GENERAL MEETING OF
COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

Time: 9:00am to 4:45pm, Tuesday 8 April 2008

Venue: Kakapo Room, Otago Museum and Discovery World, 419 Great King Street, Dunedin, New Zealand

AGENDA

Item	Presenter
1. Welcome, Confirmation of Minutes & Business Arising	Chair, Margaret Anderson,
2. Chair's Report	Margaret Anderson
3. Role of CAMD Executive	Margaret Anderson
4. CAMD Membership	Executive Officer, Meredith Foley
5. Interim Financial Report	Treasurer, Jeremy Johnson
6. Collections Council of Australia	Margaret Anderson; Seddon Bennington
7. Executive Officer's Report	Meredith Foley
Tea/coffee break	10:30 – 10:45
8. Strategies for Working with New Australian Government	Margaret Anderson
9. Australia 2020 Summit	Margaret Anderson
10. Innovation	Meredith Foley
11. New Zealand Government Issues & Initiatives	NZ members
12. Museums Aotearoa	Priscilla Pitts, Chair; Phillipa Tocker Executive Director, Museums Aotearoa
Lunch	12:30 – 1:30
13. CAMD Survey	Meredith Foley
14. Museum Website Usage Survey	Meredith Foley
15. NCRIS Review	Meredith Foley
16. Natural History Museums	Frank Howarth
17. Conservation Degrees	Meredith Foley

18.	Museum Leadership Program Review	Meredith Foley
19.	Touring Exhibitions & Partnership Agreement	Frank Howarth
20.	ABS	Meredith Foley
21.	CAMD Reciprocal Arrangements	Meredith Foley
Tea/Coffee break		3:30 – 3:45
22.	TMAG Bark Canoe Project	Bill Bleathman
23.	WA Museum Project	Caron Irwin
24.	Museums Australia Membership	Margaret Anderson
25.	ICOM Australia report	Suzy Nethercott-Watson
26.	Members' items - Abaf	Margaret Anderson
27.	General Business - Next Meeting	All

- Following the CAMD meeting, members are invited to adjourn to the **Discovery World Tropical Forest** within the Museum where drinks will be served from 5pm.

- Members may then wish to attend an evening social function to Museums Aotearoa National Conference from 5:30pm to 7:30pm at the Otago Settlers Museum.

- This function will be followed by the **CAMD dinner** which will be held at from **8pm** in the Animal Attic Gallery of Otago Museum.

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

ATTENDEES – GENERAL MEETING

Otago Museum and Discovery World, Dunedin, 8 April 2008

NAME	MUSEUM/ORGANISATION
Ms Margaret Anderson	Director, History Trust of South Australia
Ms Nola Anderson	Branch Head, Assistant Director, National Collection, Australian War Memorial (*deputising for Steve Gower, Director, Australian War Memorial*)

Dr Seddon Bennington	Director, Museum of New Zealand Te Papa Tongarewa
Mr Bill Bleathman	Director, Tasmanian Museum & Art Gallery
Mr Max Dingle	Australian National Maritime Museum *(deputising for Ms Mary-Louise Williams, Director, Australian National Maritime Museum)*
Prof. Graham Durant	Director, National Science & Technology Centre
Dr Ian Galloway	Director, Queensland Museum
Ms Helen Horner	Acting CEO, Otago Museum and Discovery World *(deputising for Mr Shimrath Paul, CEO, Otago Museum and Discovery World)*
Mr Frank Howarth	Director, Australian Museum
Ms Caron Irwin	Director, New Museum Project, Western Australian Museum *(deputising for Diane Jones, Acting CEO, Western Australian Museum)*
Mr Jeremy Johnson	Chief Executive Officer, Sovereign Hill Museums
Dr Suzanne Miller	Director, South Australian Museum
Ms Suzy Nethercott-Watson	General Manager, Operations, National Museum of Australia *(deputising for Mr Craddock Morton, Director, National Museum of Australia)*
Ms Jennifer Sanders	Deputy Director, Collections and Outreach, Powerhouse Museum *(deputising for Dr Dawn Casey, Director, Powerhouse Museum)*
Mr Peter Watts AM	Director, Historic Houses Trust of NSW
Dr Vanda Vitali	Director, Auckland War Memorial Museum
Mr Anthony Wright	Director, Canterbury Museum

APOLOGIES

NAME	MUSEUM/ORGANISATION
Mr Alan Brien	CEO, Scitech Discovery Centre, Perth
Dr Dawn Casey	Director, Powerhouse Museum
Mr Patrick Filmer-Sankey	Director, Queen Victoria Museum and Gallery
Major General Steve Gower AO	Director, Australian War Memorial
Dr John Patrick Greene OBE	Chief Executive Officer, Museum Victoria

Ms Anna Malgorzewicz	Director, Museum & Art Gallery of the Northern Territory
Mr Craddock Morton	Director, National Museum of Australia
Mr Shimrath Paul	Chief Executive, Otago Museum & Discovery World
Ms Mary-Louise Williams	Director, Australian National Maritime Museum

IN ATTENDANCE

NAME	MUSEUM/ORGANISATION
Dr Meredith Foley	Executive Officer, CAMD
Ms Priscilla Pitt	Chair, Museums Aotearoa
Ms Phillipa Tocker	Executive Director, Museums Aotearoa

AGENDA ITEM 1   WELCOME, CONFIRMATION OF MINUTES & BUSINESS ARISING

The CAMD Chair, Margaret Anderson, will open the meeting at 9:00am and welcome all delegates to the 2008 General Meeting of the Council of Australasian Museum Directors.

Margaret will also extend CAMD's thanks to Shimrath Paul and the Otago Museum and Discovery World for hosting the General Meeting.

A welcome will be extended to our newest member, Vanda Vitali, who took on the role of Director, Auckland Museum, at the end of last year and is attending her first meeting.

CAMD also welcomes several deputies to the CAMD meeting: Nola Anderson (Australian War Memorial), Suzy Nethercott-Watson (National Museum of Australia), Jennifer Sanders (Powerhouse Museum) and Max Dingle (Australian National Maritime Museum) who have attended the CAMD meeting in the past and newcomers Caron Irwin (Western Australian Museum) and Helen Horner (Otago Museum and Discovery World).

Congratulations will be extended to the following members:

- Dawn Casey on her appointment to the position as Director, Powerhouse Museum;
- Steve Gower who was made an Officer of the Order of Australia on Australia Day 2008 for 'service to the museum sector, particularly through innovative leadership and management strategies as Director of the Australian War Memorial, and to tourism through involvement with and support for regional industry organisations';

- Anna Malgorzewicz and Frank Howarth who have been invited to participate in the Australian 2020 Summit;

- Patrick Greene, who was recently appointed a Professorial Fellow at Melbourne University; and

- long standing CAMD member, Peter Watts, who will be retiring shortly from his role as Director of the Historic Houses Trust of NSW, a position he has held for 28 years. Peter has been an active member and provider of sage advice to CAMD since joining in 1981. CAMD wishes Peter all the best for his post-HHT career.

Apologies

Apologies have been recorded in the preceding attendance list. (Seddon Bennington has advised that due to flight times he will be arriving at 9:30am).

Minutes of Last General Meeting

The last CAMD General Meeting was held at the Tasmanian Museum and Gallery, Hobart on 9 February 2007.

Minutes of this meeting have been circulated to members for consideration and/or amendment (see *attachment A to this item*).

Resolution:

That the minutes of the CAMD General Meeting held in Hobart on 9 February 2007 be accepted.

Carried/Lost

A copy of the minutes from the CAMD Annual General Meeting held 12-13 August 2007 in Sydney, which have also been previously circulated, are attached for the information of members (*see attachment B*).

Business Arising

There will be a call for business arising. Members may also wish to suggest additional agenda items for discussion during the meeting.

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

DRAFT GENERAL MEETING MINUTES
9 February 2007
Tasmanian Museum and Art Gallery, Hobart

ATTENDANCE

Margaret Anderson	Director, History Trust of South Australia
Seddon Bennington	Director, Museum of New Zealand Te Papa Tongarewa
Bill Bleathman	Director, Tasmanian Museum & Art Gallery
Dawn Casey	Executive Director, Western Australian Museum
Graham Durant	Director, National Science & Technology Centre
Kevin Fewster	Director, Powerhouse Museum
Ian Galloway	Director, Queensland Museum
Steve Gower	Director, Australian War Memorial
John Patrick Greene	Chief Executive Officer, Museum Victoria
Frank Howarth	Director, Australian Museum
Jeremy Johnson	Chief Executive Officer, Sovereign Hill
Anna Malgorzewicz	Director, Museum & Art Gallery of the Northern Territory
Suzy Nethercott-Watson	General Manager, Operations, National Museum of Australia *(deputising for Mr Craddock Morton)*
Peter Watts	Director, Historic Houses Trust of NSW
Mary-Louise Williams	Director, Australian National Maritime Museum
Anthony Wright	Director, Canterbury Museum

IN ATTENDANCE

Meredith Foley	Executive Officer, CAMD
Tim Hart	Director, Information Multimedia and Technology, Museum Victoria for item 4
Carol Scott	Manager Evaluation & Audience Research, Powerhouse Museum for item 3

APOLOGIES

Alan Brien	CEO, Scitech Discovery Centre, Perth
Patrick Filmer-Sankey	Queen Victoria Museum and Gallery
Craddock Morton	Director, National Museum of Australia
Shimrath Paul	Director, Otago Museum & Discovery Centre
Steven Riley	Acting Director, South Australian Museum
Rodney Wilson	Director, Auckland War Memorial Museum

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1.   OPENING OF MEETING

The meeting was opened by the CAMD Chair, Kevin Fewster, who welcomed delegates, introduced Ms Suzy Nethercott-Watson who was deputising for Mr Craddock Morton and noted apologies (as recorded above).

Kevin thanked Bill Bleathman and the Tasmanian Museum and Art Gallery for hosting the CAMD General Meeting.

Congratulations were extended to Peter Watts on his Australia Day award. Kevin reported that he had also sent a letter of congratulation to former CAMD member, Tim Flannery, in relation to his Australia Day honours.

It was noted that an invitation to attend the meeting had been sent to Patrick Filmer-Sankey, the new Director of the Queen Victoria Museum and Gallery, who was unfortunately unable to attend. The new Director of the South Australian Museum is yet to be announced *[SAM has since announced that the new Director will be Dr Suzanne Miller, former Keeper of Natural Sciences at National Museums Scotland.]*

Members resolved:

Resolution 1:

That the minutes of the CAMD General Meeting held in Brisbane on 15 May 2006 be accepted.

There was no business arising.

2.   COLLECTIONS COUNCIL OF AUSTRALIA

Kevin Fewster provided an update on the work of the Collections Council of Australia (CCA) including the following areas:

CCA Review

CAMD's submission to the Cultural Ministers' Council (CMC) review of the CCA was included with members' meeting papers.

Steve Gower queried whether CAMD institutions should consider making a monetary contribution to show support for the CCA. Kevin noted that CAMD had opposed this possibility in its submission to the review as the earlier model based on such contributions had been inequitable. The current model, in which contributions were made by the State and Federal Governments from arts budgets, was probably not at risk. Kevin noted that there was support for CCA's continuation but that the real issue was the need for more funding.

Ian Galloway suggested that there was a need for CCA to go to the next level of promoting more funding for the whole collection sector.

Regional Hubs

The draft report on the proposed Regional Hubs project is due late February.

Collections and Facilities Survey

CCA is developing an Australian National Survey of Collections and Facilities which has been partly inspired by the US report published as *A Public Trust at Risk: The Heritage Health Index Report on the State of America's Collections* available from: www.heritagepreservation.org/HHI/HHIsummary.pdf

In discussion, Dawn Casey raised concerns about using *A Public Trust at Risk* which suggests that the US collections, used by Australian institutions as benchmarks, are in dire straits. Kevin suggested that the publication be seen more as a template for an Australian report which could be used to raise interest with sponsors, Government and others.

The next CCA Board meeting will be in two weeks.

CAMD Lobbying Activity

Dawn Casey raised the issue of the current departmental alignment of museums noting that heritage collections were insufficiently on the agenda as a result. She suggested that the Chairs of major museums be brought together to press for more recognition and funding for the sector.

Members noted the appointment of Senator Brandis as the new Minister for Arts and Sport and discussed the possibility of organising a meeting with him to discuss CAMD issues. Margaret Anderson suggested that CAMD should also seek a meeting with the shadow Minister and that its approach could be linked to the notion of Australia's identity which is currently capturing the public and political attention.

Graham Durant noted that the Commonwealth Department of Education, Science and Training (DEST) was showing increased interest in the informal learning sector and suggested that CAMD provide them with a paper promoting the value of museums.

Ian Galloway suggested that a lobby paper should cover three strands: real and virtual visitation; diversity of audiences; museums and informal education. The environment was also identified as a theme as was the need to link with the science lobby industry. Patrick Greene suggested that attention be paid to the issue of museums and international tourism. He agreed to circulate a copy of a paper on tourism and museums. Mary-Louise Williams asked that the term 'users' rather than visitors be utilised in the paper and that digitisation be a strong theme.

Frank Howarth agreed that CAMD needed to develop a tightly focussed briefing paper for use with both political parties. The Travers Report provided with the meeting papers was too discursive; a CAMD paper needed to be more honed in its approach.

Graham Durant said that there was a need for immediate work to position museums in order to secure short term gains.

ACTION: It was agreed that:

- the Executive Officer would prepare a briefing paper to provide the focus for meetings with the Federal Minister and Shadow Minister in the run-up to the next Federal election;
- a letter signed by the Chairs of Australian CAMD institutions be sought to accompany the paper;
- consideration be given to further distribution of the paper eg to DEST etc; and
- CCA support would be sought for the CAMD campaign.

3. WEBSITE USAGE SURVEY

Carol Scott (Manager Evaluation & Audience Research, Powerhouse Museum) outlined the activities of the Working Group (which includes Carol, Linda Kelly, Australian Museum; Carolyn Meehan, Museum Victoria; Susan Tonkin, National Museum of Australia; and Melanie Widmer, Australian War Memorial). Action has

been taken since the last CAMD meeting to fully evaluate a range of options for progressing the survey. Carol noted that the additional scrutiny given to the differing options was intended to ensure that the process was cost effective and easier to use, particularly for smaller member institutions without evaluation staff. In addition, she noted that the current impetus gained by CAMD in its public releases would be enhanced by a system which allows a faster return of analysed data.

Members agreed to the recommendations by the Working Group for a two stage process as outlined in the tabled report which would allow for data to be collected March - May 2007 and available by June 2007. A follow up study was proposed for March - May 2008. (see attachment A). The Working Group also recommended that these outcomes could best be achieved by contracting Richard Driscoll to manage the on-line survey collection and analysis at a cost of $1,900 plus GST. Jeremy Johnson indicated that he would look at this project as an annual budget item.

ACTION: Carol tabled a draft online questionnaire and asked that all comments from members be returned by 23 February.

Members discussed the need for museums to position themselves to maintain their role as a source of authoritative information while investigating the potential of digital phenomena such as Wikipedia, MySpace and Youtube for interaction with web users. Seddon Bennington noted that the Victoria and Albert Museum ran programs which acted as catalysts for further online interactions by users. Carol Scott noted that a consortium of museums including the Powerhouse and Australian Museum were currently preparing papers on digital story telling for the forthcoming Museums and Web conference.

ACTION: An invitation should be issued to Seb Chan (Powerhouse) to address the next meeting on digital issues, new media and museums.

Carol also noted that, in the context of the current work of the Australian Bureau of Statistics (ABS) on indicators for cultural organisations, it was important that CAMD encouraged ABS to look at contingent valuation (eg the views of those who don't use museums but value their existence).

Carol and the Working Group were thanked for their input.

4.   DIGITISATION

Kevin Fewster noted that this agenda item had been included to allow for discussion of the CCA recommendations from the Digitisation Summit. Unfortunately, the recommendations are yet to be signed off by the CCA Board and are not available for today's meeting.

Tim Hart, Director, Information Multimedia and Technology, Museum Victoria, addressed the meeting on the national agenda for digitisation. He noted in particular that the smaller museums had been pulled into digitisation without appropriate resourcing. He urged the need to build the web database (through the Collections Australia Network) to allow the national collections to be accessed on-line. He suggested there was a need for museums to work more closely with The Learning Federation. There was also a potential for museums to have their own Wikipedia. An important initial step would be to standardise digital asset management across museums.

Developments in the UK including the Scottish Cultural Resources Area Network (SCRAN) and the JANET network and local advances, such as the Powerhouse's OPAC system were discussed. It was noted that in many cases such networks gave the public opportunities to correct or add information in relation to objects. Anna Malgorzewicz noted that cultural institutions should make sure that they were represented at events such as the Digital Innovation Forum in Canberra in November 2006. Members agreed that there was a need to have a good mechanism to share information on such activities.

ACTION:

- CAMD to investigate holding a workshop with the Learning Federation to explore the role of museums.

- Tim Hart was asked to convene a group similar to NAME to allow staff from CAMD museums to discuss digital innovations on an ongoing basis.

- The Executive Officer is to circulate the CCA recommendations from the Digital Summit when they are available.

5. **INTERIM FINANCIAL REPORT**

Jeremy Johnson outlined CAMD's current financial situation as per the circulated statements. Members agreed that the council proceed on the basis of the circulated financial records. Jeremy was thanked for his work as Treasurer.

6. **CAMD SURVEY**

Meredith Foley reported on this year's survey process, noting an improvement in the timing of survey returns, suggesting a range of minor changes to the questionnaire and canvassing a proposal to put the survey online from next year.

Members agreed that circulation of the full report and tables to museum senior staff should be via the Director of each institution.

Meredith also provided a brief report on the recent Australian Bureau of Statistics (ABS) report on museum attendance and two ongoing ABS projects relating to statistics and cultural institutions.

After discussion, the following actions were agreed:

ACTION:

- CAMD to make representations to ABS about its museum attendance report methodology with a copy to CCA and the Minister for Arts.

- Executive Officer to seek corrections and updates and circulate final updated survey report and tables.

- Executive Officer to do short analysis document dealing with aggregated numbers on annual basis.

7. **COMMUNICATION STRATEGY**

Meredith Foley reported on the success of the CAMD press release and the interest shown by journalists in museum virtual users. Members commented favourably on

the timeliness of this year's survey but also discussed the potential for an earlier start to surveying to allow publicity prior to the Christmas break and, in 2007, to align with the anticipated election period.

Members agreed with the principle of a single release date for all institutions but noted the need for coordination in states/regions with multiple members.

Suggested themes for the 2007 press release include:

- cultural tourism
- regional dispersal
- environment/climate change.

The Executive Officer also supported the establishment of a CAMD website which could include public information about CAMD, its members, submissions, links and contact details. A member's section of the site could also contain the CAMD survey for completion and analysis as well as meeting papers and minutes.

ACTION:

The following survey timetable to apply for 2006-07:

  - questionnaire to be circulated 1 September 2007
  - strict deadline for return – end September 2007
  - public release of aggregated figures – mid-October 2007.

- Executive Officer to discuss potential for CAMD website with Powerhouse IT staff.

8.   CCA CONSERVATION SURVEY

Kevin Fewster outlined the recommendations involving CAMD which arose from the survey. Dawn Casey and Patrick Greene noted that they were currently members (and Dawn is Chair) of an Advisory Group for the Centre for Cultural Materials Conservation at the University of Melbourne.

In discussion members suggested that the particular areas of conservation which were problematic for major museums were not immediately apparent from the report.

ACTION: Dawn Casey, Mary-Louise Williams and Steve Gower, with the support of the Executive Officer, will examine the report in detail and report back to CAMD members and CCA by April 2007.

9.   MUSEUM LEADERSHIP REVIEW

Members discussed the forthcoming Museum Leadership Program Review scheduled for August 14 2007.

ACTION:

- The Executive Officer is to seek and circulate the MLP course outline and the objectives from the Getty and Clore courses.

- CAMD to approach the Darling Foundation about the establishment of an MLP Steering Group. Ian Galloway offered to nominate for a CAMD

position if such a Group was established.

10.   ICOM AUSTRALIAN MUSEUM PARTNERSHIP PROGRAM

Ian Galloway tabled an activity update for the ICOM Australian Museum Partnership Program (see attachment B).

11.   AUSTRALIAN BUSINESS ARTS FOUNDATION

Peter Watts and Kevin Fewster sought feedback from members about their relationship with the Australian Business Arts Foundation (ABAF).   A number of members indicated concern that they did not receive much value from this relationship and that this position was shared with CAAMD.

ACTION: Kevin Fewster to discuss ABAF relationship with Alan Dodge.

12.   TRAVELLING EXHIBITIONS

NAME

Frank Howarth suggested that Directors encourage staff attending NAME to table required reports rather than speak to them to ensure an effective use of its meeting time.

Exhibition Development Partnership Proposal

Frank Howarth spoke to the circulated paper on a proposal for exhibition development partnerships. It suggested the need for an agreement to ensure that there is sign-off at a senior level at an appropriately early stage and that, if a partnering institution pulls out, the remaining partners are not disadvantaged.

Frank suggested that NAME might be approached to develop the necessary Memoranda of Operations (MoU) and joint venture agreements. An alternative would be to have CAMD commission Shane Simpson to develop the requisite agreements. Standing approval could be sought from the Crown Solicitors. It was noted that CASL did a joint MoU binding jurisdictions for the Library Treasures exhibition which might provide a useful model.

ACTION: That Frank Howarth seek information about the cost to CAMD of developing an agreement.

13.   TREASURES OF MUSEUMS EXHIBITION

The Executive Officer reported that she had not been able to progress this project substantially since the last meeting although work had been done to pin down the preparations required to lodge the Visions development grant application. She also noted that Museums and Galleries NSW had recently been funded by Visions for a treasures exhibition in 2008. Seddon Bennington noted that New Zealand was planning a similar treasures exhibition.

It was agreed that CAMD's main reason for holding the exhibition was to raise the profile of CAMD and its member institutions and to raise awareness about Australia's museum collections.

ACTION:

- The Working Group (Mary-Louise Williams, Patrick Greene, Ian Galloway) will hold further discussions.

- Members will be asked by email to nominate objects and/or themes.

- Consideration will be given to the potential for part or all of the exhibition to occur on-line.

- Audience research will be considered. This included some test marketing via a Virtual Exhibition (where viewers asked to vote for favourite objects from collections as was done at Museum Victoria with its "Out of the Vault Program" and by Queensland with its "Icons in Queensland' competition which asked selected members of the public about its top 10 objects. The contest could be launched in Museum Week (May) 2008.

- A Visions Development Grant application will be lodged on 1 September 2007.

- Opportunities to engage The Learning Federation should be pursued.

14.   NCRIS, TERN AND CERF

Frank Howarth noted that the first meeting of the National Collaborative Research Infrastructure Strategy (NCRIS)-funded *Atlas of Living Australia* Management Committee would take place in the following week. As CAMD's member on that committee, he undertook to alert the relevant CAMD members to its outcomes.

The NCRIS facilitation period has commenced for the Terrestrial Ecosystem Research Network (TERN) and museums need to demonstrate the support their collections and existing systems can provide to this project.

Frank also noted that the science section of the OECD was looking at biological collections and their maintenance which may assist CAMD's efforts to obtain further funding for the digitisation of specimen collections.

Frank reported that project bids for the Commonwealth Environment Research Fund (CERF) were due and that CERF was looking in particular for collaborative proposals.

15.   UK MUSEUMS AND REPATRIATION

Frank Howarth spoke to a draft letter circulated with the meeting papers. Members agreed for its dispatch on CAMD letterhead with minor amendments (include 'without consent' and delete sentence commencing 'Such a decision …').

16.   E-BAY PROTOCOLS

Patrick Greene sought member feedback on the sale of museum items on E-Bay after deaccessioning and their offer to other museums. Anthony Wright reported that Canterbury had decided it would not use E-Bay for such items. Other members noted that it might cost more to use E-Bay than if conventional auction houses were used. It was noted that protocols would need to be in place to ensure that staff or

their families did not benefit unfairly from any such sales. Kevin Fewster offered to provide a copy of a Powerhouse paper on the topic (see attachment C).

17.   MAGNT VALUE PAPER

Anna Malgorzewicz spoke about the report commissioned by the Museum and Art Gallery of the Northern Territory on its value to the Northern Territory community and economy. The report marked the 25th anniversary of the Bullocky Point site and looked at how the museum linked to the Government's 'Darwin as a Destination' policy. Members agreed that it provided a useful study of the links between culture and the economy.

The report, which was completed by Pascal Tremblay and Dean Carson from the Charles Darwin University Tourism Research Centre, dealt with the intrinsic value of the museum and also attributed a contribution of $30m by MAGNT to the top end. Jeremy Johnson suggested that the generation of payroll tax and stamp duty should also be included in such a study.

The version circulated to CAMD members is a draft document but it will eventually be edited and released to the public. The cost to MAGNT for the report's preparation was around $4,000.

18.   STRATEGIC PLAN

A draft CAMD strategic plan was tabled by the Executive Officer for members' discussion. Steve Gower suggested that further actions be included under the plan covering the technical side of the Museum Director's work. Members made a number of amendments to the draft which will be circulated for further comment.

19.   UK MUSEUMS AND GALLERIES IMPACT REPORT

Kevin Fewster spoke on the *Museums and Galleries in Britain: Economic, social and creative impacts* report released in December 2006. He noted that the idea of producing something similar for the Australian context had been discussed on and off during the day's proceedings. He suggested that, with the type of data available from the CAMD survey and some further research, it would be possible to produce a similar impact report for Australia's museums. He emphasised that the CAMD version would be far shorter (5-10 pp) to ensure its usefulness as a lobbying tool. It was suggested that the contents include:

- Importance of museums
- Key Issues
- Recommendations

There was some discussion over seeking funding for such a study from the Government but it was agreed that this would be difficult to achieve in the short term.

There may be a need for two documents:

1.   one for lobbying political parties about importance, impact, value, issues and resource requirements; and

2.   an independent study of museums eg through a university as per the MAGNT study.

Peter Watt suggested looking at five year trends such as the increase of visitors alongside the statistics on resources.

There was a break in proceedings while a small sub-group identified from the survey tables the indicators which might be most useful for the short term impact report. The agreed list included:

- Education, no. of students

- Grant funded research
- School publications
- Talks, lectures etc (both columns)
- Total exhibitions loaned and map of distribution
- Total visitation

- Web usage
- Outreach

- Total size of collections (needs to be collected)
- No of volunteers
- No of members
- Tourist visits – overseas
- Total operating income – Govt. and non-Govt.
- Total non-govt non-commercial (sponsorship)
- Total operating expenditure
- Staff numbers (FTE)

.Members suggested that the above information be analysed and carefully aligned with current national priorities. Two years eg 2002-03 and 2005-06 would be used for comparison and members would be asked to check and 'clean' data included.

There is a need to collection information about the proportion of the distributed national collection stored according to appropriate museum standards.

20.   **GENERAL BUSINESS**

New Australian Museum Brand

Frank Howarth tabled copies of the new Australian Museum Brand for the information of members (see attachment D).

Sponsorships Policy

Patrick Greene asked for advice on models for sponsorship policy. Members agreed to email models.

The meeting closed.

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

DRAFT ANNUAL GENERAL MEETING MINUTES
12 – 13 August 2007
Historic Houses Trust, The Mint, Macquarie Street, Sydney

<u>ATTENDANCE</u>

Margaret Anderson	Director, History Trust of South Australia (Interim Chair)
Nola Anderson	Branch Head, Assistant Director National Collection, Australian War Memorial (*deputising for Steve Gower, Director AWM*)
Seddon Bennington	Director, Museum of New Zealand, Te Papa Tongarewa (Exec. Member)
Bill Bleathman	Director, Tasmanian Museum and Art Gallery
Dawn Casey	Executive Director, Western Australian Museum
Louise Douglas	General Manager, Audience and Program Division, National Museum of Australia (*deputising for Craddock Morton, Director, NMA*)
Graham Durant	Director, Questacon National Science and Technology Centre
Patrick Filmer-Sankey	Director, Queen Victoria Museum and Art Gallery
Ian Galloway	Director, Queensland Museum (Exec. Member)
Patrick Greene	Chief Executive Officer, Museum Victoria
Frank Howarth	Director, Australian Museum
Jeremy Johnson	Chief Executive Officer, Sovereign Hill Museums Association (Treasurer)
Anna Malgorzewicz	Director, Museum and Art Gallery of the Northern Territory
Suzanne Miller	Director, South Australian Museum
Jennifer Sanders	A/Director, Powerhouse Museum
Peter Watts	Director, Historic Houses Trust of NSW
Mary-Louise Williams	Director, Australian National Maritime Museum (Exec. Member)

<u>IN ATTENDANCE</u>

Seb Chan	Manager, Web Services, Powerhouse Museum *(item 14)*
Lisa Conolly	Director, Culture, Recreation and Migrant Statistics, Australian Bureau of Statistics *(item 10)*
Ian Enright	Ebsworth & Ebsworth *(item 21)*
Meredith Foley	Executive Officer, CAMD
Karyn Mealy	Ebsworth & Ebsworth *(item 21)*
Patricia Sabine	Head, Photographs, Film and Sound, Australian War Memorial and National President, Museums Australia *(item 8)*
Carol Scott	Manager Evaluation and Audience Research, Powerhouse Museum *(item 9)*
Stuart Tait	Director, Market Relations, The Le@rning Federation *(item 15)*

<u>APOLOGIES</u>

Alan Brien	Chief Executive Officer, Scitech Discovery Centre, Perth
Steve Gower	Director, Australian War Memorial
Craddock Morton	Director, National Museum of Australia
Shimrath Paul	Director, Otago Museum and Discovery Centre
Rodney Wilson	Director, Auckland War Memorial Museum

Saturday 12 August

1. OPENING OF MEETING

The CAMD Interim Chair, Margaret Anderson, opened the meeting at 11:30am, welcomed delegates and thanked Peter Watts and the Historic Houses Trust of NSW for generously agreeing to host the meeting and tonight's CAMD dinner.

Margaret welcomed Patrick Filmer-Sankey to his first CAMD meeting since his appointment to the position of Director, Queen Victoria Museum and Gallery and also Suzanne Miller who has recently taken up her appointment as Director of the South Australian Museum.

Margaret also welcomed Nola Anderson, deputising for Steve Gower, Louise Douglas, deputising for Craddock Morton and noted that Jennifer Sanders would be attending later in her capacity as Acting Director of the Powerhouse Museum.

Margaret reported that, following the resignation of Kevin Fewster, she had been appointed by the CAMD Executive to be Interim Chair. Kevin will be taking up the position of Director of the UK National Maritime Museum at the end of August. Margaret noted that Kevin had been a member of CAMD for 18 years and its Chair since 2004, during which time he had greatly increased CAMD's profile and impact particularly through the creation of a permanent secretariat. She commended him for his enthusiastic contribution to CAMD and his support for his colleagues. These sentiments were echoed by other members attending and it was resolved:

Resolution:

1. That a letter be sent to Kevin Fewster thanking him for his long-standing contribution as a member and Chair of the Council of Australasian Museum Directors.

Carried by acclamation

Margaret also noted that Rodney Wilson was retiring from Auckland War Memorial Museum on 30 September after 13 years as Director and it was resolved:

Resolution:

2. That a letter be sent to Rodney Wilson thanking him for his contribution as a CAMD member and with best wishes for his new endeavour.

Carried

Rodney will be replaced by Vanda Vitali from the Natural History Museum of Los Angeles County, California. A letter of welcome from CAMD will be sent to Dr Vitali when she commences her new position.

Peter Watts noted that Jill Wran had been forced to apologize for dinner due to the after effects of a recent operation.

2.   CONFIRMATION OF MINUTES

The following resolution was adopted by the meeting:

Resolution:

3. That the minutes of the CAMD Annual General Meeting held at the National Museum of Australia in Canberra on 7-8 September 2006 be accepted.

Carried

3.   CHAIR'S REPORT

The report by the outgoing Chair Kevin Fewster, which was circulated with the papers, was adopted by the meeting.

4.   ELECTIONS

Margaret Anderson handed the Chair over to Meredith Foley (Executive Officer) for the annual election of CAMD executive members. Meredith noted that members had been advised that several positions were to be the subject of elections at this meeting.

With Kevin Fewster's resignation the position of CAMD Chair was open for election. One nomination had been received for this position from Margaret Anderson. The meeting resolved:

Resolution:

4. That Margaret Anderson is declared elected to the position of Chairperson

Carried

Having completed two years as an Executive member, Seddon Bennington's position was also open for election. Under CAMD's rules Seddon was eligible to be re-elected. Margaret's election as Chair had left a further Executive position open and Frank Howarth nominated for this position. The meeting resolved:

Resolution:

5. That Seddon Bennington and Frank Howarth are declared elected to the vacant CAMD Executive positions.

Carried

5.   COLLECTIONS COUNCIL OF AUSTRALIA

Margaret Anderson noted that she did not attend the most recent meeting of the Collections Council of Australia (CCA) in Darwin as their CEO had suggested that Seddon Bennington, who was attending as the New Zealand representative, could stand in for CAMD's Chair until the election was decided.

Seddon reported that three major issues considered by the CCA at the meeting were the *Australian Framework for Digital Heritage Collections* and action plan, the response to the *CollectionsCare* strategy and plan and ongoing CCA funding. CCA decided to focus its efforts on accumulating a "war-chest" to enable, amongst other things, an effective implementation of the CollectionsCare Plan, in particular a

comprehensive roll-out of the Regional Hubs, by leveraging State and local commitment and funding through application of a significant Federal injection. Seddon noted that CCA's funding had been approved by the Federal Government however the States/Territories matching commitment was still to be confirmed. CCA funding will be discussed at the next meeting of the Cultural Ministers Council to be held on 27 August.

On the issue of regional hubs, Frank Howarth raised concerns that CCA was not consulting existing regional networks, such as those in NSW, Queensland and South Australia and was thus running the risk of duplicating systems and positions already in place. Seddon noted that CCA was aware of these concerns; the original consultant had conferred with existing services but it would appear that communication had not been maintained at an adequate level.

ACTION: It was agreed that CAMD would establish a reference group to work with CCA to ensure that regional services were not duplicated during the creation of regional hubs.

CCA will be seeking up to 60% of its funding for the regional hub project from States and Territories.

Frank also noted that CCA and the Australia Council had overlapping agendas. He suggested that the synergies between the two organizations and the potential for cross-funding be explored.

6.   FINANCIAL REPORT AND SUBSCRIPTIONS

Jeremy Johnson drew the attention of members to the CAMD Budget for 2007-08 and CAMD's Financial Statement as at 28 June 2007 (as circulated with the meeting papers). Following discussion the following resolutions were passed:

Resolution:

6. That CAMD accepts the Treasurer's Financial Report for 2006-07 and the budget for 2007-08.

Carried

7. That CAMD thank Jeremy Johnson for his continuing efforts as Treasurer.

Carried

7.   EXECUTIVE OFFICER'S REPORT

The Executive Officer's full report was circulated with the meeting papers.

In discussion, Meredith Foley noted that she had been exploring the potential for humanities involvement in the National Collaborative Research Infrastructure Scheme (**NCRIS**) funding program. Nola Anderson reported that the Australian War Memorial had attempted to secure funding under this program without success. To be considered there was a need for museum collections to be understood as research infrastructure. Graham Durant noted that he meets with a member of the NCRIS committee and could raise some of these issues.

ACTION: It was agreed that it would be useful to invite a representative of NCRIS to speak to the next meeting of CAMD.

Members discussed the work being undertaken by the Executive Officer to prepare a **lobbying paper** for use with Ministers and parliamentarians. Graham Durant alerted members to the work undertaken by KPMG, which prepares a post-budget analysis of the economic impact of tourism. He suggested that this type of information be utilised in lobbying material for CAMD.

Peter Watts suggested the need for lobbying material to stress the role that museums and the arts play in projecting a dynamic society with cultural and economic benefits for the community.

Graham also noted that evidence given to a recent Senate Inquiry highlighted the significant cultural diplomacy role played by museums. He suggested that the fostering of good international relationships should be included in lobbying material.

While some members suggested that the Department of Foreign Affairs and Trade (DFAT) was uninterested in cultural diplomacy, other members thought that this depended on the project involved; the Australian Museum, for example, received generous funding from DFAT for its work in East Timor. It was agreed that the role played by museums in cultural diplomacy should be emphasised in lobbying material.

Meredith also reported briefly on CAMD's recent subscription to the Council for the Humanities, Arts and Social Sciences (**CHASS**). In order to bring a museum voice to CHASS, Margaret Anderson had nominated for its board; the elections will be held in October.

At the HASS on the Hill conference Meredith had been approached by ABC Radio National about a potential collaboration with CAMD to air more museum sector stories. It was agreed that the role of museums in cultural diplomacy could be an interesting topic to pursue.

Meredith also reported briefly on the CAMD Survey for 2006-07, reminding Directors of the new earlier timetable and the deadline of 1 October for responses.

Jennifer Sanders (Powerhouse Museum) joined the meeting.

8.   MUSEUMS AUSTRALIA

The meeting welcomed Patricia Sabine, National President, Museums Australia (MA), who provided an update on MA's activities (see written report tabled at attachment A). She apologized on behalf of Bernice Murphy, National Director, MA, who was unable to attend the CAMD meeting due to ill-health and an impending trip to attend the ICOM Conference.

Patricia thanked CAMD Directors for supporting the MA Conferences to date. Due to financial considerations and the lack of a host organisation, the MA Conference will not be held in 2008 but will return in 2009 when it will be hosted by Newcastle Regional Museum and Newcastle City Council. Future planning for conferences will be undertaken on a five year basis; Directors were encouraged to consider whether they would volunteer as hosts for the remaining four years. The conference focus will alternate between global and local issues.

Patricia noted that she had met with Margaret Birtley (CCA) to discuss the possibility of a major meeting in 2008 to develop a framework for the museum sector.

Patricia also asked CAMD Directors to consider the issue of generational change and the need for museum industry data on a national level to allow considered responses to be developed to existing staffing levels and future trends. She suggested that a skills audit was needed for all levels of staff to map skills gaps, determine points of entry to the industry, guide future training, identify external staff sources, clarify career paths and inspire alternate training and education approaches. Under Patricia's proposal, every staff member would complete an individual 'census' form.

Patricia sought CAMD's in principle support to take this proposed census to the Australian Bureau of Statistics for development. In discussion, members asked about the outcomes of the census and the extent to which it would influence education providers. It was agreed that a bigger discussion was needed in which a survey would be only one, potentially useful, component. Patricia agreed to provide CAMD with a draft terms of reference for a census for further discussion.

9.   WEBSITE USAGE SURVEY

Carol Scott, Manager Evaluation and Audience Research, Powerhouse Museum joined the meeting to discuss the results of the CAMD Website Usage Survey. The full report was circulated with the meeting papers. Carol reported that Richard Driscoll had proven an excellent consultant for the project and that Carolyn Meehan (Museum Victoria) had made a substantial contribution to questionnaire development and analysis. Carol also commended the museum webmasters for their cooperation.

Originally it had been intended to run the survey from mid-March but with limited resources it was not possible to get it up and running until the end of March. It then ran across April – June. 750 responses were received – a large enough representative sample for analysis across CAMD institutions but insufficient for individual analysis of different institutions.

In discussion, Patrick Greene commended the project for its usefulness to the development of on-line strategies. He noted that some results seemed to reflect the current limitations on information held on-line by museums with users frustrated that they cannot access information they believe the museum holds.

Seddon Bennington was concerned that only 74% of users found the museums to be an authoritative source of information. Carol noted that the respondents by and large were an internet-savvy group and possibly more critical in their approach. They may also have been unable to find the information they wanted on their visit and had used the survey to complain.

Frank Howarth encouraged CAMD members to consider doing more 'blue sky" investigations into the workings of the digital world, including Web 2, and its implications for museums.

Carol suggested a number of measures to encourage a higher response rate including:

- earlier liaison with webmasters prior to the launch

- improvements to the look of the banner;

- developing a logo for CAMD to catch the attention of potential respondents; and

- placement of the survey on a number of web pages.

Carol Scott and Carolyn Meehan and other members of staff who have assisted the project were thanked heartily for their contributions. After discussion it was resolved:

Resolution:

8. That CAMD commit to undertaking a follow-up website usage survey in March – May 2008.

Carried

The idea of developing a CAMD logo, given limited resources, was discussed. Members resolved:

Resolution:

9. That CAMD develop a logo based on its acronym to encourage public recognition and ensure a strong identity for professional and political communications.

Carried

Peter Watts volunteered to have a logo based on the CAMD acronym developed by his design unit.

10.   ABS MUSEUM STATISTICS

CAMD welcomed Lisa Conolly, Director, Culture, Recreation and Migrant Statistics, Australian Bureau of Statistics. Lisa outlined the Data Standards Project currently being run by ABS on behalf of the Cultural Ministers Council. The project is trying to identify the 20 priority data indicators relating to cultural institutions. Standards for the collection of data for each indicator would then be agreed as a guide for future collections. She noted that most CAMD institutions had been approached for feedback on the proposed data standards and priority indicators; some responses are still awaited. The standards would be used by the ABS in its data collection and potentially by Governments at Federal and State level.

Mary-Louise Williams noted that most of the nominated indicators were performance based rather than attempting to measure the benefits provided by cultural institutions. Lisa acknowledged that the driver for the development of these standards was the interest shown by arts policy agencies. ABS's remit was to develop the standards with the collaboration of all stakeholders. It was then up to the Cultural Ministers Council and individual Governments to decide whether to use the standards to gather information which could be compared across sectors and jurisdictions.

Graham Durant noted the importance of having good performance measures to cover not just outputs such as visitors but outcomes such as social cohesion and improved international relations. Lisa indicated that the ABS was open to the inclusion of benefit indicators. The ABS is also preparing an Information Development Plan to identify the larger policy issues driving the cultural statistics program. Further work was required to produce reliable and acceptable benefit indicators. CAMD was encouraged to consider this area and liaise with the ABS, which has a small research and development unit, about possible indicators to include.

Frank Howarth noted that the questionnaire and indicators circulated failed to recognise some of the activities of natural history museums particularly in relation to the collection of specimens and the scientific research carried out by these

institutions. Mary-Louise Williams noted that the full range of education and outreach activities carried out by museums was also absent from the indicators identified in the questionnaire. Members nominated a number of other activities which were not addressed by the questionnaire including early childhood programs and work with indigenous groups and affiliated associations.

Graham Durant queried whether ABS would be willing to fund small projects eg providing a 'snapshot' report on cultural diplomacy activities. Lisa indicated that the current focus was on producing a guide to data standards rather than creating new surveys.

In reference to the overall problem of relating data to social outcomes, Lisa indicated that when the standards were published they would be given a clear contextual framework. It is likely that the standards will be finalised by mid-2008; drafts would be sent to CAMD as they were produced.

Ms Conolly was thanked for her address and left the meeting.

Following discussion, members agreed that:

ACTION:
- the Executive Officer should finalise and dispatch the CAMD submission (as circulated with the meeting papers) to the ABS;

- a working party of evaluation staff would be created to maintain oversight of the data standards project. Linda Kelly (Australian Museum); Carol Scott and Merryn McKinnon (Questacon) were nominated as members;

- it was agreed that data gathered for the CAMD survey was to continue to be confidential to CAMD members only, with the exception of the information released publicly in the media release; and

- a working party of CAMD Directors would be established to explore the potential for public value indices to be developed and included in ABS and other surveys of cultural institutions. Seddon Bennington, Ian Galloway and Anna Malgorzewicz indicated an interest in comprising such a group.

11. CAMD LOBBYING CAMPAIGN

The Executive Officer outlined progress to date on the preparation of a briefing paper to circulate to relevant Australian politicians and to provide a focus for lobbying around the time of the Federal election. Members discussed the paper and suggested that Meredith:

- gear the language to the intended audience and ensure that solutions (not just problems) were canvassed;

- emphasise the museums' role in climate change; environmental impact studies; work on biodiversity; civics; new technologies and the digital world; and cultural identity; and

- include data on New Zealand members.

Louise Douglas noted that Director, Craddock Morton was not supportive of CAMD engaging in political advocacy. The members present disagreed with this position noting the importance of lobbying in particular to the small to medium institutions within CAMD.

Members were encouraged to find out who was currently drafting arts policies for the two major parties.

12.   MEMBER'S REPORTS

It was agreed that the Member's Reports be taken as read and that members outline the challenges for the year/s ahead:

- **National Museum of Australia:** Louise Douglas nominated the removal of the capital authority and the outcome of the impending election;

- **Queensland Museum:** Ian Galloway raised depreciation which will be dealt with further under a later meeting item; he also noted compliance issues and rising operating costs were eating away at the museum's funding base;

- **Western Australian Museum**: Dawn Casey discussed the difficulty of getting arts on the agenda; the 40% rise in the cost of capital works due to the mining boom; and changing Department staffing;

- **South Australian Museum**: Suzanne Miller commented on the difficulties of representing both cultural and natural science arms of the museum; acquisitions funding; and the lack of whole of Government agreements;

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At the outset of the day's proceedings, Margaret Anderson and members thanked Peter Watts and staff for providing an excellent venue for the CAMD dinner and for hosting tours of the Museum of Sydney, Mint building and Reading Room.

12.   MEMBER'S REPORTS continued

- **Museum and Art Gallery of the Northern Territory:** Anna Malgorzewicz noted that the restructure following a Cabinet reshuffle has placed MAGNT in the Department of Chief Minister. The waterfront redevelopment and the preparation of a scoping study for new Defence of Darwin Museum were proving challenging, as were storage and staffing issues in relation to the indigenous repatriation program;

- **Historic Houses Trust of NSW:** Peter Watts reported that the Trust was involved in preparations for the APEC leaders' meeting in Government House (a Trust property) in September. He commented on the dramatic loss of political support for arts and museums in NSW and the increasing dominance of the Treasury which is vetting all proposals. Succession planning is also a priority as Peter is retiring next year after 27 years as Director. Much time has been spent on large planning issues in relation to the curtilage and freeway location around Rouse Hill and trying to lock in place new facilities;

- **Museum of New Zealand Te Papa Tongarewa:** Seddon Bennington noted that the current financial situation was pushing the focus towards income

earning and away from core activities. A funding review is underway with a report to go to the Prime Minister by the end of September. Seddon sought member's input on how to justify/quantify particular levels of service. He also alerted members to a number of illegally exported Maori panels on the market;

- **Powerhouse Museum:** Jennifer Sanders commented on the turn over in Department staff with the departure of the Director General and senior staff plus the retirement of the museum Board President. The museum's highly successful web program has stimulated loan requests. Changes have been made to the museum curatorial structure;

- **Queen Victoria Museum and Art Gallery:** Patrick Filmer-Sankey noted that the museum was absorbing a 10% cut in funding across its operations. The Royal Park site has been sold but will be reinvented as a decorative arts collection. The museum publications program is being restarted. Digitisation is an important goal. The museum currently has a large building program;

- **Australian War Memorial:** Nola Anderson mentioned that the Department was looking at changing rules so that cultural assets do not depreciate. She indicated a hope that funding will come in a different form eg for preservation. She also commented on the official war artist commission program which sends artists and photographers into war zones where Australian troops are active;

- **Museum Victoria:** Patrick Greene noted that DCITA funding had been received for the indigenous repatriation program and a workshop held recently to discuss unprovenanced material. Land has been secured for a joint storage facility/'treasure house' and funding will be applied for progressively. Funds for exhibition development were not made available this year as Museum Victoria's activities did not feature in the ALP's policy statement for the state election held last November and only election commitments are being funded. Efforts are being made to correct the situation in the current budget process. Patrick noted the difficulty of advocating on behalf of museums across a variety of departments. An on-line strategy is in development and Patrick has been considering a form of stream-lined decision making to address this changing situation. The museum is part of the Victorian Cultural Network which encourages collaboration on the development of broadband content between agencies;

- **Questacon:** Graham Durant noted that the Questacon building was built in 1988 and needed refurbishment and expanded facilities. A redevelopment organised by the Capital Authority is in planning and Questacon is attempting to have its plans dealt with within this context. Questacon is developing its role as a centre of learning and innovation with an interest in developing curriculum, centres of literacy and providing summer schools for teachers and outreach for early childhood education. A major part of this approach and an emerging opportunity will be to input to policy development on the role of informal learning and learning for life;

- **Australian National Maritime Museum:** Mary-Louise Williams reported that the museum also had a new Minister, Secretary and Chairman. Preparations for APEC were proving onerous. The museum is looking again at seeking funding for its site upgrade. Serious consideration is being given to the way in which the museum will invest in new technology and deal with the virtual visitor;

- **Australian Museum:** Frank Howarth echoed the sentiments of other NSW institutions in relation to the waning Government interest in museums. He stressed the need for museums and CAMD to improve their lobbying effectiveness;

- **Sovereign Hill:** Jeremy Johnson noted that the museum was finding the competing claims of metropolitan against regional programs as an impediment to development. He suggested that CAMD ensure that Government did not undersell the economic value of museums;

- **Tasmanian Museum and Art Gallery:** Bill Bleathman noted that the museum had experienced a record year for visitations with the Ashes and Treasures exhibitions. A proportion of the collection had been moved to Rosny. The first $30m had been assigned for redevelopment. A major issue emerged was that of aggressive private buyers at auctions; Bill suggested a stronger policy to ensure that items of national significance did not go into private hands;

- **History Trust of South Australia:** Margaret Anderson noted that the Government was focused in her state on arts and the performing arts rather than cultural institutions. She noted that storage was at a critical level as was the need to refresh exhibitions. The question of how to invest to ensure an effective web presence was also highly challenging.

In discussion Patrick Filmer-Sankey suggested that museum research was a key area to be emphasised by CAMD. He noted that there was a general tendency amongst Governments to assume that museums were venues and collection storage only without reference to their strong research base. Suzanne Miller agreed that this viewpoint impacted on funding for the South Australian Museum. She suggested the need to build bridges and form partnerships through avenues such as Smart State Committees.

Frank Howarth foreshadowed a meeting for natural history museums next year to discuss taxonomic research and funding. The meeting would probably be held in September 2008 and be held around the time of the CAMD Annual General Meeting.

It was agreed that time should be set aside at the next CAMD meeting to discuss museums and research.

13.   CAMD WEBSITE

Meredith outlined plans for the CAMD website for members' comments. Members agreed to the placement of institutional logos on the home page. Further suggestions included:

- a secure chat section for Directors;
- on-line lobbying material; and
- an rss feed for articles uploaded.

14.   DIGITISATION PRESENTATION

Seb Chan, Manager, Web Services, Powerhouse Museum addressed the meeting on digital issues, new media and museums. His presentation highlighted the variety of new tools and opportunities for interaction between museums and their users. Seb

urged CAMD members to also consider the need for new tools to measure web usage.

In a situation where only 4% of weekly on-line visits are to web education and research sites (and 43% of that 4% is to Wikipedia), Seb suggested that there was a need for museums to engage head-on with web material, pulling news and topics together, linking and remixing from a variety of sources to produce an exciting new product for the museum audience.

Seb noted the way in which the UK BBC had developed partnerships with museums by linking history programs, for instance, with museum collection sites. At present the ABC has declined this level of involvement due to resources but may, over time, be open to a combined CAMD approach. Louise Douglas noted a degree of nervousness at a recent US museum conference over the challenge to museum authority by web blogs etc. Seb suggested that web users would impose their own brand on information; museums needed to engage and measure this use rather than police it.

Seb was thanked for his stimulating presentation and it was agreed that a copy of the presentation would be circulated to members.

15.   THE LE@RNING FEDERATION

Stuart Tait, Director, Market Relations, The Le@rning Federation (TLF), was welcomed by the meeting. Stuart provided an outline of the work of TLF which concentrated on getting a range of quality assured online curriculum content from Australia and New Zealand. Stuart commented on the work which has been done to date with individual cultural and collecting institutions to put digital information online for use in classrooms and assignment work.

The second phase of this work will bring $52m into play. The education departments are keen to see TLF define and provide a quality pool of online curriculum content. TLF has negotiated agreed specifications and licence framework with schools. The school system has the portals and distribution networks but is working through issues such as costs, the duty of care and copyright.

Priority areas for curriculum content include civics; indigenous culture; literacy and science. Stuart acknowledged that most institutions had a relationship at State or Territory level with their education departments however cooperation at a national level could increase material availability; direct access would be provided to over 13,000 schools.

In response to various queries Stuart noted that institutions were not forced to digitise material outside their priority areas, TLF merely added value to existing digitised material although their were occasions where museums newly digitised material for inclusion. The TLF and museums cooperated on existing or new text. Margaret Anderson reported that HTSA managed by appointing a teacher with the assistance of TLF to assist curators with text. Jennifer Sanders noted that the Powerhouse had very good outcomes from its work with TLF.

Stuart invited CAMD member institutions to participate in a pilot project to maximise the provision of digitised content to the Australian and New Zealand school sector. He asked that each interested institution nominate a person to attend a workshop planned for 21 November 2007. Member were urged to convey their willingness to

be involved in the workshop by 10 September 2007. Stuart was thanked for his proposal and it was agreed that the presentation would be emailed to members.

16.   CCA DIGITISATION FRAMEWORK

Members briefly discussed the CCA Digitisation Framework. It was agreed that the issue of digitisation was critical and that, in comparison with the library sector, museums were lagging behind. Anna Malgorzewicz emphasised that museums should be focussing on providing compelling content rather than merely on digitising collections.

17.   TREASURES EXHIBITION

Mary-Louise Williams queried whether a CAMD Treasures exhibition was the best way to promote the sector and whether the community was in fact 'treasured out'. Frank Howarth reminded members that Museums and Galleries NSW had a treasures exhibition underway and Ian noted that Queensland was doing a Treasures exhibition in 2009.

Jeremy Johnson favoured the exhibition as a way to put museums further into the public domain and to showcase the many outstanding collections. Louise Douglas suggested that the National Museum of Australia could play a role in developing such a project but a development period of 3-4 years would be required. Dawn Casey queried whether a display was the best lobbying tool. Member noted a differential response to the National Library Treasures exhibition with competition in Queensland resulting in less visitation but over 80,000 attracted at TMAG. Members noted that the organisation of the library tour was beset with difficulties. Bill Bleathman pointed out that CAMD would only be eligible for around $300,000 at most from Visions whereas the total cost would be $1m upwards.

Patrick Greene favoured an exploration of an on-line collection exhibition on the CAMD Website.

The issue of the Treasures exhibition was postponed for further discussion.

18.   NCRIS

Frank Howarth represents CAMD on the NCRIS committee establishing the Atlas of Living Australia. He tabled a written update on the Atlas project (see attachment B). He noted that some CAMD members have individual partnerships with this project while others are represented under the Council of Heads of Australian Faunal Collections (CHAFC). Frank encouraged Directors to keep a close eye on progress towards the Atlas and to speak to Frank or Penny Berents on strategic issues.

Patrick Filmer-Sankey queried the value of the Atlas to museums and whether CSIRO had taken over the project. Frank reported that CSIRO was put up as the legal entity to hold the funding but is a custodian and employing entity only in relation to the project. He noted that the consortium had fought hard for funding to allow digitisation of specimen information etc but that this had been rejected in the final stages of negotiation. Collection managers would need to get together with users to chase funding and drive digitisation. The bulk of the $9m available to the Atlas has been earmarked for the development of software and portals eg OZCAM would provide an interface. Frank suggested that this issue could be discussed further in a

separate meeting of natural history museums and with the soon to be appointed Director of the Atlas.

19.   TOURISM

Jeremy Johnson spoke to this issue noting that he had put forward a proposal for CAMD to hold a forum on the impact of museums on cultural tourism in Australasia. He had since been alerted to the fact that the Tourism and Transport Taskforce (TTF) is preparing for a cultural tourism forum at the end of September. Patrick Greene will be speaking at this forum. Members agreed that the role of museums in cultural tourism requires publicity. Suzanne Miller mentioned a recent conference on GeoTourism which yielded useful papers. Seddon Bennington noted that Tourism NZ had done a recent tourism analysis. It was also noted that there would be a tourism seat in a Labor Cabinet.

Jeremy agreed to put his proposal on hold until the outcomes of the TTF forum were known.

20.   ICOM

The ICOM report provided by Craddock Morton and circulated with the meeting papers was noted.

21.   TOURING EXHIBITIONS & PARTNERSHIP AGREEMENTS

Frank Howarth outlined the background to the item noting that he was interested in getting a coherent importing consortium agreement for exhibitions which protected consortium members from financial loss in the event that an institution withdraws. Discussions have been held with Shane Simpson about the agreement and a draft prepared for which the Australian Museum has paid.

Further discussions were also held with Ian Enright from the legal firm Ebsworth and Ebsworth about the drafting of such a document on a pro bono basis. Ebsworth has done work with the Australian Business Arts Foundation (ABAF) on a sponsorship basis. Ian Enright suggested that this work could be done on a quid pro basis with CAMD members eg first look at/quote for institutional legal work. Frank noted that he had invited Ian to attend the CAMD meeting for further discussions

In discussion, some members noted they were bound by Government regulations concerning the tendering process while others were not.

The meeting welcomed Ian Enright and Karyn Mealy of Ebsworth and Ebsworth. Ian indicated that they needed firstly to determine what CAMD members' legal needs were before talking about possibly sponsorships. Frank outlined the diversity of legal needs and position of members but emphasised that the need to improve the legal structure of importing exhibition agreements was common to many members. Other common needs included intellectual property and commercial principles.

Ian suggested members consider whether there would be efficiencies in using one legal service for certain work or whether international guidance was required. He noted that Ebsworth's allocation for sponsorship and pro bono work had been allocated for 2007.   Future commitments relied on the type of quid pro quo offered eg exclusive use of Ebsworth services.

Ian and Karyn were thanked for their attendance and for the possibilities they had raised. They retired from the meeting.

In the discussions which followed Frank indicated that he had anticipated a more structured offer from Ebsworths. He tabled the work undertaken by Shane Simpson on the Joint Exhibition Development Agreement (see attachment C).

ACTION:

- Frank Howarth agreed to approach ABAF to see whether they could suggest pro bono lawyers for the development of a CAMD agreement and to continue liaison with Ebsworth and Ebsworth;

- Interested members are to provide feedback to Meredith on the tabled draft from Shane Simpson by the end of September. Members were also encouraged to revisit the range of legal issues undertaken over the last 2-3 years to check whether there are any commonalities eg Intellectual Property; café and restaurant leases;

- CAMD model agreements would be made available on the website.

22. CAMD STRATEGIC PLAN

The draft CAMD Strategic Plan was discussed by members and the following minor amendments were agreed:

- The first main strategy on p.1 was reworded to read 'Position museums as **valued** ~~critical~~ scientific and cultural organisations …' and

- A key task on p. 3 was amended to read 'Coordinate ~~national~~ museum funding bids as required by members.'

Resolution:

10. That the CAMD Strategic Plan for 2007-09 be endorsed as amended.

Carried

In the course of the meeting a number of new issues were raised by members including:

- museum advocacy as critical CAMD role;

- cultural diplomacy and museums;

- educating the Government and public about the role of museums in research;

- the development of a CAMD logo;

- engaging with the digital world;

- funding the refreshment of exhibitions;

- museums and learning for life;

- justifying service levels;

- auctions and items of national significance; and

- public value indices for museums.

Tasks attached to the plan will be reviewed to encompass action on the above issues. It was agreed that the major priorities for the Executive Officer for the next few months would be the CAMD Survey and work on the advocacy document.

In terms of advocacy members discussed whether CAMD should explore further alliances. It was noted that in the UK the National Museum Directors Conference was allied with a number of different groupings. This region lacks a museum commission or even a Museum Board which focuses attention. Frank noted that he had discussed this in passing with the Australia Council. Patrick Greene and Frank agreed to follow this up with Kathy Kiele.

23. MUSEUM LEADERSHIP PROGRAM

Meredith drew the meeting's attention to the Museum Leadership Program (MLP) review to be held the following day. An outline of various MLP courses from the UK and USA was circulated with the meeting papers.

In discussion, members suggested that the major concerns for museum leaders were:

- fundraising and financial management;
- board governance;
- relations with Governments;
- negotiating contemporary roles for museums; and
- generational change.

Members also wished to see Australasian case studies and more local content included in the program.

It was agreed that a useful initiative would be for the MLP to hold a 2 day Director's Retreat for CAMD and Council of Australian Art Museum Directors (CAAMD) members.

24. OBJECT LOAN HANDLING COSTS

Frank reported that he had discussions with Kevin Fewster who believed that an informal agreement existed that CAMD institutions would only charge each other half of the costs of loan handling. Members indicated that there were different approaches depending on the type and state of the object to be loaned and most approaches were on a case by case basis. Peter Watts suggested Kevin's recollection was based on an earlier NSW Ministerial directive that institutions not charge each other for loans. Frank noted that CAAMD had a protocol where they exchange publications – a practice CAMD may wish to discuss at some stage.

25. DEPRECIATION

Ian Galloway spoke to his paper which incorporated the information sent to him by CAMD members on the treatment of depreciation in their jurisdictions. He thanked members for their input and noted that a network of staff dealing with the issue had grown out of this contact. He agreed to involve Te Papa staff in these ongoing discussions.

26.   GENERAL BUSINESS

CReefs Partnership

Members declined to support the launch of the CReefs/BHP partnership noting that the role of museums in the work was not clearly defined and the project was underfunded in relation to the taxonomic work which would arise from its research.

CAMD Records

Members agreed that the CAMD Records should be lodged with the National Museum of Australia and thanked NMA for its offer.

Next CAMD Meetings

Shimrath Paul's offer to host the next General Meeting (to coincide with the Museums Aotearoa Conference 9-11 April 2008) was accepted with thanks by members.

Patrick Greene was also thanked for agreeing to host the 2008 Annual General Meeting in Melbourne in late September – early October.

The meeting closed.

AGENDA ITEM 2.   CHAIR'S REPORT

Quite aside from the general business of CAMD – the annual survey, involvement with CCA etc - my priorities since the last meeting have focused in particular on identifying opportunities for museums and for CAMD, firstly in the lead-up to the Australian Federal election, and then with the new government in Canberra. With the advice of the executive, Meredith and I have tried above all to ensure a place for museums in the debates about future directions and in any funding opportunities that may eventuate from new programs.

I have now met with ministerial staffers in both the office of the Minister for the Environment, Heritage and the Arts (Peter Garrett) and the office of the Minister for Innovation, Industry, Science and Research (Senator Kim Carr). Both offices have expressed an interest in engaging actively with museums generally in their priority policy areas, in addition to their obvious commitment to their own federally funded museums. At present it is difficult to disentangle the future opportunities for museums from the overall cost-cutting strategies imposed on all areas of Commonwealth spending, but there are some glimmers of hope. One obvious area lies with new priorities for the creation of Australian on-line content: another is the renewed interest in investing in research and innovation.

A number of CAMD members managed to get to the public consultations held by the committee reviewing the National Innovation System. Meredith and Mary-Louise attended the Sydney meeting, Suzanne and I attended the Adelaide meeting and Museum Victoria also sent a representative to the Melbourne meeting. We all spoke of the potential for museums to contribute to future research and public education strategies and emphasized the significant collections and data held by museums. Our input was very warmly received by committee chair Dr Terry Cutler and we will certainly follow up with a CAMD submission. If this program area can win funding support in the future, there is obvious potential for museums to participate and to benefit.

While in Canberra recently I also took the opportunity to meet with officers from the Science and Research Division of the Department of Innovation etc who are currently reviewing the NCRIS Roadmap. We discussed the general process and they offered to send their discussion documents to CAMD for review and comment from now on. They also expressed their willingness to re-consider funding digitization of collections and data in future, recognizing that this is basic research infrastructure and that the failure to digitize limits research potential. We will probably need to continue to lobby vigorously on this front, but there does seem to be some change of heart here.

Another area that warrants our input is the Cultural Ministers Council's recently released discussion document *Building a Creative Innovation Economy: Opportunities for the Australian and New Zealand creative sectors in the digital environment.* While this document mentions museums and galleries at intervals, it primarily focuses on the visual and performing arts. An appendix to the paper which lists relevant programs and strategic documents includes very few museums. We should definitely respond to this document pointing to the work that museums do, but I wonder if some general discussion about the position of museums within arts portfolios is also warranted.   The difficulties we face was brought home to me particularly clearly as I was writing this report. The Trust's marketing manager was preparing an application for an Abaf award, only to be told by Abaf that we are no longer eligible for awards because our programs are not considered 'artistic'.

Arguably, this creates a disincentive for potential sponsors to support museum programs over those in other areas of the arts.

Finally – a very big thank you to Meredith, who does a superlative job and who has been working far more hours than she should and to Mary-Louise for all her support in assisting with regular teleconferences with Meredith and the executive and for sending out our press releases.

Margaret Anderson
Chair, CAMD

AGENDA ITEM 3.   ROLE OF CAMD EXECUTIVE

At the last CAMD Executive meeting by teleconference in February 2008, members discussed the role of the Executive and how it might best support the work of CAMD.

According to the constitution, the Executive's role is to control and manage the business and affairs of the Council and to act quickly where a delayed response was not in the best interests of CAMD. It was generally understood that substantive issues which had not been discussed by the full Council should be canvassed with all members or referred to the next meeting of all members.

Members agreed that the Executive provided an important role in ensuring the effectiveness of CAMD. It could provide professional and strategic advice to the Executive Officer and ensure a quick response to breaking issues and opportunities.

It was also suggested that CAMD may wish to make more use of working groups which could discuss specific issues in detail and report back to the wider Council.

At the end of the discussion in February, it was decided that the Executive would meet every two months. It was also agreed that the issue of the role of the Executive would be brought to the wider Council for discussion.

Members are asked to consider whether they have any suggestions to make about the role of the Executive and the utility of setting up working groups within CAMD to further particular issues.

Meredith Foley
Executive Officer, CAMD

AGENDA ITEM 4.   CAMD MEMBERSHIP

CAMD continues to receive requests about the potential for other museum Directors to join its ranks.

Most recently, an enquiry was made on behalf of the Chief General Manager of Old Parliament House (OPH) who was interested in becoming part of CAMD. OPH is managed as part of the Arts Division of the Department of Environment, Water, Heritage and the Arts and its Chief General Manager is an employee of the Department.

At present CAMD does not have any formal criteria for membership. When applications have been received (as in the case of the Shrine of Remembrance last year) we have looked at the applicant to determine whether their institution is on a comparable scale to other CAMD members. To determine this we have looked at factors such as museum type, visitation levels, total operating income and staffing levels. CAMD member institutions generally employ between 40 and 500 staff and have total operating incomes which ranged from $5m to $60m. Our current members, apart from falling in a similar range as far as scale of operations is involved, are quite various in relation to their legislative status (some members have enabling legislation but others do not), funding (CAMD members receive funding from Federal, State and local governments and in some cases are self-funding) and collections (some members do not have collections).

OPH is a national museum with visitation of close to 221,000 for 2005-06. The Government has committed $31.5m in funding to OPH for the next four years; around half of this is for capital works but the remainder provides an operating income which places it close to the bottom range for total operating income for CAMD membership. Its staffing levels are hard to determine as the information is aggregated with Department statistics.

It has been suggested to OPH contacts that, if interested in CAMD membership, they should put their case in writing for Council consideration. To date a letter has not been received.

Members are asked to consider whether the Chief General Manager of Old Parliament House should be encouraged to apply for membership of CAMD.

Meredith Foley
Executive Officer, CAMD

AGENDA ITEM 5.   INTERIM FINANCIAL REPORT

The CAMD Treasurer, Jeremy Johnson, will speak to members about the following documents:

- an Interim Financial Statement as at 28 December 2007 *(attachment C* emailed with meeting papers); and

- an audited Financial Report as at 30 June 2007 (*attachment D* emailed with meeting papers*).*

AGENDA ITEM 6.   COLLECTIONS COUNCIL OF AUSTRALIA

Margaret Anderson, who represents CAMD on the board of the Collections Council of Australia (CCA), will provide a verbal update on action arising from the most recent CCA Board Meetings and the future of the CCA under the new Australian Government. Seddon Bennington who, attends the meetings as a New Zealand observer, may also comment.

A brief summary of current CCA action and projects follows:

CCA and New Australian Government

The CCA has written to the new Government seeking support for three major proposals:

- $7m for *CollectionsCare;*

- $320,000 over two years for implementation of an Action Plan for Digital Heritage Collections; and

- $1.25m for educational resource material titled *What's Inside?*

Further details of these proposals can be found at:
http://www.collectionscouncil.com.au/Portals/0/CCA_A%20new%20future%20for%20Australias%20past_29October2007.pdf

In its media release, the CCA also provided implicit support for a Museums Commission or similar to parallel the Australia Council and the Australian Heritage Commission.

The most recent Cultural Ministers Council received a report on a review of the CCA undertaken prior to the change of Government. The review concluded that within current levels of resourcing the CCA has made significant progress.

Despite written assurances of funding to mid-2010, only one year's funding (to June 2008) has been committed so far. CCA has written to the Minister seeking the dedication of long term funds to allow foreword planning.

CollectionsCare and Regional Hubs

In December 2007 the Minister for Culture and the Arts in Western Australia launched a package of support for WA collections which included an increased commitment of $60,000 to the Collections Council, and $120,000 over three years to

pilot a regional hub as part of *CollectionsCare*. CCA has also been awarded $120,000 by the Myer Foundation for the *CollectionsCare* project.

Digital strategy

The CCA published an 'exposure draft' of the Australian Framework and Action Plan for Digital Heritage Collections in July 2007 and is currently revising the document in light of comments received. A set of 10 principles to guide the development of digital heritage collections has been developed and can be seen on the CCA website. A Development Plan and an Advocacy Plan are expected to be published in April 2008. CCA is also collaborating with the University of South Australia to seek a Linkage grant for a research project to build a business model framework for sustaining digital heritage collections across the collection sector.

National Museum Standards

A national taskforce of representatives from the CCA, the History Trust of South Australia, Museums & Galleries NSW, Museums Australia (Victoria), Museum & Gallery Services Queensland and the Western Australian Museum have prepared a draft version of the *National Standards for Australian Museums and Galleries.*

CCA has written to CAMD requesting its feedback on the draft National Standards and, if appropriate, endorsement of the Standards.

The National Standards were circulated to CAMD members on 18 March with a request that comments be provided to the CAMD office for consolidation by 4 April.

A copy of the draft National Standards and a Comments document have been emailed separately as *Attachment E* and *Attachment F.*

More information about the project can be found on the CCA website:
http://www.collectionscouncil.com.au/national+standards+project.aspx

Members will be asked to discuss whether CAMD will formally endorse the draft National Standards.

Resolution:

That CAMD endorses the *National Standards for Museums and Galleries* (version 4).

Carried/Lost

CCA has advised that the Ian Potter Foundation has granted $10,000 to prepare the Standards for online publication. The project manager for this work is Museums Australia (Victoria).

AGENDA ITEM 7. EXECUTIVE OFFICER'S REPORT

As Margaret mentions earlier, the bulk of CAMD work since we last met in August 2007 has required rapid adjustment to the new political landscape and a great deal of discussion with CAMD's Chair and Executive, on how best to position major museums in the new climate. This work has proceeded in concert with the collection and analysis of the annual CAMD survey data which has provided an excellent basis for CAMD media releases and the development of a draft lobby paper for relevant Ministers (see *attachment I* to Item 8). My involvement in the Australia 2020 Summit, National Innovation Review, National Collaborative Research Infrastructure Strategy (NCRIS) Review and liaison with the Australian Bureau of Statistic is dealt with under other agenda items in these papers.

Media Releases

A media release was sent out with the CAMD survey highlights in January 2008. There was some media interest but not as much as last year. A release was circulated in response to the announcement of the National 2020 summit but failed to gain traction amongst the welter of responses to this event in the media. Both releases have been circulated to members. A further media release has been developed on the issue of online education and museums (see *attachment G* to this item) – this will be released into the debate around the higher education review.

The Executive has suggested in discussion that CAMD develop a more strategic use of the media. This could be done by targeting certain, sympathetic journalists and working with them to produce longer articles and/or opinion pieces.

ABC Radio

Radio National is moving ahead with its plans to highlight museum activities in the week leading up to International Museums Day (May 18). The ABC National Regional Museums Award and the opening of Museums Australia's Futures Forum (see Item 24) will be launched as part of this activity. It is also being proposed that the National Standards for Australia's Museums could be launched by the Federal Minister at this time.

I have a meeting with the General Manager of Radio National just prior to CAMD's Dunedin meeting so will provide a further update when we meet.

Cultural Tourism

On 28 and 29 February 2008 I attended a Cultural Tourism conference in Canberra organised by National Capital Attractions under the auspices of the National Tourism Alliance. The following may of interest to members:

- the Rudd Government is being lobbied by the tourism industry to set up a Cultural Tourism Advisory Committee to work on a **National Cultural Tourism Strategy**. Jeremy Johnson may be able to advise further on the reception of this proposal at the CAMD meeting;

- the keynote address was provided by Patrick Greene. A copy of Patrick's paper is at *attachment H* to this item;

- the **Minister for Arts**, Peter Garrett delivered a relatively arts-oriented address which touched on a 'heritage branding strategy', the importance of indigenous

heritage and his perception that national institutions needed to 'integrate into the community'. He didn't make himself available for questions;

- the **Tourism Minister**, Martin Ferguson, cancelled at the last moment;

- Paul Fairweather (Manager, Tourism Research, **Tourism Australia**) noted that half of all international tourists participated in at least one cultural and heritage activity in 2006. There were 2.6m overseas and 9.8m domestic overnight cultural tourists. Cultural visitors spend in 2007 was $22.3b; $8.6b of that amount was spent in regional Australia. International cultural tourism is growing by about 4% per year while domestic tourism is in decline. The most popular cultural and heritage tourism activity for international visitors was visiting a historical or heritage building (61%) followed by visiting museums or art galleries (56%).

- Brent Ritchie, Professor, Centre for Tourism Research (Sustainable Tourism CRC) University of Canberra discussed the outcomes of a study commissioned by the National Capital Attractions Association which looked at the **economic benefits** of a range of cultural attractions in Canberra. It found that between $249m-265m is attributable to ACT attractions per annum through tourism spend. The three biggest economic sectors to capture spending were accommodation (33%), food and beverages (30%) and shopping (16%). The attractions themselves came way down the list in terms of capturing spending for themselves (7%). 63% of tourists said the existence of the attractions was important to very important in motivating the visit.

  The full report is available at:

  http://www.crctourism.com.au/CRCBookshop/Documents/FactSheets/Ritchie%20-%20ACT%20Attractions.pdf

- The general consensus at the conference was that there is a low recognition by Government of cultural tourism, a need for more research to demonstrate its economic benefits and a need for cooperative marketing to grow numbers.

- The theme of the International Committee on Management (INTERCOM) annual conference in 2008 will be Museums and Tourism (Rotorua New Zealand 25-28 November).

I am most grateful to Margaret, who has taken up the mantle of Chair with great enthusiasm and determination at a time of high lobbying activity, to the members of the Executive who have provided excellent counsel and to all the CAMD members for their patience in responding to my many requests for information, advice and feedback.

Meredith Foley
Executive Officer, CAMD

ITEM 7 – ATTACHMENT G

MEDIA RELEASE
xxx 2008

ENRICHING ONLINE CONTENT

CAMD

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MUSEUM DIRECTORS

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AUCKLAND WAR MEMORIAL MUSEUM

AUSTRALIAN MUSEUM

AUSTRALIAN NATIONAL
MARITIME MUSEUM

AUSTRALIAN WAR MEMORIAL

CANTERBURY MUSEUM

HISTORIC HOUSES TRUST OF NSW

HISTORY TRUST OF SOUTH AUSTRALIA

MUSEUM OF APPLIED ARTS
AND SCIENCES (POWERHOUSE)

MUSEUM OF NEW ZEALAND
TE PAPA TONGAREWA

MUSEUM VICTORIA

MUSEUMS AND ART GALLERIES
OF THE NORTHERN TERRITORY

NATIONAL MUSEUM OF AUSTRALIA

NATIONAL SCIENCE AND
TECHNOLOGY CENTRE

OTAGO MUSEUM AND
DISCOVERY WORLD

QUEEN VICTORIA MUSEUM
AND ART GALLERY

QUEENSLAND MUSEUM

SCITECH DISCOVERY CENTRE, PERTH

SOUTH AUSTRALIAN MUSEUM

TASMANIAN MUSEUM
AND ART GALLERY

THE SOVEREIGN HILL
MUSEUMS ASSOCIATION

WESTERN AUSTRALIAN MUSEUM

Directors of Australia's leading museums have welcomed the Rudd Government's plan for a digital education revolution in schools but have raised concerns about the availability of high quality information for students on-line.

"The Rudd plan is a valuable recognition of the importance of digital technology in ensuring a world class education for Australian students" said Margaret Anderson, Chair of the Council of Australasian Museum Directors.

"The challenge for Government will be to ensure that Australian students can access high quality, authoritative Australian content information online in both the humanities and sciences".

Ms Anderson said that Governments in the UK and USA have invested heavily in programs linking museums and on-line services.

"It will be important to balance support for technology with the development of compelling online content for a new national curriculum" she cautioned.

Museums in Australia have already stepped to the forefront in providing high quality, innovative and compelling online curriculum content for students and teachers as well as exploring a wide range of more interactive approaches to engage young computer users.

For many museums, however, Government budgets have not kept pace with the demands of technology and museums are struggling to find resources to digitize their collections and develop new content. Interpreting and uploading collection information is a resource-intensive process which is still not acknowledged as a core function by some funding bodies.

CAMD welcomes the Government's ongoing support for programs like The Le@rning Federation, which collaborates with museums and other organisations to produce online curriculum content.

A need remains, however, for support for museums to unlock the rich resources held in their collections. These are the resources which will ensure the success of the digital education revolution.

FOR FURTHER COMMENT:

- Ms Margaret Anderson, Chair, CAMD and Director History Trust of South Australia – Mobile ph: 0401 128 582; Business ph: (08) 8203 9888
- Dr Meredith Foley, Executive Officer, CAMD – Mobile ph: 0438 890 902; Bus: (02) 9967 3237

AGENDA ITEM 7 – ATTACHMENT H

CULTURAL TOURISM CONFERENCE
THE VALUE OF MUSEUMS AS TOURIST ATTRACTIONS

J. Patrick Greene

[SLIDE 1 – TITLE]

Think of any major tourism city and immediately it is possible to bring to mind one or more outstanding museums that will be part of any visitor's itinerary. A visit to Paris would be incomplete without a visit to Musee du Louvre, to London the British Museum, **[SLIDE – FORBIDDEN CITY]** to Beijing the Palace Museum (Forbidden City) or to Washington one or more of the 14 museums that comprise the Smithsonian Institution. These cities are some of the giants in international tourism with annual visitation numbers that in total exceed the entire population of Australia. The numbers visiting the museums are huge- 6 million a year to the Louvre, **[SLIDE – BRITISH MUSEUM]** 4.5 million to the British Museum and up to 10 million to the Smithsonian's Air and Space Museum. They form an essential ingredient in the appeal of each city. Like all museums, they have a multiplicity of roles of which tourist attraction is just one. They cost more money to run than they make in income from visitors (admission fees plus commercial activities) but their economic impact is considerable as tourists spend large sums on travel, accommodation, shopping, restaurants and all the other costs of a holiday. They have all benefited from considerable investment in the recent past.

[SLIDE – LOUVRE PYRAMID]

The pyramid designed by I.M. Pei, built in 1989, is the most obvious manifestation of the Grand Projet du Louvre but behind the facades of the Palais du Louvre there has been a continuing revolution. Following the eviction of the Ministry of Finance that previously occupied part of the building, a series of new galleries have opened. The most recent announcement is the opening of a gallery devoted to the Arts of Islam in 2009. In the case of the British Museum, money from the National Lottery funded the transformation of the inaccessible courtyard surrounding the Round Reading Room into the breath-taking Great Court with its soaring, glazed roof. It's currently housing an exhibition of Terracotta Warriors that has been completely sold-out, despite competition from the Tutankhamen exhibition at O2 (Millennium Dome).

In Beijing, the Palace Museum is undergoing extensive (and expensive) conservation and on Tiananmen Square construction of the National Museum of China is underway. Its floor area will be 160,000 square metres, four times the size of its predecessor.

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[SLIDE – SMITHSONIAN]

The Smithsonian has added the National Museum of the American Indian that opened in 2004. Washington is not only the national capital of America; it is also the museum capital, with a total of 23 million visits made to the Smithsonian museums in 2006.

[SLIDE – OLD PARLIAMENT HOUSE CANBERRA]

The tourism promotion of our own capital, Canberra, relies heavily on the strength of its museum offering, ranging from the War Memorial to Old Parliament House and the National Museum of Australia. Investment in the War memorial has resulted in the new galleries opened this week that will ensure continued healthy visitation. We also look forward to the opening of the new building to house the National Portrait Gallery.

The value of museums as tourist attractions has also been recognised in cities that are not traditionally thought of tourist destinations. For nearly two decades, before moving to Melbourne in 2002 to become CEO of Museum Victoria, I directed the development of The Museum of Science and Industry in Manchester.

[SLIDE – PRE RESTORATION]

A collection of derelict industrial buildings, including the world's oldest railway station, were restored and converted to a large and popular museum of science and social history. From the outset, the project was seen as a way of bringing new life to a depressed part of central Manchester.

[SLIDE – RESTORED MUSEUM 1]
[SLIDE – RESTORED MUSEUM 2]

The project proved a great success, with Castlefield (the area surrounding the Museum) now one of the most flourishing locations in the reborn Manchester. I was able to observe the impact of the Museum, and other investment in tourism infrastructure, at close quarters as I chaired the Greater Manchester Visitor and Convention Bureau.

Short-break cultural tourism in particular had a transforming impact on hotel occupancy, especially during weekends that had been quiet in the absence of business guests.

[SLIDE – MANCHESTER CWG]

The Commonwealth Games in 2002 gave further impetus to Manchester's transformed image as a place to visit for cultural and sporting events. The Museum captured and presented the fascinating story of the world's first industrial city in a group of impressive buildings from the heroic age of railways. Visitors were presented with a unique experience that got to the heart of the individuality of Manchester. This is one of the great strengths of museums. In a world

where retail outlets and hotel accommodation, for example, are increasingly globalised the museum can distil the true essence of a place. As commodities become universally available and increasingly indistinguishable, consumers are looking for experiences that are distinct, personal and memorable. Museums are in an ideal position to respond to this growing appetite, for each is different and each is based on collections of real things that have the power to communicate in ways other media cannot.

[SLIDE – VICTORIAN ATTRACTIONS]

In Victoria, visitors can enjoy a variety of cultural and heritage attractions of outstanding quality. It might be thought that they exist in a state of perpetual rivalry as each competes for its share of the market. Whilst competition certainly takes place, the reality is that it is the combined strength of the offer that marks out Victoria and its capital Melbourne as a place to visit. That quality is particularly effective in marketing Melbourne to interstate and international tourists. It is something of which I am very conscious in my role of CEO of Museum Victoria, which comprises three unique museums and a World Heritage Site.

[SLIDE – SCIENCEWORKS]

Scienceworks is located at the site of a nineteenth-century sewage pumping station at Spotswood, an industrial area about 10 kilometres from the CBD. **[SLIDE – PUMPING STATION]** A less-likely location for a visitor attraction would be hard to imagine yet in the past calendar year Scienceworks operated at capacity, with 380,000 visitors. **[SLIDE – SPORT].** Visitation is predominantly local but trickles of tourists are starting to find their way to experience the popular hands-on exhibitions visitor programs and planetarium shows offered there. **[SLIDE – PLANETARIUM].** We are now planning a new, innovative addition to Scienceworks called Treasure House that will consolidate its appeal to locals and tourists alike.

[SLIDE – IMMIGRATION MUSEUM]

The Immigration Museum, on the other hand, occupies a prime site in the CBD, the magnificent Customs House on Flinders Street. *Moving Stories* is the strap line that provides a clue to the museum's approach- to talk about the experience of mass-migration through the tales of individuals who have journeyed to settle in Australia. **[SLIDE – GETTING IN]** The response from the public has been enthusiastic, with numbers growing from 80,000 four years ago to nearly 130,000 today. The Museum scores highly with overseas visitors as this chart shows: **[SLIDE – IM VISITATION]**

This level of visitation is partly due to people's search for their roots, or those of their relatives. Family history is becoming a powerful factor in cultural tourism- take a look at the website for the Board Failte (the Irish tourism board).

The largest of our museums is Melbourne Museum, which stands alongside the Royal Exhibition Building (which we also operate) in the beautiful setting of Carlton Gardens. **[SLIDE – AERIAL VIEW]** The Melbourne Museum is a must-visit attraction for the city, an essential place for interstate and international visitors to see as well as a source of pride for Melburnians.

[SLIDE – STRATEGIC PLAN]
Exploring Victoria; Discovering the World is the title of Museum Victoria's strategy and in Melbourne Museum we are putting it into effect in exhibitions such as **[SLIDE – MARINE LIFE]** *Marine Life, exploring our seas*. **[SLIDE – GIANT SQUID]** The exhibition reveals the wonders of the world beneath the waves of Port Philip Bay and off Victoria's ocean coast, environments richer in diversity than those of the Great Barrier Reef.

[SLIDE – FOREST GALLERY] The Forest Gallery, complete with trees, a stream, fish, birds and lizards, provides an introduction to Victoria's wonderful temperate rainforests. **[SLIDE – KALAYA]** Bunjilaka is an excellent Aboriginal cultural centre and exhibition that introduces visitors to the culture and beliefs of the Koori community within the wider context of Indigenous Australia.

[SLIDE – MELBOURNE EXHIBITION]
Our plans for the future include a new and extensive exhibition, the 'Melbourne Story' that opens on March 19th, to be followed by displays revealing the 'Landscapes of Victoria' with a particular focus on climate change and biodiversity, drawing on our strengths in collections and research.

[SLIDE – FOYER MAP]
We recently installed a giant map of Victoria in our entrance. It comprises a series of posts that, when viewed from a distinct spot on the visitors' route to the pay desk resolve into the giant map. Our ambition is to make Melbourne Museum the starting point for every visit to our state in which people can discover the extraordinary riches it is possible to find as they explore Victoria. We can introduce people to the fascinating history of gold and can encourage them to visit the Golden Triangle, including Sovereign Hill **[SLIDE – SOVEREIGN HILL]**, the Central Deborah Gold Mine and the Golden Dragon Museum.

The migration story resonates with many people who can be encouraged to visit Flagstaff Hill at Warrnambool where they will be fascinated by the tales of the Shipwreck Coast, **[SLIDE – SWAN HILL]** or travel to Swan Hill to discover how hardships were overcome in the displays at the Pioneer Settlement Museum. In Melbourne, the Koorie Heritage Centre and the Australian Jewish Museum provide rich experiences, to be joined soon by the National Sports Museum. These are just a few examples of how the benefits on investment in flagship museums in the state's capital can flow on.

[SLIDE – MM GROUND FLOOR]

The numbers attracted to Museum Victoria are remarkable. In the past year 950,000 people visited Melbourne Museum including our IMAX cinema, of which 28% were tourists. Add the numbers to the Immigration Museum and Scienceworks and the total nears 1.5 million. In addition over 4 million people discover Victoria through our website, www.museumvictoria.com.au.   The investment by the State Government that has enabled the Museum to continuously innovate and improve its exhibitions has paid off handsomely.

[SLIDE – REB]

The Royal Exhibition Building is used heavily for its original purpose, the holding of exhibitions. **[SLIDE – VIEW FROM MM]** This will continue, with events such as Melbourne International Flower and Garden Show and the Art Fair highlights in the calendar. **[SLIDE – INTERNAL REB]** Our ambitions for the building include the restoration of access to the Dome Terrace, **[SLIDE – DOME PROMENADE]** created to provide visitors to the Melbourne International Exhibition in 1880 with views over the wealthy city. We would also like to create an experience that will take visitors on a dramatic journey through Australia's history in a very appropriate setting, for it was in the Royal Exhibition Building that the first federal parliament of the nation took place in 1901. Using novel techniques including immersive multimedia experiences we will create an attraction like no other in Australia, the kind of new product that Australian tourism needs to develop its drawing power in the international market.

As Melbourne builds its new Convention Centre, the largest in Australia, the need for high quality complimentary experiences is essential. Successful conferences include ingredients that capitalise upon the location and send delegates home having experienced at least a flavour of the place.

 [SLIDE – MV EVENT]

Here again, the four Museum Victoria venues can provide the opportunities for receptions, dinners, accompanying person tours and intellectual stimulation drawn from the scientific

endeavour of the Museum's researchers. Melbourne's cultural and heritage venues provide a valuable card to play in the highly competitive business of bidding for international conferences.

One of the lessons to be drawn from the international experience is the need for continuing investment to keep our museums at the forefront of international excellence. Our visitors, whether Australians who have experienced outstanding museums while travelling overseas, or tourists here on holiday who have been to memorable museums in their own country, expect our museums to be just as good. It is instructive to look at the UK experience where, since the national lottery was launched in 1994, over one billion pounds ($2,500,000,000!) has been distributed by the Heritage Lottery Fund to museums. It has resulted in a level of excellence in museums across Britain that strengthens immeasurably the tourism product. France has benefited from high investment in the Grand Projes museums over a period of a quarter century. Singapore recently opened the National Museum, a significant development in the Asia-Pacific region. **[SLIDE – SINGAPORE]**

Recently, the government of Western Australia has announced a $500 million project to build a new museum in Perth.

A difference between the big state museums in Australia and their opposite numbers overseas is our reliance on local visitation as this graph indicates. **[SLIDE – GRAPH]**

This is a result of geography and the small size of Australia's population. The good news is that our research shows that the topics that are likely to interest tourists from abroad are in large part the same as those that resonate with a local audience.

[SLIDE – FOUR VENUES]

Successive Victorian governments have invested strongly in culture, recognising its importance to the quality of life of Victorians and its significance for tourism. Museum Victoria recognises its responsibilities in providing memorable experiences for visitors that match, and if possible exceed, the best to be found in other cities. The competition for international tourists is intense and there have been worrying signs that Australia is losing share in important markets such as Japan. Victoria is ideally placed to appeal to that market, with Melbourne as a European-style city in a compact state of contrasting Australian landscapes. The current Tourism Australia campaign is ill suited to promote the qualities of Victoria to a Japanese audience. We know from first-hand experience how much the Royal Exhibition Building appeals to Japanese visitors with groups of school students, 600 in

number, paying annual visits, and filming of television commercials to be shown in Japan with the REB as the backdrop. The Royal Exhibition Building, once the Dome Promenade and the Dark Ride are realised, can act as a landmark attraction for an international audience. Melbourne Museum is uniquely placed to present a comprehensive and compelling picture of Victoria. The Immigration Museum and Scienceworks have great appeal to their audiences. We are determined to make the most of our value to the tourism industry.

[SLIDE – MV LOGO]

The current outlook for the tourism industry in Australia is very challenging. The impact of the rise in value of the Australian dollar is threatening competitiveness. 5 years ago a Japanese visitor could buy a dollar for 70 yen- now it is 100. A visitor from Britain paid 34p - now it is 47 p. Fuel prices are rising, and costs of flights with them. Carbon trading will raise them further. Australia's tourism will increasingly depend on its high quality and distinctiveness. Museums have a key role to play in ensuring that every visitor to Australia has a rich and rewarding experience.

Dr J. Patrick Greene
CEO
Museum Victoria
www.museumvictoria.com.au

AGENDA ITEM 8   STRATEGIES FOR WORKING WITH NEW AUSTRALIAN GOVERNMENT

The change of Federal Government has proven challenging for CAMD's Australian members as it has ushered in budget cuts for cultural institutions and related projects but is also opening a variety of doors to museums. In recent months,

- the Minister for the Environment, Heritage and the Arts and the Minister for Innovation, Industry, Science and Research have both acknowledged in different forums the importance of the nation's cultural institutions;

- the Minister for Education has announced a 'computers in schools' policy which will only serve to heighten the demand for high quality, online curriculum content

- the Cultural Ministers Council reported that it is developing action in response to the National Education and the Arts Statement (2007) which emphasised the need for a higher level of collaboration between the education sector and major cultural institutions*;*

- Minister Carr, in announcing the National Innovation System Review for the first time specifically acknowledged that the humanities, arts and social sciences will be central to Australia's national innovation system;

- the Cultural Ministers Council released the *Building a Creative Innovation Economy* report which has added support to the notion of the centrality of cultural institutions and the arts to the creative economy. The desire to build the latter has emerged as a central Government concern;

- for the first time one of five working groups set up to review the National Collaborative Research Infrastructure Strategy (NCRIS) will be a Humanities, Arts and Social Sciences group;

- liaison with officers working on the NCRIS review has also uncovered a willingness to give consideration again to arguments for funding the digitisation of collections as basic research infrastructure; and

- the issues which the Government has listed as national challenges to be addressed by the 2020 Summit have also resonated strongly in the museum sector. Museums have an identifiable role to play in relation to the vast majority of the issues for which solutions are sought in this forum.

Advocacy Strategies

In response to the new Government and its developing agenda, CAMD's advocacy work has included:

- the preparation of media releases using CAMD survey data and linking to major Government initiatives;

- the development of informal links with ministerial staff and officials within the Department for Environment, Heritage and the Arts and the Department for Innovation, Industry, Science and Research as a starting point for further engagement;

- the preparation of a draft CAMD advocacy document (see *attachment I* to this item) which is intended for Ministers Garret and Carr and also to provide

the basis for a generic lobbying document for Government departments at all levels;

- encouragement of members to nominate for the Australia 2020 Summit. Work has commenced on the preparation of a submission (due April 9);

- encouragement of members to participate in State-based stakeholder workshops (March 2008). Plans are underway for a submission to the National Innovation System Review (by April 30);

- meetings were held with NCRIS officers (March 2008) and a submission to the review of the NCRIS system will be prepared(due in the first half of 2008); and

- continued liaison and cooperation with the Collections Council of Australia, Museums Australia and Council for Humanities and Social Sciences (CHASS) on approaches to the Government to support museum interests.

In recent meetings, CAMD members have spent a significant portion of time discussing the way in which they wished to present the contribution of museums to Government at all levels. As noted above, a **draft advocacy paper** has been prepared to capture this discussion – see *attachment I*. The attached is a first draft and member's suggestions for amendment or addition are welcome.

Members are also encouraged to suggest particularly compelling **case studies** relating to programs, projects or other museum uses which might appear as boxed text, possibly with photographs, in relation to each of the 6 key museum contribution areas in the advocacy paper.

The draft advocacy paper makes a first attempt at outlining the outcomes CAMD wants from the current Federal Government. Further member input is welcomed in order to hone these recommendations and ensure that they are concrete and achievable.

The following questions may provide a starting point for members' discussion at the meeting:

What general outcomes does CAMD want from the current Federal Government?

Should CAMD be using the opportunity provided by a new Australian Government to reconsider current structures in relation to museum funding and support?

What concrete recommendations can CAMD make to further this agenda?

What other strategies might be utilised by CAMD to advocate on behalf of this agenda?

Meredith Foley
Executive Officer, CAMD

AGENDA ITEM 8 – ATTACHMENT I

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS
Australia's Major Museums – a CAMD Brief
EXECUTIVE SUMMARY
March 2008

The existence of major museums which house and research collections, hold exhibitions, stage public forums and run a raft of education programs are so much a part of modern, civilized communities that they are at risk of being taken for granted. Even more importantly, Australia's major museums are at risk of being overlooked in Government deliberations about how best to address a wide range of pressing local and global issues.

The Council of Australasian Museum Directors (CAMD), which brings together the leaders of the major national, state and regional museums in Australia and New Zealand, has prepared the attached report to raise awareness of the valuable role played by these museums in enriching the lives of the people of Australia and in representing the culture of the region to the world.

Australia's major museums:

- **encourage learning and inspiration** by providing educational visits and online content which complements formal schooling and life-long learning. Over 1.2 million students visited CAMD museums in Australia last year;

- **inspire innovation and the creative industries** by providing information in a way which bridges the gap between disciplines and encourages different ways of thinking and producing. The 9.6 million visits 'through the door' and 50.4 million website visits last year demonstrate the enormous audience utilising museums to pursue ideas and information ;

- **find solutions to major problems** through research of national and international significance on issues of global importance such as climate change, cultural change, biodiversity and biosecurity;

- **conserve and preserve heritage** which allows us to understand our past and plan for the future;

- **build community** by using museum sites to generate pride, explore cultural differences and provide a focus for community events*;* and

- **promote Australia as a cultural destination** which attracts and builds creative communities and makes a significant contribution to a cultural and heritage tourism market worth close to $20 billion dollars a year.

Australia's major museums are uniquely situated to make significant contributions to some of the most pressing questions of the day but need a new focus and commitment from Governments at all levels to ensure that these incomparable institutions are utilised to their fullest potential.

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COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS
Australia's Major Museums – a CAMD Brief
March 2008

VALUING MUSEUMS

If someone asked you today where they might go to gain trusted information and a diversity of views on topics as broad-ranging as water resourcing, global warming, biodiversity conservation, Indigenous relations, cultural diversity, our national identity, biosecurity enforcement, medical advances, the role of immigration, digital technology, graphic design, and decorative arts, where would you suggest? It may take you a few moments but eventually you would probably think of the closest major museum.

The existence of major museums which house and research collections, hold exhibitions, stage public forums and run a raft of education programs are so much a part of modern, civilized communities that they are at risk of being taken for granted. Even more importantly, Australia's major museums are at risk of being overlooked in Government deliberations about how best to address a wide range of pressing local and global issues.

The following report has been prepared by the Council of Australasian Museum Directors (CAMD) to raise awareness of the valuable role played by major museums in enriching the lives of the people of Australia and in representing the culture of the region to the world.

ABOUT CAMD

The Council of Australasian Museum Directors (CAMD) brings together the leaders of the major national, state and regional museums in Australia and New Zealand (see appendix 1 for a list of members). Established in 1967, CAMD is an independent, non-governmental organisation. It represents the interests of the major museums to Government and other stakeholders, provides a forum for the sharing of information and ideas amongst members and works to promote the social, educational, scientific, cultural and economic benefits of the museum domain to the community.

Our 21 museums operate in over 67 locations across Australia and New Zealand (see appendix 2 for a list of sites) and include social history museums, industry and technological collections, combined museum/art galleries, heritage house sites and science centres. They work across disciplines including the arts, sciences and humanities and engage in formal partnerships and collaborations with a wide variety of Government and non-Government agencies and academies.

MUSEUM VISITORS

Australia's major social and natural history museums and science centres have an incontestable reach into the Australian community:

- in 2006-07 the seventeen **Australian** CAMD museums recorded over **9.6 million visits**[1] including over **1.2 million students**. Museum curators and scientists held talks, workshops and presentations which reached over **three quarters of a million** more people.

- The major museums also travel home-grown exhibitions across Australia which ensures access for **thousands of regional people** who may not be able to visit a museum in their capital city or regional centre.

- In combination, over the last five years, CAMD museums in Australia have played host to over **45.4 million visitors** through their doors.

- Impressive though these numbers are, they are greatly overshadowed by the massive rise in virtual visits to museum websites. In 2006-07 alone the number of 'virtual' visits to CAMD members was **50.8 million**.

- The total number of virtual visits to CAMD museum websites over the past five years stands at **155.5 million**.

These figures represent an enormous audience actively pursuing ideas and information.

THE WORK OF MUSEUMS

Museums fulfil a multiplicity of roles in Australian society. To understand their full impact on Australian life it is necessary to examine some of those functions in further detail. The information which follows will details the way in which museums:

- *encourage learning and inspiration;*
- *inspire innovation and the creative industries;*
- *find solutions to major problems;*
- *conserve and preserve heritage;*
- *build community;* and
- *promote Australia as a cultural destination.*

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[1] CAMD has been surveying its members on an annual basis since 1989 to gain an overview of the scope of member's operations and outputs. The statistics in this brief are drawn from those surveys. The most recently completed survey was for the 2006-07 financial year.

Museums encourage learning and inspiration

Australia's major museums play a key role, often unrecognised, in providing formal and informal education opportunities for children from early childhood, through primary and secondary schools and on to the tertiary level. Beyond the formal education years, it also contributes to the life-long learning of the adult population.

In 2006-07 1.2 million pre-school and school aged students visited CAMD's Australian museums in organised groups. Museums offer teachers and students a unique learning experience by providing hands-on, concrete experiences of the world's culture and achievement. Student visits may cover anything from history and heritage to science and mathematics, from technology and design to civics and cultural tolerance; the education provided ranges widely across disciplines and skills. Teachers are equipped with resources, worksheets and course outlines to enrich the outcomes of the visit.

Museums have also enthusiastically embraced virtual opportunities to reach their student audiences, providing compelling, high quality online content for students and teacher resources linked to the relevant curriculum.

For tertiary students and adult learners museums provide topical and thought-provoking exhibitions, programs and websites which allow visitors of all ages to control their own level of enquiry and use curiosity, observation and activity to delve into knowledge.

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 and old, student, scholar and creator alike to build on existing knowledge and make the connections which can lead to inspiration and innovation.

Museums inspire innovation and creative industries

The ability of museums to combine research with public exhibition and education programs makes them ideal partners in a national program to promote ideas and innovation. Museums, through their collections, exhibitions, programs, collaborations and research encourage people to think broadly and differently, to play with ideas and search for innovative solutions, to canvass the 'big' issues facing society and to create new objects, designs, knowledge and processes based on the creativity of the past.

Museum interactions set off cultural and creative 'chain reactions' which are only now beginning to be understood:

- a child visiting a science centre may experience a moment of recognition and engagement while playing in an interactive exhibition which eventually leads to new ways of thinking;

- a student examining the Powerhouse Museum's historic fabric samples and pattern books online may find inspiration for new textile or industrial designs;

- research undertaken by a scientist in the specimen collections of a natural history museum may lead to new and significant scientific understandings to aid the fight to conserve biodiversity, to ensure biosecurity or to extend our understanding of climate change impacts.

Every museum can provide many such stories of creative transfer. These kinds of spontaneous uses of museum holdings are central to notions of "creativity" and "innovation".

Museums and galleries are now seen widely as an important resource for, if not a part of, the "creative" sector. Museums showcase new designs and provide resources which inspire and feed creative industries such as the performing arts, architecture, video, film and photography, radio and television, design, music and advertising. Australia will need to rely increasingly on creativity and inspiration to develop future high value added economic activity. States without such collections and centres of knowledge will find life more difficult.

Museums are also in a pivotal position to act as a guide and support for others in the community, whether individuals, businesses or community groups, to navigate and experiment with software design, research and development and publishing. Whether it is in the development of sophisticated search engines, as in the case of OPAC.2 at the Powerhouse Museum or active participation in new social media projects through the ARC Centre of Excellence for Creative Industries and Innovation, many, but not yet all, major museums are at the forefront of new technological developments which will allow broader and deeper exploration of the nation's collections.

Museums find solutions to major problems

Apart from their roles in conserving, interpreting and disseminating information about their collections to a mass audience, museums are also active in carrying out research of national and indeed international significance which frequently breaks new ground in scientific knowledge and application.

In 2006-07 CAMD museums:

- participated in close to 300 grant-funded research projects and expended over $8.3m on research;

- completed 455 in-house curatorial research projects; and

- produced over 479 scholarly publications.

Australia's natural history collections are of national and international significance. They are significant repositories of data about the biodiversity of Australian flora and fauna and the changing environment built up over the past 100-150 years. Museum specimen collections contain irreplaceable resources for biodiversity studies of different Australian regions and for the study of climate change impacts. They provide an important knowledge baseline for a range of applied studies and projects in fields like genomics, evolutionary biology, disease modelling, ecological resource management, bioprospecting and biosecurity amongst others. They are also a vast reference resource for scientists in government underpinning information such as species identifications and distribution data supplied to a wide range of government agencies (including mining, agriculture, fisheries, CSIRO, health, environment, national parks and wildlife and quarantine).

Museums also foster research in the humanities and social sciences, in particular studies in learning and the dissemination of knowledge and historical and social science studies which focus on national and regional identity and change.

Our museums do not work in isolation but are a vital part of many research and academic communities in Australia and overseas which are aiming to find solutions to some of the 'big issues' facing us all. They are active participants, for example, in the 'Atlas of Living Australia' which will underpin research and supports decision making on issues such as biosecurity, global change management and conservation, the 'International Bar Code of Life' project whose online library will have a myriad of potential uses in areas such as bioprospecting and biosecurity; and the cross-disciplinary 'Darwin' project which is exploring the role of Australia in shaping the spheres of environmental science, culture and technology.

The Council believes museums have a unique contribution to make in advancing the national research agenda and fostering a culture of scientific and social innovation. The collections of national significance held by museums across Australia support an impressive range of research projects, but also have enormous untapped research potential. CAMD encourages the new Australian Government to make full use of the rich resources available in this area.

Museums conserve and preserve heritage

Museums collect and hold the objects that bring our past to life and which help us make sense of our identity. Collection interpretation allows us to understand our past and to plan for our future. The public expects that museums will provide a balanced view of the past and this places them in a unique position from which they can mediate between many interpretations of the past and build bridges of understanding.

While questions of national identity are currently capturing the public and political attention, museums, as sources of authoritative, mediated advice can provide a sense of community identity by unifying history and heritage in an area. The role they play in identifying, interpreting and utilising collections in exhibitions and other public programs is particularly important when that identity has been historically fragmented, contested and diverse in its contemporary expression.

Museums build community

Museums not only engender understanding of Australia's heritage but also work to strengthen a sense of social harmony and confidence in communities. Through their programs, exhibitions and outreach to the community they:

- provide a public space where difficult issues can be discussed in a tolerant and safe environment;

- generate a sense of local pride in what is unique and valued about our societies;

- awaken community spirit through collaborations and volunteer programs;

- provide a focus for communities to celebrate cultural rituals or memorialise significant events;

- encourage civic consciousness and improve the quality of life in the communities they serve;

- build mutual respect and understanding between the richly diverse range of cultures which make up Australian society; and

- heighten awareness of our nations in the Asia-Pacific region and the wider global context.

Museums have played a particularly important role in promoting an understanding of the rich cultural practices, beliefs and aspirations of indigenous cultures. Museums have assisted indigenous communities to reclaim their lost heritage through repatriation of material culture from around the world. They have affirmed the place of indigenous communities within

mainstream culture by including indigenous stories and cultural material in museum exhibitions and programs. This work has been carried out in close collaboration with indigenous groups in a way which also changes public perceptions of indigenous and non-indigenous relations.

Museums also play an important role in acknowledging and telling the different individual and communal stories of migrant cultures which have come to our shores. Migrant communities experience pride, confidence and a greater sense of belonging to the wider community, by presenting their stories in museums. Museums interpret communities to each other and extend the identity of cultural groups by revealing unknown aspects of their culture.

In 2006-07 CAMD museums launched over 180 public programs and exhibitions which fostered cultural diversity and understanding by exploring Indigenous, South East Asian and other cultures from around the world. Many of these events grew from the formal affiliation of museums with local, cultural societies.

Close relationships between CAMD museums and the community have also been built up through their volunteer and membership programs. Close to 4,000 volunteers contributed more than 360,000 hours to CAMD's Australian museums in 2006-07. In addition, over 37,000 people and families joined major Australian museums as members or 'friends' to support their activities.

Museum sites themselves, which are often historic in nature, enhance civic pride and encourage regeneration and development of cultural precincts. This is apparent not only in cities but also in regional areas. CAMD's museums provide professional support, internships and advisory services to smaller and regional museums in their regions in recognition of the important roles they play in their respective communities.

Museum are constantly working to improve visitor facilities and to create inspiring public spaces. The success of this work can be seen not only in visitor numbers and the use of sites by local communities but in the high numbers of public and private sector events held in museums. From private sector conferences to the reception of international visitors for cultural diplomacy purposes, museums provide a unique site from which to showcase Australia's achievements and explore its identity.

Museums promote Australia as a cultural destination

It has become commonplace in recent years to identify a sharply ascendant cultural sector as a characteristic of a first-tier global city. In the UK, Europe and Asia investment in cultural institutions has been a key part of urban renewal and development. International research has confirmed their role in economic regeneration and in attracting the creative community to cities and centres. Museums are multi-million businesses serving the public benefit; they bring excitement and interest as well as jobs and substantial spending power to their local communities.

The stellar performance of flagship museums, such as the British Museum and the Smithsonian, in drawing the world traveller to their respective cities has clearly demonstrated the powerful pull museums and other cultural institutions exert over tourists. The CAMD museums are flagship tourist attractions drawing visitors in large numbers from domestic and international markets. In 2006-07, a group of ten CAMD museums in Australia reported visits from 1.2 million overseas and 1.7 million interstate tourists.

Museums are an essential ingredient in creating a city's appeal. They can depict the individuality of a centre and its surrounding regions; providing information about the destination's context and place in the history of the region from first occupation to its modern incarnation. This cultural and community information is valued by tourists as it contextualises the city's heritage and culture in a way that is not done by any other institution. Museums provide a gateway for visitors to explore a whole region, state or nation.

What is often ignored in considerations of museums and tourism is the flow on benefits to the community of the tourism attracted by cultural institutions. Recent research on the drawing power of major cultural institutions in Canberra found that they played a significant role in attracting tourists who spent between $249-255 million per annum in that city.[2] Sovereign Hill Museum, which attracts more than 450,000 day and 56,000 night visitors a year, generates $50 million for the Ballarat economy and employs 350 people. This level of economic benefit is further highlighted by recent Tourism Australia research. In 2006 domestic cultural and heritage visitors spent a total of $10.7 billion on their whole trip, while international visitors in this category spent a total of $9 billion in Australia. The most popular activity for domestic visitors was visiting museums or galleries while the second most popular cultural and heritage tourism activity for international visitors, after visiting a

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[2] Brent W. Ritchie and Tracey J. Dickson, 'ACT Attractions: direct visitor expenditure and visitation patterns study', Sustainable Tourism, Cooperative Research Centre

historical or heritage building (61%), was also visiting museums and galleries (56%).[3]

THE CHALLENGES FACING MUSEUMS

Over the coming decade, Australia faces a challenging situation as it grapples with big issues such as how to train and inspire a flexible, creative and innovative workforce, find a niche for our nations in the burgeoning creative economy, forge a sense of national identity within the global community, address pressing science-based issues, confirm the region's role as a premier cultural destination and build the secure and productive communities we all desire. Australia's major museums are uniquely situated to make significant contributions to these areas.

Museums are teaching bodies, natural history and social science research institutes, social centres and meeting places, sites of mass entertainment and agents for social change. However, precisely because of the extraordinary breadth of their functions, major museums have often found that they fall between the cracks of Government policy development. Museums are generally sited within arts and heritage portfolios and thus face a constant challenge to link their broader range of work with other agencies and potential collaborators which exist in the realms of education, industry, research, science, technology and innovation.

This policy disjunction has been exacerbated by the lack in Australia of an overarching Government body able to weave the work of major museums into the fabric of Government policy. In the 1970s, the Australia Council and the Australian Heritage Commission were established to support arts and heritage development. The parallel attempt at this time to form an Australian Museums Commission was overtaken by the dismissal of the Whitlam Government. More than thirty years later, museums still lack a national mechanism to guide, develop and advance the sector.

One of the lessons to be drawn from experience globally is the need for continued investment to keep our museums at the forefront of international excellence. Visitors to flagship museums in Australia expect them to be every bit as good as museums they have experienced in other countries overseas. This lesson has not been lost on the United Kingdom where the investment in museums of over 1 billion pounds through its Heritage Lottery Fund has resulted in a level of excellence across British museums that strengthen immeasurably their drawing power as tourism products.

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[3] Cultural and Heritage Tourism in Australia 2006, Tourism Research Australia

Australia needs a new focus and commitment from Governments at all levels to ensure that museums are utilised to their fullest potential. This may include increased support for:

- the renewal of permanent museum displays and facilities to ensure that visitor numbers, with all their concomitant benefits, continue to increase;

- the facilitation and strengthening of connections between schools and cultural institutions to enrich learning outcomes and position students to contribute to national creativity;

- a conservation and preservation drive to ensure that the distributed national collections will continue to inspire and educate future generations;

- the development of high quality online content, based on museum collections, to support the national curriculum and learning generally;

- the digitisation of significant objects and information from museum collections to ensure access for the creative and scientific communities here and overseas;

- digital frameworks and infrastructure to fully maximise and disseminate the 'virtual' impact of museum programs and websites;

- Government incorporation of the current and potential contribution of major museums in its strategic framework for innovation;

- Government acceptance that museums contribute a significant part of the nation's science and research output;

- a coordinated effort to develop the role of Australia's flagship museums in cultural tourism; and

- the commissioning of research to increase understanding of the value of museums from a social, economic and cultural perspective.

Museums are unique amongst cultural institutions in bringing together the best of research in science and in the humanities and in providing a bridge between them. The exhibitions and research projects sponsored by museums are at the core of a robust culture of innovation and enquiry. It is a time for the Government and the public to fully realise the investment they have made in Australia's major museums and provide a renewed capacity for these incomparable institutions to further enrich the communities they serve.

For further information please contact:

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Chair, CAMD

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    Executive Officer, CAMD

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Appendix 1

CAMD Membership

Ms Margaret Anderson
Chair, CAMD
Director
HISTORY TRUST OF SA

Dr Seddon Bennington
Executive Member, CAMD
Director,
MUSEUM OF NEW ZEALAND TE PAPA
TONGAREWA

Mr Bill Bleathman
Director
TASMANIAN MUSEUM & ART GALLERY

Mr Alan Brien
Chief Executive Officer
SCITECH DISCOVERY CENTRE

Ms Diana Jones
Acting Executive Director
WESTERN AUSTRALIAN MUSEUM

Professor Graham Durant
Director
NATIONAL SCIENCE & TECHNOLOGY
CENTRE

Dr Dawn Casey
Director,
POWERHOUSE MUSEUM

Dr Suzanne Miller
Director
SOUTH AUSTRALIAN MUSEUM

Dr Ian Galloway
Executive Member, CAMD
Director
QUEENSLAND MUSEUM

Major General Steve Gower AO

Dr J Patrick Greene OBE
CEO
MUSEUM VICTORIA

Mr Frank Howarth
Executive Member, CAMD
Director
AUSTRALIAN MUSEUM

Mr Jeremy Johnson
Hon Treasurer, CAMD
Chief Executive Officer,
SOVEREIGN HILL

Ms Anna Malgorzewicz
Director,
MUSEUM & ART GALLERY OF THE
NORTHERN TERRITORY

Mr Craddock Morton
Director

NATIONAL MUSEUM OF AUSTRALIA

Mr Shimrath Paul
Chief Executive
OTAGO MUSEUM AND DISCOVERY
WORLD

Mr Patrick Filmer-Sankey Director
QUEEN VICTORIA MUSEUM & ART
GALLERY

Mr Peter Watts AM
Director
HISTORIC HOUSES TRUST OF NSW

Dr Vanda Vitali
Director
AUCKLAND WAR MEMORIAL MUSEUM

Ms Mary-Louise Williams

Director
AUSTRALIAN WAR MEMORIAL

Executive Member, CAMD
Director
AUSTRALIAN NATIONAL MARITIME
MUSEUM

Mr Anthony Wright
Director
CANTERBURY MUSEUM

Appendix 2

CAMD Museum Sites

- **Auckland War Memorial Museum**, Auckland
- **Australian National Maritime Museum**, Sydney
  - Wharf 7 Maritime Heritage Centre
- **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 Trust of South Australia**
  - 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

- **National Science and Technology Centre – Questacon**, 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

AGENDA ITEM 9.   AUSTRALIA 2020 SUMMIT

Summit Participation

Earlier in the year CAMD members were encouraged to consider nominating for the **Australia 2020 Summit** which will be held in **Canberra on 19-20 April 2008**. As you will be aware, the Summit is to involve 1,000 of Australia's 'best and brightest minds' in discussing the following 'key challenges' identified by the Government:

1. Australian Economy - future directions for the Australian economy – including education, skills, training, science and innovation as part of the nation's productivity agenda
2. Infrastructure - economic infrastructure, the digital economy and the future of our cities
3. Sustainability and Climate Change - population, sustainability, climate change and water
4. Rural Australia - future directions for rural industries and rural communities
5. Health - a long-term national health strategy – including the challenges of preventative health, workforce planning and the ageing population
6. Communities and Families - strengthening communities, supporting families and social inclusion
7. Indigenous Australia - options for the future of Indigenous Australia
8. Creative Australia - towards a creative Australia: the future of the arts, film and design
9. Governance - the future of Australian governance: renewed democracy, a more open government (including the role of the media), the structure of the Federation and the rights and responsibilities of citizens
10. Australia's Future in the World - Australia's future security and prosperity in a rapidly changing region and world

A number of representatives from museums have been invited to participate in the 2020 Summit. Congratulations to members Anna Malgorzewicz (Museum and Art Gallery of the Northern Territory) and Frank Howarth (Australian Museum) who will be involved in the 'Towards a Creative Australia' discussion. Scott Hucknell from the Queensland Museum and CCA Chair, Sue Nattress, will also be attending. Several other participants are collections-aware including former CAMD member, Tim Flannery, Anne Dunn (regional hubs consultant for CCA) and Margaret Seares and David Throsby who were both part of the National Collections Advisory Forum. A number of other participants are from major art galleries and the library and archives sector.

A list of all participants can be seen at:
http://www.australia2020.gov.au/news/20080329_particpant.cfm

Summit Submission

CAMD will also be preparing a submission to the 2020 Summit. Members will be canvassed prior to the Dunedin meeting for ideas for inclusion in the CAMD submission to the Australia 2020 forum. An opportunity will be provided at the meeting to discuss the final draft of the submission. The submissions must be forwarded to the Summit secretariat by **Wednesday 9 April 2008**.

Meredith Foley
Executive Officer, CAMD

AGENDA ITEM 10.   INNOVATION

National Innovation System Review

At the end of January, the Minister for Innovation, Industry, Science and Research, Senator Kim Carr, announced a wide ranging review of Australia's national innovation system. The review will focus in particular on:

- gaps in the innovation system;

- the links between industry and research;

- Research & Development tax concessions;

- Cooperative Research Centres (CRCs); and

- the development of national innovation priorities.

Senator Carr has stressed that the review will not only consider the natural sciences but will also consider 'science', including the humanities and social sciences in its widest sense and the importance of 'creativity' to innovation. The terms of reference for the review can be accessed at:
http://www.innovation.gov.au/innovationreview/Pages/LetterfortheReviewChair.aspx

A series of **stakeholder workshops** were held in each capital city in March as part of the review. Suzanne Miller and Margaret Anderson attended the workshops in Adelaide and Meredith Foley and Mary-Louise Williams attended in Sydney. Notable on both occasions was the warm and encouraging response of review Chair, Dr Terry Cutler, to museum involvement in the review process. He suggested that museums are not sufficiently utilised at present in terms of innovation and research. He is keen to see our sector provide a submission and to come up with concrete recommendations.

I have already circulated the 'call for **submissions**' paper to CAMD members for comment. The link to the paper is as follows:

http://www.innovation.gov.au/innovationreview/Documents/ACallforSubmissions_FINAL.pdf

The paper outlines the questions the review is interested in answering. CAMD intends to prepare a submission to the review which highlights the way in which the work of major museums intersects with the innovation agenda. Key points in the CAMD submission will cover the ways in which museums and their collections:

- support vital **research on global issues** across the sciences and humanities (eg natural resources, global warming, biosecurity, biodiversity, cultural conflict etc);

- work in **partnership** with other research agencies, both in government and the academies – in Australia and internationally;

- provide important sites of **public education** through exhibitions and on-line programs;

- encourage cutting-edge developments by **creative professional staff**, often in partnerships with the private sector, on cross-disciplinary and cross-media projects in the sciences, digital technology, art, film and design; and

- make an important contribution to the energy and inspiration which attracts creative industries, cultural entrepreneurs and innovators to certain cities and centres above others.

Submissions are due on **30 April** and a Government Green Paper will follow at the end of July.

CHASS Workshop

I will be attending a workshop in Sydney on 31 March report which has been organised by the Council for Humanities and Social Sciences (CHASS). The workshop is being staged to allow art practitioners and organisations and cultural institutions to discuss the implications of the innovation review and how the cultural sector can contribute to the new Government innovation agenda.

A report on the workshop will be provided at the CAMD meeting.

Creative Innovation Economy Report

At its February meeting, the CMC endorsed the findings of the *Building a Creative Innovation Economy* report which was prepared by the CMC's Creative Economy Roundtable. The report specifically includes cultural sector organisations (such as museums, libraries, archives, galleries, and peak arts organisations) as part of the creative sector "as repositories and facilitators of creative activity". It also notes that the work of the Collections Council of Australia in developing the *Australian Framework and Action Plan for Digital Heritage Collections* is providing for the continued expansion of collections digitisation activity in Australia.

Amongst its findings, the report recognises that:

- cultural material has a high intrinsic value within the creative economy and that access to digital cultural material is fundamental to enabling innovation within the creative sector;

- digitisation of cultural objects is no longer seen as an end in itself but rather as a means to create interactive and multimedia products that engage audiences in more innovative and accessible ways;

- there is a strong demand from audiences and markets for engaging multimedia and interactive digital products and services;

- there is a need for quality, domestically produced, education material and cultural products in the digital environment;

- Governments should ensure that consumers have the choice of experiencing their own national stories, which focus on identity and community, in the digital environment; and that

- despite the challenges it presents, cultural institutions should continue to produce engaging Australian content in collaboration with local communities and engage audiences through social media and user-created content.

The report outlines a number of generalised suggestions to support the further development of the creative economy but does not make any centralised commitments at this stage. The following priorities are identified as shared across jurisdictions:

- increased access to digital infrastructure;

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- simpler copyright provisions and intellectual property management;

- business skills training;

- a strategic approach to brokering partnerships between the creative sector and the education sector; and

- programs and funding models to increase commercial potential of creative enterprises and organisations.

Overall the report has resulted in favourable media coverage which supports the idea that cultural institutions amongst other creative agencies are key contributors to creative innovation agendas. This will be useful in strengthening CAMD's submissions on this issue. Having noted the important role of cultural institutions, however, it is unfortunate that only three states, NSW, Queensland and Victoria, flagged the digital work of their museums for inclusion in the report.

The CMC has invited **public comment** on the report via their website. CAMD member comments on the report will be sought at the meeting.

Members are asked to consider ways in which CAMD might respond to the findings of the report.

The report can be accessed at:
http://www.cmc.gov.au/__data/assets/pdf_file/7817/Building_a_Creative_Innovation_Economy.pdf

Meredith Foley
Executive Officer, CAMD

AGENDA ITEM 11.	NEW ZEALAND GOVERNMENT ISSUES AND INITIATIVES

CAMD's New Zealand members may wish to use this section of the agenda to outline significant Government initiatives or to raise issues of concern to their institutions.

AGENDA ITEM 12.	MUSEUMS AOTEAROA

Priscilla Pitts, Chair, and Phillipa Tocker, Executive Director, Museums Aotearoa will provide an update on the New Zealand national museum sector strategy (2005) and the national collections project developed from it.

AGENDA ITEM 13   CAMD SURVEY

2006-07 Survey

A copy of the CAMD Survey Report and Tables for 2006-07 was circulated to members on 18 December 2008 (a copy of the covering report, minus the tables, is at *attachment J* to this agenda item).

The majority of members returned their completed survey questionnaires either before or within two weeks of the deadline of 1 October.   Unfortunately, one institution was unable to provide a completed response until 6 weeks after the deadline provided. This delay made it difficult to meet internal deadlines not only for the preparation of the Survey Report and Tables for members but also material for media releases and lobbying purposes. It is clearly not optimal to have the report and releases issuing in the week before Christmas. In the past we have discussed setting an earlier deadline for the responses, however, a number of institutions have flagged that they cannot provide audited material before that date.

I am very appreciative of the effort which CAMD member institutions expend on answering the questionnaire and trust that the resulting reports are useful to members as benchmarking tools. The information collected has also proven very useful to me in preparing lobbying material and media releases. I would encourage all members to ensure that their staff are well aware of the timetable for the survey and the need for all responses to be provided by the deadline given.

I have not yet been able to construct the CAMD website due to other more pressing demands. I will give some priority to addressing that task over the next few months with the anticipation that the 2007-08 questionnaire can be answered online.

Timing for 2007-08

The following provisional survey timetable for 2007-08 is presented for consideration by CAMD's members:

- questionnaire to be circulated or posted on CAMD website 1 September 2008;

- strict deadline for return –29 September 2008;

- the public release of selected aggregated figures in a media release plus survey highlights document by 27 October 2008; and

- the circulation of the full survey report and survey tables by mid-November 2008.

New Questions or New Sources?

In the process of preparing lobbying material and submissions for CAMD I have found a couple of survey areas where we lack sufficient information or fail to ask questions about issues which are gaining in importance.

The major 'data gaps' I have encountered relate to:

- **Tourism -** the CAMD questionnaire includes questions on intrastate, interstate and overseas tourists, however, six Australian members and 1 New

Zealand museum are unable to answer these questions at all, while another three can provide only partial information.

The contribution made by major museums to tourism is clear from the aggregated figures drawn from those who are able to respond; the tourism pull of major museums would be far easier to assert if we had access to a full range of information on this topic;

- **digitising Objects -** as discussed in other parts of the meeting papers, there is a potential reopen the discussion on funding for the digitisation of objects and information from collections. Any case to be made in this context would be strengthened if CAMD was able to outline the extent to which collection items/information are currently **digitised** or databased and the extent to which digital information is available over the internet to external audiences. The ABS has decided not to gather information on the levels of digitisation of collection items;

- **multimedia and interactive digital products and services –** Governments are keen to encourage the further development of products and services in the digital environment, particularly those targeting education markets. The relative absence of reference to the work done by museums in this arena in the recent CMC *Creative Innovation Economy* report suggests that CAMD needs to ensure that current activities are showcased and potential projects canvassed with Government;

- the extent to which collection items are **conserved, treated and appropriately stored**. Information gathered on this issue would strengthen the campaign currently being developed by CCA.

I would appreciate it if CAMD members at the meeting would discuss ways in which this information could be gathered either through the survey or from alternative sources.

Meredith Foley
Executive Officer, CAMD

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

ANNUAL CAMD SURVEY RESULTS

2006-2007

NOT FOR PUBLIC RELEASE
OR CIRCULATION

14 December 2007
Updated 25 February 2008

SURVEY HIGHLIGHTS

PROMOTING ACCESS

- *In the period covered by the 2006-07 survey results, CAMD museums had over **64 million engagements** with the public with **50.8 million** of these interactions relating to visits to museum websites.*

- *Despite the soaring numbers using museum information online, physical visits have continued to rise over the past five years. Current attendance figures have risen by **11.5%** since 2002-03.*

- *Total attendances at the twenty-one CAMD museum sites in Australia and New Zealand rose to **12.4 million** (a **3.3** % increase on visits in 2005-06).*

- *Attendances in Australia totalled almost **9.6 million** (an increase of 3.3% on 2005-06).*

- *New Zealand attendances totalled **2.8 million** (a rise of 5.8% on the previous year).*

- *The most visited single museum site in Australia was the **Australian War Memorial** with 844,900 admissions; in New Zealand, the **Museum of New Zealand Te Papa Tongarewa** was the most visited site with 1.3 million visits; the next most visited single site in the Australia/New Zealand region were Melbourne Museum with 690,485 attendances and Auckland War Memorial Museum with 596,464.*

- *The **most visited** museums (all sites) were the **Museum Victoria** sites with 1.47 million attendances and **Te Papa** with 1.35 million. The next most visited museums (all sites) were the Western Australian Museum (848,008), Queensland Museum (775,865) and South Australian Museum (756,502).*

- *197 new **in-house exhibitions** attracted over **11.7 million visitors** to CAMD museums;*

- *18 CAMD museums answered over **313,889** enquiries relating to research or collections over the 2006-07 period.*

- *More than **39,266 collection items** were loaned to other institutions, with most loaned for research purposes.*

PROVIDING CULTURAL AMENITIES & DESTINATIONS

- *Museum Victoria attracted over 1 million **local residents** to its four major sites; Auckland War Memorial Museum was visited by over 293,000 local residents and the Museum of New Zealand Te Papa Tongarewa attracted 285,339 local residents.*

- *The **Australian War Memorial** attracted over 591,000 visitors from **interstate** while the National Museum of Australia attracted the next largest contingent of interstate tourists (304,148).*

- ***2.1 million interstate** or interregional tourists and over **2.4 million overseas tourists** made the major museums one of their key cultural destinations when they travelled in Australia and New Zealand.*

- *The museum attracting the **most overseas tourists** in the Australian and New Zealand region was the Museum of New Zealand **Te Papa** Tongarewa which attracted more than 617,000 overseas visitors in 2006-07 while Canterbury Museum attracted over 338,000.*

- *In Australia the **Western Australian Museum** attracted the most **overseas tourists** (294,054). It was followed by Museum Victoria (169,160), the Australian National Maritime Museum which was visited by 168,883 overseas tourists and Sovereign Hill (166,879).*

FOSTERING LEARNING AND BUILDING KNOWLEDGE

- *More than **1.45 million students** visited CAMD museums on organised excursions; over 778,000 were school students while over 45,000 were enrolled in tertiary or adult education classes.*

- *CAMD museum websites recorded **50.8 million user sessions** a rise of 34% on user sessions reported for 2005-06 (37.8 million).*

- *The Australian Museum had the greatest number of websites (17) and the highest website visitation, recording more than **23 million user sessions** in total.*

2006-07 CAMD Survey Report

- ***Talks and workshops*** *held on and off site by museums reached an additional audience of at least 755,000.*

- *CAMD museums produced **479 scholarly publications.***

- *CAMD museums participated in a total of 297 grant-funded **research projects** during 2006-07 and expended over **$8.3 million** on research.*

- *455 in-house curatorial/science **research projects** were completed in 2006-07.*

BUILDING CULTURAL CAPACITY

- *Seven CAMD museums were involved in completing requests for the repatriation of **indigenous materials** during 2006-07. Negotiations were completed for 33 repatriation requests in this period with 144 negotiations ongoing.*

- *Twelve of CAMD's twenty-one members provided professional support and advisory services to smaller and **regional museums** in their areas.*

- *Nine CAMD museums provided **internships** for small and regional museums.*

- *Together, the museums acquired more than 399,218 items for **collections** during 2006-07.*

BUILDING SOCIAL CAPITAL

- *4,151 **volunteers** contributed 406,629 hours to CAMD museums;*

- *Over 188 exhibitions and programs were held during the year which explored Indigenous, South-East Asian and **other cultures** from around the world.*

BENCHMARK DATA

- *14 CAMD museums reported a **rise in recurrent government income** and 16 reported an increase in operating income overall;*

- *Between 2002-03 and 2006-07 FTE **staff numbers** employed by CAMD museums rose by 4.2%.*

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INTRODUCTION

The following report provides a brief overview of trends in the results of the 2006-07 survey of members carried out by the Council of Australasian Museum Directors (CAMD). CAMD members represent the 21 major national, state and regional museums in Australia and New Zealand.

Response Rate

All 21 museums participated in the 2006-07 CAMD survey; 17 from Australia and four from New Zealand. Eight museums operated just one public site; the others operated up to 12 sites. In all, the surveyed museums operated 67 sites.

Survey Issues

The survey addresses a wide range of operational issues facing museums, including finances, visitor numbers, staff and volunteers, commercial activities, membership programs, acquisitions, and outreach programs. Tables summarising the full responses follow the report *[see appendix1]*.

Amendments

A number of changes were made to the questions in the 2006-07 survey and these have been noted where relevant in the following report. A copy of the 2006-07 questionnaire and glossary is included at *appendix 3*.

Five year trends

The report also includes five year trends for a number of key indicators and outcomes. These include total attendances; school student visits; research grants; website visits; operating income; Government and non-Government revenue; capital income and FTE staff numbers.

PROMOTING ACCESS

VISITATION

All Sites *[see Table 14 in appendix 1]*

Total attendances at all CAMD museum sites rose from more than 12.06 million in 2005-06 to more than 12.46 million visits during 2006-07; a rise of 3.3%.

The most visited single museum site in Australia was the Australian War Memorial (844,900) and in New Zealand, the Museum of New Zealand Te Papa Tongarewa (1,351,675).

Museum Victoria was the most visited museum (all sites), with over 1.475 million visits; the next most visited museum in the region was Te Papa (1.351 million) and, in Australia, the Western Australian Museum with 848,008 followed by Queensland Museum (775,865) and the South Australian Museum (756,502).

The combined visitation for each museum (all sites) is shown in Table A:

Table A - Total visitation (all sites)

Institution	2005-06 Total visitation	2006-07 Total visitation	% change
Museum Victoria	1,485,855	1,475,454	-0.7%
Museum of New Zealand Te Papa Tongarewa	1,275,055	1,351,675	6.01%
Australian War Memorial	800,000	844,900	5.61%
Western Australian Museum	864,561	838,350	-3.03%
Queensland Museum	726,372	775,865	6.81%
South Australian Museum	730,032	756,502	3.63%
Sovereign Hill	816,911	737,977	-9.66%
Museum of Applied Arts & Sciences	535,199	621,666	16.16%
Auckland War Memorial Museum	540,240	596,464	10.41%
Canterbury Museum	557,263	573,369	2.89%
National Museum of Australia	518,686	524,393	1.1%
Historic Houses Trust of NSW	398,077	501,244	25.92%
Australian National Maritime Museum	468,445	451,422	-3.63%
National Science & Technology Centre	407,581	396,237	-2.78%
Otago Museum and Discovery World	353,594	364,136	2.98%
Tasmanian Museum & Art Gallery	319,635	359,319	12.42%
Museum & Art Gallery of the Northern Territory	327,335	331,137	1.16%
Australian Museum	297,001	317,677	6.96%
History Trust of SA	305,804	306,257	0.15%
Scitech Discovery Centre	208,123	228,695	9.88%
Queen Victoria Museum & Art Gallery	127,511	115,721	-9.25%
TOTAL	**12,063,280**	**12,468,460**	**3.36%**

Attendances Over Last Five Years

The following table provides an overview of the actual number of visits to all sites since the period 2002-2003.

Table B – Total attendances – last five years

Year	Total All Sites Aust. & NZ	Total All Sites Aust.	Total All Sites NZ
2006-07	12,468,460	9,582,816	2,885,644
2005-06	12,063,280	9,337,128	2,726,152

Year	Total All Sites Aust. & NZ	Total All Sites Aust.	Total All Sites NZ
2004-05	11,442,679	9,243,343	2,199,336
2003-04	11,270,092	8,686,252	2,583,840
2002-03	11,186,334	8,552,405	2,633,929

There has been an 11.5% rise in total attendances recorded overall by CAMD members between 2002-03 and 2006-07.   Australian museums recorded a rise of 12% between these years and New Zealand a 9.5% rise.

EXHIBITIONS

New, in-house exhibitions *[Table 15]*

CAMD museums opened a total of 197 new, in-house exhibitions during 2006-07. In terms of activity, the History Trust of South Australia opened the most in-house exhibitions (23); followed closely by Canterbury Museum with 17. The total of known visits to new, temporary (free or charged) in-house exhibitions was 11.7 million visitors.

Exhibitions received on loan *[Table 16]*

19 of the CAMD museums received at least one exhibition on loan from another institution during the year. A total of 4.15 million visits were made to these exhibitions.

Exhibitions loaned to other museums *[Table 17 & 18]*

18 of the CAMD museums loaned a total of 90 exhibitions which were displayed at 239 other venues during 2006-07. The National Science and Technology Centre and the Australian War Memorial each had 9 exhibitions on loan in 2006-07 while the Australian War Memorial, History Trust of South Australia, Museum of Applied Arts and Sciences loaned 8 exhibitions each during the year.

Collection Items Loaned *[Table 19]*

All of the CAMD museums, with the exception of Scitech Discovery Centre, Perth and the National Science and Technology Centre, Questacon (which are not collecting institutions), were involved in loaning collection items as an outreach activity. Together, more than 39,000 collection items were loaned to other institutions, with most loaned for research purposes.

Interpretation Kits *[Table 20]*

12 museums loaned interpretation kits (such as museum boxes). While detailed figures were not available from all institutions, more than 9,000 loans were made in total.

External Enquiries *[Table 13]*

18 CAMD museums answered over 313,899 enquiries relating to research or collections over the 2006-07 period.

PROVIDING CULTURAL AMENITIES AND DESTINATIONS

LOCAL VISITORS AND TOURISTS

For the second year, the survey in 2006-07 included questions to determine the proportion of visitors to museum sites who are either local residents or visitors from within a state (in the case of Australian visitors) or region (for New Zealand visitors). A question was also included to determine the proportion of visitors who were tourists from other states/regions or from overseas[4].

These figures should be treated with caution as the information provided in response to this question was often incomplete; some museums were not able to respond to these questions as they did not collect figures on this basis; in the case of some museums reporting figures, the collection of information did not extend to all sites.

Local Visitors *[Table 35]*

Only 14 out of 21 museums were able to provide data on the number of visits made by local residents. Table C, which follows, looks at the percentage of overall visitors to all CAMD museum sites who were either residents in the town or city in which the museum is located or were resident in the state (in the case of Australian museums) or the New Zealand region in which the museum was located.

Museum Victoria attracted 1,086,206 local residents to its four major sites and 470,552 to the Melbourne Museum; the Auckland War Memorial Museum attracted 293,441 local residents to its main site and the Museum of New Zealand Te Papa Tongarewa attracted 285,339.

Table C – Visits by local and State/Region residents

Local and regional visits	% visitors resident in town/city in which Museum located	% visitors resident in State (Aus) or region (NZ) in which Museum located[5]
Auckland War Memorial Museum	49%	7%
Australian National Maritime Museum	35%	11%

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[4] The figures for overseas tourists include tourists from Australia visiting New Zealand museums and New Zealand tourists visiting Australian museums.

[5] Visitors resident in State/Territory or Region in which museum located but not residents of the town or city in which the museum is located.

Local and regional visits	% visitors resident in town/city in which Museum located	% visitors resident in State (Aus) or region (NZ) in which Museum located[5]
Australian War Memorial	15%	0%
Canterbury Museum	28%	5%
Historic Houses Trust of NSW[6]	7%	2%
History Trust of SA	Unknown	Unknown[7]
Museum & Art Gallery of the NT [8]	20%	5%
Museum of Applied Arts & Sciences	52%	12%
Museum of New Zealand Te Papa Tongarewa	21%	11%
Museum Victoria[9]	74%	6%
National Museum of Australia	32%	Unknown
Sovereign Hill	8.4%	51%
Tasmanian Museum & Art Gallery	45%	55%
Western Australian Museum	29%[10]	14%

Only two Australian museums, the Museum Victoria (74%) and Museum of Applied Arts and Sciences (52%) recorded that more than 50% of their visitors were local residents in the town or city in which the museum was located while Sovereign Hill (51%) and Tasmanian Museum and Art Gallery (55%) recorded that just over half of their visitors came from their home state.

Tourist Visits *[Table 36]*

The next table looks at the percentage of overall visitors to all CAMD museum sites who were from interstate Australia or from another region in the case of New Zealand. Only 14 museums were able to supply data for this table. The table also includes the % of tourists from overseas.[11]

Table D. Visits by Tourists

Visits by tourists	% Aust: Tourists from interstate %NZ: Tourists from other regions	% Tourists from overseas (incl. Aust & NZ)
Auckland War Memorial Museum	8%	30%

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[6] Figures provided do not cover all sites or visits.
[7] HTSA was not able to differentiate between visitors resident in town or from the rest of the State. The total visitors to HTSA from Perth and from the rest of the State were 90,339 which is 29.4% of total visitors.
[8] Visitor figures available for main site only.
[9] Figures provided do not cover all sites or visits.
[10] Figures from four of WAM's eight museums only.
[11] The figures for overseas tourists include tourists from Australia visiting New Zealand museums and vice versa.

Visits by tourists	% Aust: Tourists from interstate %NZ: Tourists from other regions	% Tourists from overseas (incl. Aust & NZ)
Australian National Maritime Museum	16%	37%
Australian War Memorial	70%	15%
Canterbury Museum	8%	59%
Historic Houses Trust of New South Wales	2%	7%
History Trust of South Australia	23%	34%
Museum & Art Gallery of the Northern Territory[12]	44%	15%
Museum of Applied Arts & Sciences	17%[13]	19%
Museum of New Zealand Te Papa Tongarewa	22%	46%
Museum Victoria	9%	11%
National Museum of Australia	58%	10%
Queensland Museum	Unknown	1%[14]
Sovereign Hill Museums Association	17%	23%
Western Australian Museum	22%	35%

Seven museums did not provide any information relating to these tourist categories. The remaining 14 museums reported that over 2.1 million tourists from interstate or other regions and over 2.4 million overseas tourists made the major museums one of their key cultural destinations when they travelled in Australia and New Zealand.

The Australian War Memorial attracted 591,430 visitors from interstate while the National Museum of Australia attracted the next largest contingent of interstate tourists (304,148).

The museum attracting the most overseas tourists in the Australia and New Zealand region was Te Papa (616,769) while Canterbury Museum attracted 338,288. In Australia the Western Australian Museum attracted the most overseas tourists (294,054). It was followed by Museum Victoria which was visited by 169,160 overseas tourists, the Australian National Maritime Museum (168,883) and Sovereign Hill (166,879).

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[12] Visitor figures available for main site only.
[13] Figures not recorded for Powerhouse Discovery Centre.
[14] Figure only covers the Museum of Tropical Queensland, Workshops Rail Museum and Cobb & Co Museum.

The Australian War Memorial reported that 70% of its visitors were from interstate while the National Museum of Australia recorded that 58% of their visitors were from interstate.

Two museums Canterbury Museum and the Museum of New Zealand Te Papa Tongarewa reported that more than 45% of their total visitors were from overseas tourists while the Australian National Maritime Museum and Western Australian Museum reported that more than 30% of their visitors were overseas tourists.

FOSTERING LEARNING AND BUILDING KNOWLEDGE

STUDENTS

Student visitation – all sites *[Table 3]*

Since the 2005-06 survey, members have been asked to provide a breakdown of student numbers by pre-school and school level. In addition, for the first time last year, the survey collected figures separately for tertiary students and students in adult and continuing education courses.

In 2006-07 CAMD museums had more than 1.45 million student visits (pre-school, primary and secondary school students).

The 15 museums able to give numbers of pre-schooler visits reported close to 49,000 such visits. Primary and secondary school students made close to 730,000 visits to CAMD museums during 2006-07. This represents a 5.6% increase on the previous year. Caution should be taken with these figures however as 4 museums could not differentiate between school student and other student categories.

Fifteen of the museums reporting noted a rise in pre-school/school student attendance. The largest increases were recorded at the National Science and Technology Centre (28.5%), the Museum Victoria (25.91%), Scitech Discovery Centre (21.70%) and the National Museum of Australia (16.5%). Marked declines in pre-school/school student attendance were experienced by the Australian Museum (-43%), Queen Victoria Museum and Gallery (-27%) and Museum and Gallery of the Northern Territory (-25%).

Museum Victoria had the highest pre-school and school student attendance (382,317) although, as pointed out above, this figure may contain numbers for tertiary and adult students. The only other museums visited by more than 100,000 school students during 2006-07 were the Australian War Memorial (117,092 - which may also include tertiary and adult students) and the National Science and Technology Centre (112,973 – also includes tertiary and adult students). Sovereign Hill was able to differentiate between the different categories of students and noted visits from 92,309 pre-school and school students.

Pre-School/school student figures for 2005-06 and 2006-07 are shown in the following table:

Table E – Pre-School and School Student attendance (all sites) *[Table 3]*

Pre-School & School Student attendance	2005-06[15]	2006-07	% change	% pre & school students to visitors
Museum Victoria	359,678[16]	382,317[17]	6.29%	25.91%
Australian War Memorial	110,780	117,092[18]	5.70%	13.86%
National Science & Technology Centre	106,000	112,973[19]	6.58%	28.51%
Sovereign Hill	90,464	92,309	2%	12.5%
Museum of Applied Arts and Sciences	84,130	87,508[20]	4.02%	14.08%
National Museum of Australia	83,566	86,948	4%	16.5%
Queensland Museum	88,535	72,219	-18%	9.3%
Auckland War Memorial Museum	46,744	53,978	15.4%	9%
Historic Houses Trust of NSW	45,778	52,886[21]	15.53%	10.55%
Scitech Discovery Centre	41,331	48,011	20.07%	21.70%
Western Australian Museum	56,613	47,357	-16%	5.5%
Museum of NZ Te Papa Tongarewa	27,560	41,944	52%	3%
History Trust of SA	31,952	38,667	21%	12.6%
South Australian Museum	31,231	36,822	18%	4.8%
Canterbury Museum	20,375	33,475	64%	6%
Australian Museum	56,876	32,432[22]	-43%	10.2%
Australian National Maritime Museum	32,117	26,422	-18%	5.8%
Otago Museum	21,862	22,357	0.2%	6%
Tasmanian Museum & Art Gallery	12,164	13,075	7%	3.6%
Queen Victoria Museum & Art Gallery	13,649	9,830	-27%	8.4%
Museum and Art Gallery of the NT	8,227	6,164	-25%	1.8%

[15] Includes pre-schoolers. A number of museums were unable to break down their student numbers by the requested categories. The figures for Museum Victoria, the National Science and Technology Centre, the Western Australian Museum and the Tasmanian Museum and Gallery may include numbers for tertiary and students in adult education courses.
[16] Number provided is total for pre-school, school and tertiary students.
[17] Number provided is total for pre-school, school and tertiary students.
[18] Number of pre-schoolers unknown.
[19] Number provided is total for pre-school, school and tertiary students.
[20] Number provided is total for pre-school, school and tertiary students.
[21] Number provided is total for pre-school, school and tertiary students.
[22] Number of pre-schoolers unknown.

Pre-School & School Student attendance	2005-06[15]	2006-07	% change	% pre & school students to visitors
TOTAL	**1,369,632**	**1,414,786**	**3.2%**	**11.3%**

PRE-SCHOOL/SCHOOL STUDENT VISITATION OVER LAST FIVE YEARS

Apart from a spike in 2003-04, student visits to CAMD museums as a percentage of all visits have stayed in the range 11 – 11.4%. Trends over the last five years in pre-school/school student visitation can be seen in the following table.

Table F – Pre-School and School Student Visitation (all sites) – last five years

Year	Total Pre and School Student Visits Aust. & NZ	% of all visitors that are pre or school students	Total Pre and School Student Visits Aust.	Total Pre and School Student Visits NZ
2006-07[23]	1,414,786	11.3%	1,263,032	151,754
2005-06[24]	1,369,632	11.4%	1,253,091	116,541
2004-05	1,278,372	11.1%	1,155,883	122,489
2003-04	1,350,690	11.9%	1,186,484	164,206
2002-03	1,275,814	11%	1,162,984	112,830

Tertiary and Adult Students

Last year's survey was the first time that museums were asked to provide data on the number of students from tertiary education which covers universities, colleges of advanced education, institutes of technology and polytechnics and the Australian Migrant Education Centre or services which provide ESL courses to migrants. In addition, museums were asked to provide the number of adult and continuing education student visits to their institution.

15 museums were able to provide this information, which is incorporated in the following table:

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[23] Specifically includes pre-schoolers and precludes tertiary students although some museums reported total amount for all students.

[24] Specifically includes pre-schoolers and precludes tertiary students although some museums reported total amount for all students.

Table G – Tertiary and Adult students (all sites) *[Table 3]*

Tertiary & Adult Students	Tertiary (Univ; TAFE/AMEC)	Adult & Continuing Ed.	TOTAL
Auckland War Memorial Museum	9,643[25]	-	9,643
Canterbury Museum	2,897	5,182	8,079
Western Australian Museum	953	6,967	7,920
Queensland Museum	1,984	2,779	4,763
Australian Museum	3,025	Unknown	3,025
South Australian Museum	2,910[26]	-	2,910
Sovereign Hill Museums Association	1,992	266	2,258
History Trust of South Australia	1,611	588	2,199
Scitech Discovery Centre	43	1,583	1,626
Australian National Maritime Museum	1,146	Unknown	1,146
Museum of New Zealand Te Papa Tongarewa	336	585	921
Tasmanian Museum and Art Gallery	112	570	682
Queen Victoria Museum & Art Gallery	333	32	365
Museum & Art Gallery of The Northern Territory	117	138	255
National Museum of Australia	60	0	60
TOTALS	**27,162**	**18,690**	**45,852**

Education Partnerships *[Table 4]*

This was the second year in which members were asked about the number of partnerships they had with other education providers. CAMD museums reported 51 partnerships with education departments and over 52 with tertiary institutions which was similar to last year's reporting of 50 and 50 for the same categories. 85 education partnerships were reported in the 'other' category.

CURATORIAL OR SCIENTIFIC RESEARCH *[Tables 6, 7, 8]*

The wording of Question 2.4.1 was altered in this year's survey, on the advice of members, by the inclusion of research undertaken to acquire 'synthesized' as well as new knowledge. Nineteen CAMD museums conducted in-house curatorial or scientific research during 2006-07. These institutions reported that they had completed 455 research projects and 539 were in train in 2006-07. This compares to 492 in-house projects completed and 463 underway in 2005-06.

A sizeable proportion of CAMD museum research is in the form of grant-

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[25] Combined figure includes adult and continuing education

[26] As above.

funded research projects. CAMD museums participated in a total of 297 grant-funded research projects during 2006-07.

The total value of research grants expended during 2006-07 was just over $8 million which was an increase of $2m since the previous survey.

The CAMD museums with the greatest research grants expended were the South Australian Museum ($4 million), the Western Australian Museum ($2.7 million) and the Queensland Museum ($1.16 million).

Table H - Total Value of Research Grants Expended

	2002-03	2003-04	2004-05	2005-06	2006-07
Research Grants Aust. & NZ (AUD & NZD)	$5,558,000	$8,602,828	$10,932,366	$6,634,599	$11,091,474
Research Grants Aust. (AUD)	$4,948,000	$7,550,828	$9,621,402	$6,610,763	$8,324,829

The main fields in which research was undertaken were history/archaeology (18 museums), curatorial studies (15 museums) and studies in human society (14 museums) followed by biological, environmental and earth sciences (13 museums). See *Table 8* in the attached appendix for further details.

A full list of research projects undertaken by CAMD Members is included at Appendix 2.

Publications

CAMD museums made a significant contribution to published, scholarly output, with a total of 479 scholarly publications produced in 2006-07. This figure included 45 books (not including reprints), 27 catalogues, 239 serial publications, 134 educational/schools publications and 34 multimedia or electronic publications *[Table 9]*. In addition, over 13,103 publications, reports and articles about CAMD member museums were produced by other organisations *[Table 10]*.

Talks & Presentations *[Table 11]*

In 2006-07 members were asked to record talks and presentations given not only 'onsite', but also 'offsite', in order to capture public attendance at travelling programs (apart from exhibitions) in regional and other areas. Close to 14,000 presentations were made by museums reporting these figures. The total estimated audience for off-site talks, lectures and workshops was over 755,000, however, there may be a level of under-reporting with these figures and they should be used with caution.[27]

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[27] Public engagement in Museum Van and other travelling museum programs was not always picked up under the question relating to Talks and Presentations.

WEBSITES

All CAMD museums had a website presence and were responsible for maintaining information on the World Wide Web. 10 museums maintained one url only, although the range was from 1 – 17. The Australian Museum maintained the most urls with 17 websites. The following table shows the total visits to each museum's website/s over the past two years where known:

Table I - Website statistics *[Table 12]*

Website Visitors	2005-06	2006-07	% change
Australian Museum	17,468,516	23,340,541	33.61%
Museum of Applied Arts & Sciences	2,462,231	7,668,267	211.44%
Museum Victoria	3,602,892	4,719,996	31.01%
Australian War Memorial	3,000,000	4,142,000	38.07%
National Science & Technology Centre	1,986,093	2,094,649	5.47%
Queen Victoria Museum & Art Gallery	1,166,737	1,337,167	14.61%
South Australian Museum	875,155	1,096,715	25.32%
Museum of NZ Te Papa Tongarewa	1,090,033	1,045,465	-4.09%
Australian National Maritime Museum	695,806	1,027,855	47.72%
Auckland War Memorial Museum	681,760	831,716	22.00%
National Museum of Australia	1,300,000	797,300	-38.67%
Queensland Museum	1,670,576	680,764	-59.25%
Historic Houses Trust of NSW	655,513	480,179	-26.75%
Scitech Discovery Centre	277,224	411,944	48.60%
Western Australian Museum	262,259	410,606	56.57%
Sovereign Hill	242,082	250,000	3.27%
History Trust of SA	153,062	233,370	52.47%
Tasmanian Museum & Art Gallery	188,733	210,671	11.62%
Museum and Art Gallery of the NT	19,728	55,272	180.17%
Otago Museum & Discovery Centre	33,461	38,000	13.57%
Canterbury Museum	Unknown	Unknown	Unknown
TOTALS	**37,831,861**	**50,872,477**	**34.47%**

Last year represented a 'tipping point' for museums in that, for the first time, more than half of CAMD's members attracted more 'virtual' than 'real' visitors. This trend continued in 2006-07 with the 20 CAMD websites providing data recording 50.8 million user sessions, a rise of 34.4% on user sessions reported for 2005-06 (37.8 million).

The Australian Museum had the highest website visitation, recording more than 23 million user sessions on its 17 websites.

Table J - Total Visits to Websites

Year	Total Visits to Websites Aust. & NZ	Total Visits to Websites Aust.	Total Visits to Websites NZ
2006-07	50,872,477	48,957,296	1,915,181
2005-06	37,831,861	36,060,068	1,771,793[28]
2004-05	26,432,473	24,973,648	1,458,825
2003-04	26,486,636	25,809,055	677,581[29]
2002-03	13,881,243	13,158,761	722,482[30]

Reflecting the rapid rise in internet use in the Australasian region, there has been a 266% leap in recorded total visits to websites since 2002-03.

Total Engagement

The combination of figures for attendances at all museum sites plus the number of web site users accessing museum websites provides a picture of museum engagement with the public as shown in the following table:

Table K– Total Public Engagement *[Tables 11,12,13 & 14]*

Institution	Total attendance all sites	Total attendances presentations[31]	Total enquiries	Total number website users	Total engagement
Australian Museum	317,677	Unknown	6,571	23,340,541	23,664,789
Museum of App. Arts & Sciences	621,666	18,826	52,056	7,668,267	8,360,815
Museum Victoria	1,475,454	55,715	7,001	4,719,996	6,258,166
Australian War Memorial	844,900	Unknown	13,035	4,142,000	4,999,935
Nat. Science & Tech Centre	396,237	503,063	0	2,094,649	2,993,949
Museum of New Zealand Te Papa	1,351,675	Unknown	41,772	1,045,465	2,438,912
South Australian Museum	756,502	6,707	30,000	1,096,715	1,889,924
Australian Nat. Maritime Museum	451,422	1,060	54,866	1,027,855	1,535,203
Queensland Museum	775,865	Unknown	9,799	680,764	1,466,428
Auckland War Memorial. Museum	596,464	300	35,893	831,716	1,464,373
Queen Vic.Museum & Art Gallery	115,721	3,409	3,053	1,337,167	1,459,350

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[28] Canterbury Museum did not provide web usage figures for 2005-06.

[29] Auckland War Memorial Museum and Canterbury Museum did not record website usage in this year.

[30] Canterbury Museum and Otago Museum & Discovery World did not record website usage in this year.

[31] Includes talks, lectures, workshops and other presentations given onsite and offsite.

Institution	Total attendance all sites	Total attendances presentations[31]	Total enquiries	Total number website users	Total engagement
National Museum of Australia	524,393	16,836	2,020	797,300	1,340,549
Western Australian Museum	838,350	18,400	0	410,606	1,267,356
Historic Houses Trust of NSW	501,244	5,000	16,500	480,179	1,002,923
Sovereign Hill	737,977	4,324	2,041	250,000	994,342
Scitech Discovery Centre	228,695	102,949	0	411,944	743,588
Canterbury Museum	573,369	8,853	25,049	unknown	607,271
Tasmanian Museum & Art Gallery	359,319	1,880	0	210,671	571,870
History Trust of SA	306,257	2,165	12,607	233,370	554,399
Otago Museum	364,136	2,040	992	38,000	405,168
Museum & Art Gallery of the NT	331,137	4,000	634	55,272	391,043
TOTAL	**12,468,460**	**755,527**	**313,889**	**50,872,477**	**64,410,353**

BUILDING CULTURAL CAPACITY

Supporting indigenous communities *[Table 22]*

Seven CAMD museums were involved in negotiations for the repatriation of indigenous materials during 2006-07. A total of 89 new requests were received or initiated during the year, while 144 requests (some of which may have been initiated in previous years) were ongoing at 30 June 2007. Negotiations were completed for 33 requests during 2006-07.

Outreach Services - Advisory Services, Grants, Internships & Other *[Table 21]*

CAMD museums once again maintained support for other collections in their regions. Outreach activities undertaken by museums included professional support services (12 museums), grants programs (9 museums), and internships for regional museum and heritage workers (9 museums).

ACQUISITIONS *[Table 23 & 24]*

Together, the museums acquired 399,218 items for collections during 2006-07, compared to 471,904 items collected the previous year.

The Australian Museum acquired the largest number of items with 131,524 collected in fieldwork for a total of 225,885 acquisitions for the year.

Many museums were unable to put a value on their collections – particularly those that had been donated or collected during fieldwork. At the very least, the items had a collective value of over AUD$19.2 million (compared with AUD$12.43 million the previous year).

The 15 Australian museums involved in the Cultural Gifts Program (CGP), acquired 45,096 items under the program. The South Australian Museum acquired more than half the objects recorded under the CGP *[see Table 26].* The total value of items acquired under the CGP was over $6.4 million – a significant rise on the $2.5 million recorded last year.

Table L - Cultural Gifts – Number and Value – Australia only

	2002-03	**2003-04**	**2004-05**	**2005-06**	**2006-07**
Number	3,537	8,355	3,305	16,627	45,096
Value	$3,637,000	$1,722,403	$5,834,885	$2,597,898	$6,494,895

BUILDING SOCIAL CAPITAL

Volunteers *[Tables 27]*

20 CAMD museums received assistance from volunteers during 2006-07. A total of 4,151 volunteers contributed more than 406,629 hours worth of assistance.

Membership *[Table 28, 29, 30, 31]*

All CAMD museums surveyed had a membership or friends program. A total of 43,151 members were reported by 20 CAMD museums.

Cultural Diversity and Affiliated Organisations

CAMD members were asked to nominate those public programs and exhibitions run by the museum which dealt with cultural diversity. Over 180 exhibitions and programs were held during the year which explored Indigenous, South-East Asian and other cultures from around the world. The titles of these initiatives are listed in *Table 33.*

Many of these events grew from the formal affiliation of museums with local, cultural societies; 11 museums reported a formal relationship with 118 outside organisations *[see Table 34].*

BENCHMARK DATA

FINANCES

Operating income *[Table 37]*

The total operating income ($'000) for each of the museums is shown below for 2005-06 and 2006-07[32]:

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[32] All 2006-07 figures in Australian dollars calculated at NZ dollar exchange rate at 31October 2007.

Table M – Total operating incomes AUD $'000

Operating income	2005-06	2006-07	% change
Museum Victoria	$60,837	$61,843	2%
National Museum of Australia	$45,277	$50,731	12%
Australian War Memorial	$42,313	$44,359	5%
Museum of New Zealand Te Papa Tongarewa	$36,308	$40,018	10%
Museum of Applied Arts & Sciences	$37,548	$40,013	7%
Australian Museum	$33,347	$32,155	-4%
Queensland Museum	$25,667	$27,437	7%
Western Australian Museum	$18,441	$24,871	35%
Historic Houses Trust of NSW	$26,079	$24,449	-6%
Auckland War Memorial Museum	$19,248	$23,331	21%
Australian National Maritime Museum	$21,442	$20,569	-4%
Sovereign Hill	$18,548	$20,479	10%
National Science & Technology Centre	$14,656	$20,326	39%
South Australian Museum	$12,359	$11,688	-5%
Tasmanian Museum & Art Gallery	$6,142	$9,032	47%
Scitech Discovery Centre	$7,119	$7,731	9%
History Trust of SA	$5,878	$5,941	1%
Queen Victoria Museum & Art Gallery	$5,640	$5,900	5%
Canterbury Museum	$5,368	$5,623	5%
Otago Museum and Discovery World	$4,198	$4,550	8%
Museum & Art Gallery of the Northern Territory	Unknown	$3,711	Unknown
TOTAL	**$446,415**	**$484,757**	**8.5%**

Sixteen museums reported an increase in operating income in 2006-07 although many increases were only slight. In New Zealand, Auckland War Memorial Museum (21%) reported the largest percentage increase in operating income. In Australia, the largest percentage increases were recorded by the Tasmanian Museum and Art Gallery (47%), followed by the National Science and Technology Centre (39%).

The largest proportional declines in operating income were experienced by the Historic Houses Trust of NSW (-6%) and the South Australian Museum (-5%).

Table N - Total Operating Incomes - over five years

Year	Total Operating Income for Aust. & NZ (AUD)	Total Operating Income Aust. (AUD)	Total Operating Income NZ (NZD)
2006-07	$484,757,000	$411,235,000	$86,021,000
2005-06	$446,415,000[33]	$381,293,000[34]	$74,890,000
2004-05	$488,132,000	$381,905,000	$70,455,000
2003-04	$433,580,000	$373,474,000	$64,846,000
2002-03	$441,926,000	$401,207,714	$62,886,000

Government Revenue over last five years

The majority of museums continue to receive a large proportion of their income from Government funding. Five museums recorded that the proportion of operating income obtained from Government funding was smaller than it had been the previous year. The 5 museums reported a decline in Government funding of between 0.5% and 16%.

Of the 14 museums reporting a rise in government revenue, the largest percentage rise recorded was by the National Science and Technology Centre which reported an increase in government funding of 76%, followed by the Tasmanian Museum and Gallery which recorded a rise of 43%.

In 2006-07, 12 out of 21 museums received $10 million or more in Government funding. The number of CAMD museums receiving more than $20 million remained steady at 7 *[Table 37]*.

Changes in the receipt of Government revenue over the past five years can be seen in Table O following:

Table O - Government revenue (operating incomes)

Government revenue	*2002-03*	*2003-04*	*2004-05*	*2005-06*	*2006-07*
Up to $5 m	33%	33%	29%	28%	28%
$5 m - $10 m	10%	14%	19%	14%	14%
$10 m - $20 m	29%	29%	29%	28%	28%
More than $20 m	28%	24%	23%	28%	28%

Non-Government Revenue

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[33] Does not include figure for the Museums and Galleries of the Northern Territory.
[34] As above.

Tables 39-42 in Appendix 1 provide information on the total gross income from non-government, commercial sources. Three museums experienced a fall in non-government, commercial revenue during this period.

Trends in the level of non-government revenue received by CAMD museums over the last five years can be seen in the following table:

Table P - Non-government revenue (operating incomes)

Non-government revenue	2002-03	2003-04	2004-05	2005-06	2006-07[35]
Up to $2 m	29%	26%	29%	24%	30%
$2 m - $5 m	24%	24%	14%	24%	20%
$5 m - $10 m	33%	34%	43%	38%	35%
More than $10 m	14%	15%	14%	14%	15%

The following table shows the average gross income generated via each method of non-government revenue raising during 2006-07, for museums generating that type of income.

Table Q - Average income from non-government sources AUD $'000

	Funding source	Average 2005-06 in $'000	Average 2006-07 in $'000
Commercial activities	Admission fees	$1,870	$2,315
	Fees to attend programs/events	$322	$390
	Merchandising	$1,140	$1,347
	E-commerce	$745	$845
	Food services	$688	$564
	Functions	$703	$833
	Venue hire	$332	$398
	Membership income	$197	$220
	Visitor accommodation	$1,326	$1,481
	Sale of other goods or services	$209	$274
	Consultancies	$375	$267
	Commercial professional fees	$220	$524
	Other commercial activities	$313	$395
Non-commercial activities	Interest	$625	$831
	Sponsorship / donations	$938	$971
	Bequests	$110	$15

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[35] Only 20 museums provided this information.

Funding source	Average 2005-06 in $'000	Average 2006-07 in $'000
Grants	$378	$313

For commercial activities the average income rose in most categories. There was a marked rise in income from commercial professional fees *[Tables 39-42]*.

Operating expenditure *[Table 58]*

Employee related expenses (for wages, salaries, superannuation and so forth) accounted for an average of 49% of total operating expenditure per museum (up 2% from last year).

The average proportion of expenditure through depreciation was 16.8% (up from 16.5% last year).

Capital income *[Tables 55 & 56]*

Total capital income for all CAMD museums rose in 2006-07 by 29.6%. The average amount of capital income per museum was $4.1 million (down from $3.2 million in the previous year). The major recipients of capital income were the Australian Museum ($24 million), the Museum of New Zealand Te Papa Tongarewa ($15.5 million), Auckland War Memorial Museum ($12.7 million), and the Museum of Applied Arts and Sciences ($9.8 million).

Table R - Capital Income

Year	Capital Income Aust. & NZ (AUD) $000s	Capital Income Aust. $000s	Capital Income NZ $000s (NZD)
2006-07	$83,473	$59,299	$24,174
2005-06	$67,547	$75,570	$35,122
2004-05	$100,769	$85,953	$25,732
2003-04	$107,360	$90,162	$18,901
2002-03	$64,100	$51,354	$14,579

Capital expenditure *[Table 57]*

Capital expenditure includes capital works on buildings, plant and equipment purchases, and exhibition and collection development; a few museums may have included capital use charges. The CAMD survey results show that total capital expenditure declined 7% in 2006-07 to $102.9 million ($110m million last year).

The following table shows those museums with large capital expenditure during 2006-07:

Table S - Capital expenditure AUD $'000

Capital expenditure item	Museum	$'000
Capital works - buildings	Auckland War Memorial Museum	$19,859
	Australian Museum	$13,451
Exhibitions	Australian War Memorial	$9,862
	Auckland War Memorial Museum	$2,345
	Museum of NZ Te Papa Tongarewa	$2,819
Collection acquisition	Australian War Memorial	$4,269
	National Museum of Australia	$2,292
	Museum of NZ Te Papa Tongarewa	$2,074
IT / Software	Museum of NZ Te Papa Tongarewa	$838
	Auckland War Memorial Museum	$533
Other plant / equipment	Museum of Applied Arts and Sciences	$3,520
	Australian National Maritime Museum	$3,401

EMPLOYEES *[Table 62]*

The twenty-one CAMD museums employed a total of 4,758 staff; 38% of whom were employed in part-time or casual positions. The following table outlines the steady increase in full time equivalent staff positions over the past five years.

Table T - Staff Numbers (Full Time Equivalent)

Year	2006-07	2005-06	2004-05	2003-04	2002-03
FTE Staff Nos	3,648	3,715	3,601	3,531	3,500

FTE staff numbers rose by 4.2% between 2002-03 and 2006-07.

SERVICING VOLUNTEER PROGRAMS *[Table 64]*

AUD $1.2 million was spent servicing volunteers' programs at the CAMD museums, with an average of $47,000 spent on salaries to service volunteers, and an average $13,000 spent on other program costs.

FOUNDATIONS *[Table 65]*

14 CAMD museums had a Foundation; 11 of which contributed a total of $3.7 million.

ONLINE SERVICES

Seven CAMD museums offered online bookings and 10 museums offered retail shopping capabilities *[Table 67]*.

EVALUATION AND VISITOR RESEARCH *[Tables 69]*

Fifteen CAMD museums reported an ongoing program of audience research, while 7 museums reported using audience research on an ad hoc basis. Almost AUD$1.6 million was spent supporting evaluation and visitor research activities at the CAMD museums.

BOARDS AND COUNCILS *[Table 73]*

14 museums had more male than female representatives on their boards. Nine Boards had indigenous representatives (10 in 2006-07).

Meredith Foley
Executive Officer
Council of Australasian Museum Directors

14 December 2007

AGENDA ITEM 14.   MUSEUM WEBSITE USAGE SURVEY

The CAMD survey of website users was first held last year between 19 March and 15 June 2007. All 21 CAMD member institutions participated and a total of 752 museum website users completed the survey. This response did not provide a large enough sample to draw institution specific conclusions, however, it did allow a more general report to be prepared and distributed to CAMD members in July 2007.

At the CAMD Annual General Meeting in August 2007 it was resolved to hold the survey again in 2008. Richard Driscoll is to be approached again to undertake the survey and an amount of approximately $2,000 has been put aside in the CAMD budget.

Preparations for the survey have been delayed due to the other demands on the Executive Officer's time. However, Ms Carolyn Meehan (Museum Victoria) has volunteered to lead this year's working party and discussions will be held with her after the Dunedin meeting to set up a timetable for questionnaire circulation and the preparation and circulation of the report.

CAMD Directors are asked to:

- ensure nominated webmasters/contacts send their details immediately to the Executive Officer;

- encourage a greater response rate by displaying the survey in a prominent position on web pages and considering multiple placements eg on popular pages and not just on the home page; and

- consider offering incentives for survey completion.

Meredith Foley
Executive Officer

AGENDA ITEM 15 NCRIS REVIEW

A review of Australia's National Collaborative Research Infrastructure Strategy (NCRIS) is currently being convened to look at infrastructure, to consider changing priorities and to produce a revised 'Roadmap' for future investment. The revised Roadmap will include any new priorities identified by the Labor Government and may be linked to the Higher Education Endowment Fund (HEEF) and the National Innovation System Review.

To assist in reviewing the Roadmap, five expert working groups are being established. Four of these groups will be aligned with the National Research Priorities (Environmentally Sustainable Australia; Promoting and Maintaining Good Health; Frontier Technologies; and Safeguarding Australia). A fifth group will cover the Humanities, Arts and the Social Sciences (chaired by Professor Graeme Turner, Director, Centre for Critical and Cultural Studies, University of Queensland). In addition to the five expert working groups, an ICT Strategy Group is being established to identify and synthesise current and future ICT research infrastructure requirements.

A first meeting of the Expert Working Groups was held in Canberra on 18 March 2008. At the meeting, the Working Groups were briefed on the review by the Chair of the NCRIS Committee (Dr Mike Sargent) and the Department of Innovation, Industry, Science and Research and will have the opportunity to conduct initial discussions on their areas of expertise. A discussion paper is to be released shortly to assist the review.

All the review details available to date are at:
http://www.ncris.dest.gov.au/development_ffolder/roadmap_review_2008.htm

A background paper on the current NCRIS program and CAMD's involvement to date is attached for your information at *attachment K*.

Margaret Anderson met with NCRIS officials in March 2008 to discuss the review and the potential for CAMD involvement. Margaret will provide a verbal report on the outcome of these discussions at the General Meeting.

Frank Howarth will speak on a current NCRIS project involving CAMD museums, the *Atlas of Living Australia* under the following agenda item.

A discussion will be held at the CAMD meeting on ways in which opportunities for museums to access NCRIS funding can be improved.

AGENDA ITEM 15 – ATTACHMENT K

NATIONAL COLLABORATIVE RESEARCH INFRASTRUCTURE STRATEGY

Introduction

NCRIS was announced by the Australian Government in 2004 as part of *Backing Australia's Ability – Building our Future through Science and Innovation*.

Through NCRIS, the Government is providing $542 million over 2005-2011 to provide researchers with major research facilities, supporting infrastructure and the networks necessary for world-class research. Not all of the funds have been allocated and provision was made for further rounds.

NCRIS has differed from earlier programs in that it is not a competitive grants program. Rather than seeking individual proposals the NCRIS committee, with the help of the research community, first identified priority capabilities for investment (in the *NCRIS Roadmap 2005*) and then used independent external facilitators to develop coordinated investment plans for each area.

The priority areas identified in 2006 were:

- Evolving biomolecular platforms and informatics
- Integrated biological systems (capability involving CAMD natural history museums)
- Characterisation
- Fabrication
- Biotechnology products
- Networked biosecurity framework
- Optical and radio astronomy
- Integrated marine observing system
- Structure and evolution of the Australian continent
- Population Health and Clinical Data Linkage
- Platforms for Collaboration
- Terrestrial Ecosystem Research Network.

Guiding Principles

Projects for investment by NCRIS need to:

- be **national** in scope and focus on enhancing national social and economic objectives (as expressed in the National Research Priorities). It has to serve the research system broadly and not just the host/funded institution. NCRIS won't support small-scale collaborative infrastructure. Investment proposals need to demonstrate that they are not unproductively duplicating investments already in place or planned in Australia or internationally, and that they substantially advance Australia's domestic research capacity and its role in the international research community.

- promote increased **collaboration and networking** within the research community (across institutional and disciplinary lines) and between it and the wider community and industry;

- promote **international linkages** through investments which facilitate the involvement of Australian researchers in international collaborations, provide access to key overseas facilities and attract overseas researchers to work with local researchers;

- promote **excellence** in Australian research by developing world-class facilities and networking infrastructure and ensuring it is accessible to the most effective researchers;

- be **flexible** and **outcomes-focussed** in relation to funding processes.

NCRIS will fund infrastructure that is typically beyond the scope of a single institution to develop or finance. This will include major facilities and equipment used collaboratively by a number of research organisations and the systemic infrastructure that support the science and innovation system broadly.

The **types of project** that NCRIS will support include:

- operation and development of existing facilities and equipment;
- enhancement of existing facilities;
- establishment, operation and development of new facilities; and
- international collaborations.

NCRIS funds will not be used to fund research programs, projects or activities.

Eligible organisations

NCRIS projects can involve collaborations between existing research providers. These collaborations may involve universities, Commonwealth publicly-funded research agencies, state and territory governments (including state and territory funded research agencies), incorporated research centres (such as NICTA), other public institutions (Commonwealth or state/territory) conducting research (for example libraries, museums, zoos), 'private' medical research institutes and private sector organisations.

There is no specific requirement for the research community to match NCRIS funds but it is expected that there will be significant co-investment (can be staff or facilities) by the research community and other interested parties.

CAMD & NCRIS

Under the leadership of the Australian Museum, the CAMD natural history museums first made a submission to NCRIS in 2005 to support the inclusion of a priority area relating to biodiversity. Once this was accepted as a priority area, work was begun to build a case for funding to database and link biodiversity specimen collections. In order for the bid to be successful, the CAMD museums group had to seek out and coordinate support from biodiversity collections across Australia (included university, State and Federal agricultural/science departments, health collections, ABRS,

CSIRO etc). The process from bid to final successful business case took almost eighteen months of work.

NCRIS agreed in Nov. 2006 to provide $7.5m over five years to fund the IT infrastructure to link collections and establish an online 'Atlas of Living Australia'. Unfortunately, in the end NCRIS did not agree to fund the actual databasing of collections despite agreeing from the beginning that the specimen collections represented essential research infrastructure.

NCRIS & Humanities

In the exposure draft of the Roadmap in early 2005, two suggestions for research infrastructure relating to the social sciences and humanities were canvassed:

- Development of creative industries, digital content and applications; and

- Collaborative and strategic data fusion and model interoperability.

The NCRIS Committee decided that much, if not all, of what constitutes 'research infrastructure' for the social sciences and humanities related to generic applications which could be applied to all disciplines. For this reason, rather than funding the separate infrastructure projects above, NCRIS decided instead to fund a system-wide information management strategy called 'Platforms for Collaboration'. Around $16m was set aside for this area for investment in technological platforms to enhance the research community's ability to collect, share, analyse, store and retrieve information. The components of this area were:

- Data storage management, access, discovery and curation to improve interaction and collaboration;

- Grid enabled technologies and infrastructure to enable seamless access to the facilities and services required in various research fields;

- Support skills to assist researchers in developing and using this infrastructure effectively;

- High performance computing to allow analysis, modelling and simulation; and

- High quality network access through high capacity bandwidth to permit interaction with diverse data and computing resources.

It is understood that, to date, much of this platform has been directed towards university-based networks.

Meredith Foley
Executive Officer, CAMD

AGENDA ITEM 16.   NATURAL HISTORY MUSEUMS

Frank Howarth will provide updates on the following items:

Atlas of Living Australia

An extract from the most recent progress report on the Atlas of Living Australia (ALA) is attached for the information of members (see *attachment L*). Frank will provide a verbal update at the meeting.

CREEFS Project

CReef is a collaborative project to study life on three coral reefs.

Frank has asked that an email he sent to those Australian natural history museums involved in CReef, be included in the meeting papers (see *attachment M*). Since that email there have been responses from Museum Victoria, the South Australian Museum and Queensland Museum. Discussions are continuing with the Australian Institute of Marine Science which is running CReef and Frank will give an update at the CAMD meeting.

OECD Global Science Forum

The OECD Global Science Forum which met on 10-11 March considered a progress report on the establishment of a proposed new international coordinating organisation for scientific research collections. Details of the proposal and the decision at the meeting are contained in the attached extract (see *attachment N* and *attachment O* emailed separately).

A workshop to define the exact role of the new organisation and its business model in planned for 8-9 May in Washington. Frank Howarth has asked that the proposal be included in the CAMD meeting paper to provide an opportunity for members to provide their comments.

Agenda Item 16 – Attachment L

Extract from ALA Progress Report

PROGRESS REPORT

for

The National Collaborative Research Infrastructure Strategy's Research Capability

known as

5.2 Integrated Biological Systems: 5.2.3 Biological Collections –

The Atlas of Living Australia

June 2006 - September 2007

Contents

1. Project Content

1.1   Project overview

The project has only just begun this year, due to delays in getting the funding agreement signed. The outlook for the project is good. We have management and governance structures in place, and we have hired a Project Director from January 2008. The appointee is Donald Hobern, currently Deputy Director in charge of Informatics for GBIF, and a recognized leader in the field of biodiversity informatics. We have also appointed an Executive Officer, Wolf Wanjura, a researcher from CSIRO Entomology. We have established a Scoping Group (a subcommittee of the ALA Management Committee) to help advise on technical projects and issues in the interim period until the Project Director is on board (and to assist the Director after his appointment).

We have had several meetings of the Management Committee, and several teleconferences for the Scoping Group. As a result of this, we held a meeting in Canberra of the Scoping Group and several key stakeholders. The purposes of this meeting were to discuss potential short term work plans (in the interim period before we have a full time Director) and to begin a user needs analysis.

We are interacting with other NCRIS capacity areas (most specifically 5.8 Biosecurity and the rest of 5.2 Integrated Biological Systems) about how the Atlas could be involved in those projects. We are maintaining discussions with representatives of NCRIS 5.16 Platforms for Collaboration.

1.2   Description of activities

1.2.1 Research Infrastructure

Any research infrastructure associated with the ALA will be IT based. At this point, we have started discussions about the system requirements, but have not put anything in place.

1.2.2 Access and Pricing

The ALA will have free and open access to everyone, and there are no further issues concerning access and pricing.

There will be IP issues, and these will have to be agreed by the participants. Some draft models for IP have been developed, based on those used successfully by similar initiatives. These have been circulated for discussion, and are provided in Attachment 1.

1.2.3 Performance Indicators

The ALA Management Committee felt very strongly that the Performance Indicators for the project needed to be owned by the Project Director. The ALA MC made the decision that one of the incoming Project Director's first tasks would be to develop performance indicators in line with Attachment E.

1.2.4 Governance

The agreed Governance arrangements for the ALA are outlined in Attachment 2.

The ALA Management Committee has been formed, and comprises:

Member	Representation
Joanne Daly (Chair)	Group Executive, Agribusiness, CSIRO, for the lead agency
Frank Howarth	Council of Australian Museum Directors (CAMD)
Penny Berents	Council of Heads of Australian Faunal Collections (CHAFC)
Kevin Thiele	Council of Heads of Australasian Herbaria (CHAH)
Lindsay Sly	Australian Microbial Resources Research Network (AMRRN)
Cameron Slatyer	Australian Biological Resources Study (ABRS)
Jeremy Burdon (interim)	Project Leader of Plant Phenomics (5.2.2.)
Chris Goodnow (interim)	Project Leader of Mouse Genomics (5.2.1)
John La Salle (interim)	Project Leader of ALA (5.2.3) *ex officio*

The Scoping Group, established as a subcommittee of the Management Committee, comprises:

Member	Institution
Kevin Thiele (Chair)	Council of Heads of Australasian Herbaria (CHAH)
John La Salle	CSIRO Entomology
Steve Shattuck	CSIRO Entomology
Jim Croft	CSIRO Plant Industry
Greg Whitbread	Australian National Botanic Gardens
Paul Flemons	Australian Museum
Ely Wallis	Museum Victoria
John Morrissey	CSIRO IM&T
Tony Rosling	Department of the Environment and Water Resources

We held several teleconferences for the Scoping Group. As a result of this, we held a meeting in Canberra of the Scoping Group and several key stakeholders. The purposes of this meeting were to discuss potential short term work plans (in the interim period before we have a full time Director) and to begin a user needs analysis. A short report on this meeting is provided in Attachment 3.

A draft Risk Management Strategy has been developed, and is attached as Attachment 4.

1.25 Promotion

A group comprising the Communications Managers of CSIRO Entomology, the Australian Museum and Museum Victoria has been formed on the recommendation of the ALA Management Committee. This group has met, and has started to formulate a communication and promotion plan (attached in Attachment 5, with some draft designs for web sites and logos in Attachment 6).

1.3   Description of progress against milestones

1.3.1   Output 1. Creation of ALA

Activities and Milestones for 2007/08	Achievement due Date	Status
Project Implementation		
Output 1. Creation of ALA		
Establish a technical committee to advise on the implementation of design, content and construction of site	Dec 07	A Scoping Group has been established, and members are listed in Attachment 3. This group met twice by teleconference, and decided a face-to-face meeting was imperative. This meeting was held on July25-26, and included several invitees.
Design ALA website and underlying portal architecture	Dec 07	Some preliminary designs for the ALA website are provided (Attachment 6). Final design specifications of the portal architecture will be undertaken by the Systems Architect (see below), and are likely to be completed by July 2008.
Engage systems architect/ programmer	Dec 07	We are defining a job description, selection criteria. The Scoping Group has proposed that we hire two long term positions, and hire the architect sooner and a systems integration specialist after some of the architecture has been laid out. We will start advertising positions early in 2008.
Define domain name and register	Dec 07	We registered the following domain names in April 2007: · ala.org.au · atlasoflivingaustralia.org.au · atlasoflivingaustralia.org · livingaustralia.org.au · livingatlas.org.au · livingatlas.org It is expected that we will use one of them as the main site, and point the other sites to that main site.
Define project plan including stages of development, goals and timelines.	Jul 08	The Project Plan is available in draft form now (from investment plan); a more detailed version will be compiled by the Project Director and Systems Architect
Develop site architecture including planning for how to query, and how to provide access to datasets.	Jul 08	To be done by Systems Architect / PD.
Define data standards for different data types.	Jul 08	Done, using TDWG (Biodiversity Information Standards) standards for specimen data. Standards for "omics" data to be defined through collaboration with 5.2.1, 5.2.2 as necessary staff come on line.
Undertake a user needs analysis process using end-user scenarios.	Dec 07	Partially accomplished at the Scoping Group meeting on July 25-26. Further work is to be done. A contract will be placed in March 2008 to develop this into an online report.

1.3.2 *Output 2. Populating the Atlas of Living Australia*

Activities and Milestones for 2007/08	Due Date	Status
Output 2. **Populating the *Atlas of Living Australia***		
Define Prioritisation Criteria for populating the Atlas	Jun 07	Work in Progress. This process was initiated at the Scoping Group meeting on 25-26 July; (see Attachment 3), and is now being extended. A project proposal form has been circulated and is supplied in Attachment 7. During 2007-2008 a set of basic interim criteria will be used to assess projects: • Priority will be given to taxa for which most of the five core data types can be integrated (and which can therefore provide credible illustration of the benefits of integrating these data) • Priority will be given to taxa of particular economic or iconic interest (and which are likely therefore to contribute to focussed deliverables in subsequent years) • Where applicable, priority may be given to activities which will rapidly deliver significant quantities of data Projects will be approved by the Management Committee using these criteria by March 2008.

1.3.3 *Output 3. Tools for using biodiversity data*

Activities and Milestones for 2007/08	Due Date	Status
Output 3. **Tools for using biodiversity data**		
Define Prioritisation Criteria for development of tools	Aug 07	A proposal for this activity has been developed (Attachment 8), and is now being carried out. It is likely to be completed by April 2008.

1.3.4 *Output 4. International Engagement*

Activities and Milestones for 2007/08	Due Date	Status
Output 4. **International Engagement**		
Determine party to sign MOU with GBIF	Jun 07	The ALA will operate under an existing MOU between the Australian Government and GBIF.
Finalise approval for and sign MOU	Jun 07	

Negotiate financial arrangements with Secretariat of GBIF, and make first payment.	Jun 07	Payment of $128,172 was made to GBIF on 5 July, 2007.
Australian node (ABIF) connected to GBIF portal and operational	Dec 07	Ongoing (See http://www.abif.org/index.htm, link from http://www.gbif.org/links/regis/anzp).
Establish an international working group (IWG) that monitors emergence of new initiatives in GBIF, CBOL and EU etc	Oct 07	Several members of the ALA Management Committee already have strong links to international projects such as GBIF, TDWG and EOL. Coordination of these links has been deferred until the Project Director is in place.

1.3.5 Output 5. Governance and Management

Activities and Milestones for 2007/08 Project Management	Due Date	Status
Output 5. Governance and Management		
Establishment of administrative arrangements (including records and financial management processes) for the Project within CSIRO Entomology, along with channels for legal and financial advice as required	Jun 07	ALA records and financial management processes are being administered under CSIRO guidelines. We have access to, and are expected to work within, CSIRO's project management processes and guidelines. We have access to all necessary tools/systems for project and financial management, and obtaining financial and legal advice if necessary.
Establish The Atlas of Living Australia Management Committee Initial Meeting of the Management Committee; Agreement upon Terms of Reference for the Management Committee Elect Chair of the Management Committee; Selection of members for the IBS Steering Committee.	Jun 07	The activities required to meet this milestone were undertaken to satisfy the requirements for the first payment of $1,472,000. Details pertaining to the achievement of this milestone have already been forwarded to DEST.
Nomination of members for the Steering Committee for Integrated Biological Systems	Jun 07	Names of suggested nominees for the Integrated Biological Steering Committee were forwarded to DEST in July 2007.
Development of the 2007-8 Annual Business Plan (to include a pilot for proof of design)	Jun 07	The design of the pilot is in progress through working with the Scoping Group. Some aspects are awaiting decisions from the ALA Director. A Business Plan is being supplied with this document.
Advertise for ALA Director	Apr 07	Both positions have been filled. Mr Donald

and define selection criteria for the ALA Project Officer		Hobern has been appointed as the ALA Director and Mr Wolf Wanjura as the ALA Project Officer.
Finalise the Participation Agreement and obtain signatures from all the Participants	Aug 07	Participation agreements have been signed by all participants apart from Victorian Department of Primary Industries, which felt unable to sign a contract as the basis for participation. It is nevertheless expected that Victoria DPI will be involved in the ongoing development of the Atlas.
Develop Key Performance Indicators to be agreed with DEST	Aug 07	This has been deferred while awaiting the Project Director to take up his position. Since Performance Indicators are so closely linked to his job, it is essential that he participate in developing them. A finalised version of the Performance Indicators will be submitted to DEST at the end of February 2008 and will be included in the 2008/09 Business Plan.
Development of draft ALA Intellectual Property guidelines and strategy by ALA Management Committee and ALA Director	Aug 07	A draft paper outlining IP rights is provided in Attachment 1. A final version will be prepared by March 2008.
Development of draft Risk Management Strategy	Aug 07	The draft Risk Management Strategy is provided in Attachment 4. This strategy will be finalised (due December 07, expected completion by March 08) once the ALA Director takes up his position.
Obtain letters of commitment from additional participants described as "Rest of collection community"	Aug 07 and ongoing	We have been concentrating on the Participation Agreements up to this point. We will be developing a Letter of Commitment to be signed by Collections and Organizations that wish to contribute to the ALA. This will be done by April 2008, and it will then be an ongoing activity to obtain these letters of commitment.
Development of draft Risk Management Strategy	Aug 07	The draft Risk Management Strategy is provided in Attachment 4. This strategy will be finalised (due December 07, expected completion by March 08) as one of the activities following the ALA Director taking his position.
Obtain letters of commitment from additional participants described as "Rest of collection community"	Aug 07 and ongoing	We have been concentrating on the Participation Agreements up to this point. We will be developing a Letter of Commitment to be signed by Collections and Organizations that wish to contribute to the ALA. This will be done by April 2008, and it will then be an ongoing activity to obtain these letters of commitment.

Agenda Item 16 – Attachment M

From: Frank Howarth
Sent: Thursday, 21 February 2008 2:47 PM
To: anna.malgorzewicz@nt.gov.au; Dawn Casey (director@museum.wa.gov.au); Ian Galloway (ian.galloway@qm.qld.gov.au); jpgreene@museum.vic.gov.au; Suzanne Miller (Miller.Suzanne@saugov.sa.gov.au)
Cc: Meredith Foley (mfolwil@bigpond.net.au); Les Christidis; Brian Lassig; Pat Hutchings; Penny Berents
Subject: CReefs project

Dear colleagues,

I am writing to you concerning a project initiated in Australia by the Australian Institute of Marine Sciences (AIMS) and funded by BHP Biliton, to document the invertebrate species (excluding corals) in the Northern and Southern Great Barrier Reef, and on Ningaloo Reef in North Western Australia. This is part of the International Census of Marine life project, and is being called the CReefs project.

Some of you may recall that at a recent CAMD meeting, museums were asked to give their support to this project but we declined to do so because the details were unclear and it appeared then that the project was substantially underfunded.

The Australian Museum is one of the potential collaborators in the project, through two of our research scientists. In particular, the Australian Museum's Dr Pat Hutchings is one of the key representatives of the museum scientists on this project. As it was previously, AIMS is still seeking support from the museum community for the project. However, there remain a number of concerns and the purpose of this letter is to outline some of them and suggest a way forward. My understanding of the current situation is as follows.

A number of individual scientists in each of your institutions have been contacted by AIMS and are either fully committed to or considering participation in the CReefs project. The project will only focus on invertebrates and funding is to be provided from AIMS for travel and expenses to collect species in each of the three reef systems (Ningaloo, Heron Island and Lizard Island). A total of $160,000 is also to be provided for "taxonomic support". This will be shared between institutions and cover some sorting and identification costs at institutions.

It is fair to say that this amount is probably not adequate for the level of work required. The work will tend to focus on reasonably well known marine invertebrate groups where there is expertise at the museums in Australia and will include both morphological and molecular studies and will provide species lists. The project also has as one of its objectives an attempt to identify broadly how many invertebrate species are present on each of these three reefs, and the extent to which they are different. In view of the large number of species likely to occur on these three reefs, the work of the specialist will be complemented by additional collecting in all the identified

habitats and analysed using bar coding techniques to provide an indication of numbers of species present in the groups not studied by specialists. Ideally morphological voucher specimens will be collected and at some stage in the future formally described. AIMS has indicated that they are seeking additional funds for this latter activity.

The funding being offered by AIMS will only partially fund sorting and identifying the groups to species, which is why participants like Hutchings and her colleagues are only agreeing to provide detailed information on selected families of her group. I would suspect that others will follow such a strategy. It would be highly desirable to obtain additional funding to ensure that all material is sorted to major taxonomic groups say to the level of family, thus making it readily available for subsequent workers to analyse using both morphological and molecular techniques. I would expect that publicity of the project will ensure that specialists around the world will rapidly become aware of this material and request to loan this material and additional $ need to be found to make this possible.

I have met twice with representatives of AIMS about this project. On the one hand I think it's a very important project for museums to be involved in to demonstrate the ability of museums to participate in large census type assessments like the CReefs project, as part of the Census of Marine Life. On the other hand the project is clearly underfunded for the museum component and, more importantly the project as discussed between AIMS and BHP Biliton has no recognition for the museums' crucial role in the project.

In summary, as this is a potentially long term funding commitment by BHP Biliton to fund marine biodiversity studies, it seems highly desirable for Australian natural history museums to become a major stakeholder in this project. It is also critical that BHP Biliton recognise that the ability to undertake such a project largely resides in our institutions and that no one institution has all the necessary expertise and that a collaborative approach is the only way forward. In addition, as BHP Biliton is obviously looking for some publicity and has expressed a desire for a coffee table book, it would be good to have all museum logos associated with this venture. We should also be aware of the decreasing funds available from Commonwealth agencies to fund straight taxonomic projects and that this provides a potential venue to enhance our traditional research and combine new molecular techniques with traditional morphological techniques.

Ideally I was hoping to convene a separate meeting of Australian natural history museums to discuss this and other issues of interest prior to the next CAMD meeting. However, given pressures of other things this is unlikely to happen. While I will raise some of these issues at the CAMD meeting itself, the timing for the CReefs project is such that it would be desirable to get some resolution before our meeting in Dunedin.

To carry this forward first, do any of you have particular comments about or views on the project to date? Second, are you happy if I continue some discussions with AIMS about how the museums might get greater funding and

greater recognition? Third, would you nominate a person in your organisation at management level who is most relevant to have more detailed discussions about the project, particular if it gets to questions about the level of commitments that individual museums can make?

I seek you early feedback on these questions.

Yours sincerely,

Frank

Frank Howarth
Director

Australian Museum
6 College Street Sydney NSW 2010 Australia
t 61 2 9320 6110   **m** 61 (0)419 492 201   **f** 61 2 9320 6074
www.australianmuseum.net.au

AGENDA ITEM 17.   CONSERVATION DEGREES

Dr James Warden from the University of Canberra has written to CAMD to advise that two new degrees in conservation are to be offered by his institution in 2009. A copy of the letter is attached (see *attachment P*).

Agenda Item 17 – Attachment P

Dr Meredith Foley
Executive Officer
Council of Australasian Museum Directors

28 March 2008

Dear Dr Foley,

Thanks for your invitation to provide some information to the next CAMD meeting on developments at the University of Canberra.

I am pleased to advise that the February meeting of the Academic Board approved the introduction of two new degree courses to begin in first semester 2009: Bachelor of

Cultural Heritage and Bachelor of Cultural Heritage Conservation. Each degree will be three years full time, comprising twenty four units.

The University of Canberra had a strong reputation in the field of the conservation of cultural materials and amid some controversy discontinued that program. A small cluster of cultural heritage and museum studies units was maintained, which I have been convening for just over two years, with strong assistance from sessional staff.

The new degrees offer a return to the field of cultural heritage and museums in a major way. This accords with the vision for the University of Canberra developed over the past twelve months by the new Vice Chancellor, Professor Stephen Parker, who sees an alignment of the University with the main features of the nation's capital. This of course includes cultural heritage, collections, museums and material culture.

The Bachelor of Cultural Heritage will focus on the disciplinary approaches of the humanities, social sciences and management. The Bachelor of Cultural Heritage Conservation will be science-based with the purpose of training museum and collections conservators, prompted in part by the critical professional shortage.

The key to the Conservation degree in particular will be a highly developed Practicum scheme using the expertise and facilities of the major national cultural institutions in Canberra for the delivery of practical conservation education, from the university curriculum under the supervision of academic staff and with a mentoring role for senior staff of the cultural institutions. The Conservation course is intended for a select small group of students at each intake while the Bachlor of Cultural Heritage is open to as many students as we can attract.

We hope to formalise the relationship between the University and each respective institution with a Memorandum of Understanding. Those documents will be developed as the year progresses. So far we have been working closely with the Heads of Conservation of the national institutions, with *Museums Australia* and with private practitioners and heritage professionals.

In the long term, the University is looking for a broadly based set of partnerships and affiliations, including with state and regional museums as well as ICOM (including ICTOP) and ICOMOS. To date we have been progressing locally before seeking wider engagement.

I will be pleased to provide more information to the Council and to individual members. Meanwhile, the marketing and promotions strategy is being developed for the courses and once that is in place I anticipate writing to the Directors individually.

We would be pleased to receive any suggestions about any channels of communication and information that we might use - newsletters, websites or the like.

The restoration of the cultural heritage program is a major undertaking for the University and we are confident it will be a successful one. Thanks for your assistance and I will be in contact again in due course.

Yours sincerely,

James Warden.

Dr James Warden
Convener
Cultural Heritage Program
University of Canberra
James.Warden@canberra.edu.au

AGENDA ITEM 18.   MUSEUM LEADERSHIP PROGRAM REVIEW

CAMD members participated in a review of the biennial Museum Leadership Program in Sydney in August 2007 along with directors of the national state galleries, Museum Australia and industry stakeholders.   The Darling Foundation, which subsidises the Program and convened the 10 year review, noted in its most recent Annual Report for 2007 that

> "it was generally agreed that the Museum Leadership Program is a valuable opportunity for professional development for the next generation of gallery and museum leaders.   The Foundation is currently planning a Museum Leadership Program in August 2009 to be led by Dr Jeanne Liedtka."

The Darling Foundation has recently supplied the attached memo and note in relation to the outcomes of the Review (see *attachment Q).*

Meredith Foley
Executive Officer, CAMD

AGENDA ITEM 18 – ATTACHMENT Q

Museum Leadership Program Review
Council of Australian Museum Directors
Council of Australian Museum Directors
Review Facilitator: Dr Jeanne Liedtka,
> Executive Director, the Batten Institute, Darden Graduate School of Business Administration University of Virginia's and faculty member of the Getty's Museum Leadership Institute.

Outcomes
The members of the CAMD and CAAMD listed 17 skills necessary for leadership success and prioritized them (see appendix).
The top ranking skills:

STRATEGIC THINKING – CREATING VISION	33
DEVELOPING SELF-AWARENESS OF STRENGTHS AND WEAKNESSES – HUMILITY – KNOWING WHAT YOU DON'T KNOW	31
INFLUENCE SKILLS – BUILDING RELATIONSHIPS – LISTENING	31

INNOVATION – DEVELOPING HIGH QUALITY NEW IDEAS – LATERAL THINKING **22**
– SEEING OPPORTUNITY

DELEGATION SKILLS – LOOKING FOR AND DEVELOPING GOOD IDEAS FROM **9**
STAFF – EMPOWERMENT

This input will be used to shape the 2009 Museum Leadership Program.

Planning for 2009 Museum Leadership Program to date

● The next Museum Leadership Program is planned for August 2009.
   Venue: Macquarie Graduate School of Management
                  Macquarie University
   Dates: Sunday August 9 – Friday August 16 2009

● Program Director: Dr Jeanne Liedtka supported by Australian and international faculty.

● Maximum of 35 participants

● Six-day intensive residential program

The name of the program will be changed to more accurately reflect its pitch to *senior* museum management – people who are in position to *effect* change in their institutions. The new program will be known as ***"MLP: Creating the Future".*** This change follows from a suggestion made at the August 2007 MLP Review and after extensive polling of MLP alumni.

Feedback requested from CAMD

CAMD members are asked to support MLP 2009 "Creating the Future'.

CAMD members are asked to identify members in their institution's management team whom they would recommend to attend the program, and "save the date".

Feedback from CAMD on the Review and the MLP programs would be very welcome.

MLP REVIEW
Tuesday August 14 2007, Museum of Contemporary Art, Sydney
Jeanne Liedtka, Review Director

Morning Session
Twenty-nine members of the Council of Australian Museum Directors (CAMD) and the Council of Australian Art Museum Directors (CAAMD) attended the one day review. The aim was to canvas their thoughts on the way forward for Museum Leadership Programs in Australia.

Jeanne Liedtka (JL) opened by outlining the purpose of the Review, "is the current MLP model the right one?" then initiated general discussion on ***The Leadership Challenge***
- Looking back to museums and galleries in the past. What is different now? What will be different tomorrow?
- Innovative leadership is critical, but the Leadership Role has to balance innovation and maintenance.

CAMD/CAAMD members identified the top strategic capabilities of Leadership in the museum / gallery sector [Appendix A]. These could be encapsulated into one key issue from which others flow: **Ensuring and communicating Relevance to stakeholders. Compliance issues, visitor numbers, advocacy, funding are all related to the perception of relevance.**

JL led a discussion on developing strategies to move from the Current Reality to the Ideal Future. What are the hurdles?
- Fitting in the creative aspect while managing the bureaucratic.
- Managing personal energy – picking your fights
- Managing creative tensions – handling teams

CAMD/CAAMD members then developed a list of skills necessary for individual leadership success. These skills sets formed the basis of the afternoon session [Appendix B].

Phil Nowlen of the Getty Leadership Institute outlined the Institute's strategy of researching specific issues, analysing the skill sets needed to meet the issues and then developing the programs.

Afternoon Session
The CAMD/ CAAMD members were joined by the 31 Alumni attending the MLP Refresher. JL began with the list of twelve skills for individual leadership success developed by the CAMD/CAAMD members. After group discussion five more skills / capabilities were added. [Appendix B]

During the break the group informally prioritised the seventeen skills. One of each of the top five priorities was allocated to a small group to develop opportunities / strategies for moving towards developing these skills.

JL brought the discussion back to the future of the MLP programs. The issues that have framed the Museum Leadership Program are:

- Strategy
- Finance (enough to understand)
- Marketing (enough to understand)
- Tensions (moving an organization forward, how to enact change)
- Long-term Leadership sustainability (CEOs need to re-invent themselves)

The future of the MLP courses will require

- An examination of the issues that face museums / galleries
- A consideration of the capabilities needed and
- The development of a course framework that responds to those needs.

AGENDA ITEM 19.   TOURING EXHIBITIONS AND PARTNERSHIP AGREEMENT

At the CAMD Annual General Meeting in August 2007, Frank Howarth indicated his interest in getting a coherent importing consortium agreement for exhibitions which protected consortium members from financial loss in the event that an institution withdraws. A draft agreement prepared by Shane Simpson was tabled at the meeting. Discussions were held at the meeting with representatives of Ebsworth and Ebsworth.

As a follow up, Frank agreed to approach ABAF to see whether they could suggest pro bono lawyers for the development of a CAMD agreement and to continue liaison with Ebsworth and Ebsworth.

Members were asked to provide feedback on Shane Simpson's initial agreement draft and check the range of legal issues undertaken over the preceding years to determine whether there were any commonalities.

Frank will be asked to update members on progress in relation to the agreement.

AGENDA ITEM 20.   AUSTRALIAN BUREAU OF STATISTICS

Possible Cuts to ABS Survey Program

On 28 March CAMD received advice that ABS was considering cutting the industry statistics work program for either the Libraries and Archives collection or the Museums collection for the 2008-09 year in order to implement budget cuts.

CAMD will make representations to ABS for the retention of the Museum collection and an update on the outcome will be provided to the meeting.

Data Standards

The Australian Bureau of Statistics (ABS) Data Standards project, which was commissioned by the CMC Statistics Working Group, is intended to specify standard definitions and methodologies for the collection of data about cultural heritage organisations. The project will "enable production of key aggregated statistics for

monitoring over time, and … facilitate information sharing and benchmarking among these institutions."

CAMD made a submission to the ABS in 2007 arguing for a range of priority indicators which focused on outputs and outcomes relating to core museum activities and which illuminated the full activities and impact of institutions on society. The CAMD submission also suggested data standards for areas which required further research such as the extent of collection digitisation, and appropriate levels of collection storage, conservation and preservation.

The ABS has now decided on the final set of data elements it proposes to include in its *Dictionary of Standards for Comparable Statistics on Cultural Heritage Organisations in Australia* which will be published on the ABS website in 2008.

The list of core data elements follows:

USAGE

Number of paid on-site visits to the organisation
Number of free on-site visits to the organisation
Number of total on-site visits to the organisation
Number of on-line visits to the organisation
Number of on-site organised group visits by pre-school students
Number of on-site organised group visits by primary school students
Number of on-site organised group visits by secondary school students
Number of on-site organised group visits by post-secondary students

USERS

Visitor satisfaction with overall on-site visit
Visitor characteristics – age, sex

FINANCIAL RESOURCES

Operational funding from Government
Capital funding from Government
Sponsorship Income
Fundraising income and bequests
Total income
Expenditure on acquisitions/purchases
Labour costs
Total expenses

HUMAN RESOURCES

Number of full-time employees
Number of part-time employees
Full-time equivalent (FTE) number of employees
Number of volunteers

OUTPUTS

Size of the collection
Purchased additions to the collection in the past year
Donated/bequeathed additions to the collection in the past year
Transferred additions to the collection in the past year
Proportion of collection stored appropriately

The final list was chosen on the basis of the coverage it gave and the extent to which data standards could be agreed for the indicator. The ABS noted that monitoring the digitisation of collections was identified as a high priority by stakeholders but found that it was not feasible for ABS to develop this data element further.

Discussion continues around definitions relating to some indicators however it is understood that the Dictionary will be published in 2008.

Information and Development Plan for Arts and Cultural Heritage

Members will recall that Ms Lisa Connelly, Director, Culture, Recreation and Migrant Statistics, Australian Bureau of Statistics, attended the 2007 CAMD AGM to discuss, amongst other things, the *Information and Development Plan (IDP) for Arts and Cultural Heritage*. Members used the opportunity to suggest the inclusion of certain research topics in the IDP. The plan was released on 14 March 2008.

21 policy research questions were identified to guide the research and statistical data development which informs ongoing Government policy. The data development actions are to be incorporated into the work programs of the ABS and the CMC Statistical Working Group to the extent that funding is available. It is anticipated that the wider research community will undertake some of the broader research.

The possibility that the collection of museum industry statistics could be suspended in 2008 would directly impact on progress in relation to a number of the policy questions.

A list of the policy research questions can be found at *attachment R* to this item. The full IDP plan can be accessed at:
http://www.abs.gov.au/ausstats/abs@.nsf/mf/4915.0.55.002

AGENDA ITEM 20 – ATTACHMENT R

Summary of ABS Policy Research Questions
(drawn from ABS Arts and Cultural Heritage – An Information Development Plan 2008 4915.0.55.002)

1. *What characteristics or indicators are most useful for ongoing regular reporting to monitor the health of the arts and cultural heritage in Australia?*

2. *How do the direct consumers of arts and cultural heritage services perceive the value of these services? How is value perceived by those who do not directly consume these services?*

3. *What are people prepared to pay for public cultural heritage services and public arts programs? What are the implications for access to services when fees are imposed?*

4. *What is the level of private sector support for arts and cultural heritage? Is private support of the arts and cultural heritage increasing or decreasing over time? How does it compare with private support provided to other industries? What are the motivators and barriers for private investment in arts and cultural heritage?*

5. *How profitable are the arts industries? To what extent is income derived from direct sales to consumers compared with other avenues (such as private sponsorship, government subsidy, tax relief, indirect revenue such as intellectual property rights)? What competition is faced by Australian arts industries? Is there sufficient market for Australian arts industries to permit them to operate on a fully commercial basis?*

6. *How is new technology impacting on the supply and consumption of arts and cultural heritage goods and services?*

7. *Do arts industries have an adequate supply of skilled people to allow them to remain viable or develop and grow?*

8. *How does arts and cultural heritage contribute to innovation in the wider economy'? What are the links, flows or value chains between the arts and cultural heritage and other industries (e.g. what are the downstream impacts of cultural products, including knowledge, education or ideas)?*

9. *How significant are arts and cultural heritage related tourism to an area's economy, either for Australia as a whole or for cities, regions or towns within Australia? How many tourists visit, or extend their stay to an area, in order to consume arts or cultural heritage services? What proportion of all tourists to an area consumes arts or cultural heritage services during their visit?*

10. *To what extent is creative arts involvement the main job or a secondary job for artists in Australia? How do professional creative artists earn a living, if not from their creative arts work? How would they prefer to earn a living, and do artists perceive that it is feasible for them to earn a living from their arts work?*

11. *When people become involved in or consume arts and cultural heritage services does this involvement assist them to develop or maintain affinity with a particular cultural group, particularly for Indigenous or ethnic population groups? Does involvement in arts and cultural heritage services foster an Australian sense of identity?*

12. *Of all the things that contribute to cultural identities, how important are involvement in and/or consumption of arts and cultural heritage services? How do people come to understand or share their cultural identities? In particular, how important are the arts and cultural heritage services for cultural maintenance or development within a cultural group (i.e. via television, radio, going to live performances, reading, going to a museum)?*

13. *Does the cultural content of Australian heritage collections reflect the evolution of Australian cultural identity (or identities) over time, as well as the cultural diversity of Australian society, inclusive of Indigenous culture and various ethnic community cultures?*

14. *Do people develop more tolerant attitudes to different cultures within society through their involvement in or consumption of arts or cultural heritage services? To what extent do people consume arts or cultural heritage services outside their own cultural group (e.g. Indigenous or ethnic festivals)?*

15. *How many people participate in or consume the arts and cultural heritage services in Australia? What are their characteristics? What levels of involvement occur in regions? What are the levels of involvement for specific population groups, such as: Indigenous Australians; ethnic groups; and persons with a disability?*

16. *What are the characteristics of persons who do not access arts and cultural heritage services (even though they have the opportunity to)? Why don't they? What would encourage their involvement? Are they aware of the arts and cultural heritage services, and are they considered relevant or of interest? Are there different reasons for non-access for different population groups, such as Indigenous Australians, ethnic groups, persons with disabilities, children or older people? What are the barriers for those who want to gain more access?*

17. *What impact does involvement in arts and cultural heritage have on development and maintenance of community networks and community support?*

18. *What impact does arts education (including opportunities to consume and participate in arts and cultural heritage activities) have on school attendance, academic outcomes, life skills and other capacities of children and young people?*

19. *Why are people involved in consumption of creative arts and cultural heritage services during leisure time? What are their motivations, and what are the perceived benefits of this involvement?*

20. *What are the career paths of artists (e.g. musicians, actors, visual artists, singers, dancers, writers)? What are the factors that contribute to a successful career, from the artists perspective? For those artists with formal training, but who subsequently do not pursue an artistic career, what factors contribute to this outcome?*

21. *What impacts on health and general well-being are experienced by individuals when they consume and/or participate in arts or cultural heritage services for leisure? In particular, what is the benefit of arts and cultural heritage leisure involvement for the well-being of older persons, or disabled persons, or for other groups that are potentially vulnerable to health problems?*

AGENDA ITEM 21   CAMD RECIPROCAL ARRANGEMENTS

At the end of last year, Alan Brien queried whether there were any agreements or protocols for members and staff of CAMD institutions to receive free access and entry to each other's venues.

As far as is known, no such agreements exist. Members may wish to discuss the potential for such an arrangement.

AGENDA ITEM 22.   TMAG BARK CANOE PROJECT

Bill Bleathman will provide a brief presentation on the award-winning Tasmanian Museum and Gallery Bark Canoe Project.

AGENDA ITEM 23.   WESTERN AUSTRALIAN MUSEUM PROJECT

Caron Irwin, the Director, New Museum Project, Western Australian Museum, will provide a presentation on the new $505 million museum project in Western Australia.

AGENDA ITEM 24.   MUSEUMS AUSTRALIA MEMBERSHIP

MA Membership

Museums Australia (MA) is considering a major change in how it approaches its membership with the aim of involving a broader cross section of museum and gallery workers.

Patricia Sabine, President, Museums Australia, has provided a paper (see *attachment S*) outlining the proposed change for CAMD's consideration and seeks 'in principle' endorsement and feedback from CAMD members on the proposal.

Resolutions:

1. That CAMD endorse "in principle" the concept of universal/automatic membership of Museums Australia for all employed staff and registered volunteers in the museum sector.

CARRIED/LOST

2. That CAMD provide advice relevant to the implementation of such a proposal as it would impact on their institutions.

CARRIED/LOST

Australian Museums Futures Forum

Museums Australia will be staging an Australian Museums Future Forum 18-20 May 2008, in Canberra. Participation is limited to 200 people as it will be a 'working conference' to produce key elements of a proposed National Policy Framework for the Museums Sector. The CAMD Executive Officer will be attending the Forum.

The Futures Forum is designed to capture museum sector experience and thought around six key themes. These themes respond, from a museum's sector perspective, to the topics nominated by the new federal government in its framework for the Government's own Australia 2020 Summit.

The six themes (which MA will pursue immediately through pre-Forum Working Parties) are:

1. 'Equity and Amenity': cultural facilities supporting the social and economic well-being of Australian communities.

2. 'Learning for Life': Australia's museums and galleries as sites of encounter and challenge, of learning and leisure.

3. 'Closing The Gap': remaking opportunities for Indigenous cultural development & reshaping Indigenous Australians' stake in the mainstream

4. 'Museums in a Changing Climate': the environment, science and Australia's evolving natural heritage

5. 'Charting Digital Futures': accessing and preserving Australia's cultural heritage in the evolving digital interface

6. 'Boosting Creativity': promoting innovation, collections, interpretation and research through Australia's museums and galleries

The outcome will be a *Museum Policy Framework Report* which will be provided to Government towards the end of September.

Agenda Item 24 – Attachment S

New Directions in MA Membership
A strategic approach to rebuilding
nation-wide professional networks and services
for all those working in the museums sector

A position paper for the
Council of Australasian Museum Directors (CAMD)
April 2008, Dunedin NZ
Prepared by the National Council Executive,
Museums Australia (MA)

PURPOSE
This paper is addressed to CAMD for its consideration and seeks 'in principle' endorsement and feedback from CAMD members.

The paper outlines a comprehensive approach to re-developing Museums Australia's membership base in order to

- provide higher-level interactive development services across a wide range of skills, disciplines and professions encompassed by the museum sector;

- recognise and support the crucial role played by volunteers in the museum sector and in the economic and social wellbeing of communities served by museums - especially in rural and remote regions of Australia;

- build stronger, nationally-based networks for shared experience and knowledge exchange, as a basis for peer-to-peer co-operation, mutual development and assistance;

- secure a more inclusive and nationally encompassing 'industry base' from which to advocate to the Commonwealth Government, its relevant bureaucracies and agencies. Note: Only when a more substantial majority of museums workers, whether employed or voluntary, are members of Museums Australia can the national association more accurately research issues, gather informed input from disciplinary and

regional perspectives, and act with authority as their peak industry body.

Economies of scale and the interactive capacities of the Internet, are critical tools for securing a cohesive and suitably informed museum sector, able to act with purpose as an effective 'constituency' and player in the culture and heritage landscape of Australia.[36]

BACKGROUND

In October 2007 MA's National Council held a two-day strategic planning workshop in Melbourne (generously hosted by Museums Victoria). The results were reported in the February 2008 edition of *Museums Australia Magazine*.

Discussion during the strategic workshop focused on membership issues and considered how other professional bodies had improved their membership and services. The approach adopted by Australian Bush Nurses was outlined as an illustration of effective strategic change.

Faced with a seriously depleting membership and declining income, the Bush Nursing Association decided *to give all bush nurses automatic membership*. In making this change, the association straight away moved to become a truly 'sectoral body'. It could then speak to government from a representative position on health matters across Australian communities, providing more authoritative advice on issues such as rural mental health, emergency care, the needs of Remote Area Nurses to deliver better services – and target programs (while sourcing greater government funding) to improve community benefits locally.

Meanwhile, for bush nurses themselves, separated by great distances and often working alone, the capacity to exchange information, seek specialist advice, discuss common problems, and implement new knowledge was critically enhanced in the process of re-positioning their sector, consequently improving their professional expertise and delivery of services.

Common parallels can be found between the isolated working environment of bush nurses and the situation of small museums in remote and regional areas. Both groups benefit from contact with other professionals and volunteer colleagues they may not be able to meet with physically, or might not have known about, except through the networks opened up by national association membership, association run development programs, training seminars, conferences and the now almost ubiquitous reach of the Internet.

From the discussion of membership issues in Melbourne last year, it was agreed that MA should investigate such a changeover model of universal membership for itself as a demonstrable basis of
- greater involvement of the museums sector's diverse constituencies
- encompassing the breadth of the sector
- more effective advocacy with government(s) on nation-wide issues, and
- increased delivery of services to an enlarged membership-base in the process.

ISSUE

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[36] NB The Collections Council of Australia has a broader orientation, including libraries and archives. CCA's remit is to the higher-level common issues focused on **collections**, whereas MA's remit is to encompass the more diverse roles, operations and services encompassed today by museums, in addition to addressing the specific needs of individual museum workers in varying local, regional and national contexts.

How to achieve automatic membership of Museums Australia – at a low-fee, base-level enlistment for all museum professionals and registered volunteers – while developing alternative means to secure sufficient funds to run an effective association nation-wide?

Currently both institutional and individual members pay fees based on either a sliding scale of numbers employed or of salaries individually earned.

The sliding scale of individual membership fees based on salary tranches was introduced in 2004 – as a means of raising income through a more equitable distribution of fees on an affordability basis. This decision, though made for the most democratic of reasons and aimed at making membership affordable for all (especially new professionals), raised the ire of a number of members who saw this particular rationale as an invasion of privacy.

Some departed, meaning that membership numbers overall dropped as income went up. However ensuring that MA engages the breadth of the museum sector is a more fundamental raison d'être than maximising income-generation. MA recognises that its level of income has a direct impact on its capacity for service delivery, and can affect both quantity and sometimes the quality of the benefits it may provide. In our consumerist world, this scaled approach to individual fees has the capacity to lose us income longer-term, if members drop out because they don't feel they are "getting value for money". The older paradigm that one should belong to MA because this is the professional association for those in museums no longer holds sway with a younger generation, dealing with many more choices as well as current costs of housing and raising families.

Returning to first principles: the question of universal membership remains crucial to the re-positioning of MA as a representative body. This is at a time when the capacity for MA to speak to government (at all levels) and gain influence depends on the strength of the organisational voice; a strength built on demonstrated local membership and action grounded in a national network of agreed policy and specialised products and services delivery.

Our preferred solution requires a little boldness and a strategic, risk management approach.

PROPOSAL

To set the national context of MA's proposal, the following extracts from ABS 'Museums, Australia 2003-04' media releases are highlighted:

" Museums across Australia yield the following statistical picture:

- 7,624 paid employees, of whom 4,291 (56%) worked full-time, 3,252 (43%) part-time, and 81(1%) were working proprietors and partners.

- 20,443 volunteers worked a total of 343,139 hours in museums and art galleries throughout Australia - an average of almost 17 hours per person over the course of a month.

- Museums employing less than 20 people accounted for more than three-quarters (78%) of all volunteers.

- Museums received a total of $920 million in income, which included: government funding 68%; fundraising 10%; and paid admissions 6%.

- Expenses totalled $810m, including labour costs at $320m (40%); depreciation and amortisation at $99m (12%); exhibition/display development costs $32m (4%); and purchases $27m (3%).

- 1,329 museums and art galleries recording more than 31 million admissions

- Admissions could be broken down as follows: 51% social history museums; 29% historic properties/sites; 12% art museums/galleries; and 8% natural history museums, herbaria, science museums, etc. "

MA's major institutional members, who are also members of CAMD and CAAMD, contribute significantly to membership networking and the income of Museums Australia. MA therefore wishes to test its current thinking and universal membership concept first with CAMD.

That in lieu of an institutional membership, institutions will pay a fixed fee for all their employees and registered volunteers who will automatically become members of Museums Australia and entitled to all benefits that such a membership might bring.

In reality this means the following:

Individual membership fees would be reduced by up to 75%, with institutions paying a minimum-per-head fee,(see Appendix 1) to ensure that basic, on-line services would be free to all staff and registered volunteers. (Other services, such as the printed magazine mailed individually, would be on a user-pays basis, voluntarily paid for by individuals.)

There would be a guaranteed capability for MA to reach (and interconnect in specialist networks) the majority of museums-sector members through providing free access to the MA website for regular bulletins, job advertisements, Special Interest Group/ National Network programs (blogs and wikis due up shortly) and for longer papers to be streamed from Museum Australia Magazine On-line.

It implies an increase in overall institutional contributions but guaranteed equity of access to the MA website FOR ALL MUSEUMS' STAFF, where conference papers, working party papers and endorsed MA policies are archived and available to members for reference, training and development. For example, there are more than 100 papers available from the 2007 National Conference, but they have yet to reach their maximum audience.

Services equivalent to $40.00 per year per employee, $5.00 per head per registered volunteer, and 24/7 access to peer-reviewed information and collegially generated resources represent good value for museums' training/staff development budget.

Currently Job advertisements cost $100 per listing on MA's website; with universal membership a museum's position vacant advertisements would arrive at every member's email address, ensuring a more effectively targeted niche market for the increasingly expensive recruitment dollar.

Increased capacity through both universal and specialist networks for individual staff to elicit assistance with difficult problems would be enabled: for example,

in curatorial disciplines; research; conservation; management and business planning; IT and Web services; exhibition development; education, visitor services, building services; marketing and publications.

All conference fees for staff would be at members' rates.
Attached are some tables that indicate what each institution could expect to pay annually. (See Appendix 2 and 3)

SUMMARY
The MA executive requests that CAMD consider the feasibility of this proposal.

An "in principle" recommendation of support from CAMD would enable MA to refine the proposal further. Without endorsement from CAMD and CAAMD the idea will have little hope of progress. The financial viability of this concept depends on attracting maximum membership possible.

MA would greatly value any feedback or advice from CAMD on this matter. Other models/experiences from the not-for-profit sector that can be suggested for additional investigation would be greatly appreciated.

RECOMMENDATIONS

That CAMD endorse "in principle" the concept of universal/automatic membership of Museums Australia for all employed staff and registered volunteers in the museum sector

That CAMD provide advice relevant to the implementation of such a proposal as it would impact on their institutions

That Museums Australia, on its part, will further investigate ways in which this automatic base-membership approach can be achieved - including the potential for membership dues for employees to be paid as part of the salary package , and for membership fees to be paid on behalf of volunteers registered to work in respective museums as both an investment in their development and a recognition of their significant contribution to the work of the museum.

Author:
Patricia Sabine,
President
Museums Australia

25 March 2008

FINANCIAL TABLES

APPENDIX 1 Financial Returns based on maximum employees & various rate levels

ABS Stats	Annual Fee	National Yield	ABS Stats	*Total Yield*	**25% return to State Branches**	**National Office receives**
Employees			**Volunteers**			**as Base Budget**
7000 (nationwide)			15,000 5000 @$3.50 and !0,000 @$5.00			National Office needs **$335,000**. to operate

$30.00	$210,000.00	$67,500.00	*$277,500.00*	$69,375.00	**$208,125.00,**
$35.00	$245,000.00	$67,500.00	*$312,500.00*	$78,125.00	**$234,375.00**
$40.00	$280,000.00	$67,500.00	*$347,500.00*	$86,875.00	**$260,625.00**
$45.00	$315,000.00	$67,500.00	*$382,500.00*	$95,625.00	**$286,875.00**
$50.00	$350,000.00	$67,500.00	*$417,500.00*	$104,375.00	**$313,125.00**

APPENDIX 2 Annual Impact on individual Institutions based on employee numbers

Cost per employee in each institution	**$30.00**	**$35.00**	**$40.00**	**$45**	**$50.00**
400 staff	$12000,00	$14,000.00	$16,000.00	$18,000.00	$20,000.00
300 staff	$9,000.00	$10,500.00	$12,000.00	$13,500.00	$15,000.00
250 staff	$7,500.00	$8,750.00	$10,000.00	$11,250.00	$12,500.00
200 staff	$6,000.00	$7,000.00	$8,000.00	$9,000.00	$10,000.00
150 staff	$4,500.00	$5,250.00	$6,000.00	$6,750.00	$7,500.00
100staff	$3,000.00	$3,500.00	$4,000.00	$4,500.00	$5,000.00
50 staff	$1,500.00	$1,750.00	$2,000.00	$2,250.00	$2,500.00
25staff	$750.00	$875.00	$1,000.00	$1,125.00	$1,250.00
20 staff	$600.00	$700.00	$800.00	$900.00	$1,000.00
15 staff	$450.00	$525.00	$600.00	$675,00	$750.00
10 staff	$300.00	$350.00	$400.00	$450.00	$500.00
5 staff	$150.00	$175.00	$200.00	$225.00	$250.00

APPENDIX 3

Volunteers	Per volunteer		Volunteers per institution	**$3,50**	**$5.00**
5000 @	*$$3.50*	$17,500.00	500	$1,750.00	
10,000 @	*$5.00*	$50,000.00	300	$1,050.00	
		$67,500	200	$700.00	
			150	$525.00	$750.00
			100		$500.00
			50		$250.00
			25		$125.00
			10		$50.00

> Volunteer membership fees would enable access for registered members to the website and all benefits to be derived there. Would enable concessional entry at participating institutions. However magazine would be a subscription of say $40.00 per year for 4 issues

AGENDA ITEM 25.   ICOM AUSTRALIA REPORT

Craddock Morton has provided an update on Australian ICOM activities in a report sent with the papers (see *attachment T* sent with the meeting paper email).

AGENDA ITEM 26.   MEMBERS' ITEMS

ABAF

In previous meetings, CAMD members have commented on the apparent lack of interest of the Australian Business Arts Foundation (Abaf) in museums and galleries. The recent experience of the History Trust of South Australia (see *Item 2 Chair's Report* in these papers) suggests that this problem is ongoing. Margaret Anderson has asked that members consider whether any action should be taken in regard to Abaf.

AGENDA ITEM 27.   GENERAL BUSINESS

Next Meeting

The next meeting of CAMD will be the Annual General Meeting which will be held at Melbourne Museum at a date in late September or October (to be advised).