

CAMMD | COUNCIL OF  
AUSTRALASIAN  
MUSEUM  
DIRECTORS

**Museums, Collections and Australian Culture – A contribution to  
the development of the National Cultural Policy**

21 October 2011

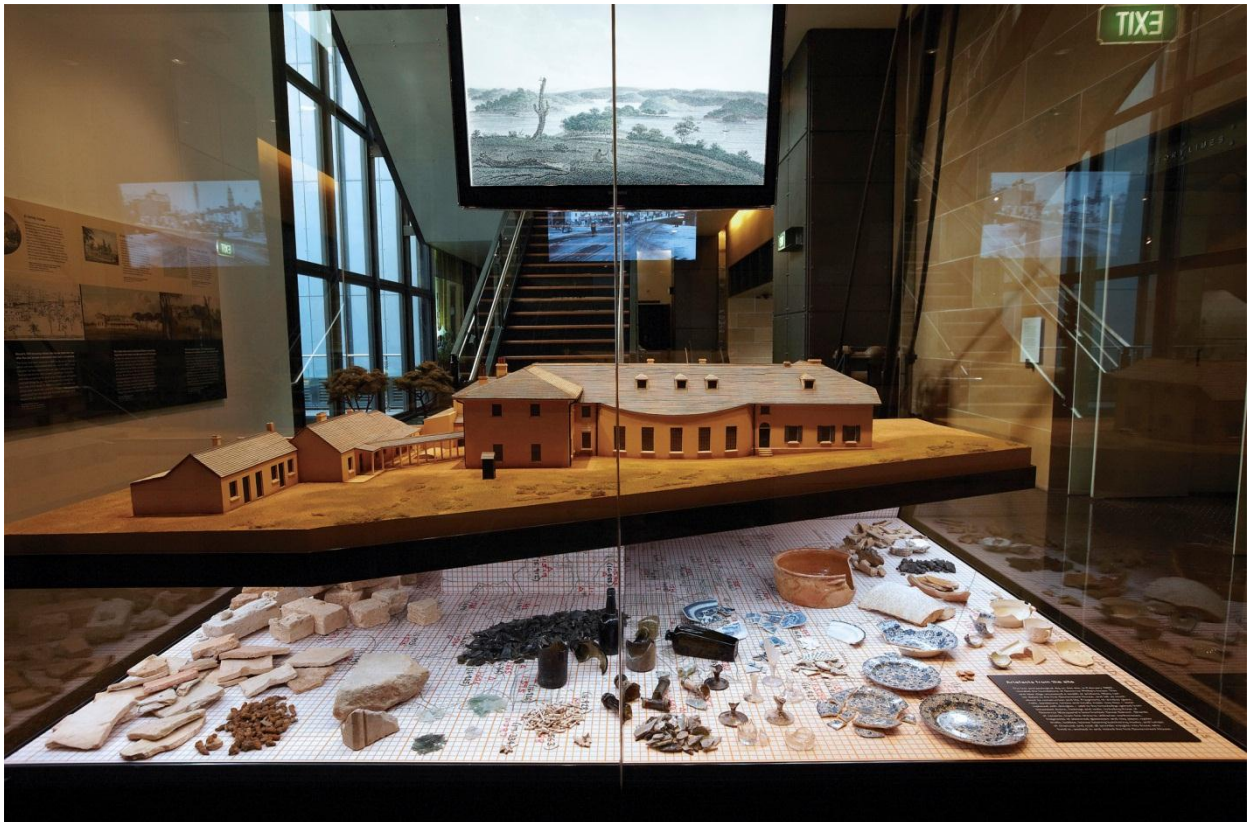


Image: Museum of Sydney, Historic Houses Trust

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## EXECUTIVE SUMMARY

### CAMD RECOMMENDATIONS ARISING FROM THE NATIONAL CULTURAL POLICY DISCUSSION PAPER

CAMD would urge that the National Cultural Policy embrace a broader concept of culture which acknowledges the importance to cultural and creative life of **'cultural memory'** and the heritage collections, institutions and organisations which sustain, interpret and develop it.

The development of a new policy also provides an opportunity for the Federal Government to acknowledge, identify and fully utilize the **distributed national collection** which is dispersed across Australia. A new approach, based on a greater level of national leadership, coordination and leverage, will contribute not only to immediate and pressing national priorities but also to encouraging equitable access over time - for all Australians - to a wide variety of cultural and creative activities.

The current draft National Cultural Policy emphasises the 'arts', which is generally expressed in terms of the performing and visual arts and 'creative industries', to the neglect of cultural heritage. To ensure that the policy deals with the broad remit suggested, CAMD recommends:

- i. *That the National Cultural Policy be reworked to ensure that its vision, goals and strategies acknowledge explicitly the role of history, **cultural heritage and the work of cultural collections** across Australia in preserving cultural memory and making it accessible to all (p.8);*
- ii. *That the National Cultural Policy **include a range of goals and strategies** which support the work of cultural heritage organisations and cultural collections across Australia (p.8); and*
- iii. *That the National Cultural Policy goals be expanded to include a goal which aims to promote a **dynamic cultural heritage** that is preserved, easily accessed and continually developed and which facilitates cultural connection and expression for all Australians (p.8).*

There is a major gap in national arts and cultural policy in relation to the cultural heritage and collections sector. Specifically there is no capacity for policy development or obvious mechanism for support programs to ensure that the **distributed** national collection is preserved and interpreted for the benefit of all Australians. The full benefit of Government investment in this sector is not being realised. To begin to address this shortfall CAMD recommends:

- iv. *That the National Cultural Policy include a strategy to enable the convening of a **Cultural Heritage Representative Forum** to bring together peak bodies in the cultural heritage sector. It is envisaged that the Forum could provide coordinated advice to Government, a mechanism for managing grant and project funding for the cultural heritage sector at the national level and an opportunity for peak organisations in the sector to contribute fully to national*

*planning and priorities. Enabling funding is required for this initiative to function in a sustainable manner (p.10).*

CAMD endorses the support explicit in the draft National Cultural Policy for the preservation and development of Indigenous heritage and contemporary art and culture and further recommends:

- v. *That the National Cultural Policy include strategies which advance the collection and presentation of the heritage and contemporary culture of Australia's **Indigenous people** (p.12); and*
- vi. *That the National Cultural Policy include a strategy for the extension of the Federal Government's **Return of Indigenous Cultural Property (RICP)** program in order to respond to the needs of Indigenous communities for further assistance with Keeping Places and the care of repatriated artefacts and remains (p.13).*

CAMD museums collaborate closely with culturally and linguistically diverse communities through exhibitions and public programs. We recommend:

- vii. *That the National Cultural Policy acknowledge support for the collection and presentation of the history and material culture of the many **cultural groups** which have come to our shores and encourage through cultural programs, a broad understanding of cultural differences (p.13).*

A succession of recent Government reviews have noted the need to digitise cultural collections found in museums across Australia to unlock information which is relevant to national priority needs. This work is already underway in major museums at both the national and State/Territory level. However, much discussion around these programs has suggested that Federal support might be limited to digitising the collections held by the national collecting institutions, leaving aside the bulk of the collections of national significance which are held elsewhere. CAMD therefore recommends:

- viii. *That the National Cultural Policy identify a strategy to facilitate a cross-portfolio program to develop priorities for the **digitisation** of culturally and historically significant material culture from the distributed national collection (p.18).*

This type of prioritised digitisation is well underway in relation to information held in scientific collections. Further work, however, is required to make collection information available in humanities and arts areas to provide high quality, authoritative and tailored **Australian** content for use in 'connected classrooms' and in the NBN-connected communities across Australia. To this end, CAMD recommends:

- ix. *That the National Cultural Policy include a strategy for the development of a **digital atlas** which captures the cultural heritage of the Australian people, in line with recommendations in the **2011 Strategic Roadmap for Australian Research Infrastructure** (p.18); and*

- x. *That the National Cultural Policy include specific strategies to support the development of Australian-based, interactive, **learning content** for schools and life-long learners in the community drawing on Australia's vast cultural collections (p.18).*

There is no coordinated Australia-wide support for the many small to medium museums in regional and remote Australia. These institutions play a particularly important role in preserving local stories within their communities, encouraging cultural connectedness and contributing to local renewal via employment and regional tourism. CAMD recommends:

- xi. *That the National Cultural Policy include a strategy to work in partnership with State and Territory Governments to provide support to preserve and interpret cultural heritage collections in small to medium **museums in regional and remote** Australia (p.21).*

Australia's major social and natural history museums play a major role in showcasing Australia's unique social and natural characteristics to the world. To ensure that the full potential for national **and State/Territory museums** to continue to export compelling Australian stories internationally, CAMD recommends:

- xii. *That the National Cultural Policy support the inclusion of a representative of Australia's leading cultural heritage collections on the **Australia International Cultural Council** (p.22);*
- xiii. *That the National Cultural Policy include a strategy to extend the current Visions of Australia program to support Australia's major national and State/Territory museums to tour **exhibitions** displaying the material culture of Australia **internationally** (p.22).*

Australia's national and State/Territory museums work closely with the International Council of Museums (Australia) to develop partnerships which share skills and knowledge between these museums and their counterparts, particularly in the Pacific region. Work is also underway to develop digital access to collections from this region and Asia currently held in museums across Australia. To further this work, CAMD recommends:

- xiv. *That the National Cultural Policy include a strategy for a cross-portfolio program providing further support for partnerships between museums in Australia and in neighbouring countries in the Asia-Pacific region and the digital sharing of **Asia-Pacific collections** held in Australia (p.22).*
- xv. *That the National Cultural Policy include a strategy to encourage the introduction of a **Gift Aid scheme** by the Australian Government to cover charities and public cultural organisations (p.27).*
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## COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

### Museums, Collections and Australian Culture – A contribution to the development of the National Cultural Policy

21 October 2011

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#### Introduction

The Council of Australasian Museum Directors (CAMD) welcomes the opportunity for public debate about the breadth and nature of cultural policy in Australia provided by the release of the National Cultural Policy Discussion Paper. The development of a new cultural policy, at the time when the nation is considering the implications of a National Curriculum and a National Broadband Network, promises great social and economic dividends. It is also timely because collecting institutions, both large and small, are considering a new paradigm for unlocking cultural heritage collections – one in which a two-way cultural conversation between museums and users is becoming paramount with the aid of digital technology advances.

In this environment, CAMD sees the development of a new policy as an opportunity for the Federal Government to:

- reconfigure policy approaches in line with a broader concept of culture which acknowledges the importance to cultural and creative life of **'cultural memory'** and the heritage collections, institutions and organisations which sustain and develop it;
- acknowledge, **identify** and fully utilize its distributed national collections. Compared to most western countries, Australia knows very little about its cultural heritage collections;
- rejuvenate the **structures and funding programs** for culture in Australia; there are areas of cultural heritage activity which would be greatly enhanced by the involvement of the Federal Government in providing national level leadership, coordination and leverage; and
- bring a truly **national perspective** to cultural policy. The policy should enshrine the legitimate role of Federal Government in encouraging equitable access to a wide variety of cultural activities for all Australians and ensure that the Government's investment in museums is linked to and supports **national priorities** in education, science, innovation, community engagement, tourism and international relations.

#### Leading Museums/Museum Leaders

The Council of Australasian Museum Directors (CAMD) brings together the leaders of the major national, State/Territory and regional museums in Australia and New Zealand (see appendix 5). The museums represented maintain collections across a vast range of topics from natural science, social history, anthropology, art and moving images to industry, technology, science,



design and heritage collections.

CAMD's members manage 68 museum sites (see appendix 6) including State museums (which are some of Australia's oldest cultural institutions), its national museums, combined museum/art galleries, migration museums, maritime museums, natural history and cultural museums, transport museums, science centres, film and image centres, heritage houses and outdoor museum sites.

## Museums Matter

Cultural institutions such as museums are highly popular sources and presenters of cultural knowledge. In the five years to 2009-10 close to 50 million visits<sup>1</sup> were made by members of the Australian public and by visitors from overseas to one of CAMD's member museums in Australia to view an exhibition, listen to a talk, learn about Australia's indigenous, social and natural history, ask a question, participate in a public program or simply to browse the collection.

As Neil MacGregor, head of the British Museum, commented in Canberra earlier this year,

*there's an extraordinary public that goes to Australian museums, enormous numbers. The percentage of the population has to be the highest in the world, and there's nowhere else you can lend great things to and know that such a big percentage of the population will see them<sup>2</sup>.*

When one combines visitors through the door (over 11.5m to CAMD museums in 2010-11) with visits online (over 32.5m for the same period) and the many hundreds of thousands more reached through touring exhibitions, video conferencing and regional programs, some sense can be garnered of the attraction these cultural institutions hold for the public.

The collections are also **tangible cultural assets**. Museums care for objects worth many millions of dollars; but it is also worth noting that, in their irreplaceable nature and cultural significance, they are seen by the community to be of immeasurable value.

Museums managed by CAMD members also employed over 4,000 people, were assisted by close to 5,000 volunteers, generated gross commercial income of over \$247m, a further \$36m in non-commercial income and received over \$332m in Government funding during the 2009-10

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<sup>1</sup> CAMD Annual Survey 2009-10. The high level of interest in museums is often underrepresented as the Australian Bureau of Statistics has in the past prepared cultural involvement figures on the basis of a telephone poll which relies on respondent memory and excludes children under 15 years of age and all tourists. CAMD gathers figures via its annual member survey in which the majority of visits recorded are either ticketed or electronically recorded.

<sup>2</sup> Sally Pryor, **British Museum chief praises Australian viewing numbers** Canberra Times 23 Mar, 2011 <http://www.canberratimes.com.au/news/local/news/general/british-museum-chief-praises-australian-viewing-numbers/2111346.aspx>

financial year<sup>3</sup>.

In addition to the major museums within CAMD, it should also be noted that, according to the Australian Bureau of Statistics there were 1,184 museum/gallery organisations, operating from 1,456 locations across Australia at the end of June 2008. While a large part of Australia's material culture is held by Commonwealth, State/Territory and large regional collecting organisations, collections of great local and also State and National significance can also be found in these small to medium sized museums; their continuance, often with few resources and chiefly run by volunteer staff, demonstrates the integral role they play in the shared life of their communities in regional, rural and remote Australia.

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

### Cultural Memory Collections

The broad appeal of museums lies in their vast and deep collections of tangible objects and the information they encapsulate. The CAMD museum collections include well over 55 million objects and specimens, plus associated images, audio material, artworks, records and documents. Museums represent the past knowledge of Australia and its interactions with the world – its **cultural memory** - and provide both critical historic reference points and springboards for new ideas and new forms of **cultural expression**.

Museums hold cultural collections in trust for the nation but are far more than mere repositories. The **collections and the uses to which they are put are dynamic**; they are growing continuously as new material, from contemporary indigenous art to cutting edge forms of digital technology, are identified and collected.

The collections are also constantly 'mined' by museum staff and others for exhibitions, education content, public programs, online showcases, documentaries, research, art collaborations and other interactions which catalyze creativity and expression across a wide range of cultural fields. Museums use the collections to educate, to train, to inspire new ways of thinking, to provoke exchanges on difficult issues, to encourage tolerance and foster creativity and innovation amongst their visitors and online users.

Museums are also amongst the most **trusted** of Australia's institutions due to the knowledge implicit in their collections and the careful objectivity of the research infusing their exhibitions and public programs<sup>4</sup>. They bring together a multitude of viewpoints on significant issues, interpret complex subjects, promote community understanding and engage users of all ages in the search for the past, an understanding of the present and to canvass future solutions to 'big issues' such

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<sup>3</sup> CAMD Annual Survey, 2009-10

<sup>4</sup> Lynda Kelly, 'Museums as Sources of Information and Learning: The Decision Making Process, *Open Museum Journal*, Vol 8, August 2006.

as national identity and sustainability.

## Characterising Culture

CAMD is concerned to ensure that the National Cultural Policy deals with the broadest remit suggested by its name. The discussion paper makes clear that the Government wishes to cover the broad cultural field but this is not always carried through to the wording of the goals and the chosen strategies in the current draft.

Culture as a concept is much broader than the arts alone. Culture covers both the tangible and intangible aspects of life which give us our identity and sense of self. It includes beliefs, traditions, memories, languages, practices and knowledge – as well as their artistic expression – but most of all it encompasses **cultural memory** and the **cultural expression** which flows when people engage with culture past and present, national and international.

Culture and creativity are not created in a vacuum; they arise from reexamination of the social and natural world and from the output of those who have gone before. Museums work to encourage people to ponder uncertainties, tolerate unpredictability and to enjoy the challenge of the unknown. The fact that museum engagements set off cultural and **creative ‘chain reactions’** has been recognised by the Government which has highlighted the need to strengthen the connections between schools and the arts and cultural sector to enrich learning outcomes.

The **most tangible sources** of cultural memory are our collections and archives, heritage sites, buildings and landscapes. An important goal for a National Cultural Policy is to encompass and encourage this elaborate cultural diversity in all its forms.

CAMD finds the discussion paper’s relative lack of policies and agendas dealing with cultural memory, and the individuals, organisations and institution which support it, to be surprising given its centrality to community life. A brief review of recent cultural policies from a range of diverse countries, such as New Zealand<sup>5</sup>, Sweden, Finland and the United Kingdom, reveals that all allocate a key role for cultural heritage in cultural life. The Swedish National Cultural Policy, sees cultural heritage as **‘one of society’s most important building blocks’** and acknowledges that the interpretation of cultural heritage contributes to ‘continual development and renewal’.<sup>6</sup> The Finnish Strategy for Cultural Policy incorporates the preservation and development of cultural heritage as a key strategy and the New Zealand Cultural Policy also incorporates strong statements about cultural heritage and its links to the enhancement of cultural identity.

Despite early references to Australia’s cultural heritage (on p.6), the overall emphasis of the Discussion Paper is on the ‘arts’, which is generally expressed in terms of the performing and visual arts and ‘creative industries’, to the neglect of other equally important aspects of culture including cultural memory collections, history and cultural heritage organisations and activities.

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<sup>5</sup> Cultural policy in New Zealand, <http://www.mch.govt.nz/what-we-do/cultural-sector-overviews/cultural-policy-new-zealand/cultural-policy-new-zealand>

<sup>6</sup> Swedish Ministry for Culture Fact Sheet, *New National cultural policy objectives*, December 2009

One reason for this may be that cultural heritage programs are currently split across the Federal Arts and Environment portfolios while support for museums and cultural heritage organisations is, in many cases, a State and local government responsibility. This fractured bureaucratic arrangement has tended to diffuse and downplay the importance of cultural heritage collections and associated organisations. At the same time, the subsumption of cultural heritage under the title of ‘the arts’ has masked the fact that museums and other cultural organisations have little or no access to existing consultative and coordinated funding programs for the ‘arts’.

The use of the term ‘culture’ in preference to ‘arts’ is more than a question of semantics - collecting institutions and other forms of cultural endeavour are an integral part of Australia’s cultural life and this role should be identified and reflected in the national cultural policy and its strategies and in the Government structures which underpin it. As a starting point in strengthening this important aspect of Australian cultural life, CAMD recommends:

**CAMD Recommendation i:** That the National Cultural Policy be reworked to ensure that its vision, goals and strategies acknowledge explicitly the role of **history, cultural heritage organisations and the work of cultural collections** across Australia in preserving cultural memory and making it accessible to all.

**CAMD Recommendation ii:** That the National Cultural Policy include **a range of goals and strategies** which support the work of cultural heritage organisations and cultural collections across Australia; and

**CAMD Recommendation iii:** That the National Cultural Policy goals be expanded to include a goal which aims to promote a **dynamic cultural heritage** that is preserved, easily accessed and continually developed and which facilitates cultural connection and expression for all Australians.

## Mind the Gap

Museums are collectors, conservators, exhibitors, teaching and learning providers, research institutes, technological innovators, social centres and meeting places, sites of mass entertainment and social change facilitators. However, precisely because of the extraordinary breadth of their collections and functions, museums have often ‘fallen between the cracks’ of Government policy development. To put this more clearly, there is a **major gap** in national arts and culture policy in relation to cultural heritage collections – a gap which means that the full benefit of Government investment in this sector – at every level of Government – is not being fully maximised.

The gap can be characterised as follows:

- (i) Australia has excellent national museums in Canberra and Sydney, but they do not constitute by any measure, the whole of the **distributed national collection**. The larger part of the nation’s collections, which were created long before Federation, are in **State/Territory**

**museums** in capital cities and regional centres across Australia. These and other major State, Territory and regional collections hold many items which are seen justifiably as national treasures. It should also be noted that Australia's science collections are similarly nationally distributed and are not represented by a national museum;

(ii) Most major museums are sited within arts or heritage portfolios and thus face a constant challenge to link with potential collaborators in **other portfolios** in research, science, technology, education, innovation, tourism, regional development, industry and international relations. At the same time, their activities are often viewed as an uncomfortable 'fit' when policy is made for the 'arts';

(iii) the demise in recent times of the Collections Council of Australia (CCA), the Collections Australia Network (CAN) and the Cultural Ministers Council (CCA) has diminished the ability of the sector to communicate and collaborate **across State/Territory boundaries and key portfolios** on issues of national priority;

(iv) support for the many **regional museums** and historical societies and organisations – the community institutions which knit together the social fabric of rural communities – is ad hoc with small to medium collections competing for a diminutive pool of short term grants funding. These creative centres need support and capacity building to allow them to capitalize on the changes affecting other parts of Australia, in particular the roll out of the NBN [eg see work undertaken by History SA with communities at Mallala and Willunga in case studies (CS) 2.3 and 3.7].

The cultural heritage sector in Australia currently lacks the capacity for national policy development and an obvious mechanism to support programs to ensure that the distributed national collection is preserved and interpreted for the benefit of all Australians.

Yet despite the fact that they contain the "lion's share" of the 'distributed national collections' – and in most cases attract the higher visitor numbers - State/Territory collections are not resourced by their Governments to tour or collaborate across State/Territory boundaries. Nor are they supported by the Federal Government to ensure Australia-wide access. Some are able to access federal funding programs, including the Federal Government's excellent *Visions of Australia* program for interstate touring, but the long lead times and high cost of touring three-dimensional objects makes this difficult for many.

CAMD, Museums Australia and other related peak collection organisations collaborate regularly, as seen in the creation of the *Atlas of Living Australia*<sup>7</sup>, a project instigated by CAMD, which has received funding of over \$40m to date to make the great State/Territory natural science collections accessible to the world's scientists. Most recently CAMD has developed the *Museums Metadata Exchange* [CS 2.12] in association with Museums Australia and with funding from the Australian National Data Service. The MME is the first step in unlocking key humanities and arts

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<sup>7</sup> In 2012 the Queensland Museum will mark 150 years of collecting and interpreting natural and social history, the Australian Museum in Sydney began collecting in 1845, Melbourne Museum in 1854 and the collection of the Museum of Applied Arts and Sciences was commenced in 1879.

collections for the academic research community and consideration is currently being given to seeking additional funding for the potential extension of this project.

CAMD believes that there is a need to look at new ways to sustain, promote and utilise cultural collections, large and small, city and regional, across Australia in order for the full benefit of Government investment in this sector to be realised. In order to 'kick-start' this process, CAMD recommends:

**CAMD Recommendation iv:** That the National Cultural Policy include a strategy to enable the convening of a **Cultural Heritage Representative Forum** to bring together peak bodies in the cultural heritage sector. It is envisaged that the Forum would provide coordinated advice to Government, a mechanism for managing grant and project funding for the cultural heritage sector at the national level and an opportunity for peak organisations in the sector to contribute fully to national planning and priorities. Enabling funding is required for this initiative to function in a sustainable manner.

The following part of the submission addresses each of the **four draft Goals** listed in the Discussion Paper, demonstrates the complex and diverse ways in which museums support each goal and suggests ways in which Australia's major museums can assist in a reformulation of cultural policy in Australia in a way which enriches the community and maximises existing Government investment in this area.

**Case studies** (CS) detailing the range of activities undertaken by CAMD museums in support of each draft national goals are included at appendices 1-4.

## Goal 1: Belonging



**National Cultural Policy Goal 1:** *To ensure that what the Government supports and how this support is provided – reflects the diversity of a 21<sup>st</sup> century Australia, and protects and supports indigenous culture.*

### **Comment on Goal 1**

The explanation accompanying this goal in the Discussion Paper should draw attention to the fact that both the arts ‘and culture’ enrich our lives and that improving access to both the arts and culture is vital in shaping our national identity and building strong, resilient and prosperous communities. At present, the strategies suggested deal only with the creative arts and artists. They should be reworked to include reference to broader cultural and creative pursuits including participation in museum visits and programs.

### **Museums and Belonging**

Museums are amongst the most democratic of cultural institutions as demonstrated by their appeal to the community. Their collections are drawn from and belong to all people across Australia – they tell their stories, memorialize their triumphs and tragedies, preserve their traditions, nourish and encourage their thirst for knowledge and knit together different

generations and communities through common understandings. The stories and meanings behind objects, language and traditions provide a vital sense of our identity and constitute the foundation of community life. The major museums within CAMD pro-actively engage with and celebrate the diverse cultural groups which make up 21<sup>st</sup> century Australia. This partnership promotes participation and contributes to building strong, vibrant, engaged and cohesive communities.

### **Celebrating Indigenous Culture**

Australia's major museums play a crucial role in protecting and promoting understanding in Australia and abroad of the rich cultural practices, beliefs and aspirations of Indigenous cultures. The leading national and State/Territory museums have extensive collections of Indigenous heritage artefacts and, in some cases<sup>8</sup>, incorporate 'Keeping Places' within their institutions. These collections are not only about the past; there is a strong dimension of contemporary engagement in leading museums in Australia. These museums have also worked over a long period to develop genuine relationships of recognition and reciprocity with Indigenous communities. In particular, the major museums have:

- worked closely with Indigenous communities to develop agreed protocols and policies for the display, collection, care and return of Indigenous cultural materials;
- repatriated remains and secret/sacred material culture from Australian collections [CS 1.9] and assisted in seeking returns from overseas collections;
- worked closely with local Indigenous peoples to promote cultural regeneration of lost skills using the collections as reference points [CS 1.1, 1.2];
- affirmed the place of Indigenous communities within mainstream culture and promoted cultural understanding by incorporating their stories and cultural material into major exhibitions such as the Telstra National Aboriginal and Torres Strait Island Awards held annually at the Museum and Art Gallery of the Northern Territory [CS 1.5], NAIDOC and Reconciliation Week events, exhibitions of heritage and contemporary Indigenous culture [CS 1.1–1.6; 3.13] and art and promoted cultural sensitivity training [CS 1.8];
- undertaken research on Indigenous traditions, language and material culture [CS1.1-1.2, 1.4, 3.13];
- encouraged the employment of indigenous museum officers; and
- provided frequent consultancies in relation to the management of traditional Indigenous objects by Government, industry and Indigenous communities.

CAMD urges:

**CAMD Recommendation v:** That the National Cultural Policy include strategies which advance the collection and presentation of the heritage and contemporary cultures of Australia's Indigenous people.

<sup>8</sup> For example *Bunjilaka* in the Melbourne Museum – see CS 1.3.



**CAMD Recommendation vi:** That the National Cultural Policy include a strategy for the extension of the Federal Government's Return of Indigenous Cultural Property (RICP) program in order to respond to the needs of Indigenous communities for further assistance with Keeping Places and the care of repatriated artefacts and remains.

### **Australia's Many Cultures**

The act of migration can be one of displacement and isolation. People turn to cultural heritage as a way of feeling at home in new places and also to pass on to future generations a sense of tradition and belonging. The major museums collaborate with culturally and linguistically diverse communities to explore, document, memorialise and present the stories, experiences and material culture of immigration and cultural diversity in Australia and to reflect the creativity and adaptability of the many cultural groups reaching our shores.

Migrant and refugee groups experience pride, confidence and a greater sense of belonging to the wider community, by presenting their stories in museums. A number of museums have become sites for the celebration and remembrance of the migration experience and new citizenship. Over 34,500 individual migrants who arrived in Fremantle port are already represented in more than 16,000 entries inscribed in a wall adjacent to the Western Australian Museum – Maritime in Fremantle; a similar wall has since been constructed at the Albany Museum. Similar commemorations can be found at the Australian National Maritime Museum's *Welcome Wall* in Sydney and the Memorial Wall at the South Australian Migration Museum in Adelaide [CS 1.10].

Museums interpret communities to each other and extend the identity of cultural groups by revealing unknown and often creative aspects of their culture. They provide a neutral site to explore sometimes contentious questions of identity and history, cultural diversity, cultural understandings and the refugee experience [see CS 1.10-1.16]. Through the stories of individuals and migrant groups, museums promote interest, understanding and appreciation of others and in the process strengthen Australia's social fabric.

**CAMD Recommendation vii:** That the National Cultural Policy acknowledge support for the collection and presentation of the history and material culture of the many cultural groups which have come to our shores and encourage broad understanding of cultural differences.

## Goal 2: Emerging Technologies and Cultural Access

**National Cultural Policy Goal 2:** *To encourage the use of emerging technologies and new ideas that support the development of new artworks, and the creative industries, and that enable more people to access and participate in arts and culture.*

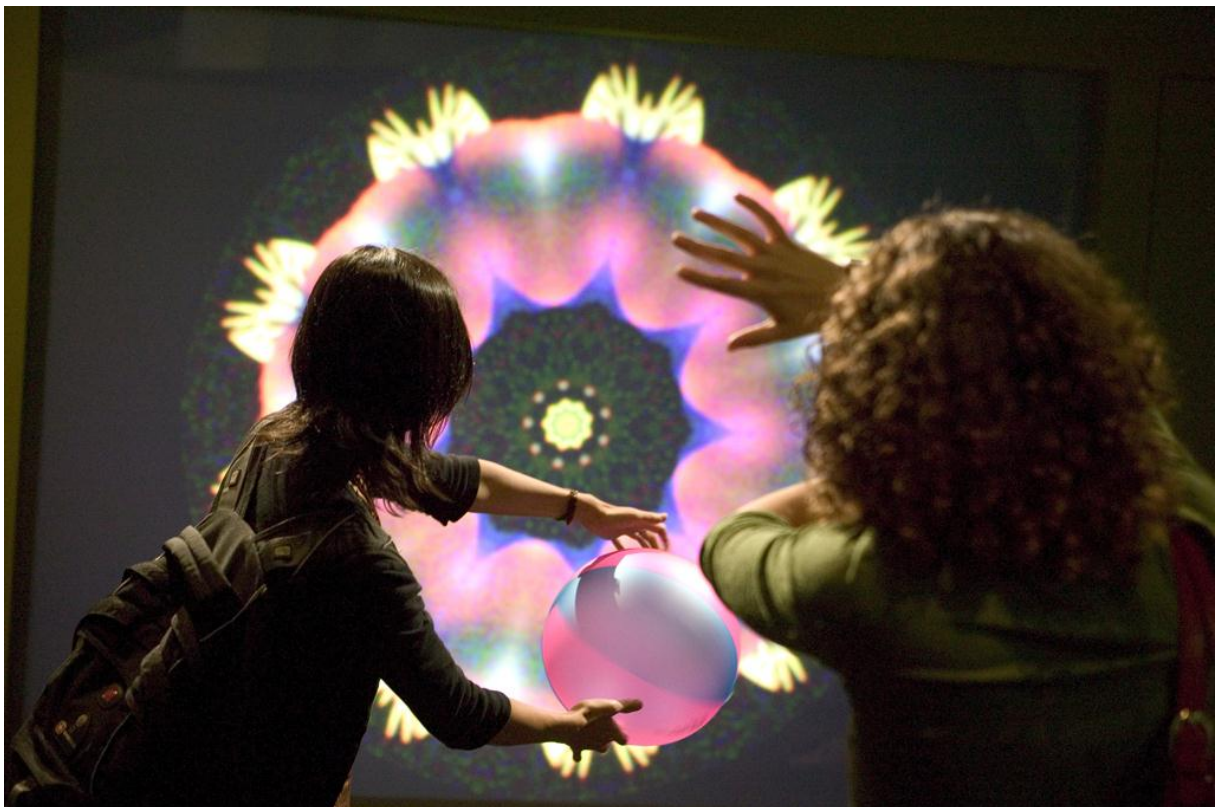


Image: Powerhouse Museum

### **Comment on Goal 2**

CAMD suggests that a clearer and more holistic expression of intent would be as follows:

*To promote the use of innovative approaches and emerging technologies to enable everyone to have the opportunity to access and participate in Australian cultural life.*

### **Museums and 'Emerging Technology'**

The potential for emerging technology to serve key museum goals was recognised early by Australia's major museums. Over the last decade they have embarked on long-term projects to digitise collections, develop online material for the new National Curriculum and exploit opportunities for digital technology to unleash a two-way museum-user exchange on pressing

issues.

The resulting output has attracted world-wide attention. This year, the Australian Centre for the Moving Image not only won the 'Best of the Web' Education award at the international Museums and the Web conference for its *ACMI Generator* [CS 2.1] but also the 'Best Overall' new web technology over competitors like the Smithsonian and the British Museum. In the same year, Museum Victoria's *Access all Areas* podcast, which provides behind the scenes visits to the museum's research laboratories, collection stores and exhibitions, was judged best new initiative in the audio/visual/podcast category at the same conference<sup>9</sup>. In 2010 it was the National Museum of Australia which won the Podcast category with its *Audio on Demand* program<sup>10</sup>.

With museums able to physically exhibit only a small fraction of their collections at any one time, the value of online access to collection images and information was immediately apparent; as was the opportunity to engage with new audiences across generational, cultural and geographic barriers. By 2010, while over 11 million physical visits were being made annually to CAMD museums in Australia, almost three times as many visits were made to the websites of these museums<sup>11</sup>.

The Powerhouse Museum now has over 94,000 objects - collected since 1880 to the present day - online with 'zoomable' images and accompanying research; users can download an interface tool to allow them to construct their own collections from this resource<sup>12</sup>. When Queensland Museum launched a new website last year it included for the first time, direct access to over 40,000 objects and specimens in the State Collection direct via the collection database.<sup>13</sup> Museums Victoria's newly launched online History and Technology Collections provides access to over 66,000 objects from its 150 year old collections<sup>14</sup>; although this is still only a small proportion of the 16 million objects held by its museums. In Launceston, a newly developed website was launched at the beginning of the year which has allowed the Queen Victoria Museum and Art Gallery to present a searchable on-line collection of digitised historical images and documents from its Community History Collections. To date there are over 18,000 images available and this number is growing steadily.

More recently, the *Museums Metadata Exchange* (MME), the result of a major collaboration between CAMD and Museums Australia, has uploaded over 1,000 descriptions of significant collections, from World War I diaries to fashion collections, held in major museums and some regional museums in Australia to Research Data Australia (RDA) to improve access for humanities researchers [CS 2.12] This program follows in the successful footsteps of the *Atlas of Living Australia* (ALA) which, with funding under the National Research Infrastructure Strategy Program,

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<sup>9</sup> See <http://museumvictoria.com.au/accessallareas/podcastadventures/>

<sup>10</sup> <http://www.nma.gov.au/audio/>

<sup>11</sup> Data collected as part of the CAMD Annual Survey of members, 2009-10. The figure includes visits (unique and repeat) from external users. The majority of CAMD members utilise Google Analytics to record website visits.

<sup>12</sup> <http://www.powerhousemuseum.com/collection/database/>

<sup>13</sup> <http://www.qm.qld.gov.au/Collections/Collection+Online>

<sup>14</sup> <http://museumvictoria.com.au/collections/>

provides single portal access for researchers here and overseas to biological information in biodiversity collections relevant to research on critical areas such as biosecurity and climate change<sup>15</sup>. ALA has recently introduced flexible web-based software to support the involvement of ‘citizen scientists’ in contributing data, information and knowledge about Australia’s biodiversity online<sup>16</sup>

### Digitising for Outcomes

Alongside the development of digital technology, the provision of high-quality Australian digital content has emerged as a key issue in cultural policy, education, science, innovation and in research. A succession of reviews from the 2020 Summit onwards, including the recent NBN inquiry, have recognised the need for a nation-wide ‘strategy for the digitisation of Australia’s culturally and historically significant content’.<sup>17</sup> The 2011 Commonwealth *Strategic Roadmap for Research Infrastructure* has also urged the digitisation of heritage collections noting that ‘the range of disciplines that would benefit from this is vast, including biology, environmental science, ecology, zoology, humanities, arts, social sciences and health sciences’<sup>18</sup>.

While major museums are keen to digitise parts of their collections to ensure preservation, this is only one of a number of cogent reasons for uploading this information to the web. Ultimately, the value of digitising collection data lies in the critically useful information it unlocks. This information can be used to:

- create high quality, authoritative Australian online content for primary and secondary students in ‘connected classrooms’ around the nation [CS 2.1 - 2.6, 3.1, 3.2, 3.7, 3.10];
- build a knowledge basis for interactive, high definition video conferences between students and experts from around the world which allow students to listen to lectures, ask questions, take part in events, and ‘visit’ museums and other sites without leaving their classroom [CS 2.2 - 2.6];
- develop digital story-telling projects and other creative art programs which use cultural collections as a jumping off point [CS 1.3, 2.10, 3.1, 3.6, 3.7, 3.10];
- stage ‘virtual exhibitions’ which can reach even the most remote communities [eg CS 1.1, 1.4, 3.5];
- facilitate greater use of collection resources by academic researchers in the humanities and biological sciences [CS 2.12];
- provide online inspiration for the next wave of Australian designers and innovators [eg see CS 4.2 and 4.3];
- reconnect diaspora and creator communities with intangible and material heritage lost

<sup>15</sup> This project, which was initiated by CAMD and is now undertaken jointly with other collecting institutions and the CSIRO, has been funded as part of the Super Science Initiative.

<sup>16</sup> See <http://www.ala.org.au/about/program-of-projects/citizen-science/>

<sup>17</sup> House of Representatives Standing Committee on Infrastructure and Communications, Broadening the debate: Inquiry into the role and potential of the National Broadband Network, Canberra, August 2011, Recommendation 11, p17. <http://www.aph.gov.au/house/committee/ic/NBN/report/Front.pdf>

<sup>18</sup> Department of Innovation, Industry, Science and Research, 2011 Strategic Roadmap for Australian Research Infrastructure, September 2011, p.77

- during colonisation such as through the Virtual Museum of the Pacific [CS 2.11];
- encourage opportunities for users to curate their own online collections [CS 3.8];
- inspire content for mobile applications and services [CS 2.13];and
- launch platforms and supporting information for ‘citizen researchers’ to record observations and ideas.

### Connecting Classrooms

Museums have long been sites of education and learning and it was inevitable that they would view the conjunction of the new National Curriculum for Australia’s primary to secondary students and the National Broadband Network (NBN) as an opportunity to make an online environment for students where learning is more engaging and rich in Australian information, stories and resources. Early school trials of online learning with museums found that 92% of teachers agreed that the online learning environment and its collaborative tools assisted student learning. Teachers also commented on their preference for trusted, authoritative sources, such as museums, for education purposes<sup>19</sup>.

This work has now borne fruit at State and national level with the development of online curriculum material, links to collections online and different ‘connected classroom’ programs springing up across Australia [see CS 2.1-2.6]. Museum Victoria and the Australian Centre for the Moving Image are part of a State Cultural Network which links via broadband to Victoria’s key cultural organisations through the *Culture Victoria* website. The Network is directly connected to 1,700 state schools which are able to access rich broadband content in a series of stories and projects, many created for the site [CS 2.1-2.2].<sup>20</sup>

In NSW the Historic Houses Trust and the Australian Museum and have developed video conference programs which deliver engaging Australian content addressing history, heritage, science, mathematics, art and indigenous studies [CS 2.5-2.6]. Even students in remote areas will be able to remotely link with experts and institutions using two-way, interactive high-definition video and audio with the roll-out of the broadband network.

Australia’s museums have both the content and technological expertise to deliver our children a world-leading education across the History, English, Mathematics, Science, Geography and Art curriculums. Even more importantly, the content developed by museums is supported by extensive resources and capacity building for teachers, many of whom will be required to teach new disciplines and content for the first time.

### Connecting Communities

Digital technology and the NBN hold the seeds for a new paradigm through which Australians can experience their shared histories and identities and use this knowledge to rejuvenate local ties.

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<sup>19</sup>eg The *Museum and Education Digital Content Exchange* which involved participation from The Learning Federation (TLF), Museum Victoria, the National Museum of Australia and Powerhouse Museum.

<sup>20</sup> See: [http://www.arts.vic.gov.au/Arts\\_in\\_Victoria/Collections/Culture\\_Victoria](http://www.arts.vic.gov.au/Arts_in_Victoria/Collections/Culture_Victoria)

For example, museums are exploiting the use of wikis to link regional and remote communities to online collections and allow multiple users to contribute as part of a collaborative approach to compiling and improving the knowledge of local history and making it accessible to the world [CS 3.6]. These changes also promise a far greater engagement in knowledge-based discussions and 'citizen researcher' projects. For the first time since the advent of public internet services, it will be possible to engage and connect all Australians through rich media content and interactive, participative experiences. The social, educational and economic benefits of government investment in museum services will be significantly enhanced as museum presenters, experts and exhibitions reach further into the Australian community than ever before.

Museums would like to work with Government to develop a holistic strategy to leverage this considerable investment further. We believe this could be a dynamic partnership, of lasting benefit to both. The outcome would be on-line access to the huge data banks of knowledge within Australia's museums. Two interconnected strategies should become key parts of the National Cultural Policy: making priority collections accessible online and systematically developing the information made available as content to educate, inspire and connect communities. Because of the resource intensive nature of digitising collections and developing high quality online content, it is important that this process be approached systematically and in a way which allows prioritisation and collaboration on a national basis.

**CAMD Recommendation viii:** That the National Cultural Policy identify a strategy to facilitate a cross-portfolio program to develop priorities for the **digitisation** of culturally and historically significant material culture from the distributed national collection.

CAMD also suggests that there is a need for national support for the development of a digital atlas of Australian people, to 'bookend' the *Atlas of Living Australia*, which would unite disparate social and cultural research data with collection information, within a broad geographic framework, and could be a powerful tool for researchers responding to issues of local and national importance.

**CAMD Recommendation ix:** That the National Cultural Policy include a strategy for the development of a **digital atlas** which captures the cultural heritage of Australian people, in line with recommendations in the **2011 Strategic Roadmap for Australian Research Infrastructure**.

The NBN is the largest infrastructure project in Australia's history. If it is to help Australia to become one of the leading digital economies by 2020 it needs not only to invest in cable and trenches but in the all-important areas of online content and capacity building for its users.

**CAMD Recommendation x:** That the National Cultural Policy include specific strategies to support the development of Australian-based interactive learning content for schools and life-long learners in the community drawing on Australia's vast cultural collections.

## Goal 3: Telling Australian Stories

**National Cultural Policy Goal 3:** *To support excellence and world class endeavour, and strengthen the role that **cultural heritage and** the arts play in telling Australian stories both here and overseas.*



### *Comment on Goal 3*

The fact that museums and their cultural memory collections, and history and cultural heritage organisations across Australia, play an extraordinarily important role in preserving and making the nation's diverse stories accessible at a local, state, national and international level should be clearly enunciated in this goal, thus the addition of the text in red above.

### *Telling Australian Stories*

Australia's museums:

- collect, preserve and research material culture, and its supporting information, which encapsulates the many, differing stories and unique characteristics which have shaped cultural identity;
- allow for ongoing collection and the study of new and changing characteristics to reflect Australia as it moves through the 21<sup>st</sup> century;
- make those stories available, in a myriad of traditional and new and/or technology-based formats, for children, students and people of all ages;
- capture and showcase stories which range from city icons to the humbler, but no less rich and significant histories of the people and places of rural and regional Australia; and

- showcase Australian stories to the world through travelling exhibitions, online accounts, the exchange of objects, staff and skills with other countries, producing and inspiring high quality research, cultural tourism and by providing sites for cultural diplomacy.

### **Stories for Young Australians**

Last year's print and television advertising campaign for the NBN featured a classroom where a window becomes a doorway into the 'European Space Museum', highlighting the easy access to museums which will be made possible by NBN connectivity. While not discounting the importance of the NBN in providing access to international sites, CAMD would also stress its potential to provide a gateway into Australian museum sites where Australian staff can deliver information and opportunities for interactive engagement tailored to the needs of Australian school students and building on Australian identity and self-esteem as a nation.

CAMD is concerned to ensure that young Australians have access to the cultural holdings of Australian museum collections in order to capture, create, understand and share the stories they contain. As noted earlier, Australian museums are uniquely placed to create rich, relevant and meaningful online experiences for Australian students that are strongly embedded in Australian curriculum requirements and assist in enriching Australians' interactions with their own stories, places and history [see CS 3.1, 3.2, 3.6, 3.10]

State and Territory collections and regional museums, as well as the national institutions, have an important role to play in delivering information and stories to students and life-long learners. In addition to the national curriculum content being developed, programs are also being created to link leading museums and small local collections to nearby schools to create a personalised pathway through their local, State/Territory and national history.

### **Country Stories**

Local stories and the way in which they contribute to national narratives deeply resonate with many communities. The small to medium museums, many of which are in regional areas of Australia, are run chiefly by volunteers who require assistance to catalogue and conserve irreplaceable objects and ensure collections are open to locals and visitors to the region. In some states (such as Queensland, South Australia and the Northern Territory) systematic support is provided to these museums. CAMD museums also provide behind the scenes support to regional museums and art galleries, heritage organisations and other collecting institutions by offering training, internship and mentoring programs for regional staff and volunteers, the provision of travelling exhibitions or opportunities to travel home-grown exhibitions, skills and standard development and the creation of partnerships.

This support, although extensive, is not systematic and State museums are often constrained by institutional priorities (particularly where a museum is not authorized by its legislation to supply assistance) and continuous budget cuts. There is a pressing need for community museums and history organisations to be resourced and supported so they can preserve and curate their portion



of the 'distributed national collection' on site and, in this way, encourage the development in their local communities of a strong sense of identity and connection to their local heritage, their environment and to each other.

In particular, a national mechanism is required to provide a more streamlined, strategic and uniform approach to skills and standards delivery, to create networks for sharing information and collections, to provide coordinators to drive the implementation of strategies and projects and to assist with partnerships to seek greater access to grant funding.

**CAMD Recommendation xi:** That the National Cultural Policy include a strategy to work in partnership with State and Territory Governments to provide support to preserve and interpret cultural heritage collections in small to medium museums in regional and remote Australia.

### **Australia and the World**

In 2009-10, over 3.2m tourists, after touch-down in an Australian city, went on to visit a leading museum to connect with Australia's distinctive national stories and natural history. When visiting foreign dignitaries arrive their tour invariably includes a hosted visit to a leading museum. When Australian relationships with an international power are important often it is through an exchange of 'stories', characterised by museum exhibitions and skills sharing programs, that connection and mutual understanding is explored. This will happen in November when *Yiwarra Kuju: The Canning Stock Route* [CS 1.4] is shown to delegates at the CHOGM conference in Perth alongside *Extraordinary Stories from the British Museum* [CS 4.5] at the Western Australia Museum which will showcase Commonwealth treasures. Both exhibitions tell different stories about Australia and its context in relation to the Commonwealth countries and the rest of the world. A similar role was played by the Melbourne's Museum's *Trepang: China and the story of Macassan-Aboriginal trade* opened earlier this year as part of the Year of Chinese Culture in Australia [CS 3.13].

Australian museums also tour exhibitions and make loans to other countries, host cultural visits of museum staff or visual and performing artists, share information online with other countries, share professional skills through educational/skill exchanges and scholarships; provide commercial consultancy services, sponsor and participate in international culture related conferences, symposia and workshops; speak to international bodies and participate in publications on cross-cultural themes and represent the country in international showcase events such as expos and biennales. All of these activities assist Australia to tell its story to the world in creative and innovative ways.

The current lack of coordination in relation to cultural collections at the Federal level, however, has meant that the contribution made by Australian museums to cultural diplomacy is not fully utilized; Australia's leading social and natural history museums are not involved in forward planning for upcoming international collaborations and information about plans is not circulated widely. CAMD members wish to work side by side with other cultural bodies represented on the Australia International Cultural Council to maximise their potential to contribute.

**CAMD Recommendation xii:** That the National Cultural Policy support the inclusion of a representative of Australia's leading cultural heritage collections on the Australia International Cultural Council.

CAMD would also suggest that the existing overseas touring programs would profit by being open to exhibitions created at State/Territory level.

**CAMD Recommendation xiii:** That the National Cultural Policy include a strategy to extend the current Visions of Australia program to support Australia's major national and State/Territory museums to tour exhibitions displaying the material culture of Australia internationally.

Australia's major museums have worked closely in particular with the International Council of Museums (Australia) to develop mutual understanding and appreciation for the cultural beliefs and heritage of our neighbours in the Asia-Pacific region and to provide advice and assistance in the conservation of cultural materials [CS 3.14]. Not only is cultural knowledge shared between these countries but the intangible and material heritage which has been lost to many communities during the colonial period is being actively restored to promote the type of cultural revitalization which underpins regional stability and development. A number of CAMD museums have developed a strategy to provide access to Australian Pacific Island collections through digital images and information as piloted in the Australian Museum's Virtual Museum of the Pacific [CS 2.11].

**CAMD Recommendation xiv:** That the National Cultural Policy include a strategy for a cross-portfolio program providing further support for partnerships between museums in Australia and in neighbouring countries in the Asia-Pacific region and the digital sharing of Asia-Pacific collections held in Australia.

## Goal 4: Cultural Contributions



**National Cultural Policy Goal 4:** To increase and strengthen the capacity of the arts *and culture* to contribute to our society and economy.

### **Comment on Goal 4**

The wording of Goal 4 should encapsulate the capacity of the arts and culture to contribute to society and the economy. The strategies outlined in this submission should be expanded to cover the current and potential contribution of cultural heritage collections to the education revolution, the rollout of the NBN, Indigenous cultural policy (outlined above) and their contribution to innovation and design (see below).

### **Cultural Contributions**

The foregoing information in this submission provides strong evidence of the contribution made by cultural collections to society and the economy. Their impact can be highlighted in particular in relation to:

#### **Education**

Museums are predominantly places of learning and inspiration. Despite increasingly tight school

budgets some 1.27m<sup>21</sup> Australian students visited museums last year in formal school groups to study history, civics, art, geography, English, biology, physics, sciences and mathematics. Educationalists have long known that museums offer unique learning experiences. Utilising 'real' objects from collections allows audiences to experience great 'hands on' learning experiences, information for all five senses, exciting spaces, design, multi-media and visual representations and an open-ended environment far removed from formal educational contexts [see CS 2.1, 4.1]. Museums encourage students to engage and enjoy; acquire new skills; try new experiences and explore their creativity. The results, according to a range of research here and overseas, is to increase self-confidence and self-esteem; change attitudes; promote higher order cognitive learning; and assist young people to make connections and utilise existing knowledge to strike out in new directions.

### **Life Long Learning**

Beyond the formal education years, museums also contribute to the life-long learning of the adult population. They are trusted sources of information on contested issues. They are important sites of intergenerational learning, uniting grandparents, parents and children in the pursuit of knowledge and ideas. Museums also have an important role to play in fostering community awareness of global issues and in enhancing community confidence in collaborative problem solving.

The work of museums provides the inspirational resources and learning experiences which encourage individuals to imagine a better world. And, it is from this basis of imagination, confidence and knowledge that creativity, new thinking, problem solving and innovation springs.

### **Creative Industries and Innovation**

Museums are an integral part of the creative economy and creative communities, providing inspirational sources, nurturing the development and application of innovative ideas [see CS 4.2], acting as sites for cutting-edge design and production and contributing to the energy and inspiration which attracts creative industries, cultural entrepreneurs and innovators to certain cities and centres over others. The attraction of these programs, particularly for the young, can be seen in the thousands attending talks, markets, workshops and exhibitions staged by the Powerhouse Museum during the *Sydney Design* festival each year [CS 4.3]

Museums provide a hugely important resource for the artists, designers, inventors and craftspeople working in traditional mediums and the digital arts. This reflects their role as sources of 'cultural memory'. The lines along which creativity and innovation proceed are anything but linear; they involve immersion in ideas and research across institutions and disciplines, opportunities for serendipitous sampling of information and objects from a wide spectrum and the freedom to use and adapt the knowledge gained.

As a case in point, when the small Justice and Police Museum in Sydney (part of the Historic

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<sup>21</sup> CAMD Annual Survey 2010-11.

Houses Trust of NSW) ran a crime scene exhibition drawing from a unique collection of police photographs from the early 1910s to the 1940s, the collection was accessed by a range of multi-media fringe artists, gave rise to a best-selling book, led to an exhibition in Poland and was referenced by the eminent fashion house of Karl Lagerfeld for its next season fashion collection. These kinds of serendipitous uses of museum collections are seldom envisaged until artists and other creative industries gain access and make the creative leaps exemplified above.

## Research

Museums provide a critical research resource which generates ground-breaking in-house research projects and collaborations with other research agencies and academies, across the sciences and humanities, between disciplines and in nationally and globally significant areas such as climate change, biosecurity, biodiversity, cultural identity and resource management. In 2009-10, CAMD museums:

- participated in 200 grant-funded research projects;
- completed 400 in-house curatorial research projects with close to 500 ongoing; and
- produced 470 scholarly and educational publications.

Collections are an essential part of Australia's future as they provide the raw material through which researchers can discover the extent and character of biological and cultural diversity and how they may be sustained in the future. As noted earlier, a concerted Government effort is required to ensure that the rich resources locked away in the collections of major museums are available, in real time, and remotely to the research community in Australia and internationally.

## Cultural Tourism

Museums promote Australia as a cultural destination which attracts interstate and overseas tourists and makes a significant contribution to a cultural and heritage tourism market worth over \$20 billion dollars a year. In 2009-10 over 3.75m tourists (interstate and overseas) visited CAMD museums in capital cities and major regional centres.<sup>22</sup> In their 2009 *Snapshots: Cultural and Heritage Tourism in Australia* Tourism Research Australia reported that the two most popular activities undertaken by tourists (both international and domestic) were “visiting heritage buildings sites and monuments” and “visiting museums and art galleries”. These types of tourists accounted for more than 150 million visitor nights in Australia each year and contributed strongly to regional economic growth and employment opportunities.

Research on Canberra's cultural institutions found that they played a significant role in attracting tourists who spent between \$249-255 million per annum in that city.<sup>23</sup> Similarly, the Sovereign Hill Museum sites generate approximately \$50 million a year for the Ballarat economy [CS 4.6].

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<sup>22</sup> CAMD Annual survey 2009-10.

<sup>23</sup> Brent W. Ritchie and Tracey J. Dickson, 'ACT Attractions: direct visitor expenditure and visitation patterns study', Sustainable Tourism, Cooperative Research Centre.

In a recent NSW study, it was found that over 2 million people visited museums and galleries in outer metropolitan and regional NSW<sup>24</sup>. The study, *Value Added! The economic and social contribution of cultural facilities and activities in Central NSW*, identified economic benefits including an additional 8.5 jobs outside the cultural sector across the central NSW region for every 10 full time positions within the cultural sector.

The types of cultural tourism provided by museums and heritage organisations in rural and regional Australia allow these communities to develop and project a sense of their distinctive local identity, visual culture and creativity to outsiders which is a vital promotion of social identity and encouragement of outsider interest in the beneficial forms of tourism.

### **Other Economic Benefits**

Museums are multi-million dollar businesses serving the public benefit; they bring excitement and interest as well as jobs and substantial spending power to their local communities. Museum sites themselves, which are often historic in nature, enhance civic pride and encourage urban and rural regeneration. The economic benefit of museums was most recently revealed in research undertaken by Museum Victoria. In the wake of its highly successful *Titanic: The Artefact Exhibition*, which attracted 480,879 visitors an independent economic evaluation identified an economic benefit to the state of nearly \$38 million. Melbourne Museum's current *Tutankhamun and the Golden Age of the Pharaohs* exhibition has already broken all records by attracting more than 650,000 visitors.

While the crowds may not be as large in regional areas, museums still generate important economic benefits for local communities. The *Value Added!* study in NSW uncovered the fact that cultural volunteering in the Central West of NSW generated \$1.3 m in additional economic activity, over half a million dollars of household income and 14 additional full time equivalent jobs across the region. The role of museums and other cultural organisations should be given particular consideration in the provision of support under the Regional Development Australia (RDA) network and in support for initiatives which will integrate their contribution into tourism strategies and allow them to promote their profile online.

Museums clearly contribute economic benefits far beyond the income earned through admissions, shops, restaurants and associated enterprises. Yet museums have faced declining real budgets over the years, aided by efficiency dividends in one guise or another, at a time when Government and public expectation of their contribution is growing. In its submission to the recent Review of Private Sector Support for the Arts, CAMD suggested that the Government give consideration to the introduction of the *Gift Aid Scheme* which, in its simplest form, allows the cultural institution to retain the tax benefit on a gift or donation (such as for entry to the museum or temporary exhibitions) made to it by a visitor. *Gift Aid* has been in place in the UK for over 20 years and in 2009-10 alone charities and cultural organisations claimed more than \$1 billion in

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<sup>24</sup> Museums & Galleries NSW, 'Value Added! The economic and social contribution of cultural facilities and activities in Central NSW', June 2010, [http://mgnsw.org.au/uploaded/resources/Value%20Added\\_final%20report.pdf](http://mgnsw.org.au/uploaded/resources/Value%20Added_final%20report.pdf)

gift aid tax relief on donations from individuals<sup>25</sup>. Gift Aid maximises the value of current donations, encourages increased and new giving, and helps create a wider culture of philanthropy. CAMD recommends that the Government consider its introduction here. The introduction of this strategy would require some revisiting of the definition of 'charities'; this might be referred to the new Australian Charities and Not-for-profits Commission (ACNC) for consideration.

**CAMD Recommendation xv:** That the National Cultural Policy include a strategy to encourage the introduction of a Gift Aid scheme by the Australian Government to cover charities and public cultural institutions and organisations.

## Conclusion

Over the coming decade, Australia faces a challenging situation as it grapples with big issues such as how to train and inspire a flexible, innovative and creative workforce, find a niche for our nations in the burgeoning creative economy, collect and interpret our stories in order to forge a sense of national identity within the global community, address pressing science-based and socially contested issues, confirm the region's role as a premier cultural destination and build the secure, productive and culturally enriching communities we all desire.

CAMD believes that Australia's museums are uniquely situated to make significant contributions to these priority areas and that the development of a new National Cultural Policy provides a once in twenty year opportunity for the Government to fully utilize the investment made in museums and their collections to date and to ensure that their significant contribution to cultural expression is acknowledged and channeled for the benefit of all Australians.

CAMD's members would welcome a National Council Policy which provides an opportunity for a collaborative national approach and a participative national voice for the museum sector.

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<sup>25</sup> *Growing the Pie-Increasing the level of cultural philanthropy in Aotearoa New Zealand. Report of the Cultural Philanthropy Taskforce*, December 2010, p.13. [http://www.mch.govt.nz/files/Cultural%20Philanthropy%20Dec\\_0.pdf](http://www.mch.govt.nz/files/Cultural%20Philanthropy%20Dec_0.pdf)

## Appendix 1 Goal 1: Belonging - Case Studies

### Case Study 1.1: *tayenebe: Tasmanian Aboriginal women's fibre work*

Tasmanian Museum and Art Gallery



#### *Creative Exchanges: Past and Present*

*It gives you a good feeling to watch something grow from your own hands, to watch the fibres take shape and watch the story unfold at the end, this is my heritage, this is my Country, this is me.*

Leonie Dickson, Tasmanian Aboriginal Artist

*tayenebe, Tasmanian Aboriginal women's fibre work* is a travelling exhibition from the Tasmanian Museum and Art Gallery (TMAG), which focuses on the work of a group of 35 Tasmanian

Aboriginal women and girls who have revitalized the fibre skills of their ancestors. The exhibition highlights the unique connections that Tasmanian Aboriginal people have with the land and sea and provides an insight into the significance of traditional fibre work practice. The women, aged between 7 and 87 years, used historic Tasmanian Aboriginal twined fibre baskets, created during the 1880s and in public collections, as inspiration to create beautiful bags, baskets, ropes and containers. Like their ancestors did hundreds of years ago, they have used irises, lilies, rush, sedges and reeds to weave and kelp for containers in a technique unique to Australia. The word *tayenebe* comes from the Bruny Island language word for 'exchange'. In many ways this project represents a series of vital exchanges between women across generations, cultures and between institutions where traditional skills, stories and memories have all been shared.

The exhibition opened at TMAG on 4 July 2009 and, with the assistance of Visions of Australia, has toured since to venues including the National Museum of Australia, Canberra, the Queensland Museum, Brisbane and the Australian National Maritime Museum Sydney. The exhibition is currently at the Koorie Heritage Trust, Melbourne. As a travelling exhibition, *tayenebe* continues to grow and engage increasing numbers of people. The concept of creative exchange lives on in the workshops and public programs at each venue eg while on display at TMAG, the *tayenebe* makers shared their knowledge and skills with people of all ages and the exhibition was the inspiration for a dance by grade 7 students at Ogilvie High School, New Town, Tasmania. See: <http://static.tmag.tas.gov.au/tayenebe/>

### Case Study 1.2: *ningenneh tunapry and nawi*

Tasmanian Museum and Art Gallery/Australian National Maritime Museum



© Billy Missi

#### *Using collections to regenerate traditional practice*

*ningenneh tunapry*, which means to give knowledge and understanding, is the name of the Tasmanian Museum and Art Gallery's (TMAG) Aboriginal Gallery developed with the guidance of the Tasmanian Aboriginal Advisory Council and the Tasmanian Aboriginal Community and opened in 2007. The gallery and its exhibitions provide insight into the traditional and contemporary cultural practices and concerns of Tasmanian

Aboriginals. It provides the basis for a schools' program to connect school children to the deep culture of the Tasmanian Aboriginal people.



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One of the initiatives associated with the gallery has been the building of a full size bark canoe by Aboriginal community members – a project that has not been attempted in over 170 years. The project utilised the museum collections to restore the knowledge of building traditional Tasmanian Aboriginal bark canoes. This work was carried out in close collaboration with Indigenous groups in a way which also changes public perceptions of Indigenous and non-Indigenous relationships. TMAG's Bark Canoe project won a Knowledge Management Gold Award (in the Cultural Initiatives Category) at the ACTKM Awards for public sector organisations.

[http://www.tmag.tas.gov.au/learning\\_and\\_discovery/learning\\_resources/current\\_resources/ning\\_enneh\\_tunapry](http://www.tmag.tas.gov.au/learning_and_discovery/learning_resources/current_resources/ning_enneh_tunapry)

Such is the interest in bark canoes that the Australian National Maritime Museum is soon to host the first national conference on Australia's Indigenous watercraft in order to survey knowledge and the existence of craft in museum and other collections. 'nawi: Exploring Australia's Indigenous Watercraft' which will take place in 2012, seeks to gain a national picture of more than 40,000 years of Australia's maritime history. It will bring together practitioners and theorists and include demonstrations and talks by traditional canoe builders and people engaged in reviving Indigenous canoe building practices.

<http://www.anmm.gov.au/site/page.cfm?u=1921>

### Case Study 1.3: *My People, Culture and Country*

Bunjilaka Aboriginal Cultural Centre, Museum Victoria



*Working with Indigenous students connecting with culture*

A recent exhibition (June 2011) at the Bunjilaka Aboriginal Cultural Centre within Melbourne Museum showcased the views of Indigenous students from the Hume region of Victoria on how they connected with people, culture and country. The exhibition was an outcome of Museum Victoria's Indigenous Pathways project, which is designed to support Indigenous

students as they connect with their cultural heritage. The exhibition, which was created by seven students from the Hume Region, explores themes of people, place and culture through objects, artworks, photographs and documents drawn from Museum Victoria's collections and personal objects.

Through the project the students experienced working at the Museum, spending time behind the scenes with staff from various departments and Bunjilaka Aboriginal Cultural Centre. As they explored the collection the students discovered more about their cultural heritage, giving them the opportunity to reflect on what it means to be an Aboriginal person within their community. As one student explored the collections, she found photographs of relatives she had never seen before. These experiences are reflected in *My People, Culture and Country*. The students also created artworks and learned traditional practices such as weaving and making spears in workshops facilitated by Museum Victoria and Victorian Aboriginal artists. By creating this exhibition, the students have made their own connections between the past and the present and in the process developed a deeper appreciation of who they are and where they have come from.

*My People, Culture and Country* is part of the Bunjilaka Community Exhibition Program, and annual program of changing exhibitions celebrating the creativity of Koorie artists and communities from across Victoria. It was a partnership between Museum Victoria, Hume Region Local Learning and Employment Networks, Hume Region Department of Education and Early Childhood Development Wannik Unit and Hume Region Catholic Education. See <http://museumvictoria.com.au/bunjilaka/>

### Case Study 1.4: ***Yiwarra Kuju: The Canning Stock Route***

National Museum of Australia



*The importance of country*

*We wanna tell you fellas 'bout things been happening in the past that hasn't been recorded, what old people had in their head. No pencil and paper. The white man history has been told and it's today in the book. But our history is not there properly. We've got to tell 'em through our paintings.*

Clifford Brooks, Wiluna, 2007

This ground-breaking exhibition tells the story of the Canning Stock Route's impact on Aboriginal people, and the importance of the Country that surrounds it, through the works of senior and emerging artists and the stories of traditional custodians. It is a story of contact, conflict and survival, of exodus and return, seen through Aboriginal eyes, and interpreted through their voices, art and new media.

The Aboriginal people of Australia's Western Desert lived in their homelands for thousands of years. In the late 19th and early 20th centuries, the expansion of the Western Australian mining and pastoral industries led to the surveying of a track along which cattle could be driven from Kimberley stations to markets in the south. This track became known as the 'Canning Stock Route'.

In July and August 2007 nearly 70 artists travelled up the stock route on a six-week return to Country. Over 100 canvases were produced on that expedition, and more stories and artworks have since been added to the collection, which was acquired by the National Museum of Australia in 2009. The process supporting the development of the exhibition has shown the vitality of contemporary Australian cultural expression and created a lasting legacy of expertise and documentation from the indigenous communities involved.

The exhibition, a joint initiative between the National Museum of Australia and FORM, which was shown at the National Museum of Australia from July 2010 to January 2011, is now touring to Perth and Sydney.

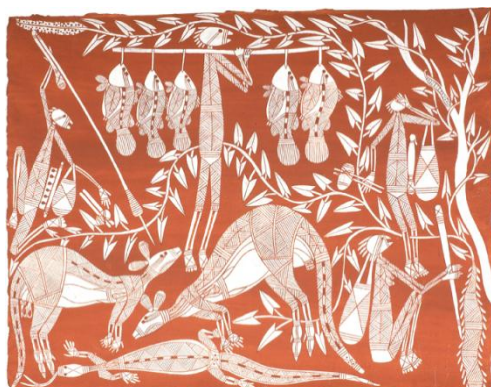
The exhibition, supported by a rich public events program, which includes interpretive tours by Aboriginal curators and filmmakers and outdoor projections of short films and photography, will be on show in Perth at the time of the CHOGM meeting and as part of the Commonwealth Festival which follows.

A virtual exhibition, education kits and other resources are available online at:

[www.nma.gov.au/exhibitions/yiwarra\\_kuju/](http://www.nma.gov.au/exhibitions/yiwarra_kuju/)

### Case Study 1.5: ***Telstra National Aboriginal and Torres Strait Island Awards***

Museum and Art Gallery of the Northern Territory



*Premier Indigenous art award*

The Award was established in 1984 as the National Aboriginal Art Award by the Museum and Art Gallery of the Northern Territory. The aim of the Award is to recognise the important contribution made by Indigenous artists and to promote appreciation and understanding of the quality and diversity of Aboriginal and Torres Strait Islander art from regional and urban based Indigenous artists throughout Australia, working in traditional and contemporary media. The Award is an important showcase for both established and

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emerging artists and has come to be regarded as one of the premier national events in the Australian Indigenous art calendar.

The Award attracts a range of Indigenous artists from all parts of the country and about 100 works are selected each year from around 300 entries. The diversity and style of work submitted each year reflects the changing face of contemporary Aboriginal art practice.

Telstra has sponsored the Award since 1992 and has continued to further enhance its profile and prestige. In 2011 the most outstanding work in the exhibition was awarded \$40,000 in prize money.

In 2011 the museum introduced a new App which allowed detailed images of the pre-selected works to be viewed alongside biographies of the finalists and a virtual tour of the physical exhibition to be viewed on iPad, iPhone or Android device. See <http://www.nt.gov.au/nreta/museums/exhibitions/natsiaa/>  
Image above: Solomon Gurrumul, *Hunting Camp*

### Case Study 1.6: ***Menagerie: Contemporary Indigenous Sculpture***

Australian Museum and Object: Australian Centre for Craft and Design



#### *Contemporary Indigenous Culture*

*Menagerie: Contemporary Indigenous Sculpture* is a unique exhibition that exposes the richness and breadth of contemporary Indigenous sculpture in Australia. It includes both well-known and emerging artists, who have produced outstanding sculptural works depicting a variety of animals. Through these works the artists share with us their cultural knowledge, expressions of identity and connections to country.

*Menagerie* has been developed through an unusual and mutually rewarding collaboration between the Australian Museum and Object: Australian Centre for Craft and Design. The combined strengths of the two organisations have resulted in a project that neither organisation could have produced alone. Thirty-three artists, representing every State and Territory, have produced 52 extraordinary works: a snapshot of Indigenous perspectives on animals at a single point in time and a survey that can never be replicated.

*Menagerie* was exhibited at the Australian Museum until November 2009 and is currently touring nationally. Amongst the venues visited were Melbourne Museum, Queen Victoria Museum & Art Gallery, Launceston, Tandanya: National Aboriginal Cultural Institute, Adelaide, Western Australian Museum, Perth, Araluen Arts Centre, Alice Springs and Cairns Regional Art Gallery. The exhibition is currently at the Queensland Museum and is still to tour Wagga Regional Art Gallery and the Western Plains Cultural Centre, Dubbo in 2012. Over 200,000 people will have seen the exhibition by the end of its two-and-a-half-year tour.

The collection demonstrates beautifully the vibrancy of Indigenous cultures and the constant discovery of new languages to tell stories about the land and our human connection to it. *Menagerie* represents both ancient dreaming stories and new stories, with the artists using a mixture of traditional and contemporary materials and techniques in their works. *Menagerie* is so important that the Australian Museum Foundation is raising \$300,000 to purchase the entire collection.

<http://www.object.com.au/menagerie/welcome.html>

Work shown: Craig Koomeeta, *Neetan (Camp Dog)*, 2008

### Case Study 1.7: **HMB Endeavour**

Australian National Maritime Museum



#### *Sailing into History*

Students from a remote community recently had a chance not only to see the ocean but also the replica of the Endeavour. About 40 students from Gunbalanya Community School were given the opportunity for the visit in August as a reward for their high attendance rate in term two. Only students with an attendance rate of between 90 and 100% were allowed on the trip. The school's Assistant Principal noted that in term one there were only two students with 100% attendance but the promise of rewards such as the trip to see the Endeavour resulted in

almost 40 students coming to school every day. The students were treated to a tour of the boat and were excited to see how people lived on board in the early voyages.

The Australian-built replica of James Cook's HMB Endeavour is one of the world's most accurate maritime reproductions. On this voyage, the Endeavour is visiting 18 ports around Australia and opening to the public in 15. The ship left Sydney in April 2011, and is about half way through the 13-mth voyage. So far, over 31,000 visitors and more than 4,000 school children have toured the ship.

The Australian National Maritime Museum has partnered with DEEWR to fund 39 berths during the voyage for Indigenous Australians. This is part of a wider employment program where DEEWR will work with the participants after their time on Endeavour to use the skills they have developed in team work and overcoming physical and other challenges to find employment. To date 19 Indigenous Australians have sailed on Endeavour through the program.

See: [http://www.ntnews.com.au/article/2011/08/23/255231\\_schoolmatters.html](http://www.ntnews.com.au/article/2011/08/23/255231_schoolmatters.html)

<http://www.anmm.gov.au/site/page.cfm?u=1372>

Image above: Northern Territory News 23 August 2011

### Case Study 1.8: **Impact program**

Migration Museum, History SA, Adelaide

*Understanding Indigenous Culture - Cultural Sensitivity Training for Schools, Government and the Workplace*

Since 1999 the Migration Museum has delivered the Impact program to present the history not only of immigration to South Australia but also the impact of colonisation on Aboriginal peoples. This multi-media chronological history features the major events and policies that impacted upon Aboriginal people in this State. The program presents the material from an Aboriginal perspective through a workshop with elements of role-play. The latter is important because it requires the personal involvement of participants, each of whom becomes a historical player and has to make individual choices with large consequences. Sessions of between one and half to four hours are tailored to the needs of each client group.

Developed initially for schools, the need for a history component in larger cultural sensitivity training programs has seen external agencies take up the program. As a result of this some 5,000 to 6,000 adults have benefited from the program and feedback suggests that many have found it attitudinal and life changing. The program has never been promoted and it has been taken up only through word-of-mouth. In the past decade it has been delivered to judges and magistrates, was mandatory training for police cadets and South Australian Housing Trust staff, the Governor's Leadership program, the Courts Administration Authority, Department of Transport, Attorney-General's Department and Radio Adelaide. It has provided

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professional development for teachers and has been presented to inmates of the Cavan and Magill Training Centres and to Yatala prison guards through the Department of Correctional Services. It has also been used at conferences and presented to Lands Rights lawyers and to young Aboriginal trainees in the Department of Transport. It is now mostly delivered as the history component in larger cultural sensitivity programs and in association with Aboriginal presenters. The program continues to be requested by schools and adult groups.

The Migration Museum has a constant thread through its main galleries of the impact of colonisation on Aboriginal people in South Australia and there is a separate multi-media interactive program on this subject in the twentieth century gallery.

Further information: <http://www.history.sa.gov.au/migration/edu/programs.htm>

### Case Study 1.9: *Keeping Places*

South Australian Museum

Like many CAMD museums, the South Australian Museum maintains an active programme of repatriation of cultural material and human remains to Indigenous communities respecting their cultural and spiritual significance. The museum recognises the primary rights of Indigenous people to their cultural material held in museum collections, self-determination for Indigenous people in respect of cultural heritage matters, and consultation with Indigenous people in the management of those collections. The South Australian Museum is now a recognized world leader in repatriating ancestral remains, secret/sacred objects and other cultural materials to Indigenous Australian communities. This programme is in partnership with the Federally-funded Return of Indigenous Culture Programme (RICP).

Through the RICP, several Government-funded museums are engaged with community consultations in Arnhem Land concerning the future of Secret Sacred Object collections from this region. In response to Aboriginal community interest, the Northern Land Council (NLC) and the South Australian Museum's RICP project have jointly developed architectural plans and sought funding to establish a purpose built facility to look after western Arnhem Land ceremonial objects.

Following consultation, a keeping place is to be built at Warruwi on South Goulburn Island to contain a large storage facility with cabinets to separate Yirritja and Dhuwa moiety ceremonial items, and a bench to enable collection items to be inspected, decorated and ritually treated.

Apart from objects returned by government-funded museums through the RICP, this facility will also look after material prepared for contemporary ceremonial use. The keys for this area within the building will be held by nominated clan leaders, rather than day staff members. The storage facility will be built in accordance with best museum practice and the specific needs of the community.

The keeping place will also embrace secular activities, and therefore will require a family history database, shop facility, tourist guide information and a museum display. To cater for these diverse heritage needs, the keeping house development will require a skilled designer and consultant curator, among other specialists. Once established, the museum should be adequately maintained by trained staff from the Warruwi community. To assist in training and to provide future support, an ongoing relationship between the keeping place (via the NLC) and the South Australian Museum will hopefully be established through a memorandum of understanding.

### Case Study 1.10: ***Welcome Wall and Memorial Wall***

Australian National Maritime Museum and Migration Museum, SA



#### *Belonging and Memorialising*

The Australian National Maritime Museum maintains a Welcome Wall in Darling Harbour near the site where millions of new settlers first stepped ashore in Australia. Standing just under 3 metres tall and 100 metres long, the Wall is big enough to hold 30,000 names. An online database stores historical information about the people named on the Welcome Wall: when and how they came, who they came with, and where they lived. These stories are also shared with visitors within the museum galleries. In all, 126 countries are represented on

the wall. The museum unveiled 2,311 new names on 6 new panels in 2009-10 at two ceremonies attended by over 3,500 visitors. See <http://welcomewall.anmm.gov.au/>

Adelaide's Migration Museum has a Memorial Wall where several communities, including those from the Baltic region, the Jewish Community, the Vietnamese, the Tatar-Bashkurts, Armenian and Pontian Greek communities, have mounted memorial plaques to commemorate the sufferings and loss of their fellow countrymen. There is also a plaque honouring the contribution of the British immigrants who were forcibly brought here as children after WW2 and a reconciliation plaque mounted by the Museum to commemorate the Kaurna people of the Adelaide plains.

In 1999 the Vietnamese community dedicated a plaque on the Museum's Memorial Wall to those members of their community who died in the Vietnam war or were lost at sea through the terrible boat journeys here. Hundreds of members of the community as well as several State politicians attended the dedication. After the ceremony a young South Australian Vietnamese university student noted that although the ceremony was performed annually in Vietnam, it was the first time that it had been performed in South Australia despite the fact that many members of this community had been in Adelaide for 25 years. 'It is only now that we feel we belong here' he said.

[http://www.history.sa.gov.au/migration/galleries\\_programs/memorial\\_wall.htm](http://www.history.sa.gov.au/migration/galleries_programs/memorial_wall.htm)

### Case Study 1.11: ***'Identity: yours, mine, ours'***

Immigration Museum, Melbourne



This exhibition is about identity – who we are, who others think we are, and what it means to belong and not belong in Australia.

The exhibition focuses on how our cultural heritage, languages, beliefs, and family connections influence our self-perceptions and our perceptions of other people – perceptions that can lead to discovery, confusion, prejudice and understanding.

Engaging personal stories, intriguing objects, compelling images, immersive videos and interactive multimedia experiences invite visitors to find connections with others, as well as challenge the assumptions we make about each other every day. Visitors are encouraged to share their own stories, affirm their own identities and celebrate diversity in our community.

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As part of the exhibition, the museum distributed postcards across Melbourne inviting people to complete the sentence 'I belong when...!'. One reply was 'I belong when I sit in café alongside boardshorts, a beret, bifocals, a burqua & Blundstones in simple harmony! We belong here!'

Extensive web-based materials continue the exhibition's 'cultural conversations' online. They look in particular at how different cultural groups express their creativity through forms as diverse as humour, photography, calligraphy, embroidery, song, music, cooking, dressmaking, glass sculpting, puppet-making and weaving.

One online respondent commented 'I didn't expect it to move me as it did, it was both a powerful and insightful experience on a number of levels. Few exhibitions are able to dig deep and ask questions that we all need to ask ourselves as citizens of this land'.

<http://museumvictoria.com.au/immigrationmuseum/discoverycentre/identity/about-the-exhibition/>

### Case Study 1.12: *Pacific Youth Cultural Connection*

Australian Museum, Sydney



*What it means to be a warrior*

Pacific communities make up approximately 0.86% of the Australian population, with 32% (about 19,000) in Sydney. Their youth is disproportionately represented amongst those identified as being 'at risk' or in gaol. The Cultural Collections and Community Engagement Unit at the Australian Museum has been working with the Department of Juvenile Justice since 2009 to reconnect young members of Pacific diaspora communities with their tangible and intangible heritage; to allow them to interact with their culture via access to the Museum's collections.

The Museum holds one of the largest and most significant collections of Pacific material in the world, comprising around sixty thousand objects. The collection is of immense historical and cultural value to Pacific diaspora and creator communities, as well as to Australian and international audiences more broadly.

The aim of the program is to challenge beliefs and perceptions that being a 'warrior' is synonymous with being violent by building cultural awareness and pride. By using creativity, imagination and access to culturally significant artefacts we are building the self-esteem of Pacific teenagers and motivating them to develop their social skills and their sense of community, as well as encouraging new avenues of creative expression based around access to our collections. Dion Pieta, the Museum's Cultural Collections Coordinator noted that the program 'provides these young men with a sense of pride and dignity when the history of the objects is explained to them and their relationship to these powerful objects is revealed. Providing positive role models working in museum activities is also beneficial'.

The program explores and documents how this can help divert juveniles from anti-social and criminal behaviour. Informal feedback from participants to date indicates that this is the case. The Australian Museum is now moving to evaluate its current program working with sociologists and criminologists; to develop benchmarks based on international models; and to carry out economic modelling of the costs and benefits of this cultural connection approach.

The Australian Museum's partnership with Juvenile Justice is an innovative way of supporting young 'at risk' people to retain their traditional culture and help them flourish.

Photograph above: Shigeyuki Kihara

### Case Study 1.13: *Hostel Stories*

Migration Museum, Adelaide



#### *New beginnings*

In SA History Week 2010, the Migration Museum, Adelaide launched an exciting new project called 'Hostel Stories'. The aim of the project is to collect records of migrant hostel life, which will culminate in an exhibition in 2013.

Thousands of migrants passed through South Australia's migrant hostels – including Elder Park, Gepps Cross, Glenelg, Rosewater, Pennington/Finsbury, Smithfield, Willaston and Woodside – from the 1940s to the 1980s. The hostels were temporary homes to a wide range of migrants, from Displaced Persons and refugees, through to 'Ten Pound Poms'.

The opportunity to gather first-hand accounts of day to day life in the hostels is diminishing as the years pass by. This project will help ensure that the memories are captured for future generations.

The museum will be undertaking interviews, seeking loans of cultural material and having other relevant material scanned.

<http://history.sa.gov.au/migration/exhibitions/hostel-stories.html>

### Case Study 1.14: *Who's Laughing Now?*

Migration Museum Adelaide, History SA



#### *Using humour to explore belonging.*

*Does "I'm not racist" mean the same as "I'm not prejudiced"? How can we best manage the complexities and challenges of a rapidly changing multicultural society? And can all this be done whilst maintaining a sense of humour?*

Over a number of years the Migration Museum in Adelaide has been using comedy and performance in its galleries to explore questions about difference and belonging. 'Who's Laughing Now?' was an interactive comedy workshop for teachers and high school students where comedy was used to navigate topical issues such as prejudice, racism, stereotyping and condescension.

Another comedy program/workshop, 'Who do you think you are?' was conceived to challenge racial stereotypes and confront racist attitudes. It was developed as a special event in the Migration Museum Education Program and was primarily aimed at young people. It was first presented as part of the 2008 Fringe Festival to both student and general public audiences. It was then invited to play before far larger audiences as part of the Come Out Festival for young people in 2009.

The program consisted of several comedians from different cultural backgrounds presenting 15 minutes of stand-up each on the theme of racism and racial stereotyping. After the performance the audience engaged in a serious discussion with the comedians about their experiences and current events related to cultural diversity or racism. At the Come Out festival these comedians were Simon Palomares (Spanish Australian),



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Sean Choolburra (Aboriginal Australian), Jason Chong (Chinese Australian) and Mujahid Ahmed (Sudanese Australian).

Both of these events were booked out and enthusiastically received by the school community. Many teachers reported attitudinal change in their students as a result of the program.

Subsequent programs have included a collaboration with Jason Chong who presented "Minority Retort" a stand-up show about the White Australia Policy and the experience of being Asian and Mujahid Ahmed presented "African Time". All of these workshops included interactions between the students, teachers, Education Manager and the comedians in question.

Due to requests from the education community, a collaboration with Jason Chong on a new education program about White Australia is being planned for 2012.

### Case Study 1.15: *Ties with tradition: Macedonian apron designs*

Powerhouse Museum, Sydney



#### *Women and Cultural Creativity*

In 2010 the Powerhouse Museum exhibited *Ties with tradition: Macedonian apron designs*, a project developed in collaboration with heritage consultant Meredith Walker, Macedonian Welfare Association Inc. at Port Kembla in NSW and the Powerhouse Museum's NSW Migration Heritage Centre.

Over the course of the project, 23 women were interviewed, most of whom had come to Australia from villages in the Bitola and Ohrid regions. They shared stories about the way places influenced the colours and patterns of the aprons they wore for special occasions, for everyday wear, and for working outdoors. They offered over 40 aprons that had travelled with them on their journeys to Australia, to form an exhibition at the Powerhouse.

Each of the aprons carries with it the 'code' of a particular region or village. Several of the aprons from the Ohrid region are distinguished by pink and white stripes and additional patterns and colours may refer to individual villages and a woman's age or marital status. The project aims to document this subtle 'coding' which otherwise might be lost over time.

This exhibition showcases a selection of Macedonian aprons, traditionally worn for special occasions and everyday use. A powerful juxtaposition of colours, patterns, and materials, these hand-woven aprons tell the stories of women's lives and creativity, their villages and traditions.

For the women of the Illawarra their journey of migration to Australia transformed their aprons from an integral part of daily dress into a lasting memento of a former way of life.

<http://www.migrationheritage.nsw.gov.au/exhibitions/tieswithtradition>

### Case Study 1.16: *Community Engagement*

Immigration Museum, Melbourne



#### *Connecting with culturally and linguistically diverse communities in Victoria*

The Immigration Museum in Melbourne collaborates with culturally and linguistically diverse communities to explore, document and

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present stories and experiences of immigration and cultural diversity in Victoria.

It works with different communities on Community Exhibitions and Community Cultural Festivals and invites community members to contribute towards planning for future initiatives, projects, research and development of collections.

The museum's Community Gallery hosts three exhibitions annually which are generally created by the communities in collaboration with museum staff. Where possible these are scheduled to coincide with important milestones or celebrations in the participating community calendar. In the past 12 months exhibitions have included:

- *Honouring Our Ancestors: Remembering Timor-Leste* which looked at the ritual called *Se Matebian*, which takes place each year on All Souls Day and honours East Timorese ancestors;
- *West Africa: Rhythm and Spirit* which explored the spiritual beliefs to daily life of the array of vibrant and dynamic cultures of West Africa;
- *Survival of a Culture: Kurds in Australia* which examined the traditions at the core of Kurdish culture that have enabled it to survive.

Cultural Festivals are also an annual event. Festival events staged with the museum in recent years have involved the Brazilian, Cambodian, Dutch, Ethiopian, Pacific Islander, Turkish and Vietnamese communities. As each community is unique, the museum has developed a process of establishing and developing honest, respectful and long-term relationships with communities through annual consultations and special projects.

The work of the museum:

- provides a forum for groups to tell stories and investigate themes relating to immigration, cultural diversity and identity;
- encourages community collaboration, participation and ownership;
- documents and promotes the diverse community stories and experiences that are an important part of Australian history; and contribute to State history collections.

See: <http://museumvictoria.com.au/immigrationmuseum/about-us/community-engagement/>

## Appendix 2. Goal 2: Emerging Technologies - Case Studies

### Case Study 2.1: **ACMI Generator**

Australian Centre for the Moving Image



#### *International Award Winning Virtual Creative Studio*

The *ACMI Generator* is a dynamic online space which is designed as a virtual creative studio and resource website for students and teachers to explore, share and create moving image works. Categorised by education themes that are aligned with curriculum requirements, *Generator* features a diverse range of screen content and resources in a safe, moderated environment.

Through *Generator*, users can learn about creative practice from Australia's internationally recognised screen talent in 'Learn From the Makers' and browse moving image work by students, industry professionals, and the public in the 'Video Gallery'. *Generator's* 'Production Resources' section provides information on production processes and includes the 'Storyboard Generator', an interactive tool that demonstrates storyboarding concepts and allows students to create their own.

While the creation of media is ubiquitous amongst young people, the principles of storytelling are often lost in the rush to upload the latest video and share with peers. A well-constructed story will stand miles apart from the hundreds of thousands of videos uploaded daily to youtube. Users can also use and contribute to a free, extensive media library of creative commons licensed video, image and sound files.

This virtual world allows students and teachers to comment, tag, and share creative works and education resources, to download and upload work to the extensive cost-free image library, and to upload their individual works for submission. A key feature of *Generator* is the storyboard interactive that enables users to undertake production activity utilising user-generated content.

In 2011 *Generator* was proclaimed 'Best of the Web' over competitors like the Smithsonian and the British Museum at the international Museums and the Web conference in the USA.

Part of the Victorian Government's FUSE initiative, *Generator* was developed with funding from the Department of Education and Early Childhood Development which supported ACMI's mission to provide free locations for Web 2.0 engagement and education for students, teachers and the broader online community. The website and interactive officially launched in September 2010. See <http://generator.acmi.net.au/> Supporting *Generator* is the *ACMI Educators Lounge*, a collaborative online space where teachers can explore the theory and practice of digital technologies and the ways in which they intersect with existing and emerging classroom practice. <http://educatorslounge.acmi.net.au/>

*Generator* is highly innovative, providing a connection between current technologies and classroom practices, but also inspiring new ways to think about, to engage with and to share creative content and practices.

### Case Study 2.2: **Making History**

Museum Victoria



#### *Teaching History in the 21<sup>st</sup> century*

*Making History* is an interactive website where students can research, create and share their community's history, interact with professional historians and access Museum Victoria's online collection. By sharing research and stories on the *Making History*

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channel, students showcase their work while contributing to the knowledge and collections of the museum. *Making History* is a collaboration between the Victorian Department of Education and Early Childhood Development, Museum Victoria and the Public History Department at Monash University.

In its pilot sessions, Making History has brought students from across Victoria together with prominent historians in one virtual classroom. In early pilot sessions, Professor Graeme Davison spoke with more than 40 students from Maffra Secondary College, Fairhills High School, Sacred Heart College, Kyneton and the Victorian School of Languages, about his work as a historian. He answered questions from the virtual floor for over an hour, using the web to link the computer lab at Melbourne Museum to classrooms across Victoria.

Students moved from personal queries like: 'If you got to own one of the things in a museum what would it be?' to 'What happens when you have something at home that looks old but you don't know its history and no one in your family does?' In a second session, Dr. Seamus O'Hanlon responded to questions in a virtual classroom of over 100 students from Castlemaine North Primary School, Tongala PS, Kyabram P-12 and Lalbert Primary School.

Making History reflects 21<sup>st</sup> Century educational pedagogy which places students at the centre of the learning experience and challenges them to "create, collaborate and share". It draws on family and community experience to make meaningful and authentic connections to history and heritage.

The themes within the Making History project – Living With Natural Disasters; World Events, Local Impacts; Cultural Identity, Migration Stories; Family and Community – have been selected for their connection with the Australian Curriculum and their relevance nationally. They also anticipate major forthcoming events eg World Events, Local Impacts links with the 100<sup>th</sup> Anniversary of Gallipoli and World War 1. <http://museumvictoria.com.au/discoverycentre/websites/making-history/themes/>

The themes can engage tertiary students as well as primary and secondary students – the tertiary students pilots will take place in 2012 .An unexpected aspect of the project is the number of student works exploring migration and cultural diversity with the student digital histories featuring languages such as Chinese, German and Italian.

*Making History* will be launched in October 2011.

See <http://museumvictoria.com.au/discoverycentre/websites/making-history/>

### Case Study 2.3: ***Video-Conferencing with Schools***

History South Australia



*The Virtual Classroom*

Museums are using the high-bandwidth capabilities enabled by the NBN to develop new models and programs for delivering interactive experiences in classrooms using museum-based content. History South Australia is implementing a new video conferencing program in Willunga, one of the first NBN test sites, in partnership with the South Australian Department of Children's and Education Services (DECS), the National Trust museum and the local primary school.

Interactive, high-definition, video conferencing sessions will be conducted on site in the historic classroom building (built in 1862) with students across the State and nation, taking them back in time, as it were, to an authentic historic site and providing live interactions with performers, educators and historians.

New video conferencing programs from the South Australian Maritime Museum and Migration Museum will make it possible for students to experience the sea journey made by the early Australian colonists

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(following on from the successful *Bound for South Australia* website) and to re-live the experience of life in Adelaide's Destitute Asylum in the mid nineteenth century, all without leaving their classrooms.

These pilot programs will demonstrate the potential of NBN to reinvent and complement the traditional museum school visit and to extend access to it across the nation.

See: [www.boundforsouthaustralia.net.au](http://www.boundforsouthaustralia.net.au)

Photograph above: Adelaide Now September 16, 2011

### Case Study 2.4: *Star Voyager*

Australian Centre of the Moving Image



#### *Networked Learning and Distributed Master Classes*

In September 2011, NASA Astronaut Rex Walheim, who recently returned from the last Shuttle mission, joined ACMI to launch its new exhibition, *Star Voyager*.

While in Melbourne, Rex was connected by ACMI to over 100 classrooms across Victoria to reach an estimated 3,000 students in real-time.

The program was possible due to ACMI's long standing partnership with the Department of Education and Early Childhood development. The program followed a model developed by ACMI for distributed 'masterclasses' – pioneered in 2010 with guest Tim Burton, broadcast across big screens at Federation Square and online via ABC Arts.

Rex joined over 50 students onsite in the ACMI studios, and was able to participate in question and answer sessions with remote students from 'mission control'. ACMI will soon be enhancing this distributed masterclass model with funding recently awarded through the Victorian Department of Business and Innovation's Broadband Enabled Innovation Program to provide new capacity to provide two-way dialog and enhanced real-time interaction between remote sites and ACMI. For further information see: <http://blog.acmi.net.au/index.php/2011/09/blast-off-with-astro-rex/>

### Case Study 2.5: *Convict Story*

Historic Houses Trust of NSW



#### *Bringing History Alive*

The Historic Houses Trust of NSW (HHT) has released its first Connected Classrooms program, based on the well-attended *Rats* and *Convict Life* programs at Hyde Park Barracks Museum. Students are transported back in time to explore the life of a convict – through the stories of the convict presenter students gain insights into the everyday life of convicts and learn how and

why they were transported to Australia and the importance of convict labour to the development of the new colony. The target audience for this program is ages 8-10 years and the program links to the History, English and Creative Arts curriculums.

Using state-of-the-art Interactive Classrooms, schools connect with the HHT via a monitor and video conferencing equipment. Students are active participants in the lesson and are able to examine artefacts and primary sources. These sessions allow the entire class to participate and communicate with the

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broadcaster and also with other schools linked in at the same time. Dressed in convict uniform and drawing on dramatic props such as the cat 'o nine tails and convict ballads, the HHT's charismatic presenters create an evocative yet factual persona who leads children through the realities of early colonial life.

Since its launch in November 2010, around 2,400 children from 23 schools have taken part in the program. More than 50% of schools are new to the HHT and several have a high percentage of Aboriginal students (for example Gilgandra with 33%) or are schools with high percentages of NESB children (for example Greenway Park with 60%). The majority of schools taking part are located more than 200 kms from Sydney including Gilgandra Public School (476 km from Sydney), Khancoban (576 km), Byron Bay (779 km), Kempsey West (420km), Goulburn North (266km) and Menindee (850km).

By engaging with the NSW Connected Classrooms initiative, the HHT is now able to provide exciting learning opportunities and contact with HHT experts, and to encourage actual visits to HHT house museums for students and communities regardless of where they live and got to school.

*Convict Story* was developed and produced with support from the NSW Department of Distance and Rural Technologies.

[www.hht.net.au/education/resources/connected\\_classrooms](http://www.hht.net.au/education/resources/connected_classrooms)

### Case Study 2.6: *The Art of Video Conferencing*

Australian Museum



The Australian Museum's video conferencing programs have provided a great opportunity to combine museum educators, school students and museum objects in a class link up around themed lessons. The programs offered cover indigenous heritage, environmental science, earth sciences, creative art, Pacific Islander culture, Palaeontology through Pupperty, Megafauna and NAIDOC Week amongst other topics.

In the Indigenous art program, for example, students explored Indigenous culture and art from various regions of Australia. Students investigate the traditional styles, symbols, materials and tools of Indigenous art around Australia. Using

Indigenous art and cultural objects as a stimulus they use the practical workshop to create an artwork of their own.

More than 5,200 public school students throughout NSW took part in Museum video conferences in 2009-10 as part of the NSW Department of Education and Training's Connected Classroom initiative. In 2010-11 this increased to over 8,000 students with over a third in rural and regional schools. In 2012 the museum is hoping to run 250 events reaching 20,000 students in 600 classes.

The program also offers professional development workshops via videoconferencing for teachers which assist them in using web resources, including the upload of music, image and sound files, along a curriculum theme.

<http://australianmuseum.net.au/Video-Conferencing/>

Art work above created by student during video conference with Liverpool Hospital School

### Case Study 2.7: *China Heart*

Powerhouse Museum

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### Digital Heritage Game

*China Heart* is an interactive 'story driven' heritage game for smartphones and the web developed by the Powerhouse Museum and launched as part of Sydney's 2011 Chinese New Year celebrations.

It combines video, real-world art installations and performance with GPS gaming, and guides players on a walking tour of Sydney's Chinatown. It was developed to engage people with the Powerhouse Museum's extensive Chinese social history collection. The museum wanted to underpin this with a powerful fictional story that placed objects in a 'real world' context and made them more

meaningful to users.

Players solve puzzles, learn about the history of Chinese Australians and explore Sydney's Chinatown, visiting heritage features that relate to objects in the museum's collection. The game can be played on multiple platforms, including a website, a mobile optimised website and a smartphone app.

*China Heart* is presented by d/Lux/MediaArts in association with 4A Centre for Contemporary Asian Art, the Powerhouse Museum and the Project Factory. *China Heart* is supported by Screen NSW, Screen Australia, the Sydney Harbour Foreshore Authority and City of Sydney.

Mobile locative stories can create new audiences for institutions and make their digitally-archived collections available to the wider public. This platform allows the public access to a diverse range of material from objects within a museum or gallery collection to social history within the urban or natural environment. Combining GPS navigation with a historic map interface, archival photos and web links, video re-enactments, ambient sound and voiceovers triggered by player's location creates an extraordinary mobile learning environment for all. This type of augmented reality based walking tour may also encourage users to create metadata for objects.

*China Heart* was recently featured in a UK Heritage Lottery Fund report providing case studies showing British cultural institutions how to use digital media to engage people with culture and heritage.

[www.chinaheart.org.au](http://www.chinaheart.org.au); <http://www.powerhousemuseum.com/chinaheart/>  
<http://www.hlf.org.uk/aboutus/howwework/Pages/Digitalparticipationandlearning.aspx>

### Case Study 2.8: *'Talking Difference'*

Museum Victoria



### *Dialogues through new media*

'Talking Difference' is a three-year online media project developed by Museum Victoria and funded by VicHealth's *Arts About Us* program, designed to facilitate dialogue about cultural difference, to promote diversity and challenge discrimination. Young people from culturally and linguistically diverse backgrounds are introduced to filmmaking for the Internet through a series of workshops. The project also has a strong online presence through its Blog.

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The Talking Difference Portable Studio is currently in the Brimbank Council area in Victoria. The portable studio features new technology, including a touch screen, HD camera, microphone and lights, to allow people to view multimedia content produced by others and then respond with their own video, audio, text and drawing. Workshop sessions will be led by a group of young people to help others develop their skills.

Brimbank Council welcomed the project, particularly as it is hoped to facilitate conversations centred on cultural differences. "We're home to people speaking over 150 different languages and this gives them another voice. The beauty of this project is that the voice doesn't need to be in English. Now that's really talking difference,"

Following its tour of Brimbank Council libraries, the studio will visit other organisations and will then have a home at the Immigration Museum's "Identity: Yours, Mine, Ours" exhibition. David Henry, senior programs officer from Immigration Museum, said the strength of the project was that communities involved were taking charge of new technologies to create their own conversations about diversity and difference. "Through the project, people not only become new media makers but also become champions for sharing ideas and dialogue about cultural identity and tolerance," Mr Henry said.

See: <http://museumvictoria.com.au/discoverycentre/websites-mini/talking-difference/>

### Case Study 2.9: *Thinkspace*

Powerhouse Museum, Sydney



*Young People Conquering New Media*

Thinkspace is the Powerhouse Museum's digital learning precinct, offering creative digital media workshops and short courses designed to develop the creative and media production skills of young people. Through the *Thinkspace* lab environments, the Learning Technologies unit at the Powerhouse Museum provides a range of workshops and short courses to student groups, school teachers, adults undertaking continuing education, children and youth in school holiday activities, and groups of people with a disability.

People from agencies providing disability services visit weekly to participate in Thinkspace *SoundHouse* Special Access Kit programs. These music workshops utilise innovative music technologies such as the SoundHouse Special Access Kit and Banana keyboard. In 2009-10 94 workshops for people with a disability served 465 participants.

*Links to Learning* is a funding program from the Access and Equity unit of the NSW Department of Education and Training. Throughout NSW, a total of 95 projects are funded annually and currently 11 utilise a customised learning program offered at a discounted fee by Thinkspace. For almost all of the participants, the Thinkspace program represents their first ever visit to the Powerhouse, and for many it is their first visit to any museum, or for that matter, to central Sydney.

In the creative industries area, Thinkspace delivered a series of new *Digital Culture* programs in contemporary communication practices including podcasting and social media. Targeting cultural sector agencies, these workshops represented timely and valuable professional development training opportunities.

*Sound It Out* is a partnership between Thinkspace, the City of Sydney, and Redfern Community Centre. An after-school song-writing and demo recording workshop, the program attracts young people aged 10-14 years primarily from inner city youth centres. To date approximately 25 songs and three original music videos have been produced by participants. As well as building self-confidence and musical skills which has



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enabled participants to perform at local community events, songs have received prizes from the Australian Children's Music Foundation's annual song-writing competition.

A partnership between Thinkspace and the Australian Theatre for Young People to jointly promote and deliver school holiday acting and filming programs for young people has enhanced the quality of the performance elements within the short films created within the Media Mashup holiday program

In 2011 a new program direction which has proven extremely popular, particularly during school holidays, is computer programming workshops for kids using Scratch, a free educational software platform, to create 'multimedia' projects such as games and animations. As young people create and share Scratch projects, they learn important mathematical and computational ideas, while also learning to think creatively, reason systematically, and work collaboratively. Following a very successful trial program with teachers and learners from Ultimo Public School, Scratch has become a Thinkspace holiday program favourite.

Recently, the program offer has been further developed with the integration of LEGO systems such as WeDo. This introduction of LEGO bricks and motors, the operation of which is controlled by the Scratch program, extends the experience into building physical objects, thus achieving new kinds of knowledge creation, and novel and innovative links to Museum objects, collections and exhibitions

The Thinkspace *Special Access Kit* program continues to grow in popularity and sophistication. New technologies including tablet interfaces (iPads) have been successfully integrated in the repertoire and these have proven very engaging and encouraging to individuals whose disability impacts on their willingness or ability to participate.

Thinkspace was also an instrumental partner in hosting the Museum's first global TED event in 2010 taking responsibility for the video production aspects. TED, Technology Entertainment and Design, is a small non-profit devoted to Ideas Worth Spreading, through [www.ted.com](http://www.ted.com), annual conferences, the annual TED Prize and local TEDx events. TEDx Youth @ Sydney took place in November and provided a platform for people aged 12 to 16 to present ideas about which they are passionate. The 14 talks were captured live on video and now represent the creativity and opinions of Australian youth on the TEDx YouTube channel

See: <http://www.powerhousemuseum.com/thinkspace/>

### Case Study 2.10: ***15 Second Place***

Australian Centre for the Moving Image



#### *Digital Co-Creation Practice for Participatory Culture*

In 2010, recognising that increasingly just about everyone had a mobile phone, and just about every mobile phone has some form of video camera ACMI set out to explore a new kind of co-creative project. The ubiquity of these personal video cameras makes the public the new curators of documentary content, the networked and GPS functionality means we are both physically located and constantly connected to others.

*15 Second Place* is both a website and a mobile-based project. It allows the user to create 15 seconds of video footage of a place: around the corner, up the street or down the lane to capture a mood or tell a story of a place. Armed with a hand-held device, the user becomes a diarist, reporter and documenter contributing over time to a collective experience of place, sharing your stories, but also exploring the stories of others around them.

While designed for a digitally savvy audience, *15 Second Place* is also structured to provide key educational outcomes for students. It encourages investigation of physical spaces and their diverse cultural, social, political and historical aspects; and to reflect on their understanding and respond creatively to a space.

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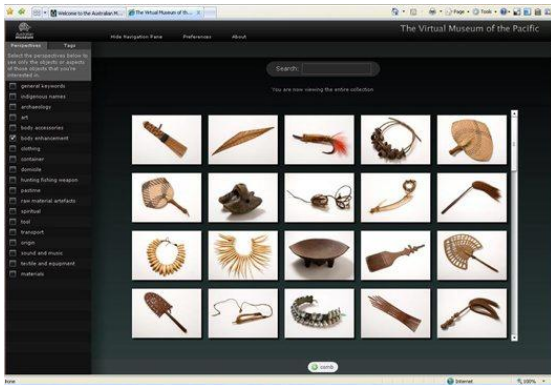
Students create 15 seconds of video of a place - and upload it to the site. They can comment, share and tag their own and others' interpretations of places - with a place, mood and theme. Students capture a moment in place and time, and develop their screen-based storytelling skills in a way that is inquiry based and student-led.

CMI designed and developed *15 Second Place* with funding from the Victorian Department of Education and Early Childhood Development.

See <http://15secondplace.acmi.net.au/>

### Case Study 2.11: *Virtual Museum of the Pacific (VMP) Project*

Australian Museum



#### *Reconnecting with Culture Online*

The Australian Museum is reconnecting diaspora and creator communities from the Pacific with intangible and material heritage lost in the colonial period. The museum holds about 60,000 ethnographic objects from Melanesia, Polynesia and Micronesia and is working closely with Pacific communities to enhance engagement and access using these collections.

More recently, the museum has collaborated with the University of Wollongong to provide an interactive web-based access tool - the *Virtual Museum of the Pacific* - that will enable the Museum to unlock its world-renowned Pacific Collection to a global audience and allow a range of stakeholders to interact with these collections.

The building blocks of the Virtual Museum of the Pacific are high quality digital images, including some three-dimensional images, and comprehensive data records about the objects from the collection database. The images and data will be accessed through innovative navigational tools, which will cluster similar objects based on associative descriptors such as materials, techniques and provenance and display them using an attractive interface.

The social media component of the platform will enable Pacific Island community members, researchers, and the general public to add comments, discuss objects and upload their own stories, images and even videos. The Museum is aiming to build strong collaborations with Pacific Island communities and cultural institutions as well as investigate local technologies (such as improved internet access) to support engagement in this virtual platform.

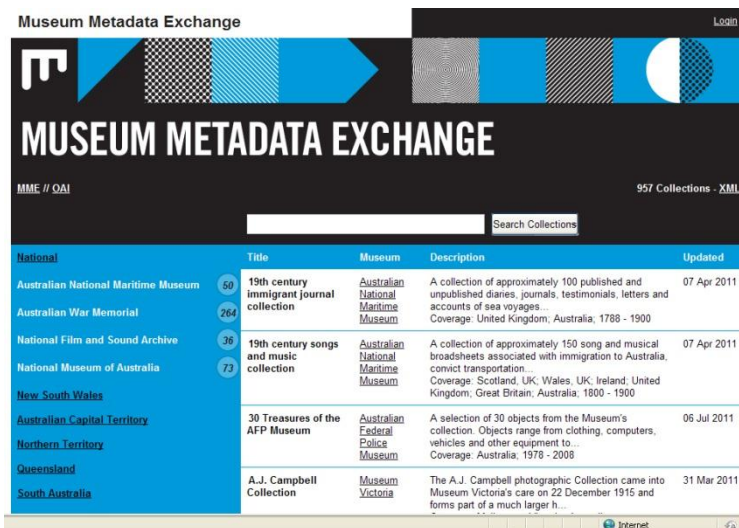
Although this project is still a pilot, the collaboration is revealing interesting insights and it is already clear that the perspective of the communities of origin will enrich our understanding of cultural items in the collections.

<http://australianmuseum.net.au/BlogPost/Science-Bytes/Virtual-Museum-of-the-Pacific>

### Case Study 2.12: *Museum Metadata Exchange*

Council of Australasian Museum Directors/Museums Australia/Powerhouse Museum, Sydney

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National	Title	Museum	Description	Updated	
Australian National Maritime Museum	50	19th century immigrant journal collection	Australian National Maritime Museum	A collection of approximately 100 published and unpublished diaries, journals, testimonials, letters and accounts of sea voyages. Coverage: United Kingdom; Australia, 1788 - 1900	07 Apr 2011
Australian War Memorial	264				
National Film and Sound Archive	36	19th century songs and music collection	Australian National Maritime Museum	A collection of approximately 150 song and musical broadsheets associated with immigration to Australia, convict transportation. Coverage: Scotland, UK, Wales, UK, Ireland; United Kingdom; Great Britain; Australia, 1800 - 1900	07 Apr 2011
National Museum of Australia	73				
New South Wales					
Australian Capital Territory		30 Treasures of the AFP Museum	Australian Federal Police Museum	A selection of 30 objects from the Museum's collection. Objects range from clothing, computers, vehicles and other equipment to... Coverage: Australia, 1978 - 2008	06 Jul 2011
Northern Territory					
Queensland					
South Australia		A. J. Campbell Collection	Museum Victoria	The A. J. Campbell photographic Collection came into Museum Victoria's care on 22 December 1915 and forms part of a much larger h...	31 Mar 2011

### Finding Collections Online

The landmark Museum Metadata Exchange (MME) digital program is reaching the end of its initial phase with over 1,000 collection descriptions from 18 different museums ready for upload to Research Data Australia. The result of a close collaboration between the Council of Australasian Museum Directors (CAMD) and Museums Australia (MA), the project has been hosted by the Powerhouse Museum and funded by the Australian National Data Service (ANDS) under the National Research Infrastructure Strategy Program and the Super

Science Initiative.

The MME project grew from a desire on the part of CAMD and MA to increase online access to the humanities collections held in Australia's museums, in much the same way as has been achieved for biodiversity collections via the *Atlas of Living Australia*. This interest coincided with the desire of ANDS to add information from cultural collections to Research Data Australia, its online discovery service for research academics. The ANDS investment has allowed a modest, but potentially far-reaching, start to the work of releasing the enormous, and to date relatively untapped, humanities resources held in museums across Australia.

The need to make this information more accessible to researchers in the humanities, arts and social science fields has presented participating museums with an interesting challenge. Museums have been used to cataloguing and organising their collections object by object; academics, on the other hand, want to be able to identify the relationships between these objects and their field of research. The solution was to rethink collections by identifying groups of objects unified through people, places, events, technologies and other relational criteria.

Early testing of the MME collection level descriptions with university partners at Monash and RMIT has elicited positive responses from academic researchers who see the concept of accessing information about museum collections online, alongside other academic resources, as 'potentially powerful' and a useful tool to access as yet unexplored historical sources.

As the first humanities project funded by ANDS, the MME project has proven to be a successful and timely initiative. The effectiveness of its approach drew favourable mention in the recent exposure draft of the 2011 *Strategic Roadmap for Australian Research Infrastructure*.

The success of the MME project has allowed the museum sector to make a number of important points about the:

- depth and breadth of research resources in Australia's collections;
- distributed nature of these collections and the critical need to enhance access using digital tools;
- value of these research resources to academics from a variety of disciplines;
- potential for collections to inspire new and innovative approaches to humanities topics;
- willingness of museums and peak organisations to work together to make collections accessible; and
- the opportunities for museums and academic researchers to work more closely in the future.

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Over time, it is anticipated that the potential shown by the MME project will further illustrate the need to resource the development of a national program to make Australia's cultural collections systematically discoverable and accessible online.

See: <http://museumex.org/>

### Case Study 2.13: *Museums and Mobile Applications*



Technologies used on smartphones and other mobile devices are becoming more widespread amongst the major museums as they look for ways to engage users on a daily basis. As a result, museum visits are going out into the field.

In 2010, Museum Victoria became one of the first museums in the world to release an iPad app that lets users get up close and personal with its exhibits. *Please Touch the Exhibit* takes users on a tour through 10 Melbourne Museum experiences. The app grants virtual visitors access inside the glass display cases, to create an interactive experience with the assortment of the museum's

objects on show. Multiple screens and a variety of activities enable users to explore some of Melbourne Museum's iconic objects, like Phar Lap and the Museum's skeleton of a blue whale. Other collections featured in *Please touch the exhibit* include: Bunjilaka Aboriginal Cultural Centre, the Forest Gallery and the Melbourne Story exhibition.

Originally the app was intended for a Victorian audience, but in the first month of its launch *Please touch* the exhibit had racked up 4,000 downloads from local and international users in places as far afield as China, Brazil, the USA and UK.

This year Museum Victoria has added the *Field Guide to Victorian Fauna*, a free app for iPhone, iPod Touch and iPad. The app invites the user to explore useful and interesting information about Victoria's fauna including: identification, biology, distribution, diet, habitat, scientific classification and endangered status. Wherever they are – a forest, a desert, a rocky shore, at Ararat or Apollo Bay – the user can find information on more than 700 animals at the swipe of your finger. The app is based on the museum's Biodiversity Snapshots field guide, which was created for schools by museum sciences staff. And, in a first for the museum, the code for the app is being released as open source. This means that museums and organisations worldwide can take their own data and build their own local field guide. The app will grow as more records are uploaded.

Australian Museum has produced *DangerOz* which provides images and facts on 40 different animals, as well as a geo-location feature which tells you which of these animals might be nearby. The app responds to the fact that the Australian Museum receives thousands of enquiries each year, many of which deal with people's fears about animals. It was designed for tourists or locals with a passion for the bush or beach. *DangerOz* was developed and produced by a wide range of staff across all areas of the Museum - scientists, interpreters, technical, web and editing. The prototype was developed by the University of Sydney School of Information Technologies and the Smart Services CRC. The final app was produced in collaboration with Reading Room Australia.

Inside the museum, the Powerhouse is starting to use iPads to replace LCD and plasmas for audio-visual displays and they've found the smaller screens result in a closer engagement between museum visitor and content. They've also deployed touchscreen games on iPads versus traditional touchscreens, and are getting a higher usage rate among visitors.

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The Powerhouse has been experimenting with the mobile web for a few years now, and recently incorporated QR codes in its *Love Lace* exhibit. There is also the *Love Lace* App that can be used in the gallery to add an information layer for visitors without overwhelming the exhibition design with text. The *Love Lace* website serves as a hub for before and after visiting the museum.

Additional apps in their repertoire include one for their annual Sydney Design Festival, and another for cross-agency school holiday planning.

The use of mobile devices to access museum information opens up opportunities to make museum exhibitions far more immersive and experiential, leaving the fact layer for mobile and online delivery at their leisure.

Screenshot from MV's *Field Guide to Victorian Fauna*.  
Source: Museum Victoria

### Case Study 3.1: ***Bound for South Australia 1836***

History SA



*Bringing History Alive – an online exemplar for the National History Curriculum*

Launched in early 2011 by History SA, *Bound for South Australia 1836* is a digital reenactment of the sea voyages made 175 years ago to establish the British Province of South Australia. It is a mark of its quality that Education Services Australia has cited it as an exemplar and it will become the first resource online supporting the new National Curriculum for History.

Using captains' logs, passenger diaries, letters and other original source material, the *Bound for South Australia* blog retraces - through weekly real time updates - the journeys made by nine vessels from England to Australia between February and December 1836. Over ten months in 2011, website visitors, email subscribers and social media followers have been able to re-live and engage with the unfolding story of the first 500 settlers as they made their way to an unknown land across the globe.

The blog platform and associated social web technologies enables active user participation and inspired an associated exhibition, schools program and public events. In 2012, a supporting video conference-based program will enable schools to participate remotely as part of their use of the site. The project has been very successful in bringing new life and new people to traditionally inaccessible historical material with over - its pages have been viewed over 126,540 times since its launch. Much of this material has not been published before or made accessible online.

One of the goals of the project has been to demonstrate how social web technologies can bring new life and opportunities for engagement with traditional historical source materials. The multiple perspectives of the passengers (recast as posthumous bloggers) creates a compelling narrative of life on board and of the hopes of these first settlers, as they endure the travails of a months-long sea voyage, visit exotic ports of call and finally make landfall. Once ashore, their accounts provide insights into early encounters with Indigenous inhabitants and the challenges of establishing a European-style settlement in unfamiliar lands. The serialised delivery of these stories in a blogging format enables a narrative approach that is more contingent, open ended - and dramatic - rather than traditional discursive presentations of historical events. See [www.boundforsouthaustralia.net.au](http://www.boundforsouthaustralia.net.au)

### Case Study 3.2: ***Queensland Historical Atlas project***

Queensland Museum/University of Queensland



*Mapping Queensland's Stories Online*

Queensland Museum, in partnership with researchers from the University of Queensland, has created a new conception of Queensland's cultural and environmental history: the online *Queensland Historical Atlas*. Funded through a three year Australian Research Council Linkage grant, the *Queensland Historical Atlas* is the first of its kind produced in any state, drawing on cross-disciplinary approaches in history, environmental studies, archaeology, anthropology

## Appendix 3. Goal 3: Telling Australian Stories - Case Studies

and cultural geography, to produce a truly multidimensional record of Queensland.

Arranged thematically, the Atlas draws on a variety of disciplines and cultural sources including historical maps, authoritative text, graphics, literature, poems, songs, oral history and eyewitness accounts. In particular, the Atlas is object-rich as it draws on key collections in museums, archives and libraries.

In the process it captures the stories and lives of the countless communities and individuals woven into Queensland history. Hundreds of maps from Queensland and Australia's history are used to anchor these stories and also to examine the importance of spatial resources in the Queensland landscape.

The Atlas already features the work of over 100 contributors and over 250,000 words, together with hundreds of maps and images. It is a dynamic site for research and publication on Queensland life.

The Queensland Historical Atlas is the most significant collection of work to be published on the Queensland landscape that both looks to the future as well as the past. It is envisioned within a new framework – one that speaks to both a specialist and general reader. See: [www.qhatlas.com.au/](http://www.qhatlas.com.au/)

### Case Study 3.3: *Out of the Glass Case Roadshows*

South Australian Museum



#### *Regional Touring*

Since its establishment close to 10 years ago, the *Out of the Glass Case* Roadshows, developed by the South Australian Museum, have travelled over 40,000 kms and been accessed by more than 17,000 students and over 20,000 people in novel locations ranging from shopping centres, classrooms, gymnasiums and towns halls to riverbanks, sheds, houseboats and vineyards. From Mt Gambier and the south east, to Coober Pedy in the far north, Port Lincoln, Kangaroo Island, Renmark, the Fleurieu Peninsula, and Flinders Ranges and all the way to

the tip of the Yorke Peninsula.

In May this year, for example, the Roadshow returned to Anangu Pitjantjatjara Yankunytjatjara (APY) Lands, 1,2000 km north west of Adelaide with 'In the Footsteps of Time *tjukurp tjuta manta-tjara, tjukurpa tjuta manta- manta-nguru.*' *Stories of the Land, Stories from the Land*'.

Two teams of four people travelled to each of the schools and communities in the area for participatory teaching sessions. Stories of the land from the museum (collections, research and science) mingled with stories from the land – biodiversity, Indigenous cultural heritage and activities such as the Rock Wallaby project.

The program is highly tactile and participatory with small groups sharing knowledge about collections and collecting, ancient landscapes, fossils and megafauna, animals, Indigenous technology and the stories which surround them. This region resonates with tjukurpa, creation stories; the same stories that underpin the world's oldest surviving culture and contemporary Indigenous art.

See: <http://www.samuseum.sa.gov.au/whatson/roadshows/out-of-the-glass-case>

### Case Study 3.4: *Reminiscence programs*

Cobb+Co Museum, Queensland  
Museum Discovery Program, Museum Victoria



*Remember when...*

Since early 2010, volunteers from the Cobb+Co Museum in Toowoomba have taken objects from the museum collections into nursing homes to inspire aged care residents to reminisce about their lives. More than 1,000 aged care facility residents have accessed Reminiscence Kits with themes including *Home and Hearth*, *School Days*, *The War Years* and *A Shed in A Box*. The museum has a waiting list of nursing homes keen to utilise the program and has recently recruited additional volunteers to meet the demand.

Museum Victoria's Discovery Program, which provides access to museum collections for people

who may find it difficult to visit because of location or age, reached over 89,000 people in 2009-10; 72% of the over 900 social and natural history presentations provided were in regional Victoria.

One strand of the program is the provision of reminiscing kits for use with aged care groups. Each kit contains a selection of objects chosen to stimulate the senses and promote reminiscing and includes a user-guide for activity coordinators full of information to promote group and one-on-one activities.

Topics include Childhood Games and Pastimes; Dance Hall Days; *Mi viene in mente quando* for older Italians recalling their past life in Italy and migration to Australia; Recipes for Remembering; and Transport and Travel which includes audio of horses' hooves, cable car bells and car horns.

*Image above: Powerhouse Museum Collection on Flickr Commons*

### Case Study 3.5: *Bushfire Response*

Museum Victoria



*Stories of Despair and Renewal*

In the wake of the 2009 Victoria bushfire disaster Museum Victoria has developed the Victorian Bushfires Collection project which involves the active collection of stories, images and objects that document the immediate impact of the bushfires, the community response, the aftermath, and the process of recovery and renewal. It also aims to collect material from previous Victorian bushfires.

One of the most challenging items collected was the 7 metre chimney from 'The Uplands' 19<sup>th</sup> Century homestead in Kinglake. The chimney was installed in the Forest Gallery at Melbourne Museum to commemorate the Black Saturday bushfires and provide a place to reflect on the impact of fires on Victorian lives, across time and place.

The development of the collection has been strongly influenced by community needs and partnerships. The Healesville Primary School has worked closely with Museum Victoria to exhibit over 40 works of art by students from grades 2 to 6. These artworks offer visitors a very powerful and personal insight into the experience of living with the daily realities of bushfire. Most of the children knew people who had lost



## Appendix 3. Goal 3: Telling Australian Stories - Case Studies

property, homes or friends to the fires, some had lost their own home, and everyone had been through the trauma of evacuation multiple times. The inclusion of these works in the collection captures the experience of children, their families and the broader Healesville community, and demonstrates the role of art in the process of making meaning and contributing to community healing.

The Victorian Bushfires Collection is already being used in exhibitions, public programs, oral history, research and community engagement. Its use has highlighted the healing power of stories, their importance in affirming the lives and experience of those affected, the strongly symbolic power of collections and the ways in which such a project can contribute to the rebuilding of a sense of identity and place in the wake of disaster.

Liza Dale-Hallett and Mathew Higgins, 'The Victorian Bushfires Collection', reCollections, Vol 5, No.1, April 2010

[http://recollections.nma.gov.au/issues/vol\\_5\\_no\\_1/notes\\_and\\_comments/the\\_victorian\\_bushfires\\_collection/](http://recollections.nma.gov.au/issues/vol_5_no_1/notes_and_comments/the_victorian_bushfires_collection/)

<http://museumvictoria.com.au/collections/themes/3032/victorian-bushfires-collection>

Image: Artwork 'Black Saturday' Healesville Primary School 2009

### Case Study 3.6: *In Our Words: Stories from Victorian Veterans*

Australian Centre for the Moving Image



*Australian Stories of War*

*In Our Words: Stories from Victorian Veterans* is a four year digital storytelling project by the Australian Centre for the Moving Image (ACMI) in partnership with the Veterans' Affairs Department and The Shrine of Remembrance which aims to capture over 200 digital stories of Victorian veterans and their families to create an important and accessible legacy.

ACMI believes that community story-making and the very act of creative production is amongst the most effective ways we can build community, social cohesion and Australian identity.

The project has taken its portable studio on the road to a range of sites including Swan Hill, Bendigo, Sale, Horsham, St Arnaud, Warrnambool and Morwell on a quest, with the assistance of local RSLs, to collect the diverse stories of veterans. A number of these sessions at which staff work closely with veterans to share their often emotional, and always personal stories of war, the project has also been assisted by groups of local students. This intergenerational approach, pairing history and media studies students with a local veteran to share the digital storytelling experience has worked extremely well.

As part of this project, ACMI has also captured stories from Indigenous veterans of war. Workshops brought together significant local families from the Healesville and Heywood regions in Victoria to share their personal stories of service in the Australian military. Several historically important and emotionally difficult stories were shared and captured, ranging from experiences of the Vietnam War to the repatriation scheme and the long-fought campaign to have Indigenous veterans recognised in RSL services. Indigenous students from Northland Secondary College worked with the veterans in what was a very successful mentoring process for all involved and a wonderful learning experience for the young people.

Ricky Morris' Afghanistan war story *Compression* was featured by *The Age* online as part of its Anzac Day coverage. Eric Peter's story *The Letters from Java* screened at the *From U-Matic to YouTube* indigenous film symposium at ACMI in June 2010. All digital stories live on well after the workshops in various forums, including the websites of ACMI, Veteran's Affairs and the Shrine of Remembrance. They are also shown in

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the Australian Mediatheque. Teaching kits have been prepared for Australian History classes; students can utilise the 'Generator' to repurpose material for class-directed digital projects.

<http://blog.acmi.net.au/index.php/2010/08/preserving-the-veteran-legacy-at-acmi/>

### Case Study 3.7: '*Now & Then*' community heritage wiki project

Mallala Museum /Collections Council of Australia



#### *Local History goes Digital!*

*Now&Then* is an online community heritage project that has been piloted in the small South Australian community of Mallala (population 500). The local volunteer-run museum worked with the Collections Council of Australia and Sweet Technology to establish a wiki website about the town's history and heritage.

The website contains articles about the people, places, organisations, events and things that are significant in the history of the area. It is researched and written by local people in the same

way that articles are written for *Wikipedia*, using Web 2.0 crowdsourcing and content sharing tools, only the content is deliberately and proudly local. The site also incorporates current news and blogs of interest, including the Local Sports Blog and news from the Council.

The innovative *Now&Then* wiki enables the museum to connect with its local community, and encourage direct community participation in the identification and compilation of its significant stories – about the people, places, organisations and things that have created, and continue to create, the district's shared sense of place and identity.

Participants have reported a high level of interest from the Mallala community shown by increased visits to the museum, offers of photographic and other historical materials, as well as the provision of further information for the wiki site itself. The local school has a greater appreciation of museum as a key resource for the new national history curriculum and the local council has become more aware of the potential for collaborative projects with the museum. The project has also established a presence for the museum on social media sites such as *Flickr* and *YouTube* and two blogs have been established to support the project, *Mallala Museum News* and a *Mallala Sports* blog. Using these tools in tandem with the wiki enables easy and efficient participation for a range of people. Introducing first time computer users to wiki-based collaboration, blogging and photo and video sharing, is one of the important outcomes.

The wiki also provides an appealing, non-threatening and easy to use tool through which the people of the Mallala district are becoming familiar with using the internet, as active users, not only as passive browsers.

Members of the Museum Committee, who have been the active volunteer labour force behind the project, have embraced many new ways of using computer and Internet technology, including blogging, writing wiki articles and uploading to *Flickr* and *YouTube*. For a number of them, some in their 70's and older, this is their first experience in using personal computers and the Internet. They are now also examples and mentors for their peers in the community- both young and old.

The project has produced a community heritage wiki template for other regional museums and organisations to adopt in their own communities. It has activated interest in history and heritage, internet training and usage and bringing benefits to small regional museums and their communities.

<http://mallala.nowandthen.net.au>

### Case Study 3.8: ***Victorian Collections: the Community Collections Management System***

Museum Victoria



Image: Museums Australia (Victoria)

#### *Supporting Local Stories*

Museum Victoria, Museums Australia (Victoria) and the Victorian Department of Business and Innovation are shortly to launch a free online cataloguing system for small metro and regional collecting organisations in the state of Victoria. *Victorian Collections* is a free, easy to use, online cataloguing system that is available to all types of collecting organisations throughout Victoria, including community museums, galleries, historical societies, keeping places, sporting clubs, church, military and other service groups.

Local history collections are spread across the state, with an estimated 1.5 million objects cared for by volunteer-run organisations. There are over 740 heritage collecting organisations in Victoria, about two-thirds of which are located regionally. With collections established and managed by volunteers, these organisations hold a wealth of significant cultural material, however many do not have training in museum practice. Victorian Collections assists users in learning cataloguing, research and computer skills

The cataloguing fields are based on the widely-used *Small Museums Cataloguing Manual* and the easily searchable system will allow the general public to browse collections from across the state. Victorian Collections will work to provide skills to volunteers, record Victoria's valuable cultural heritage, help to identify significant objects and promote collaborative discussion within the state's collecting community. It will also help store records securely and permanently online. Free metropolitan and regional training and advice from Museums Australia (Victoria) staff is available to collecting organisations.

See <http://beta.victoriancollections.net.au>

<http://www.mavic.asn.au/services/victorian-collections>

### Case Study 3.9: ***Community History Portal***



History SA

*Networking Local Communities through History*

The SA Community History Portal, which was launched in mid-2011, provides a 'one stop shop' for South Australian community history organisations. It promotes the public history activities of the hundreds of small community museums, historical societies, archives, libraries and other organisations that collect, exhibit and promote the history of South Australia.

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The portal provides integrated online access to current information about South Australia's museums, historical societies, archives and other organisations, including a Directory of organisations, an events calendar and news about community museums and community history activities, collections and research within South Australia. As well as providing resources in the form of online videos, fact sheets and the Community Museums Program handbook, it is also implementing video-based training and events to build the expertise and professional practice of this widely dispersed, primarily volunteer community.

The portal website is maintained by History SA's community history officers and other staff in Community History Programs who assist community museums and historical organisation in developing historical displays, oral history projects, preventive conservation and other aspects of collection management. Community history officers also administer History SA's two annual grant funds and work with eligible organisations to enable them to achieve registration or accreditation status in the Community Museums Program.

The Community History portal will not only allow museums to collaborate and their supporters to enhance skills but it opens up opportunities to market regional histories and activities.

See: <http://www.community.history.sa.gov.au/>

Image above: Harold Stevenson on the Mylor Oval in 1916. <http://www.community.history.sa.gov.au/events/2011-240>

### Case study 3.10: *Ancestry and Artefact*



Migration Museum, Adelaide

*Exploring Identity through History and Art*

Each artwork in *Ancestry and Artefact* tells a story about the roles that history and heritage play in forming personal identity. Collectively, they reflect our wonderfully diverse community.

Sixteen art students from Marryatville High School have worked with their teacher, Sheryl Morgan, and Migration Museum Education Manager Rosa Garcia. The resulting exhibition has taken students on a journey of exploration, of their own

personal history, of their ancestry and of broader migration stories in South Australia. The exhibition is an exciting example of how separate learning areas such as History and Art can work together and enrich each other.

*Ancestry and Artefact* was inspired by *Home Stories*, an Adelaide Central School of Art and Migration Museum collaborative exhibition awarded the Eran Svigos Award for Best Visual Art in the 2011 Adelaide Fringe Awards. Working on a similar model students were given the opportunity to choose objects from the Migration Museum's collection that resonated with their heritage. They used the objects as inspiration to create their own artworks.

The students began by visiting the *Home Stories* exhibition during the Fringe Festival. They heard the artists speak about their work and visited the Migration Museum to find out where their own family history fitted into South Australia's immigration history. Back at school and at home they spent time researching their family and community histories. Later they worked with Migration Museum curators to identify artefacts that spoke to them about their heritage.....and then the real work began!

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Guided by their teacher Sheryl Morgan and mentored by artist Roy Ananda, the students began to conceive and painstakingly create their art works. Some were directly inspired by objects from the Migration Museum collection that were selected to connect with the students' own family histories, others chose inspiration from their own family mementoes or stories.

Students have worked in mediums ranging from pen and pencil, water colour, acrylic paint, photography, paper sculpture and decoupage. The result is a rich and diverse exploration of the students' reflections on their family heritage and how their stories fit into South Australia's history.

<http://www.history.sa.gov.au/migration/exhibitions/Ancestry%20and%20Artefact.html>

### Case Study 3.11: *On their own – Britain's child migrants*

Australian National Maritime Museum



#### *Emotional Journeys*

The Australian National Maritime Museum recently won the 2011 IMAGInE Award for Exhibitions & Public Engagement for their travelling exhibition *On their own – Britain's child migrants*.

The museum partnered with National Museums Liverpool UK to tell the emotional story of British child migration. The exhibition explores the government endorsed schemes and the motivations behind them.

Child migration schemes existed from the 1860s through to 1967, when British children were sent to Australia, Canada and other Commonwealth countries. Through detailed case studies, visitors to the exhibition meet a number of former child migrants and find out more about their different experiences through photographs, letters, and poignant mementoes from their childhood.

The museum worked closely with former child migrants to tell their many stories. A supporting website – [www.britainschildmigrants.com](http://www.britainschildmigrants.com) – was also developed in conjunction with the exhibition for others to share their memories and experiences of child migration. The website features a discussion board where former child migrants from all over the world and their families have been sharing their stories, their memories and photographs and even reconnecting with each other after so many years.

The website has been extremely popular and enabled the museum to connect with communities and individuals well beyond the physical reach of the exhibition.

*On their own – Britain's child migrants* opened in Sydney at the Australian National Maritime Museum, toured at the Migration Museum in South Australia and will open at the Immigration Museum in Victoria on 12 October. The exhibition will also be on show at the Western Australian Maritime Museum before touring to the UK.

*Image above: Former child migrant Stewart Lee who was at the exhibition opening*

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### Case Study 3.12 : *Pride in Performance*

Sovereign Hill Gold Museum, Ballarat



#### *The Rhythm of Regional Life*

Every year since the late nineteenth century, the Royal South Street Society (RSSS) has held an annual arts eisteddfod in Ballarat, Victoria. The competitions have provided an early start in performance for TV personalities such as Denise Drysdale and Patti Newtown and for *Choir of Hard Knocks* director, Dr Jonathon Welch.

In 200-12, in partnership with the Gold Museum at Sovereign Hill, the RSSS is presenting the *Pride in Performance* exhibition to celebrate its many achievements over the last 120 years of competitions. The exhibition aims to explore the history of the Society through highlights from its magnificent collection. Objects on display include photographs, trophies, medals, audiovisual footage and costumes.

For more than a century, the RSSS has played an important role in the Ballarat community, for performers, staff and volunteers alike. *Pride in Performance* recognises the contributions of its many supporters past and present.

The Sovereign Hill Gold Museum exhibition celebrates the performance culture of regional Victoria.

### Case Study 3.13: *Trepang: China and the Story of Macassan-Aboriginal trade.*



Melbourne Museum

#### *Building international relationships*

*Trepang: China & the story of Macassan-Aboriginal trade* is currently on exhibition at the Melbourne Museum. The exhibition, which was developed with the support of Rio Tinto, explores the first recorded history of trade relations between China and Australia. Macassan traders developed relationships

with Aboriginal clans on the north Australian coastline, obtaining permission to harvest trepang or bêche-de-mer - a dried or smoked sea cucumber, and process it for the lucrative Chinese market long before the British arrived in Australia. Historical artefacts, paintings, maps and photographs sit alongside contemporary works in the exhibition to tell the fascinating tale of Aboriginal and Asian exchange that centred on the trepang trade from the early 18th century to the early 20th century.

The exhibition is founded on a longstanding friendship between classically trained Chinese artist Zhou Xiaoping and highly respected Indigenous artist, the late John Bulunbulun. After years of collaboration, dating back to 1988, these two artists; inheritors of ancient traditions, have brought together their understanding of historical events that entangled their ancestors across cultures and the seas and archipelagos between China and the northern coast of Australia more than two centuries ago. The story of this interaction is told in artworks such as paintings and ground sculptures, song cycles and sacred design.

The exhibition was launched at the Capital Museum in Beijing earlier this year and is part of *Experience China - The Year of Chinese Culture* in Australia, an initiative of the Chinese Government which offers a series of cultural events for Australians to "experience China". The experiences are aimed at strengthening

## Appendix 3. Goal 3: Telling Australian Stories - Case Studies

relations between Australia and China and promoting a mutual understanding of the two cultures. It was supported by Rio Tinto which emphasised the importance of such cultural exchanges at a time when Australia is building a strong working relationship with China.

See: <http://museumvictoria.com.au/melbournemuseum/whatson/current-exhibitions/trepang/>

Image above: John Bulunbulun, *Trading with Macassans*, 2008

### Case Study 3.14: ***Museum Partnership Program in the Pacific***

#### *Pacific Partnerships*



Since 2005 a number of Australia's museums, including the Australian Museum, Museum Victoria, the National Museum of Australia, the Powerhouse Museum, Queensland Museum and the South Australian Museum, have developed close working relationships with museums in Papua New Guinea and Pacific Island communities including Fiji, Samoa, Vanuatu and the Solomon Islands as part of the ICOM Museum Partnership Program. The International Council of Museums (ICOM) has facilitated grants for this project which were provided by the National Museum of Australia and AusAid.

The nations in question are greatly concerned that migration, urbanisation and the influx of foreign cultural influences accompanying globalisation are eroding cultural identities and contributing to civil unrest. Museums in the Pacific are keepers of national stories and custodians of the region's cultural heritage and as such play a unique role in the maintenance and strengthening of cultural identity and stability in the region.

Work under the partnership has included the repatriation of secret and sacred objects, capacity building with Pacific museum staff on conservation and curation, the creation of databases, the exchange of information and objects and the development of tools (such as an Intangible Cultural Heritage Field Kit) with which to record, protect and promote Pacific cultural heritage.

Image above: Kava Bowl, Samoa E91440, Australian Museum

### Case Study 3.15: ***Spirit of jang-in: treasures of Korean metal craft***

#### Powerhouse Museum



#### *Celebrating 50 years of bilateral relations*

In October the Powerhouse Museum will stage an exhibition of Korean metal craft in order to mark 2011 as the Year of Friendship between Australia and the Republic of Korea and to celebrate 50 years of bilateral relations between the countries. *Spirit of jang-in: treasures of Korean metal craft* spans Korean national treasures from the Bronze age through to contemporary pieces made by practising artists in Korea and Australia. The exhibition aims to convey to Australians and numerous visitors to the country a Korean spirit of "jang-in," or utmost craftsmanship.

The exhibition will use a wide range of display techniques, including mood graphics and sound, and will be organized into different sections, covering the metal crafts from the Bronze Age; Buddhism influences in Goryeo Kingdom (918-1392)'s culture; and everyday

## Appendix 3. Goal 3: Telling Australian Stories - Case Studies

life of the Joseon Kingdom (1392-1910). Also, the exhibition will show thorough contemporary artworks how Korea overcame the devastation of the Japanese colonial period (1910-1945) and the Korean War (1950-1953).

The exhibition reflects growing interest among Australians in learning more about their fourth largest trading partner. Korean culture is less well known to the Australian public than cultures of Asian neighbouring economies like China or Japan. The museum is expecting the four-month exhibition to attract more than 400,000 visitors. Organizers are hoping that design students and those involved in Korean studies will find the exhibition useful in advancing their knowledge on Korean culture and tradition.

The Korean consul-general invited the museum to host an exhibition to celebrate the 50 years of friendship between Australia and Korea. This exhibition is supported by the Ministry of Culture, Sports and Tourism of the Republic of Korea, National Museum of Korea, POSCO, Korea Foundation and the Korea Tourism Organisation.

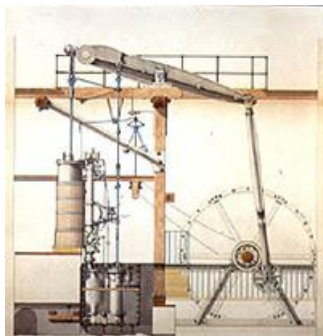
To reciprocate Australia's efforts to introduce Korean culture, the National Museum of Korea will hold an exhibition on Australia's aboriginal culture in 2013, said Lee Hyung-ho, director-general at the culture ministry.

See: <http://www.powerhousemuseum.com/exhibitions/coming.php>



### Case Study 4.1: ***Maths After School Enrichment Program.***

Powerhouse Museum, Sydney



*Using collections to teach Mathematics*

Powerhouse Museum offers a Maths After School Enrichment Program for inner city primary classes from Glebe Public School and Ultimo Public School. Each week different exhibitions and parts of the collection such as the Boulton and Watt Rotative engine, the Success and Innovation exhibition and the Tinytoreum are used to enable Maths learning with the assistance of twelve volunteer UTS Bachelor of Education (primary) second year students.

This project sees staff participants, at a ratio of approximately one staff member to two students, supporting the children to achieve their homework and learning goals. The students selected to participate in the program fall into two groups, those identified by the school as needing assistance with numeracy and those exhibiting above average numeracy skills. The program caters for the diverse learning needs of each group.

Students attend the Museum after school one afternoon per week for one and a half hours. They receive intensive assistance with maths homework directly linked to topics covered at school. In addition the students also participate in activities utilising the Museum's collection and exhibitions.

Feedback from the students indicates that the program is achieving successful outcomes in terms of improving students' understanding of mathematics, building confidence to engage with others outside the school environment and enhancing communication skills. Significantly the program introduces the Museum as a welcoming and engaging place to students who might not otherwise have reason to visit. It has the capacity to build lifelong relationships with students from disadvantaged and ethnically diverse backgrounds.

Based on the success of this pilot program it is planned to expand the program in 2010-11 to include schools within a 15 km radius. There is also scope to utilise the pre-service teachers at local universities that Education Programs currently work with, also providing these students with professional development opportunities.

### Case Study 4.2: ***Smart Moves***

Questacon



*Inspiring Young Entrepreneurs*

Questacon *Smart Moves* focuses on secondary students, showcasing science and innovation and stimulating students to consider new ideas and entrepreneurship in science, engineering and technology. *Smart Moves* uses a combination of multi-media in-school presentations, an interactive website and the *Questacon Smart Moves Invention*

*Convention*. Over the last twelve months, the *Smart Moves* program visited 39,199 students at 216 different schools in Australia.

The *Smart Moves Invention Convention* is an intensive week-long program that brings together innovative and enterprising young Australian secondary school students. Questacon has been hosting the *Invention Convention* since 2003 and over 200 students have participated in the program, many from regional areas of Australia.

During the *Invention Convention*, delegates learn about the innovation process and explore and develop

their knowledge and skills in innovation and entrepreneurship in a creative environment. The program includes seminars on innovation diffusion, the skills and mindset of the entrepreneur, sustainability and sustainable design, ethics and business, prototyping, effective marketing and intellectual property protection.

[http://www.questacon.edu.au/media/assets/factsheet\\_inventionconvention.pdf](http://www.questacon.edu.au/media/assets/factsheet_inventionconvention.pdf)

### Case Study 4.3: *Creativity in Design*

Powerhouse Museum



#### *Cutting-edge Design*

Sydney's Powerhouse Museum becomes the hub for Sydney's creatives during the annual Sydney Design festival. Produced by the Powerhouse Museum in association with more than 60 cultural institutions, organisations and individuals, it showcases over 100 events including exhibitions, workshops, master classes, talks, public creations, installations and tours – unpacking design, connecting people and creating dialogue around design issues. Now in its 15<sup>th</sup> year it is Australia's longest-running design festival. Last year's festival saw over 20,000 visitors enjoy a range of design events and

activities across the city and over 1,000 downloads of the Sydney Design iPhone app.

This year, events include the Australian International Design Awards which features the latest in Australian design and innovation. A joeycan for recycling shower water, a light-weight, compact FlipBike, cutting-edge pressurised technology to treat obstructive sleep apnoea and a new tethered tool assistant allowing workers to safely use tools at heights, are amongst this year's top designs selected by the Powerhouse Museum to go on show in the 2011 Australian International Design Awards exhibition. The annual AIDA program recognises excellence in product design and innovation. This year, a panel of design experts assessed 232 new products and selected 127 finalists. The Museum has selected nine of these leading designs to be displayed.

The festival also focuses on the *Love Lace* exhibition at the Powerhouse which features 130 works by 134 artists from 20 different countries. The exhibition was drawn from finalists of the Powerhouse Museum's third International Lace Award that ran in 2010 and attracted an outstanding field of 700 entries globally. A disused farm truck revived by its impressive metal lace body, a sculpture of a female uterus made from delicately knitted human hair, a replica Ford motor engine created from thin crocheted steel. These are just some of the extraordinary works featured in the ground-breaking *Love Lace* exhibition.

The Festival saw Janet Echelman's giant woven construction, *Tsunami 1.26*, hung outside the Town Hall. The installation was constructed over several nights in the city; a time-lapse video documents its installation:

<http://www.powerhousemuseum.com/imageservices/index.php/2011/10/time-lapse-of-the-installation-of-tsunami-1-26/>

Amongst the 100 events, the festival also included workshops and panel discussions involving a wide range of arts, crafts and creative industries. A seminar provided by the NSW Innovation Advisory Service explored how intellectual property (IP), marketing, consumer behaviour and product design borrow from the past to develop future products, graduates exhibit and talk about their sustainable designs and creative

## Appendix 4. Goal 4: Cultural Contributions - Case Studies

visionaries looked at the future of the design industry.

See: <http://www.sydneydesign.com.au/2011/>

### Case 4.4: *Learning and health*

Scienceworks, Melbourne



#### *Taking science into the community*

Hospital visits were made a little easier for patients at the new Royal Children's Hospital (RCH) in Melbourne, with the recent addition of interactive learning displays provided by Scienceworks.

The new RCH will feature 15 exhibits designed and developed by Scienceworks that will allow children to explore science in a fun, informal way. It is anticipated that young patients or visitors would benefit from the organisation's approach of using distraction as a way of helping children deal with

being in hospital.

Each of the interactive modules meets Scienceworks' goals of inspiring children to experience science as a source of adventure and excitement. As important, though, is that they also provide young patients with an engaging distraction at what can often be a difficult time for them and their families.

The 15 displays explore a number of scientific and mathematic principles including hand-eye coordination, problem solving and visual perception.

### Case Study 4.5: *Extraordinary Stories from the British Museum*

Western Australian Museum



#### *Commonwealth Collections*

The Western Australia Museum and the British Museum have partnered to bring a unique collection of rare artefacts to Australia for the first time, to celebrate the Commonwealth Heads of Government meeting in October 2011 in Perth.

The exhibition will be filled with some of the British Museum's most important objects, rarely lent to other museums, representing many of the 54 Commonwealth countries. Individually and collectively they tell extraordinary stories about the world's people, who we are and where we've come from – taking visitors on a 1.8 million year journey around the world. Objects to be shown included stone hand-axes from the Olduvai Gorge in Tanzania crafted at least a million years ago alongside the Throne of Weapons, a work created by a Mozambique sculptor in the 20<sup>th</sup> century which is made entirely out of decommissioned automatic weapons collected in the wake of the civil war in that country. The exhibition also has examples of buried treasure, featuring a priceless Gold Torque from Celtic Britain and items from a hoard of Byzantine silver objects uncovered in Cyprus.

It is anticipated that the exhibition will signal the beginning of an important relationship between the Western Australian Museum and the British Museum in London which will lead to ongoing collaborations.

See: <http://www.museum.wa.gov.au/bm-exhibition/>

### Case Study 4.6: *Expanding Regional Economies*

Sovereign Hill Museums Association, Ballarat Victoria



The award-winning Sovereign Hill Museums Association employs over 360 people and generates annually about \$50 million which is injected into the Ballarat economy. Its outdoor museum researches and interprets the region in its gold rush days through a reconstructed township and diggings, mining history through its Sovereign Quartz Mine and the social heritage of the region through its Gold Museum. At a nearby property, Narmbool, it also runs education programs about

land custodianship, the environment and sustainability.

In 2010, Sovereign Hill celebrated its 40<sup>th</sup> year and received its 18 millionth visitor. Over 5 million have visited its Gold Museum and its nightly sound and light show has attracted over 1.5m visitors. Sovereign Hill has become an Australian tourism icon, winning many major tourism awards. Today, it attracts some 687,000 day and up to 86,000 night visitors a year. It is known worldwide as a living museum with a strong emphasis on working machinery and exhibits, costumed interpreters and visitor participation. Its expertise in attracting Chinese visitors is widely acknowledged within the tourism industry.

## Appendix 5

## COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS MEMBERSHIP 2011

**Ms Margaret Anderson***Chair, CAMD*Director  
History SA**Mr Pierre Arpin**Director  
Museum and Art Gallery of the  
Northern Territory**Mr Bill Bleathman***CAMD Executive Member*Director  
Tasmanian Museum and Art Gallery**Mr Alan Brien**Chief Executive Officer  
Scitech Discovery Centre, Perth**Dr Dawn Casey***CAMD Executive Member*Director  
Museum of Applied Arts and Sciences**Ms Kate Clark**Director  
Historic Houses Trust of NSW**Mr Alec Coles**Chief Executive Officer  
Western Australian Museum**Professor Graham Durant**Director  
Questacon – National Science and  
Technology Centre**Dr Ian Galloway**Director  
Queensland Museum**Dr J.Patrick Greene OBE***CAMD Executive Member*Chief Executive Officer  
Museum Victoria**Major General Steve Gower AO**AO MIL  
Director  
Australian War Memorial**Mr Frank Howarth***CAMD Executive Member*Director  
Australian Museum**Mr Michael Houlihan**Chief Executive  
Museum of New Zealand Te Papa  
Tongarewa**Mr Jeremy Johnson***CAMD Treasurer*Chief Executive Officer,  
Sovereign Hill Museums Association**Dr Suzanne Miller**Director  
South Australian Museum**Mr Richard Mulvaney**Director  
Queen Victoria Museum and Gallery**Mr Shimrath Paul***CAMD Executive Member*Chief Executive  
Otago Museum and Discovery World**Mr Andrew Sayers**Director,  
National Museum of Australia**Mr Tony Sweeney**Chief Executive Officer  
Australian Centre for the Moving Image**Ms Mary-Louise Williams**Director  
Australian National Maritime Museum**Mr Anthony Wright**Director  
Canterbury Museum

## Appendix 6

### CAMD Museum Sites

- **Auckland War Memorial Museum**, Auckland
- **Australian Centre for the Moving Image**, Melbourne
- **Australian National Maritime Museum**, Sydney
  - Wharf 7 Maritime Heritage Centre, Sydney
- **Australian War Memorial**, Canberra
- **Australian Museum**, Sydney
- **Canterbury Museum**, Christchurch
- **Historic Houses Trust of NSW**
  - Elizabeth Bay House, Sydney
  - Elizabeth Farm, Sydney
  - Government House, Sydney
  - Hyde Park Barracks Museum, Sydney
  - Justice & Police Museum, Sydney
  - Meroogal, Nowra
  - Museum of Sydney, Sydney
  - Rose Seidler House, Sydney
  - Rouse Hill Estate, Sydney
  - Susannah Place Museum, Sydney
  - Vaucluse House, Sydney
  - The Mint, Sydney
- **History SA**
  - History Trust of South Australia, Adelaide
  - National Motor Museum, Birdwood
  - South Australian Maritime Museum, Port Adelaide
  - Migration Museum, Adelaide
  - Queen's Theatre, Adelaide
- **Museum of New Zealand Te Papa Tongarewa**
  - Museum of New Zealand Te Papa Tongarewa, Wellington
  - Te Papa Tory Street (Research facility & library), Wellington
- **Museums and Art Galleries of the Northern Territory**
  - Bullock Point, Darwin
  - Fannie Bay Gaol, Darwin
  - Lyons Cottage, Darwin
  - Australian Pearling Exhibition, Darwin
  - Museum of Central Australia, Alice Springs

- Connellan Hangar, Alice Springs
- Kookaburra Memorial, Alice Springs
- **Museum Victoria**
  - Melbourne Museum, Melbourne
  - Scienceworks Museum, Melbourne
  - Immigration Museum, Melbourne
  - Royal Exhibition Building, Melbourne
- **National Museum of Australia**, Canberra
- **Questacon – The National Science and Technology Centre** , Canberra
- **Otago Museum and Discovery World**, Dunedin
- **Museum of Applied Arts and Sciences**
  - Powerhouse Museum
  - Sydney Observatory
- **Queensland Museum**
  - Queensland Museum South Bank
  - Museum of Tropical Queensland, Townsville
  - Cobb & Co Museum, Toowoomba
  - Woodworks, the Forestry and Timber Museum, Gympie
  - Lands Mapping & Surveying Museum
  - The Workshops Rail Museum, Ipswich
- **Queen Victoria Museum and Art Gallery**
  - Inveresk
  - Royal Park, Launceston
- **Scitech Discovery Centre, Perth**
- **South Australian Museum**
  - South Australian Museum, Adelaide
  - South Australian Museum Science Centre, Adelaide
- **The Sovereign Hill Museums Association**
  - Sovereign Hill, Ballarat
  - Gold Museum, Ballarat
  - Narmbool, Elaine
- **Tasmanian Museum and Art Gallery**
  - Tasmanian Museum and Art Gallery, Hobart
  - Moonah Complex, Hobart
  - Tasmanian Herbarium, Hobart
  - Rosny Research and Collections Centre, Hobart
- **Western Australian Museum**
  - Western Australian Museum, Perth

- Western Australian Museums Kalgoorlie-Boulder
- Western Australian Museum Albany
- Western Australian Museum Geraldton
- Fremantle History Museum
- Western Australian Maritime Museum, Fremantle
- Western Australian Shipwreck Galleries
- Samson House, Fremantle