 million on vital restoration work at Port Arthur's World Heritage listed penitentiary building, one of Australia's most significant heritage icons.

The Government's Green Army will also play a key role in the protection of our local heritage. The Green Army will make a strong and practical contribution to our heritage. Projects will focus on the conservation and refurbishment of significant local heritage while contributing to a skilled workforce for heritage focussed business and industry.

The completion of the Australian Heritage Strategy is central to our aim to ensure our extraordinary heritage is protected for future generations.

Information about the Government's Australia Heritage Strategy is available at <http://www.environment.gov.au/topics/heritage/australian-heritage-strategy>

4 November 2013

Item 12 Attachment B

Transcript of video message for the Imagined Pasts Imagine Futures ICOMOS Conference 2013 Centenary of Canberra on 1 November 2013 delivered by the Hon Greg Hunt MP, Minister for the Environment

Welcome everybody to the ICOMOS 2013 conference, I apologise I am not with you in person, but I am committed at home in Victoria.

I really want to talk about three things today: a little bit about Australia's heritage and your role in that, secondly I want to address the issue of the context of where heritage fits in the Coalition's Cleaner Environment Plan, and thirdly the initiatives and how we can draw on the community and draw on those within the heritage community.

So in terms of our heritage, for me there are really four major areas. The first, of course, is Indigenous heritage - in the magnificent background and history which comes with the great cultural icons of Uluru and Kakadu and so many of Australia's areas. Many of you are involved in conservation, promotion and rehabilitation of Indigenous heritage and, in particular, helping to promote and keep alive Indigenous heritage.

Secondly, there's our extraordinary natural heritage, perhaps most famously the Great Barrier Reef and Ningaloo Reef. But wherever you are in Australia - whether it is the Bungle Bungles, whether it's the Great Ocean Road in Victoria and that incredible coast line - around Australia you have world leading examples of natural heritage. And our job is to help protect it and your job is to be ambassadors, to be conservators and to be those that will warn when there are threats.

The third thing, of course, is our early European heritage, and there is our support for magnificent icons such as the Port Arthur Penitentiary, the Victorian Gold Fields and so many examples of both convict and free settler early activity, 200 years ago through to a 100 years ago.

Then, of course, we have our contemporary history, which is a history of a completely diverse multicultural country which, in my view, is as balanced as any country in the world. It draws people from everywhere, it melds them together. And this may take the form of the extraordinary work that you see at MONA the Museum of Old and New Art in Tasmania, the Opera House, perhaps most famously as our most obvious contemporary icon, or the different communities and societies that are brought together.

Now that's the heritage. So where does this fit within our overall Cleaner Environment Plan?

For us there are four pillars. Clean air, which is all about reducing our emissions and improving our air quality, but doing it in a way where it's not about big taxes, it's all about initiatives for real practical local action.

The second is about clean land and this involves young people through a 15 000 strong Green Army. It involves the Landcare movement bringing together those on the land to help protect and improve our physical heritage.

Then there's the clean water arm of our four pillars and for us what clean water is about is the Reef 2050 plan (which is a personal passion), water security in Northern Australia and the magnificent

Murray Darling Basin and in particular the agreement, which has bipartisan support to put it on a sustainable basis. So many people from different parts of Australia have contributed to that.

And then the fourth of those pillars is heritage. And so this is where I now want to go into the key initiatives. There are for us four major community-based heritage initiatives and each of you I hope can participate in at least one of those if not more. We already have a modest, admittedly, \$4.4 million heritage grants programme. We're adding an additional \$1.4 million for small scale community heritage grants. In particular we're focussing on grants of up to \$10 000. It could be for a rehabilitation project for an existing community operation such as the Ballarat tramways project, it might be a historical society, it might be a historical record. You find the best projects and we will be in a position to decide and support.

Beyond that, there is the Green Army. So the Green Army is of course best known as an environmental project, but it is also about heritage projects - so where it's safe and appropriate for young people to work in restoration of heritage buildings, they could be doing a heritage garden, they could be working in a place such as The Briars on the Morning Peninsula in my own area just as an example, they could be working at Sage's Cottage - things which are practical where they might rebuild a heritage garden, refurbish heritage buildings, help establish a heritage display. It's all part of building skills and supporting the environment and heritage.

Then we go to the icons programme. So we have our National Heritage Icons programme of which the centrepiece is the Port Arthur Penitentiary. We have again a modest grant of \$1.5 million but it's all about restoring, refurbishing, rehabilitating one of Australia's great heritage icons.

And then the fourth arm of our heritage initiatives is a programme I want to announce today and that is we will be restarting and completing the Australian Heritage Strategy.

Now I would be very keen to get advice from the people at ICOMOS 2013, those that have expertise in the field. As part of this there will be an outreach programme. We will work with the experts and we'll also make sure there is an exposure draft for commentary. We will be providing some funds to the Federation of Australian Historical Societies and we will be providing funds to the Australian Heritage Council.

But above all else, you are the conservators, you are those that know and champion and stand for Australia's heritage - whether it is natural heritage, whether its Indigenous heritage, whether it is early European heritage or whether it is contemporary cultural heritage. So come forward with your ideas, participate in the community heritage grants programme, in the Green Army programme, in the National Icons programme or in the Australian Heritage Strategy.

I thank you for what you do and I wish you all the best. More power to you and there is an open door and invitation to be part of the great national project of conserving, improving and celebrating our heritage.

Agenda Item 13 REPATRIATION OF INDIGENOUS REMAINS & OBJECTS

ACTION: The Chair has asked that this issue be included on the agenda for discussion and information sharing between members.

BACKGROUND: At the last CAMD Meeting, members were joined by representatives from the Indigenous Culture and Repatriation Branches of the Office for the Arts who noted that an advisory committee was in place to look at unprovenanced remains and the development of a national keeping place.

A public consultation on a National Keeping Place was carried out between June and August of this year. The report, into what has been renamed the *National Resting Place*, is currently being drafted by the Advisory Committee for Indigenous Repatriation (ACIR) and should be finalised by the end of this year.

It should also be noted that an updated *Australian Government Policy on Indigenous Repatriations* (October 2013) can be found on the Ministry for the Arts website at: <http://arts.gov.au/indigenous/repatriation>. The Indigenous Cultural Branch has advised that the online policy has only been updated in relation to machinery of Government issues. However, the Branch is considering the development of an appendix regarding invasive provenancing techniques.

Meredith Foley
CAMD Executive Officer

Agenda Item 14 MALRAUX SEMINAR

Action: Patrick Greene and Rose Hiscock (Director, Powerhouse Museum) will report on discussions held with Eric Soulier, the Head of Culture at the French Embassy, who is proposing a Malraux seminar in Australia for French and Australian museum directors in 2014.

Background: The Malraux seminar is a cultural symposium originally launched by the French Ministry of Culture in 1994 to help developing countries establish their cultural policies and management systems. Since that time, France has cooperated with 42 countries to host the event. The seminar is often held as a 2- or 3-day conference and workshop, and its topics are set according to each partner country's requirements. French scholars in relevant fields are sent to participate in the seminar.

Meredith Foley
CAMD Executive Officer

Agenda Item 15 INTERNATIONAL ENGAGEMENTS & TOURISM

Action: This item provides an opportunity for information sharing between members on the range of international engagements involving their museums in the past year and any forthcoming events they wish to flag.

Issues arising in relation to tourism trends and policy can also be raised at this point.

Background:

CAMD members agreed to share information at future meetings to encourage a more collaborative approach to international diplomacy and also with an eye to documenting the range of international activities in which member museums were involved. Members were advised in advance of the meeting of the opportunity to report verbally on this issue.

Members have also previously asked that an item on tourism be include where possible on the agenda to prompt discussion of tourism trends and policy.

An article written by Patrick Greene for the UK Tourism Society (Item 15 Attachment A) has been circulated separately for your information.

Meredith Foley
CAMD Executive Officer

Agenda Item 16 MEMBERS' ANNUAL REPORTS

Action: This item provides members with an opportunity to comment on the annual reports (see *attachment A*) they have provided and to flag issues and trends which CAMD should be considering in the year to come.

Background:

Since 2011 this information has been provided in a more systematic manner with the expectation that it would help inform discussion and promote a cross-fertilisation of ideas and approaches.

The following reports are for the financial year 2012-13.

Meredith Foley
CAMD Executive Officer

Item 16 Attachment A

NAME OF INSTITUTION: AUCKLAND WAR MEMORIAL MUSEUM

NAME OF DIRECTOR: Roy Clare CBE

In 2012/13 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.

In December 2012 the Museum published its 20-year strategic vision *Future Museum*. It embraces a Maori Dimension- He Korahi Maori- and honors the collections. It sets out the specific ways we are developing the range, scope and pace of programmes and resources for the public.

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

Visitation:

- High numbers onsite visitation – 847,000 visits to Auckland Museum
- More Aucklanders - 17% in onsite visitation by adult Aucklanders on the past year.
- Visitor satisfaction - 98% rated their visit ‘good’ or ‘excellent’
- 22% increase in tour group visitation on past year

Online:

- 573,000 unique visits to museum websites
- Web growth- 4.7 million page views on the museum’s website, online database and blog
- 1st APP launched by Auckland Museum: a marine field guide
- Online endorsement - 4.5 out of 5 stars on TripAdvisor website
- 21,040 collection images uploaded to the museum website

Access/Highlights:

- 1st win for Auckland Museum in NZ Government’s prestigious Green Ribbon environment awards
- 1st place *Urbanlife* project in Museums Aotearoa awards category
- A place of innovation, discovery, learning and research - inspiring discoveries 14,500 online visits by formal learners

2. COMMUNITY INVOLVEMENT

Volunteers:

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

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.
- **Carving Store Project**- the project will enable the Museum to provide better access to the taonga Māori collection and can be more responsive in working with iwi and Māori. The key objectives of the Carving Store Project are to; represent the Museum's increased investment in the care of its collections and demonstrate its commitment to the care and management of Taonga, prepare the taonga Maori collection currently housed in the Carving Store for Future Museum aspirations; increased access to taonga (onsite, offsite and online), and start piloting the Museum's approach to co-development with iwi and Māori
- **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.
- **Repatriation** - On 10 April 2013 Auckland Museum received a deaccession request from Hon. Christopher Finlayson, Minister for Treaty Negotiations, on behalf of Ngāi Tūhoe for the return of the Maungapōhatu flag. 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 - Developing a strong Pacific Dimension for the Museum is a key element for delivering the overall vision and objectives of Future Museum. Significant audience development opportunities will be created addressing the current under-representation of Pacific people engaging with the Museum, and to help the Museum tell Pacific related stories that directly connect with the Auckland region.
- **War Memorial Programme** - As the centenary of the First World War dawns, the museum has a responsibility to be a place of remembrance for those who gave their lives and those whose lives were changed forever. Our commemorations recognise the incomparable contribution made by New Zealand. Titled He toa taumata rau: Courage has

many resting places, our programme is a partnership with Auckland Council. We are a civic space for all, where “we will remember them”.

3. MANAGEMENT & FUNDING:

Financial commentary:

- The museum’s total revenues in 2013 were 5% short of the museum’s Annual Plan target. Admissions revenue suffered due to lower international and school visits, and the increased number of international visitors not paying any donation. Commercial operations were below plan due to event hire, retail shops and cultural performances being below plan.
- Visitation from Auckland is growing and tourist numbers are increasing despite the impact of global economic conditions, in which spend-per-head is down on past years. During the past year we have drawn carefully on our asset replacement capital to invest more than \$7 million; further improvements are planned this coming year.
- We respect the fact that the museum is funded via a levy on the domestic rates of the people of Auckland. We earn income from such areas as our shops, café, grants, sponsorship, commercial events and investments. Currently, the self-generated proportion is 19.4% of operating revenue. We have strategies in place to grow that figure and maintain downward pressure on costs. We had more than 30% reduction in carbon energy consumption found savings of over \$300,000, audited independently by the Certified Emissions Measurement & Reduction Scheme and recognised with a nation Green Ribbon award.

Changes to Admission Fees

- From 1 October 2013, the Museum began charging visitors from overseas; the Museum remains free for Aucklanders. Financial modelling has been undertaken at various price points and \$25 charge for overseas visitors is mid-range in the market. A cross-functional team focused on the operational logistics to streamline entry, demonstrate manaakitanga and provide access to war memorial galleries.
-

4. EDUCATION & RESEARCH

Research:

- During 2012/2013, Museum staff & research associates published 43 journal article or book chapters
- Museum Collections and Research team provided 162 lectures, presentations and tours during the year, and responded to over 36,000 public and professional enquiries.

- There were 20 incoming exhibitions loans, a total of 314 objects, and 15 outgoing exhibitions loans with 105 objects

Education programmes:

- 41,402 onsite visits from formal learners- early childhood, primary and secondary students, and tertiary students.
- 420 schools and over 41,000 students visited the museum for formal learning

Enhanced Community Programmes and Events

- ANZAC, 10,000 at the ANZAC Dawn Service and 7,000 came into the Museum.
- Being included as a partner venue in the 5th Auckland Triennial has delivered new interpretive approaches to audience engagement, development of new audiences, including tertiary students and Triennial visitors. Development of relationship with international art community.

Online engagement:

- Hillary's Diary – with coverage and content sharing with Radio NZ and the NZ Herald and with the Diary we are picking up some international interest.
- On 12 April 2013, Auckland Museum and Torpedo Bay Navy Museum launched 'The Bulldog and Battlecruiser' website www.hmsnewzealand.com. The website commemorates New Zealand's gift of a battlecruiser to the Royal Navy and is the first substantive offering in the Museum's centenary programme.

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 released 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.
-

NAME OF INSTITUTION: AUSTRALIAN CENTRE FOR THE MOVING IMAGE

NAME OF DIRECTOR: Tony Sweeney

1. ACCESS & VISITATION

Now entering its second decade, ACMI does so as the highest attended moving image centre in the world with a record 1.156 million visitors through the doors in 2012/13.

Exhibitions and Collections

The commissioning of new works by contemporary artists was a major focus of our year, with new commissions by Australian artists Ian Burns and Warwick Thornton featuring in our exhibitions program.

Game Masters: The Exhibition

Featuring 125+ playable games, *Game Masters* is a world premiere exhibition curated by ACMI that celebrates the imagination and ingenuity of the world's most influential videogames designers. Across arcades, consoles, PC and mobile platforms, the exhibition, presented as part of Melbourne Winter Masterpieces 2012, showcased the work of over 30 game designers, from Nintendo's iconic character-led worlds featuring Mario and Link, to the immersive stealth combat of Hideo Kojima's *METAL GEAR SOLID* and the atmospheric narratives of *Flower* and *Journey* by thatgamecompany. Throughout the exhibition's run, we presented a series of public talks and events featuring high profile videogame designers and industry professionals from Australia and the world. *Game Masters: The Exhibition* toured to New Zealand after its successful Melbourne run, the first Melbourne Winter Masterpieces exhibition to tour internationally.

Candice Breitz: The Character

Candice Breitz: The Character was the first major solo exhibition in Australia by internationally renowned South African artist Candice Breitz. Through inventively re-edited interviews, fan performances and montaged cinema sequences, Breitz's work presents a new take on contemporary portraiture by creating compelling narratives to probe and analyse individual experience. From adoring Michael Jackson fans re-performing the Thriller album, to in-depth interviews with identical twins, and studied re-performances of popular 'rom-com' scenes, Breitz astutely investigates the extent to which our lives are constructed by parameters dictated by the media, society, and the particular moment in time that we are born into. At the centre of the exhibition was *The Woods*, a multi-channel trilogy we commissioned in partnership with the Peabody Essex Museum, Massachusetts. Making its international debut at ACMI, *The Woods* focussed on child performers and the performance of childhood to probe aspirations and promises embedded in mainstream cinema.

Hollywood Costume

Presented as part of Melbourne Winter Masterpieces 2013, *Hollywood Costume* explores the central role costume design plays in cinema storytelling, illuminating the costume designer's creative process from script to screen, revealing the collaborative dialogue behind screen characters. *Hollywood Costume* brought together the most iconic costumes from a century of filmmaking, providing a once-in-a-life-time opportunity to see the clothes worn by unforgettable and beloved characters in films from *The Wizard of Oz* (1939) to *Titanic* (1997), *Ben-Hur* (1959) to *Casino Royale* (2006). It united classics from the Golden Age of cinema, including Scarlett O'Hara's green 'curtain' dress designed by Walter Plunkett for *Gone with the Wind* (1939) and the 'little black dress' designed by Hubert De Givenchy for Holly Golightly in *Breakfast at Tiffany's* (1961). Costumes from contemporary Hollywood releases including Consolata Boyle's outfits for Meryl Streep in *The Iron Lady* (2011) and Lindy Hemming's high-tech Batman suit for Christian Bale in *The Dark Knight Rises* (2012) also featured. *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. For its Australian premiere, we worked with prominent filmmakers Jan Chapman, Catherine Martin and Baz Luhrmann, to feature never before exhibited costumes from *Bright Star* (2009) and *The Great Gatsby* (2013) in special displays curated to complement the exhibition.

Gallery 2

New York based Australian artist Ian Burns brought his inventive sensibility to bear in his 'meta-cinematic' exhibition, *In the Telling*. Featuring a network of close-circuit kinetic sculptures that worked together to create live video footage inside the gallery, the exhibition invited audiences to suspend their disbelief and behold a moment of cinematic cliché and excess. The centrepiece of the exhibition was the five-part sculpture *anywhere and here* (2012), which was commissioned by ACMI. *Ian Burns: In the Telling* was presented in partnership with Experimenta Media Arts.

Mother Courage, by acclaimed filmmaker and artist Warwick Thornton, was an immersive film installation that explored cultural displacement and the tensions between contemporary urban and traditional Indigenous lifestyles. Based upon Bertolt Brecht's play *Mother Courage and Her Children*, it offered a striking exploration and poetic perspective of Indigenous life in Australia. On the final weekend of the exhibition, *Mother Courage* travelled from our Gallery 2 exhibition space, outside the building to the Fed Square Atrium, where it featured as part of *The Light in Winter* festival. *Mother Courage* was co-commissioned in partnership with DOCUMENTA 13.

The Ian Potter Moving Image Commissions

Applications for the inaugural Ian Potter Moving Image Commission, a joint initiative of The Ian Potter Cultural Trust and ACMI, opened in July 2012, attracting a strong and diverse range of submissions by mid-career artists from across Australia. Applications were assessed by a panel of industry experts chaired by ACMI Director, Tony Sweeney, and comprising Annette Blonski, freelance script editor; Lucy Guerin, Artistic Director of Melbourne-based dance company Lucy

Guerin Inc; Victoria Lynn, Director of Tarrawarra Museum of Art; David Rosetzky, artist; and Katrina Sedgwick, Head of Arts for ABC TV. Lady Potter AC acted as special advisor to the judges. In December 2012 Sydney and Paris based Australian artist Angelica Mesiti was announced as the inaugural commissioned artist, receiving \$100,000 to produce a world premiere multi-channel installation, *The Calling*, which will debut in Gallery 2 at ACMI in February 2014

Cinema

Cinema remains a foundation of our program offer and in 2012/13 we presented a stellar calendar of individual titles and curated seasons across documentary, features, shorts, and animation. The program featured multiple Melbourne and Australian premieres, stunning restored prints, and a diverse selection of films in a myriad of languages from cultures across the globe. Complementing our own program, our culturally diverse 21 partner festivals drew critical acclaim and bumper audiences.

Highlights include:

- 18 Australian or Melbourne premiere screenings
- 64 foreign films screened in 23 different languages from 22 different countries including Argentina, Czech Republic, Denmark, Iran, Israel, Philippines, The Netherlands, Thailand, Samoa, South Africa and Spain
- 23 Australian films featured in our Australian Perspectives strand, accompanied by 7 Q&A's featuring Australian filmmakers, producers, screenwriters, actors and prominent film journalists
- 34 documentaries screened from across the globe
- 19 restored prints screened
- We introduced a new program strand spotlighted the great directors, *Directed By*
- New session times added for our popular *Kids' Flicks* and *Seniors' Cinema* programs

Special Cinema Events

- *Game Masters' Choice*: A program of films that inspired and fuelled the fevered imaginations of some of the world's leading game designers, presented in conjunction with the Game Masters exhibition.
- *Ecstasy of Order: The Tetris Masters*: A feature documentary charting the journey of the greatest world-record holding Tetris players as they prepare for the Tetris World Videogame Championship.
- *Indie Game - The Movie*: A documentary shining a light on the new breed of struggling independent artists, *Indie Game: The Movie* follows the emotional journey of four independent game developers as they struggle to create innovative interactive experiences against the tide of the major studios.
- *Philip Brophy - Kissed*: Philip Brophy performed *Kissed*, a live score accompaniment to Andy Warhol's silent film series *Kiss* (1964), presented by ACMI as part of *Experimenta Speak to Me*.

ACMI Collection

Our Collection comprises a wealth of moving image works, objects and reference materials, which together with our partners and collaborators, provides a rich diversity of Australian and international screen culture resources. In 2012/13, Collection staff managed incoming loans from organisational and private lenders across Australia and in the UK, Germany and USA as part of our exhibitions programs, with our Registrars tracking the movement of hundreds of objects, while managing their maintenance while on display. The team also managed loans of commissioned works as well as loan renewals and changing displays in *Screen Worlds*. The Collection Access team continues to assist interstate and international cultural institutions in the delivery of projects and programs through the loan of rare moving image content, artworks and related objects from our Collection.

ACMI Online

Our connection to audiences online continued to grow with a 61% increase in Facebook 'Likes' and a 55% increase in followers on Twitter, and we commenced development of a new website as a virtual portal into our programs and resources, designed to give us new and interactive ways to connect with audiences.

2. COMMUNITY INVOLVEMENT:

Our Public and Education programs continued to deliver an outstanding series of talks, live events and workshops in our studios, cinemas, galleries, and via outreach and online. Our regular programs, Desert Island Flicks, Live in the Studio and Intermix together with our holiday and digital programs attracted a passionate, devoted and growing audience.

Digital Storytelling

Once again, our award-winning and internationally recognised Digital Storytelling program delivered a number of workshops offering countless opportunities for the community to produce meaningful first-person content in a simple yet creative way. Participants of all ages and backgrounds created personally narrated autobiographical 'mini-movies' using computers, cameras, scanners and photos to produce a short film that can be shared with family and friends.

This year, we collaborated with the Country Fire Authority (CFA), through the Attorney General's Department, to produce digital stories capturing the personal and collective experiences of the fire fighters' who battled the Black Saturday fires. These films formed part of a national education kit supporting teachers in engaging their students in natural disaster reflection and readiness.

We also worked with Parks Victoria to capture important stories about protected marine parks. As an extension of our previous collaboration with the Attorney General's Department, we created an education resource kit for teachers to use in preparing students for dealing with natural disasters. This kit utilised films created the previous year that captured the experiences of young indigenous people in the 2010 floods that affected the Woorabinda community in Queensland.

ACMI in the Regions

We regularly partner with organisations and individuals in rural and regional Victoria, with the support of Arts Victoria's Touring Victoria program, to develop mini-video portraits about our sense of place and the notion of Australian identity. The portraits are produced within townships, featuring local people and local stories, and are then screened within the communities during red carpet events.

In 2012/13 18 films were created. The content is animated by personal stories and remembrances, which contribute to a collective archive of community memory through the moving image. They are not only an important legacy for the towns and the State; they contribute to our social heritage. All are made available for public viewing on our website and in the Australian Mediatheque

Regional Expo

The second Regional Victoria Living Expo was presented by the Victorian Government in Melbourne in April 2013. We contributed content drawn from previous ACMI in the Regions video portraits as a key component of the onsite cultural program.

3. MANAGEMENT & FUNDING:

We continued to improve the onsite visitor experience with the delivery of new public offers including a refreshed event space – the Cube, improved digital signage, new Schools Briefing Space and Schools Entrance, and a major new food and beverage offer, Optic Kitchen + Bar.

Optic Kitchen & Bar

In August 2012 we opened our new food and beverage offer, Optic Kitchen + Bar.

Optic has provided visitors with a range of dining experiences with a seasonal, contemporary menu featuring the best quality local produce and a selection of charcuterie. Optic has also hosted a range of ACMI events, most notably the post-opening VIP celebration for *Hollywood Costume*.

Public Spaces Redevelopment

In 2012/13 we saw the delivery of a major refresh of our key public arrival, navigational and event spaces. The Public Areas Project was led by our Facilities team, with the support of many teams across the organisation. Following the delivery in June 2012 of a vastly improved Tickets and Information Desk complete with new digital signage, we rolled out of the remaining parts of the project, opening our refurbished Cube event space, a new Schools Briefing Space, Schools Entrance, a refreshed Lightwell, and Optic Kitchen + Bar, improving the experience for visitors and expanding opportunities for our hirers.

4. EDUCATION & RESEARCH

Highlights include:

- The debut of our hugely popular *Classic Screen Tests* interactive event at the inaugural White Night all-night festival
- A new regular program dedicated to gaming and videogame development, *Re:Play*
- A second highly successful year of the *Hothouse* program – an intensive workshop designed to develop the creative talents of secondary students
- 398 entries in our *Screen It* national schools filmmaking competition, engaging 1281 students nationwide
- Live streaming of the annual *Screen It Awards Ceremony* via video conferencing to four states
- We launched *Story Monster*, a free educational online literacy game to promote student learning

Since 2010, our *Desert Island Flicks* program has provided loyal and passionate audiences with an incredible diversity of fascinating ‘castaways’. Each individual reveals the personal stories behind their top five flicks – the only films they could pack if banished to a desert island. In doing so, they provide us with a rare, intimate and personal insight into their lives. *Live in the Studio* is a popular program celebrating and probing the cult of television for an audience of passionate and fanatical devotees. Audiences join industry experts and aficionados for a series of entertaining and stimulating live talks, screenings and performances all about television and those who create it. In 2012/13, the program covered: *Game of Thrones*, *Boxcutters*, *When TV Goes Wrong*, *‘It’ Girls*, *Walking Dead* and *Queering the Small Screen*.

Proudly supported by the Ian Potter Foundation, *Intermix* is a dynamic program of events aimed at engaging 15-20 year olds. Through workshops and interactive talks, Intermix connects young people with practicing artists, cultural thinkers and media makers, to create a space to contemplate, experiment and create moving image culture in an intimate and supportive environment.

Our enormously popular *Kids in the Studio* workshops continued to provide fun and enriching activities for children and youth. Often based on themes that connect with our major exhibitions. To actively engage the next generation of filmmakers and media artists, we presented four hands-on technical workshops for 9 to 12 year olds as part of the *Make a Movie* program. The three day intensive workshops culminate in a screening of finished works for participants and their families

ACMI Hothouse

A four-year initiative of the Victorian Government, *ACMI Hothouse* develops the creative talents of promising Victorian students in years 10 to 12. Successful applicants spent a week of the April school holidays in a fast paced production studio environment at ACMI, gaining invaluable hands-on experience, industry contact and lifelong career inspiration. Fifty-two students applied for the program by submitting creative pitches, which were reviewed by an industry and education panel who selected the final ten participants. The group were an even split of male and female; six were from regional Victoria, with representation from both government and independent schools.

In 2012/13 the *Hothouse* theme was Narrative Filmmaking, designed to coincide with the *Hollywood Costume* exhibition. The students were given a rare opportunity to make films working with real actors and work-shopping their ideas with industry professionals. Mentors across the week included, AFI Award winning editor Steve Robinson, producer Joe Connor of Renegade Films, directors Nicholas Verso and Paola Morabito, and many more. The group produced two high-quality short films across the week long intensive workshop. Parents, principals and teachers who attended the *Hothouse* wrap session and screening at the week's end offered overwhelmingly positive feedback. The opportunity to work with other equally talented creatives their own age was cited as a highlight among the participants.

Education

Screen It remains Australia's largest national film, animation and videogame making competition for primary and secondary students. Designed to encourage imagination and inventiveness, *Screen It* fosters a new generation of young media makers. It differs from other moving image competitions as it provides rich education outcomes for participants, including comprehensive education packs to assist in the production process and learning outcomes. The 2012 competition received 398 entries, engaging 1281 students nationwide, across the categories live-action films, computer games and animations. Students are required to incorporate the annual theme, which in 2012 was 'belonging'. Special prizes were offered for those who also addressed the issue of bullying.

Story Monster

Story Monster is a fun and engaging online literacy game that uses the moving image to promote student learning. This educational resource combines game play and storytelling to develop foundational knowledge and skills related to reading, writing and screen literacy. It targets a range of learning levels and has been designed to be played both in class and at home. Our Education team devised the game and produced it with the support of our Digital Media Studio with funding from Telematics Course Development Fund. Both the game and the related education kit with activities for emergent, beginning and fluent readers, continue to enjoy a great deal of positive feedback from teachers and students

Broadband-Enabled Innovation Program

A Video Conferencing Initiative launched in 2012 with funding through the Victorian Government's Broadband- Enabled Innovation Program (BEIP) was further embedded across our programming into 2013, allowing us to reach new audiences in regional areas, at schools and higher-education institutions via high-bandwidth broadband infrastructure. Debuting the technology in the Game Masters public programs, the video conferencing has since been used for the *Screen It Awards*, giving students in four states access to the live event, as well as for events with Musica Viva, the ABC's *Splash* program, and RMIT's *The Belonging Project*.

5. MAJOR CHALLENGES AHEAD:

The domestic impacts of the global economic crisis continue to be key factors in planning for and delivering our current and future activity, as they are across the sector more generally. Most specifically, we face the prospect of a real-terms reduction in the value of our core Government operating grant over the next few years and in a financial climate constraining sponsorship and visitor spending, this affects our future financial projections. Accordingly, in 2013 we introduced significant organisational changes to achieve a balanced budget over the coming 5-year period to ensure our long-term sustainability.

The continued rapid changes to mainstream media as it transitions to a digital future is making it increasingly challenging to connect to, and reach new and existing markets using the methods we are accustomed to. Our ability to internally adapt and reorient communications will continue to be a focus for the next years.

Sustainable corporate fundraising and philanthropic support remains challenging in an increasingly competitive landscape between NFP organisations. Accordingly, we have taken a more conservative line in future budget projections as a result.

NAME OF INSTITUTION: AUSTRALIAN MUSEUM

NAME OF DIRECTOR: Frank Howarth

1. ACCESS & VISITATION:

Onsite visitations

Alexander the Great: 2000 years of treasures opened in November 2012. By the end of the season it had received more than 160,000 visitors. This was the first time the State Hermitage (St Petersburg) had allowed such a significant part of its collection to visit Australia, and it contributed to a record 438,454 visitors to the Museum. This is the highest visitation the Museum has had since the introduction of admission charges in the early 1990s. Other visitation numbers for the year were 49,875 for *Deep Oceans* and 10,166 for *Wildlife Photographer of the Year*.

Online visitation & social media

The Museum continues to develop and grow its online presence. During 2012/13 the Museum's website received 9,692,034 page views and 3,917,900 visits. 884,314 visits were via mobile devices, almost double those from last year. With respects to social media, the Museum had 15,659 Facebook followers, 5,899 on Twitter, 331 on Instagram and 579,099 total YouTube views by the end of the year.

Outbound touring exhibitions

The Museum toured eight exhibitions during the 2012/13 financial year. These included *Menagerie; Beauty from Nature: Art of the Scott Sisters; Frank Hurley: Journeys into Papua; Birds of Paradise; Supercroc; Wildlife Photographer of the Year 2011* edition; and *Deep Oceans*. Combined, these exhibitions were attended by 505,757 visitors.

Digitisation

The Rapid Digitisation Project and Biodiversity Volunteer Portal have resulted in the creation of 142,000 digital images, the transcription of 31,500 hardcopy items (labels, notes and archival material), and the importation of 41,500 records to the Museum's database, EMu. To date, 75,600 cultural collection records have been made available online, with 104,861 cultural collection records completed in EMu. Improved software for web searching and access has been developed and implemented and is now in the user-testing phase. Software for delivering cultural stories and data has been commissioned.

The Archives and Records Unit engaged the help of volunteers to scan and digitally stitch together the Museum's annual reports, dating from 1853. Over 150 Australian Museum annual reports are now available for free download from the Museum website.

Enquiry services

The Museum's visitor information centre, Search & Discover, received 198,000 visitors and answered 3000 inquiries on scientific and cultural topics.

Spaces

The Museum completed a major upgrade of the Indigenous Australians gallery during 2012/13, with the relaunch of Indigenous Australians (east) and the opening of a newly refurbished 450 sqm temporary exhibition space in the adjacent western wing, with the recombined *Menagerie* exhibition featuring contemporary Indigenous works on display.

2. COMMUNITY INVOLVEMENT:

Repatriation

In 2012/13 the Museum returned ancestral remains to Aboriginal communities in the Burke, Coffs Harbour and Albury areas of the State. It commenced a major process of consultation with Aboriginal elders from north-western Arnhem Land regarding secret–sacred objects from its Arnhem Land collection, and assisted the Aboriginal community in Cobar with the reburial of ancestral remains formerly held in museum collections. The Museum also provided assistance with the transfer of ancestral remains from museums in Tasmania and Germany on behalf of NSW Aboriginal communities.

Indigenous Learning

The Museum is trialling the incorporation of Indigenous and other languages into exhibition graphics and electronically layered content, in collaboration with relevant communities, and is reaching regional NSW and Indigenous communities through university social inclusion units. In addition, Learning Services staff have developed culturally appropriate Indigenous programs for both Museum public spaces and external programs that include Indigenous interpretive signage and training of volunteers. Some 750 students have participated in schools programs and 25 Indigenous education videoconferences were delivered to schools across the State and, on occasion, internationally.

Pacific community events

The Museum reached tens of thousands of people through major Pacific community events across Sydney, including Waitangi Day (February, Merrylands), Fiji Independence Day (October,

Lidcombe) and the Pacific Unity Festival (November, Lidcombe). The Museum publicised its youth program, participated in the formal events and presentations, and displayed culturally significant objects and provided information to visitors.

Social justice & inclusion

The Museum continues to make significant impact through social justice and inclusion. A dedicated (grant-funded) youth worker was appointed to the Pacific Youth Reconnection Project (see below), and collaborative programs commenced with three of Sydney's juvenile justice centres. In addition, two new grant-funded Indigenous cadetships have been established in the Museum's Cultural Collections, part of an initiative to boost Indigenous employment.

Commissioned artwork & collaborations

With support from the Australian Museum Foundation, the Cultural Collections branch commissioned a new 'ghost net' artwork through the Erub Erwer Meta art centre on Darnley Island, Torres Strait. The new work highlights the problem of abandoned fishing nets, a major environmental issue facing marine animals and coastal Indigenous communities in northern Australia. The Museum also participated in Art & About Sydney with a collaborative installation artwork by artist Craig Walsh being displayed in Hyde Park. The work, *Emergence*, explored the interface between nature and culture, and created a dialogue about contemporary ideas within the Hyde Park – Australian Museum precinct. The work also recognised three individuals and their commitment to social change.

Pacific Youth Reconnection Project

The Pacific Youth Reconnection Project aims to help divert 'at risk' youth from criminal and anti-social behaviour by encouraging them to explore their cultural background and gain a sense of pride and dignity in relation to this.

The Museum became the first cultural institution in the country (and one of the first globally) to employ a social worker to run a community outreach program. Partners in the project include Frank Baxter, Juniperina and Reiby juvenile justice centres; the Fiji Youth Initiative, NSW Council of Pacific Communities; University of Western Sydney; Save the Children; the South West Multicultural and Community Centre in Minto, and Mission Australia.

An 18-month evaluation of the Project by the Royal Melbourne Institute of Technology found that the program has significant benefits for the youth involved.

Volunteers

There were 577 people actively volunteering onsite and offsite for the Australian Museum in 2012–13, as well as 461 volunteers contributing virtually by transcribing data using the Atlas of Living Australia Biodiversity (see Digitisation above) volunteer’s portal. In total, volunteers contributed over 176,000 hours of service during the year.

3. MANAGEMENT & FUNDING:

New Trustee

Belinda Gibson replaced Trustee Professor Amanda Lawson in January 2013. Belinda brings to the role a significant legal knowledge base for the Trust.

Revenue

The Museum, principally funded by the NSW Government, strives to achieve a balance of revenue from government, philanthropic and commercial sources. Revenues in 2012–13 totalled \$41.9 million (\$43.3 million in 2011–12) including \$26.5 million in NSW Government grants. The Museum generated around 35% (\$15 million) of its revenue largely from admission fees, consulting and venue hire, grants for scientific research, shop sales and public programs.

Australian Museum Research Institute

The Museum has formed a new Australian Museum Research Institute to better promote its research capacity, showcase its scientific achievements and form alliances with other museums and research organisations. From 1 July 2013, the Institute will continue to support the Museum’s traditional wide-ranging research interests by developing priority ‘flagship’ areas that draw on the Museum’s unique long-term collections, scientific expertise and data.

Enterprise Resource Planning

The Museum was significantly involved in the joint project to implement a new Enterprise Resource Planning (ERP) system in the major cultural institutions. The system will replace and update the Finance and Human Resource/Payroll legacy systems and is expected to go live in October 2013.

Desiccant dehumidification

A two-year project to improve the efficiency and reduce the cost of air conditioning in the Museum has begun with the installation of desiccant dehumidifiers, upgrades to chillers and other plant, and revised operating procedures. These have already reduced energy consumption to 4.60 GWh in 2012/13, compared to 4.95 GWh in 2011/12.

Australian Museum Eureka Prizes

The 2012 Australian Museum Eureka Prizes recognised excellence in science with 18 prizes in four categories: Research & Innovation, Leadership & Commercialisation, School Science and Science Communication & Journalism. The Award dinner was attended by 700 guests and publicity reached an estimated global audience of 12.5 million.

4. EDUCATION & RESEARCH:

Learning Services' programs

During 2012/13 over 36,000 students were involved in the Museum's onsite learning programs.

Australian Museum Science Festival & Regional Events

Over 5000 primary and secondary school students took part in the Australian Museum Science Festival (formerly Science in the City) held during National Science Week. The festival included 18 other science organisations and universities, and reports featured 212 workshops. The Science on Saturday event for the general public attracted an audience of over 1800 people with a further 1100 students attending regional events (formerly Science in the Bush) at Wagga Wagga and Narrabri, run in association with Charles Sturt University. The Indigenous Science Experience, as part of the festival and Science on Saturday, introduced Indigenous elders and students from around New South Wales and southern Queensland to Museum visitors.

Museum2you

Museum2you is a resource rich, science-based community environmental education program for councils, libraries, regional museums, community groups and organisations. This year 26 Museum2you modules were loaned to community centres and reached 44,273 people. The Museum2you environmental education program was also joint winner of a Museum and Galleries National Award (MAGNA) in 2012 for best temporary exhibition.

Outreach

Video conferences bring the Museum into the classroom, with 90 classes conducted this financial year reaching 8450 students. Now in its 48th year, Museum in a Box is an exciting outreach program providing quality educational resources for students of all ages. The Museum loaned 545 boxes last year across regional New South Wales and urban areas, reaching almost 73,500 students.

Early Childhood Programs

Museum staff developed three new programs, themed to complement exhibitions, for the early childhood program. The 107 pre-booked sessions attracted 1103 children and 939 adults. A

further 513 children in 32 preschool childcare centres participated in programs that addressed the preschool curriculum

Australian Biota Program

This annual program with long-term partners at the Royal Botanic Gardens and Taronga Zoo reached 3867 HSC students in regional areas. The program covers most of the syllabus topic in a single study day. It includes investigations using real and cast specimens of modern and extinct Australian biota and employs the expertise of educators from the three institutions.

Timor-Leste expedition

Science staff completed the second stage of the Museum's expedition to Timor-Leste. The expedition, one of the largest biological surveys undertaken by the Museum, has added significantly to the collections, and the results will provide a basis for the design of a protected area network in Timor-Leste.

Koala Genome Project

This project was launched with Koala Genome Consortium partner Queensland University of Technology in April 2013. It is one of the first Australian-led projects to sequence a mammalian genome. In addition to critical conservation outcomes for the Koala, the project will enhance existing next-generation sequencing and data-handling expertise within Australia.

Advice and submissions to government

Museum researchers lodged 14 submissions with NSW and Federal government agencies on a range of issues relating to biodiversity, biosecurity, conservation management, threatened species, design and management of marine and state parks, marine safety and the conduct of science.

5. MAJOR CHALLENGES AHEAD:

Declining government support

As with all the cultural institutions reductions in government funding is placing pressure on alternative funding sources such as philanthropy and sponsorship. This in itself is a significant challenge but there is also the pressure of having to increase or create new internal revenue streams despite the ongoing reduction of resources, particularly staff numbers.

Increasing scepticism towards science

Climate change is becoming a divisive topic and there is growing scepticism from some towards scientific research in general. The Museum faces the challenge of having to ensure its research remains relevant and visible.

Changing government funding priorities for infrastructure

The Museum's infrastructure is deteriorating. Consistently unsuccessful infrastructure funding bids mean the Museum is struggling to keep up with day to day maintenance and meet its WHS responsibilities. Funding for major infrastructure projects, such as the New Museum project which aims to address plateauing visitor numbers, internal building difficulties, site underdevelopment and prevent the Museum from slipping further behind the other cultural institutions, is dwindling and there is no sign of this situation changing.

NAME OF INSTITUTION: **AUSTRALIAN WAR MEMORIAL**

NAME OF DIRECTOR: **Dr Brendan Nelson**

1. ACCESS & VISITATION

Total access figures for the year were just over 5.2 million including approximately 4.1 million visitors to the website, more than 900,500 visitors to the Memorial and its storage facility in Mitchell Canberra, and more than 200,000 visitors to travelling exhibitions. Onsite visitation included over 127,700 students and almost 200 people who attended the annual history conference, *Kokoda: beyond the legend*, in September 2012. Almost 194,000 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. Over 20,000 people visited the Reading Room, requesting over 17,290 collection items.

Memorial staff answered over 22,400 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 13 per cent increase in visits to the Memorial's website. The most visited area of the website is the digitised collection material, particularly biographical data and catalogue descriptions which has . This return visit rate of over 46 per cent. The inclusion of film releases and showreels has been a particular success with views doubling in the first quarter of 2013-14.

Two exhibitions in the Special Exhibitions Gallery were *Nurses: from Zululand to Afghanistan* and *Remember me: the lost diggers of Vignacourt*. *Nurses* is a current travelling exhibition and *Remember Me* will begin its touring program in 2014.

Collection development

Key acquisitions in 2012-13 included:

- *In the trenches*, c. 1917, an extremely rare work by Napier Waller produced during or in immediate response to action on the Western Front in the first months of 1917
- *The dance*, 2000, a major work by Julie Dowling, a senior Indigenous painter, reflecting on her father's career in the Royal Australian Air Force

- A 4.5-inch QF howitzer, the type used extensively by Australian artillery during the First World War, was acquired from the Royal Australian Artillery Historical Company
- the Australian Defence Force has donated part of an engine cowling from a Blackhawk helicopter which crashed in Afghanistan in June 2010, killing three Australians. The cowling was used as a stretcher to assist in the recovery of the injured
- The video diary project involves volunteers in the Royal Australian Navy filming daily life and activities in an Australian submarine, HMAS *Farncomb* while on Rim of the Pacific (RIMPAC) exercises
- The Research Centre added the Chief of Army's Order of the Day for the awarding of the Victoria Cross to Corporal Daniel Keighran on 1 November 2012; and handwritten and typed nominal rolls of the 2/10th Field Company, Royal Australian Engineers, while it was held in Changi prisoner-of-war camp.
- Artist Tony Albert was commissioned to cover NORFORCE operations in the Northern Territory and has produced 20 small watercolours and one large collage, which has substantially strengthened the representation of Indigenous service in the National Collection.
- The Collection in Action initiative between the Memorial and the Australian Defence Force involved three curators and one historian visiting the Middle East Area of Operations (MEAO) (including the United Arab Emirates and Afghanistan) with official photographers. These deployments produced more than 900 photographs by Stephen Dupont, 16 hours of footage and 80 photographs by Gary Ramage, and seventy interviews with an extensive cross-section of personnel in preparation for writing an official history of the war in Afghanistan.
- Memorial curators identified items from the MEAO which have now been donated to the National Collection by the Department of Defence.

2. COMMUNITY INVOLVEMENT:

Approximately 300 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.

Memorial staff collaborated with Professor Joan Beaumont of ANU to organise a joint AWM-ANU history conference on the Australian prisoner-of-war experience in the 20th century, convened at the Australian National University on 5-6 June 2013. The conference was formally opened by the Minister for Veterans' Affairs, the Hon. Warren Snowdon MP, and the Memorial's

Director, Dr Brendan Nelson, delivered the conference dinner address. Supported by funding from the Commemorations Branch of the Department of Veterans' Affairs, this highly successful event attracted 140 attendees, including historians, veterans, and former prisoners of war and their relatives. The 20 speakers included Memorial historians Dr Lachlan Grant, Dr Karl James and Mr Aaron Pegram, who presented papers and chaired sessions. The event attracted considerable public and media interest and the papers will be compiled for publication.

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, delivered talks on a range of topics to the public, and also provided advice on conservation treatments to the public through *Bring in Your Memorabilia Days* held in conjunction with travelling exhibitions.

The 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.

In partnership with the ADF, the Memorial is hosting soldiers returned from theatres of operation in a program to help manage the consequences of post-traumatic stress disorder and other psychological needs for returning service personnel. It has made a difference.

The Memorial and the Department of Veterans Affairs and the Office of Australian War Graves has collaborated in the development of the Remembrance Trail on the Western Front and

particularly in the establishment of a number of exhibitions, new museums and interpretive centres at Villers-Bretonneux, Fromelles, Bullecourt, Ploegsteert, Zonnebeke, Peronne, and content in the Flanders Field Museum in Ypres.

The Memorial conducted a wide range of public programs and other events designed to engage varied audience groups. The number of public programs increased to 691 this year compared to 560 programs last financial year. Public programs included gallery talks by Memorial staff and expert guests, curator-led gallery tours, and activities for children. The Australia's Federation Guard ceremonial program, which incorporates the catafalque party mounting the Tomb of the Unknown Australian Soldier, was conducted twice monthly.

The Memorial Box program continues to be a consistently used and highly regarded outreach resource. These unique boxes contain a variety of items, including resource books, models, case studies and DVDs, and military paraphernalia such as uniforms and ration-pack items. The boxes continue to be an important tool allowing students and community groups to learn more about the experiences of Australians at war. Support from Boeing, and ongoing funding by the Department of Veterans' Affairs, enable the program to continue. The 73 Memorial boxes were loaned across all states and territories and were used by 28,700 students. An ongoing survey of all teachers who hired a Memorial Box indicated high satisfaction, with an average rating of 8.7 out of a possible 10.

During the past year, six travelling exhibitions were exhibited at 19 different venues across Australia in New South Wales, Queensland, the Northern Territory, and Western Australia. These exhibitions were:

- *Framing conflict: Iraq and Afghanistan – Lyndell Brown and Charles Green*
- *Of love and war*
- *Perspectives: Jon Cattapan and eX de Medici*
- *Shaun Gladwell: Afghanistan*
- *Nurses: from Zululand to Afghanistan*
- *Ben Quilty: after Afghanistan.*

In addition, a special joint exhibition and publication of work by official war artist Shaun Gladwell was developed by the Memorial and the Australian embassy in Washington. The exhibition, *Point of view – Afghanistan, Shaun Gladwell* and its associated publication, presented a number of works from this commission. It was displayed in the Australian embassy in Washington from 18 April 2013 to 19 June 2013.

The Bring in Your Memorabilia program was developed in 1999 and continues to increase public awareness of Australia's military heritage and to assist individuals with the identification and preservation of items in their care. The Department of Veterans' Affairs funds this highly successful program run in conjunction with the Memorial's travelling exhibitions. Two events

were conducted in conjunction with the travelling exhibition *Of love and war* at venues in New South Wales and Queensland during 2012–13.

3. MANAGEMENT & FUNDING:

In April 2012, the Government announced the ANZAC Centenary program of activities and events. The flagship initiative is an ANZAC Centenary touring exhibition to be developed by the Memorial with seed funding of \$10 million. Other projects to be delivered by the Memorial using its own or sponsorship funds include a joint Memorial and Australian National University 2015 Gallipoli conference, and an online exhibition toolkit to allow communities to design and produce their own First World War displays. The Memorial has been nominated as the lead agency to manage the development and implementation of the official merchandise program for the ANZAC Centenary. A tender was released in May 2013 for a partner to deliver this program.

An accommodation and storage redevelopment master plan was developed to deliver much-needed work, storage and office space. Stages 1 and 2 were completed by July 2013.

The First World War galleries were closed progressively between April and June 2013 to enable work to begin on the redevelopment of the exhibitions in them. 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 Memorial's financial position as reported in the Annual Report 2012-13 is strong, noting that accumulated reserves generated from Government and independent sources are available to apply to key projects during the centenary of the First World War and beyond. The imposition of the efficiency dividend in 2014-15 will affect the Memorial's financial position significantly and will lead to changes in the service delivery model. The impact of the recruitment freeze on the Commonwealth public service will have significant impact on workforce planning.

The Memorial has benefited from the generosity of all donors and benefactors, in particular, Mr Kerry Stokes AC and Seven Group Holdings, Boeing Australia, Qantas, BAE Systems, Kingold, the De Lambert Largesse Foundation, Lockheed, ActewAGL, and Thales Australia.

The Memorial grounds and building exteriors will be augmented to enrich the visitor experience including a new lighting scheme, the capacity to project large scale imagery onto the building for ceremonial purposes, the addition of audio recordings of school children reading the names of Australians on the First World War Roll of Honour, the introduction of more large-scale objects in the grounds, and on the 20th anniversary of the Tomb of the Unknown Australian Soldier the

addition of the speech by Prime Minister Paul Keating in bronze at the entry to the Hall of Memory.

In December 2012 Dr Brendan Nelson commenced as Director for the Memorial and Ms Nola Anderson Assistant Director, Branch Head National Collection left the Memorial after 25 years of service. Mr Tim Sullivan commenced in May 2013 as Assistant Director, Branch Head National Collection.

4. EDUCATION & RESEARCH

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 2014)
- *Gallipoli: a ridge too far* (forthcoming in 2013)
- Gallipoli Centenary Research Project (with Macquarie University)
- A major investigation into Australian involvement in post–Second World War Japanese war crimes trials (with the University of Melbourne)
- *The battle of Kokoda* (forthcoming 2013)
- *The Gallipoli collection book* (working title), (forthcoming 2014).

Support also continued for the publishing program including:

a) *Curatorial monographs:*

- *Australian War Memorial: treasures from a century of collecting* by Nola Anderson was published in October 2012.
- *The Gallipoli collection book* (working title) by Peter Pedersen continued to progress well and is on track for publication in 2014 as a major contribution to the Centenary program.

b) *Military history publications:*

- *MacArthur's secret bureau: the story of the Central Bureau – General MacArthur's signals intelligence organisation* by Dr Jean Bou was published in December 2012.
- *The Nek: the tragic charge of the Light Horse at Gallipoli* by Peter Burness (revised edition) was published in October 2012.
- *Gallipoli: a ridge too far* conference papers were compiled and edited by Ashley Ekins and published in April 2013.

c) *Wartime:*

Production of the Memorial's popular magazine, *Wartime*, continued during 2012–13. Four issues (numbers 59–62) 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: 1942: the world at war (issue 59); Vignacourt photographs and *Remember me: the lost diggers of Vignacourt* (issue 60); air warfare (issue 61); and the Navy at war (issue 62).

d) *Exhibition and education publications:*

- Catalogue to accompany *Point of view – Afghanistan*, Shaun Gladwell presented in Washington DC, USA.
- Catalogue for the *Ben Quilty: after Afghanistan* exhibition.
- *Fighting to the finish: the Australian Army and the Vietnam War 1968–1975*, by Ashley Ekins with Ian McNeill, the final volume of the Official History of South East Asian Conflicts.
- *ANZACs on the Western Front: the Australian War Memorial battlefield guide* by Dr Peter Pedersen with Chris Roberts.

Memorial staff presented 12 conference papers or lectures and wrote 7 book chapters and 57 articles during the year as well as delivering 113 onsite talks and 41 offsite talks and 48 media interviews.

In September 2012 the Memorial convened a highly successful international history conference, *Kokoda: beyond the legend*. Supported by Boeing Australia and the Department of Veterans’ Affairs, the two-day conference offered a range of international speakers, including keynote speaker and inaugural Boeing Visiting Fellow, the renowned British historian Antony Beevor, with Professor David Horner AM, Richard B. Frank and Dr Edward J. Drea. The papers from the conference will be compiled and edited for publication.

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

5. MAJOR CHALLENGES AHEAD:

- Management of the large number of projects for the centenary of the First World War. The major travelling exhibition is at time of writing not fully-funded. The refurbishment of the First World War galleries is a once-in-a-generation investment in this vital element of the Memorial’s capability. The project is on time and on budget, and the concept and detailed design have responded to visitor feedback and new historiography.
- The reduction in operating budget and staff freeze will affect the Memorial’s capacity to deliver all of its programs whilst meeting the demand for loans of material, requests for

information, and other support for Centenary projects across the country. However, work programs will be modified to prioritise Centenary requirements.

- The Centenary will be an opportunity to showcase a diversity of perspectives through the diversity of Australia's museums and community initiatives. Developing and maintaining a shared understanding of programming will be important in achieving engagement of audiences and communities around the nation in commemorating the First World War and its relevance today.

NAME OF INSTITUTION: CANTERBURY MUSEUM

NAME OF DIRECTOR: ANTHONY WRIGHT

1. ACCESS & VISITATION

Following the closure as a result of the earthquakes the Museum partially re-opened on 2 July 2012. More galleries were re-opened on 23 November and after a lot of work behind the scenes full re-opening of the public areas was achieved on 25 April 2013. An estimated three year programme of earthquake remediations lies ahead of us in the collection stores.

Our Visitors

We were very pleased to welcome 484,575 visitors to the Museum, and this year 95% of those visitors rated their Museum experience as satisfied or very satisfied.

Our Programmes

A total of 12 special exhibitions were delivered throughout the year. Some of the highlights include:

- *Frozen: Ponting's Antarctica* – outside the Museum on Rolleston Avenue;
- *Scott's Last Expedition* – created in partnership with Antarctic Heritage Trust and Natural History Museum in London and shown in Sydney and London before returning to Christchurch;
- *See Through My Eyes – UNICEF Children's photographs* – a very moving exhibition that gave Christchurch children the opportunity to share their views on how the earthquakes changed their lives;
- *Canterbury Quakes* - a touring exhibition that has recently opened in Rotorua, after having completed a very successful six months at Otago Museum.

We also opened an entirely new Visitor attraction, *Quake City*, in the Re:Start Container Mall in the central city. It has proved extremely popular and from its opening on 15 February 2013 to the end of the financial year on 30 June 2013, had 28,800 paying visitors through the doors. This 700m² experience was opened nine months after the idea was formulated.

This year also saw the launch of a further off-site attraction, the *Red Zone Bus Tours*. Also hugely popular, 37,500 passengers gave an average satisfaction rating of 4.7 out of 5. The Red Zone area has now re-opened, and a new Rebuild Tour has been developed and was launched on 1 July 2013.

Collaboration with various national and community organisations continues, with the Museum being formally represented on more than 31 bodies. Outreach to other museums within our area is also provided by staff on a one-on-one basis, with 255 requests met.

Mindful of the significant funds our rural contributing local authorities provide, we have again toured shows to the Hurunui, Waimakariri and Selwyn districts which were viewed by 283,000. The *Canterbury Tales* exhibition was also shown at the University of Canterbury and viewed by 115,000 visitors.

This year over 12,900 children took part in educational programmes and used the Museum as an independent learning resource. The Discovery Centre hosted 11,638 visitors – a great result given that the centre was closed until 25 April 2013.

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 37 events held during the year.

Collections

With many of the Collection Stores being difficult to access, the Collections Team have been able to concentrate on clearing some of the backlog of objects waiting to be catalogued. A major project to capture information relating to the earthquakes and place it online is also progressing well. It is hoped that the Collections Online project will soon be 'live' on the Museum's website.

During the year, the Museum made several important additions to the collection. These included the purchase of a dog collar from the 1899-1903 Antarctic expeditions (purchased by the Friends), together with some papers of Louis Bernacchi, the Physicist on Scott's *Discovery* expedition. Friends also contributed to the purchase of a stained glass window from Bates shop in Christchurch, the Robert Falcon Scott Memorial folder, a GM Levick manuscript and a Miocene fossil fish. Other objects donated during the year included the name plate from the Pyne Gould Corporation building, the White Light of Hope (a search light used in the Centre of Christchurch and currently on display in *Quake City*), and a collection of books from the Deans family. Other purchases included a very important fossilised penguin skull from Waimanu and a large Royal Doulton jardinière originally on display in the 1906 Christchurch International Exhibition.

Earthquake Remediation – Collections

We have made real progress with the remediation of collection stores. In September we completed the decanting of 500,500 objects from the Documentary History Store so that this space could be structurally remediated.

Our framed Pictorial Collection sustained significant damage and we have commenced a multi-year contract to conserve the picture frames. To date 79 frames out of a total of 208 have been conserved. Our earthquake recovery Conservator has conserved a total of 180 objects from the public galleries, most of which are back on display.

In April, Bronwyn Simes was appointed as Earthquake Recovery Project Manager, followed soon after by two assistants, all funded by our insurers. The team decanted the pinned insect store so that each insect can be checked for damage and the cabinets braced against any possible future earthquakes. Jars in the Wet Collection Store (insects suspended in alcohol) have been checked as have the ceramics in the Strongroom, which have since been decanted to enable the shelving units to be replaced. In one of the most daunting projects, the team has started the laborious task of rescuing the photographic glass plate negatives from the Photo Cool and Cold Store by removing, with some external help, the contents of cabinet one. There are c10,000 negatives in each cabinet that each need to be checked for damage.

Current estimates have the collection stores recovery work continuing for a further three years.

2. COMMUNITY INVOLVEMENT:

Our Volunteer programme remains suspended, although our Research Fellows have returned, coming in one day a week to pursue their various projects.

We continue to provide an outreach service to a wide range of Canterbury Groups – with over 250 specific requests for assistance met. Canterbury Museum has actively lobbied for and supported the development and opening of the Canterbury Cultural Collections Recovery Centre located at the Air Force Museum, Wigram, Christchurch. This has provided a temporary facility for smaller (and some larger) museums, galleries, cultural and community groups to store and work on their collections while new facilities are sought or built.

Given the pivotal importance of our relationship with Te Runanga O Ngai Tahu, the iwi with mana whenua over the land we are located on, work is underway to record our long and production partnerships with a view to a more explicitly expressed partnership agreement going forward.

3. MANAGEMENT & FUNDING:

Work continues on moving the Museum Redevelopment Project forward. Discussion with our stakeholders has begun and we are preparing a Business Plan to assist with discussions with Central and Local Government, and CERA.

Funding remains as forecast with 5% increases each year, principally to fund increasing depreciation provisions. Operational funding increases by the rate of inflation each year.

The Museum underwrote the capital costs of establishing the *Quake City* attraction (to the tune of \$1 million) and has subsequently raised almost three quarters of this through pro bono works and supply or sponsorships. With admission prices deliberately kept low to allow locals to participate in the first year or so, operational costs are just covered. The opportunity exists to refresh and augment the offer, at a higher ticket price, when the tourist market begins to dominate visitor numbers.

Restructuring was completed (with the exception of the Lead Curator position which did not attract a suitable candidate in either of two recruitment drives). The resulting team has settled in very well, and it would be fair to say that the new curatorial team is twice as productive with half the numbers.

4. EDUCATION & RESEARCH

Education

During the first six months of the reporting year the partial re-opening of the Museum had a significant impact on education programmes. As well as the classroom being out of bounds, the temporary closure of galleries also affected the areas accessible to school groups. Following the full re-opening, there was a marked increase in numbers with 11,700 school students participating in a programme.

The opening of *Quake City* in February provided the opportunity to develop a new lesson for Year 3 and upwards. This programme enables students to understand the series of events that have

changed the region along with the chance to consider what Christchurch may look like in the future.

Research

Volume 26 of the *Records of Canterbury Museum* was published with three papers: on *A Naturalist of the very first order?*; *A Review of early accounts of the use of Mokihi in Te Wai Pounamu* and *Frozen: Ponting's Antarctic*. We have commenced editing Volume 27 of the *Records*.

In May, Cor Vink, Curator Natural History, presented at the 19th International Congress of Arachnology. His paper dealt with the utility of the gene 28S in spider phylogenetic analysis.

In June, Paul Scofield, Senior Curator Natural History, attended a workshop at the University of Texas in Austin where he worked on the description of the world's oldest fossil penguins from our very own Waipara River.

Research publications included 20 peer-reviewed papers and conference abstracts on subjects as diverse as Antarctic photography, the published history of Māori flax boats, the life of early naturalists, insect taxonomy, spider biology, albatross biology and descriptions of new fossil birds. The curatorial team also remained active in peer-reviewing external articles and student theses, with 51 reviews undertaken.

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.

NAME OF INSTITUTION: HISTORY SA

NAME OF DIRECTOR: Margaret Anderson

1. ACCESS AND VISITOR NUMBERS

1.1. Visitor numbers

Totals this year were as follows:

- Onsite visits: 301,615
- Visits to travelling exhibitions: 34,700
- Unique visits to websites: 379,741
- Pages viewed: 1,088,647
- Social media activity: 2,719,394.
- School visits: 35,605
- Visitors to events in History Festival and Open House Adelaide: 118,000
- Attendance at History SA tours: 1,138
- Attendance at lectures, seminars presented by History SA: 1,071
- Estimate of total engagement: 3,554,150. (summary of above less duplications)

1.2. Visitor demographics

Same as previous reports.

1.3. Online services

The development of our online presence has continued to be a priority. New websites launched this year included the Migration Museum website (www.migration.historysa.com.au); South Australian Maritime Museum (www.maritime.historysa.com.au); State History Conference website and *Goolwa: Telling our Stories* (sub-site of Community History site www.community.history.sa.gov.au). History SA's corporate site and the National Motor Museum site followed, along with other sub-sites associated with exhibitions.

However the real success story has been our social media activity, which has increased eight-fold, mainly via Facebook and Flickr. Activity in this area increased by some 850% - in so far as we can estimate it.

1.4. Exhibitions and public programs

New long term exhibitions

Sunburnt Country; Icons of Australian Motoring at the National Motor Museum

First Voyages: Exploring the Southern Coast at the SA Maritime Museum

New temporary exhibitions

Migration Museum

Traces: a journey of bridging cultures 9 September – 18 November 2012

Memories and Dreams Revisited 22 November 2012 – 5 May 2013

Crossing country: John McDouall Stuart 3 December 2012 – 27 October 2013

Refugees and Australia, 1972-2012 13 May 2013 – 12 May 2014

SA Maritime Museum

RMS Titanic: Voyage of the Century 24 March – 24 October 2012

Terre Napoléon: land of Napoleon 2 November 2012 – 21 June 2013

Touring exhibitions

Bravest of the Brave 1 August 2012+

Toured Woodville, Crystal Brook, Two Wells, Coventry, Port Lincoln, Port Pirie, Warradale, Salisbury.

They took our Land and then Our children: 1923 Ngarrindjeri Petition (three venues)

Community access exhibitions

The Forum (Migration Museum): Credit Union Christmas Pageant, Australian Friends of Palestine, SA Muslim Women's Association, Barwell Boys and Little Brothers Family and Friends Association.

Major events

About Time: South Australia's History Festival May 2013. More than 500 events, 110,000 participants.

Open House Adelaide 4-5 May 2013. 55 buildings open free of charge, 7,000 attendances.

Bay to Birdwood Run National Motor Museum 30 September 2012 7,500 visitors

Rock and Roll Rendezvous National Motor Museum 14 April 2013. 4316 visitors.

History SA also hosted or presented programs in the following festivals: Adelaide Fringe Festival, *Come Out* Festival and *SALA (South Australian Living Artists Festival)*.

2. COMMUNITY INVOLVEMENT

Both the Migration Museum and Community History Program place community engagement at the heart of their practice each year. The Community History Program works with the state's community history organisations, providing advice, building skills and encouraging the practice of history. They administer two annual community grant programs – the Community Museums Fund (\$150,000) and the South Australian History Fund (\$35,000). An increasing focus of activity is the Community History website, which provides access to information, profiles organisations and collections and hosts online blogs and discussion groups. Usage is increasing steadily. Other relevant community programs include the annual History Festival, *Open House Adelaide*, the 'Talking History' annual lecture series and the State History Conference.

3. MANAGEMENT AND FUNDING

At last some good news! In the budget this year History SA received some very welcome additional funding. While it was not a breathtaking sum, it was a 'real' increase and allows us to pay the escalating power and facilities bills without staff reductions - the dire alternative without an increase. So far the partial re-structure of the organisation, combining the resources of the Migration Museum and Directorate seems to be working well, despite initial trepidation at the Museum. One of the aims is an enhanced community engagement program at the Museum, with children's weekend and holiday programs a particular focus.

4. EDUCATION AND RESEARCH

There were 35,605 booked school visits onsite this year, with others reached through a small but growing video conferencing program. The partnership with the Education Department through their Outreach Services program continued.

ARC research programs with the University of Adelaide and Flinders University continued. In-house research on the history of Adelaide and Port Adelaide also continued.

5. MAJOR CHALLENGES

Despite the small increase funding, especially for exhibitions, online programs and escalating facilities costs remain the main challenges.

NAME OF INSTITUTION: MUSEUM OF APPLIED ARTS AND SCIENCES

NAME OF DIRECTOR: Rose Hiscock

1. ACCESS & VISITATION

Visitors to	Actual	% against target	% against 10 year average *
Powerhouse Museum	381,415	83%	82.4%
Sydney Observatory	181,197	129%	115.5%
Powerhouse Discovery Centre	17,324	90%	101.6%
Total MAAS	579,936	94%	92.2%

*Not including record audiences for *Harry Potter* exhibition in 2011-12

Visitor origin	Powerhouse Museum	Sydney Observatory	Powerhouse Discovery Centre
Sydney	69%	56%	98%
Other NSW	12%	5%	1%
Interstate	13%	5%	1%
Overseas	6%	34%	0%

The Museum offered 36 exhibitions and four displays across the three venues (not including temporary exhibitions which had commenced in the previous financial year).

The Powerhouse presented 14 permanent exhibitions, 16 new temporary exhibitions and 3 displays. There were 4 permanent exhibitions and 2 new temporary exhibitions at Sydney Observatory and 1 new display at the Powerhouse Discovery Centre

Online engaged visitors*

2012-13 3,975,963, down 13% on previous year and 14.8% below five year average

* The Museum changed from collecting the figure of 'unique users' to 'engaged visitors', which more accurately captures access to our websites.

Off site engagement

Total off site participants 284,507

Seven off site exhibitions at 15 locations attracted 261,317 visitors.

Off site programs attracted 23,190 participants.

443 collection objects were on loan in Sydney, across NSW, interstate and overseas.

15,837 object records added to the website, bringing the total to 116,488

During 2012-13 the Museum acquired 973 objects through:

Purchases (34)

Sponsored purchases (16)

Museum product (14)

Donations (464)

Cultural Gifts Program (445)

These acquisitions have a total value of at \$576,459.69.

2. COMMUNITY INVOLVEMENT:

413 volunteers contributed 36,581 hours of service

25,640 Museum Members

Ultimo Science Festival undertaken with partners including University of Technology Sydney, Ultimo TAFE and ABC Ultimo Centre

fastBREAK monthly forum series co-produced with local not for profit youth organisation, Vibewire

Powerhouse Learning Advisers group established comprised of secondary and primary teachers
Partnership with the City of Sydney regarding establishment of a City Farm

Active liaison with Infrastructure NSW, the City of Sydney, the Sydney Harbour Foreshore Authority and neighbouring cultural and educational partners about precinct developments

Sydney Observatory works with CSIRO providing teacher training and outreach services

Western Sydney Rotary and scout clubs presence at Discovery Centre weekends

Eight Regional Internships provided a tailored program of advice and training focusing on identified needs and interests. An additional three people attended a three day workshop on collection management.

The Regional Services program delivered training to improve the care of regional collections by boosting the skills and knowledge of regional museum workers, through internships, on site advice and ongoing mentoring, as well as workshops on request at regional venues for volunteer groups and heritage organisations.

A record number of participants attended the annual regional stakeholder consultation, held over two days. On the first day 31 representatives of state and regional organisations took part in discussions at a roundtable meeting which aimed to better integrate services to the regional heritage community. Over 90 people attended the second day which focussed on regional initiatives and gaining feedback on the Regional Services Program.

The Museum was awarded an Employer Excellence award from the St George Workplace Learning Group for participation in student work placements.

The Museum has 43 affiliated societies representing some 20,000 people.

Awards to the Museum

Premier's Public Sector Awards 2012

Building the Economy category

Harry Potter: The Exhibition at the Powerhouse Museum

NSW Tourism Awards 2012

Sun Herald Readers Choice award

Harry Potter: The Exhibition at the Powerhouse Museum

Building Inclusive Communities Award 2012

NSW Migration Heritage Centre, Winner, Government category

ICOM Australia Award for International Relations 2012

Spirit of jang-in: treasures of Korean metal craft exhibition

Australian Muslim Achievement Awards 2012

Best Event

Faith, fashion, fusion exhibition

Museums & Galleries National Awards (MAGNA 2012)

Australian Dress Register, Sustainability, Level 3, Winner

Love Lace: Powerhouse Museum International Lace Award, Exhibition – temporary, Level 4, Joint winner

Transit of Venus at Sydney Observatory, Public programs, Level 2, Highly commended

Museums Australia, Multimedia & Publication Design Awards (MAPDA 2012)

INTER-LACE Micro Documentary Series, Multimedia (A), Winner, Judges special award

Digital Dark Age: A Cautionary Tale, Highly commended, Educational Material, Level C

Love Lace: Powerhouse Museum International Lace Award, Highly commended, Exhibition Catalogue (Major), Level C

NSW Printing Industries Craftsman Awards 2012

Gold medal, colour offset printing category

Spirit of jang-in: treasure of Korean metal craft exhibition catalogue

Australasian Society of Historical Archaeology awards 2012

Martin Davies Award for Best Public Archaeology Initiative

Sydney Observatory for Fort Phillip Archaeologists in Training program

MAPDA Awards 2013

Faith, fashion, fusion Photobooth, Winner, Multimedia

Play at Powerhouse and *Faith, fashion, fusion* websites, Highly commended

NSW National Trust Heritage Award 2013

Winner, Education, interpretation and community engagement category

Designer Suburbs: architects and affordable homes in Australia,

Australian Institute of Architects' Victorian Architecture Awards 2013

Commendation in the Bates Smart Award for Architecture in the Media

Designer Suburbs: architects and affordable homes in Australia

Vision Australia 'Making a Difference Award' 2013

Powerhouse Museum for time, effort and assistance in developing the *Living in a Sensory World* exhibition

Australian Publishers Association Book Design Awards 2013

Specialist Illustrated book category, Highly commended

The Opsatoreum: inventions of Henry A Mintox

International Design and Communication Awards 2013

Best Exhibition Communication category, Bronze award

The Red Giant campaign (for Sydney Observatory)

Employer Excellence award from the St George Workplace Learning Group

The Museum was awarded for participation in student work placements.

3. MANAGEMENT & FUNDING:

Government Income

	Recurrent funding \$	Capital Works funding \$	Total \$
07-08	30,515,000	1,845,000	32,360,000
08-09	28,287,000	2,588,000	30,875,000
09-10	28,310,000	3,868,000	32,178,000
10-11	28,487,000	6,896,000	35,383,000
11-12	28,538,000	6,299,000	34,837,000
12-13	27,998,000	5,012,000	33,010,000

Self-generated income

	Self generated income \$	Value of In kind support \$	Total \$
07-08	8,498,000	2,229,000	10,727,000

08-09	10,056,000	2,505,000	12,561,000
09-10	7,009,000	1,804,000	8,813,000
10-11	9,703,000	1,431,000	11,134,000
11-12	18,297,000	5,201,000	23,498,000*
12-13	8,168,000	1,011,000	9,179,000

*Record 380,000 visitors to paid *Harry Potter* exhibition

Self-generated income includes admissions, memberships, leased operations (catering and shops), publications, functions, exhibition fees (travelling exhibitions), cash donations and sponsorships. In kind support, such as provision of equipment, products or services, is also valued.

Capital works

The second phase of the Museum's revitalisation building program saw the completion of a new shop and café accessible to the public as well as Museum visitors. A toilet block was removed on level 2 of the Powerhouse creating a new, central exhibition space. Additional toilet facilities were built on this floor.

The fourth year of the Restoration Stonework Project at the Powerhouse Museum, jointly funded by NSW Treasury and Department of Public Works, saw the works on the North Annex of the original Ultimo power station completed. The Southern end of the Powerhouse façade is now under major repair with the stone replacement program to the Boiler Hall and Turbine Building.

The Shared Storage and Access Project is a \$33million capital works project on the site of the Powerhouse Discovery Centre at Castle Hill, and will see the construction of a new, three level 9,000 sq m shared storage building and fitout, new group visitor entrance, refurbishment of an existing building to provide shared workshop and clean rooms and specialised shelving to improve efficiency and floor space utilisation.

The new three level building will be shared by the Australian Museum (3,000 sq m), Sydney Living Museums (1,000 sq m) and the balance used by the Powerhouse Museum. The works will be completed in 2016.

Organisational Change

Reductions to the Museum's recurrent government grant totalling \$5.3mill over four years from 2011-12 put increasing pressure on the Museum to meet its budget estimates for future years. During 2012-13 the Museum implemented a Voluntary Redundancy Program which saw 28 Staff leave the Museum, the majority in December 2012.

FTE staff at 30 June 2013 was 251.8 compared to 277.6 in 2012.

4. EDUCATION & RESEARCH

56,351 Education program participants at the Powerhouse (up 8% on 2011-12).

20 new Educator-led programs were developed which interpreted the collection for students in engaging and hands-on ways, ranging from science shows, and character-led tours to workshops and videoconference programs.

As a result of this new educational offer, 44% of primary student visitors and 18% of secondary student visitors experienced an educator-led program, compared with 2011-12 figures of 10% and 3% respectively.

The Hunter Valley Steamfest Schools Day returned for its second year in April, with the Education Programs team developing a program for schools in partnership with Maitland Council. Over 300 students participated (a 50% increase on 2011-12).

Twenty-three student teachers from universities including University of Technology Sydney (UTS) and University of Western Sydney (UWS), were provided experience in teaching and learning in informal settings such as the Powerhouse Museum.

At Sydney Observatory daytime schools admissions (14,183) were the second highest on record. The highest (14,665) was during the 2009-10 International Year of Astronomy. Total education admissions of 16,181 was on par with the last four years.

School visitation at the Powerhouse Discovery Centre fell by 50% following four years of steady growth. Discussions with teachers attribute a fall in excursions to rising costs such as bus hire, the reduction to only one major off site group excursion per year per school, as well as a growing reliance on parental financial contributions to supplement the costs of excursions.

The Museum's outreach Education Programs engaged 2,413 participants: Science in the Bush – Narrabri & Wagga Wagga; Maitland Steamfest; and Video Conferencing.

In partnership with RailCorp's Office of Rail Heritage an educational program for young children was prepared and piloted at Trainworks. Outcomes were the publication of a book *Rail tales: Emily's big train ride* and an educational kit. A training program was delivered for volunteers recruited to implement the program at Thirlmere which can be adapted for use at other rail heritage sites.

132 Regional Services events including short term displays, talks, workshops, site visits, programs and consultations, engaged 51 organisations from 42 regional NSW locations and 15 Western Sydney organisations. These activities engaged 16,807 participants.

The Australian Dress Register website was upgraded and training sessions for regional volunteers continued. 21 new entries went online (80 in 2011-12), bringing the total to 137. Representatives from other states joined the Register's Advisory Committee to guide its expansion to include entries up to 1975 from across the country.

The Rural Technology Project saw almost 4,000 agricultural items added to the database bringing it to a total of 23,500. About 1,000 photographs of agricultural engines and implements were taken during inspections of twelve museums in NSW, four in New Zealand and at four engine rallies to add to the database.

There were 82 off site talks, lectures and presentations delivered to over 6,700 people.

In Australia staff and volunteers spoke to community and special interest groups, at schools and at conferences including the Museums Australia National Conferences 2012 and 2013, Print Disability Conference, International Council on Archives Conference, 12th Australian Space Science Conference, and PopCAANZ 4th Annual International Conference.

Internationally, Museum staff spoke at conferences including International Astronomical Union 28th General Assembly, Beijing; Costume Colloquium III: Past Dress Future Fashion, Florence; 1st International Symposium of Young Lace Makers, Pavia, Italy; National Digital Forum, New Zealand.

Five new books were published:

The Oopsatoreum: inventions of Henry A. Mintox

2013 Australasian Sky Guide,

Designer Suburbs: architects and affordable homes in Australia (co-publication with New South Books and the UNSW Faculty of the Built Environment),

Australia's Greatest Inventions and Innovations (co-publication with Random House),

Access to Life - Papua New Guinea supplement (co-publication with The Global Fund)

Research on an early theory of the cyclical nature of droughts in eastern Australia is being done in conjunction with climate experts from the School of Earth Sciences at the University of Melbourne. The project is an extension of the three-year Australian Research Council project on south-eastern Australian climate variability in which the Museum had been a partner.

In June 2013 the *Pathways to Space* project, which commenced in 2010, was completed. The project was funded by the Australian Space Research Program. The project partners successfully applied to the National Broadband Network (NBN) for an education grant to extend the program by making it accessible directly from the classroom. As part of the project, a new multicast television studio is being built to extend the museum's video production and video conferencing capability. The *NBN Mars Lab* project will run until 2015.

The Zagora Archaeology Project website launched in September 2012. Zagora is a site on the Greek Aegean island of Andros which was settled from about 900 BCE to 700BCE. A curator blogs regularly from the site while participating in the dig. The project was made possible by an Australian Research Council grant awarded to the Department of Archaeology at the University of Sydney and the Australian Archaeological Institute at Athens. The Museum is a partner in the project.

Through a Special Partnership Grant between the Museum and UTS, *The Wiggles* exhibition was researched to understand how museums engage non-traditional audiences, specifically those with low-level literacy and numeracy. As a result, a journal article was published in *Literacy and Numeracy Studies* (Vol 21, No 1).

5. MAJOR CHALLENGES AHEAD:

1 Capability building and cultural change

The Powerhouse Museum has embarked on a significant program of cultural change and transformation. The Museum's new Executive team will be in place January 2014. A new Strategic plan and organisational restructure will be completed by March and a new Masterplan by July.

The process of building a new team raises questions regarding leadership.

- What is the role of CAMD in facilitating the step from Deputy to CEO?
- Could a formal cohort of next generation leaders provide a transferable resource whilst nurturing the next CEO?

2 Planning

Sydney is in the midst of significant infrastructure development. Whilst cultural assets are part of the mix, they are not driving the agenda. Each development provides significant issues as well as opportunities.

The redevelopment of Darling Harbour will affect all cultural agencies in Darling Harbour precinct. On a local level the building program will have an immediate adverse impact on the Powerhouse. The proposed building program, on the Museum's parameter and without consideration to integration, will block the Powerhouse from Darling harbour. Our challenge is to ensure the Museum is integrated into plans, whilst realising the potential of a new 'creative quarter', linked to the UTS, ABC, Sydney TAFE and the creative industries.

The Barangaroo development will have a significant impact on a number of cultural attractions. The precinct will also create a new destination and attractions. On a local level the development is likely to adversely affect the sight lines of the Sydney Observatory.

The new infrastructure will place financial and physical constraints on Sydney's cultural organisations as well as new relationships, competition and opportunities. It is important for agencies to consider an individual and collective response to the developments.

3 Forward exhibitions program

The Powerhouse is considering its forward exhibitions program. The Museum is open to ideas, collaborations and shared programming.

NAME OF INSTITUTION: MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA (Te Papa)

NAME OF DIRECTOR: Michael Houlihan. Arapata Hakiwai is Kaihautū

1. ACCESS & VISITATION

More than 1.3 million people visited Te Papa this year, and 2.6 million in total saw a Te Papa exhibition somewhere in New Zealand or the world – including more than 1,000,000 visitors to Te Papa’s international exhibitions. Total visitor numbers since opening in 1998 now exceeds 21 million. 45% of visitors to Te Papa in Wellington were from overseas, 22% from Wellington and the remainder from around New Zealand.

Although Australia, the UK and Germany remain Te Papa’s key overseas market by total visitation, the long trend is for them to remain relatively flat. In the case of the UK, visitation has been generally down since 2004/05. The opposite pattern is occurring with visitation from China² and Hong Kong, India, and to a lesser extent Korea. Visitors from these three Asian nations were substantially above their five year averages and the longer term trend indicates substantial potential growth over the next five to ten years. Chinese visitors now comprise New Zealand’s second largest inbound tourism market.³

Access to Te Papa’s collections was shared around New Zealand with museums and galleries in Northland, Auckland, Waikato, Bay of Plenty, Taranaki, Wanganui-Manawatu, Marlborough, Canterbury, Otago, and Southland showing Te Papa touring exhibitions *Kupe’s Sites: Photographs from Michael Hall*, *Brian Brake: Lens on the World*, *Dutch Etchers in a Golden Age: Rembrandt and his Peers*, *Treaty 2 U*, *Gericault to Gauguin: Printmaking in France* and *European Masters: Bishop Monrad’s gift to New Zealand*. In addition to exhibitions around New Zealand, Te Papa exhibitions travelled to nine international venues, in New York, Ottawa, Cleveland, Paris, Quebec, Mexico City, Beijing, Hangzhou and Shanghai.

Te Papa’s online experience is an increasingly important way of facilitating public engagement with the museum collections, sharing information with a variety of communities, and fostering debate. Online visitation to the website has been steadily increasing (1.49 million visits) as more people use the internet as a research tool. Te Papa also engages with online communities via our blog, Facebook, Twitter and YouTube channels. We now have more than 500,000 representations of collection items available through Collections Online. 25,000 new images were added to Collections Online in 2012/13, bringing the total available to over 130,000 images.

² Reported visitation from China and Korea is less than actual by an unknown amount due to two factors; (1) non-English speaking visitors cannot be interviewed (and thus are not counted) and (2) many visitors from China travel in tightly managed tour groups, making them very difficult to interview with an exit survey as they are leaving the museum.

³ Australia is number one.

2. COMMUNITY INVOLVEMENT:

Different audiences are targeted through a range of experiences including events, which are marketed to diverse audiences such as youth and non-traditional visitors, and services and products for specific market segments and under-represented audiences. Te Papa utilises its 2011 National Audience Segmentation Study as the primary tool for understanding and targeting New Zealand audiences.

The Iwi Exhibition Programme is an important expression of mana taonga – the role of communities in the understanding and care of collections – and is the most visible demonstration of iwi participation and partnership at Te Papa. The *Tai timu, tai pari, Tainui: Journey of a People* iwi exhibition will run until 2014. As part of the iwi exhibition programme, kawa (protocols) of the iwi in residence are observed on Te Papa's marae. We have been grateful for the wisdom and expertise shared with Te Papa this year by our resident Tainui kaumātua and kuia (elders). The next iwi in residence is Ngāti Toa (Wellington region) and planning is underway for this exhibition.

3. MANAGEMENT & FUNDING:

Government funding continues to be static. Support from government remains very high, particularly around the proposed National Centre for collections, learning and exhibitions project in South Auckland. No funding decision has been made on the Auckland project as yet.

Local government funding has remained the same. Maintaining and securing new long term sponsorship funding has been challenging at times, but new sources of funding have enabled targeted projects to occur. For example, regional amenities funding from a combined local councils fund has helped Te Papa to promote and run regional art tours around the regional galleries.

Commercial revenue has exceeded many targets despite challenging economic conditions, particularly in hospitality and Te Papa Press revenue.

The biggest activity for Te Papa in 2012/13 was the implementation of a new organisational structure. Te Papa's new organisational structure has been designed so that the Museum can achieve its vision and deliver outputs that meet our audiences' needs. The changes to the structure will ensure that Te Papa is better placed to deliver public programming, including exhibition development and delivery; curatorial research and scholarship; audience and visitor engagement; and collection management services. In addition to the organisational change, Te Papa has identified and begun work to improve three key areas: strategic planning and decision making, exhibition development and delivery, and programme management. Streamlining these processes will enable Te

Papa to better achieve its new strategy by eliminating duplication of work and directing resources to more public programming and activities.

4. EDUCATION & RESEARCH]

National Services Te Paerangi provided workshops, training, speakers and one-on-one expert advice to museums and galleries around the country to build capability in managing collections around Aotearoa New Zealand.

Te Papa's exhibitions, learning programmes, events and museum practice are all underpinned by its research activities. External funding enables nationally significant research to be undertaken, often in partnerships with universities and other research institutions. This research is shared through publications in journals and online, and in a range of presentations - conferences, seminars, community talks, and through media outreach. It is also shared in underpinning new exhibitions and related research programmes. These are expanding to enhance the knowledge of our collections and our ability to tell the stories of Aotearoa New Zealand. New partnerships and collaboration with scholars, Museum Associates and subject experts are developing new knowledge to feed into all our outreach activities. Significant research programs in 2012/13 included the launch of New Zealand Birds Online, the 'Berry Boys' a research project on 3000 glass plate negatives of First World War soldiers, as well as continued work on the New Zealand Virtual Herbarium network.

Three Te Papa Press publications enjoyed particular success this year. *100 Amazing Tales from Aotearoa*, by Simon Morton and Riria Hotere, won the 2013 New Zealand Post Awards Children's Book non-fiction category and was also a finalist for the Elsie Locke Medal for Non-Fiction at the 2013 LIANZA Children's Book Awards. *Buller's Birds of New Zealand: The Complete Work of JG Keulemans*, by Geoff Norman, was a joint winner of the Museums Australia Multimedia and Publication Design Awards 2013 and a finalist at the 2013 New Zealand Post Book Awards. *Buller's Birds* also appeared on a number of 2012 Best Books for the Year lists, including Book of the Year for the New Zealand Herald. *The New Zealand Art Activity Book: 100+ Ideas for Creative Kids* has been enormously popular with children as well as grownups.

Within the new structure, Te Papa Press has applied its expertise to creating knowledge across digital platforms as well. The highlight of their online work this year was *Off the Wall*, a new quarterly online magazine for *Ngā Toi | Arts Te Papa* which drew together many of New Zealand's smartest art writers to create a visually and intellectually appealing online arts experience.

5. MAJOR CHALLENGES AHEAD:

The government is still working towards introducing Immunity from Seizure legislation in New Zealand, and hopes that a paper will go to Cabinet over the next six months. Te Papa has not had any issues recently, but looks forward to legislation being enacted.

Iwi are pursuing initiatives for greater access to their taonga through the Waitangi Claims process and for some iwi this is actively pursuing the feasibility of establishing their own cultural centre. Te Papa is a party to Treaty Settlements and these wider conversations as the national museum.

Seismic and storage issues continue to be issues which engage and challenge New Zealand museums. Te Papa has carried out considerable seismic mitigation work over the last year and is sharing methodology and experience through forums such as the Australasian Registrars conference. Working in partnership with colleagues in Auckland to address our own seismic issues and provide shared storage for other organisations, will be a major workstream over the next three years. It should be very rewarding for all parties, not only in terms of resolving seismic and storage issues, but also in creating new ways of providing access to museum services to diverse communities who are currently low users of museums. This will be based around social enterprise models and community engagement.

NAME OF INSTITUTION: **Museum Victoria**

NAME OF DIRECTOR: Dr J Patrick Greene

1. ACCESS & VISITATION

In 2012–13, Museum Victoria enjoyed strong attendances totalling just over 7.7 million visitors, which includes visits to our website and the Discovery Programme. A total of 1,384,042 visited our three museums, 272,621 visited the IMAX Melbourne Museum and 658,384 visited the Royal Exhibition Building. A total of 5,295,827 visited our website. 93% of visitors were satisfied with their visit overall.

The Discovery Program delivered 1062 presentations and loans kits to 90,450 people; 61% of program participants were in regional Victoria. In September 2012, a series of programs were presented in partnership with the Mildura Arts Centre. The Federation Handbells were used in performances to an estimated audience of 52,128 people during the year. Highlights include several interstate performances in Queensland by the arts company Super Critical Mass, as well as performances in Federation Square and the Arts Centre Melbourne.

The Melbourne Museum Discovery Centre underwent some changes during the year. Several public-access computers were removed to make way for hands-on object tables, a comfortable reading area and a new display about the various ‘ologies’ of science that are reflected in Museum Victoria’s collections and research program. Museum Victoria’s Discovery Centres responded to a total of 11,090 public enquiries and online comments during 2012–13.

The World Heritage-listed Royal Exhibition Building hosted numerous exhibitions and trade shows during 2012–13. The Australian Bridal Service celebrated its 100th exhibition at the venue. New exhibitions included Brickvention, Dog Lovers Show and World Stamp Expo. Popular shows that returned include the Baby and Toddler Show, the Melbourne International Flower and Garden Show and Motorclassica.

Efforts to maintain important relationships within the tourism sector drew results, with more than 2500 cruise-ship visitors to Melbourne Museum during the year. This included an entire ship of 1819 passengers, who visited in March 2013.

New long-term exhibitions developed include the First Peoples in the Bunjilaka Aboriginal Centre, Melbourne Museum, which opened on 7 October this year and Think Ahead at Scienceworks which opens in early December this year.

The Wonders of Ancient Mesopotamia, presented by Museum Victoria in partnership with the British Museum, closed in October 2012 and received 128,500 visitors.

Afghanistan: Hidden Treasures from the National Museum, Kabul, opened in March 2013. Organised by the National Geographic Society, the exhibition featured more than 230 precious objects from archaeological sites along the ancient Silk Road.

We continued to tour outstanding cultural experiences to regional Victoria, and in December 2012 the Museum Victoria–developed exhibition, The Art of Science, commenced a tour of regional Victorian and interstate venues, with assistance from Visions Australia funding. The exhibition is supported by a visually stunning website, book, and an extensive education program.

Tjukurrjtjanu: Origins of Western Desert Art, an exhibition developed by Museum Victoria, the National Gallery of Victoria and Papunya Tula Artists, toured to the Musée du quai Branly in Paris from October 2012 to January 2013. The exhibition drew 135,000 visitors to the museum, making it one of the most popular exhibitions it has hosted.

In May 2013, Museum Victoria launched the Spencer and Gillen: A Journey through Central Australia website. It showcases approximately 20,000 objects, documents, images and recordings relating to Walter Baldwin Spencer and Frank Gillen’s anthropological studies in Central Australia, which took place between 1875 and 1912 and will prove an invaluable resource, particularly for Central Australian Aboriginal people.

The Pumping Station website has been upgraded to provide greater public access to the history of the building. More than 95 archival images, a virtual tour and five newly commissioned expert videos now form part of the site’s content

Museum Victoria has continued to successfully engage with audiences through social media. Over the financial year, more than 87,000 people were connected to Museum Victoria venues and activities through Facebook, and more than 21,000 on Twitter. This is a rise of 89% and has had significant impact on support for events such as SmartBar, which is now in its second year.

Museum Victoria received extensive media coverage for exhibitions and a wide range of research-related activities. Spanning local, national and international media, coverage generated over the year was valued at more than \$47.2 million, or an average of 20 mentions a day.

January marked a major milestone in the implementation of Museum Victoria's Customer Relationship Management system (CRM), with the transition of the stakeholder database into the new system. It is a highly accessible system that will allow staff across Museum Victoria to maintain more accurate information and build stronger relationships with key stakeholders. As implementation continues over the next 12 to 18 months, further capacity will be added, which will ultimately enhance the visitor experience and provide opportunities for Museum Victoria to increase returns from areas such as membership, retail and car parking.

Museum Victoria received a grant from the Baker Foundation to further enhance the Kodak Heritage Collection, which was acquired in 2005 and which traces the history of Kodak's involvement in the photographic industry in Australasia. Through this grant, oral histories will be gathered from former Kodak staff, and online access to the collection and related information will be improved.

On 23 February 2013, Melbourne Museum participated in the all-night cultural event White Night Melbourne, opening from 6.00 pm to 10.00 pm and themed around 'A Night at the Museum', with torchlight tours, dinosaur puppets and activities. This was the first time the museum was open after-hours for families, and its popularity exceeded expectations, with more than 4300 visitors.

Museum Victoria has developed the Bunurong Marine National Park Field Guide app for smart phones, using funding from Parks Victoria. The app presents information and images about more than 300 species of marine animals and plants commonly seen in the park, and has been produced in Apple and Android formats. The field guide builds on information gathered during the Bunurong Marine National Park mini-scan survey conducted in March 2012.

2. COMMUNITY INVOLVEMENT:

Museum Victoria has 552 active volunteers, who contributed 49,908 hours during 2012–13. As part of Scienceworks' 21st anniversary, 11 volunteers were acknowledged for their continuous participation in the program since Scienceworks opened in 1992. Two in particular have contributed a combined total of more than 25,000 hours.

The MV Members program had a record-breaking year, achieving the highest-ever revenue and membership results for more than seven consecutive months. At year's end, we had 16,165 memberships, representing more than 50,000 individuals.

Museum Victoria has signed a memorandum of understanding with the Victorian Aboriginal Corporation for Languages (VACL). The memorandum acknowledges the major contributions VACL has made to developing the exhibition, First Peoples. The exhibition, which was developed with Victorian Aboriginal communities, focuses on the first peoples of Victoria, and invites visitors to connect to their stories through people, culture, history and place. The memorandum also builds a foundation for developing programs to train staff and create online content.

Multimedia programs developed for the recent Touring Hall exhibition The Wonders of Ancient Mesopotamia have been licensed to the Hong Kong Museum of History and the Royal Ontario Museum, Toronto.

The Final Hours 3D theatre presentation, developed for the Touring Hall exhibition, A Day in Pompeii, was recently shown at the Denver Museum of Nature and Culture, Colorado. A different exhibition about Pompeii in Madrid, Spain has also licensed our multimedia.

3. MANAGEMENT & FUNDING:

Support from the Arts and Cultural Facilities Maintenance Fund enabled Museum Victoria to undertake remedial works and upgrade facilities to maintain a safe environment for staff, volunteers and the public. These included an upgrade of the Tribute fountain, roof refurbishment works and remediation of gallery floor areas at the Immigration Museum.

The 2012 federal budget allocated \$20 million for the protection and promotion of the Royal Exhibition Building. Museum Victoria has commissioned condition reports and prepared a business case for the release of the funds. The key outputs allocated against the funds are repairs to the dome, joinery works, facade works and reinstatement of the dome promenade. These works will complement the development of the Royal Exhibition Building asset management plan.

In 2012, the Victorian Government, through Arts Victoria, allocated \$15.16 million over four years to better protect and secure Victoria's rich and diverse cultural collections. This funding

addresses urgent issues and overcrowding by upgrading the storage systems at Museum Victoria, the National Gallery of Victoria, Arts Centre Melbourne and the Australian Centre for the Moving Image. Funding of approximately \$7 million has been allocated to Museum Victoria to make improvements to existing storage systems, pending a portfolio-wide project on the long-term needs for Victoria's collection storage.

Museum Victoria was successful in attracting more than \$9 million of specific-purpose funding. This included \$3 million for exhibition renewal for permanent galleries across the Museum Victoria venues. It also maintained a positive operating cash flow in 2012–13 and continued success in obtaining specific-purpose funding from external sources. Prudent management of cash investments has continued to provide returns that support critical activities budgeted across Museum Victoria.

A grant was received from the Federal Government's Inspiring Australia Program to partner with CAMD member museums around Australia to produce a new series of field guide apps for both Android and iOS devices. This builds on the success of Museum Victoria's Field Guide to Victorian Fauna app.

Museum Victoria completed a supplementary section on marine flora for the Taxonomic Toolkit for Marine Life of Port Phillip Bay, with funding from the Department of Sustainability and Environment. The toolkit update will provide marine scientists, researchers and environmental managers with information on more than 1000 marine fauna and flora species, and will enhance the success of the original version launched in March 2012.

Significant funding has been received from Rio Tinto Limited to support the new exhibition First Peoples. Together with funding from the Yulgilbar Foundation and the John T. Reid Charitable Trusts last year, this has resulted in achieving the overall target of \$750,000 in support from philanthropic and corporate supporters for the Bunjilaka redevelopment project.

Sponsorship from Exxon Mobil enabled the refurbishment of the Scienceworks auditorium into an interactive learning space: the Helen Quinn Energy Lab.

Museum Victoria has developed a new gallery control system named 'Nodel', in conjunction with a Victorian company. The system is based on an open-source software solution for the new media and venue management system for museums, and it is creating interest in the global museum community. The system is being commissioned for the exhibitions First Peoples and Think Ahead. It will then be rolled out to support existing and future exhibitions across Museum Victoria.

In May 2013, new specialised, environmentally friendly digital projectors and a superior 7.1 surround sound system were installed in the Melbourne Planetarium, at Scienceworks. The new system will greatly enhance the Planetarium experience for all visitors.

An upgrade of the projector and sound systems at IMAX Melbourne Museum was also undertaken, enabling improvements to the projection room and theatre access and enhanced flexibility in the programming of films.

Visitor parking has been improved at Scienceworks, with the construction of an overflow parking facility on the former ACI site. The car park is open during peak visitation periods and provides an additional 174 spaces. This facility has been welcomed by visitors as a safe and convenient alternative to the limited street parking available near the venue.

Preparation of a new automated rostering system has begun. The aim is to reduce manual rostering and inefficiencies while maximising rostering opportunities, taking into account operational requirements.

Museum Victoria's continued success and strong performance are realised through the commitment and expertise of our people, and maintained by the learning and development framework introduced in 2011–12. The framework was expanded in 2012–13 to reflect the dynamics of a changing economic climate, focusing on developing resilience, strategic awareness and operating efficiencies.

A new system of high-level workforce planning, reporting and analysis has been introduced to help ensure an accurate understanding of Museum Victoria's people, costs and skill needs, both in the present and in the future. It covers labour mix, diversity, turnover and leave analysis.

The Communication and Partnerships department was formed following the organisational restructure in 2012. This new department brings into close alignment staff responsible for brand, communication, marketing and public relations. It is dedicated to cultivating relationships with Museum Victoria's audiences; to achieving audience insights; to member, stakeholder and government relations; and to the museum's activities around sponsorship and fundraising. This is an important strategic alignment, which will be valuable as the museum explores ways it can better generate funds from corporations and philanthropic individuals and organisations.

4. EDUCATION & RESEARCH

In 2012–13, we continued our strong research program, with researchers producing 160 peer-reviewed journal papers, reports, books and other publications, and presenting 208 lectures and talks.

Museum Victoria took part in two successful natural history expeditions to Sulawesi, Indonesia during the year, in collaboration with Museum Zoologicum Bogoriense (Indonesia), University of California, Berkeley (USA), McMaster University (Canada), and Louisiana State University (USA). The fieldwork yielded important information about more than 25 mammal and 30 bird species from the rainforest. The project was supported by the National Geographic Society, the Australian Pacific Science Foundation, the Ian Potter Foundation and the Hugh D.T. Williamson Foundation.

A memorandum of understanding to develop collaborative projects, including a plan to deliver a Bioscan survey program from 2012 to 2015 was signed with Parks Victoria. One major Bioscan and at least one ‘mini-scan’ will be conducted each year at priority locations in Victoria’s parks and reserves system, to provide a snapshot of the biodiversity of each region.

An intensive biodiversity census at the Grampians National Park was undertaken in November 2012. Thirty Museum Victoria staff collected, photographed, counted and gathered information on hundreds of species over ten days. The work is part of the Bioscan survey program funded by Parks Victoria, which aims to provide an intensive snapshot of natural values at priority locations within Victoria’s parks and reserves system.

Museum Victoria has awarded a new Biodiversity Research Fellowship, funded by the Ian Potter Foundation and the Hugh D.T. Williamson Foundation. The three-year postdoctoral fellowship, aimed at early career researchers studying the biology of Victorian or Australian birds, will support a project using museum collections to evaluate 150 years of avian biodiversity dynamics in Victoria.

Museum Victoria held a research discovery day for University of Melbourne academics and Museum Victoria researchers in May 2013. The event brought together more than 100 staff members from the two institutions to explore possible areas of collaboration.

Museum Victoria and La Trobe University completed work on the historical archaeology of the Commonwealth Block, a four-year project funded by a Linkage Grant from the Australian Research Council. The project involved analysis of the archaeological collection from the site off

Little Lonsdale Street and has resulted in the rehousing, labelling and barcoding of 394,000 artefact fragments.

Students participating in education programs totalled 256,329.

The symposium, *Owning Racism: Can We Talk?* was an interdisciplinary forum for academics, community service providers and arts practitioners. Participants from these sectors shared research and program work focused on cultural and social interventions that could facilitate social cohesion. Papers from the symposium have been published online. A youth forum, held at the Wheeler Centre, offered young people a chance to discuss their lived experiences of racism and identity in Melbourne.

Waa & the Seven Sisters was presented at Melbourne Museum throughout January 2013. This theatre program introduced audiences to a traditional Victorian creation story belonging to the Kulin peoples, about how they were given the secret of fire and of how Waa, the crow, was turned black.

Talking Difference is a multi-platform digital project designed to facilitate dialogue about cultural difference and to promote diversity. The project's first stage, supported by VicHealth, achieved a major milestone with the public launch of a website in May 2013. The second stage, which is focused on schools in Hume, Casey, Brimbank and Melton, commenced development in 2013 and will continue until 2015.

Museum Victoria has been a leader in supporting teachers implementing the Australian Curriculum by developing a range of digital resources. In early 2013, Learning Lab, an interactive website containing content for students and teachers in primary science and history, and secondary history, was launched. Developed in partnership with Education Services Australia, this resource is also linked in Scootle, the national portal for resources supporting the Australian Curriculum online.

During the year, Museum Victoria hosted 54 internships in departments across the organisation, including our Global Challenge Internship winner, Emily Woolley, from the University of Birmingham.

A memorandum of understanding was signed with the Shanghai Museum of Science and Technology in March this year, enabling the two organisations to work together in areas such as exhibition development and sharing curatorial and technical skills and knowledge. This is part of a strategy to grow relationships between Museum Victoria and major Asian cultural and scientific

institutions and supports one of the key areas of focus in our new strategic plan, which is to increase exchange and collaboration with Asian scientific and cultural institutions.

The 2012 annual conference of the Australasian Science and Technology Exhibitors Network (ASTEN) was held at Scienceworks and Melbourne Museum. It was attended by 16 science museums and centres from across Australia. Museum Victoria staff coordinated the event and many also presented lectures.

In March 2013, Melbourne Museum hosted the Environmental Tool Box conference, in partnership with Greening Australia. Melbourne Museum staff showcased our education resources to schools. For the first time, teachers received learning experiences via back-of-house tours into the science collections, showing how our websites are underpinned by our research and collections.

5. MAJOR CHALLENGES AHEAD:

Keeping up with the continually shifting digital environment requires organisations to be forward-looking and agile. This presents both a challenge and opportunity for museums, which must reposition themselves to operate effectively in the digital age. At its heart, this means changes in the way that people think, work and interact.

Victoria's cultural sector underpins the strength of the economy by generating jobs, supporting creative industries and attracting tourists from interstate and overseas. New opportunities must be exploited to ensure Victoria upholds its position as Australia's arts and cultural capital. To achieve this, Museum Victoria will work towards the following outcomes:

- The Scienceworks precinct is developed to build understanding and skills in science and technology that support economic growth in Victoria
- A greater exchange of people, expertise, products and services takes place with Asian scientific and cultural institutions
- The unique scientific and heritage record of the State Collection is developed and preserved for future generations
- The Melbourne Museum precinct—incorporating the Royal Exhibition Building and Bunjilaka—is widely recognised as an exceptional cultural destination
- The Immigration Museum is recognised as a leader in building intercultural understanding in the Victorian community.

The lack of indexation in the annual grant from Government is a major challenge.

The implementation of our new strategic plan will be a major focus.

6. OTHER

Melbourne Museum's contribution to the Victorian tourism sector was acknowledged at the RACV 2012 Victorian Tourism Awards, where it won the Major Tourist Attraction category for the third time. Melbourne Museum now joins the Immigration Museum and Bunjilaka Aboriginal Cultural Centre in the Tourism Victoria Hall of Fame.

Our work in promoting international partnerships was recognised at the Museums Australia Conference 2013 in Canberra when Museum Victoria and the JSW Foundation were awarded the ICOM International Relations Award for 2013, recognising the outstanding work of Dr Sarah Kenderdine and her team for Place–Hampi Museum at Kaladham, Vijayanagar in Karnataka, India.

The Immigration Museum exhibition, Identity: Yours, Mine, Ours, won a 2012 Museums Australia (Victoria) Award for Large Museums.

NAME OF INSTITUTION: MUSEUMS AND ART GALLERIES OF THE NORTHERN TERRITORY

NAME OF DIRECTOR: Pierre Arpin

1. ACCESS & VISITATION

The Museums and Art Galleries of the Northern Territory welcomed 329,354 visitors to its Darwin and Alice Springs venues in 2012-13. The Bullocky Point facility continued with strong visitation trend with 194,178 visitors attending the main facility. The total visitation reported at 329,354 included 81,047 visitors to the Defence of Darwin Experience during its first full financial year of operations.

2. COMMUNITY INVOLVEMENT

The 2012-13 exhibition program for the MAGNT and its satellite spaces reflected a strategic effort to:

- Showcase the MAGNT's own visual arts and natural sciences collections;
- Actively engage with the local community to encourage visitation by Territorians, and,
- Collaborate with the local arts community and Territorian artists.

A total of fourteen exhibitions were presented at the MAGNT and its satellite spaces during 2012-13.

3. MANAGEMENT & FUNDING

The Government is still intent on tabling new legislation and it is now anticipated that the new Act will be tabled in Parliament in early 2014. The resumption of statutory authority for the organisation is the single most important change to occur at the institution since the Act was redrafted and the Board's powers were revoked in the late 1990s.

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 816,204 MAGNT specimen records have been accessed through this portal by 1,429 downloads.

The MAGNT commenced a research and conservation project that centred on a selection of 65 bark paintings held in the collection dating from 1950 to mid 1970s from Port Keats (Wadeye) region. This project has included consultation with Port Keats artists, an assessment of the condition of works, minor treatments, collection housing and completion of condition reports to inform ongoing care and maintenance of this collection. This project was entirely funded by a contribution of the Museums and Art Galleries of the Northern Territory Foundation Ltd.

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 participated 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 Wongalara Sanctuary in the Roper River District and Henbury Station in Central Australia.

Under the MAGNT's Marine Bioprospecting Program, marine benthic invertebrates were collected from poorly surveyed waters in the Joseph Bonaparte Gulf, NT during a Geosciences Australia expedition aboard the Australian Institute of Marine Science's research vessel Solander. These samples assist to document the biodiversity of the area and undergo chemical screening for therapeutic compounds.

Fieldwork at MAGNT's Alcoota Scientific Reserve in Central Australia has yielded rare Miocene epoch vertebrate fossils and more recent finds have included ancient crocodile and marsupial tapir bones.

A total number of 6,398 animal specimens were received from external clients and formally identified and databased.

5. MAJOR CHALLENGES AHEAD:

Under a new governance model, one of the most important challenges will be the need to re-establish relationships with our communities. The MAGNT will communicate clearly that change of governance model is a positive move for the institution and likewise, a "good thing" for the community at large. This change in operating model should result in a more expeditious and

more adventurous culture – one that will seek active engagement with the communities it serves. The new Board of Directors will also be empowered to support a business model that will assist in securing private sector support, particularly in areas of collections growth.

Major challenges:

- Development of terms of reference for the newly confirmed and newly empowered Board;
 - Investigation of the re-establishment of a membership-based model of institutional support with a view to grow individual investment in our future and to strengthen our collections;
 - Potential redevelopment of a downtown venue for the presentation of art and material culture collections; and,
 - Assessment of current ventilation and air conditioning systems at the MAGNT with a view to developing a more energy-friendly model while maintaining required conditions.
-

NAME OF INSTITUTION: NATIONAL MUSEUM OF AUSTRALIA

NAME OF DIRECTOR: Dr Mathew Trinca, Acting Director

1. ACCESS & VISITATION

PEOPLE AND THE ENVIRONMENT CURATORIAL WEBSITE AND BLOG

The People and the Environment website (www.nma.gov.au/pate), launched on 19 September 2013, provides a new online platform for Museum staff to build collections, community and research networks associated with this theme. The website draws together relevant collections, current projects and online exhibitions, with a dynamic, multi-authored blog building public conversation about recent acquisitions, behind-the-scenes stories, and how the Museum's work links to current events.

DIGITAL ASSET MANAGEMENT SYSTEM (DAMS)

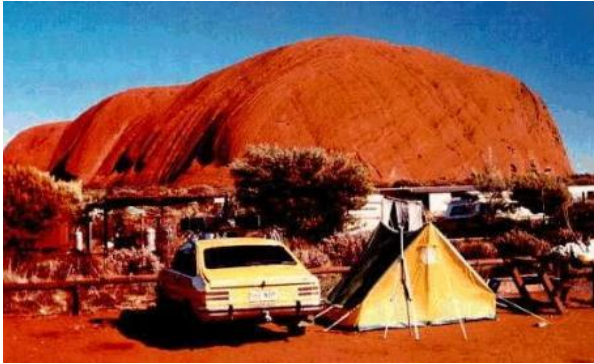
The DAMS project aims to provide a central access point for all areas of the Museum to images, and to better manage the process for requesting and using images (for media and marketing for instance). DAMS is run through software called Piction, and it is now being utilised to process and deliver all internal requests for new photography, and as of October over 15,000 new images have been created by Museum staff. Piction now holds more than 75,000 images and is growing quickly.

EXTERNAL COLLECTION SEARCH APPLICATION

The next phase of the DAMS project is the external Collection Search Application. This software will enable online audiences to search the Museum's object database, Emu, and the Piction system simultaneously in a user friendly way. The Collection Search will be an image rich experience, and will encourage greater exploration of the collection and associated images. Over time the Collection Search Application will also allow for greater interaction with online audiences through comments, mapping and user generated information. It is due for delivery in December 2013, with anticipated availability to the public from early 2014.

KEY RECENT ACQUISITIONS

Since the last CAMD meeting the Museum has acquired a number of important items:



Dr Michael Chamberlain's 1977 model yellow hatchback Torana, \$90,000.

1977 Holden Torana LX V-8 coupe associated with the infamous Chamberlain legal case. The disappearance of Azaria Chamberlain in August 1980 has become one of the most infamous events in contemporary Australian history.

Photo – Michael Chamberlain



S.T. Gill, Woodblock: *Bourke Street West in the Forenoon*, [1864] and *The Australian Sketchbook*, [1865]

The woodblock of *Bourke Street West in the Forenoon* bears the distinctive "S.T.G." of artist and illustrator, Samuel Thomas Gill in one corner. The survival of the woodblock is extraordinary and is an extremely rare example of Gill's work, possibly a unique survival. The print was published on the 24th of March 1864 by the illustrated newspaper, *Australian News for Home Readers*.



***Jawun* - bicornual basket, Abe Muriata, 2011**

Bicornual baskets, so called for their distinctive shape, are unique to the rainforest cultures of north-east Queensland. Abe Muriata is a master-weaver who has taught himself this craft from observing family members making them and from the collections in the Queensland Museum. He comments: *It took me three years to make my first basket ... Those ancestors who made them – they are my master teachers*. He is one of the most prominent artists in the revival of these traditional baskets.



***Kab Le* – ceramic sculpture, Jimmy Thaiday, 2012**

Kab Le is a ceramic sculpture by the Torres Strait Islander artist Jimmy Thaiday. It was created in 2012 at Erub Erwer Meta (Darnley Island Arts Center). Kab Le means dancer in Meriam Mer the language of the Eastern Torres Strait. The figure will feature in the Encounters exhibition and in the changeover of the Torres Strait Island Gallery.

EXHIBITIONS

Temporary Exhibitions

Old Masters: Bark Artists from Australia 1930s – 1990s

Old Masters – Australia’s Great Bark Artists will open on 4 December 2013 and highlights the Museum’s extensive bark collection, with over 120 works from three Arnhem Land communities. An exhibition catalogue is in production, and a range of public programs and events are planned for the display period from December to July 2014.

The Horse (working title)

The *Horse* (working title) opens in September 2014. The *Horse* will explore the intertwined histories of horses and humans in Australia. Initial design work has commenced for this exhibition.

On Country: Connect, Work Celebrate

On Country: Connect, Work, Celebrate will open on 21 November 2013 and offers a visual record of contemporary Aboriginal and Torres Strait Islander land and sea management. It consists of 40-60 photographs from the ‘Working on Country’ biennial photographic competition run by the Department of Sustainability, Environment, Water, Population and Communities.

Warlpiri Drawings (working title)

Initial curatorial work and community consultation is also underway for the *Warlpiri Drawings* exhibition (to open in the First Australians Focus Gallery in August 2014).

Permanent Galleries

Sea People (working title)

Bipotaim, currently on show in the Gallery of First Australians, will close in May 2014. A new exhibition focusing on the Torres Strait region is under development and will open in June 2014. The new exhibition will include a range of artefacts and other collections materials that show the breadth and range of life in the Torres Strait Islands.

Travelling Exhibitions

Inside – Life in Children’s Homes and Institutions opened on 28 August 2013 at Museum Victoria (Melbourne Museum) and runs through to 27 January 2014. The exhibition has received positive

feedback from our colleagues in Melbourne and has had significant press coverage and public interest.

Warakurna: All the Stories Got Into Our Minds and Eyes will complete its initial display period at the Museum in November 2013. It has so far received 93,386 visitors since opening in December 2012. The exhibition will then tour from January 2014 to Katherine, Alice Springs, Port Pirie, Adelaide, Geraldton, Albany, Kalgoorlie, Perth, Broken Hill, Griffith and Armidale, with costs underwritten by a \$300,000 Visions of Australia grant.

The Bicycle (working title) exhibition is currently in development and initial design work has started. A grant application will be submitted to Visions of Australia in November for funds to tour this exhibition. At this stage, there appears to be keen interest from a number of venues across the country to host it.

VISITOR NUMBERS

Total visitation for FY 2012-13 was 2,278,424, which included 727,674 visitors to the Museum in Canberra and travelling exhibitions, and 1,550,750 online visitors. Visitation to the Acton site in Canberra was 2 per cent above the estimated target and school visitation remained strong with over 87,000 school children visiting the Museum during the year.

Visitation numbers for travelling exhibitions were well below target. This was due in part, to a delay in securing venues for *Inside: Life in Children's Homes and Institutions*. However, the decline in numbers was largely the result of the impact of building works at the Museum's Acton site, which had some bearing on the Museum's capacity to travel exhibitions in the course of the year.

Similarly the Museum received lower than expected numbers for its two temporary exhibitions. *Museum Workshop: the Art, Science and Craft of the Conservator* was experimental - half exhibition, half public program. Even though it attracted fewer visitors than a major exhibition, it was delivered at a significantly lower cost and received very favourable comments from the public.

Visits to the Museum's websites were well above target, exceeding estimates by 52%. This was a good result, particularly as the total visitation in FY 2012-13 represents a decline in web visitation in comparison to previous years. This was due to a change the Museum was required to make in its counting methodology to suit Ministry for the Arts requirements and use Google Analytics to measure website visitation. Google Analytics does not allow the Museum to record requests for PDF, audio, video, Flash and social media engagement such as Facebook, Twitter, Flickr and YouTube.

Breakdown of visitation numbers (excluding the web), 2006–13

	2006–07	2007–08	2008–09	2009–10	2010–11	2011–12	2012-13
Permanent	418,790	393,141	366,541	489,888	447,598	407,786	452,947

exhibitions							
Temporary exhibitions	105,710	89,348	95,417	91,464	255,380	197,092	73,413
Travelling exhibitions	248,641	372,407	344,512	163,388	736,811	753,387	85,186
Public programs and events	53,097	33,297	29,649	28,166	36,653	37,891	27,541
Schools	86,444	87,266	86,457	88,981	83,293	84,282	87,263
Functions/venue hire	32,528	32,397	18,785	18,143	20,839	6404	1,324
Total	945,210	1,007,856	941,361	880,030	1,580,574	1,486,820	727,674

2. COMMUNITY INVOLVEMENT:

NATIONAL CENTRE OF INDIGENOUS CULTURE

The National Museum is working in partnership with the Australian Institute of Aboriginal and Torres Strait Islander Studies, National Film and Sound Archive, the Barangaroo Delivery Authority and the Metropolitan Local Aboriginal Land Council to undertake a consultation program with Indigenous communities on the proposed national centre of Indigenous culture at Barangaroo, Sydney.

The consultation program will engage Indigenous communities in discussing the proposed cultural centre and develop indicative principles. It consists of three phases. In the first phase, the partners held a workshop with an Indigenous reference group to establish key advocates for the project. The second phase of the program is a workshop with key Indigenous leaders from Sydney Indigenous communities, and the final stage of consultation will see a workshop with national Indigenous representatives, to be held in December.

The proceeds of this consultation will form a report to be presented to the Board of the Barangaroo Delivery Authority, and boards of the participating cultural institutions to advise on the concept, content, form and operational nature of the Indigenous cultural centre.

SUBMISSIONS TO GOVERNMENT

The National Museum prepared two submissions to government recently.

In September the Museum submitted a proposal to the Ministry for the Arts supporting the establishment of a National Keeping Place, for Indigenous Ancestral Remains with no known community of origin. The submission was developed in consultation with the Museum's Indigenous Advisory Committee, and expressed the Museum's willingness to assist in developing the initiative.

The National Keeping Place was further discussed by the Indigenous Advisory Committee in October when it held a joint meeting with the Advisory Committee for Indigenous Repatriation.

The Museum also submitted a report to the current review of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). The Museum's submission discussed the importance of the AIATSIS collections and connections with communities, and focussed on the opportunities for greater collaborative endeavour between the Museum and AIATSIS.

MINmin

The Museum Indigenous Network (MINmin) was established in 2013 and aims to support Indigenous employees within and outside their employment at the Museum.

The aims of MINmin are to:

- address retention by assisting members to deal with issues that may impact on their role in the Museum;
- assist new Indigenous employees to integrate into the culture of the Museum and wider Canberra community;
- hold social events;
- discuss opportunities for members;
- actively participate in Indigenous events at the Museum, such as NAIDOC week;
- promote the role and value of Indigenous employees in the Museum; and
- promote respect and understanding between all staff.

The network fits in with COAG's 'Closing the Gap' target to halve the gap in employment outcomes between Indigenous and non-Indigenous Australians within a decade.

3. MANAGEMENT & FUNDING:

DIRECTOR OF NATIONAL MUSEUM OF AUSTRALIA

Attorney-General, the Hon George Brandis QC has appointed Dr Mathew Trinca as Acting Director of the National Museum for a further three months. It is expected the appointment of a permanent Director of the National Museum will be resolved by the end of the year.

FUNDING

In 2010 the Museum committed \$15m in capital funding to redevelop the café space and construct an extension to the administration building. The café was completed in Dec 2012 and

provides a high-end café experience for visitors. The administration extension was completed in June and brings all staff together in their work groups. Both projects were completed on budget. The major capital commitment for 2013-14 is the development of a children's interactive which replaces the current K-Space interactive. The Museum is also installing new humidifiers that are expected to achieve savings of up to \$150,000 per year in energy costs.

The Museum is focused on improving capital budgeting to increase understanding of future year impacts of capital expenditure and to realise our strategic directions and decision-making. The Museum has established a Capital Management Committee that develops the Museum's capital plan and reviews capital proposals. The Committee membership consists of a broad representation across the Museum that enables consideration of all matters which affect Museum operations.

KEY PERFORMANCE INDICATORS AND PERFORMANCE REPORTING

The Museum, along with other cultural institutions within the Ministry for the Arts portfolio, was required to report against a suite of 34 Key Performance Indicators (KPIs) in FY 2012-13. This suite has been supplemented by a further 18 in FY2013-14, and it is anticipated that by the commencement of FY 2014-15 the total suite of KPIs will number approximately 58.

The extent to which the measures are informative varies. Visitation numbers have always proven to be a useful measure for tracking an institution's performance in regard to audience interest. Data relating to general visitation, education and public programs and web usage enable the Museum to analyse its program performance. However, a number of other KPIs, particularly in regard to the collections and financial measures, have proven to be less effective in providing meaningful data.

To this end, the Museum is introducing a revised internal performance reporting framework. The framework will measure performance against internally generated performance measures tied to the Museum's strategic priorities and business plans.

MUSEUM SHOP

The Museum has recently undertaken a full review of all commercial and operating facets of the Museum shop. The shop was bench-marked against other retail and cultural operations both within the Canberra environment, nationally and internationally. We found that we were performing well against most criteria, however the report highlighted areas for improvement.

The Museum has also undertaken to commence the first stage of a shop refurbishment to increase the amenity and experience for our visitors and complement our recently completed large objects display in the adjacent hall area and the refurbished Café'

4. EDUCATION & RESEARCH

VISITOR EVALUATION AND RESEARCH

The Museum has commenced a revised audience evaluation and research program. The aim of the revised program is to build a body of evidence that enables the Museum to make informed decisions in structuring its business priorities and budgets, test exhibition concepts and shape its forward program in the current fiscal climate. The program has four key aims:

- 1. Knowing the Museum audience:** Establish baseline data that helps the Museum understand the broad needs and interests of its visitors, both physical and digital.
- 2. Understanding visitor behaviour and motivations:** Establish a new, layered evaluation approach using new technologies, integrated across business delivery areas, which reveals more about how visitors use the Museum and what motivates them.
- 3. Building new audiences among those who do not visit:** Broaden the visitor base by identifying and better understanding current non-visiting audiences.
- 4. Support Museum strategies and programs:** Use visitor data to support the Museum's marketing strategy, expand the membership program, and develop revenue opportunities.

The Museum will be developing a program of research and evaluation to survey its current visitors and to build a broader visitor base, drawing on its established visitor data collected since opening. It is interested in discussing with other CAMD their research programs and data profiles in this area.

MUSEUM ROBOT PROGRAM

The National Museum's robot program enables students from regional and remote Australia and schools to visit the Museum virtually using mobile telepresence technology.

This project is the result of a partnership between the National Museum, CSIRO and Department of Communications. The mobile telepresence technology operates via high-speed broadband connections and the Museum's Wi-Fi network.

The new technology enables students to interact with a Museum educator through a robot equipped with a panoramic camera that allows each student to control their own view of the National Museum's 'Landmarks: People and Places in Australian History' gallery. The students also have access to additional digital content about objects on display and a range of other interactive features.

In FY 2012-13 and FY 2013-14, the robot has linked to over 900 users, through 70 sessions across Australia and New Zealand. The Museum will shortly hold a session with a school in Germany and is in negotiation with representatives in Denmark to arrange a link up in early 2014.

The Robot program recently won the 2013 ANZIA awards (Australia-New Zealand Internet Awards) in the innovation category and was placed second in the 2013 AARNET Awards for Excellence.

SMART DEVICES

The Museum is in the final stages of developing its Smart Device Strategy, which will focus on leveraging this new technology to enhance the visitor experience. The strategy will highlight the benefits of smart devices, recommend some short-term initiatives including visitor kiosks, Google Maps, visitor charging facilities, and a proof-of-concept visitor experience with location awareness capability. The strategy also gives the Museum a longer-term roadmap in this field.

Smart devices have been integrated as a corporate tool at the Museum, with the introduction of paperless meetings now occurring widely (led by the Executive), for other high level meetings, for WHS and collection auditing and visitor surveys. The Museum is in the process of developing digital release forms.

DIGITAL SIGNAGE SOLUTION

The Museum is introducing a digital signage management solution that will centrally control digital signage in the building. This will be a central control system to manage all digital signage - including digital exhibits such as standard interactives and way finding - and will allow for the distributed and timely publication of content. It will form the backbone of all new and replacement media/signage installations with centralised management, offering full configurability and proactive monitoring.

5. MAJOR CHALLENGES AHEAD:

RECRUITMENT FREEZE

The Federal Government has announced its intention to reduce the Public Service by 12,000 members through natural attrition, and instituted new recruitment rules effective 31 October 2013. These rules requires all Federal agencies to cease external recruitment except in limited circumstances, and to refrain from entering into any new or extending existing non-ongoing arrangements.

The Museum was awaiting further information regarding these processes at the time of submitting this report, but anticipates that it can accommodate these changes within its operations.

MUSEUM CAR PARKING

A Government budget decision taken in May 2013 advised that from 1 July 2014 paid parking will be introduced in the Parliamentary triangle and Acton Peninsula (home to the NMA). The Museum, along with other cultural institutions, is unsure about the impacts paid parking will have on visitation rates.

The parking fees will be \$2 per hour and up to \$14 per day and will impact on all visitors, and in particular tourists who come to Canberra to visit the cultural institutions. The Museum considers that rather than visiting a range of Canberra-based attractions, visitors may be more selective and curtail visits they may have normally undertaken.

The Museum is now working with the National Capital Authority to ensure the best possible result for the organisation. It will monitor the introduction of paid parking and appreciates the fiscal position of the Government and the need to review options to raise revenue.

BRITISH MUSEUM PROJECT - ENCOUNTERS EXHIBITION

The Museum and the British Museum are developing two major linked exhibitions, and a joint research and collection project, on Indigenous collections held by the British Museum. The exhibitions will open in London in May 2015 and Canberra in November 2015. The project examines the material culture acquired through the encounters between first and settler peoples that have connected the histories of Britain and Australia since 1770. It will feature rare, early Indigenous material from the collections of the British Museum, set alongside contemporary artefacts representing Indigenous Australia today. Key objects include the shield and spears collected at Botany Bay in the first landfall on the Australian continent of Captain James Cook's *Endeavour*.

The joint collections and research project includes an extensive program of consultation with Indigenous communities across all States and Territories. The aim of the consultation program is to create enduring relationships between representatives of communities from which this material originated and the British Museum. Central to the project is its capacity to advance reconciliation between the first and settler peoples of this country, and between Indigenous Australians and Britain.

Objects included in the Canberra exhibition will be on loan from the British Museum and will be subject to the *Protection of Cultural Objects on Loan Act 2013*, which provides legal protection for artefacts from foreign lenders. There has been some debate in the media regarding the permanent repatriation of collections to their communities of origin. The Museum has not entered that debate, but has brokered links between Indigenous communities and the British Museum to enable discussion about such matters.

NAME OF INSTITUTION: **QUEENSLAND MUSEUM**

NAME OF CEO: Professor Suzanne Miller

1. ACCESS AND VISITATION

Onsite Visitations

1,326,638 people visited a museum in the Queensland Museum (QM) Network, surpassing the previous year's million milestone record by 32% and exceeding this year's target by more than 18%.

For the first time, more than 1 million visitors experienced the QM & Sciencentre, South Bank in one year. Together, they welcomed a combined 1,085,363 visitors, 31% more than the previous year.

Three QM Network museums are located in regional Queensland – (The Workshops Rail Museum, Ipswich; Cobb+Co Museum, Toowoomba, and Museum of Tropical Queensland, Townsville) - and together these were visited by more than 240,000 people in 2012–13.

Mummy: Secrets of the Tomb from The British Museum became the most successful international touring exhibition in QM history when it concluded its exclusive six month run at QM South Bank in October 2012. Its popularity led to a six week extension and a total of 207,399 visitors were immersed in the story of a 2800 year old mummy and 100 precious artefacts from ancient Egypt.

Visitor numbers to the *Explore-a-saurus* touring exhibition at the QM South Bank were 70% higher than expected, with over 115,000 visitors.

In September 2013, the exhibition – *Afghanistan: Hidden Treasures from the National Museum Kabul* – opened at QM South Bank. The exhibition is on display until January 2014.

Online Visitation

Online visits to QM's websites surpassed the million mark for the first time with a 35% increase to reach 1,130,675, up from 838,539 in 2011–12.

2. COMMUNITY INVOLVEMENT:

Co-Creation with the Community

60 % of new museum experiences and projected were co-created with communities. Highlights included –

- *Dressed by the Best: Fashion, Glamour and Gwen Gillam* exhibition and programs at QM South Bank co-created with the community from Brisbane and beyond, resulting in 20 loans to the exhibition and 30 significant new donations to the collection from the community
- A dedicated space for creative and sustainable collaborations was launched at QM South Bank in January 2013. The *INVENTory* hosted artists, designers, students and other creative who engaged with visitors to create sustainable projects and designs inspired by the Museum's collections.
- Existing spaces adjoining the QM – eg the Collectors Café and the Whale Mall, were used in new ways to create opportunities to co-create with different communities. One example of this was the staging of Queensland's largest Vinyl Fair in the Whale Mall - with record collectors and sellers - in support of the *Collectomania* exhibition. 120,000 used vinyl records for sale, 50 record dealers, 4000 visitors.

QM Resource Centre Network and Museum Development Officer Program

The QM Resource Centre Network's five Museum Development Officers (MDO's) serviced regional Queensland, operating from three regional QM Network campuses and two regional council facilities. The team of five MDO's –

- played a vital role in regional Queensland's disaster recovery in areas affected by ex-Tropical Cyclone Oswald. Their immediate response included forming a highly specialised team mobilised from across the state and working on the ground with volunteers. This effort not only salvaged and conserved significant local and state objects but also provided ongoing support to regional museums, many still struggling to recover from events in 2011.
- Completed 35 statements of significance.
- Achieved 70% completion of thematic mapping of Queensland's cultural heritage collecting organisations.
- Developed 39 Service Level Agreements with community collecting organisations across the state.

Repatriation and Aboriginal and Torres Strait Islander Community Engagement

The repatriation of the Ancestral Remains, Secret Sacred Objects and burial goods of Aboriginal Peoples and Torres Strait Islanders continues to be a priority for the QM Network which maintains a culturally appropriate and proactive program. The QM Aboriginal and Torres Strait Islander Consultative Committee, a well-regarded group of Aboriginal and Torres Strait Islander Community Elders and representatives, provides the Museum with timely and culturally appropriate advice.

Many years of consulting and engaging with three Traditional Owner groups from south west Queensland culminated in an agreement reached in 2012–13 to repatriate the remains of 25 Aboriginal People, two associated burial goods and two Secret Sacred Objects which will see them returned to country in early September 2013.

Other sensitive cultural items repatriated included four Secret Sacred Objects and four Ancestral Remains. QM was also asked to care for the remains of 17 Aboriginal People returned from Germany. These remains were collected over 130 years ago and were returned recently to their traditional land.

A collaboration across the Cultural Precinct and with the Australian South Sea Islander community has resulted in a project to co-create activities to mark the sesquicentenary of Australian South Sea Islander arrival in Queensland in August 2013.

Research and development on a new exhibition celebrating Aboriginal and Torres Strait Islander culture in Queensland at QM South Bank in consultation with invited Indigenous communities commenced in 2013, with a new co-created experience expected to open in 2014.

Volunteers

Volunteers contributed almost 6,000 days with the QM network across diverse areas including visitor services, fossil preparation, collection care, educational loans and administration.

3. MANAGEMENT & FUNDING:

The QM Network generated 43% of its total revenue from sources other than the recurrent operational grant received from the State Government. This included commercial and entrepreneurial activities and competitive grants from all sources, and represents a new way of calculating and reporting self-generated revenue in 2012–13.

Revenue generated from museum entry fees and membership grew by 44% compared to 2011–12. The success of the *Mummy: Secrets of the Tomb* and *Explorea-saurus* paid entry exhibitions at QM South Bank contributed significantly to this result.

A new QM & Sciencentre membership program was introduced in February 2013 and the Museum of Tropical Queensland introduced a paid membership program for locals for the first time.

Retail sales increased significantly — 37% higher than 2011–12 — due in particular to the success of the Mummy: Secrets of the Tomb exhibition

The QM Foundation secured over \$743,000 in financial contributions from sponsors and donors to support the work of the QM Network in 2012–13.

Priority projects were completed and others progressed under the business innovation plan that was developed in 2011–12 to ensure the organisation’s financial sustainability. Best practice systems implemented in 2012–13 were zero-based budgeting, project management methodology, and an investment management process. Venue and event management, client relationship management and transactional business programs were scoped in 2012–13 for implementation in 2013–14.

Five year exhibition and experience plans were developed in line with the brand strategy for each museum within the Network. A new visual guide was developed for the QM Network in line with the brand strategy and to reflect the experiences being delivered.

4. EDUCATION & RESEARCH

QM Collection

54,929 physical objects were added to the State Collection. QM’s digital collection grew by 12,118 items.

Approximately 330,000 digital records, 1000 images and nearly 900 interpretive species pages of the State’s biodiversity collection were shared online via the national Atlas of Living Australia collaborative database. These collection records were downloaded 441,000 times during the year.

The number of QM collection objects accessed for research, education, exhibition and cultural purposes was 80,247.

After an extensive period of conservation, the iconic Mephisto tank was returned to public view in March 2013 at its temporary home at The Workshops Rail Museum, Ipswich while curators plan its inclusion in a new exhibition during the centenary of WW1.

Regional Engagement

Hands-on, educational resources were distributed to regional communities across the state through a network of 29 regional distribution centres through the QM Loans service. A total of 818,377 students and teachers across the state used a QM educational loan kit during the year, 32,217 (4%) more than the previous year.

Regional Queenslanders connected with the state's ancient environments through Queensland's first megafauna educational loans kits for schools produced by the QM in partnership with BHP Billiton Mitsui Coal (BMC). The kits were launched in the Nebo community in central Queensland, close to the BMC owned South Walker Creek mine site where QM palaeontologists excavated the megafauna specimens cast in the new loans kits.

QM scientists went out into the field to carry out research and education projects and engaged with 2500 regional community members in the process during the year.

Inspiring Australia Program

QM Network participated in the Inspiring Australia Science Communication Program to help build community engagement with the natural and physical sciences, humanities and the social sciences. The Queensland Manager of the Inspiring Australia program was based at QM South Bank which also played host to Inspiring Australia's first Queensland Café Scientifique event. The Museum hosted four Café Scientifique events during the year reinforcing its standing as a leading centre for science communication and engagement.

Publications

QM's research, collection and photographic expertise was translated into two major new popular QM publications produced during the year – Flood and Recovery: The Somerset Story and Rock 'n' Roll George: Brisbane Legend.

QM also produced a series of reading resources for vision impaired pre-school children in partnership with Vision Australia:

Developed with generous support from BHP Billiton Cannington - The Great Barrier Reef: A Queensland Museum Discovery Guide was launched in July 2013. This ground-breaking publication is the first of its kind to chronicle both the natural and cultural history of the area.

A total of 11,764 publications in the popular Wild Guide, Pocket Guide and Childrens' series — all informed by high quality research — were sold and distributed, achieving the set target of 11,000.

Four volumes comprising over 2000 pages of the Museum's own journal, the Memoirs of the Queensland Museum, were published in 2012–13, sharing the evidence-based natural

and cultural research of experts both from within and beyond the QM Network:

Workshops and Lectures

197,568 people took part in museum lectures, public talks, workshops and outreach programs.

5. MAJOR CHALLENGES AHEAD:

- Increasing revenue generation
- Increasing research profile and funding
- Maintaining continued increase in visitation without major capital investment (managing expectations).

NAME OF INSTITUTION: QUEEN VICTORIA MUSEUM & ART GALLERY

NAME OF DIRECTOR: Richard Mulvaney

1. ACCESS & VISITATION

The combined visitor attendances of the Art Gallery and the Museum have increased by 2.23%, with the Art Gallery seeing a pleasing increase of 13.1% on last year's attendances. One contributing factor to the increased numbers at the Art Gallery is its growing popularity as a space for QVMAG after-hours events and programs and as one of QVMAG's more popular venue hire options.

A new website was launched in July 2012 and became an integral means of communicating programs and exhibitions to a wider, engaged audience in an endeavour to increase onsite and online visitation and access to exhibitions, programs and services. The website was also developed to present QVMAG as one cultural destination – two sites.

A newly designed Facebook page, including imagery photographed in the new corporate style, marked nearly 3,000 'likes' during the year. Posts cross-promoted both sites and communicated activities at each site, as appropriate.

A 2012 QVMAG visitor exit survey has revealed that 91% of Art Gallery visitors had also visited the Museum.

The QVMAG Collections and Research Department comprises five areas: History; Library; Natural Sciences; Planetarium and Space Sciences; and Visual Art & Design. One of QVMAG's important objectives through the year was to complete revisions of the QVMAG Acquisition Policy and Deaccessioning Policy. This has resulted in a new, combined policy titled the QVMAG Collection Policy, which reflects the current strengths and research interests of QVMAG. It is to be noted that QVMAG accepts objects for donation through a formal approval process, largely based on these interests.

The importance of maintaining and improving adequate registration procedures has resulted in the formation of a registration group of staff within QVMAG, which includes the Museum Information Services and Technology Section and members of curatorial staff.

2. COMMUNITY INVOLVEMENT:

QVMAG has continued to strengthen its links with a number of organisations, including the University of Tasmania, with which we have had a long association. Another important collaboration is with the Tasmanian Museum and Art Gallery (TMAG), with whom we have held ongoing meetings. Of particular note in this regard is the joint work between QVMAG and TMAG on the exhibition of works by William Charles Pigeunit, scheduled for later in 2013.

Our list of honorary research associates has continued to grow, with several new appointments this year.

Collaborations with many other organisations have been of great benefit to QVMAG, with many ongoing. These include: Latrobe University, Royal Society of Tasmania, Launceston Historical Society, Australian Maritime College, Ten Days on the Island, Astronomical Society of Tasmania, Bureau of Meteorology, National Science Week, Bell Bay Aluminium, Alternative Technology Australia, Oral History Association of Australia, Arts at Work, Arts Tasmania, Astronomical Society of Tasmania, Contemporary Art Spaces Tasmania, Grote Reber Foundation, Herpetological Society of Tasmania, QVMAG Friends, QVMAG Arts Foundation, Tasmanian Polytechnic, the Herbert Hedley Scott Society, The Launceston Historical Society, The Royal Society of Tasmania, University of Tasmania and St Giles Centre.

Through these collaborations, QVMAG patrons enjoy access to an enriched program of activities. For example, an exhibition titled *Billicarts and Wheelchairs* opened on Saturday 8 June. The exhibition was a collaboration between the St Giles Centre and QVMAG to produce an exhibition at the Museum celebrating the 75-year history of St Giles in Launceston. This important local story was told with collections of images and objects from the past to the present day, sourced from the St Giles and QVMAG collections. The QVMAG contributed funds and in kind support. In late March, QVMAG also hosted a special tour of the Australian War Memorial's *Nurses: From Zululand to Afghanistan* exhibition for nurses from the Launceston General Hospital. The annual Morning Coffee Lecture Series presents oral histories which regularly attract a large audience and provide fascinating insights into the lives of significant members of the Launceston community.

3. MANAGEMENT & FUNDING:

During the Financial Year QVMAG has kept within budget and has continued to make changes to ensure a sustainable financial operating base, while also maintaining a very high level of visitor

satisfaction. Savings of nearly \$250,000 have been identified and implemented; these have included a reduction of 1.7 FTE (full time equivalent) staff and closing both sites one hour earlier (4pm). As part of looking toward the future, Hobart-based organisation MMC Link was commissioned during the year to provide a report on the financial status of QVMAG. QVMAG has continued to apply for grants for special projects and has a good success rate at both the State and Federal level over the Financial Year. These have included grants from the Plomley Foundation, Inspiring Australia, the Tasmanian Community Fund and a Federal grant from the Australian Government Department of Sustainability, Environment, Water, Population and Communities.

A key initiative during the year was the development of a 5-year Strategic Plan which for the first time has provided QVMAG with a roadmap for our future activities and benchmarks to gauge our effectiveness. Both the staff and QVMAG Museum Governance Advisory Board helped shape this important guiding document. While it was scoped to operate within the existing operations budget, it does recognise cost efficiencies during the period. It was approved by LCC in early 2013 and in many cases QVMAG reached the Key Performance Indicators for its first year.

QVMAG has a number of external committees that provide governance and community input into the life of the organisation:

- **MUSEUM GOVERNANCE ADVISORY BOARD**

A key initiative last year was to establish the Museum Governance Advisory Board, whose primary role is to provide advice on policy and the ongoing development of QVMAG. It was an important initiative which has provided greater community input into the future direction of the Museum. The Board was actively involved with the development of the 5-year strategic Plan which outlines the strategies to achieve stated objectives. The Board was also instrumental in developing new reporting structures for the monthly financial reports and provided advocacy and presence at many of QVMAG activities. Lastly, they provided general support to the QVMAG Director.

- **ABORIGINAL REFERENCE GROUP**

The Aboriginal Reference Group was formed in 2012 and provides advice to QVMAG on all aspects of Tasmanian Aboriginal life and culture within the organisation. They have provided guidance on work being done by LaTrobe University on the Tasmanian Aboriginal Stone Tool collection. Members participated in the development of several exhibition components and education programs during the year.

- **QVMAG FRIENDS**

The QVMAG Friends assist in many ways: they provide a core group of people who wish to be involved in the life of QVMAG; they help promote QVMAG in the community; and they provide vital funds for collection acquisition and much needed equipment. The Friends provided a \$3,000 contribution towards the cost of exhibition openings and \$4,000 towards an upgrade of the Animal Loans collection as part of the Education Outreach program. The Friends also make up a significant component of the volunteer base and there has been an increase in the number of people volunteering. All funds used by the Friends to support QVMAG are provided by the annual subscription fee.

- QVMAG ARTS FOUNDATION

The primary activity of the Arts Foundation this year was the establishment of a new fundraising group: the Herbert Scott Society. Named in honour of HH Scott, who was, from 1897-1938, the first QVMAG Director. The Society's purpose is to bring together like-minded visionaries whose interest and financial support underpin the growth and development of QVMAG. Funds raised will be directed specifically to the production of exhibitions, research, and the purchase of major works. The Society was launched with a gala dinner in May and began strongly with 29 patrons. It is expected that membership will grow as more people are encouraged to become part of this important group. The Arts Foundation also worked hard on developing a new fundraising initiative aimed to enable the acquisition of significant works.

4. EDUCATION & RESEARCH

The QVMAG launched three new science activity programs aimed at children and families: *Bug Day Out!*; *Science Discovery Team*; and *Shutterbug Club*.

Bug Day Out!, focuses on the amazing diversity of bees, wasps, butterflies, beetles and bugs. *Shutterbug Club* is a photography club which teaches camera basics, landscapes, portraits and wildlife photography. *Science Discovery Team* has activities for children and families that provide an understanding of animals, plants and geology.

National Science Week in August 2012 was a triumph with QVMAG hosting a number of activities to complement the state-wide Science Week presence. This included the *Energise* expo and *Be a Scientist* sessions, and attracted a large volume of school children.

In addition to their general QVMAG work, staff undertook a range of community activities and presentations throughout the year to various community and academic groups and conferences.

Papers and talks included: *Wilderness Photography; the Guan Di Temple; the Launceston Tattlers Collection; Material culture research and the role of museum; The Australian Memory of the World Program and your collection; John West and the Australasian Anti-Transportation League; musical instruments; Tasmania's West Coast; QVMAG's fish collection; Habitats and Inhabitants; Subtidal habitats and inhabitants of the Tamar Estuary; QVMAG and its collections; astronomy; The Life of Graeme Ellis, Radio Astronomer; Exoplanets and the Public; Conservation at QVMAG.*

QVMAG's conservators continued to provide conservation advice and demonstrations to assist volunteers and other community organisations.

5. MAJOR CHALLENGES AHEAD:

I am not sure any of the below can be addressed by CAMD:

1. Re-negotiating the 5-year funding agreement with the Tasmanian State Government which expires on 30 June 2014.
2. Ensuring Launceston City Council will maintain the same level of funding towards our Operational Budget.
- 3 Sourcing additional funding through private and corporate partnerships.
4. In a recurring theme, continue to provide a high level of service with less.

Maybe:

5. Greater consideration and support to take major touring exhibitions. Normally the cost of many is beyond us particularly with transport.

NAME OF INSTITUTION: QUESTACON

NAME OF DIRECTOR: Graham Durant

1. ACCESS & VISITATION

www.questacon.edu.au

Total visitors during 2012/2013 were 912,998 - comprising 433,145 visitors to the Centre, 116,317 visitors to outreach programmes, and 363,536 visitors to Questacon's travelling exhibitions. There were 1,007,210 visitor sessions to websites administered by Questacon.

Centre visitor numbers are approximately 3.75% down on the same period in 2011/2012. Outreach numbers are 2% down on the same period due to a change in delivery model that is based on more in depth and community links.

Questacon continues to engage a growing audience with its multi-disciplinary capability in video production and videoconferencing along with expanding communication via online and social media. During 2012-2013, 1792 students and visitors attended 48 videoconference sessions.

Questacon's in video production activities attracted a variety of government and non-government partners. Key projects during 2012-13 were:

- A collaboration with the National Film and Sound Archive (NFSA) where Questacon facilitated a digital music making videoconference featuring 2013 Grammy Award winner Gotye, Former Minister Simon Crean and NFSA CEO Michael Loebenstein;
- A short video of the Science meets Parliament event in September 2012; and
- A video introduction for the 2012 Prime Minister's Prizes for Science.
- Mission Astronautica sponsored by Raytheon where Questacon connected schools across Australia with NASA engineers and astronauts to conduct buoyancy experiments reporting back to the NASA Buoyancy Laboratory in Houston.

The outdoor science garden in the Humanities and Science Campus directly adjacent to Questacon continues to attract visitors. These five exhibits have brought a new dimension to the previously unused area. Two new exhibits, Fundial and NKRYPT (within the exhibit's many codes

and ciphers is a code related to the 2013 Centenary of Canberra), were installed in March 2013. The first of the new *Icons of Inspiration* outdoor sculptures was launched in June 2013 with more planned for installation in 2014.

Questacon's newest facility, the Questacon Technology Learning Centre (QTLC) was officially opened on 27 June 2013. QTLC offers educational and public programmes with a technology, innovation and design focus using Questacon's approach of engagement through hands-on interactivity.

The Questacon Annual Review provides a snapshot of the many activities run by Questacon – from the long running *Shell Questacon Science Circus* to the newly opened *Qlab, Excite@Q* and Deep Oceans exhibitions.

The Deep Oceans exhibition – co-developed by Questacon and the Australian Museum opened at Questacon in November 2012. The exhibition explores the mysterious deep oceans of Australia and the Pacific through a combination of interactive exhibits and flora and fauna specimens.

Excite@Q which opened at Questacon in March 2012 continues to attract large numbers of visitors. *Excite@Q* is a complete hands-on, minds-on experience allowing visitors to test their skills, reflexes and perceptions. This exhibition includes the popular *Freefall* exhibit with additional exhibits including a *360° Swing* and *Robo Hockey*. www.questacon.edu.au/excite

Questacon has a range of audience-specific outreach programmes which tour Australia. Shell renewed and increased their support for the Shell Questacon Science Circus, Questacon's flagship national outreach programme, extending the long-running partnership to the end of 2013. This has allowed the introduction in 2012 of new programme elements for the Science Circus, including delivery of careers expos in major regional centres. In partnership with the Australian National University, Questacon delivers a unique basis for a Masters in Science Communication graduate programme via the Science Circus. The community and educational offerings of the Science Circus extend from the tertiary science communications course for young scientists through to early childhood programmes for parents and carers. www.sciencecircus.questacon.edu.au

Live, interactive video-conferencing is a recent addition to the outreach programmes. It continues to be in high demand and has greatly increased the community reach of Questacon.

In November 2012 Questacon's new *Mathamazing* travelling exhibition was launched and is currently touring in Scienceworks in Melbourne.

The 'Our Water' exhibition which toured five exhibitions to nine Australian venues concluded in August 2012 and is now permanently located at Questacon in Parkes ACT.

2. COMMUNITY INVOLVEMENT

In 2012-2013, 65 active volunteers contributed 8,055 hours to Questacon. Volunteers continue to play an important role in sharing of knowledge and facilitating activities in the Centre.

Questacon provides training in science communication, presenting skills, teamwork and customer service to secondary students through the schools training programme. In 2012-2013, 28 students from 9 Canberra schools participated in the programme, earning credit for their year 12 certificates.

Questacon *Science Lines* engages both Indigenous and non-Indigenous communities with science, technology and traditional knowledge to promote the value and relevance of both ways of knowing.

During 2012-13 *Science Lines* toured the Murray-Darling Basin, North Queensland (in conjunction with the Shell Questacon Science Circus) and Central Australia, delivering newly developed interactive multimedia-based shows in classrooms.

Other key projects were:

- Small group workshops such as the digital storytelling workshops which were developed and delivered for Nura Gili Indigenous Programmes in Sydney and Yarkuwa Indigenous Knowledge Centre in Deniliquin;
- A series of interactive shows for visiting schools who had travelled to Albury from around the Murray-Darling area to take part in *National Science Week* celebrations in August 2012; and
- The recording of stories of Indigenous people using science in their jobs and everyday life as part of the Indigenous Paths in Science project.

The partnership with the National Capital Education Tourism Project continues to provide the opportunity for school students visiting Canberra to also visit Questacon. During 2012-2013 year 124,282 students and teachers visited the Centre.

The Prime Minister's Prizes for Science were held in October 2012. Questacon administered the Prizes as part of the *Inspiring Australia* Programme. These prizes are a tribute to excellence and dedicated achievement in Australian science research and science teaching. The then Prime Minister, the Hon Julia Gillard MP, presented the Prime Minister's Prize for Science and the Science Teaching Prizes. The then Minister for Innovation, Industry, Science and Research, Senator the Hon Chris Evans, presented the Science Minister's and Malcolm McIntosh prizes. www.industry.gov.au/PMSP

The National Science Week element of the *Inspiring Australia* programme continues support for Australia's nationwide celebration of science, building new partnerships and targeting new audiences. Held from 13-21 August 2012, this event attracted the participation of more than 1.4 million people through more than 1,000 registered events.

Local state and territory coordinating committees build collaborations and partnerships with local organisations and businesses to ensure that communities in metropolitan, regional and remote communities have opportunities to engage in activities during this week. www.scienceweek.gov.au

Questacon again participated in the Canberra Enlighten Festival which was held from 1 – 9 March 2013. This festival has been designed to capitalise on the short break market and more specifically the local region. The Questacon building was lit up with projected artworks along with many other national institutions in Canberra's Parliamentary Zone. The area around Questacon was one of the main festival locations with the centre open after hours delivering both free and ticketed events including a Mongolian folk music performance and a sold out wine tasting journey with astrophysicist, Questacon Advisory Council Member and winemaker Professor Brian Schmidt.

Questacon was awarded the 2012 Canberra and Capital Region Tourism Award in the Tourist Attraction Category for the eighth consecutive time, along with the Bronze Award in the Tourist Attraction Category at the Australian Tourism Awards presented in Hobart in March 2013.

3. MANAGEMENT & FUNDING

The Hon. Chris Bowen MP replaced Senator the Hon. Chris Evans as the Minister for Science and Research and the Minister responsible for Questacon in February 2013. In March 2013 The Hon.

Chris Bowen MP was replaced by Senator the Hon. Don Farrell as the Minister for Science and Research.

During 2012-13 Questacon was a division of the Department of Industry, Innovation, Climate Change, Science, Research and Tertiary Education. Questacon has an Advisory Council, appointed by the Minister, comprising of representatives from the business, science and education sectors. The Advisory Council assists in setting Questacon's strategic direction by providing advice to Questacon's Director and the Minister responsible for Questacon.

In May 2013 Council Member and Deputy Chair, Mr John Simpson had his council membership extended for a further 12 months.

In 2012-13, Questacon's turnover was \$37.6 million, with operating revenue of \$22 million. Questacon received government funding of \$11 million in operational funding and \$9 million in capital funding. A further \$4.8 million is administered as grants through *the Inspiring Australia* programme

In 2012-13 Questacon generated 48% of its operating revenue, earning \$10.68 million from Centre admissions, fees for programmes, touring exhibitions and services, *Q Shop* sales, sponsorships, *Q club* memberships and lease revenue.

4. EDUCATION & RESEARCH

We are now beginning to see the benefits of the Inspiring Australia strategy.

The Australian Government's May 2011 Budget provided a total of \$21 million for three years (July 2011 to June 2014) towards the implementation of the recommendations of the 2010 *Inspiring Australia: a national strategy for engagement with the sciences* report.

The processes for the '2012 National Science Week' competitive grants round and the 'Unlocking Australia's Potential' competitive grants round were successfully completed.

The Unlocking Australia's Potential grants programme provided \$5 million for projects (small, medium and large) to be delivered between 2012 and 2014. The grants are funding a mix of science engagement activities in relation to delivery approaches, target audiences, geographic locations and science topic focus, and aim to provide a strengthened, cohesive and sustainable national programme of activities.

The principal objective of these grants is to increase the engagement of Australians in science. The programme targets people who may not have had interest in or access to science engagement activities, including a focus on priorities such as (but not limited to) youth, Indigenous communities and regional Australia. This initiative also encourages innovative approaches to engaging audiences in science.

The forming of expert working panels to further support the implementation of the *Inspiring Australia* strategy has been very positive with clear and strong recommendations on providing a coherent, national approach to engaging communities with the sciences.

The Questacon Maker Project programmes offer a number of QTLC activities to interested parties such as community groups and schools. During the year the QTLC Maker Project presented walk-up workshops and showcased 3D-printer technology at the Fraser Coast Schools Challenge in Queensland and the Bermagui Seaside Fair in New South Wales.

5. MAJOR CHALLENGES AHEAD

Questacon's Sustainability

The effect of increasing costs and the application of the Commonwealth Government's Efficiency Dividend continues to place considerable ongoing pressures on budget management which will require balancing increased revenue generation, public accessibility and a review of services.

Impacts of the efficiency dividend and increasing operational costs on Questacon's operations include:

- Reduction in the number of national outreach programs and a reduction in the extent of touring of remaining programmes;
- Closure of Questacon's Sydney Science Squad after 11 years, thereby ceasing programmes for schools and communities in the greater Sydney region;
- Suspension of the annual Invention Convention for senior secondary students with innovative ideas; and
- Cessation of Indigenous programmes.

Questacon has allocated some resources in an attempt to generate revenue from sponsors and partners.

Questacon Technology Learning Centre

The opening of the Questacon Technology Learning Centre (QTLC) in June 2013 allows Questacon to offer a variety of experiences including an exhibition gallery, a hands-on activity space, behind the scenes tours and themed open days.

The QTLC focuses on secondary students, adult learners and special interest groups and features:

- workshop space for the production of exhibits;
- office space for staff and business visitors; and
- a public space to showcase design, technology and innovation processes.

In its early years, QTLC will be focusing on establishing and growing its market in secondary schools and colleges.

QTLC already has a number of knowledge partners, and is seeking to build upon these to expand its national programmes and impact through productive partnerships, including those providing financial support.

Citizen Science

Citizen science –scientific research conducted, in whole or in part, by nonprofessional scientists – has the potential to increase the amount and nature of scientific activity in Australia by providing the science sector with support in pursuing scientific endeavours through the involvement of a large number of people to crowd-source or to process data.

The Big Science Communication Summit held in Sydney in June 2013, identified citizen science as a key priority area for action by the science research and science communication sectors. To follow up, a small group will hold a roundtable in November as a step towards a larger forum meeting to develop an Australia-wide strategy to promote citizen science.

The outcomes will be shared at the Australian Science Communicators Conference in February 2014.

Inspiring Australia is well positioned to help promote and coordinate citizen science activity in Australia in order to maximise its potential, acceptance, quality and impact.

Inspiring Australia through the Unlocking Australia Potential grants programme is already funding some citizen science projects. During 2013 National Science Week we noted the success

of *Explore the Sea Floor* project which saw 293,104 photos identified by 9,253 citizen scientists. This large citizen science project was facilitated by ABC Science in conjunction with the Integrated Marine Observing System (IMOS) as part of National Science Week 2013.

A number of CAMD members have experience in and are strategically placed to undertake and to further engage their audiences in citizen science. As such, the involvement of the museum sector will be a key focus as this initiative is developed.

The future of the *Inspiring Australia* strategy

Funding for the *Inspiring Australia* strategy terminates in June 2014. Questacon is currently working with the Department to develop the case for funding to be provided to extend this initiative from July 2014.

The review of the programme to date currently being undertaken will help to identify opportunities to focus the directions of the *Inspiring Australia* strategy into the future.

NAME OF INSTITUTION: SCITECH

NAME OF CEO: Alan Brien

1. ACCESS & VISITATION

Scitech's mission is to make science more relevant for more Western Australians. Scitech strives to create an interest in life-long learning that will enable the development of scientifically-literate citizens. Through a passion and enthusiasm for learning this will lead to greater engagement in STEM study programs.

Reaching our visitors and clients

- 482,468 Western Australians were engaged in a Scitech science experience, a result 6.04% above budget.
- 311,983 Paid entry visitors.
- 166,664 People experienced one of our many Outreach programs.
- 3,821 School teachers and pre-service teachers attended one of our Professional Learning workshops.
- Toddlerfest attracted 17,116 over the two weeks
- 1,791 attended Scitech After Dark events
- Profs and Pints series continues to attract strong interest and lively audience engagement in science.
- 47,087 students undertook an excursion program at City West.
- 94% of all City West Visitors were satisfied or very satisfied with their visit and our services.
- 91% of our visitors ascribed a more positive attitude to science after participating in a Scitech program.
- A record 1,140,364 people connected with Scitech's online presence either through www.scitech.org.au, www.sciencenetworkwa.net.au or www.astronomywanet.au (until Sept 2012).
- Exhibition rentals continue to grow within the Australian market, the European market and South East Asian market. Export revenue grew 25% above budget and Scitech was a finalist in the Western Australian Industry and Export Awards.

- Significant improvements were achieved across the company in workplace health and safety procedures, systems, training and accreditation.
- Engagement and interactions with Scitech through social media increased significantly, especially Facebook with a 92% increase in fans on the previous financial year.

Exhibition, Design and Development (EDD)

EDD or 'the workshop' provides an extensive range of in-house services and expertise from industrial design, electronics, and robotics, to mechanical services and multimedia operations. In 2012-2013 they undertook the following:

- Creating the Science Fiction Science Future exhibition with 18 exhibits and supporting sets over a 650sqm area.
- Commencing the design and construction of the Ingenious exhibition that will open in October 2013.
- Designing, constructing and installing the new R+D Zone on the Scitech floor and working with the Science Programs staff and volunteers to ensure effective public engagement in this new interactive exhibit area.
- Completing upgrades to the Speed and Top Secret exhibitions for seasons on Scitech's floor and for future rental markets.

2. COMMUNITY INVOLVEMENT:

In 2012-13, staff undertook a diverse range of programs and services that have a continual impact on the Western Australian community. However, some of these services were affected from late 2012 when the Western Australia Government advised Scitech that their funding for the next five years would not increase above current levels. All programs and services were audited and a series of cost-reduction measures were put in place.

SCIENCE PROGRAMS:

At the same time as undergoing a re-structure and reductions in overall staffing levels, the Science Programs department was dealing with record visitation at City West.

- A strong exhibition program included: Dinosaur Invasion, Science Fiction Science Future, Top Secret, Speed, and Perception Deception.
- New performances were produced in the Lotterywest Science Theatre and the Puppet Theatre
- 'Dark' – a full-dome collaboration with the International Centre for Radio Astronomy Research – was produced and distributed to over 70 planetariums across the globe.

- Scitech continues to provide valuable extension programs through the CSIRO Lab, the Scitech-Woodside GT program, the PEAC Challenge Days, and RoboCup.
- The Digital Studio was closed as part of the re-structure process.
- Professional Learning program services were reduced.
- A three year funding agreement was reached with the Alcoa Foundation to continue the Maths Enrichment program.
- Scitech, with the support of Woodside, continues to provide a school science award for all Western Australian primary schools to recognise the most engaged male and female science student in year 7. Over 85% of Western Australian schools participate in this free program.
- Scitech are providing consulting services to the New Children's Hospital interactive art project, including running a workshop for 40 pre-selected artists.
- Introducing volunteers into daily workshop operations and using in-house casual staff for exhibition changeovers.

AWARDS, ACCOLADES & INTERNATIONAL ENDEAVOURS:

- Scitech received two international awards in 2012-2013: the Association of Science-Technology Centres Leading Edge Award for our Aboriginal Education Program, and the Asia Pacific Network of Science and Technology Centres Creative Exhibit Award for 'Playing with Light'.
- Two staff were invited to perform at the Beijing Science Festival.

3. MANAGEMENT & FUNDING:

Throughout 2012-2013 the Board and Executive focused on the need to re-structure each division to improve overall efficiency and reduce operating costs, due to the impact of a zero increase in State Funding for the 2013-2018 period.

- Throughout 2012-2013 staff numbers were reduced from 106FTE to 93FTE; this resulted in reduced programs and services and will continue to have an impact on staff workloads into the future.
- In 2012-2013 our focus remained on improving our support and assistance to staff, especially during a period of change and uncertainty.
- Contract agreements were reached with the State Government for 2013-2018 funding and a new City West lease was signed.

- The Discovery Shop achieved a 16% growth in its contribution to Scitech revenue and continued to be an important aspect of the visitor experience.
- The adoption of a new 'modern' constitution by the Scitech Board members at the November Annual General Meeting. The new constitution has enabled the appointment of an Executive sub-committee to enable a more streamlined and proactive management structure for the company.

Following the State Election, Scitech obtained a commitment from the Western Australian Government to relocate Scitech to Burswood by 2018 with the allocation of 9,500 sqm land with a peppercorn lease and a \$15m contribution

4. EDUCATION & RESEARCH

WORKING WITH OUR PARTNERS

Over the past five years, a broad range of cross-sector partnerships has seen Scitech grow and develop here within Western Australian, nationally and on the international stage. These partnerships are based on a mutual respect and a shared understanding of the core objectives and how both parties are able to work collectively to achieve the agreed outcomes.

- Scitech continues to play the key planning and organising role for Western Australia's National Science Week celebrations. Working collaboratively, Scitech hosts and provides the leadership and executive support for the State Co-ordinating Committee. This comprises of the WA Museum, Edith Cowan University, the University of Western Australia, Curtin University, Murdoch University, the Science Teachers Association of Western Australia, Engineers Australia, the Office of Science, the State Library of Western Australia, CSIRO and Inspiring Australia. In 2012, 207 public events were held in Western Australia; this also included the hosting of the National Science Week launch at Scitech with the Federal Minister for Science, Senator, the Hon. Chris Evans and the State Minister for Science, the Hon. John Day MLA.
- Coordination and delivery of the Inspiring Australia initiative across Western Australia.
- Coordinated the 2012 Innovator of the Year Program for secondary school-aged students. The program included a two-day Innovation Festival at City West that attracted 410 students. This was then followed by a series of workshops on electronic circuitry, moulding and the process of innovation. 59 students participated in various aspects of the program with 38 directly entering the competition phase of the Innovator of the Year. A further 559 students of the STAWA Science Talent Quest (Inventions) engaged in the program.

- Hosted Professor Chris Rapley CBE, the former Director of the London Science Museum for a three day visit. This included a workshop with the Scitech Executive, a public lecture on Climate Change, and a keynote address at a CEDA Luncheon with the State Minister for the Environment, the Hon. Bill Marmion MLA.

OUTREACH OPERATIONS:

The provision of state-wide school engagement programs aims to address the inequity in the quality and standard of science across regional and remote WA schools.

- A total of 94,648 school children were reached
- 72,016 general public were reached.
- For secondary school students Scitech continues to provide careers programs which reached 10,213 students in 2012- 2013. A Science Awareness Festival was held in Kalgoorlie and reached over 90% of the region's secondary school students.
- DIY science kits continue to be in huge demand across the state with a record 110 kits booked out to schools. These curriculum-aligned resources are very valuable for remote teachers delivering classroom science.
- Regional and remote tours in 2012-2013 reached the following areas across the state: the Pilbara and East Pilbara, Geraldton, Kalbarri, Dongara, the Goldfields, Margaret River, Bunbury, Collie, Bridgetown, the Great Southern, the Kimberley, Three Springs, Morawa, Narrogin, Moora, and Merredin.

ONLINE NEWS SERVICE (SCIENCE NETWORK WA):

Scitech continues to play a critical role in facilitating and connecting science organisations across Western Australia. The ScienceNetworkWA (SNWA) online news service continues to be WA's only dedicated provider of quality science news journalism. In 2012-2013 680 articles were directly emailed to over 5,500 subscribers, and there was a record 731,714 visits to the website; this was a 33% growth above last year's result.

SNWA articles were also reproduced in mainstream, regional print media formats, and were regularly reproduced in online science websites such as Science Alert which has 3.4 million Facebook followers.

SNWA also hosts the Chief Scientist's communication pages and event program.

The SNWA model of regional science editorial has been expanded from the Kimberley region and the site now provides detailed coverage on:

- The Goldfields and Esperance

- The Great Southern
- The Mid West and Gascoyne
- Peel
- The Pilbara
- The South West
- The Wheatbelt

5. MAJOR CHALLENGES AHEAD:

The key challenges for Scitech going forward include:

1. Relocation

The State Government as part of its election commitment has approved the relocation of Scitech to Burswood Park, near the new Perth Stadium. The Gov't has allocated 9,500sqm and \$15m towards the project. Planning has commenced.

2. Measuring the impact we have on Western Australians

Over the next five years Scitech will be undertaking an extensive social impact and non-monetary research study to assess the role and value of science centres for the WA community.

3. Managing our increasingly popular suite of travelling exhibitions

Scitech over the next five years will be aiming to increase its international profile and increase revenue through the export of its travelling exhibition in the USA market. Scitech has appointed Imagine Exhibitions as its USA agent and initial feedback has been very strong for future rentals.

NAME OF INSTITUTION: WESTERN AUSTRALIAN MUSEUM

NAME OF CEO: Alec Coles

1. ACCESS & VISITATION

- The Museum's overall visitation for 2012/13 was 879,145, including 54,341 in school groups across all sites. This is 4% (34,681) above the Museum's target for the year.
- The Museum delivered an extensive range of public programs, tours, lectures, performances and other activities that attracted 158,458 attendances.
- The Museum's web site achieved 1,218,193 unique visitors. This is an 80% increase (540,850) on last year and 90% increase on target (575,593). The significant increase in visits to the Museum's website is attributed to the introduction of an online ticketing service for paid exhibitions and programs.
- The Western Australian Museum makes its collections available on-line through a number of external websites, providing access to researchers across the globe. The CSIRO's Atlas of Living Australia (ALA) website recently published figures showing over a 12 month period, the Museum's digitised biological records were accessed more than 4 million times by multiple users.
- This year, visitors to the Museum explored the world and travelled through time on journeys of discovery through 45 temporary exhibitions. From Antarctica to Egypt, from ancient civilisations to almost yesterday, people were encouraged to learn more about their physical and emotional worlds.
- The continuing five-year partnership with the British Museum delivered the *Secrets of the Afterlife: Magic, Mummies and Immortality in Ancient Egypt* exhibition (May to September 2013), visited by 85,000 people www.museum.wa.gov.au/whats-on/afterlife.
- *Unveiled: 200 years of Wedding Glamour* was a collaborative effort with London's Victoria and Albert Museum www.museum.wa.gov.au/unveiled.
- Australians have played a significant role in exploring the Earth's southern- most continent and *Traversing Antarctica: the Australians experience* was a national travelling exhibition of rare artefacts and interactive displays celebrating our nation's connection with the icy continent www.museum.wa.gov.au/whats-on/traversing-antarctica.
- The Museum has been increasing its efforts to attract and enhance the experience of visitors with a disability. Disability awareness training was delivered to managers across the organisation, with further training to be delivered to all staff in the near future. This, and other training specifically looking at the needs of visually impaired visitors, has given staff a greater insight into the challenges they face when visiting the Museum and is encouraging staff to find creative ways of improving the visitor's experience for everyone.

2. COMMUNITY INVOLVEMENT:

New Museum Project

- In December 2012, the Business Case for the redevelopment of the Western Australian Museum was approved and, following the confirmation of Government policy priorities and commitment to the project in March 2013, the Project Definition Phase for the New Museum began. The State Government has committed \$428.3 million of funding to this project.
- Western Australians have already begun contributing to the development of their New Museum, having been asked to share their thoughts on what it means to be Western Australian during the 2013 WA Day Celebrations. More than 2,000 commentaries were received which will be used to help shape the content of what will be one of the State's most important infrastructure developments.
- At the heart of this project is an ongoing program of community engagement. Between June and August 2013, eight focus groups were conducted asking the public for input into the planned spaces for the New Museum. Over the course of eight workshops, 157 people had their say about what they wanted to see included, discussing everything from the landscape outside the Museum, to the foyer and information services areas, the café, shops, exhibition spaces, cloakroom services and the toilets. www.museum.wa.gov.au/new-museum/your-museum-your-say/you-said

Other Significant Projects

- A three-year partnership has been developed between Yirra Yaakin Theatre Company and the Museum to provide authentic, contemporary Aboriginal content by Aboriginal performers www.museum.wa.gov.au/news/yirra-yaakin-takes-museum-stage
- *Seeing Change: A Photographic story from Abrolhos fishers* was a highly successful community-led collaboration that captured the effects of climate change on fisher's daily lives www.museum.wa.gov.au/whats-on/seeing-change-photographic-story-abrolhos-fishers.
- All three of the Museum's regional sites continue to strengthen their community partnerships, allowing them to excel in their roles as regional and community hubs. Geraldton was awarded two Museums and Galleries National Awards in the same financial year, Kalgoorlie-Boulder received a regional tourism award, and Albany hosted its seventh annual Perth International Arts Festival program.
- The Museum's Volunteer program has been revitalised with additional staffing and policy resources deployed to support their efforts. Volunteers generously donated 22,116 hours of their time. The cash value of this is estimated at \$691,695.
- The Museum has been asked by the State Government to coordinate the interpretative element of the new ANZAC Interpretation Centre to be built in Albany. The Centre is to

be opened in time for the 100th anniversary of the departure of the first ANZAC convoys, on November 1, 2014. This will be a significant event in Australia's Centenary of Service commemorations and the Museum is proud to be making such an important contribution.

- The Museum's Development Service continues to work closely with communities across all nine regions of the State to build their capacity to develop and manage collections. Eight workshops were delivered and 27 site visits were made to client organisations, as well as services being provided to five local governments and three Aboriginal communities. New Regional Strategy has been developed to determine, define and inform his work.

3. MANAGEMENT & FUNDING:

Financial

- The Museum continues to exercise financial rigor in all its operations while delivering the best possible service. Successive and significant reductions in Government funding within the last 12 months will inevitably impact on services and ultimately on KPI results.
- Budget constraints have prevented a planned organisational restructure. However, there has been considerable work done to prepare the Museum for the organisational renewal that will necessarily come from refocusing our work to prioritise the development of a New Museum for Western Australia.
- The State Government has introduced changes to the way in which funds are appropriated to the Museum which has increased its autonomy over both its finances and the management of its staff. Further structural changes are being considered in a machinery of government review of the Department of Culture and the Arts and its related portfolio of arts and cultural agencies. The results of the review are expected before the end of the year.
- An on-line in house custom designed computer ticketing system for the Museum is generating savings of, potentially, tens of thousands of dollars in administration costs, which is currently translating into customer savings of just over \$1 per ticket.
- A Commonwealth grant of nearly half a million dollars will enable the Museum, Curtin University and other project partners to better investigate, manage and interpret the site of Australia's greatest naval tragedy – the World War II wrecks of HMAS *Sydney* (II) and the HSK *Kormoran*. The grant will allow use of novel, high resolution imaging technology to survey the wrecks in much greater detail than was originally possible so they can be properly protected, conserved and interpreted for future generations.
- In-kind funding worth \$150,000 was provided by Australian Synchrotron in Melbourne to enable state-of-the-art X-ray fluorescence microscopy of the

de Vlamingh Plate. The intensive scans were able to determine the plate's composition and the extent of corrosion – without causing damage. This assures the future care, conservation and management of one of Australia's earliest historic examples of European contact. This work was an essential precursor to the loan of the plate to the National Library of Australia - Canberra, for the *Mapping Our World: Terra Incognita To Australia* exhibition.

4. EDUCATION & RESEARCH

- Museum staff and associates were again at the forefront of adding to the knowledge and understanding of the State's natural environment with the description of 52 new animal species and one new mineral species.
- The Museum produced and distributed 57 peer-reviewed research papers, 14 non-refereed reports, 26 conference papers, eight popular publications and 128 unpublished reports to consultants; one book, 66 book chapters and an in-house journal.
- The Museum undertook 26 collaborative research projects, two involving international partner agencies and institutions.
- 45 field trips were conducted in WA. The Museum also participated in 11 interstate and five international field trips.
- The Museum continues to be regarded as an authority on issues of marine and terrestrial biodiversity and issues of cultural significance, responding to more than 1,380 requests for advice from government and the private sector.

5. MAJOR CHALLENGES AHEAD:

New Museum Project

Project Definition for the New Museum Project will be completed by December 2013 and this will lead to the next, critical phases of developing the consent and preparing the documentation for the architectural brief and building contract. This is, without doubt, the largest scheme that the Museum has ever attempted.

Reconciliation Action Plan

Planning and consultation for the Museum's Reconciliation Action Plan is underway, with a view to finalising and launching within the next 12 months. This will be the first Reconciliation Plan for the Museum and its creation has support from the WA Museum's Aboriginal Advisory Committee and staff. As part of its Strategic Plan, the Museum will continue its efforts to increase training and employment opportunities for Aboriginal people.

Sustainability

The Western Australian Museum will be developing an holistic approach to sustainability planning which will cover environmental, social and economic sustainability, and will focus on practical measures that can be achieved, and that will deliver long-term benefits.

A Review of the role of Visitor Services Officers

The Museum is looking to complete a review of the role of Visitor Services Officers by the end of this calendar year. The creation of a New Museum for Western Australia – one that is at the heart of its community, requires a workforce committed to and capable of delivering quality experiences to its audiences. The review of the role of Visitor Services Officers is a consultative project supported by staff and their union representatives.

Social Media Policy

Whilst the Museum has actively developed its social media engagement, it still has a long way to go! It is hoped that by June 2014 the Museum will have its own social media policy that will promote sensible use of resources by all concerned.

DAY TWO: Friday 29 November 2013



A guided tour of the *Aztecs – Conquest and Glory* exhibition has been arranged for members from **9am to 10am on Friday morning**.

Other Exhibitions

While you are visiting Te Papa or if you are staying on in Wellington you may also enjoy the following exhibitions at Te Papa:

Colour and Light Impressionism from France and America

<http://www.tepapa.govt.nz/WhatsOn/exhibitions/ColourandLight/Pages/ColourLightImpressionism.aspx?redirectedurl=true>

*Please let me know if you require complimentary tickets to this paid event.

The WOW Factor: 25 years in the making

<http://www.tepapa.govt.nz/WhatsOn/exhibitions/TheWOWFactor/Pages/TheWOWFactor25yearsinthemaking.aspx?redirectedurl=true>

Ngā Toi | Arts Te Papa

<http://www.tepapa.govt.nz/WhatsOn/exhibitions/Pages/ArtsTePapa.aspx>

Agenda Item 17 SOUTH AUCKLAND MUSEUM PROPOSAL

Action: Presentation by Michael Houlihan, Chief Executive, Museum of New Zealand – Te Papa Tongarewa on the proposal to develop an Auckland branch of the National Museum of New Zealand Te Papa Tongarewa.

Background: Plans were unveiled in September 2013 to construct a Te Papa North in Manukau, South Auckland.

Agenda Item 18 SCIENCE AND RESEARCH

Action: Suzanne Miller, Chief Executive, Queensland Museum Network will provide an update on:

- the *Atlas of Living Australia*
- *SciColl*
- Discovery and Linkage Grants; and
- the Australian Research Investment Plan/Strategy.

Background:

There has been some confusion and concern about portfolio coverage of the various science programs given that the Government has decided to forgo a dedicated Science Minister position. It is understood that the Department of Industry (Minister: Ian Macfarlane) will continue to cover programs of interest to CAMD members such as *Inspiring Australia* while the Australian Research Council has moved to the Education portfolio (Minister: Christopher Pyne). A recent article in *The Australian* (see *attachment A*) highlights the uncertainty surrounding the future of certain ARC grants.

It is understood that the Chief Scientist continues to push for the introduction of a new science and technology strategy which is likely to be put to the next meeting of the Prime Minister's Science, Engineering and Innovation Council (PMSEIC) to be held later this year or early in 2014. Unfortunately, the suggestion mid-year that there would be further opportunities for submissions on the strategy, does not seem to have eventuated.

Item 18 Attachment A

Andrew Trounson, 'ARC awaits plan to 'reprioritise' funding', [The Australian](#) November 18, 2013

THE Australian Research Council remains in the dark on how and whether the Abbott government will go through with pre-election plans to "reprioritise" \$103 million of its funding for medical research.

The ARC is already facing an effective funding cut unless the government decides to extend, or in some other way recreate, the Future Fellowship grants program that will expire at the end of next year.

In the Coalition's pre-election budget costings, it said it planned, over four years, to "reprioritise" \$103 million worth of ARC funding into medical research grants. A spokesman for education minister Christopher Pyne said "we are currently working through the mechanics of how these grants will be delivered."

ARC chief executive Aidan Byrne said "I don't know what is going to happen with that," noting that he'd expect the government's intentions to be finalised in the May budget processes.

Professor Byrne last week had to hose down fresh fears that the ARC's budget was facing new cuts. He noted that the ARC's reduced spending caps in coming years, as detailed in routine legislation introduced to parliament last week, was entirely due to the coming end of the Future Fellowships scheme. Next year will be the last round of the scheme, which was introduced by Labor as a five year program and was extended by further year in Labor's last budget in May. "People need to be wary of reading too much into that. It is just the reflection of the (earlier) budget situation," Professor Byrne said.

In the ARC Amendment Bill 2013, the ARC's spending caps will decline from \$884 million in 2013-14 to \$853 million next year, and continue to decline to be \$716.2 million in 2016-17.

Professor Byrne said the decline in 2014-15 reflected the final round of the Future Fellowships scheme being reduced from about 200 fellowships to 150 fellowships, and that the loss to funding will compound in coming years as expiring fellowships aren't replaced with new rounds.

Professor Byrne said the amendment bill figures didn't mean the government had necessarily made a decision not to extend or replace the scheme. He said the future of the scheme would be part of the government's budget processes and he would be arguing for the need for the continuation of such a mid-career fellowship scheme.

"The sector is telling us very strongly that this is a very useful scheme," he said.

Mr Pyne's spokesman said the Future Fellowships had been designed by Labor as a "terminating program." He said "there is no removal of money, it is just a reflection that those four year fellowships have been completed."

Asked by the HES whether the program would be continued or replaced with another, the spokesman said the government "will be looking at various budget proposals in the lead up to May."

In parliament on Thursday, Mr Pyne praised the scheme while giving no hint as to its future after next year. "The ARC's Future Fellowships scheme is coveted by researchers throughout Australia as it provides the funding boost that can change the course of a career, and enable them to make a crucial contribution to solving major problems," Mr Pyne said. "Targeted at a critical time the mid-career Future Fellowship frees a researcher to focus on a topic of great interest and importance," he said.

And in words that the sector will be quick to remind him off come budget time, Mr Pyne said: "The ARC is fundamental to the support of both blue sky and applied research, and its peer reviewed competitive funding schemes are the lifeblood of many of the most significant research endeavours in the country."

Future Fellowships fund successful applicants for four years. This year, some \$152 million was awarded across 201 future fellowship projects. With next year, the last round applications are expected to soar to over 1,200 for just 150 projects.

See more at: <http://www.theaustralian.com.au/higher-education/arc-waits-on-plan-to-reprioritise-funding/story-e6frgcjx-1226761332585#sthash.T5m43FKD.dpuf>

Agenda Item 19 *INSPIRING AUSTRALIA AND CITIZEN SCIENCE*

Action: Lorraine Neish, General Manager, Operations, Questacon will update members on the work of the *Inspiring Australia* program, She will also speak to members about future plans for Citizen Science in Australia.

Background: *Inspiring Australia* is the national strategy for engagement with the sciences, working across all levels of government and industry to promote science and science literacy in Australia. The strategy programs, which run until June 2014, are currently under review.

See <http://www.innovation.gov.au/SCIENCE/INSPIRINGAUSTRALIA/Pages/default.aspx>

Agenda Item 20 MUSEUMS AUSTRALIA REPORT

Action: Frank Howarth, National President, Museums Australia and Director, Australian Museum, will provide a verbal report in relation to Museums Australia's current activities and campaigns. Frank has also indicated an interest in hearing the advice of CAMD members on what MA might focus on in the coming period.

Background: CAMD's last General Meeting was held in Canberra to coincide with MA's National Conference. The venue and timing also gave CAMD an opportunity to participate in a sector-wide National Summit. The major areas identified for possible collaboration included:

- national accreditation (MA National Council has endorsed in principle)
- repatriation of Indigenous Remains
 - dealing with obstacles to completion/wave of overseas remains
 - difficulties re provenancing
 - lack of whole of Government approach
 - DNA analysis.
- training and mentorship
 - include volunteers
 - digitisation training
- leadership/mentorship – professional development through to Director
- a national voice for the museum sector
- national statistics and research
- tourism.

Agenda Item 21 ICOM AUSTRALIA REPORT

Action: A report has been provided to CAMD by Dr Robin Hirst, Director, Collections, Research and Exhibitions, Museum Victoria and Chair of the International Committee of Museums (ICOM – Australia) for information and further discussion (see *attachment A*).

Background: ICOM Australia provides advocacy and membership services on behalf of the Australian museum community within an international perspective.

ICOM's International Committee for Museums and Collections of Natural History (NATHIST) has recently published a new tool for the museum community: the ICOM Code of Ethics for Natural History Museums. See:

<http://icom.museum/news/news/article/icom-publishes-its-code-of-ethics-for-natural-history-museums/>

For further information on the ICOM – Australia program see:

<http://icom.org.au/site/>

ICOM Australia Report for Council of Australasian Museum Directors Annual General Meeting

Summary of activities for 2012-2013

1. The Executive Board for 2012 was comprised of:

Chairman	Dr Frank Howarth	Australia Museum
Vice-Chairman	Dr Robin Hirst	Museum Victoria
National Secretary	Dr Scott Mitchell	Australian Museum
Treasurer & Membership Secretary	Dr Donald McMichael	Retired museum director
Public Officer	Ms Louise Douglas	National Museum of Australia
Members		
Ms Nola Anderson	Nola Anderson Consulting	
Mr Alec Coles	Western Australia Museum	
Ms Carolyn Forster	National Museum of Australia Friends	
Mr Roger Garland	National Museum of Australia	
Dr Jennifer Harris	Curtin University	
Mr Chris Nobbs	South Australian Museum	
Ms Maisy Stapleton	Maisy Stapleton Projects	
Ms Deborah Tout-Smith	Museum Victoria	
Ms Annette Welkamp	Cultural Connotations	
Ms Nancy Ladas	Museum Victoria	
Ex-Officio	Dr Andrew Sayers	Museums Australia
Ex-Officio	Ms Tarisi Vunidilo	Pacific Islands Museums Association
Resignations during term	Grant Collie	

Resignations on expiry of maximum possible consecutive term (6 years)

Roger Garland
Jennifer Harris

2. Annual General Meeting 2013

The AGM was held 18 May 2013 as part of the Museums Australia conference in Canberra.

The next AGM will be held alongside the Museums Australia conference in Launceston, Tasmania in May 2014.

3. The ICOM Australia Executive Board 2013-2014 comprises:

Chairman	Dr Robin Hirst	Museum Victoria
Vice-Chairman	Mr Alec Coles	Western Australian Museum
National Secretary	Ms Nancy Ladass	Museum Victoria
Treasurer	Dr Scott Mitchell	Australian Museum
Membership Secretary	Dr Donald McMichael	Retired museum director
Public Officer	Ms Louise Douglas	National Museum of Australia
Members	Ms Nola Anderson	Nola Anderson Consulting
	Ms Carolyn Forster	National Museum of Australia Friends
	Ms Mirna Heruc	The University of Adelaide
	Mr Chris Nobbs	South Australian Museum Maisy
	Ms Maisy Stapleton	Stapleton Projects Museum
	Ms Deborah Tout-Smith	Victoria
	Ms Annette Welkamp	Cultural Connotations
Ex-Officio	Mr Frank Howarth Ms	Museums Australia
Ex-Officio	Tarisi Vunidilo	Pacific Islands Museums Association

4. Joint secretariat ICOM Australia-Museums Australia

The fifth year of operation of the joint Secretariat between ICOM Australia and Museums Australia is valued by ICOM Australia. The secretariat assists ICOM Australia to handle administrative requirements such as membership processing, general enquiries and the provision of website services.

5. Membership

Membership renewals and new members to end August 2013 totalled 420, including 4 Supporting Members, 9 PIMA Board Members and 23 Institutions. It is the largest number of members we have had for some years.

6. ICOM Australia international travel bursaries

In 2012 ICOM Australia supported member Dr Maria Friend, a retired museum professional holding an adjunct position at James Cook University, to travel to London and Brussels. Dr Friend is working with the ICOM Costume Committee to create an on-line resource to support the preservation and presentation of costumes by community based museums.

Ms Diane Gardiner, General Manager, Old Treasury Building, was awarded a travel bursary to attend the *23rd General Conference of the International Council of Museums* in Rio de Janeiro, Brazil, in August 2013.

7. Awards for international relations

At the Adelaide Museums Australia Conference in 2012 we recognised the lifetime career achievements of Professor Amareswar Galla, for his extensive and ongoing commitment to museums, sustainable development and poverty alleviation through culture. We also recognized Sydney's Powerhouse Museum for its exhibition Spirit of jang-in: treasures of Korean metal craft. The exhibition was an outstanding example of the potential for museums to help with understanding and communicating the cultures of neighbouring countries in the Asia-Pacific region.

Dr Robin Torrence, Senior Principal Research Scientist at the Australian Museum, was presented with the individual award for 2013 for her research achievements as in archaeology and material culture for furthering international relations with particular focus on Papua New Guinea and Australia.

The 2013 institutional award acknowledged the work of Dr Sarah Kenderdine for the *PLACE – Hampi Museum at Kaladham*. This exemplary program of initiatives reaches across the oceans and brings together several organisations in two countries. The project generated significant local community impacts and has created longer-term and wider outcomes. *PLACE – Hampi* was developed as a partnership between Museum Victoria, the iCinema Centre of University NSW, Epidemic, Paris, and ZKM Karlsruhe, supported by Australian Research Council funding.

8. Policy development and advocacy

In 2012 the Executive made a submission to the Commonwealth Government on the issue of an Australian Heritage Strategy. The submission explored a range of themes including the significant role of the Australian museum sector plays in protecting tangible and intangible heritage, the role of Blue Shield Australia and the significant role Australia plays internationally in heritage protection.

Having previously made representations to the Commonwealth Government regarding anti-seizure legislation, the ICOM Executive is watching the Commonwealth Government's progress on this issue closely. It is heartening to note that a number of ICOM Australia's recommendations, for example the need for public disclosure and the recognition of issues relating to Indigenous cultural property, appear to have been reflected in the legislation.

9. Blue Shield Australia

Blue Shield Australia (BSA) is an international committee, working to protect the world's cultural heritage threatened by armed conflict and natural disasters. It is working to enhance disaster preparedness and recovery throughout the museum sector. The BSA committee comprises representatives from the following Australian peak industry organisations: the Council of Australasian Archives and Records Authorities, Australia ICOMOS, the Australian Library and Information Association and ICOM Australia.

10. Other ICOM Australia Activities

In 2012 ICOM Australia sponsored the Museums Australia conference in Adelaide, and provided financial support for Dr Sarah Kenderdine from City University, Hong Kong to attend as a plenary speaker. Dr Kenderdine talk on the amalgamation of cultural heritage with new media art practice was a conference highlight.

Executive member Maisy Stapleton was a member of the organising committee of the highly successful ICOM Intercom conference in Sydney.

ICOM Australia also sponsored travel of Nicola Railton and Bernard Makorare from the Auckland War memorial Museum, to give a paper at the Museums Australia conference in Canberra in May 2013

11. 23rd General Conference of the International Council of Museums

As President of ICOM Australia Dr Robin Hirst participated in the 77th and 78th Advisory Committee meetings, meetings of the National Committee and International Committee chairs and the 28th General Assembly. The conference attracted over 1800 participants.

A Code of Ethics for Natural History Museums was presented to the General Assembly. It is seen as complimentary to the ICOM Code of Professional Ethics. ICOM Australia will circulate this to members.

12. ICOM Australia Strategic Plan

The ICOM Australia Executive will meeting in early December to review the ICOM Australia Strategic Plan.

Robin Hirst
Chairman, ICOM Aust

Agenda Item 22 STRATEGIC PLAN

Action: Members are asked to provide input for the development of a *CAMD Strategic Plan* for 2014-2016.

Background: The current CAMD Strategic Plan 2011-13 will expire at the end of 2013. A copy of the current Strategic Plan which includes a brief implementation update for 2011-13 and suggestions for changes to the plan is attached (see *Attachment A*).

Preliminary advice from members of the CAMD Executive have suggested the plan might be amended to include references to:

- the establishment of a relationships with the new Government;
- a response to the heritage strategy;
- the expansion of activities in relation to New Zealand;
- the continuation of the commissioning of research and analysis in order to have material with which to influence Federal Budget preparations and the State elections in SA and Victoria;
- more engagement on education in light of the changes to the history curriculum;
- retention of the Pacific region task;
- completion of the Museum Metadata Exchange project; and
- sponsorship of a Museums Australia conference session on disaster management, building on CAMD's Christchurch session.

Another viewpoint suggests that the existing strategy be tightened and focussed around two points:

1. Communication and self-knowledge as a sector – including CAMD's role in information sharing and communication between members in and between meetings which allows joint positions to be decided – and also the work done under the survey to quantify 'ourselves'; and
2. Influencing and responding to policy – either targeting a small group of areas where we want to succeed or maintaining a broad strategy which commits CAMD to a timely and well-crafted response to issues as they arise in both countries.

Item 22 Attachment A

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

STRATEGIC PLAN 2011-13

POSITIONING MUSEUMS			
1. STRATEGY: Position museums as valued scientific and cultural organisations in the community.			
Objectives	Key Tasks	Implementation 2011-13	Suggestions 2014-16
Create and sustain an authoritative evidence base on the impact of major museums.	Collect and analyse annual CAMD survey data.	Part One for 2010-11, 2011-12 and 2012-13 has been completed and a report prepared. The Part 2 survey for the same years has been circulated for return in Jan.2014 with a report to be available in Feb. 2014	Retain Objective and Key Task.
	Review/rationalise CAMD Survey	CAMD survey was reviewed and rationalised on the basis of member's input and aligned as far as possible with ABS and other Commonwealth Guidelines.	Delete Key Task.
	Align CAMD Survey with ABS Guidelines.	Completed	Delete Key Task.
	Develop standardised approach to web metrics in CAMD survey	Completed	Delete Key Task. Replace with "Maintain watching brief on methods for measuring social media impact".
	Commission research and analysis of the	First step undertaken with a review of	Replace with "Identify gaps and

	social, cultural and economic benefit of museums.	existing research reports on the social, cultural and economic benefit of museums. This material is being saved to the CAMD website. Funds have been put aside to commission some new research.	<i>commission research and analysis of the social, cultural and economic benefit of museums’.</i>
Assess the contribution of major museums and the museum domain to an enquiring, creative and cohesive society.	Utilise survey information and further research to highlight the impact of major museums in material distributed to Government and media.	Material collected in period used in range of submissions and letters written across period on issues of importance to CAMD. Included on CAMD public website. EO creating database of compelling museum facts which will be accessible on the CAMD website.	Retain Objective and Key Task.
	Support a review of the distributed national collection.	Support for review was included in the CAMD policy paper on the National Cultural Policy.	Retain as Key Task. Add <i>“in collaboration with the wider museum sector”</i> .
Promote and inform commentary in the media about museums.	Create CAMD website to provide public access to evidence about the impact of major museums.	Completed CAMD website and developed case studies for inclusion online. The website continues to be updated and expanded and a Museum Profile Working Party has been established.	Replace with <i>“Utilise CAMD website and other media outlets to raise the profile of museums in the wider community’.</i>
	Media release following AGM.	Sent out after several CAMD meetings with assistance of host organisation.	Replace with <i>“Promote activities through the use of media releases and promotional material from members”</i> .

	Media release in response to NCP	Completed.	Delete Key Task.
Highlight the contribution of museums to natural and HASS based science	Seek CAMD involvement in and representation on key scientific and humanities bodies funding and supporting research and infrastructure development.	CAMD members have been represented on organisations such as the Atlas of Living Australia, Museums Metadata Exchange project, NCRIS, NRIC and Australian Research Council committees, Australian Heritage Council and National Cultural Heritage Committee. CAMD is a member of the Council for the Humanities, Arts and Social Sciences (CHASS).	Retain as Key Task.
Highlight the role of museums in contributing to education.	Encourage research and disseminate results on impacts of museum education and life-long learning.	CAMD's involvement in education has been promoted through submissions and the CAMD website.	Retain but include "in collaboration with the wider museum sector".
	Support the <i>Inspiring Australia</i> initiative.	CAMD members have had an ongoing involvement in the <i>Inspiring Australia</i> initiative including organising National Science Week activities, International Year of Biodiversity activities and site and collaborating on the expanded Fauna app.	<i>Inspiring Australia</i> is only funded at present until mid-1914. Retain but replace with 'Support <i>Inspiring Australia</i> and similar initiatives'.
Highlight the economic prosperity delivered by museums through cultural tourism.	Undertake research on cultural tourism impacts for inclusion in CAMD briefing papers to relevant Federal and State Government authorities to encourage the	CAMD members have attended tourism forums. Material on cultural tourism has been added to the CAMD website and remains a discussion item on meeting	Retain

	coordinated marketing of museums.	agendas.	
Highlight the significant role of museums in cultural diplomacy	Undertake survey of member's role in cultural diplomacy to provide basis for position paper to Government on the need for coordination and resourcing of this role on a national level.	Survey undertaken in 2012. Responses used to lobby Government for position on Australia International Cultural Council and to deepen relationship with DFAT. Ongoing	Retain but replace with <i>"Maintain liaison with relevant Government bodies to highlight members' role in cultural diplomacy and need for coordination and resourcing of this role on a national level"</i> .
Pacific Region	Seek support and funding for development of online Federated Pacific Collections Platform.	No CAMD action since 2010.	Delete key task?

LEADING MUSEUMS

2. STRATEGY: Lead strategy and policy development in the museum domain.

Objectives	Key Tasks	Implementation 2011-13	Suggestions 2014-16
Enhance CAMD's profile and status as a leading strategic body in the museum sector.	Involve CAMD on relevant national and state/territory/region working groups.	CAMD members involved in research working groups and funding committees.	Replace with <i>"Involve CAMD on relevant national and state/territory/regional working groups in close collaboration with the wider museum sector"</i> .
	Develop opportunities for regular contact with key government and non-government representatives at national,	Ongoing liaison by CAMD members and EO with all relevant Government and non-Government representatives in areas	Retain as Key Task. Add <i>"in collaboration with the wider</i>

	state/territory/regional and local levels.	impacting on museum activities.	<i>museum sector</i> ".
	Represent the sector to key external stakeholders at meetings, conferences, seminars etc	Ongoing activity by CAMD members and EO at broad range of meetings, conferences and seminars particularly in relation to the processes surrounding the National Cultural Policy and other relevant activities.	Retain
Foster collaboration	Participate in and promote collaborative activities designed to enhance museum outcomes for the community.	Has included activities such as International Year of Biodiversity; Museum Metadata Exchange. Natural History App. MA Museum Summit May 2013.	Retain but expand Objective to read Foster collaboration between members and with the wider museum sector.
	Support an active network of CAMD natural science museums through the Science Alliance.	Science Alliance to next meet alongside CAMD AGM and MA National Conference in May 2014; collaboration on Australian Fauna Field Guide App project at Melbourne Museum.	Retain
	Support an active network of CAMD humanities, arts and social science museums through the HASS committee.	HASS Committee has met on a number of occasions in last three years and developed projects including the Museum Metadata Project. Committee to meet next to discuss development of humanities app. CAMD maintains CHASS membership.	Retain
	Establish Council of Heads of Australian Cultural Collections.	Not progressed	Delete

	Contribute to policy acknowledging that museum research and collections constitutes science infrastructure.	Submissions provided to NCRIS and more recent Science Strategy reviews. Currently seeking advice on new Government's science and research policy.	Retain
	Investigate opportunities for collaborative activity on digital access to Indigenous knowledge in Australian and New Zealand collections.	Not progressed	Retain
Develop museum domain strategy and policy in partnership with key government and non-government organisations.	Support measures designed to fully integrate the work of museums across Australia with Government at a national level.	Advocacy undertaken in relation to the National Cultural Policy (NCP). Have requested meeting between Ministers and peak museum sector organisations.	Retain
	Advise Government on the development of policies and programs for the museum domain.	Brainstorming work with the Department of Environment, Water, Heritage and Arts (DEWHA). Advocacy work on Collections Australia Network, NCP and on National Broadband policy. Support for Visions, Australian Government International Exhibitions Insurance (AGIEI) and lobbying for reversal of changes to guidelines for ARC Discovery Grants , Early Career Awards and ERA rankings, support for implementing the Nagoya Protocol and in	Retain

		favour of funding for a Virtual Taxonomy program. Contributions to development of Immunity from Seizure legislation in Australia and New Zealand, copyright reform process, Mitchell Review on private giving, digitisation and the arts and the development of a Heritage Strategy etc	
	Encourage development of Government mechanism to coordinate and showcase Australia's heritage, art, culture and design internationally	Have maintained liaison with Department of Foreign Affairs and Trade (DFAT) and Ministry for the Arts on this need.	Retain
	Coordinate museum funding bids for major collaborative projects as required by members.	CAMD support provided to MME and International Biodiversity Week.	
	Contribute to the Mitchell Review on Private Giving.	Submission lodged. Meeting planned with Creative Partnerships.	Replace with "Maintain watching brief on mechanisms for private giving".
	Monitor Not-For-Profit Reform	Watching brief maintained on legislative changes impacting Australian charities.	Retain
	Develop national policy and regulation on removal and relocation of fossils.	No progress	Retain or refer to CAMD Science Strategy Alliance.
Develop opportunities	Contribute to development of National	Advocacy meetings and liaison with	Delete and replace with

for museums to shape, contribute and deliver on key national issues.	Cultural Policy.	Minister's advisors on NCP. New Government unlikely to proceed with this policy.	<i>"Contribute to development of Government cultural policy".</i>
	Contribute to development of Australian Heritage Strategy	Submission made & papers contributed in 2012. New call for submissions made in Nov. 2013).	Retain
	Explore ongoing opportunities for the involvement of museums in education and learning networks.	Included to cover ongoing cooperation with The Learning Federation which has been discontinued.	Delete?
	Support the Atlas of Living Australia Project	CAMD has maintained representative on committee. Members have contributed data. Ongoing	Retain
	Seek further funding to expand the Museum Metadata Exchange Project.	MME created and populated. Unsuccessful in gaining additional funding for project expansion.	Retain
	Seek the introduction of Immunity from Seizure legislation.	Provided advocacy and submissions which was successful in seeing immunity from seizure legislation introduced in Australia. Submission also made to New Zealand Government and currently awaiting draft legislation.	Replace with <i>"Support the introduction of Immunity from Seizure legislation in New Zealand"</i> .

STRENGTHENING MUSEUMS**3. STRATEGY: Contribute to a best practice museum domain in the Australasian region.**

Objectives	Key Tasks	Implementation 2011-13	Suggestions 2014-16
Promote innovation, modernisation and best practice in order to strengthen, advance and invigorate the domain.	Provide benchmarking information to members through collection and analysis of the annual CAMD Survey.	See above – ongoing.	Retain
	Collaborate with Museums Australia to strengthen sector involvement.	Close and successful cooperation between CAMD and MA on MME project. EO liaises regularly with Museums Australia officers. Contacts consolidated by members on other sector organisations. Cooperated with Museums Australia in the Museums National Summit 2013.	Replace with “ <i>Collaborate with the Council of Australian Art Museum Directors, Museums Australia and the International Council of Museums to strengthen sector involvement</i> ”
	Support funding for touring exhibitions programs for museums	Have maintained advocacy in support of Visions and AGIEI.	Retain
	Champion a national support program to conserve and preserve collections	Raised in NCP submission & in advocacy meetings with Government.	Retain
	Support environmentally sustainable conditions in museums through	CAMD Sustainability Working Group currently developing plan of action.	Replace with “ <i>Support environmentally sustainable conditions in museums by</i> ”

	collaboration with AICCM		<i>collaboration with all relevant museum organisations and staff’.</i>
	Develop a coordinated advisory, outreach and partnership program for rural and regional Australia.	Advocated in NCP submission. Discussed at MA National Summit.	Retain
	Support the development of an effective disaster management framework for collections.	Disaster Management workshop organised by Canterbury Museum and held in concert with CAMD meeting in Christchurch.	Replace with “ <i>Sponsor expanded version of Christchurch workshop in collaboration with Museums Australia</i> ”.
	Encourage an active exchange between members on museum developments.	Staging of CAMD meetings and information sharing between members.	Retain

Agenda Item 23 ELECTIONS/NEW MEMBER ENQUIRY

Action:

- 23.1** Voting for vacant positions on the CAMD Executive.
- 23.2** Members are to consider a proposal for a new member.

Background:

23.1 Elections

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	Position due for election. Eligible for re-election. Renominated by Frank Howarth.
Jeremy Johnson	Treasurer	2004	Rules silent on term limits for Treasurer
Margaret Anderson	Executive	2007	Member of Executive as immediate past Chair until AGM 2013.
Frank Howarth	Executive	2009	Position due for election. Not nominating as is retiring from Australian Museum in 2014. Position vacant.
Anthony Wright	Executive	2011	Position due for election. Eligible for re-election.
Pierre Arpin	Executive	2012	Position not due for election until 2014
Bill Bleathman	Executive	2010	Position not due for election until 2014
Vacant position	Executive		Position vacated by Dawn Casey

A call for nominations was circulated to members prior to the meeting and nominations can be made up to the meeting.

The following nominations have been received:

- Alec Coles has nominated for a vacant position on the Executive. He has been seconded by Pierre Arpin and Michael Houlihan.
- Rose Hiscock has nominated for a vacant position on the Executive.

Resolution: That the following members are declared elected to the CAMD Executive position/s:

.....

Carried/Lost

23.2 New Member Proposed

CAMD has been approached with a suggestion that it extend membership to the Director of the Museum of Australian Democracy at Old Parliament House, Ms Daryl Karp.

CAMD does not have a formal policy on membership criteria. However, the issue of new memberships is looked at very closely given the general desire to maintain the organisation at a manageable size and with a membership of comparable museums. The criterion generally used to decide on new members includes consideration of:

- the extent to which the museum/s under consideration are similar in scale (in terms of budget, attendances, staff numbers) to others in CAMD;
- the museum/s in question have a reputation of being significant in a regional, state or national context;
- the standing of the Director; and
- the contribution he or she can make to CAMD.

MoAD is a national collecting institution. It is described as an Executive Agency which is part of the Attorney-General/Arts portfolio. This relationship with a federal department is similar to that of 3 other CAMD members. Information about the Museum of Australian Democracy drawn from its annual report indicates that it current employs around 69 FTE staff (which places it around the same level as 4 current CAMD members), attracts visitor numbers of around 175,400 (which is more annual visits received than 2 other CAMD members) and sits at the mid-range of CAMD museums in terms of resourcing with approximately \$20m net income for 2013-14.

The current Director is Ms Daryl Karp. She has worked as a senior executive in broadcast, digital, and cultural industries, including as CEO of Film Australia and Head of Factual Programs for the Australian Broadcasting Corporation. She is also a Director of the Special Broadcasting Service (SBS) Australia and the Children's Television Foundation.

Resolution: That CAMD will/will not extend an offer of membership to the Director, Museum of Australian Democracy.

Carried/Lost

Agenda Item 24 NAME AND TOURING EXHIBITIONS

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: NAME will be meeting in Wellington on 27 November. A minute of their discussions will be provided to the CAMD meeting.

Agenda Item 25 GENERAL BUSINESS

Next Meeting

As previously agreed, the next **General Meeting** of CAMD will be held at the Queen Victoria Museum and Gallery, Launceston from 15-16 May 2014. The meeting has been scheduled to align with the National Museums Australia conference and International Museum Day which follows. The MA conference commences on the evening of Friday, 16 May with a welcome reception and continues to 19 May 2014. Further details of the MA national conference can be found at <http://www.ma2014.org.au/index.asp?IntCatId=14>.

Request from MA

CAMD has had a request from Bernice Murphy, National Director MA, who has asked whether it would be possible for CAMD to finish its meeting at midday on Friday 16 May to allow for a meeting of the MA National Council which includes a number of CAMD members.

Next AGM

A venue and time is still to be confirmed. Members are encouraged to consider whether they would be willing to act as host for a meeting in October/November 2014.