

DAY I**Time:** 10:00 am – 5:00pm, Thursday 12 May 2011**Venue:** Blackburn Board Room, Questacon – National Science and Technology Centre, King Edward Terrace, Parkes, Canberra, Australia

Item	Presenter
<i>Tea & coffee</i>	<i>available on arrival in meeting room</i>
1. Welcome	Margaret Anderson, Chair, CAMD, Director, History SA
2. Confirmation of Minutes & Business Arising	Chair
3. Chair's Report	Chair
4. Financial Report	Jeremy Johnson, CAMD Treasurer, CEO, Sovereign Hill Museums Association
5. Executive Officer's Report	Meredith Foley, Executive Officer CAMD
6. National Cultural Policy – Discussion	Mary-Louise Williams, Director, Australian National Maritime Museum
<i>Tea/coffee</i>	
7. Visions of Australia Program	Mary-Louise Williams, Chair, Visions Program
8. Mitchell Review of Private Sector Support for the Arts	Patrick Greene, Chief Executive Officer, Museums Victoria
9. National Picture	Group discussion led by Margaret Anderson
<i>Lunch</i>	
10. CHASS Presentation	Ms Angela Magarry, Executive Director, CHASS
11. Cultural Value of Museums	Alec Coles, Director, Western Australian Museum
12. Museum Metadata Exchange	Margaret Anderson and Dawn Casey, Director, Powerhouse Museum
13. CAN	Dawn Casey
14. Australian Dress Register	Ms Rebecca Pinchin, Regional Services Coordinator, Powerhouse Museum
<i>Tea/coffee</i>	
15. Object Seizure Laws	Executive Officer

16. CAMD Surveys	Executive Officer
17. CAMD Website	Executive Officer
18. ICOM Australia Report	Frank Howarth, Chair, ICOM Australia, Director, Australian Museum
19. NAME and Touring Exhibitions	For discussion
Meeting Closes	

There will be drinks at Questacon following the meeting. Helen O'Neill, Arts Advisor to the Minister has accepted an invitation to join CAMD members at drinks.

*The **CAMD Annual Dinner** which will be held at Ottoman Cuisine, cnr Broughton and Blackall Streets Barton from 7:30pm.*

DAY 2

Time: 9:30am – 3:30pm Friday, 13 May 2011

Venue: Blackburn Board Room, Questacon, King Edward Terrace, Parkes
Canberra, Australia

Item	Presenter
<i>Tea/coffee available in the meeting room</i>	
20. National Research Infrastructure Update	Suzanne Miller, Director, South Australian Museum (via teleconference link)
21. New Zealand – Issues Update	Michael Houlihan, Chief Executive, Museum of New Zealand Te Papa Tongarewa
22. <i>Inspiring Australia</i> Update	Graham Durant, Director, Questacon – National Science and Technology Centre
23. International Year of Biodiversity & International Year of Chemistry	Graham Durant
<i>Tea/coffee</i>	
24. Science Communication	Frank Howarth
25. Disaster Response	Discussion
26. Museums Australia	Dr Darryl McIntyre, National President, Museums Australia
<i>Lunch:</i>	
27. NRIC Strategic Roadmap	Margaret Anderson
28. Report Strategic plan	Executive Officer

DAY 2

Friday 13 May 2011

29. Members' Items	
30. General Business - venue next meetings - other business	Chair
Meeting closes	

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

ATTENDEES – GENERAL MEETING

Questacon – National Science and Technology Centre, King Edward Terrace,
Parkes, Canberra, Australia, 12-13 May 2011

NAME	MUSEUM/ORGANISATION
Ms Margaret Anderson	Director, History South Australia
Mr Alan Brien	CEO, Scitech Discovery Centre, Perth
Dr Dawn Casey	Director, Powerhouse Museum
Ms Kate Clarke	Director, Historic Houses Trust of NSW
Mr Alec Coles OBE	Director, Western Australian Museum
Prof. Graham Durant	Director, Questacon - National Science and Technology Centre
Dr Ian Galloway	Director, Queensland Museum
Major General Steve Gower AO AO MIL	Director, Australian War Memorial
Dr Patrick Greene OBE	Chief Executive Officer, Museum Victoria
Mr Michael Houlihan	CEO Museum of New Zealand Te Papa Tongarewa
Mr Frank Howarth	Director, Australian Museum
Mr Jeremy Johnson	CEO, Sovereign Hill Museums Association
Dr Suzanne Miller	Director, South Australian Museum (joining the meeting via teleconference)
Mr Richard Mulvaney	Director, Queen Victoria Museum and Art Gallery
Mr Laurence Paine	Business and Operations Manager, deputising for Mr Bill Bleathman, Director, Tasmanian Museum & Art

Gallery

Mr Andrew Sayers	Director, National Museum of Australia
Mr Tony Sweeney	CEO, Australian Centre for the Moving Image
Ms Mary-Louise Williams	Director, Australian National Maritime Museum

APOLOGIES

NAME	MUSEUM/ORGANISATION
Ms Michelle Hippolite	Kaihautū, Museum of New Zealand Te Papa Tongarewa
Ms Darlene Lion	A/Director, Museum and Art Gallery of the Northern Territory
Mr Shimrath Paul	Chief Executive, Otago Museum & Discovery World
Mr Anthony Wright	Director, Canterbury Museum

IN ATTENDANCE

NAME	MUSEUM/ORGANISATION
Dr Meredith Foley	Executive Officer, CAMD (all items)
Dr Darryl McIntyre	National President, Museums Australia (item 26)
Ms Angela Magarry	Executive Director, CHASS (Item 10)
Ms Rebecca Pinchin	Regional Services Coordinator, Powerhouse Museum (item 14)

DAY ONE – Thursday 12 May 2011

AGENDA ITEM 1 WELCOME

The CAMD Chair, Margaret Anderson, will open the meeting at 10:00am and welcome all delegates to the 2011 General Meeting of the Council of Australasian Museum Directors. Margaret will extend CAMD's thanks to Dr Graham Durant and Questacon for hosting the meeting.

Apologies

Apologies have been recorded in the list above.

New Members, Deputies and Transitions

The meeting will welcome the following new members to their first CAMD Meeting:

- Mr Michael Houlihan, Chief Executive of the Museum of New Zealand Te Papa; and
- Mr Richard Mulvaney, the Director of the Queen Victoria Museum and Gallery.

The meeting will also welcome Mr Laurence Paine, Business and Operations Manager, who is deputising for Mr Bill Bleathman, Director, Tasmanian Museum and Art Gallery.

Two CAMD museums have also seen the following new appointments:

- Mr Pierre Arpin, formerly General Manager, Collections and Exhibitions Management at the National Gallery of Victoria, has been appointed the new Director of the Museum and Art Gallery of the Northern Territory. He will commence his new position on 16 May 2011; and
- Mr Roy Clare has been appointed Director of the Auckland War Memorial Museum. Until recently Mr Clare was Chief Executive of the Museums, Libraries and Archives Council (MLA) for the United Kingdom. Mr Clare will commence his new position in July 2011.

Letters will be sent to Mr Arpin and Mr Clare inviting them to join CAMD.

CAMD Drinks & Dinner

Drinks will be held at **Questacon** at 5pm followed by dinner at **7:30pm** at the *Ottoman Cuisine*, cnr Broughton and Blackall Streets, Barton.

Meredith Foley
CAMD Executive Officer

AGENDA ITEM 2 CONFIRMATION OF MINUTES AND BUSINESS ARISING
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Minutes of Last Meeting

The last CAMD Meeting was held at the South Australian Museum, Adelaide on 7-8 October 2010.

Minutes of this meeting were included with the mailout of papers (see item 2 *attachment 1*).

Resolution:

That the minutes of the CAMD Annual General Meeting held in Adelaide on 7-8 October 2010 be accepted.

<i>Carried/Lost</i>

Business Arising

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

Item 2 Attachment I

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

DRAFT MINUTES

ANNUAL GENERAL MEETING

South Australian Museum, Adelaide

7-8 October 2010

ATTENDEES

NAME	MUSEUM/ORGANISATION
Ms Margaret Anderson	Director, History SA
Mr Bill Bleathman	Director, Tasmanian Museum and Art Gallery
Ms Kate Clark	Director, Historic Houses Trust of NSW
Ms Lorraine Neish	General Manager, Operations <i>deputising for</i> Director, Questacon - National Science and Technology Centre
Mr Martin George	Manager, Sciences and History, <i>deputising for</i> Acting Director, Queen Victoria Museum and Gallery
Mr Mark Goggin	General Manager, Marketing, Museum Experience and Commercial Services <i>deputising for</i> Director, Museum of Applied Arts and Sciences
Major General Steve Gower AO AO MIL	Director, Australian War Memorial
Dr Patrick Greene OBE	Chief Executive Officer, Museum Victoria
Ms Michelle Hippolite	Kaihautu, Museum of New Zealand Te Papa Tongarewa
Mr Frank Howarth	Director, Australian Museum
Mr Jeremy Johnson	Chief Executive Officer, Sovereign Hill Museums Association
Prof. Suzanne Miller	Director, South Australian Museum
Dr Graeme Potter	Deputy Chief Executive Officer, Queensland Museum and Director of Queensland Museum at South Bank, <i>deputising for</i> CEO, Queensland Museum
Mr Andrew Sayers AM	Director, National Museum of Australia (<i>item 9 onwards</i>)
Mr Tony Sweeney	Chief Executive Officer, Australian Centre for the Moving Image (<i>day one only</i>)
Ms Mary-Louise Williams	Director, Australian National Maritime 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 Alec Coles OBE	Executive Director, Western Australian Museum
Prof. Graham Durant	Director, National Science and Technology Centre
Dr Ian Galloway	Director, Queensland Museum
Ms Darlene Lion	Acting Director, Museum and Art Gallery of the Northern Territory
Mr Michael Houlihan	Chief Executive, Museum of New Zealand Te Papa Tongarewa
Sir Don McKinnon	Interim Director, Auckland War Memorial Museum
Mr Shimrath Paul	Director, Otago Museum and Discovery World

IN ATTENDANCE

NAME	MUSEUM/ORGANISATION	Agenda item
Dr Meredith Foley	Executive Officer, CAMD	All
Ms Alexandra Reid	Executive Director, Arts SA	23

DAY ONE: Thursday 7 October 2010

I. WELCOME

CAMD Chair, Margaret Anderson (History SA), opened the meeting, welcomed all delegates to the 2010 Annual General Meeting of the Council of Australasian Museum Directors (CAMD) and thanked Suzanne Miller and the South Australian Museum for hosting the meeting.

New Members

Margaret reported that CAMD had three new members: Alec Coles, Director of the Western Australian Museum; Michael Houlihan, Director of the Museum of New Zealand Te Papa Tongarewa and Andrew Sayers, Director, National Museum of Australia. Alec and Michael have apologised for this meeting but hope to attend future gatherings.

Deputies

Margaret also welcomed Martin George, Mark Goggin, Lorraine Neish and Graeme Potter, deputising for their respective Directors. She also welcomed back Michelle Hippolite, Kaihautu of Te Papa Tongarewa.

Departures and Transitions

Margaret reported on the resignation of Vanda Vitali from Auckland War Memorial Museum and her replacement by an Interim Director, Donald McKinnon; the resignation of Anna Malgorzewicz from the Museums and Art Galleries of the Northern Territory (MAGNT) and the re-advertisement of this position; and the departure of Patrick Filmer-Sankey from the Queen Victoria Museum and Art Gallery.

Jeremy Johnson (Sovereign Hill Museums), while acknowledging that CAMD was not an industrial body, noted his concerns over the processes surrounding these departures. He moved that CAMD write to the Launceston authorities supporting a full and independent enquiry into the circumstances surrounding the Director's dismissal. He emphasised that he did not know the full details of the dismissal but believed there should be a greater degree of transparency around disciplinary and/or dismissal proceedings relating to Directors.

Martin George (Queen Victoria Museum and Art Gallery) briefly outlined the actions leading to the dismissal and noted that the application period for the advertised position has now closed.

Kate Clark (Historic Houses Trust of NSW) said that the issue underlying the three departures was the need for Boards to show professionalism and nurture mutual respect. Steve Gower (Australian War Memorial) agreed that there appeared to be a failure in corporate governance.

After discussion, members agreed that a letter be sent to the Mayor, with a copy to the Premier, noting the importance of the museum and the need for the circumstances of Dr Filmer-Sankey's departure to be investigated properly and transparently if the museum was to encourage good candidates in the future. It was stressed that the letter should deal with the principle and not prejudge individual actions. It was noted that it was too late for this to be done in relation to the Director positions in Darwin and Auckland.

2. CONFIRMATION OF MINUTES AND BUSINESS ARISING

Minutes of Previous Meetings

The meeting agreed:

Resolution:

That the minutes of the CAMD General Meeting held at Auckland War Memorial Museum on 4-5 March 2010 be accepted.

Carried

World Summit on Arts

Patrick Greene (Museum Victoria) provided an update on the *World Summit on Arts* planned for Melbourne, 3-6 October 2011 [see <http://www.artsummit.org/>]. He noted that the summit was essentially a conference of arts councils from around the world, which would not be

directly relevant to museums, but which may provide an opportunity for museum content or collaboration. Patrick discussed the event with Australia Council Director, Kathy Keele, and encouraged her to consider involving museums and also to meet with him on a regular basis. Patrick and Tony Sweeney (Australian Centre for the Moving Image) agreed to maintain a watch on the summit development and opportunities for museum involvement. The possibility that the CAMD meeting be held alongside the summit was mooted.

Patrick also provided details of the Knowledge Cities Summit to be held in Melbourne on 16-19 November 2010 [see www.melbourneknowledge summit.com]. Patrick and Barbara Horne from Museum Victoria will be addressing the summit. Patrick offered to provide further information for members on the event.

Meredith Foley (CAMD Executive Officer) will circulate these details as part of a CAMD planning calendar for members.

3. CHAIR'S REPORT

Margaret Anderson reported that the Museum Metadata Exchange (MME) project, after some initial delays while a contract was produced by the Australian National Data Service (ANDS), was now well underway. She noted that, while the project itself is limited to collection descriptions from CAMD museums, it does present a 'foot in the door' and an opportunity for future development.

Margaret noted that there were increasing funding opportunities across the Humanities, Arts and Social Sciences sector (HASS) sector and an increasing awareness of collections as research infrastructure by the Academies. Margaret will be chairing a session at the forthcoming Australian Academy for Humanities Annual Symposium (18-19 November) which will, for the first time, focus on collecting institutions.

Margaret also discussed the gap in collections management and advocacy which has arisen with the demise of the Collections Council of Australia (CCA). With a number of issues, such as the transfer of the *Visions for Australia* program to the Australia Council, the development of the *National Cultural Policy* and the Commonwealth's proposed mothballing of the Collections Australia Network (CAN), there was a need to review CAMD's position later in the meeting.

On matters digital, Margaret reported that there was a paper on web metrics coming from the CAMD Digitisation Working Party. *CultureBabble* has been put aside for the present as its proponent in the USA has moved to another institution and Tim Hart and Seb Chan are concentrating on ensuring the MME is successful.

Margaret heartily thanked the CAMD Executive for their support, Jeremy Johnson for being such an accommodating Treasurer and Ian Galloway (Queensland Museum) and Mary-Louise Williams (Australian National Maritime Museum), whose terms expire at this meeting. She noted Mary-Louise's generosity in hosting these meetings and for offering to continue doing

this when she leaves the Executive. Margaret also noted the good working relationship forged with CAMD's Executive Officer and thanked her for her efforts.

4. FINANCIAL REPORT

Jeremy Johnson (CAMD Treasurer) presented the Treasurer's Report to the end of June 2010. He noted that a sizeable surplus had been built up. Jeremy was thanked for his work and the following resolution passed:

Resolution:

That CAMD accepts the Treasurer's Financial Report for the calendar year to 30 June 2010.

Carried

5. EXECUTIVE OFFICER'S REPORT

Meredith Foley spoke to her written report noting that much of her work since the last meeting would be picked up under other items in the agenda. She asked for further input from members later in the meeting on CAMD positioning in relation to the new Australian federal government.

Meredith noted that she had spent much time on the development of the joint Museum Metadata Exchange (MME) Project across the year. Since its formal establishment she has been contracted separately by ANDS to provide support to the Steering Committee.

Meredith also reported on a recent meeting with Warren Bradey, CEO of the Smart Services Centres CRC (see <http://www.smartservicescrc.com.au/>), which has a brief for the 'collaborative curating of digital collections' including 'policy directions in copyright, access and privilege for online collections'. Members agreed that an invitation should be extended to Mr Bradey to make a presentation at a CAMD meeting in 2011.

Meredith also noted that she, Margaret Anderson and Frank Howarth had met with the proponents of the Queensland University of Technology proposal for a CRC for the Gallery-Library-Archive-Museum (GLAM) sector. She was asked to maintain a watching brief on the developing project.

Meredith also thanked the secretariat and staff of the CAMD International Year of Biodiversity program and reminded members that 2011 will be the International Year of Chemistry and that Roger Stapleford, Director, Royal Australian Institute of Chemistry (RACI), was interested in developing a program of events on possible themes such as art conservation and chemistry; indigenous bush medicine; and the history of chemistry in Australia.

6. CAMD SURVEYS

Meredith Foley noted that both Part 1 and 2 of the 2008-09 survey report were again delayed due to late responses. She reported that the 2009-10 Part 1 'snap-shot survey' had been simplified and sent to members with a deadline of 20 October. It is anticipated that this data will be utilised in promotional material and briefing material to the new Minister. While awaiting the CAMD Digitisation Working Party paper on utilising web metrics in the survey, Meredith has asked survey respondents to use Google Analytics if possible when reporting on web visits.

Meredith noted that CAMD had been approached by the Australian Bureau of Statistics (ABS) to check the extent to which the CAMD Survey lined up with the *ABS Guidelines for Cultural Statistics*. A response has gone to ABS and a paper is in preparation for members which will highlight where change may impact on the CAMD survey time-series.

A survey on the cultural diplomacy role of CAMD museums is in preparation and will go out to members shortly. The information to be gathered will be used to inform relevant Government departments of museum input in this area and argue for better support for, and coordination of, this function.

Meredith reported that she also planned to contact members for updated information and case studies about their regional activities. This information will be included in the briefing material for discussion with the new Minister for Arts (and Regional Development), Simon Crean.

7. NRIC UPDATE

Suzanne Miller (South Australian Museum), CAMD's member on the National Research Infrastructure Council (NRIC), noted that it was currently working on a framework/roadmap for 'major investment and infrastructure' (ie investments greater than \$10m and less than \$100m). Suzanne has been asked to draft, by mid-2011, the separate section of the roadmap dealing with natural science and Humanities, Arts and Social Sciences (HASS) collections and their needs. Frank Howarth, Margaret Anderson and Patrick Greene volunteered to constitute a small CAMD working party from CAMD to assist in the development of a 10-20 year plan. Suzanne also noted that there would be a series of national consultations (ie a workshop was held today for early career researchers).

8. SCICOLL

Suzanne Miller also briefed members on the development of SciColl, an international development designed to pool natural science collections from around the world in order to answer 'big' policy issues. She noted there had been controversy over fee levels and who would pay for membership. The Australian Government has put aside \$50,000 for the first year of membership.

The Department of Innovation, Industry, Science and Research (DIISR) has offered to host the next SciColl meeting in Melbourne (probably in February 2011). CAMD members will be invited to attend workshops during this visit.

9. ATLAS OF LIVING AUSTRALIA

As CAMD's representative on the Atlas of Living Australia (ALA) Management Committee, Suzanne also provided an update on Atlas activities. She noted that ALA had been officially launched at the Melbourne Museum and that further tools for mapping, imaging and identification will be added to the site.

10. INTERNATIONAL YEAR OF BIODIVERSITY PROGRAM

Frank Howarth (Australian Museum) gave a presentation on the activities of the CAMD International Year of Biodiversity (IYB) Program on behalf of the Steering Committee (see slides at attachment A). He noted that a total of \$300,000 had been received from the Department of Innovation, Industry, Science and Research to fund the program of providing seeding grants across institutions and community organisations for IYB activities.

The CAMD IYB Program was officially launched in May, at which stage it had already disbursed a number of grants. To date, 31 widely diverse projects have been full or part funded and a large number are planned for the fourth quarter of the year. Frank noted that the Steering Committee (which was phone and Ning-based) has been very strong and the project has provided a great model for what could be done. Key milestones for the project have been met or exceeded.

A website has been set up as a hub for biodiversity projects; the site includes photographs lodged by participants and, more recently, a social media tool. The website gained an honourable mention from Duke University as one of the best biodiversity blogs. Niall Byrne from Science in Public has been engaged to publicise the site and projects. The Steering Committee would like to see 30,000 hits on the site by year's end. At Frank's suggestion, CAMD members agreed that they would include a link to the 'Monkey Me' social media tool somewhere on their own websites.

Major lessons learnt to date were to start the project and seek funding earlier, to utilise coordinators, establish a good website and gain commitment from key staff members and 2-3 committed museums to drive the program.

CAMD action for the Year of Chemistry was discussed. It was noted that Questacon was running the program through the Royal Australian Institute of Chemistry (RACI). Frank noted that the existing IYB website could be utilised as a framework for this area. Suzanne Miller (South Australian Museum), Patrick Greene (Museum Victoria), Graeme Potter (Queensland Museum), Lorraine Neish (Questacon) nominated for a Steering Committee and Tim Sullivan (Sovereign Hill Museums) was nominated by Jeremy Johnson as another member. It was suggested that Geoff Crane be approached to assist with the secretariat.

11. NATURAL SCIENCE ALLIANCE

Meredith reported on the difficulty in finding a date for the CAMD Natural Science Alliance to meet in the first part of 2010. However, she noted that there was a strong incentive to meet to provide input to Suzanne Miller for her 'roadmap' paper on museum collections and also to allow discussions with Joanne Daly (CSIRO Strategic Advisor Science, Strategy and People) who has asked to meet with CAMD members to investigate the future for CSIRO's biological collections but is also interested in the broader picture for science collections in the country.

In discussions, members identified 23 November 2010 as a potential date and the Australian Museum, Sydney as a venue for the Natural Science Alliance meeting.

Given Suzanne's interest in coverage of HASS collections under the NRIC Roadmap, it was decided that a back-to-back HASS Collections meeting would be held during the same week to allow further discussion.

12. NEW ZEALAND REPORT

Anthony Wright, Director, Canterbury Museum, provided an update on behalf of CAMD's New Zealand members. He noted that Shimrath Paul (Otago Museum and Discovery World) had taken his staff offsite recently to discuss moving from a 3 year to a five year planning cycle and that Otago was working with Shanghai Museum on the exchange of exhibitions. The Tropical Forest was doing extremely well and had been voted one of the top New Zealand attractions. Attendances had dropped slightly from last year's record high.

Michelle Hippolite reported on the situation in Auckland, noting that it was dealing with the merger of 7 regional councils into one large city council. The current Director of the Auckland War Memorial Museum, Sir Don McKinnon, is responsible not only for the museum but for all council cultural entities in the merger. The major museums have decided to increase their advocacy role and, as a step towards this, have decided to invite the art gallery directors to meet and find their commonalities. Overall, financial aspects are stable with no threat of reductions.

The Christchurch earthquake had a big physical and emotional impact with one museum destroyed; the larger museums such as Te Papa are attempting to provide service and support to the smaller museums. Anthony reported that only 200 items (out of 2m) at Canterbury Museum were damaged by the quake.

The four New Zealand museums were looking at going into the market for shared insurance products. Tourism has slowed with more New Zealanders taking their holidays abroad. A high number of Australians were travelling to New Zealand and Auckland in particular. There has been an increase in numbers from Asia (including China) indicating a recovery from the SARS-related decline. Michelle noted concern that Te Papa might be impacted when the effects of the Global Financial Crisis hits later this year. Te Papa is seeing a slow down in visitor numbers flowing on to its shop, parking and restaurant.

Michelle also noted that their current Minister for Arts is also Minister for Tourism which is strategically useful.

Jeremy Johnson asked about the impact of the rise in the GST rate from 12.5% to 15%. Michelle noted that there had been minimal impact to date as it was introduced only on 1 October 2010.

13. NAME AND TOURING EXHIBITIONS

No report was received from the Network of Australasian Museum Exhibitors (NAME).

14. TRANSFER OF VISIONS OF AUSTRALIA PROGRAM

Mary-Louise Williams (Australian National Maritime Museum), the Acting Chair of the *Visions of Australia* program, reported that an announcement was made during the election to transfer the Visions of Australia program from the Department to the Australia Council. She noted that the decision had been made without reference to the committee. She has written to the Minister to protest the decision, noting that the program has been well utilised and is doing well within the Department. It was noted that CAMD has also approached the Minister to protest against the transfer and will include the future of Visions as an issue on future agendas with the Minister. Mary-Louise urged CAMD members to continue to make applications under Visions to ensure that museum utilisation did not decrease.

15. MEMBERS' REPORTS

Members were asked to nominate their top concerns to allow the identification of issues shared across member institutions. The issues identified were as follows:

- *Australian Museum*: requested examples of impact on small institutions of shared institutional services;
- *Australian National Maritime Museum*: economic problems increasing for national institutions;
- *Australian Centre for the Moving Image*: straddles both arts and museums and is looking to improve linkages across these sectors;
- *Australian War Memorial*: integrating email, webs and electronic search management; keen to do collaborations with other museums for centenary of WWI and Gallipoli;
- *Canterbury Museum*: earthquake response; communication-led project to discuss options for new museum;
- *Historic Houses Trust NSW*: new education facility at Rouse Hill; shared services agenda; diversifying training for house and museum guides;
- *History SA*: rising costs and limited budgets; capacity for online development should be developed collaboratively at the national level;

- *Powerhouse Museum*: NSW has creative industry strategy within its business growth strategy; marked rise in approaches from private promoters with exclusive exhibitions;
- *Museum of NZ Te Papa Tongarewa*: new Director discussing values with staff and this will lead to discussions about mapping the future; discussing whether Te Papa is a national museum or museum of the nation; looking to cooperate more with number of our counterparts;
- *Museum Victoria*: has had three windfalls: Pompeii exhibition with excellent visitation; Avatar in IMAX sold out 100 sessions; good visitation for Star Wars from Powerhouse; notes culture clash between private promoters and museum; funding for renewal; building support for proposed collaborative collection storage (Treasurer House project);
- *National Museum of Australia*: engaged in discussion with staff on renewal of corporate plan for next five years; looking at capital plan for future; the 10th birthday of site in March 2011 will be used to talk about the next 10 years and to launch a new bold vision;
- *Queensland Museum*: depreciation funding ; have gained review of recurrent funding; re-visioning/reimagining museums; developing business case for two options for redevelopment; 150th anniversary in 2012;
- *Queen Victoria Museum and Gallery*: major redevelopment; one site to focus on arts and the other is a museum; Planetarium reopened in international year of astronomy; city signage;
- *Questacon*: Coping with fact that building designed for half the current number of visitors; have developed a digital studio; favours collaborating to ensure digital content available for schools; responsibility for Science Scope program challenging as requires Questacon to manage grants program.
- *South Australian Museum*: to cope with funding cuts the museum has decided to develop a business plan to reduce reliance on State government funding to 30% over the next few years through sponsorship and private philanthropy; developing Cultural Campus;
- *Sovereign Hill Museums*: 40th anniversary this year; competition intense but assisted by Melbourne's role as event capital; China market returning after Olympic diversion and will soon have direct flights coming into Melbourne; addressing rising costs eg for refit of buildings with solar equipment; new exhibition on trapped miners – 'Trapped';
- *Tasmanian Museum and Gallery*: record visitor numbers; budget cut over last few years; another review underway; relaunched building program.

Margaret Anderson noted that major issues included shared services; efficiency dividend; and increasing costs.

Costs

On the issue of costs, Jeremy Johnson suggested that CAMD members should be talking to the new Minister for the Environment about allocating some of the funds earmarked for the retrofitting of community buildings to museums.

Suzanne Miller offered to check a query about whether fire fighters had problems responding to fires in buildings where solar power was in use.

Shared Services

Kate Clark (Historic Houses Trust NSW) asked members to send her any evidence held on the impact of shared services on smaller institutions. A number of members indicated that they had information about the impact including statistics on error rates in pay and the difficulties which arose when there was no continuity in contacts.

16. ICOM AUSTRALIA REPORT

Frank Howarth (Chair, ICOM Australia) reported that ICOM Australia had a strong committee and increasing memberships. It is currently trying to determine where it adds most value and has a good but unresourced corporate plan. Frank noted that he is also standing for the international committee.

17. OBJECT SEIZURE LAWS

Frank Howarth reported that CAMD made a submission supporting the introduction of object seizure laws and is currently awaiting the release of a discussion paper by the Office for the Arts. Frank noted that ICOM Australia was checking whether object seizure laws could contravene any ICOM codes of ethics. To date this does not appear to be the case but such laws could cut across ethical areas if they inadvertently allowed trade in illegal objects or inhibited their return on ethical grounds.

Frank noted that there was some division on the committee about the likely impact of this legislation: the two major areas of concern related to objects looted by the Nazis and Australian indigenous material. Frank suggested that whatever legislation was proclaimed, it would not absolve institutions from carrying out due diligence.

Andrew Sayers (National Museum of Australia) reported his understanding that the discussion paper was to be released within the next two weeks. He supported the need for the new legislation to fully acknowledge the issues surrounding indigenous objects.

Michelle Hippolite reported that New Zealand was watching outcomes in Australia in relation to this type of legislation as Te Papa intends to ask for the loan from Europe of Maori objects.

Frank noted CAAMD would be writing again to the new Minister and suggested that CAMD should do likewise. It was agreed that the Executive Officer should prepare a letter with input from Frank Howarth, Andrew Sayers and Patrick Greene.

DAY TWO: Friday 8 October 2010

18. **HASS ISSUES**

Margaret Anderson noted that the MME project has been the focus for much of the year. She opened the floor to members to provide feedback on any other HASS related issues.

Return of Indigenous Cultural Property

Suzanne Miller spoke about the Return of Indigenous Cultural Property (RICP) Program which was looking for projects to support. She noted that the South Australian Museum had been approached by indigenous communities which had no capacity to receive and keep returned objects. They have asked that objects be virtually repatriated. She suggested that CAMD might approach the RICP team in Canberra to seek funds to assist this process. Michelle Hippolite noted that one of the east coast tribal groups in New Zealand have digital repatriation with Cambridge. Suzanne noted that RICP was also interesting in capacity building with communities on conservation skills. Frank Howarth suggested that digital access would be a more appropriate expression than repatriation. Suzanne also noted that some communities have offered to pay for destructive DNA analysis to identify remains. There is also some interest in the potential of the Human Genome Project

Patrick Greene (Museum Victoria) noted that Museum Victoria had responsibility for the repatriation of all indigenous human remains in Victoria. While many remains have been linked back to communities through investigation, the remainder of unprovenanced remains would be buried later in the year in an indigenous cemetery.

Graeme Potter (Queensland Museum) reported on the museum's efforts to repatriate Japanese skulls sent to it during WWII. Suzanne Miller noted that similar remains were held at the South Australian Museum. Steve Gower (Australian War Memorial) offered assistance in liaising with the Japanese embassy in Canberra.

It was agreed that an Australasian sub-committee would be established to discuss the Return of Indigenous Cultural Property. The following members:

- Suzanne Miller
- Frank Howarth
- Michelle Hippolite
- Patrick Greene
- Graeme Potter
- Bill Bleathman and
- Andrew Sayers

indicated interest in involvement in a sub-committee. The Western Australian Museum and the Museum and Art Gallery of the Northern Territory would also be approached about involvement. Suzanne and Frank will confer and convene the first meeting.

Social Impact of Museums

Members discussed the lack of research in Australia on the social impact of museums. Margaret Anderson referred to the recent Richard Sandell paper at the Museums Australia Conference. She also noted that History SA, the South Australian Museum and Adelaide University were undertaking research on the physical interaction between collections and health. Suzanne Miller reported that there had been a similar study in Dublin. Margaret noted that History SA had been receiving requests for reminiscence kits for Alzheimer's patients

Frank Howarth reported that the Australian Museum had run a pilot program through the juvenile justice system about reconnecting indigenous youth to their cultures. The museum is chasing funding to increase this program in order to do a long term attitudinal study. It was suggested that Alec Coles may have suggestions as work of this sort had been done at Tyne and Wear.

It was agreed that the EO should do a scan of work in this area, speak with Alec Coles and check to see which Cooperative Research Centres may be involved/interested in this type of work.

19. ANDS/MUSEUM METADATA EXCHANGE PROJECT

Margaret Anderson, who is Co-Chair of the joint CAMD/MA Museum Metadata Exchange (MME) Project, encouraged members to ensure that a Site Coordinator has been nominated for their institution, so that work could begin on identifying collection descriptions. Suzanne Miller noted that the MME project had been very well received within the Department of Innovation, Industry, Science and Research.

Members had no concerns to date with the implementation of the project. Margaret urged them to consider how, and in what ways, the project could be used as a spring board to a HASS version of the *Atlas of Living Australia*. The MME project will have a Sustainable Advisory Group to explore opportunities for the long term sustainability and potential extension of the project and would welcome members' suggestions on this point.

20. FEDERATED PACIFIC COLLECTIONS

Frank Howarth outlined the outcomes of two seminars on Pacific collections held in recent months at the Australian Museum. He noted that the following cultural challenges had emerged from the discussions about digitising indigenous collections:

- curatorial staff concerns that there are insufficient resources for this work. He noted that his response fails to take into account the additional information which might be gleaned as a result;

- the issue of consultation. Decisions need to be made about who represents particular (diaspora or creator) communities and how much consultation is undertaken. In the case of poorly provenanced material from the early 19th to early 20th century there is likely to be no individual remaining with relevant knowledge;
- some Pacific countries have strong indigenous Intellectual Property laws.

Frank indicated that the museum would continue consultations with the Pacific Islands Museum Association (PIMA) and representatives of Sydney diaspora communities. The Smart Services Centre plans further research on this area. Further funding will be sought from philanthropic foundations. In response to a suggestion from Michelle Hippolite, Frank agreed that it would be good to work on this project across the Tasman.

21. TRADITIONAL KNOWLEDGE AND COPYRIGHT

Meredith Foley reported on the outcomes of the Australian Museum *Casting the Net Symposium* which featured the research undertaken by Meredith Blake and Supriya Singh from RMIT on attitudes within Pacific diasporic communities to the digitisation of Pacific collections in Australian museums. The research revealed a keen desire for consultation prior to online publication. The Te Papa model, which utilises an advisory board, was noted as a good way of providing this consultation.

It was noted that Meredith Blake has offered to make a presentation on further aspects of research in this area at the first CAMD meeting next year. The traditional knowledge and copyright research was undertaken with funding provided by the Smart Services CRC which aims to support research projects which will assist in the creation of online communities and the collaborative curating of digital collections. It was agreed that Warren Brady, CEO and Director of the Smart Centres CRC would be invited to present at the next meeting.

22. AUSTRALIAN DRESS REGISTER

Rebecca Pinchin, Regional Services Coordinator, Powerhouse Museum apologized for this meeting due to ill-health. She will be invited to make her presentation at the forthcoming General Meeting.

23. AICC AND CMC

Alexandra Reid (Executive Director, Arts SA) spoke to members about the Cultural Ministers' Council (CMC) and the Australian International Cultural Council (AICC).

Alex noted that the CMC had been in a state of flux for some time and has not met since October 2009. A report from the review of Ministerial Councils by the Council of Australian Governments (COAG) Review has recommended the reduction of Councils to eleven; the CMC is not one of the eleven. It was to have been wound up by March 2011. However, it is not known whether the election and change in Ministers will alter this timetable. COAG may provide an alternative realm for discussion but it will be interested

only in matters of national significance; the arts have not been active at COAG level in the past.

Collections Australia Network

Alex had no further news of the future for CAN. The review report has not been publicly released. It would appear that CAN is progressing towards being 'mothballed' at the Commonwealth level. It was pointed out by members that no attention has been given to the Intellectual Property held by museums in CAN. Andrew Sayers (National Museum of Australia) suggested that the Government was probably looking at different, possibly more efficient, frameworks.

Margaret Anderson asked how CAMD could be part of a national discussion when there is no national framework. Andrew Sayers noted that the Arts Minister was now a senior member of Cabinet and would presumably have a more influential voice. It was also suggested that the new Minister is interested in engagement across the portfolio. It was agreed that CAMD museums need to seize the opportunity to reshape the environment and also to highlight the relationship between CAMD museums and regional activity.

Australian International Cultural Council

Alex noted that Carol Mills from Communities NSW was now the member of AICC as the position rotates around the States. Mary-Louise Williams raised concern at the lack of coordination around international projects. She noted that at times the museum started projects only to find that the Australia Council or Department of Foreign Affairs and Trade (DFAT) was already in that space. Alex said that the AICC had not met since February 2009. Members noted that most of the funding seems to have been allocated to the Australia Council or DFAT projects outside of meetings.

Alex suggested that CAMD write to Dennis Richardson at DFAT about the coordination issue and raise this issue of the potential for museums to contribute to cultural diplomacy with the Minister.

24. TRANSFORMATIONS IN CULTURAL COMMUNICATION CONFERENCE 2011

Members discussed the invitation from Associate Professor, Angelina Russo (School of Media and Communication, RMIT University) to participate in a special session for Directors at the forthcoming Transformations in Cultural Communication Conference to be held in Melbourne 14-15 April 2011. Andrew Sayers noted that the speakers were interesting but that CAMD was being asked to fall in with an agenda which was not its own. Members agreed that they were interested in the conference but did not see any merit in a special session on the issues proposed in the attached flyer.

25. DISCOVERY GRANT – MUSEUMS AND ASEAN

Associate Professor Russo also asked CAMD members to consider whether they wished to be involved in a Discovery Grant proposal to be submitted in February 2011. The proposal

is to explore issues in the ASEAN region which inform cultural understandings to enable future partnerships, projects and exchanges.

Members discussed the complexity of the project and suggested that they would like to see a more tightly focussed and developed proposal before involvement. The following members agreed to cooperate in looking more closely at the proposal:

- Margaret Anderson
- Mary-Louise Williams
- Jeremy Johnson
- Frank Howarth
- Bill Bleathman
- Patrick Greene

26. MUSEUMS AUSTRALIA

Meredith Foley noted that Dr Darryl McIntyre, National President Museums Australia and CEO National Film and Sound Archive has apologized for his inability to attend the meeting. The MA report will be circulated out of session.

27. COLLECTIONS ADVOCACY AND REPRESENTATION

Margaret Anderson introduced the discussion, suggesting that, in response to the increasing lack of a national policy framework, CAMD should consider developing a consortium of collections and heritage organisations to raise the need for support and coordination in the area.

Andrew Sayers noted his concern about setting up a consortium which would have a fragmented range of agendas and traverse too many portfolios. He queried whether CAMD was an advocacy or sharing body. He suggested that the way forward would be to stay with the CAMD/MA collaboration.

Margaret noted that we already needed to focus on three Ministers (Arts, Heritage and Innovation) but agreed that we would continue to work with MA on large issues. Patrick Greene suggested that CAMD should focus on shifting alliances as needed on big issues.

Kate Clark noted that, for some years, the UK National Museum Directors Conference had been successful in its own right as had Heritage Link which provided a network for a huge cultural sector.

28. STRATEGIC PLAN

It was agreed that the issues canvassed during the meeting should be represented in the new Strategic Plan which will be further developed with the Executive.

29. NEW MEMBER PROPOSED

Steve Gower (Australian War Memorial) spoke to his proposal that CAMD invite Darryl McIntyre, the CEO of the National Film and Sound Archive, to be a member. He noted that the NFSA had a strong collection and public programs and its membership would complement that of the Australian Centre for the Moving Image.

Jeremy Johnson commented on the need for CAMD to consider how large it wishes to be. Margaret Anderson noted that the meeting was reaching its physical limits in terms of a round table discussion. It was agreed that, following the acceptance of the National Film and Sound Archive, membership should be closed pending a review of membership criteria.

Steve formally recommended:

Resolution:

That Darryl McIntyre, CEO National Film and Sound Archive be accepted as a CAMD member.

Carried

CSIRO

Members considered the application by Dr John La Salle, Head Australian National Insect Collection, CSIRO Entomology to renew his attendance at CAMD meetings. CSIRO discontinued attendance in 2005 due to the CAMD emphasis on front of house museum issues. Given that CAMD still has this focus it was agreed that Dr La Salle be invited instead to attend CAMD's Science Alliance meetings of Directors and Heads of Collections.

30. CONSTITUTIONAL AMENDMENT

After discussion, it was agreed that, rather than amend the constitution to reflect new memberships, a schedule should be added of new members.

31. ELECTIONS

Nominations were called prior to the meeting. It was noted that:

- Jeremy Johnson has been renominated for the position of Treasurer by Margaret Anderson;
- Dawn Casey has been nominated to fill a vacant Executive Member position by Mary-Louise Williams; and
- Bill Bleathman has been nominated to fill a vacant Executive Member position by Dawn Casey.

Resolution: The following members were declared elected to CAMD Executive position/s:

- Jeremy Johnson (Sovereign Hill Museums Association) was re-elected as Treasurer;
- Dawn Casey (Powerhouse Museum) was elected an Executive Member; and
- Bill Bleathman (Tasmanian Museum and Art Gallery) was elected an Executive Member.

Carried

Margaret again thanked Mary-Louise and Ian for their 8 years of service as CAMD Executive Members.

32. GENERAL BUSINESS

2011 Meetings

It was suggested that CAMD's next meeting should be held in early April (during parliamentary sitting times) in Canberra. This would allow the new Minister to be invited to join the meeting for drinks between 6pm and 7pm. Members thanked Steve Gower for his offer to host the next meeting at the Australian War Memorial and Anthony Wright who has offered to host the Annual General Meeting at Canterbury Museum later in 2011.

Mary-Louise Williams has suggested that more time be made available at CAMD meetings for tours of local exhibitions. It was agreed that the meetings should be scheduled for two and a half days to accommodate exhibition viewing.

2012 Meetings

Meredith reported that a casual invitation was extended by the Secretary General of the Pacific Islands Museums Association to join PIMA Directors for a meeting during the next Pacific Arts Festival in April 2012. Following discussions members agreed that they were unable to take up this invitation. Jeremy Johnson flagged that he would be happy to host a CAMD meeting at Sovereign Hill in 2012.

City of Adelaide

Mary-Louise Williams raised her concerns over a proposal to transport a hulk in Scotland, which has been known as the City of Adelaide, to Adelaide at the cost of over \$25m. She indicated her understanding that the basis for the proposal was not supported historically and that it has the capacity to bring Australian heritage and maritime collections into disrepute. She urged that CAMD write to the SA Government. Andrew Sayers recommended that CAMD not weigh in on specific policies and that Mary-Louise would have more impact in this case by putting her case as head of the Australian National Maritime Museum.

Promoters

Patrick Greene noted that due to the increasing cost of imported exhibitions, private exhibition promoters were becoming a more prominent part of the business scene for

museums. He advised members to seek legal advice if dealing with promoters and be aware that their approach is very different to that of museums sharing exhibitions.

The meeting closed at 3pm.

AGENDA ITEM 3 CHAIR'S REPORT

There have been several developments of interest since our last meeting and these have kept both Meredith and me busy. E-research initiatives have been one focus and there may well be more potential for development there. Other general advocacy issues have continued to require attention, notably renewed interest federally in a National Cultural Policy.

The Museum Metadata project

Meredith will report further on the on-going liaison aspects of this project and Dawn will report on any operational matters later in the meeting. Overall the project has progressed considerably since the last meeting. The Steering Committee has met regularly, as has the Technical Advisory Group, and both have provided support as required to the Powerhouse Museum. Some 557 collection descriptions (CLDs) have been received and we expect to have 624 by early June. However as you remember we contracted with ANDS to provide 700 and there are some areas of shortfall. It would be useful to discuss at the meeting how we might address those.

We have also managed to persuade ANDS to fund the development of a module in the KE-Emu collections management system which will allow those museums using this system to publish CLDs easily to their web sites. We had hoped to extend the funding to Vernon as well, but ANDS has advised that it is unable to fund developments in companies outside Australia. That is a pity, but there is a possibility that it will happen anyway.

An interesting and somewhat unexpected outcome of the project has been the realization that CLDs are far more useful avenues of access to collections than we had initially thought. You might say that we have been converted by the process! I suspect that many of the organizations contributing descriptions will continue to publish them after this project finishes.

As you know this is one of the few major projects funded by ANDS in the Humanities and Social Sciences (HASS) area. ANDS has promoted it widely at e-research meetings and conferences and its significance extends beyond the involvement of museums, to reflect on the capacity of the HASS sector as a whole. There are many in that sector who are anxious for it to succeed, especially as the latest NRIC Discussion Paper has recommended funding of a major program of investment in HASS e-research infrastructure in the future. I am grateful to all of those participants

who have contributed their promised quota of descriptions and urge others to do their utmost to follow suit.

NRIC Expert Working Group – Understanding Cultures and Communities

As you know, the National Research Infrastructure Council (NRIC) was established by the Minister for Innovation, Industry, Science and Research to advise on future research infrastructure investments, including those in the Super Science Initiative. Suzanne Miller is a member of NRIC, and is able to speak for collections. A Discussion Paper was released in December 2010 seeking feedback on future investment priorities and six expert advisory groups were subsequently established to develop more detailed content in advance of a new Roadmap. Four of those groups reflected existing funded programs, following the four national research priority areas (environment, health, frontier technologies and Safeguarding Australia); while two new groups were added – Understanding Cultures and Communities (the former HASS group) and eResearch Infrastructure. The two new groups are unfunded at this stage.

I was asked to join the Understanding Cultures and Communities (UC&C) along with Rebecca Johnson of the Australian Museum. The group is chaired by Prof Rae Frances of Monash University and met for the first time in late February. An extremely short time (less than one week) was allowed for the initial development of a draft Discussion Paper, which was then workshopped in an intensive process over the following week released for comment in March. Comments were sought by 5 May. I understand that many CAMD members were approached and offered the opportunity to provide feedback and I hope that some did so. Meredith also prepared a CAMD response. The two areas of greatest potential interest to us were the paper on An Environmentally Sustainable Australia and Understanding Cultures & Communities. The former acknowledged the importance of the Atlas of Living Australia project. UC&C argued for the importance of funding projects in these disciplines and specifically proposed support for a significant e-research infrastructure initiative to facilitate HASS research. Almost all of the existing programs argued for the importance of including HASS perspectives in their areas, but it must be said that they stopped short of including any researchers with HASS credentials on their expert working groups. UC&C specifically referenced the importance of collections in future research.

Following the consideration of responses to the Discussion Paper, an Exposure Draft Roadmap will be released for further consideration in June. A final Roadmap should be completed by August, in time for the preparation of 2012-13 budget bids.

Other e-research developments

Interest in e-research in the HASS sector is clearly increasing rapidly. In March I was asked to speak about museums and e-research at a one day symposium organized by the Australian Academy for the Humanities. The meeting explored the potential of an Australian Association for e-Humanities, which seems very likely to be formed

later this year. In July I will chair a session at the inaugural meeting of the Australian Association of Humanities Research Centres, on a similar theme. The good thing is that the potential contribution of museums and collections to humanities research is clearly recognized and valued.

CHASS – HASS on the Hill

This event also took place in March and again the theme was the on-line environment. I spoke briefly about museums and on-line initiatives, along with speakers from the National Library, ALIA, the ABC and Powerhouse.

General advocacy:

National Cultural Policy

I met with Helen O-Neil shortly after her appointment and have had several telephone conversations since about collections, museums, the regions, the NBN and the National Cultural Policy. Meredith has asked for a meeting to brief the Minister in person. Information about the National Cultural Policy is vague, but Helen assured me that museums would be included.

CMC, CAN and the future

My understanding is that the Standing Committee of CMC met some weeks ago and confirmed that CMC is to be abolished, although the ministers will continue to meet from time to time. It was also agreed to reconvene the sub-committee considering the future of CAN to finalise a recommendation. I understand however that no funding is available for CAN and nor is there support for any form of replacement for the Collections Council, including a more loosely structured Collections Forum. We should discuss whether we wish to advocate such a forum more strongly with the Minister or with Helen.

Margaret Anderson

AGENDA ITEM 4 FINANCIAL REPORT
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The CAMD Treasurer, Jeremy Johnson (CEO Sovereign Hill Museums Association), has forwarded the following document:

- the CAMD Financial Statement as at 31 March 2011 (*attachment 1*) and
- the CAMD Budget 2011-12 (*attachment 2*).

Resolution:

That CAMD accepts the Treasurer's Financial Report for the period to 31 March 2011 and the CAMD Budget 2011-12.

Carried/Lost

Item 4 Attachment 1

**COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS
FINANCIAL STATEMENT AS AT 31 MARCH 2011**

	\$	\$
Balance B/F as per Bank & Financial Statement 30/06/2010		37,240.26
<u>Plus Income</u>		
Interest	253.23	
Subscriptions Received (Incl. CAMD Access & GST)	95,897.00	
GST Refund	686.00	
Undeposited Cheque Sov Hill	2,000.00	
Contribution to Expenses/Members; meeting costs	<u>1,346.29</u>	<u>100,182.52</u>
		137,422.78
<u>Less Expenses</u>		
Bank Fees	61.00	
GST Paid	5,105.00	
Employment Costs (incl. \$6026 GST)	66,291.61	
Office Expenses (incl. Travel)	8,191.36	
CHASS Subs	330.00	
CAMD Survey	<u>2,860.00</u>	<u>82,838.97</u>
Balance at Bank at 31/03/11		<u>54,583.81</u>
<u>Reconciliation of Funds Available for 2011/12:</u>		
Balance at Bank at 31/03/11		54,583.81
<u>Plus</u>		
Income as per Budget attached		<u>86,400.00</u>
		140,983.81
<u>Less</u>		
Expenses 2011/12 as per Budget attached		<u>88,000.00</u>
Surplus C/F 30/06/12		<u>52,983.81</u>

Jeremy Johnson
Hon. Treasurer
29 April 2011

Item 4 Attachment 2

TREASURER'S REPORT**COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS
BUDGET 2011-2012****Financial year: 1 July 2011 - 30 June 2012**

	2011/12 BUDGET	2010/11 BUDGET
	\$	\$
<u>EXPENSES</u>		
Executive Officer (On costed salary @ 12%)	69,000	66,500
Travel & Conferences	7,000	7,750
Office Expenses	7,650	7,500
CAMD Survey & Analysis	4,000	5,800
CHASS Subs	<u>350</u>	<u>950</u>
TOTAL	88,000	88,500
<u>INCOME</u>		
Subscriptions *		
(* Based on 2009/10 CAMD Operating Income Return Turnovers excl. GST)		
(a) Major Institutions (BUDGET > \$20M p.a)		
Australian Museum	6,200	6,200
Powerhouse Museum	6,200	6,200
Australian War Memorial	6,200	6,200
Museum of Victoria	6,200	6,200
Australian National Maritime Museum	6,200	6,200
National Museum of Australia	6,200	6,200
Historic Houses Trust	6,200	6,200

Western Australian Museum	6,200	6,200	
ACMI	6,200	6,200	
Queensland Museum	<u>6,200</u>	62,000 <u>6,200</u>	62,000
(b) Medium (BUDGET \$10-20M p.a)			
South Australia Museum	3,300	3,300	
National Science & Technology Centre	3,300	3,300	
Sovereign Hill	<u>3,300</u>	9,900 <u>3,300</u>	9,900
(c) Smaller (BUDGET < \$10m p.a)			
Museum & Art Gallery NT	1,700	1,700	
History Trust of South Australia	1,700	1,700	
Science Discovery Centre	1,700	1,700	
Queen Victoria Museum & Art Gallery	1,700	1,700	
Tasmanian Museum & Art Gallery	<u>1,700</u>	8,500 <u>1,700</u>	8,500
(d) New Zealand Institutions (@ AUD\$1500)			
Te Papa Museum of New Zealand	1,500	1,500	
Auckland Museum	1,500	1,500	
Canterbury Museum	1,500	1,500	
Otago Museum	<u>1,500</u>	6,000 <u>1,500</u>	6,000
TOTAL		<u>86,400</u>	<u>86,400</u>
SURPLUS/(DEFICIT) FOR 2011/12 YEAR		<u>(1,600)</u>	<u>(2,100)</u>

Jeremy Johnson
Hon. Treasurer
29 April 2011

AGENDA ITEM 5 EXECUTIVE OFFICER'S REPORT

National Focus

Much of my focus in recent months has been on ways and means of inserting museums and collections into relevant national debates. The roll-back of coordinating mechanisms for national level action and collaboration in 2010 and 2011 has left a policy space for collecting institutions which is yet to be filled. CAMD's concerns about this have been conveyed to Arts Office staff and the Minister's advisors; they have been noted but it appears that any potential resolution of this gap will be explored only through the development of the National Cultural Policy (to be discussed further at Item 6 below).

CAMD has also maintained a close liaison with Museums Australia (MA) and Darryl McIntyre in particular on this issue. In early March Margaret and I attended the second MA *Common Ground Meeting* to discuss the NCP and other areas of potential collaboration. Unfortunately, there has been little support shown to date from within Government for the idea of a new national advisory body for museums and/or collections. In addition, financial indicators (including the treatment of national museums via the efficiency dividend) seem to suggest that strategies tied to the NCP may be restricted for the next year to programs already underway.

Earlier in the year, I co-authored a submission with Darren Peacock (a consultant at History SA and Chair of the Technical Advisory Group for the CAMD/MA Museum Metadata Exchange) in response to the House of Representatives Standing Committee on Infrastructure and Communications *Inquiry into the Role and Potential of the National Broadband Network (NBN)*. The CAMD submission, which emphasised the role that museums can play in producing high quality content for a variety of NBN uses, was circulated to members in February.

Last week I also prepared a submission on CAMD's behalf in response to the National Research Infrastructure Council (NRIC) review of the Strategic Research Infrastructure Roadmap for 2011 (discussed and attached below at item 27). The submission covered the role of museums in relation to humanities, natural science and geoscience research and collections and their significance in research infrastructure terms.

I am currently reviewing the recently-released framing paper for a Convergence Review (Department of Broadband, Communications and the Digital Economy) to check whether there would be utility in providing CAMD input. As the closing date for submissions is 10 June 2011 I would appreciate hearing from Directors at the general meeting on whether they believe we should comment on this review. See:

www.dbcde.gov.au/convergence

A meeting has been sought with Minister Crean to discuss the NCP and other issues. I am in the process of preparing a briefing paper for this meeting. In relation to this work I emailed Directors a few months ago seeking advice on their current range of work in regional areas and any particular case studies they would like to see highlighted. I have had about 7 members respond so far and would love to hear from more (even if you just want to flag information in an annual report of similar) so that I am reflecting the range of museum activities outside the capital cities.

I have also been working on statements of museum value which can be used not only for information on the CAMD website (see following) but also to inform an updated 'fact sheet' on the contribution of museums to the community which can be included with material sent to parliamentarians and others (something similar to the UK NMDC paper 'Museums Deliver' which can be seen at:

http://www.nationalmuseums.org.uk/media/documents/what_we_do_documents/museums_deliver_full.pdf). I am also bringing together existing research on the cultural and social impact of museums in an effort to determine the most effective area and methodology for research to address the need for Australian evidence. The work undertaken by Alec Coles (Director, Western Australian Museum) while he was Director of Tyne and Wear Museums has been particularly useful in this respect (Alec will speak on this work at item 11).

CAMD Website

I am pleased to report that I have managed to move the CAMD website closer to completion and am currently considering tenders for its design and construction. I must admit to having mixed feelings about the website; on one hand I am hopefully that it will make my work more effective in terms of having a site where current information can be made easily accessible to members, their staff and external stakeholders. On the other hand, I will need time and training to keep the site up to date and interesting. I will also need members' assistance to keep it current and pertinent. I am very grateful to the Executive Members and others who forward information and advice about emerging issues and events to me on a regular basis. The continued provision of this information will assist me to maintain an interesting site. I have some further suggestions and requests later in the papers in relation to the site (see item 17).

MME

As Margaret has mentioned, I have also been engaged to provide support for the Museum Metadata Exchange Steering Committee (to be discussed at item 12). This work has been undertaken separately from my CAMD and with funding from the MME project and is proceeding well although there are some staff absences in May.

Bus Man's Holiday



Museum of Biodiversity, Panama City

My annual leave this year was spent in the birdwatcher's paradise of Panama. I had the chance while there to check out progress on the Frank Gehry designed Museum of Biodiversity on the causeway in Panama City (see picture above). It is clear that the Government envisages its creation as critical infrastructure for building an interest in research on local biodiversity and also the tourism industry which is already booming in other countries in Central America. Panama City also has not one but two excellent museums dealing with the fascinating social and political story of the construction and subsequent struggles for control of the Panama Canal territory.

Many thanks again to the CAMD Executive Members: Bill Bleathman, Dawn Casey, Frank Howarth, Jeremy Johnson and Shimrath Paul, for their sensible advice and good-humoured support; to Suzanne Miller who keeps me updated on national science issues: and particularly to Chair, Margaret Anderson who continues to bring her well-respected expertise to bear on a wide range of CAMD commitments.

Meredith Foley
CAMD Executive Officer

AGENDA ITEM 6 NATIONAL CULTURAL POLICY

Mary-Louise Williams will provide an update for members on developments with the National Cultural Policy (NCP) and open discussions on further CAMD input to this policy.

Members may also wish to suggest initiatives under the aegis of the NCP which CAMD might bring forward to the Government for consideration in order to ensure sufficient time for their inclusion in the 2012-13 Federal Budget.

Background:

The development of an Australian National Cultural Policy, started by Minister Garrett, seemed to have stalled until recently. However, in the last few months Minister Crean has again indicated the Government's commitment to its development and has flagged that it is taking shape (see media report and speech transcript at *attachment 1*).

CAMD made submissions and held discussions with Minister Garrett and Arts staff on the content of the NCP during the last consultation phase.

Following recent discussions, we have written to the Office of Arts seeking a meeting with Minister Crean with the aim of ensuring that the new policy encompasses the role of museums and opens avenues for the full recognition and utilisation of their contribution across Government in areas such as education, indigenous culture, regional activities, online media and innovation.

Margaret Anderson and I are also hoping to have the opportunity while in Canberra to meet with Arts Advisor, Helen O'Neill to discuss the NCP amongst other issues.

It is understood that a draft version of the new NCP will be released mid-year for consultation with the arts sector. The Minister has hinted that new funding associated with the policy would be limited; the funding difficulties facing the national cultural institutions and the recent appointment of Harold Mitchell to review the potential for private sector funding of the arts reinforces this perception.

Meredith Foley

CAMD Executive Officer

Item 6 Attachment 1

Transcript of ABC News Breakfast interview with Virginia Trioli

02 May 2011
SCT024/2011

Main topic: A new National Cultural Policy

VIRGINIA TRIOLI: Now, the Federal Arts Minister Simon Crean has told a class of graduating students that the Government's preparing a new national cultural policy. This will be the first time in almost two decades that a federal government has developed a policy of this kind. The Minister for the Arts Simon Crean joins us now from Canberra. Simon Crean, good morning, good to talk to you.

SIMON CREAN: You too, Virginia; how are you?

VIRGINIA TRIOLI: I think the last time we had a national cultural policy, wasn't that Paul Keating's Creative Nation?

SIMON CREAN: It was, almost two decades ago. And I think the problem has been that as the global economy has grown, what has also happened is that innovation and creativity has become a key part to the success of nations.

So I think it's timely that not only that we do it again - because it's two decades after the event - but the circumstances of all the research shows that if you want to lift the education attainment, you've got to invest in the creative arts. And that's why we're putting the emphasis on getting the arts into the national school curriculum.

A creative nation is a more productive nation and it's in Australia's interest to become productive. It's also the case that a creative nation and learning through the arts creates a better-values society, a better values in our citizenry, a more tolerant a more expressive, a more responsive community. So it's an investment that's in the interests not just of the individuals that directly benefit, but in the interest of the nation as well. And what I'm keen to do with this cultural policy is to join the dots, not marginalise the arts and have it seen as some sort of elitist-type exercise, but to bring it into the mainstream of what really matters and what underpins the future of this great nation.

VIRGINIA TRIOLI: That's going to mean - because it always seems to whenever you speak to anyone in the arts industries - that has to mean significant government money. Is that what you're looking at as well?

SIMON CREAN: I think it does require commitments of money, but we already commit significant amounts of money to the arts and obviously, we have to look at the adequacy of it. But I think, Virginia, there are two other important links that come readily to the mind. What about the education system? How do we develop the pathways through school that not only use the arts to develop and nurture and lift education attainment, but how do we use it as a pathway into the training bodies, such as NIDA, for example; such as the circus and the ballet school, those sorts of things; preparing students better for qualifications that are recognised there?

That's mainstream funding; it's got to be seen as part of the education vote... The other thing that's going to change dramatically is the rollout of the National Broadband Network, because this will enable great diversity in the content delivery, the applications, the creativity being used not just for live performances but for teaching, but for extending the opportunity to see live performance, virtual performances in regional Australia. So the application in terms of the broadband rollout and digital productivity, this is another mainstream area of activity. These are all areas of activity in which we can draw on existing resources, so to speak, but channel them in the direction of their connectivity with the arts.

VIRGINIA TRIOLI: Does there need to be a mind-shift made as well, because whereas when our children are younger, the thing that we most cherish and pin up on our walls all around our homes and our desks are their drawings and pictures; when that child grows up and gets to university age, if they s...[break in transmission] really want to - would rather go on and be a painter or a sculptor rather than a doctor or a lawyer, as parents, everyone's horrified and try and push them towards those more traditional jobs.

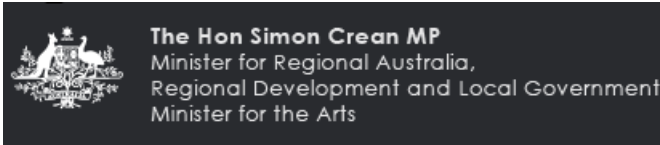
SIMON CREAN: Well, I think that's changing, Virginia. I mean, just yesterday at the graduation ceremony at NIDA, I mean, the parents there, mightily proud of the product that they're turning out, because they see in them people who are using their expressive and their creative talents and going on to pursue their passion. I think that you get the most out of people when you enable them to pursue their passion.

So rather than downgrade the significance of the arts or see it as something not the same as a doctor, we've got to promote the fact that what is unique in the Australian brand is its creativity. And when we travel our performances over the seas, they - overseas - they get world acclaim. But what comes out in the unique Australian brand is our value set and our creativity. And that, I think, is what parents, but particularly the students and the younger generation, is getting. If that's the case, we have got to mobilise that talent; we've got to open up pathways as diverse as we can; we've got to be creative as policy makers to nurture that creativity.

VIRGINIA TRIOLI: Simon Crean, good to talk to you again, thanks so much. I look forward to seeing the policy.

SIMON CREAN: Okay, thanks, Virginia.

ENDS



Speech to the first Regional Arts Broadband Forum, Parliament House, Canberra

28 March 2011
CS05/2011

"Broadband to drive opportunity in regional arts"

It is a pleasure to be here and I want to congratulate Regional Arts Australia for developing and hosting this Forum today.

Regional Arts Australia has a long record in linking community cultural projects with national funding and national priorities for Australians living in the regions - I can remember being impressed with its work in Tasmania in curriculum development and then seeing its impact in South Australia.

It was one of the first organisations to come and see me after I took up the Regional Affairs and Arts portfolios, and it was immediately apparent that this group understood the potential opportunities arising from bringing the two policy areas together at a national level.

At that first meeting Regional Arts Australia asked me how regional based arts and creative industries should be involved in one of Australia's great nation building projects currently underway: high speed broadband.

In other words, Regional Arts should be congratulated on its quick understanding that change is on the way.

But I don't think anyone appreciated just how timely today's forum would be. The House of Representatives meets today to finalise parliamentary approval of a critical legislative aspect of the National Broadband Network.

So by a coincidence of parliamentary timing this forum takes on additional significance. As the legislative pieces fall into place, as the NBN roll-out continues, you are meeting today to talk about Australian content and projects which will be based on high speed broadband.

I know you have already made a start in discussing potential projects for the NBN. At the last check I made over the weekend you had nearly 140 postcards up on your site with examples and ideas of how creative connections could be enhanced with high speed broadband.

I applaud that work, and I will make some further comments later about the work of this forum in developing projects that link national broadband with regional arts.

But I thought it would be helpful if I first provided some broader context about the Gillard Government's national priorities. Specifically I want to flag the big changes that are planned in the Government's policy for support and nurture of the arts and creative industries.

Key national cultural policy points

The Government is committed to developing and delivering a national cultural policy.

This is a major initiative. It will be the first time in almost two decades that government has embarked on such comprehensive work in this vital area.

The purpose is to revitalise the arts in Australia, by highlighting the significant role that arts and culture play in the daily lives of all Australians, and by integrating arts policy within the broader policy agenda of the Government.

These changes will bring the arts and creative industries into the mainstream for policy makers and community leaders.

A new national cultural policy is my number one priority as Minister for the Arts - and of course it has substantial cross-over impact on my ministerial responsibilities for Regional Australia, Regional Development and Local Government.

A creative nation is more tolerant and a more empowering nation that celebrates its diversity. A creative nation is a more productive nation.

A creative nation is a nation where education and training unleashes creative talent and critical appreciation - equipping young Australians with skills of critical thinking, innovation and design that are so fundamental to the nature of the modern economy.

In a few months I will release a paper laying out a framework for the national cultural policy for consultation and development.

Australia's arts achievements

The arts sector now employs more than 200,000 Australians and sustains employment and investment in tourism, exports, education and training.

At the same time Australia has developed an international reputation for its world class artists and arts, recognised by international prizes ranging from the Oscars and the Grammy Awards to architecture to music and to literature.

Australians can be found backstage and on the sets of productions all over the world, and managing live events and major exhibitions everywhere else.

We know about the successes authors like Peter Carey, David Malouf have in international literary competitions - and the sales the authors generate.

At home we take pride in the surveys which show we are a nation of readers, theatre goers and movie lovers.

While the large number of creative arts students and researchers at our universities and TAFEs is a marker of another generation of creative talent coming through.

However the essence of good government is to look to the future and prepare to meet the challenges ahead. In the arts and creative industries massive change is underway - not least

because of the NBN - and the national cultural policy will help Australia position itself to take advantage of this.

The structures and funding programs which were effective in the 1970s and even in the 2000s need review and upgrading for this new environment.

National cultural policy must be all about bringing the arts and creative industries into the mainstream of Australian life. Whether it is by providing an empty building for young artists to revive a regional CBD, or by linking designers to high value manufacturers, the arts and creative industries are a key element of driving productivity growth and skills development.

Another key element of the national cultural policy is to better connect what we are doing in the arts with the government's education revolution.

You and other arts leaders have come to me talking of the research which shows that an arts rich education prepares children for better academic achievement and creative flexible thinking.

I am convinced by this research and believe that the Gillard Government's commitment to put the creative arts into the national curriculum will be the catalyst of some exciting programs and teacher development to link the arts to education - complementing it with high speed broadband services.

Now is the time to make arts training and creative industries training a driver to engage students and keep them at school. Let's ensure that kids in disadvantaged areas can access courses which can lead to entry into our internationally renowned elite training academies.

Now is the time to ensure that teachers are equipped and confident in bring the arts forms into class rooms and fostering the talent.

These changes in education should be strengthened by partnerships with the arts organisations already working with schools and curriculum developers.

I will have more to say about arts training and education in coming months, and you will also hear me talk about linking our national cultural institutions into the broadband networks for use by researchers and student, teachers and designers.

But today let's concentrate on the core work of regional arts and NBN.

There is a lot of potential for us to join the dots between the policy streams. The national broadband network is just one of them.

National Broadband Network

The NBN will give nearly all communities in Australia access to both local and global networks.

This is a game changer for Australian regional communities

Its potential impact is only now starting to be grasped. Australia is now committed to the rollout; so I am urging the regions to turn attention to applications, including through the arts.

Twenty-two of the first 29 roll outs will be in regional areas, and as a result many regional Australian communities will be among the first to experiment with and explore this new business and community resource.

So Geraldton and Mandurah in WA will be at the cutting edge of this new network.

So will areas near Townsville and Toowoomba in Queensland and I understand cable has already been laid in Kiama Downs and Minamurra, south of Wollongong. Work is underway in Tasmania in both the north and south, in Victoria at Bacchus Marsh and South Morang, and also in South Australia's Willunga.

The NBN will transform delivery of health services, of education, of financial services. Local government will take advantage of the best of global expertise and technology.

But it won't be just the hospitals, schools and post offices which will change.

It will also be the arts organisations and venues, the indigenous cultural centres; and the locally based designers, film producers and writers.

NBN will transform arts in regional Australia and in Australia as a whole.

The Government will be keen to assist dynamic and entrepreneurial people to use the NBN to experiment and develop.

That is why we have convened this forum: it is the next step to making the arts and creative industries an important driver of change and opportunity in regional Australia - and of truly realising that - through the NBN - a creative nation is a productive nation.

The Regional Arts Broadband Forum

You have a big job ahead of you today.

I want all of you to take up the challenge whether you are from arts organisations and venues, from universities and the peak bodies, local governments and funding agencies.

Use your knowledge and experience of regional Australia, as well as your creative skills and capacity to make real progress in developing proposals to utilise the increased bandwidth of the NBN. Develop the proposals and build the advocacy.

And not just for business growth although that is very important.

Everyone here knows that the arts play a vital role in building a rich community life and in binding communities together. Now you can connect local talent to the international stage, and bring in mentors and collaborators from the next town, or the next continent.

You will have access to new audiences and new talent not just in your local regions but national and international audiences and markets - but you must also come up with some great ideas to attract them.

A further challenge both for you as community leaders and for Government is in skills and jobs development:

In the regions we have to ensure that kids learn the lighting and sound work that can give them a job at local venues and conference centres, or the computer production skills that can link them to international industries. Vocational training options are important.

Adelaide based Rising Sun Pictures picked up an Academy Award for technical achievement because it was able to do production work on international cinema (including the Harry Potter blockbusters). Adelaide had adequate broadband facilities and good creative leadership after four decades of locally based film making.

Now you can build these creative businesses in your town - if the creative drive is there.

Some of the key issues we want to hear about today will also be about what additional resources and knowledge you need to pursue these almost unlimited opportunities.

What do you need to know about the NBN? What alliances do you need within your local communities?

I also urge you to work closely with the Regional Development Australia (RDA) committees in your area.

Is the RDA aware of your ideas? Is it working on developing a plan for the cultural development of the communities around you? As Minister for Regional Affairs I have tasked them with setting priorities and developing infrastructure projects which can apply for funding through the Regional Development Australia Fund.

Do you need training for key people and access to new technologies?

This government has also invested in schools across the regions. Many, and particularly in the regions, have invested in buildings and facilities which can be used for the performing arts. What is the potential you see in your region to base activities at schools?

As you consider these questions, there are a couple of success stories that might ignite your thinking.

The Regional Arts Fund is one such success story, funding an astonishing array of projects that provide a window into the diversity of art making and audiences in the regions. Critically, the Regional Arts Fund's success lies in devolving decision making to locally based authorities

There are other success stories in Indigenous arts and culture which show how remote communities can build economic and community life around their cultural centres. More than 600 jobs for indigenous people have been created in and around arts and cultural centres

Today you might look at where we should take some of these regional arts programs in the future with the NBN element added.

I will finish by mentioning some of the national projects I have noticed which are just a taste of what's possible with high speed broadband.

Map My Summer is a new project from Screen Australia allowing Australians to make and contribute their screen memories of summers to social media network You Tube- with a pathway to professional mentoring by leading Australian director and producer George Miller going to one contributor.

SBS has begun a new on-line Mandarin service, to engage local Chinese speaking communities in local media.

ABC Open and regional arts sites have been opening the doors to new networks for regional arts for some time now.

The National Library's Trove project to make its newspaper archives into searchable archives for professional and amateur researchers became an astonishing exercise in community sharing of the work to make it accurate.

These are nationally focussed projects led by national institutions.

Now it is time to start projects regionally based, regionally led and I understand Screen Tasmania is among those presenting.

So with that, it is over to you.

This forum will help the rapid take up of NBN. It will also help shape to the development of Australia's 2011 national cultural policy.

It is over to you to join the dots between the arts and the regions, between arts and creative industries, between the arts and education, between the arts and Closing the Gap. The opportunities are huge.

ENDS

AGENDA ITEM 7 VISIONS OF AUSTRALIA POLICY

Mary-Louise Williams, Director, Australian National Maritime Museum and Chair of the *Visions of Australia* program, will discuss the current state of play in relation to the location and management of this program.

Background:

During the 2010 Federal elections the Labor Government announced that a number of programs, including *Visions*, would be transferred to the Australia Council. CAMD wrote to the new Minister for the Arts, Simon Crean, to protest this decision but is yet to receive a reply.

AGENDA ITEM 8 MITCHELL REVIEW OF PRIVATE SECTOR SUPPORT FOR THE ARTS

Patrick Greene, CEO, Museum Victoria, will lead discussion on the implications of the Mitchell Review for museums and how CAMD might make an input to this enquiry.

Background:

Harold Mitchell (former President of the Museums Board of Victoria) has been appointed by Federal Arts Minister, Simon Crean, to Chair a review of private sector support for the arts in Australia. The review, announced by the Federal Arts Minister Simon Crean, will report on current Australian Government arrangements for encouraging private sector support for the arts, consider potential new models for encouraging private sector support and develop policy options in the context of the National Cultural Policy.

A copy of the review announcement and terms of reference is at *attachment 1*.

Item 8 Attachment 1



The Hon Simon Crean MP

**Minister for Regional Australia, Regional Development and
Local Government
Minister for the Arts**

19 April, 2011

Harold Mitchell AC to undertake arts review

Arts Minister Simon Crean today announced Mr Harold Mitchell AC, the Executive Chairman of the Mitchell Communication Group, will chair a review of private sector support for the arts in Australia.

"Donations and sponsorship are a significant component of income for many arts organisations and contribute to the sustainability and growth of the arts and culture sectors," Mr Crean said.

"The Australian Government is committed to exploring ways to increase corporate and philanthropic support for artistic practice. "Harold Mitchell is a leading business figure in Australia who brings extensive strategic leadership experience as Chairman and President of a number of not-for-profit organisations including the National Gallery of Australia, Melbourne Symphony Orchestra and Melbourne International Festival of Arts. He has a longstanding commitment to philanthropy and the arts.

"I am confident Harold Mitchell will guide the review through the many complex issues in this area," Mr Crean said.

It is expected this review will be completed by the end of October 2011. The Office for the Arts in the Department of Prime Minister and Cabinet will provide secretariat support to the review and the terms of reference are attached.

Media contacts: Mr Crean's office: Clinton Porteous: 02 6277 7380 or 0403 369 588
Office for the Arts: 02 6275 9574 or 0488 490 987

REVIEW OF PRIVATE SECTOR SUPPORT FOR THE ARTS TERMS OF REFERENCE

The scope of the review will encompass 'private sector support' which, for the purposes of the review, will be defined as individual and business philanthropy, sponsorship, and arts/business partnerships. Other facets of private sector support, including volunteering (such as corporate voluntary and pro bono work) and in-kind support to the arts sector, will also be considered.

The terms of reference for this review are:

1. Examine current Australian Government arrangements for encouraging private sector support for the arts in Australia and consider any potential enhancements to existing Australian Government measures.

The review will consider the efficacy of the current suite of Australian Government measures in meeting the Government's policy objective of promoting private sector support for the arts. Those measures include:

Organisational funding

- a. The Australia Business Arts Foundation (AbaF)
- b. The Australia Council (Artsupport Australia)

Cultural tax incentives

- a. The Register of Cultural Organisations
- b. The Cultural Gifts Program
- c. AbaF's Australia Cultural Fund and the Australia Council's

Donations Fund

Broader tax incentives to encourage philanthropy

- a. Public and Private Ancillary Funds

2. Consider the potential efficacy and feasibility of possible new models for encouraging private sector support within the Australian context and provide an assessment of emerging international models that may be relevant to the Australian setting.

3. As appropriate, develop policy options for the Australian Government's consideration, including in the context of the National Cultural Policy.

AGENDA ITEM 9 NATIONAL PICTURE

Margaret Anderson will introduce a discussion on the picture for museums at the national level in Australia.

Members will be asked to consider the position CAMD should adopt in relation to national coordination for museums and other collecting institutions.

Background:

With the demise of the Collections Council of Australia (CCA), the Collections Australia Network and the Cultural Ministers' Council, the existing framework for coordination of the nationally distributed collection has been rolled back.

CAMD has been a long-time supporter of national coordination for the collecting sector. Most recently, it responded to a Federal Government Survey of collecting institutions with support for a museum advisory council or similar which would focus on integration, recognition of the contribution of the collecting sector and the development of collaborative activities.

The Government's development of a range of national policies in areas relevant to museum activities (including the National Cultural Policy, national curriculum initiatives and a National Broadband network) has seemed to strengthen the imperative for some mechanism to link and leverage public investment in collecting institutions in the national interest and associated financial support for strategic programs.

The idea of replacing CCA or developing a new advisory council, however, does not appear to have much support from the Office of the Arts with the primary emphasis instead on 'mainstreaming the arts' to provide support for broader policy objectives.

Meredith Foley

CAMD Executive Officer

AGENDA ITEM 10 CHASS Presentation

Ms Angela Magarry, who took up her position as the new Executive Director of the Council of Humanities, Arts and Social Sciences (CHASS) earlier this year, will join the meeting to speak to members about CHASS activities and their implications for CAMD.

AGENDA ITEM 11 CULTURAL VALUE OF MUSEUMS

Alec Coles, Director, Western Australian Museum, will speak to members on work he commissioned in the UK on the social and cultural impacts of museums.

Members may wish to discuss the commissioning of similar research with a relevant Cooperative Research Centre to address gaps in Australian evidence on the value of museums.

Background:

A discussion was held at the last CAMD meeting on the need to encourage more research on the social impact of museums. The Executive Officer was asked to do a scan of work in this area and also to approach Alec Coles (formerly Director, Tyne and Wear Archives and Museums) about research he commissioned in the UK on this area prior to taking up his new position as Director of the Western Australian Museum.

An Executive Summary of the NMDC essay on cultural value commissioned by Alec is at *attachment 1*.

The full essay and appendices can be downloaded from:

<http://www.nationalmuseums.org.uk/what-we-do/contributing-society-and-economy/cultural-impact/>

Item 11 Attachment 1

Making a difference: the cultural impact of museums

An essay for NMDC

Executive summary

Sara Selwood Associates
July 2010

How hot was it!! How heavy were the coats!... Our troops in difficult conditions with impossible goals... This actually makes you realise that war is real and happening right now... Truth hurts!... I am moved touched and I want to cry... I honestly believe being a soldier – or a genuine ‘freedom fighter’ must be the toughest job on earth... Every city should have an exhibition like this... *better* than television... I found out loads of things I didn’t know... We don’t learn much do we?... To start a war always means that you have lost!... Does looking at war get us any closer to PEACE?... How will that “victory”, if it comes, be defined?... I still say it aint our war... Needs must I hope it’s all worth it in the end... And how many Afghan civilians have been killed?... By visiting this museum it is more and more clear the fact that war is always useless, because it isn’t able to solve problems, but it creates other ones... I knew something of the operations in Afghanistan but I had no *feel* for it until I had seen this exhibition. All members of Parliament should be invited (and if necessary *made*) to see it... We are proud of our military. The same cannot be said of our politicians... To all souljazz wishin yooch da best of luck!... Man I look up to you we are with you all the way... You guys go through so much. How do you do it?... From a bog standard ‘civvy’ train driver – more people back here do think of you on a daily basis than you know... He is not just my husband or a Dad to our kids, he is very brave and a hero... For those who paid the ultimate price, stand easy... You fight, some die, the result is that people are free to write comments like these.

Nearly 1,000 visitor comments have been collected by the museum in response to the exhibition Helmand: The Soldiers’ Story, which opened in August 2007.

The exhibition has helped to provoke thought about the conflict, and has generated a quite intense response. We heard from children, parents, pensioners, veterans, soldiers, their families and friends, international visitors. The comments wall took on a life of its own as a social commentary on not only the exhibition but the conflict, the government, the latest media stories and even on other comments made by others. It makes fascinating reading.

Source: Jo Woolley, exhibition team leader, <http://www.national-army-museum.ac.uk/pages/helmand/> (retrieved 27.06.2010)

Making a difference: the cultural impact of museums

Executive summary

Part 1: Introduction

Although cultural institutions - including museums - are driven by the desire to contribute to the public's cultural experiences, their cultural impact is not always acknowledged in the frameworks designed for government accountability. As NMDC put it

The museum sector believes that it makes a real difference to peoples' lives. It is a line that is frequently used to advocate and promote our work to stakeholders; but what does it mean and how might we investigate it? What is the nature of the impact that museums have on the individual and how does this play out in communities, societies and even nations? (NMDC, undated)

The end of the so-called 'golden age' of New Labour's cultural policy and funding regime is a timely moment to revisit the question of what difference museums make. Indeed, several NMDC members are already exploring how best to demonstrate precisely that.

This essay hopes to provoke thinking within NMDC about museums' cultural impact and how to describe it. This is something that neither government nor the institutions themselves are necessarily used to doing. It attempts to describe the differences that museum collections, exhibitions, displays and other programmes make to people: how they affect their understanding of the world and how people respond to their museum experiences.

This essay draws principally on what NMDC's members identified as their cultural impact in replies to an invitation of January 2010. Responses were received from 22 out of 28 NMDC members. They described around 85 projects, and sent a number of reports and other documents. Taken together, these suggest a number of common interests – both in terms of intentions and subject matter - promoting a wider interest in history and the world in general and more specifically, generating empathy for and understanding of minority groups; addressing marginalization; encouraging community engagement; advancing institutional interests, authority and values; dealing with difficult subject matter; challenging perceptions and creating associations and identities. Other noticeable characteristics were projects' currency; their research-centeredness; the fact that they were conceived as national initiatives, and that they involved some element of digitization. Projects selected as examples to be used in this essay offered the most compelling evidence of their impact.

Part 2: Reflecting on the cultural impact of museums

The sector knows very little about the true extent of its cultural impacts - what they are, how far reaching they are, who benefits and how. As one NMDC member put it

In terms of actual evidence of cultural impact, there is not a lot. We have a fair amount of evaluation which points to attitudinal changes amongst visitors/users in response to particular pieces of programming – particularly, for example, exhibitions which add new narratives or perspectives... But it would be hard make a strong case for this leading to cultural change as it could be argued that we are 'preaching to the converted.

The subject of this essay, the cultural impact of museums, has its origins in the debate about valuing the arts and culture, prompted by New Labour since 1998. The various strands to this include the highly determined expectations of publicly-funded arts and culture; the presumption of instrumental effects in a sphere of activity largely associated with intrinsic value; the introduction of a target culture and accountability by quantitative performance measures; the predominance of economic value in a field often described as one characterised by market failure, and the use of economic indicators as proxies for social impact.

The debate about how the arts and culture should be valued chimed with the mobilization of the notion of public value, a theory of public management about how best to produce a change in the material conditions of society, which was taken up by Cabinet Office in 2002.

The concept of cultural value fitted advocacy, if not organizational purposes. While some regarded it as politically expedient, others conceived of it differently.

We have found that everyone in the arts and cultural sector is struggling with talk about 'value'. It is no good trying to relate all the value of arts and culture to monetary valuations, and equally unhelpful to try to justify the arts as some kind of special case, different from all other spending priorities and subject to unique criteria (Leicester & Sharpe, 2010: 11)

One school of thought suggested that since different economies need to exist alongside each other, making meaning an inalienable quality should be regarded as standing at the other extreme of our lives to monetary economy. 'The relationship between the economy of meaning and the economy of money must be carefully managed in order to maintain the vitality of both'.

One effect of agencies regarding themselves, or being regarded, as 'architects of value' was the generation of frameworks of those values that they might be expected to produce. A comparison with American models highlights the utilitarian, if not highly determined nature of the British values and benefits associated with culture. But, under interrogation, these can be seen to vary enormously. Four DCMS-family value frameworks alone contain around 90 different outcomes and values. On the one hand, this demonstrates the extent to which these kinds of generic structures are subject to vacillations in policy, changes of nuance or the absence of joined-up thinking. On the other, they highlight the fact that the outcomes reported tend to be those, which are simply most apposite to the requirements of the framework being used.

By definition, generic frameworks override the particular, they make no distinction between different cultural activities and no reference to the subject matter or content which encompasses particular values or generates particular outcomes. The quantitative indicators, generated by the Generic Learning Outcomes, for example, were crucial in fulfilling a political purpose, which was to convince the Treasury to release more money for Renaissance and Strategic Commissioning. Given their emphasis on learning, they also demonstrated that the excitement, enjoyment and inspirational quality of the museum/gallery experience stimulated the acquisition of facts and the development of attitudes and perceptions. However, use of the toolkit did not result in an understanding of museums' consequent impacts on visitors - even in relation to policy priorities.

But there might be other ways of identifying, and reporting, museums' cultural impact. The models referred to include those used by the Arts Council England, UK Film Council and HEFCE. These include direct consultation to assess public value, self-evaluation, peer and user-review, and stakeholder analysis. Indeed, an increasing body of work is being developed around such approaches. However, to date, DCMS have largely relied on peer and specialist review, drawing on small, professional networks rather than end-users.

This essay attempts to explore cultural impacts, as distinct from economic or social impacts. They may or may not be instrumental. They relate specifically to the difference that museum programmes make to individuals and organisations. They focus on programmes' subject matter and content, and on responses to them in some depth. Wherever possible, the evidence used is that of the impactee rather than the impactor.

Part 3: Strategies for making a difference

Quite apart from their standard means of presentation – exhibitions, displays, education programmes, events and publications, museums seek to exert cultural impact in various ways:

- Some NMDC museums reported rebranding in an attempt to extend, or reinforce, their sphere of influence and to encourage a better appreciation of their public value.
- They undertake research projects, intended to generate new knowledge and understanding of museum collections. Several such projects have been facilitated by the UK Research Council's development of a portfolio of knowledge transfer activities, which embrace interactions between the research base and user community, commercialisation, collaborative research and development, and collaborative training.
- NMDC members are involved in partnerships and networks including those with academics and museum colleagues centred around the sharing of expertise and collections, and the potential to reach more, if not different, audiences. Others involve completely different organisations. Some are prompted, and certainly supported by funding initiatives; others are driven by common goals – such as those dedicated to contributing to changing attitudes to science.
- Digital technologies have opened up the possibilities of cultural organisations overcoming the traditional constraints imposed by physical sites; expanding their audience reach; opening new avenues for developing areas of activity; creating new sources of economic and cultural value, and prompting new business models.

Part 4: The kinds of impacts that museums exert

The kinds of impacts that museums exert are often perceived very broadly – not least in terms of making places cultural. They tend to report those that comply with generic frameworks, although they may - in some cases - regard such outcomes as secondary to their main purpose.

This section explores what audiences, themselves, have said about how their museum experiences have impacted on them – what they have been prompted to think about, and why. It describes people responding to museum programmes in terms of

- saying the unsaid – articulating and exploring sensitive and difficult issues within the context of a national institution;
- generating a sense of belonging and integrating themselves within local communities and society;
- opening themselves up to different attitudes and perceptions – envisaging potential and revisiting personal histories;
- considering their affiliations and associations – albeit to the personal and the national.

It also highlights changes in museums' own cultures of collecting and making exhibitions.

The problem lies in the fact that there is little or no space built into the system to allow 'different' work. Put another way, 'good work' becomes that which is covered by the PI, can be externally evaluated in a quantitative manner and can supply hard data. As a result, some types of work and some types of professional practice become seen as 'difficult' because they are not susceptible to this form of evaluation... this places pressure on certain groups of professionals to change their working practices or become marginalized within the system and thus risk a reduction or cessation in funding for no other reason than the fact that their work does not fit the requirements of audit and therefore cannot be 'trusted' in the same way as more structured professional practice. For many professionals who fall into this group the choice is

stark: change working practices or risk extinction. However, the risk of such an isomorphic approach to service delivery is that professional innovation, judgment and autonomy will disappear which may directly affect the development of service provision. (Barton, 2008: 275)

AGENDA ITEM 12 MUSEUM METADATA EXCHANGE

Margaret Anderson and Dawn Casey (Director, Powerhouse Museum) will summarise progress to date on the ANDS-funded Museum Metadata Exchange project.

Members will be asked whether consideration should be given to extending the MME project when ANDS funding finishes at the end of June 2011.

Background:

Margaret has provided some details of progress on the MME project in her Chair's Report (see p.24 of these papers).

AGENDA ITEM 13 COLLECTIONS AUSTRALIA NETWORK

Dawn Casey (Director, Powerhouse Museum) will speak to members about the future for the Collections Australia Network CAN).

Agenda Item 14 AUSTRALIAN DRESS REGISTER

Rebecca Pinchin, Regional Services Coordinator, Powerhouse Museum will provide a presentation on the Australian Dress Register.

AGENDA ITEM 15 OBJECT SEIZURE LAWS

The Executive Officer will provide a verbal report on the Federal Government's position on object seizure legislation.

Background:

CAMD and the Council of Australasian Art Museum Directors (CAAMD) have made several submissions to the Government supporting the introduction of object seizure

laws and has been awaiting the release of a discussion paper by the Office for the Arts.

AGENDA ITEM 16 CAMD SURVEYS

The Executive Officer will provide a verbal report on the CAMD Surveys at the meeting.

AGENDA ITEM 17 CAMD WEBSITE

We have been quoted just over \$4,000 to create the CAMD website using a customised WordPress content management system and various add-ons to allow the use of high-quality images and the on-line completion of surveys.

I have been advised that WordPress is relatively easy to update but, given my three days a week and lack of experience in managing websites, I am concerned about a potential 'blow-out' in hours. I would like to request that the Executive be endorsed to investigate the potential for major updates of the site to be handled by *Digital Coffee* if this work threatens to impinge of existing work priorities.

I would also ask that Directors provide me with the following as soon as possible:

- access to high quality photographic images of a wide range of museum work. The best way to do this would be to provide me with a contact in your public relations area so I can discuss with them the type of images required;
- web-ready artwork of your museum logo for use on the site.

A link to a working model of the website will be circulated to members for their input before its public launch in June.

Background:

The website will have the following parts:

- Part 1: to provide a professional, public presence on-line with information concerning the Council, its members and policies (information about CAMD, its members, value of museum, media releases, submissions etc);
- Part 2: a restricted section which includes confidential information to which CAMD members have access via a password/login (to hold confidential documents which may include correspondence, policy, planning and amalgamated survey results);

- Part 3: a restricted section, for staff of CAMD members, accessed by a different password/login, where CAMD online-surveys can be completed and saved online.

Meredith Foley
CAMD Executive Officer

AGENDA ITEM 18 ICOM AUSTRALIA REPORT

Frank Howarth (Director, Australian Museum) will provide a verbal report in his capacity as the Chair of ICOM Australia.

AGENDA ITEM 19 NAME AND TOURING EXHIBITIONS

A report has been sought from NAME and will be circulated on receipt.

AGENDA ITEM 20 NATIONAL RESEARCH INFRASTRUCTURE

Suzanne Miller (Director, South Australian Museum) will join the meeting via teleconference link to provide an update on the work of the National Research Infrastructure Council (NRIC) and the associated work of the Australian eResearch Infrastructure Council (AeRIC) which oversees all e-research investments.

Suzanne is also the CAMD representative on the *Atlas of Living Australia* management committee and will provide members with an update on its activities and also on the progress of SciColl.

Background:

SciColl (the Scientific Collections International) is developing as an international coordinating mechanism for scientific collection-based institutions, in their specific roles and as part of a global research infrastructure.

Meredith Foley
CAMD Executive Officer

AGENDA ITEM 21 NEW ZEALAND – ISSUES UPDATE



This item has been included to allow New Zealand members to provide updates and/or raise issues currently engaging museums in their country. Michael Houlihan (Chief Executive, Museum of New Zealand Te Papa Tongarewa) and Shimrath Paul (Chief Executive, Otago Museum and Discovery World) have provided written reports which are at *attachment 1* and *2* respectively. As the only New Zealand representative at this meeting Michael will be asked to raise any other issues he feels of current importance to his New Zealand colleagues.

Item 21 *Attachment 1*

TE PAPA REPORT TO CAMD APRIL 2011

1. **Envisioning the Future:** Te Papa is developing a new long term strategy to help guide us through the next 10 years. A reassessment of our core values and vision for the future is both a timely and necessary first step in this process. Work has begun on a vision map which will determine our main strategic priority areas and will form the basis for all future strategic and business planning from the 2012-13 financial year onwards.

A key outcome of the strategic planning will be the development of a Facility Master Plan and Asset Management Plan which will review the total spatial usage and needs of Te Papa's Cable and Tory Street sites. Within the master plan will be the implementation strategy for realising a revised visitor experience.

At the same time work will begin to develop a new planning framework and approach for the 2012/13 year, which will result in an internal corporate plan, Statement of Intent and a ten year Development Plan. As the visioning process milestones are met, performance measures will be revised to reflect the balanced scorecard approach to performance reporting and will identify new indicators, measures and targets. Te Papa will be consulting internally and externally throughout this process from May – September 2011.

The Leadership Team has broadened membership at its meetings to include key third tier staff. Individual meetings will have a particular focus around five key areas; Vision Development; Collections, Learning and Experience; Masterplanning; Investment; and Brand and Stakeholders. By including these staff in decision making, their expertise and enthusiasm will be utilised, ownership of and engagement with decision making will be shared, and succession planning and management development will be enhanced. The staff response has been positive.

2. **Christchurch earthquake response:** The February 22 earthquake had a significant effect on Christchurch's cultural institutions. Museums and galleries were less affected than other cultural organisations, with heritage buildings and performing arts venues particularly damaged. Several smaller museums have had to evacuate their collections (Sumner and Lyttleton, and Kaiapoi after the September quake). Te Papa has provided assistance where possible and is continuing to work with government and Christchurch institutions to develop an appropriate response.

3. **Tainui iwi exhibition:** Preparations are well underway for Te Papa's next iwi exhibition in partnership with the Tainui Waka Alliance. This is a significant undertaking with up to 2,000 people attending the opening of the exhibition. It will also see Tainui as the Iwi in Residence as we host two kaumatua for the period of the exhibition as kaitiaki for the exhibition, to lead any ceremonial occasions, to share insights of Tainui waka iwi and as a resource for our staff to understand more about matauranga Maori (Maori knowledge) and Tainui's customs, traditions and practices. At this stage the proposal is for the four iwi – Raukawa, Maniapoto, Hauraki and Waikato-Tainui to equally share the time at Te Papa.
4. **Rugby World Cup:** Te Papa is developing an events programme based upon the theme of *Taking on the Challenge* to coincide with the 2011 Rugby World Cup. The events programme will include a haka exhibition in the main foyer, kapa haka performances by Whitireia Polytechnic, demonstrations of a range of Maori art forms, specialist floor talks by Iwi representatives, and national days celebrating the culture of the different nationalities competing in Wellington. The programme will run from Monday 29 August 2011 until Sunday 9 October 2011.
5. **National Museum of China:** On Friday 15 April, Te Papa hosted a National Museum of China delegation and signed an Memorandum of Understanding relating to future exhibitions and partnerships.
6. **Repatriation from France:** The first repatriation of koiwi tangata and toi moko from France since the French law change is underway. This includes an initial repatriation from the Rouen Museum in France, with Senator Catherine Morin-Desailly (French Parliament) and Sébastien Minchin (Director Rouen Museum) planning to return with the Toi moko to Te Papa for the pōwhiri.
7. **Visitor numbers and commercial revenue:** Visitation is likely to reach 1.3-1.35 million for 2010/11. International visitation and overall spending by consumers is lower, as are bookings for functions and conferences.

Item 21 Attachment 2

OTAGO MUSEUM REPORT TO CAMD MAY 2011

Strategic Plan

Following an all staff two-day off-site workshop in late 2010, a new Strategic Plan has been developed for the period 2011 – 2014. The planning workshop, devised by an internal cross-divisional team and facilitated by an external consultant, focused on culture and strategy in equal measure. This is because who the team are and how they work together is critical to the success of the organisation. The eight Strategic Initiatives that have been identified are:

- Strategic Initiative 1 – People and culture
- Strategic Initiative 2 – Collection care
- Strategic Initiative 3 – Depth rather than extended breadth
- Strategic Initiative 4 – Expanding joy
- Strategic Initiative 5 – Strategic capital development
- Strategic Initiative 6 – Being relevant
- Strategic Initiative 7 – Responsible operations
- Strategic Initiative 8 – 150th celebration

Within each of these are a number of specific objectives with action plans, measures for success, risk identification and mitigation. Collectively, the process and the outcomes, along with a smart plan to continuously invigorate and review the implementation programme, will see the Otago Museum well placed to continue to develop positively – as an important, relevant and well-loved community asset, and as a leader in the Museum sector nationally and internationally.

Collections and Research

Plans are underway to commence a full audit of the Museum's collection. This will include the integration of RFID technology which we will undertake in partnership with Smarttrack RFID, as a pilot project/reference site. Our team is adept at being 'guinea pigs' with new initiatives and technology and are looking forward to the challenges ahead.

The Museum has moved to a model of contract conservation services, rather than on-site conservation. To this end, we have established a conservation hotline service with ICS in Sydney.

Visitor Numbers

The Museum continues to be very popular, with annual numbers tracking to be between 450,000 and 500,000. Satisfaction rates remain very high.

Exhibition Exchange with Shanghai Museum

In July, a major exhibition from the Otago Museum's collection will open in the Shanghai Museum. Te Ao Māori: Māori Treasures from the Otago Museum, New Zealand is an introduction to Māori culture created for a predominantly Chinese audience. The collection has been thoughtfully selected and curated by members of our Māori Advisor Committee, working with the Museum team. Shanghai and Dunedin are, remarkably, sister cities, Shanghai Museum and Otago Museum, sister museums. The exhibition is provided in return for an exhibition held at the Otago Museum in 2008, The Emperor's Dragons: Precious Collections from the Shanghai Museum. It is the first exhibition of Māori taoka (treasures) to be held in a Chinese museum and will be a very auspicious occasion. A delegation from the Otago Museum will include many members of our manawhenua (local Māori community) and the opening will follow Kai Tahu protocol. If you are in Shanghai on 21 July, please do join us!

Exhibition News

We have recently closed Mo Tatou: The Ngai Tahu Whanui Exhibition. This was created by Te Papa, working with Ngai Tahu. It was very successful at the Otago Museum attracting 30,000 visits and positive feedback. Importantly, it offered a springboard for a range of local Kai Tahu created community programmes and encouraged participation by a wide variety and large number of local runaka members.

Our Summer exhibition "Your Face Here" is continuing a very successful run with over 90,000 enjoying it to date. Conceptualised and created in-house, the show blends nature, culture and science when communication about the importance of faces – across disciplines, through time and via a variety of collection-based and interactive exhibits. A highlight has been the stations where visitors can manipulate an image of

themselves – including ageing, artistically and aesthetically. We have decided to sell the exhibition IP in a way that allows museums with broad collections to bring out their own items for display – the interpretation has been made ‘generic’ to enable this easily.

As the Rugby World Cup draws near, we prepare for an exhibition of All Black photography by renowned sports photographer Peter Bush. “Hard on the Heels” will be supplemented by an interesting and eclectic array of rugby memorabilia, amassed by a local collector. If you are coming to Dunedin for our matches, stop by.

We have been working with a New Zealand glass artist, Luke Jacomb, on a small exhibition of new work due to open in June.

New Developments on the Horizon

The Museum will soon embark on a project to redevelop a small bluestone former post office building on the corner of the Reserve in front of the Museum. This will allow a disused heritage building to once again become a public space and will offer the Museum additional exhibition spaces and opportunities for some commercial activities.

AGENDA ITEM 22. *INSPIRING AUSTRALIA* UPDATE

Graham Durant (Director, Questacon National Science and Technology Centre) will update members on activity under the *Inspiring Australia* program. Further details of activities are included at *Attachment 1*.

Graham will also discuss the outcomes of the *Inspiring Australia* Conference organised by the Royal Institution of Australia (RiAus) for the Department of Innovation, Industry, Science and Research (DIISR) and held in Melbourne 28-29 May. Details and comments on the conference can be viewed at:

<http://iaconference.com.au/>

Background:

The Minister for Innovation, Industry, Science and Research launched the *Inspiring Australia* report in February 2010. The report outlined principles and recommendations for a coherent, national strategy for public engagement in the sciences.

The CAMD International Year of Biodiversity 2010 project was the first initiative launched under the *Inspiring Australia* banner (the CAMD IYB is covered under item 23 in the meeting papers),

Item 22 Attachment 1

Inspiring Australia Initiative update

Background:

The Minister for Innovation, Industry, Science and Research launched the Inspiring Australia report in February 2010. This report sets out principles and recommendations for a coherent, national strategy for public engagement in the sciences.

This initiative arose from the findings of previous government reports indicating that existing science awareness activity requires better coordination and refocusing of objectives as well as more strategic leadership and policy formulation.

Since the release of the report, stakeholder communications are emphasising that the success of this national strategy will depend upon how well existing science communication activities are aligned across Federal, State and Territory jurisdictions. It is important to bring together contributions from government, from the science community, from business and industry, to develop a whole-of-Australia approach to communicating the sciences.

While funded under the soon-to-end Science Connections program, the CAMD International Year of Biodiversity 2010 project was the first initiative launched under the *Inspiring Australia* banner, and its success demonstrates the way that such collaboration can bring together resources and expertise to achieve shared goals.

The Australian Government has announced that it will provide \$21 million over 3 years for an Inspiring Australia program, but the initiative will be much bigger than that. Other organisations are invited to align their existing and new programs to the aims and principles of Inspiring Australia, so that together we can make a bigger impact on science engagement in Australia.

There has already been work done in bringing other organisations into the *Inspiring Australia* initiative. For example, the Framework of Principles for Science Communication Initiatives (attached) has been endorsed by the Commonwealth, State and Territory Advisory Council on Innovation (CSTACI).

The Australian Government Coordinating Committee on Innovation (CCI) also has endorsed a Framework of Principles for Science Communication Initiatives for CCI member departments and agencies. This has been developed to be consistent with the Framework of Principles for Science Communication Initiatives across states and territories (Attachment A).

There are jointly funded *Inspiring Australia* officers in six states and territories, with negotiations currently taking place in the other two. The officers act as hubs for information and networks, as well as co-ordinating new science engagement

activities. These positions are a real opportunity for CAMD members to participate in the initiative, and the Australian Museum has done so already.

Two Inspiring Australia Expert Working Groups have produced reports on *Science and the media: From ideas to action* and *Developing an Evidence Base for Science Engagement*.

The Inspiring Australia National Conference, *Inspiring Science, Inspiring Australia: Telling Australia's Brilliant Stories*, attracted over 200 participants on 28-29 March.

These initiatives have helped to maintain high levels of stakeholder interest in the Inspiring Australia strategy.

Further information about the Inspiring Australia initiative, including the Inspiring Australia and Expert Working Group reports is at:

www.innovation.gov.au/InspiringAustralia

FRAMEWORK OF PRINCIPLES FOR SCIENCE COMMUNICATION INITIATIVES SUPPORTING INSPIRING AUSTRALIA

Australia aspires to be an innovative society with a scientifically engaged community and a technologically skilled workforce. The *Inspiring Australia* strategy aims to build a strong, open relationship between science and society underpinned by effective communication of science and its uses.

The members of the Coordination Committee on Innovation have agreed that by working together the goal of a scientifically engaged Australia will be far more attainable. To give expression to that desire for collaboration, member departments and agencies agree to work together towards the implementation of the *Inspiring Australia* Strategy so that a coherent approach to science communication across Australia can be developed.

This *Framework of Principles* supports this collaboration and seeks to align with the *Framework of Principles* as developed by the Australian, State and Territory Governments to support nation wide collaboration¹. They are designed to guide policy development and program implementation for science communication initiatives across Australia.

Purpose of the Framework

The *Framework of Principles* is intended to guide, rather than mandate, government involvement in science communication initiatives. It sets out to:

- define and improve standards;
- promote consistency of best practice;
- optimise appropriateness, effectiveness and efficiency; and
- increase accessibility.

Firstly the principles recognise these key features as essential for quality science communication:

1. **strategic** direction and goals;
2. **relevance** to Australians;
3. **credible** science;
4. defined **target audience**;
5. **evaluation**; and
6. program **design** which enables effective delivery.

Secondly, the principles guide the involvement of governments by addressing the importance of:

7. support for **a scientifically engaged Australia** as articulated in the *Inspiring Australia* report;
8. clarity on the need for **government involvement**;

¹ The only amendment made to the Framework of Principles as agreed to by the **Commonwealth State and Territory Advisory Council on Innovation** is to include Federal Government departments and agencies in Principle 9.

9. consideration of **government collaboration** across Commonwealth departments and agencies, states and territories; and
10. responsiveness to Australia's demands and **needs**.
- 11.

Principles and Guiding Considerations for Initiatives

Principles essential for quality science communication

Principle 1: STRATEGY

Includes a clearly articulated strategy with purpose, expected outcomes and key performance indicators.

Guiding Considerations

- The stated goals and outcomes in the strategy are linked.
- Measurable performance indicators.

Principle 2: RELEVANCE

Targets identified needs, priorities and trends.

Guiding Considerations

- Current issues, needs and priorities relevant to Australians are targeted.
- Feedback and adaptability to ensure ongoing relevance to target audience are enabled.

Principle 3: CREDIBILITY

Demonstrates credible, defensible and accurate science.

Guiding Considerations

- Rigour, accuracy and authority of the science being communicated.
- Sufficient qualified personnel are available for implementation and to address any challenge relating to credibility.

Principle 4: TARGET AUDIENCE

Designed with a defined target audience(s) in mind.

Guiding Considerations

- The audience is considered for its science interest and engagement as well as geographic and demographic factors.
- Accessibility and delivery mechanisms appropriate to the target audience are incorporated.

Principle 5: EVALUATION

Provides for adequate evaluation.

Guiding Considerations

- An appropriate evaluation strategy is employed to assess key performance indicators and outcomes, and accounts for issues/difficulties in measuring long-term outcomes.
- Evaluation results are shared to provide performance feedback to government to guide and inform future improvement and investment.

Principle 6: DESIGN

Has clear rationale for its delivery mechanism

Guiding Considerations

- The most effective mechanism is identified for the strategy, and incorporates sufficient flexibility to maintain relevance or to be scaled-up as required.
- Potential risks are identified, assessed and mitigated.

Principles to guide government involvement

Principle 7: A SCIENTIFICALLY ENGAGED AUSTRALIA

Actively works towards a scientifically engaged Australia² as broadly outlined in the *Inspiring Australia* report

Guiding Considerations

- Contributes to a scientifically engaged Australia addressing one or more of the 15 Inspiring Australia recommendations.
- Addresses a government science communication priority as identified by the *Inspiring Australia* strategy.

Principle 8: GOVERNMENT INVOLVEMENT

The rationale for government being involved or not involved is clearly identified, and supported by the best available, relevant evidence

Guiding Considerations

- The rationale for government involvement considers alignment with existing activity, cost/benefit analyses and the best available evidence to address appropriateness, effectiveness and efficiency factors.
- Alternatives to government support are considered.

Principle 9: GOVERNMENT COLLABORATION

Collaboration opportunity and consideration of the most appropriate Government department(s) and/or agency/ies to be responsible for design and delivery

Guiding Considerations

- Collaboration with other Government departments and agencies is considered, undertaken or supported
- Is assessed for its appropriateness to national, state or territory government involvement.

Principle 10: NEED

Identification of needs and/or priorities.

Guiding Considerations

² For a definition of a “scientifically engaged Australia” please refer to pp 2-4 Section 1.1 of “Inspiring Australia – a national strategy for engagement with the sciences” at www.innovation.gov.au/inspiringaustralia

- The need is articulated as a response to identified gaps, opportunities and demand as supported by the best available, relevant evidence
- Aligns strategically with one or more priorities as articulated in the *Inspiring Australia* report or other government policy.

AGENDA ITEM 23 INTERNATIONAL YEARS OF BIODIVERSITY AND CHEMISTRY

Graham Durant will provide a final wrap up on the CAMD *International Year of Biodiversity 2010* project. A copy of the Final Report will be made available at the general meeting.

Graham will also speak on the progress of the International Year of Chemistry currently underway.

For IYC activities see:

<http://chemistry2011.org.au>

AGENDA ITEM 24 SCIENCE COMMUNICATION

Frank Howarth (Director, Australian Museum) and Dawn Casey (Director, Powerhouse Museum) will report on the outcomes of the following workshops and conferences on communicating science and potential collaborations between science and humanities researchers:

- ‘*Communicating humanities research through scientific partnerships workshop*’ organised by the Council for Humanities, Arts and Social Sciences (CHASS) and held at RMIT, Melbourne on 13 April. For workshop speakers and topics see:
<http://www.chass.org.au/events/2011/workshop/2011WorkshopProgram.pdf>
- *Hot Science, Global Citizens Research Symposium*, held in Sydney on 5-6 May), which has been organised as part of an Australian Research Council Linkage Project in association with science museums and centres in Australia (including the Australian Museum, Museum Victoria, Questacon and the Powerhouse Museum) and the US. The symposium will deal with the role of museums and science centres as creative agents in the climate change debate. For further information and resources see:
<http://www.hotscienceglobalcitizens.net/>

AGENDA ITEM 25. DISASTER RESPONSE

The recent disasters in New Zealand, Queensland and Victoria have given a heightened profile to the way in which museums should prepare for and respond to disasters. This item has been included to allow members opportunity to discuss:

- sharing experiences - Jeremy Johnson (CEO, Sovereign Hill Museums Association) has flagged an interest in sharing the practical experience gained in addressing the recent flooding of parts of Sovereign Hill. Anthony Wright has also noted that, as well as being keen to host the CAMD AGM at the end of the year, he is also considering offering a 1 day disaster seminar on a day adjacent to the AGM to share staff experience and practical responses to the Christchurch earthquake. He would appreciate input from other institutions threatened by or encountering disasters;
- providing support – Anthony has predicted that one of the major difficulties he and his staff are anticipating is dealing with quake-damaged museum objects as the number from Canterbury and other museums requiring work may overload available conservation laboratories in New Zealand. He anticipates that some objects will need to be sent to laboratories in Australia and has flagged that he would appreciate information from Australian colleagues on the availability and specialities of conservation laboratories here;
- planning and preparedness - Members may wish to have a broader discussion on the current level of museum disaster preparedness and emergency responses to national disasters in the Australasian region and internationally.

Meredith Foley
CAMD Executive Officer

AGENDA ITEM 26 MUSEUMS AUSTRALIA

Dr Darryl McIntyre, National President, Museums Australia (MA), will be joining the meeting to speak on recent MA activities.

AGENDA ITEM 27 NRIC STRATEGIC ROADMAP

Margaret Anderson will introduce this item.

CAMD recently provided a response to the Department of Innovation, Industry, Science and Research (DIISR) Discussion Paper on developing a Strategic Roadmap for Australian Research Infrastructure (see response at attachment 1). Thanks are due to those museums (particularly History South Australia, the Australian Museum, Queensland Museum and Museum Victoria) which provided advice to assist in preparing the response.

DIISR has advised that the next step in the consultation process will be the:

- an exposure draft of the Roadmap for further comment (June 2011); and
- a final Strategic Roadmap for Australian Research Infrastructure presented to the Minister for Innovation, Industry, Science and Research (August 2011).

Members may wish to discuss further CAMD input and action in relation to the Roadmap process.

Background:

The Research Infrastructure and Science Policy Branch, Science and Infrastructure Division of the Department of Innovation, Industry, Science and Research (DIISR), is developing a Strategic Roadmap for Australian Research Infrastructure. The Roadmap, which CAMD has made submissions on in the past, was last reviewed in 2008. The 2011 Roadmap will outline where science infrastructure funding should go. The Roadmap is being developed under the strategic leadership of the National Research Infrastructure Council (NRIC).

Margaret Anderson is a member of the Understanding Communities and Culture Expert Working Group which assisted in drafting the section of the Discussion paper referring to the Humanities, Arts and Social Sciences.

Meredith Foley
CAMD Executive Officer

Item 27 Attachment 1



**Response to the
Department of Innovation, Industry, Science and Research
on the 2011 Strategic Roadmap for Australian Research Infrastructure
Discussion Paper**

**Submitted by
Dr Meredith Foley CAMD Executive Officer on behalf of the
COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS (CAMD)**

May 2011

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

2011 Strategic Roadmap for Australian Research Infrastructure Discussion Paper - CAMD Response

MUSEUMS AND RESEARCH

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). The museums represented include natural science and social history museums, science centres, industry and technology collections, combined museum/art galleries, heritage houses and outdoor museum sites in over 68 locations (see appendix 2).

Museums contribute to the national research effort in the following key ways:

- museums generate ground-breaking research in a wide range of fields in their own right, in collaboration with the private sector and through research partnerships with university researchers; and
- this research in natural history, cultural heritage, humanities and social sciences fields is informed by vast and deep museum collections which traverse all subject areas and media.

CAMD applauds the fact that the discussion paper on the development of the 2011 Strategic Roadmap for Australian Research Infrastructure recognises both the role of museums in research production and the value of museum and other cultural institution collections as research infrastructure.

Together, CAMD's museums hold over 60 million natural science and geoscience specimens and cultural, heritage and technological objects which form part of the distributed national collection. The major museums encompass collections that are records through time and space of the past and important predictive tools for the future. These collections provide a rich resource for evidence-based research of national and international significance in all fields of knowledge. They are an essential part of Australia's future as they provide the raw material through which researchers can discover the extent and character of biological and cultural diversity and how this may be safeguarded and sustained in the future. In addition, museums have a core role to communicate information drawn from the collections and associated research to the

public through on-site exhibitions and outreach programs and also by making research data and outcomes available online.

CAMD appreciates the opportunity to comment on the Discussion Paper provided and would like to make some initial general comments, as well as recommendations relating to certain specific questions.

GENERAL COMMENT - HASS RESEARCH

CAMD welcomes the steps taken to date to integrate the potential contribution of Humanities, Arts and Social Sciences (HASS) research and researchers into the overall funding of research infrastructure, definitions of infrastructure and the conceptualization of the National Research Priorities.

CAMD strongly supports the creation of the *Understanding Cultures and Communities Working Group*, its implicit endorsement of the important contribution made by HASS research and its recommendation for an e-Research facility to systematically integrate the nation's most significant HASS collections.

CAMD would also recommend however, that, in order to clarify the intent to fully incorporate HASS research into the national research infrastructure, there is a need for its explicit inclusion in the definitions of 'science', 'research infrastructure' and the proposed priority principles.

CAMD Recommendation:

1. That the principle of access to infrastructure funding for HASS researchers is made explicit in the Strategic Roadmap, associated guidelines and subsequent funding programs.

CAMD Recommendation:

2. That the meaning of the definition on Research Infrastructure be clarified by explicit reference to knowledge-based collections.

There is also potential, which is not fully exploited in the current process, to involve HASS researchers, not only in the working group for *Understanding Cultures and Communities*, but across the various capabilities. As Senator Carr has noted on a number of occasions,

the humanities, arts and sciences can provide critical input not only to immediately recognisable social and cultural issues but across the sciences to encourage new thinking about the conceptualisation of problems and the implementation of workable solutions. Museums, which are multi-disciplinary institutions by nature, have learnt from experience that such approaches provide unique opportunities to identify and implement innovative problem solving approaches to a wide range of key challenges.

A possible way of encouraging the level of multi-disciplinary research infrastructure would be to create a cultural equivalent to the Atlas of Living Australia which could be integrated with ALA biodiversity and geospatial data and thus provide an important tool for research and to inform policy-making on major social and cultural issues.

It should also be noted that the Discussion Paper falls short of recommending the funding necessary to exploit the full potential of HASS research infrastructure. CAMD would welcome the support of NRIC in addressing the need for appropriate resources to be afforded HASS research infrastructure to ensure its future contribution.

GENERAL COMMENT – BIOLOGICAL RESEARCH

The important role of the biological collections held in museums, herbaria, universities and the CSIRO in providing essential research infrastructure has already been identified in earlier iterations of the Roadmap and, subsequently, through the provision of funds for the online *Atlas of Living Australia*. CAMD notes that ALA has been most effective in fulfilling its remit and particularly in galvanising collaborations between custodians of the national biological collections and for these reasons strongly supports its continued funding, beyond 2012.

The NCRIS funding for the Atlas has included the framework and tools to access, manipulate, correlate and link information online. More recently it has been expanded to encourage public engagement. Unfortunately, it is still the situation that only a portion of available biodiversity information has been made accessible to date through its aegis. It would appear to be well recognised within the Discussion Paper that the information contained in biodiversity collections provides an important knowledge baseline not only for the Atlas and its applications but for a range of applied studies and projects.

CAMD believes that the utilisation of these collections would be improved by their databasing and linkage, but would go further in arguing that support for both digitisation and databasing of collections in priority areas would be the final and most important step

in liberating this vital information and making it widely available.

CAMD Recommendation:

3. That NCRIS funding be extended to enable the digitisation and databasing of biodiversity collections which inform the Atlas of Living Australia, the National Research Priorities and current NCRIS capabilities in general.

FUTURE FUNDING CONDITIONS

Both in relation to Environmentally Sustainable Australia and to the Understanding Cultures and Communities capabilities, CAMD strongly supports the principle that future funding programs support all aspects of research infrastructure including capital costs, skilled technical support staff, operations, maintenance and effective governance of facilities. This includes the necessity of recognising the costs of ongoing custodianship of collections and data about them as research infrastructure.

The following responses to questions asked within the Discussion Paper have greatest relevance to the reports on an *Environmentally Sustainable Australia* and the *Understanding Communities and Cultures* Expert Working Groups.

Other Key Research Directions

Both reports sought advice on whether there were other key research directions which should be identified in the Strategic Roadmap. CAMD agrees with the suggestions of the Environmentally Sustainable Australia Working Group the following should be considered as key research areas:

- the knowledge of Australian biodiversity. In this respect, CAMD would also suggest that further consideration be given to addressing the decline in Australia's taxonomic capability; and
- geosciences, which while neglected in the previous Roadmap, have the capacity to provide insight into pressing challenges such as understanding past climate patterns.

In addition, CAMD believes that future consideration should be given to developing infrastructure to improve access to and dissemination of information on nationally distributed palaeontology collections.

In the area of HASS research, CAMD strongly supports the suggestions of the *Understanding Cultures and Communities* Expert Working Group that the provision of large-scale infrastructure should be considered for areas touching on complex issues such as social cohesion, population, health, indigenous knowledge and regional connections amongst others.

Prioritisation Processes

The Discussion Paper also sought feedback on any other prioritisation processes that should be included in the Strategic Framework.

CAMD suggests that it would be timely for NRIC to utilise the Roadmap process to revisit the current range of National Research Priorities. CAMD supports the recognition by the *Understanding Cultures and Communities* Expert Working Group that there is a need to expand National Research priorities to ensure that nationally significant issues such as indigenous knowledge and community, urban sustainability or diversity and cultural inclusion, which are not currently easily encompassed under existing national priorities, are identified and resourced.

CAMD supports the suggestion contained in the Discussion Paper that the Roadmap be reviewed every three years. In addition, consideration should be given to revisiting the National Research Priorities as part of this process to enable a rapid but considered response to emerging challenges.

CAMD Recommendation:

4. That the National Research Priorities be revisited to consider the inclusion of one or more priorities specifically encompassing significant national social and cultural questions.

COLLABORATION

The discussion paper also queried whether Australian Government investment in research infrastructure at the national and landmark scale should favour collaboration in establishment and operation of infrastructure and research collaboration. CAMD strongly supports the principle

of promoting collaborative approaches. The ongoing collaboration of museum and other collections has underpinned the success of ALA. Most recently CAMD has been involved in a collaborative national project funded through the ANDS program. This involves a

partnership between 14 major collecting institutions and four universities and will make a substantial body of collection-based data accessible to research academics through Research Data Australia. These experiences, however, have made it clear that collaborative funding arrangements require funding at a level which supports the full cost of project management, coordination and governance.

If further clarification or information on the content of this response is required please contact

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AGENDA ITEM 28 STRATEGIC PLAN

At the last meeting of CAMD, the Executive was asked to amend the draft CAMD Strategic Plan to include issues raised and provide a final version for CAMD endorsement.

A copy of the draft CAMD Strategic Plan 2011-2013 is attached for your consideration.

At its meeting of 4 May 2011, CAMD's Executive recommended:

Resolution:

That the meeting endorse the CAMD Strategic Plan for 2011-13.

Carried/Lost

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS DRAFT STRATEGIC PLAN 2011-13

POSITIONING MUSEUMS

STRATEGY: Position museums as valued scientific and cultural organisations in the community.

Objectives	Key Tasks
Create and sustain an authoritative evidence base on the impact of major museums.	<ul style="list-style-type: none">• Collect and analyse annual CAMD survey data.• Align CAMD Survey with ABS Guidelines.• Develop standardised approach to web metrics.• Commission research analysis of the social, cultural and economic benefit of museums.
Assess the contribution of major museums and the museum domain to an enquiring, creative and cohesive society.	<ul style="list-style-type: none">• Utilise survey information and further research to highlight the impact of major museums in material distributed to Government and media.• Advocate national review of the distributed national collection• Create CAMD website to provide public access to advocacy documents and information about the impact of major museums.
Highlight the contribution of museums to natural and HASS based science	<ul style="list-style-type: none">• Seek CAMD involvement in and representation on key scientific bodies funding and supporting research and infrastructure development.
Highlight the role of museums in contributing to education	<ul style="list-style-type: none">• Encourage research and disseminate results on impacts of out of classroom

	education.
Highlight the economic prosperity delivered by museums through cultural tourism.	<ul style="list-style-type: none">• Undertake research on cultural tourism impacts for inclusion in CAMD briefing papers to relevant Federal and State Government authorities to encourage the coordinated marketing of museums.
Highlight the significant role of museums in cultural diplomacy	<ul style="list-style-type: none">• Undertake survey of member's role in cultural diplomacy to provide basis for position paper to Government on the need for coordination and resourcing of this role on a national level.
Pacific Region	<ul style="list-style-type: none">• Seek support and funding for development of online Federated Pacific Collections Platform.

LEADING MUSEUMS
STRATEGY: Lead strategy and policy development in the museum domain.

Objectives	Key Tasks
Enhance CAMD's profile and status as a leading strategic body in the museum sector.	<ul style="list-style-type: none">• Involve CAMD on relevant national and state/territory/region working groups.• Develop opportunities for regular contact with key government and non-government representatives at national, state/territory/regional and local levels.• Represent the sector to key external stakeholders at meetings, conferences, seminars etc
Foster collaboration	<ul style="list-style-type: none">• Participate in and promote collaborative activities designed to enhance museum

outcomes for the community.

- Support an active network of CAMD natural science museums through the Science Alliance.
- Support an active network of CAMD humanities, arts and social science museums through the HASS committee.
- Contribute through collaboration to policy on research and collections as science infrastructure.
- Investigate opportunities for collaborative activity on digital access to Indigenous knowledge in Australian and New Zealand collections.

Develop museum domain strategy and policy in partnership with key government and non-government organisations.

- Support measures designed to fully integrate the work of museums across Australia with Government at a national level.
- Advise Government on the development of policies and programs for the museum domain.
- Encourage development of Government mechanism to coordinate and showcase Australia's heritage, art, culture and design internationally
- Coordinate museum funding bids for major collaborative projects as required by members.

Develop opportunities for museums to shape, contribute and deliver on key national issues.

- Explore ongoing opportunities for the involvement of museums in education and learning networks.
- Support the Atlas of Living Australia

Project

- Support the Museum Metadata Exchange Project
- Seek the introduction of object seizure legislation.

STRENGTHENING MUSEUMS
STRATEGY: Contribute to a best practice museum domain in the Australasian region.

Objectives	Key Task
Promote innovation, modernisation and best practice in order to strengthen, advance and invigorate the domain.	<ul style="list-style-type: none">• Provide benchmarking information to members through collection and analysis of the annual CAMD Survey.• Support funding for touring exhibitions program for museums• Champion a national support program to conserve and preserve collections• Support environmentally sustainable conditions in museums through collaboration with AICCM• Develop a coordinated advisory, outreach and partnership program for rural and regional Australia.• Support the development of an effective disaster management framework for collections.

AGENDA ITEM 29 MEMBERS' ITEMS

This item has been reserved for the discussion of items raised by members at the meeting.

AGENDA ITEM 30 GENERAL BUSINESS

Venue for Next Meeting & Meetings in 2012

It was agreed last year that the 2011 CAMD Annual General Meeting would be held at Canterbury Museum in Christchurch, New Zealand. This was of course before the earthquake which severely damaged parts of central Christchurch and its suburbs as well as the museum.

CAMD has spoken to Anthony Wright who has confirmed that he wishes to host this meeting with the agreement of CAMD members and would see it as a positive way of rebuilding morale. Canterbury Museum will reopen in the next few months and suitable accommodation for Directors will be available. As noted earlier in the meeting papers, Anthony is also planning to organise a day-long seminar on disaster response and management to be held adjacent to the planned CAMD meeting.

The proposed date for the CAMD General Meeting is:

Thursday 27 October and Friday 28 October 2011.

At its meeting on 4 May 2011, CAMD's Executive recommended that:

Resolution:

That the next CAMD AGM be held at Canterbury Museum, Christchurch on 27 October and 28 October 2011.

Carried/Lost

CAMD Meetings 2012/13

Jeremy Johnson has offered to host one of the CAMD meetings at Sovereign Hill in 2012.

It would assist if other members would consider whether they wish to nominate to be hosts of a CAMD Meeting in 2012 or 2013.