

## **GENERAL MEETING MEETING PAPERS**

**Peninsula Room,  
National Museum of Australia, Canberra  
16-17 May 2013**

### **ATTENDEES**

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

Mr Andrew Sayers AM	Director, National Museum of Australia
Mr Kevin Sumption	Director, Australian National Maritime Museum
Mr Tony Sweeney	Chief Executive Officer, Australian Centre for the Moving Image <i>[Thursday only]</i>
Mr Anthony Wright	Director, Canterbury Museum <i>[Thursday only]</i>

## APOLOGIES

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

## IN ATTENDANCE/PRESENTERS

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

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## DAY ONE: Thursday 16 May 2013

<b>Agenda Item 1. WELCOME</b>
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CAMD Chair, Patrick Greene (Museum Victoria), will open the meeting and welcome all delegates to the 2013 General Meeting of the Council of Australasian Museum Directors.

The Chair will also extend the thanks of members to Andrew Sayers and the staff of the National Museum of Australia for hosting the meeting.

## Apologies

The apologies received have been recorded in the list above.

## Deputies

The following deputies will be welcomed to the meeting:

- Dr Brian Lassig, Assistant Director, Collections and Research, deputising for Mr Frank Howarth, Director, Australian Museum;
- Ms Megan McSweeney, Director of External Affairs, Tourism and Sales, deputising for Mr Roy Clare, Director, Auckland War Memorial Museum;
- Mr Peter Morton, Manager, Strategy, Policy and Planning, deputising for Dr Dawn Casey, Director, Powerhouse Museum;
- Ms Lorraine Neish, General Manager, Operations, National Science and Technology Centre – Questacon will deputise for Prof. Graham Durant on Friday.

## New Members

The Chair will welcome **Dr Brendan Nelson** to his first CAMD meeting. Dr Nelson took up his new role as Director of the Australian War Memorial (AWM) in Canberra in December 2012.

## Departures and Transitions

CAMD was saddened to hear of the death of **Dr Rodney Wilson**, the former Director of the Auckland War Memorial Museum (1994 - 2006) who has died of cancer at the age of 67. A letter of condolence from CAMD has been sent to Dr Wilson's family.

We were also disappointed to hear that **Dr Dawn Casey** has not been reappointed after serving five years as the Director, of the Powerhouse Museum. Dawn has made a substantial contribution to the CAMD Executive which will be much missed; we hope that she re-joins us soon. It has been announced that she will be replaced as Director by **Ms Rose Hiscock**, currently at the Australia Council and a former Head of Marketing, Communications and Commercial Operations at Museum Victoria.

**Dr Ian Griffin** has been appointed Director of the Otago Museum. Dr Griffin was previously the Chief Executive of the Oxford Trust in England and also chaired the UK Association of Science and Discovery Centres representing the interests of 60 centres. Dr Griffin will take up his new role full time towards the end of May. A letter has been sent to Dr Griffin encouraging him to continue Otago's association with CAMD.

Members will undoubtedly wish **Dr Ian Galloway**, one of CAMD's oldest members, well as he retires on 2 July as CEO of Queensland Museum after 13 years in the position. We will miss Ian's wise counsel and generosity in sharing his museum experience. We have recently learnt that his replacement will be **Professor Suzanne Miller**, currently Director, South Australian Museum. We are hopeful that Suzanne will be happy to continue her valuable contribution to CAMD as she takes up her new position.

**Andrew Sayers**, Director, National Museum of Australia has also announced that he will be retiring on 1 July 2013 from his position. Andrew will also stand down at the forthcoming Museums Australia conference from his position as National President. We are grateful to Andrew for his input to CAMD and, in particular, for his efforts to encourage a more effective and collaborative museums sector.

Meredith Foley  
Executive Officer  
CAMD

<b>Agenda Item 2.      CONFIRMATION OF MINUTES AND BUSINESS ARISING</b>
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**Minutes of Previous Meetings**

The last CAMD Meeting was held at Sovereign Hill, Ballarat on 18-19 October 2012. Draft minutes have been circulated and are presented for confirmation at this meeting (see *attachment 1*).

<p><b>Resolution:</b></p>
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| <p>1. That the minutes of the CAMD Annual General Meeting held at Sovereign Hill, 18-19 October 2012 be accepted.</p> |
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<p><i>Carried/Lost</i></p>
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**Business Arising**

There will be a call for business arising.

Members may also wish to suggest additional agenda items for discussion during the meeting.

## Agenda Item 2 Attachment 1



## ANNUAL GENERAL MEETING DRAFT MINUTES

Sovereign Hill Museums, Ballarat, Victoria  
18-19 October 2012

### ATTENDEES

NAME	MUSEUM/ORGANISATION
Ms Margaret Anderson	Director, History South Australia
Mr Pierre Arpin	Director, Museum and Art Gallery of the Northern Territory
Dr Dawn Casey	Director, Powerhouse Museum
Ms Kate Clark	Director, Historic Houses Trust of NSW
Mr Alec Coles OBE	Executive Director, Western Australian Museum
Prof. Graham Durant AM	Director, National Science and Technology Centre
Ms Linda Ferguson	Assistant Director, Branch Head, Public Programs deputising for Ms Nola Anderson A/Director, Australian War Memorial
Dr Patrick Greene OBE	Chief Executive Officer, Museum Victoria
Mr Frank Howarth	Director, Australian Museum [ <i>Friday only</i> ]
Mr Jeremy Johnson	Chief Executive Officer, Sovereign Hill Museums Association
Prof. Suzanne Miller	Director, South Australian Museum [ <i>by telephone link items 20 to 23</i> ]
Mr Andrew Moritz	Acting Director, Brand Delivery, Queensland Museum and Director of The Workshops Rail Museum, Ipswich deputising for Mr Ian Galloway, Director, Queensland Museum
Mr Michael Parry	Director, Commercial and Operations, deputising for Mr Tony Sweeney, Chief Executive Officer, Australian Centre for the Moving Image
Mr Andrew Sayers AM	Director, National Museum of Australia
Mr Kevin Sumption	Director, Australian National Maritime Museum
Mr Anthony Wright	Director, Canterbury Museum

## APOLOGIES

NAME	MUSEUM/ORGANISATION
Ms Nola Anderson	A/Director, Australian War Memorial
Mr Alan Brien	CEO, Scitech Discovery Centre, Perth
Mr Bill Bleathman	Director, Tasmanian Museum and Art Gallery
Mr Roy Clare CBE	Director, Auckland War Memorial Museum
Dr Ian Galloway	Chief Executive Officer, Queensland Museum
Mr Michael Houlihan	Chief Executive, Museum of New Zealand Te Papa Tongarewa
Mr Richard Mulvaney	Director, Queen Victoria Museum and Art Gallery
Mr Shimrath Paul	Director, Otago Museum and Discovery World
Mr Tony Sweeney	Chief Executive Officer, Australian Centre for the Moving Image

## IN ATTENDANCE/PRESENTERS

NAME	MUSEUM/ORGANISATION	Agenda item
Dr Meredith Foley	Executive Officer, CAMD	All
Ms Ruth Pearce	Assistant Secretary, Public Diplomacy and Information Branch, Department of Foreign Affairs and Trade	Friday, Items 24

## DAY ONE: Thursday 18 October 2012

### 1. WELCOME

CAMD Chair, Patrick Greene (Director, Museum Victoria), opened the meeting welcoming delegates to the 2012 Annual General Meeting of the Council of Australasian Museum Directors (CAMD). He thanked host Jeremy Johnson and the staff at Sovereign Hill for making the meeting possible.

#### Members

Patrick welcomed Linda Ferguson, Andrew Moritz and Michael Parry who were deputising for the Directors of their respective museums.

Patrick noted that Dr Brendan Nelson is to become the new Director of the Australian War Memorial (AWM) in Canberra from early December. A letter of welcome and encouragement to continue the association of AWM with CAMD will be sent to Dr Nelson.

It was noted that Major-General Steve Gower retired in August after 16 years in his position as the Director of the Australian War Memorial; a role in which he made a great impression. The death of his wife Heather last month was also noted with sadness. Margaret Anderson (Director, History SA) attended Heather Gower's funeral in Adelaide as a representative of CAMD and our condolences have been conveyed to Steve.

In New Zealand, Mr Shim Paul has resigned as Director, Otago Museum and Discovery Centre, to take up a position as Chief Executive of a Centre of Excellence for Cancer in South-east Asia. CAMD has conveyed best wishes to Shim in his future position. Best wishes were also sent to Ms Michelle Hippolite, who has been a frequent participant in CAMD meetings in her capacity as Kaihautu of the Museum of New Zealand Te Papa Tongarewa. She will be taking up a new position at the end of November as the new Chief Executive of Te Puni Kokiri, Ministry of Maori Development.

## **2. CONFIRMATION OF MINUTES AND BUSINESS ARISING**

### **Minutes of Previous Meetings**

The last CAMD Meeting was held at the Powerhouse Museum, Sydney, 26-27 April 2012.

#### **Resolution:**

1. That the minutes of the CAMD General Meeting held at the Powerhouse Museum, Sydney, 26-27 April 2012 be accepted.

*Carried*

### **Business Arising**

Alec Coles, Executive Director, Western Australian Museum noted that he hoped to forge ahead with the working party on raising the profile of museums. Meredith apologized for the delay on this initiative but noted that she had been keen to get the website finalised as a first priority.

## **3. CHAIR'S REPORT**

In commenting on his first year as CAMD Chair, Patrick Greene noted that CAMD's role and authority in its dealings with government departments and agencies continued to grow. He acknowledged the energy Margaret Anderson, former Chair, had invested in raising CAMD's profile. He also acknowledged the input of various members in putting forward CAMD's position on a wide range of issues. The recent changes made to the Australian Research Council



Discovery grants were a case in point; the potential for a rethink coming only after active lobbying by CAMD and individual members directed to the Minister and the Chief Scientist.

The movement of Visions of Australia program funding from the Office for the Arts to the Australia Council had given rise to concern but reassurances have been received that the breadth of recipients will be maintained. Patrick urged members to respond to requests for input and evidence in support of the many submissions and reports prepared by CAMD and thanked Meredith for her work in their preparation.

### **CAAMD**

Patrick reported on a recent lunch with Tony Elwood, Director of the National Gallery of Victoria and Chair of the Council of Australian Art Museum Directors (CAAMD). Mr Elwood indicated interest in developing closer relations between CAMD and CAAMD with the possibility of coming together on specific issues.

### **ABC**

Patrick also met briefly with Katrina Sedgwick, the new Head of ABC TV Arts. She indicated an interest in receiving more information from museums for use across the various ABC arts media. This could take the form of news, editorial engagements, longer stories, the mining of archives etc and could result in some exciting collaborations. The ABC was particularly interested in significant exhibitions touring different parts of Australia. Patrick undertook to maintain this liaison with Ms Sedgwick and keep members informed.

Graham Durant, Director, National Science and Technology Centre, reported that the ABC Science Unit would be having its 50<sup>th</sup> anniversary in 2014.

### **Fauna Field Guide App**

Patrick reported that Museum Victoria and partners (the Australian Museum, Queensland Museum, Museum and Art Gallery of the Northern Territory, Western Australian Museum, South Australian Museum and Tasmanian Museum and Art Gallery) had been successful in attracting \$390,000 in funding from the Federal Government under the *Inspiring Australia* strategy. Patrick acknowledged the assistance of Graham Durant in securing this funding which will go towards expanding Museum Victoria's Field Guide app to cover fauna in every Australian State and Territory. Patrick noted that there had already been 40,000 downloads of the Museum Victoria app and evidence of its use by a wide range of people including outback tourism operators.

Dawn Casey, Director, Powerhouse Museum, commented on the need for this type of support for humanities apps eg for historic houses, stories, dress, vessels, farming equipment etc.

**Action:** It was agreed that a Humanities app working party be established to explore this idea. Margaret Anderson agreed to convene the group which would include Dawn Casey, Kate Clark and Kevin Sumption.

#### 4. **FINANCIAL REPORT**

The CAMD Treasurer, Jeremy Johnson (Chief Executive Officer, Sovereign Hill Museums Association) noted that CAMD did not have any uncleared liabilities and that a pool of money existed which could be put into specific projects if desired. He presented the CAMD Budget for 2012-13 and suggested that if members thought they had moved from one class of membership to another without justification to please let him know.

##### **Resolution:**

That CAMD accepts the Treasurer's report and the budget for 2012-13.

*Carried Greene/Casey*

Jeremy was thanked for his sterling efforts as CAMD Treasurer.

#### 5. **EXECUTIVE OFFICER'S REPORT**

Meredith Foley reported that she had focussed over the last period on finalising the new CAMD website ([www.camd.org.au](http://www.camd.org.au)) which will provide an opportunity to publicise CAMD activities and to share news and views quickly on the member's site. The website will also serve to showcase individual and collaborative initiatives in the museums sector. The site will also be a repository for comparative statistics and analysis which may assist members in their own advocacy work.

Over the last six months, responses have been prepared to a number of Government policy announcements and discussion papers including the Australian Heritage Strategy; Protection of Cultural Objects on Loan and the transfer of the Visions of Australia program. The reorganisation of the industry, innovation, science and tertiary education portfolio under a new Minister resulted in some changes which concerned CAMD members. A campaign was organised in response to the new guidelines for ARC **Discovery grants** which excluded museum research staff from lead positions and the Discovery Early Career Researchers Awards (DECRA's). Action was taken to provide advice on a new National Research Investment Plan and on the National Plan for Environmental Information (NPEI) initiative and implementation of the Nagoya Protocol.

Meredith thanked the Chair and Executive for their continued support and sound, tactical advice.

In discussion, members welcomed the announcement of a new organisation to replace the Australian Business Arts Foundation (AbaF) noting that it had been difficult to get traction for museums under the current organisation.

## **6. CAMD SURVEY AND REVIEW**

### **Survey Review**

Meredith Foley reported on the recommendations from the CAMD survey review which were aimed at reducing the size of the current survey exercise and increasing the usefulness of the data gathered. She noted that recommendations from the survey review had been circulated prior to the meeting. Members were asked to discuss this with staff involved and send any comments to Meredith.

In the discussion members agreed on the need to prune back the annual survey. The data for questions which are dropped can always be chased up through a quick one-off survey if required.

In order to maintain continuity of information, the next CAMD Survey will seek information about both 2010/11 and 2011/12 and utilise any changes decided at this meeting.

### **Public Value of Museums**

Members also discussed the need for further and broader work to better establish the public value of museums and made the following points:

- Dawn Casey noted that there is a need to capture achievements using the survey eg the Harry Potter exhibition at the Powerhouse brought \$46m into the economy;
- Kate Clark emphasised the need to have ways to measure the economic impact and public values of museums using 'killer facts', reviewing existing value studies and commissioning new research to cover the gaps;
- Patrick Greene pointed out that there was useful material provided by members in their annual reports to the AGM which could be used alongside the survey material;
- Graham Durant suggested CAMD consider producing questions for political parties about the cultural sector (as done by science groups);
- Alec Cole mentioned the NMDC UK Museum Manifesto as a good model. He emphasised the usefulness of CAMD preparing a similar Manifesto.

Consideration was given to the idea carrying out further research to be followed by a validating meeting and then a one day conference. It was noted that some of this work could be done in conjunction with CAAMD.

### **Social Media**

Meredith raised the question of whether and what we should try to capture about social media using the survey. Members provided a brief outline of some activities in this area:

- Patrick Greene noted that Museum Victoria was recruiting adult audiences through social media and building up databases using such devices as competitions alongside big exhibitions. It had QR codes on some paintings but was concerned about the cost of

digitising scientific journals. With exhibitions such as Mesopotamia, visitors were able to post their comments online;

- Kevin Sumption (Director, Australian National Maritime Museum) described the use by the museum of YouTube and also Flickr in engaging the public. The museum is running quarterly training sessions and nominating staff to tweet on behalf of the museum. This area is quite complex as staff have to differentiate between their own personal views and those of the museum and have to be prepared to harness comments and opinions in a positive manner.
- Anthony Wright (Director, Canterbury Museum): Canterbury is using Google Analytics and has a Facebook page;
- Margaret Anderson (Director, History SA): has different Facebook pages for different programs and noted that a few members from curatorial and marketing were authorised to tweet on behalf of the organisation. Photos were also utilised on Flickr, Instagram and Pictogram. She was interested in how to measure activity in this area eg by number of items sent out, number of recipients, number of followers, retweets etc
- Jeremy Johnson: noted that Sovereign Hill used similar approaches to those described above. Trip Advisor had to be monitored as it usually attracted those who had the best and the worst time during visit;
- Andrew Moritz (Acting Director, Brand Delivery, Queensland Museum and Director of The Workshops Rail Museum): indicated Queensland Museum followed similar processes to those above with authorised tweeters etc;
- Alec Coles (CEO, Western Australian Museum): outlined the Western Australian Museums customer relations management policy. He noted that they had a list of 40,000 databased with whom they could communicate and staff managing the system to enable them to be more effective on social media
- Dawn Casey (Director, Powerhouse Museum): had a digital trainspotting contest which has drawn over 30,000 international and national entrants. Facebook used when had a logjam at the Young Bloods Market;
- Andrew Sayers (Director, National Museum of Australia): commented on [The Human Brochure](#) established to bolster tourism in the ACT. It put out a call for the social media active to come to Canberra and 24,000 applied;
- Linda Ferguson (Assistant Director, Public Programs, Australian War Memorial): Facebook is driving traffic to the website; have Blogs. The Memorial uses YouTube for film clips and currently has draft social media policy out for consultation. Recently had Wikipedia photographers visit;
- Graham Durant (Director, Questacon): only recently authorised to engage with social media. Activities include high definition film, mobile app tour, Questacon puts stories on [Science Alert](#) which has 2.8m members and on Facebook. Accessing and monitoring public comment is challenging;

- Michael Parry (Director, Commercial and Operations, ACMI) said that they had a system to mine social media and compare ticket sales etc. ACMI also finds it useful to include a competition or make content to share with visitors eg making food inspired by video games. He noted that there are companies which will monitor third party platforms about their organisation. ACMI has also started a wider conversation with staff about communication and the channels to be use;
- Kate Clark (Director, Historic Houses Trust NSW) noted that the diversity of social media types meant that museums had to consider what this meant for one's core website: Where do we put our limited resources?

## **7. CAMD WEBSITE LAUNCH**

Meredith outlined the content of the new CAMD website - [www.camd.org.au](http://www.camd.org.au) - which will go live following the meeting. A new host was being sought to speed up the site. Google Analytics would be used to monitor performance. Alerts were currently being handled manually to gauge need. She noted that the content of the site has been targeted in the main at CAMD members, the media, Ministers, their advisors, bureaucrats and others in the cultural sector. As a secondary function, the public site should also be a source of general advice for interested members of the public. Meredith was thanked for the hard work which had gone into creating the site and writing all content.

## **8. NEW ZEALAND REPORT**

Anthony Wright (Director, Canterbury Museum) provided a report on current issues and challenges for CAMD's New Zealand members noting that:

- New Zealand were not yet facing the looming cuts being experienced in Australia although there had been a blow-out in the work required to rebuild Christchurch;
- the New Zealand director's meeting now includes the art museum directors;
- Otago has commenced the search for a new CEO in the wake of Shimrath Paul's resignation. The museum is bringing a large exhibition from Shanghai which will be available to CAMD members;
- Canterbury Museum has almost fully reopened however tourism numbers are hugely down in the South Island as Australians are concerned about the threat of further quakes. A new media campaign has been launched. Canterbury will be providing Quake City, a temporary exhibition.
- The Canterbury Art Gallery probably has two more years of work before it reopens as it has to be raised because of sinking foundations;
- Canterbury Museum has a plan to earthquake strengthen the whole museum to ensure collection is secure.

## **9. PROTECTION OF CULTURAL OBJECTS ON LOAN**

Meredith Foley updated members on the progress of Australian and New Zealand protection of cultural objects on loan (formerly referred to as immunity from seizure) legislation which is to make loans for exhibitions from overseas institutions immune from lawsuits.

### **Australia**

The Minister for Arts announced the introduction of Australian legislation in July 2012, in the process acknowledging CAMD, CAAMD and ICOM for their assistance in developing this measure. Current advice is that a draft copy has been returned to the State/Territories for a further round of consultation.

### **New Zealand**

CAMD recently provided a response, at the invitation of the NZ Ministry for Culture and Heritage, to a NZ discussion paper on similar legislation.

Members agreed that since shows travelling to the region can be shared between Australia and New Zealand, it seems appropriate that the two countries produce similar legislation as soon as possible to strengthen the power of museums to attract high quality exhibitions from overseas. Following discussion it was agreed:

### **Resolution:**

2. That CAMD call on the Australian and New Zealand Governments to effect a swift passage of legislation to protect cultural objects on loan from overseas so that museums can continue to attract high quality cultural loans and exhibitions from other countries to the Australasian region.

*Carried*

## **10. VISIONS OF AUSTRALIA**

Members discussed the need for further action in relation to the transfer of the Visions of Australia grant program to the Australia Council. CAMD wrote to the Chair and CEO of the Australia Council offering museum expertise to assess applications. A letter in response from the Chair, Rupert Myers, suggests that all grants are in the process of being reviewed which will delay further action at this time.

## **11. NATIONAL CULTURAL POLICY**

Meredith Foley reported that it appears the policy lacks the commitment of sufficient funding at this stage. The release date is likely to be before the end of the year.

## **12. AUSTRALIAN HERITAGE STRATEGY**

Kate Clark noted that the Department of Sustainability, Environment, Water, Population and Communities had recently released a 'Summary of Public Submissions' received in response to the consultation paper. She noted her concern that the definition of heritage used by the policy developers was overly narrow. She also suggested that CAMD keep as a headline that museums are a primary site for public engagement with and access to heritage.

## **13. COPYRIGHT REFORM**

Meredith Foley reported on the release of the Australian Law Reform Commission Issues Paper, *Copyright and the Digital Economy*, on copyright reform. CAMD intends to respond to the paper which asks how the current copyright framework is affecting both commercial and creative/cultural enterprises and how current exceptions and statutory licences are working in the digital environment. Members suggested that the existing exceptions should be broadened. It was also noted that in responding CAMD needed to address a museum's need to both release and protect its assets. Meredith noted that she had attended forums organised by the [Australian Digital Alliance](#). Pierre Arpin (Director, Museum and Art Gallery of the Northern Territory) and Michael Parry offered their assistance in the preparation of a response. Dawn Casey also suggested that Meredith liaise with Paula Brady at the Powerhouse Museum.

## **14. CHARITY REFORM**

Jeremy Johnson updated members on the current reform agenda for not-for-profit organisations and charity reform noting that the definition of 'charity' was still to be determined. While debate on the *Australian Charities and Not-for-profits Commission Bill 2012* and related legislation has been deferred, an Australian Charities and Not-for-Profit Commission (ACNC) public education program has been launched. The Australian Tax Office will rule on each individual charity and the range of activities they are undertaking. Anthony Wright reported that New Zealand has had a charity commission for five years and that it has worked well although reporting can be onerous. Patrick Greene commented on the recent tightening up in relation to charities in the USA and the taxation authorities views in relation to the tax-free nature of endowments to museums.

## **15. MUSEUMS METADATA EXCHANGE PROJECT**

Meredith Foley reported on an evaluation of the Museums Metadata Exchange Project (MME) which was currently underway. She noted that use of the MME was growing and academics have commented favourably on its potential to open up new avenues of research and to encourage cross disciplinary work.



## 16. NATIONAL CULTURAL HERITAGE COMMITTEE

Patrick Greene updated CAMD members on the work of the National Cultural Heritage Committee of which he is Chair. He noted that Tim Sullivan had been recently appointed to the Committee. One of the large acquisitions this year through the National Cultural Heritage Account was the National Library's purchase of the *Sydney Morning Herald/Age* photographic archive (with much of the funding actually expended on digitisation). Patrick thanked members for providing more names from which the NCHC can appoint expert advisors.

## 17. ILLEGAL ANTIQUITIES

Patrick Greene updated members on recent issues which have arisen in relation to illegal antiquities. Members discussed whether it would be useful for CAMD to release a statement from this meeting to stress our support for the measures to combat the trade in illicit antiquities to be in tune with the UNESCO convention. It was agreed that members should check their own policies and exchange notes at this stage rather than make public comments.

Alec Coles commented on a recent decision by the Western Australian Minister for Mines who has refused to grant a licence to an applicant believed to be trying to expropriate geological specimens. He indicated that the decision could become a model for other States.

## 18. MEMBERS' ANNUAL REPORTS

Members provided the following information and comments on their annual reports:

Michael Parry, **ACMI**

- Coming to end of Game Masters exhibition which has performed well. It was the first major internally curated exhibition from ACMI and was part of the Winter's Masterpieces. A Broadband-Enabled Innovation Program (BEIP) was launched as part of *Game Masters*. A new website, games, ebooks and video conferencing were built as part of the project. It will go next to Te Papa.
- The Victoria and Albert Hollywood costume collection will be coming to ACMI.

Frank Howarth, **Australian Museum**

- Working with the Hermitage Museum to bring out the Alexander exhibition.
- Jurassic Park Lounge proving popular with 10,000 free entries.
- Research areas include applied DNA work. The museum hosted a conference on bird strikes. Provides example of how to show value of museums: 'making air travel safer'.
- Science collections are coming under even greater pressure to show how the information in their collections can be applied. The museum is doing an increasing amount of forensic work with ACQUIS and the NSW Police.



Linda Ferguson, **Australian War Memorial**

- There have been several changes in senior personnel;
- Plans are underway for the WWI centenary with 6 working boards on commemoration of the first landing at Gallipoli. Some additional funding has been provided by the Department of Veteran Affairs for centenary projects;
- Staff have made collection development trips to Afghanistan to collect oral history and collection items;
- The implementation of electronic records management has led to a big culture change.

Pierre Arpin, **Museum and Art Gallery of the Northern Territory**

- Under the new Government the former department has been disbanded and Hugo Lessing appointed acting CEO of the new Department of Arts and Museums.
- The report on the controversial Papunya Boards is about to be released. Pierre noted the challenges of dealing with secret, sacred collections.
- The museum is moving towards being a statutory authority.

Graham Durant, **Questacon**

- Questacon is currently facilitating discussions about technology education. Work is underway on a STEM Teacher Institute for Canberra and to pull Canberra institutions together to provide more systematic support for teachers.
- Questacon will turn 25 towards the end of 2013 and is planning a program of activities and celebrations in conjunction with Japan, our founding partners.
- The national science week grants have been caught up in the current freeze and it is not known when the next round will open.
- Questacon is busy on the international engagement front with 14 projects underway in different countries.

Andrew Sayers, **National Museum of Australia**

- New lakeside café created which leaves more room in the entrance of the Big Objects exhibition. Moves also afoot to free up other display spaces in the building.
- The museum is about to complete its long-term staff restructure. An attempt is being made to integrate the Research and Curatorial sections
- Museum will be active in celebrating the Centenary of Canberra next year.
- A conscious decision has been made to make more use of the museum's own collections and less of overseas exhibitions. Next year's Old Masters exhibition will be followed by one on Aboriginal bark paintings

#### Dawn Casey, **Powerhouse Museum**

- Deep budget cutting underway with the museum required to find massive savings on salaries. A change management plan is in operation with voluntary redundancies on offer.
- The position of CEO is to be internally advertised.
- There have been major changes on the board.
- Best numbers ever for Harry Potter exhibition with 450,000 visitors.
- Keen to use more of own collections.
- New entrance almost finished with café and shop to follow.

#### Alec Coles, **Western Australian Museum**

- Approval has been granted for the new museum building and negotiations are underway with Treasury. \$420m has been allocated. The process is expected to take 6-8 years.
- The Premier attended the WA Science Awards at which he acknowledged the important role of collections to the community.

#### Kate Clark, **Historic Houses Trust of NSW**

- Sydney Open is on again in a few weeks and the Stadium exhibition opens tonight.
- The HHT has been transferred from Arts to the Environment and Heritage portfolio.
- A rebranding exercise is underway and money allocated to do a business model review. Some staff positions have gone to address a budget hole.
- Some capital funding has been provided for Rouse Hill
- The National Trust of NSW is close to bankruptcy and has sold Juniper Hall.
- Government House is to return to its original role as a residence.

#### Andrew Moritz, **Queensland Museum**

- Queensland Museum has been celebrating its 150th anniversary and for first time surpassed one million visitors (2011-12) despite closures for renovation. Over 200,000 visitors to the mummy's exhibition from the British museum.
- There has been a staff restructure followed by the creation of two new divisions.
- Executive search about to start for replacement for Dr Galloway who is scheduled to retire in May 2013.
- The museum has been transferred to the new department of industry, technology, innovation and science. The Minister has shown a particular interest in the IT side of the portfolio.
- Large scale retrenchments planned for Queensland public sector. It would appear that the seconded teacher program will cease.

Tim Sullivan, **Sovereign Hill Museums Association**

- The museum has experienced a difficult year; although attendances have been good, commercial yield has been down across all services.
- Sovereign Hill has increased its engagement with China with the opening of an office in Shanghai. There were 70,000 visitors from mainland China last year.
- Relationships with all three levels of Government are intense. Attempting to get some integration for in-bound and interstate tourism. The newly elected local council has replaced a council which was well across tourism issues. Council has invested \$500,000 in the collection centre under construction.
- Sovereign Hill is looking at ways to raise qualifications of volunteers.
- Ballarat Aust. History Network created.
- Working with University and partnering with local mechanics institute to share ten postgraduate placements.
- Habitat studies underway at Narmbool with emphasis on new carbon future for people on the land.

Margaret Anderson, **History South Australia**

- All cultural institutions affected by deficits. The Government has started a sustainability review.
- In middle of mini-restructure to encourage closer integration but also to resource online team.
- Theoretical master planning exercise on North Terrace area underway. No funding allocated but it includes a Museum of Adelaide.
- National Trust of South Australia facing bankruptcy with 300 properties on their books.

Kevin Sumption, **Australian National Maritime Museum**

- Has just finished first 8 months as Director.
- The strategic plan has been redone and an organisational restructure undertaken with executive recruitment underway for three positions.
- The museum is working towards a six year redevelopment especially in relation to the waterside. It is looking at the Royal Australian site for a possible education facility and interpretation centre for the Endeavour.
- A major exhibition, 'East of India' is planned for 2013.
- Work is underway on a five year plan for the Endeavour. The programming for the Endeavour is heavily resource intensive with a circumnavigation costing \$3.5m plus staff costs.

Members discussed various maritime projects currently being advocated by enthusiasts and the need to ensure Government is aware of the ongoing costs of such projects.

Anthony Wright, **Canterbury Museum**

- Canterbury is working on plans to earth-quake strengthen the museum by doing a base isolation using rubber, steel or lead. This will entail demolition of some of the modern parts of the site but the retention of heritage buildings. It is hoped that this will happen within the next five years.

Patrick Green, **Museum Victoria**

- A restructure is underway as the museum needs to save \$3.5 – 4m. The grant has not increased for seven years and this has been impacted by a further \$1.5m cut to the budget. There will be no indexation for the next two years.
- The Museum has shed one executive management position with four positions remaining: Public Engagement, Collections, Research and Exhibitions and Corporate Services.
- Staffing has been reduced by nearly 50 jobs across the organisation using a targeted restructure rather than voluntary redundancies which has caused disputes with the unions.
- The Discovery Centre is going online.
- The audit office has looked at the museums and a number of other cultural organisations with Museum Victoria coming out well.
- Smart Bar is doing well and making money. All publicity is via social media.
- Afghanistan exhibition coming up; Patrick acknowledged the excellent support provided by the Department of Foreign Affairs and Trade.
- Field work is being undertaken for the Department of Sustainability and Heritage.
- The First People's exhibition is to open in July next year.
- \$20m has been allocated by the Federal Government for work on the Royal Exhibition building.
- The work of Museum Victoria on pests and diseases for [PADIL](#) has been expanded to New Zealand.
- Patrick is chairing a leadership group of arts agencies to look at sharing services. Margaret Anderson noted that there may be figures from SA endeavours in this direction which would assist the Victorian process.

## Public Value

In discussion, it was agreed that we needed to publicise more examples of museum impact ('elevator speeches') of the type described by Frank. For example, the Western Australian Museum through its study of the impact of ballast water was 'keeping coastal waters clean' etc. Pierre Arpin said that his five natural science curators were working on externally driven projects which raised questions for him about the museum's core objectives. Frank noted that applied knowledge helped improve services to the public. Alec Coles commented on the Western Australian Museums new DNA laboratory which has been paid for by Rio Tinto. It will generate

research for responsible conservation of the environment and the collections generated would be there in perpetuity.

## **DAY TWO: Friday 19 October 2012**

### **19. ATLAS OF LIVING AUSTRALIA**

Suzanne Miller (Director, South Australian Museum) reported that the Atlas of Living Australia (ALA) had some money to carry forward and is now eligible for Collaborative Research Infrastructure Scheme (CRIS) funding for 2013. The general assumption is that there will be a budget announcement in May in relation to 2014/15. The ALA is not building new tools but is adding data. Negotiations are underway with the University of Adelaide to have it manage research funding to carry through to 2014/15.

Suzanne was thanked for her work as CAMD's representative on the ALA management committee.

Patrick Greene noted that Museum Victoria continues to work on the [Biodiversity Heritage Library – Australia](#) (BHL-Au) which is the digital literature component of the ALA. Ely Wallis has been elected chair the governing body of BHL-Au.

### **20. SCICOLL**

Suzanne Miller reported that there has recently been a hiatus in activities of the Scientific Collections International (SciColl). While she was in Brussels for the inaugural meeting of the SciColl Executive Board, Australia is still to sign up; a \$30,000 commitment is required. SciColl will be a networking organisation which will facilitate the sharing of information by different discipline collections eg microbial linking to human migration. Suzanne has submitted a report to the department and it is now up to it to decide on Australia's involvement.

In response to a query by Margaret Anderson Suzanne noted that there was interest in non-science collections such as history and ethnology.

The major restructure of the federal science department was noted.

### **21. RESEARCH FUNDING AND PLANNING**

Suzanne Miller commented on the following initiatives:

#### **Discovery and Linkage Grants**

The CEO of the Australian Research Council (ARC) has agreed that museums and herbaria should be listed as eligible for ARC Discovery Projects. The most probable mechanism to achieve this will be to have a list of eligible museums and herbaria particularly the State

museums. A list will be circulated for comment. Suzanne was thanked for her determined advocacy.

### **Australian Research Investment Plan**

Suzanne noted that the existing research committees have been disbanded and all responsibilities have been moved to the Australian Research Committee (ARComm). Heads of departments, include Anne-Maree Schwirtlich on behalf of collections, are on smaller working parties to review science research activity. John Le Salle is also on the collection group. Patrick suggested that he would speak with Anne-Maree.

## **22. TOURISM**

Suzanne Miller reported on the Tourism and Transport Forum (TTF) lunch held at the South Australian Museum. She noted that the Minister for Arts, Simon Crean, threw up a few challenges, telling institutions that they could not assume the Office for the Arts would continue the funding status quo. The Minister mentioned funding for cultural projects in the region, the introduction of the protection of cultural objects on loan legislation in the next sitting and a new emphasis on cultural diplomacy. Frank Howarth reported that the Minister wanted to hear more about the forward programs of cultural organisations. He noted that Mr Crean also suggested that the museum sector did not collaborate well. Members commended the TTF's acceptance that the arts and culture are significant components of tourism although some noted that the joining fee was prohibitive.

Jeremy Johnson and Patrick Greene had attended the Tourism Industry Council which was held on this occasion at the Melbourne Museum. The Federal Minister for Tourism, Martin Ferguson, attended and appeared to be across tourism as a new growth industry.

### **Public Diplomacy**

Suzanne Miller commented on the challenge which existed in relation to public diplomacy; particularly in gaining an overview of the plans of other institutions. Frank Howarth suggested that perhaps CAMD could keep a simple calendar of impending events/initiatives in this area. Andrew Sayers saw a role for the Department of Foreign Affairs and Trade (DFAT) in facilitating cross-pollination in the cultural sector in the area of cultural diplomacy. He noted that this had been discussed by the Office for the Arts and DFAT. Meredith Foley said that the Australia International Cultural Council (AICC) should be working towards this end.

Meredith was asked to keep Tourism on the agenda as a standing item.

## **23. NATIONAL PLAN FOR ENVIRONMENTAL INFORMATION & NAGOYA PROTOCOL**

Meredith Foley reported on the recent review of Australian Government Environmental Information Activity with the ultimate aim of developing a National Plan for Environmental

Information. Members agreed that CAMD write to the Minister noting that museums had not been consulted.

CAMD's letter on the implementation of the Nagoya Protocol on Genetic Resources was noted.

## **24. INTERNATIONAL ENGAGEMENT**

Ms Ruth Pearce (Assistant Secretary, Public Diplomacy and Information Branch, Department of Foreign Affairs and Trade) joined the meeting and members shared information with her in relation to the international engagements of their respective museums.

[This advice was subsequently collated and sent to Ms Pearce for circulation within DFAT. It was also included in correspondence to the Minister for Arts and the Minister for Foreign Affairs. A copy is at *attachment (i)* to these minutes].

Patrick Greene commented on the keenness of CAMD museums to ensure that their international engagements integrated well with public diplomacy initiatives on the part of DFAT and the Government. He noted that there were problems with some members with funding and receiving sufficient notice of international initiatives. He pointed out in particular that neither CAMD nor its member museums were within the Australia Council.

Ruth Pearce congratulated members on the impressive nature and breadth of their international engagements. She agreed that more funding was required for public diplomacy efforts and that there was a need for more 'people to people' (rather than 'Government to people') engagements. She urged members to carefully consider the recommendations within the forthcoming White Paper on the Asian Century which should be out before the end of the month. She noted that a review of the Australia International Cultural Council (AICC) was underway with the idea of making the themes and focus countries for each year more widely known and to find key partners for collaborations. Patrick pointed out that the AICC currently limited itself to arts and culture when there were also collaborations which could be harnessed around science and education.

Ruth noted that the DFAT focus countries would be as follows:

- 2013 Vietnam
- 2014 Indonesia
- 2015 Turkey
- 2016 Brazil

She anticipated that the Department would align priorities across Government and then seek ideas from the sector. DFAT would outline key themes and target audiences. She acknowledged a need to get to younger contemporary audiences – the Millennials – as OzFest has done for the 'year of India'. AICC would have \$1m per year to invest in various activities.

Andrew Sayers noted that he had formerly been a member of the AICC for a couple of years. He was concerned that funding was often committed to Australia Council initiatives before AICC members met for discussion. He also noted that the many different types of activity undertaken



by museums around the table would not be picked up by the 'year' focus. Dawn Casey suggested that Australia needs to look more closely at the range of things produced in areas such as design, digital, gaming and medical science and ensure they are introduced to focus countries.

After discussion with Ruth, it was agreed that CAMD should write to the Minister for Foreign Affairs and Trade, Bob Carr, and to Simon Crean, outlining the work of museums in the area of international engagement and seeking a role in the new AICC. Meredith is also to send Ruth a copy of CAMD's submission to the National Cultural Policy. She is also to consider how best to keep DFAT and the AICC abreast of impending museum international activities.

## **25. NAME AND TOURING EXHIBITIONS**

Meredith Foley reported on the response by the Network of Australasian Museum Exhibitors (NAME) to issues raised at the last CAMD meeting in relation to the recent deep sea exhibitions. Members noted that information about the exhibitions had been shared and the emphasis of the two exhibitions was quite distinct.

NAME also sought comment from CAMD in relation to Occupational Health and Safety (OHS). Patrick Greene noted that Museum Victoria was concerned to manage hazardous substances in collections. This could be a particular problem with mounted specimens using potentially toxic preservation chemicals. MV is employing an Industrial Hygienist to sample specimens. Members agreed that this type of information should be shared.

## **26. MUSEUMS AUSTRALIA**

Andrew Sayers, the current National President, Museums Australia (MA), updated members on MA's activities. He noted that he was encouraging a 'back to basics approach' which focused on membership and in simplifying the process by which members could join up. He wanted the MA to be leaner and more focussed. A new approach is to be taken from the 2013 financial year when institutional memberships will no longer incur benefits for all staff of those institutions. There will be some simplification of special interest groups. A general meeting at the end of the Adelaide conference had discussed the format of conferences and what members wanted from them. Members indicated that they were keen to see the conference model changed. The Canberra conference in 2013 will have all plenaries on the Saturday and a more rigorously shaped program. Andrew encouraged CAMD to meet alongside the conference in order to demonstrate sectoral solidarity.

Andrew noted that members seemed less interested in advocacy from MA and more in professional development, training and networking. There is discussion of possibly making the magazine digital as the published form is expensive to produce.

Patrick Greene noted that the American Alliance of Museums now allows members to vote for topics they were interested in hearing about at conferences.



CAMD members agreed that they would endeavour to meet immediately prior to the MA National Conference and attempt to stay for the plenary sessions.

## **27. ICOM AUSTRALIA REPORT**

Frank Howarth (Chairperson, ICOM Australia) spoke to members about the forthcoming INTERCOM (ICOM's International Committee on Museum Management) conference in Sydney from 25-29 November 2012. Members were asked to promote the program to staff. The ICOM Triennial conference will be in Rio de Janeiro in 2013.

## **28. ELECTIONS**

It was noted that the rules were silent on the term limits for Treasurer. Members acknowledged their gratitude that Jeremy Johnson was agreeable to continuing in this role. Three other positions were due for election. A call for nominations was circulated to members prior to the meeting.

**3. Resolution:** That the following members are declared elected to the CAMD Executive position/s: Dawn Casey; Bill Bleathman and Pierre Arpin.

*Carried Greene/Anderson*

## **29. GENERAL BUSINESS**

### **WWI Centenary**

Linda Ferguson (Assistant Director, Public Programs Australian War Memorial) reported that a WWI Centenary Advisory Board had been set up by the Government. The board will report to the Government at year's end on the application of funding.

### **Next Meeting**

The next **General Meeting** of CAMD will be held in Canberra (Centenary of Canberra) prior to the National Museums Australia conference to be held on 17-20 May.

### **Next AGM**

Members noted Ian Galloway's generous offer to hold the Annual General Meeting at Queensland Museum in the latter part of the year. As Ian is retiring and also to meet our obligation to visit New Zealand every two years it was suggested that Te Papa be asked whether they would be willing to host the 2013 AGM.

### **Conservation**

Alec Coles raised the issue of re-examining conservation standards. Pierre Arpin said that the National Gallery of Victoria had produced a graph demonstrating savings from relaxing

conservation standards. It was noted that Julian Bickersteth from AICCM had been involved in looking at this issue. It was suggested that CAMD facilitate a meeting of climate control experts within museums to discuss the potential for reducing costs in relation to conservation.

Patrick Greene thanked Jeremy Johnson and Sovereign Hill for hosting the conference and providing excellent extra-curricular activities. The meeting closed.

*Agenda Item 2 Attachment (i)*



## AUSTRALIAN MUSEUMS AND INTERNATIONAL ENGAGEMENT

*A snapshot of the international work of CAMD's museums in 2011/12.*

### AUSTRALIAN CENTRE FOR THE MOVING IMAGE

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#### Programming

ACMI engages broad audiences through culturally diverse programming. This allows our visitors to enrich their view of, and connection to, other cultures and societies from across the world, while celebrating what is unique about the Australian identity.

#### Visiting Delegations and Embassies

ACMI regularly hosts foreign dignitaries as part of its events, festivals and programs. We have strong relations with many embassies and consuls. In the past year we have worked directly with the British Council, Goethe Institute, Italian Institute of Culture, the Japan Foundation and the US Embassy. We have hosted US Consul-General Frank Urbancic; Boon Hui Tan & Khairuddin Hori from Singapore Art Museum; Her Excellency Ms Koleka Mquilwana, High Commissioner for the Republic of South Africa; US Ambassador His Excellency Jeffrey Bleich; Nicholas Coutts, Manager - International Media Museum Qatar; Mr Hidetsugu Yamano, Head Curator at the National Museum of Modern Art, Kyoto; Eva Lin - Art Taipei; Piers Handling, Director & CEO - Toronto International Film Festival; as well as a large delegation from the Beijing Film Academy.

#### Institutional Relationships

A large part of ACMI's programming is developed in conjunction with organisations from around the globe. In the past 12 months ACMI has met with or developed long term plans with a wide variety of organisations including **Europe:** National Media Museum, British Film Institute, Barbican Gallery, Victoria and Albert Museum, Tate Modern, Cinematheque Francaise, Art Basel, Venice Biennale, EYE Film Institute Netherlands. **North America:** Dreamworks Pictures, Corcoran Gallery of Art Washington, American Art Museum, Academy of Motion Picture Arts & Sciences, LACMA, Museum of Modern Art, Museum of the Moving Image, Bell Lightbox, **Asia Pacific:** Singapore Art Museum, Artscience Museum, Marina Bay Sands.

## Cinema Programs

In 2011/12 we presented 58 foreign films screened in 21 different languages from 22 different countries including Azerbaijan, Israel, Columbia, Chile, Iran, Austria, and India. Our 16 partner film festivals complement our own program.

Our regular **cinema programming** features a diverse international focus. Recent programs include: *Winds of Spring: New Egyptian Cinema* (Egypt); *Focus on Bertolucci* (Italy); **Asia Pacific Screen Awards Winners Circle** (Asia Pacific); **Focus on Raj Kapoor** (India); 'Purdah' a regular series of films from the Middle East.

Our regular Film Festival partners included Cinematheque (**World Cinema**), Hola **Mexico** Film Festival, **Japanese** Film Festival, **Korean** Film Festival, **Indonesian** Film Festival, **Iranian** Film Festival, La Mirada (**Spanish Cinema**), *Filmoteca* (**Latin America**) and the **Chinese** Film Festival. This is in addition to the rich international programming occurring as part of the Melbourne International Film Festival and the Melbourne International Animation Festival.

## Exhibitions

*William Kentridge: Five Themes* which originated from the San Francisco Museum of Modern Art (SFMOMA), was presented exclusively in Australia at ACMI. The exhibition featured over 60 powerful works tied to the social and political environment of Kentridge's home country, **South Africa**.

*Game Masters*: Featuring 125+ playable games, *Game Masters* is a world premiere exhibition curated by ACMI that celebrates the work of over 30 game designers. Partnerships were formed with many international video game companies across Europe, USA and Japan. This exhibition will go on to tour New Zealand, Canada and other European and North American venues.

## AUSTRALIAN MUSEUM

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### Visiting Delegations and Embassies

Work with international embassies in Australia includes attendance at **US** Embassy concert event at US embassy and tour of Canning Stock Route exhibition for US Embassy representatives by Indigenous staff; liaison with the **Russian** Embassy and Consul General's offices; meetings and exhibition tours with **Korean, Chinese** and other visiting foreign dignitaries including ambassadors.

### Exhibition programs

- *Alexander the Great: 200 Years of Treasures*, the largest exhibition ever seen in Australia from The State Hermitage, **Russia**, has been in negotiation for over two years and is due to open on the 23 November. Includes commercial work on licensed products relating to the exhibition in collaboration with the State Hermitage, St Petersburg.
- The Australian Museum's *Frank Hurley, Journeys to Papua* exhibition toured to the Buffalo Museum of Science in the **USA** in January 2012.

- In collaboration with the Museum of **New Zealand** Te Papa Tongarewa and Museum Victoria, the Museum is negotiating for an Aztec exhibition sourced from **Mexico**.
- In negotiation with **Beijing** Natural History Museum and several North American museums in relation to a possible dinosaur exhibition. Discussions are also underway to develop partnerships for the international touring of the Australian Museum's giant dinosaur puppet program to **China**.
- Early stage discussions are underway for either the touring or exchange of exhibitions with cultural institutions in **Turkey**, around the time of the 100<sup>th</sup> anniversary of Gallipoli commemorations but focussing on areas other than the conflict.

### Capability and Relationship Building

Frank Howarth is in discussion with the Directors of Te Papa and museums in Hawaii and California on building the capabilities of first peoples in the **South West Pacific** to conserve and research their cultural collections, many of which are facing various threats. He has also recently visited Singapore and Hong Kong to strengthen the museum's relationships in East and South-East Asia.

### Research and Fieldwork

The Museum maintains a large research program, particularly in the natural sciences, which involves collaboration with academics and academics world-wide. Most recently, the Museum sent over 20 scientists and collection managers to Timor Leste in a multi-stage expedition to study land and marine fauna. The fieldwork project has been one of the largest surveys in the Museum's history and has the potential to form the basis for conservation planning and a Protected Area Network in one of the world's youngest nations.

See: <http://www.australianmuseum.net.au/Timor-Leste-Expedition>

### Cultural Collections

- Late in 2011 the AM hosted a week-long visit by Lady Fielakepa, a member of the **Tongan** Royal Family and a recognized authority on Tongan intangible heritage, to provide advice on our collections and to participate in cultural events with members of Sydney's Tongan community.
- In October 2012 the Australian Museum is hosting materials conservation scientists from Harvard University studying the fixatives used in traditional bark paintings.
- In October 2012 the Australian Museum's cultural collections team participated in Sydney's **Fiji** Independence Day Celebrations, attended by over 15,000 people. Australian Museum staff held a stall to showcase the collections and an object from our collections, a tanoa or kava mixing bowl, featured in the opening ceremony. This is just one example of many **Pacific** diaspora events the team has been involved in.
- Many tour groups, through organisations such as the **Japanese** Travel Bureau, are taking advantage of the Museum's Indigenous Education Programs for cultural awareness purposes.

### Learning Services

- Hosting or sending overseas delegations - Indigenous Education staff hosted UN Education Delegation; Exchange of information, research and advice on use of digital technology in education/learning situations in the Australian Museum, including video conferencing, interactive screens, table tops and iPads with Fellowship holder from Getty Museum in **USA**.

- **Research projects and fieldwork** undertaken with overseas countries - Collaborative project with AM Learning and Sydney University SMART Services presented at **USA** Conference.
- **School links and exchanges** - Learning Unit hosting intern from **Korean** museum studies course for 7 months.
- **Video-conferencing** - 2 video conferences held with students in **Korea** (translated with help of Korean intern) and with students in **Alaska**.

### International Leadership

- The Australian Museum has members on several international boards, sector organisations and peak bodies including members of the INTERCOM board and its committees and organisations; Advisory Board of the New Media Consortium Horizons Project; Editorial Board for the Visitor Studies Journal and member of the Visitor Studies Association; and member of CECA and ICOM organisations (education staff). The Director of the Australian Museum, Frank Howarth, is President of ICOM Australia.

### International Conferences

The Museum is hosting and presenting at the INTERCOM conference in November 2012, INTERCOM is an international committee of the International Council of Museums (ICOM). It focuses on ideas, issues and practices relating to management of museums within an international context. The Museum provided an invited keynote speaker to the DREAM conference (**Denmark**), sent staff to participate in the European Learning in Museums Network Conference (**Finland**), ICTOP conference (**Canada**) and the future of learning in natural history museums in Washington DC.

## AUSTRALIAN NATIONAL MARITIME MUSEUM

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### International Delegations and Relationships

As well as playing host to a wide variety of formal international visits, the Australian National Maritime Museum (ANMM) has a close relationship with the USA through a unique trans-Pacific cultural program. The museum conducts research and presents exhibitions on the maritime links that bind America and Australia, two seafaring nations on opposite sides of the Pacific. The USA Gallery at the ANMM is a bicentenary gift from the people of America to all Australians. It shows a great diversity of exhibitions on this shared maritime history. The gallery also serves as a meeting place for trans-Pacific business networks and cultural institutions. The ANMM also provides the ANMM USA Gallery Fellowship, open to eminent scholars and museum professionals, to foster professional relationships with key American cultural institutions and develop synergies between the National Maritime Collection and respective US collections. The museum has also recently joined the European Maritime Consortium.

### Research and Fieldwork

Since 1999 the ANMM has been involved in a marine archaeology project searching for the remains of HMB Endeavour in Newport Harbour, Rhode Island, USA. The search is led by American archaeologist, Dr Kathy Abbass, Director of the Rhode Island Marine Archaeology Project (RIMAP). The ANMM director has been invited to join the board of the Foundation for the Preservation of Captain Cook's Ships, a USA organisation providing administrative and fundraising support for RIMAP's work. The museum is

committed to further collaboration with RIMAP in this research, subject to obtaining the necessary funding support.

The ANMM is also involved in a University of Sydney project exploring Australia's trade links with India. A Memorandum of Understanding has been negotiated with the Ministry of Culture in India to run workshops with maritime archaeologists from India as well as a program of research in relation to early trade routes.

### **Exhibitions**

The ANMM, in association with National Museums Liverpool, UK, has produced a poignant exhibition called *On their Own – Britain's Child Migrants*. The award-winning exhibition has toured widely in Australia and is now showing in Canada en route to the United Kingdom.

In 2011 the museum showed *Scott's Last Expedition*, to commemorate the centenary of the expedition and celebrate its achievements. The exhibition was a collaboration between the Natural History Museum, London; Canterbury Museum, Christchurch, New Zealand; and the New Zealand Antarctic Heritage Trust.

## **AUSTRALIAN WAR MEMORIAL**

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### **Visiting International Delegations and Embassies**

The Australian War Memorial (AWM) is the site of numerous international visits, including Heads of State, Heads of Government and Guests of Government. We liaise with Prime Minister and Cabinet, DFAT and various embassies in coordinating and arranging such visits. For example Their Royal Highnesses The Prince of Wales and the Duchess of Cornwall will visit the Memorial on the eve of Remembrance Day this year.

We work closely with the Diplomatic Corps who attend the national commemorative ceremonies on ANZAC Day and Remembrance Day.

### **Collections**

Loans of collection material to and from international venues: for 2012-13 the Long Tan Cross has been loaned to the Memorial by the Dong Nai Museum and the Ministry of Culture, Socialist Republic of **Vietnam**. This is part of the commemoration of 40 years of diplomatic ties between Vietnam and Australia.

We are currently negotiating the loan of the Menin Gate Lions to a **Belgian** institution for 2017. In both instances, the relevant embassies have been closely involved in discussions.

## **Tours**

The Memorial conducts regular commercial battlefield tours to Turkey and the Western Front (France / Belgium). We partner with an Australian travel company to deliver the tours, and also draw on historical experts overseas. We have built up long-standing relationships with experts, accommodation houses, etc over 15 years of conducting these tours.

In May/June 2012, we undertook a staff study tour to Gallipoli, in conjunction with the Imperial War Museum, UK. Staff from both institutions were required to research an aspect of the campaign and present their findings to the tour participants.

## **Staff Exchanges**

Earlier this year, the Memorial's Education Manager took part in a staff study exchange to the US, organised by the ACT Government and National Capital Attractions Association (NCAA). It is planned that staff from the Smithsonian will come to Canberra next year for the second half of this exchange.

## **Fieldwork**

The Memorial has an active program of collecting materials from active defence zones. We currently have two staff collecting material in **Afghanistan**; earlier in the year, staff were sent to the **Sinai** to conduct oral histories with Defence personnel there.

We also commission artists, photographers and filmmakers under the official war art scheme. In recent years this has seen commissions to **Afghanistan**, the **Middle East**, **Timor-Leste** and the **Solomon Islands**.

# **HISTORIC HOUSES TRUST**

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## **Visiting delegations or embassies**

Visit from Guangxi Department of Culture, **China**

## **Staff exchanges**

Two annual exchange programs – one with the National Trust in the **UK** and one to support staff on a project that relates to the work of HHT. Recent visits have included **US**, **Paris**, and the **UK** and others.

## **Video-conferencing**

One program with Lancashire, UK.

## **Conferences**

HHT Director, Kate Clark, presented a paper at Getty Conservation Institute, Los Angeles.



## HISTORY SA

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### Visiting delegations and embassies

Through the Migration Museum in particular History SA hosts regular visits from ambassadors, consular officials and trade delegations.

### Cultural Awareness

The Migration Museum also offers cultural awareness training throughout the SA Government. It is a site for regular community celebrations and ceremonies.

### Professional Development

One of our Education Officers conducts regular professional development workshops in Korea. The Director, Margaret Anderson, recently worked on a collaborative project with colleagues from the **US, Europe, Scandinavia** and **Finland** that resulted in a conference in Helsinki last year on Museums presenting difficult histories. A book is forthcoming.

## MUSEUM AND ART GALLERY OF THE NORTHERN TERRITORY

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### Visiting delegations and Embassies

The Museum and Art Gallery of the Northern Territory (MAGNT) receives numerous foreign dignitaries, consuls generals and ambassadors. For example, a few weeks ago, we received His Excellency Mr Michael Small, Canada's High Commissioner to Australia; last week, we received His Excellency Mr Michael Teo, Singapore High Commissioner and in November, we will receive His Excellency Dr Damri Arnaut, Ambassador Extraordinary and Plenipotentiary, Embassy of Bosnia and Herzegovina.

### Exhibitions

MAGNT stages the annual Telstra National Indigenous and Torres Strait Island Art Awards, now in its 29<sup>th</sup> year. Next year, the best of the collection will be touring overseas including to New York.

### Capability Building

- Curator in Timor Leste working on care of collections
- National science curators in Papua New Guinea

### Research

Current international collaborative research projects in the field of taxonomy include work with academics and their institutions in The Netherlands, Singapore, Taiwan, Wales and the USA.

MAGNT is a participant in a project to update knowledge of marine biodiversity in the South China Sea. The South China Sea Cooperative Project is constituted under the ASEAN-China Declaration on the Conduct of the Parties in the South China Sea (2012-2014).

Since 2010, MAGNT scientists have also contributed to WoRMS, the online World Register of Marine Species, an authoritative list of names of marine organisms

## MUSEUM VICTORIA

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### Visiting Delegations

Museum Victoria (MV) hosts a wide range of formal visits and works closely with the Victorian DFAT office. Most recently, Melbourne Museum hosted the Premier's reception for the consular corps.

### Exhibitions

MV has been a key partner in the development of *Kaladham*, a purpose built museum in Southern **India** which will interpret the Hampi World Heritage site when it opens in October 2012. MV provided the main content for the new museum from its exhibition *Ancient Hampi* shown at the Immigration Museum in Melbourne from 2008-10. The new museum near the Hampi site includes an immersive 3D installation developed as a partnership between Museum Victoria, the iCinema Centre of the University of NSW, Epidemic, **Paris** and ZKM Karlsruhe, supported by Australian Research Council funding.

Jointly with the National Gallery of Victoria, MV is currently showing an exhibition of Papunya art at the Musee de quai Branly in **Paris**. The exhibition, which celebrates 40 years since the first contemporary Aboriginal artworks were created by Anmatyerr, Pintupi and Luritja people in Central Australia will be the first show wholly developed in Melbourne to appear in Paris. It is expected to be viewed by as many as 1.6 million people.

The MV has organised a tour and will be hosting the exhibition ***Afghanistan: Hidden Treasures*** together with Queensland Museum, the Western Australian Museum and the Art Gallery of NSW. The support of DFAT and the work of the Ambassador was critical in this instance. The exhibition opens March 2013.

MV is in the process of negotiating an MoU with the Museum of Science and Technology in **Shanghai**.

A relationship has been developed between MV's Immigration Museum and the **Chinese** Department of Ethnic Affairs with two exhibitions, *Costumes* and *Masks*, staged at the Immigration Museum so far.

*A Day in Pompeii* exhibition developed by Museum Victoria toured to **New Zealand** and **Singapore**.

An exhibition marking 40 years of **Turkish** migration to Australia was developed for the Immigration Museum in partnership with Victoria's Turkish community and subsequently toured to Turkish cities.

*Wonders of Ancient Mesopotamia* and *Wallace and Gromit's World of Invention*, were both exhibitions from the **UK** staged at Melbourne Museum and Scienceworks respectively in 2012.

### Research and Fieldwork

MV has developed with partners and now hosts the PaDIL site, which provides high quality biodiversity and biosecurity images and Information tools. The site is now being adopted by a number of other countries.

Fieldwork in **Sulewasi** resulted in the discovery of new mammal species.

International scientific partnerships, eg participation in surveys of marine organisms in Antarctic waters.

### Capability Building

Joint development of website with **Fiji** Museum, hosted by MV, and training of staff in collection management.

MV offers international internships.

### Conferences

The CEO of Museum Victoria, Dr J.Patrick Greene, will be a speaker at the 2013 American Alliance of Museums conference in Baltimore (and spoke at 2009 and 2011 AAM conferences).

## NATIONAL MUSEUM OF AUSTRALIA

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In the last two years the National Museum of Australia (NMA) has specifically engaged with the DFAT agenda in **China**, but at the level of staff exchanges and diplomatic visits there have been many more links (person-to-person with institutional backing).

In March 2010 we signed an MoU with the National Art Museum of **China**, Beijing, to exchange exhibitions. *Out of the Desert: Painting from Papunya* was shown at the National Art Museum of China, in 2010. It was part of DFAT/Chinese Ministry of Culture's 'Year of Australia in China'. The exhibition was opened by the Governor-General, an indication of high-level engagement.

In 2011 a reciprocal exhibition, *A New Horizon: Contemporary Art from China* was shown at the NMA, as a part of the DFAT/ Chinese Ministry of Culture's 'Year of Chinese Culture' in Australia.

In 2012 a National Museum team assisted the **Vatican** Museum of Ethnography with an exhibition in association with the sainthood of Mary MacKillop.

We are working with a number of cultural agencies in **PNG** to assist skills-development and professional training.

## POWERHOUSE MUSEUM

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Over the last two years, the Powerhouse Museum has developed a special relationship with **Korea**. In October 2011, the Museum staged an exhibition of Korean metal craft in order to mark 2011 as the Year of Friendship between Australia and the Republic of Korea and to celebrate 50 years of bilateral relations between the countries. *Spirit of jang-in: treasures of Korean metal craft* spanned Korean national treasures from the Bronze age through to contemporary pieces made by practising artists in Korea and Australia. The exhibition was supported by the Ministry of Culture, Sports and Tourism of the Republic of Korea, National Museum of Korea, POSCO, Korea Foundation and the Korea Tourism Organisation and involved staff exchanges. The relationship led to the signing of MoUs with the Design Museum in Seoul.

The Powerhouse is now working on building its relations with **China**.

In 2011 the museum hosted 46 mayors from Indonesia studying sustainability measures.

The museum cooperated with the USA on a Mars experiment which was verified with NASA.

The Museum will host the *Access to Life* exhibition, a powerful photographic exhibition created by Magnum Photos in partnership with The Global Fund to Fight AIDS, Tuberculosis and Malaria. The exhibition will run from late November for World AIDS Day 2012. Access to Life features the work of some of the world's best photographers from the global agency Magnum Photos, world-renowned for interpreting and chronicling people and personalities, global issues and events, in a compassionate and meaningful way. For the first time, a series of new photos from Papua New Guinea will be added to the exhibition at the Powerhouse Museum, taken by acclaimed British photographer Chris Steele-Perkins. They will join the photographic case studies from Russia, Swaziland, India, Haiti, Vietnam, Mali, South Africa and Peru.

## QUEENSLAND MUSEUM

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### Exhibitions

Queensland Museum has recently finished showing the *Mummy: Secrets of the Tomb* exhibition which featured more than 100 ancient objects including mummies from the British Museum's internationally Egyptian collection. A forthcoming exhibition will look at Afghanistan.

### Research

In addition to a range of research collaborations around environmental issues, the museum is also now part of an international effort to date and coordinate fragments of the ancient Egyptian Book of the Dead.

Other parts of this extensive manuscript are held by the British Museum, Boston Museum of Fine Arts, Metropolitan Museum of Art, New York, and several smaller institutions (University Library of Amsterdam, the Redwood Library, Newport and a private collection in Stockholm).

The museum has a relationship with the Smithsonian to exchange staff.

### **Capability Building**

With the assistance of grants from ICOM, the museum has been addressing the collection management needs of the Solomon Islands National Museum.

## **QUESTACON – NATIONAL SCIENCE CENTRE**

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### **Japan**

**Renewal of MoU with Miraikan** - On 24 August 2012, Questacon and Miraikan, the Japanese National Museum of Emerging Science and Innovation, renewed their Memorandum of Understanding, which is an agreement of collaboration and cooperation between the two centres, for a further five years. This is the second renewal of the MoU, the previous terms of which were 2002-2007 and 2007-2012.

**Australia - Japan Joint Science and Technology Committee** - Questacon representatives attended the AJJSTC meeting in Tokyo from 22-24 August, as part of the DIISRTE delegation.

**Science Circus Tour of Japan** - April-May 2014. This tour will focus on the tsunami-affected areas of northern Honshu. It is a special event for Questacon's 25<sup>th</sup> Anniversary in recognition of Japan's contribution to the Centre's establishment and our ongoing close collaboration with Japanese science centres. This initiative requires external funding - attention is being given to securing sponsorship.

**Indonesia capability development program** - November 2012. Planning is underway for the pilot phase of a three-year, trilateral capability development initiative between Questacon, the Exploratorium (San Francisco, USA) and PP-IPTEK (an Indonesian Government national science centre located in Jakarta). There are two pilot workshops in this program:

- **Science Centre Capacity Building workshop** - this will take place at PP-IPTEK in Jakarta from 19 to 30 November 2012. The program schedule has been finalised and preparations are underway.
- **Secondary science curriculum unit** - this is a pilot study in collaboration with the Australian Academy of Science and SEAMEO QITEP, to be held in Bandung commencing in March 2013. AusAID has provided major funding to build on seed funding from Questacon.

These pilot workshops will be fully evaluated and, if successful, the initiative will be developed through matched US Government and Australian Government aid support.

**Vietnam**, Feb/March 2013 - Planning is underway for a proposed April 2013 exhibition tour of Vietnam to celebrate the 40th anniversary of diplomatic relations between Australia and Vietnam. Questacon is

working with DFAT to develop the *Fascinating Science on the Move* exhibition tour of 3 locations in Vietnam (Hanoi, Danang and Ho Chi Minh city) with associated shows and professional development workshops. Program details and staffing, dates and venues are being finalised in consultation with DFAT.

**Southern Africa Science Circus Safari** - Planning is underway for a Questacon/ANU international science circus safari to tour **South Africa, Botswana, Zambia** and **Malawi** from September to November 2013. This tour aims to draw attention to the need for developing the science centre sector in that region, as part of Questacon's commitment to the Cape Town Declaration of the 6th Science Centre World Congress. This initiative requires external funding - attention is being given to securing sponsorship.

**International Impact Study** - This study of science centre impact is led by Heureka Science Centre, **Finland**, and is a joint project between 15 science centres worldwide, including Questacon, and led by researcher John Falk of Oregon State University. It will take place from September 20th to April 2013.

#### Other Current and Upcoming Events

- Questacon's *Science on the Move* travelling exhibition and science shows are currently being featured at the **Abu Dhabi** Science Festival (10-20 October 2012).
- Questacon's Measure Island travelling exhibition tours to **Brunei** Oil and Discovery Centre (Oct 2012- Feb 2013).
- **China** Science and Technology Museum (CTSM) Internship - three CSTM staff will join and study the Shell Questacon Science Circus on tour on North Queensland (31 October -12 November).

#### Recent and Upcoming Visiting Delegations

- July 2012 - Week-long visit from Paul Doherty of the **San Francisco** Exploratorium (renowned science communicator and head of the Exploratorium's Teacher Institute)
- August 2012 - Sony Science Teachers Association 2012, **Japan**
- 11 September 2012 - National History Museum of **Taiwan**
- 2 October 2012 - Science communication and education professionals from **Botswana** and

#### Zambia

- 3 October 2012 - Visit by representatives from the Governing Council of **Chilean** Universities (CRUCH) (Hosted by Austrade).
- 5 October - Visit by **South African** Department of Science and Technology representatives as follow-on from Joint Science and Technology Committee meeting
- 15 October - Visit by the incoming Cooperation and Cultural Counsellor, Embassy of **France**
- 24-25 October 2012- Gwacheon National Science and Technology Centre, **Korea**.
- 19 October – **US** Embassy Busking.

## SCITECH, PERTH

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- In September 2012 we hosted a member of the University of **Botswana** who was seeking advice on more interactive science engagement opportunities for secondary school students to encourage more of them to pursue STEM at University.
- Also in September 2012 two Scitech science communicators travelled to **China** where they presented the Scitech chemistry show “Ignite Your Curiosity” as part of the Beijing Science Festival. The show is quite unique as it is performed in silence (so language barriers are not an issue).
- In May 2012 we hosted four employees from the Science Centre in **Kuala Lumpur** for a 7 day attachment training program. The employees experienced the full range of Scitech activities and business support from our City West experiences through to our Outreach programs and our back of house services.
- In March 2012 two Karratha high school students, presented their research projects at the **Beijing** Youth Science Creation Competition after winning the 2011 Scitech Rio Tinto science competition which is designed to give enthusiastic science students from regional areas an opportunity to team up with a Rio Tinto supervisor and create a research piece on their chosen subject of interest.
- And in 2011 Scitech CEO, Alan Brien was invited to **China** to discuss future partnership opportunities with Zhejiang Science Museum and the Provincial Government which is a WA sister-state relation, and Science Programs Director, Andrew Hannah attended an international planning workshop for a family museum project in **Qatar** and provided a science centre view of interactive museums and the role they can play in child and family dynamics.
- Also, our planetarium manager, Carley Tillett, regularly offers her specialised skills and knowledge in developing real-time visualisations to the Imiloa and Mauna Kea Observatories in **Hawaii** and the Macau Science Centre, **Macau**.
- Scitech’s nine travelling interactive science exhibitions are continually being rented by science centres and museums across the world. In the coming months we will have exhibitions appearing in **Estonia** and **Denmark**, and over the past couple of years have had our exhibitions tour to **Kuwait, Brunei, the Netherlands, Norway** and **New Zealand**. Each exhibition is premiered at Scitech in Perth before becoming available to rent. Rental periods are generally 6 months and Scitech staff travel to the host centre to both assist with the installation and removal of the exhibition. Scitech was also named as a finalist in the recent WA Industry and Export Awards in the Education and Training Category.

## SOVEREIGN HILL MUSEUMS

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- Participation in two super-delegations to **China** and **India** with Victorian Government in 2012 promoting heritage tourism and other tourism opportunities in Victoria. The relationship with China is now 20 years or more and whilst the immediate focus is on building tourism business the

potential for this transitioning into cultural program exchange is growing steadily. Sovereign Hill has opened an office in **Shanghai** to take a position in the China tourism market in our right but liaising with other operators and government.

- Contribution to the Victorian exhibition as part of the cultural program associated with Expo events in **Shanghai** in 2010.
- Partnering in the first regional Confucian Classroom in Australia at Mt Clear College, Ballarat with particular links to **Nanjing** — 2009 to the present.
- Exchange of objects for travelling exhibitions with the National Museum of Science and Nature, Tokyo, **Japan**: travelling to four prefectures in Japan in 2007.
- Since 2009, intensive engagement with and participation in collaborative research and knowledge exchange with the museums sector in UK and Europe, particularly the Museums Association **Scotland** (Keynote Speaker at 2011 Conference , Edinburgh), European Association of Outdoor Museums (**Sweden, Denmark, Slovakia, England** – conference paper presentations on numerous occasions) and participation in a **European Union** funded 'Grundvik' research project in lifelong learning, volunteering, social capital and Outdoor Museums; participation in the ICOM **Russia** Intermuseum Festival 2012 in international collaboration to share ideas and knowledge on regional tourism and conserving industrial heritage.
- Participation in the League of Historic Cities with the City of Ballarat Board meeting in Hue, **Vietnam**, 2012.
- The Sovereign Hill Board and Senior Management Team visited the major outdoor museums in north eastern **USA** ( Colonial Williamsburg, Old Sturbridge Village and Plimoth Plantation ) in September 2011 for a cultural tourism training and information sharing exercise with corresponding Board and senior management staff members there at each institution.
- The Sovereign Hill senior management team was asked by the Shanty Town Museum in Greymouth **NZ** to advise it on the conceptual development of a new outdoor museum presentation there , based on inclusive use of hi-tech and IT solutions. This involved a site visit and meeting with key identities involved in that multi-million \$NZ project .
- Sovereign Hill has hosted key Museum sector personnel visiting Australia from international destinations over the past year , including from **Denmark, NZ , UK and USA**.

## **SOUTH AUSTRALIAN MUSEUM**

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### **International Delegations and Embassies 2010-12**

Ms Huong Doan, Deputy General Director of the Department of Fine Arts, Photography and Exhibition, Vietnam

Mr I Gusti Ngurah Arjana and Mr Darwin Tampubolon, both from the National Secretariat of History and Archaeology, Directorate of Museums, Indonesia

Delegation from the Ministry of Human Resources and Social Security in China



His Excellency Mr Noel White, Ambassador of Ireland

His Excellency Mr Michael Small, High Commissioner of Canada

His Excellency Mr Rui Quartin-Santos, Ambassador of Portugal

Her Excellency Ms Koleka Mquilwana, South African High Commissioner

His Excellency Mr Omar Metwally, Ambassador of the Arab Republic of Egypt

His Excellency Mr Abelardo Curbelo Pardon, Ambassador of the Republic of Cuba

Mr Shim Byung-sub, Director of International cooperation, CHUNGCHEONGNAM-DO PROVINCIAL GOVERNMENT

His Excellency Mr David Martin Daly, Ambassador and Head of Delegation of the commission of the European Communities.

His Excellency Mr Vincencije Biuk, Ambassador of The Republic of Croatia

His Excellency Mr. Tom MacDonald, Consul General of Canada

His Excellency Mr. Gian Ludovico DE Martino di Montegiordano, Italian Ambassador to Australia

His Excellency, Mr Didier Robert, President, La Reunion, His Excellency Mr Jean Francois Sita, Vice President, La Reunion, His Excellency Ambassador Michel Filhol and Deputy Head of Mission, Mr Marc Trouyet

His Excellency Mr Antonio Cosano, the Ambassador of Spain, Mr Joaquin Artacho-Peralta, The Honorary Consul of Spain to South Australia.

The following exhibitions and projects all involve at the very least information sharing with the relevant Australian diplomatic mission and/or DFAT. Many projects involve South Australian Museum (SAM) staff representing Australia on a policy level.

## Exhibitions

- Collaboration on *Opal* exhibition with the Natural History Museum Vienna, **Austria** – in discussion for 2013/2014. Negotiations also underway to tour exhibition to Vietnam, Smithsonian, Natural History Museum London and the Crown collection.
- In discussion regarding possible international touring exhibition *Iridescence* from SA Museum to **China** and **Japan**.
- **France:** Cooperative exhibition and public programme regarding the natural history (volcanos and turtles) of **La Reunion**. Coordinated through the Conseil Régional de la Réunion, Direction des Affaires in conjunction with Kelonia Observatory of Marine Turtles and Maison du Volcan.
- **France:** Current exhibition of Central Australian Aboriginal shields at the Musée Quai Branly, Paris.
- **Italy:** In negotiations regarding an international touring exhibition from Italy to SA – *The Treasures of St Nicolas*.
- In discussions regarding possible tour of exhibition on *Muslim Cameleers* to **India**. The exhibition has been toured to the Islam Arts Museum of **Malaysia** (IAMM) and negotiations are in play with IAMM regarding reciprocal arrangements for touring exhibition.
- **Netherlands:** The SA Museum curated *Yuendumu Doors Unhinged* exhibited at the Aboriginal Arts Museum in Utrecht and the Smithsonian.
- **Spain:** SA Museum hosted the exhibition: Expediciones Españolas – Spanish expeditions to the South Pacific in the 16th – 18th centuries. Coordinated by the State Corporation for Spanish

Cultural Action Abroad. Exhibition opened by His Excellency Mr Antonio Cosano, the Ambassador of Spain, attended by Mr Joaquin Artacho-Peralta, The Honorary Consul of Spain to South Australia.

- *Image of the Interior* exhibition toured to various Spanish venues
- Exhibition collaboration with the Royal Academy of Arts.

## Projects

- **Italy/Russia/Switzerland/England/USA:** Spencer and Gillen (ARC-funded anthropology) project has involved collaboration with and documentation of seven European museum collections holding relevant ethnographic collections: Pigorini Museum of Ethnography, Rome & Museum of Ethnography, Florence and Peter the Great Museum, St Petersburg, Geneva Museum of Ethnography & Anthropology Museum of Zurich, British Museum, Pitt Rivers Museum, Manchester Museum, Field Museum, Chicago & American Museum of Natural History, New York. In negotiation regarding possible touring exhibition, joint research projects and joint web site. Current negotiations regarding possible touring exhibition, joint research projects and joint web site.
- Collaboration with museums in the **UK** on the repatriation of Aboriginal human remains.

## Research

SAM has an active research program on areas including natural science, mineralogy, ore processing, materials sciences, evolutionary biology, palaeontology, taxonomy, biodiversity, evolutionary genetics, genomics and Antarctic research involving collaborative research projects with academics in Brazil, Canada, China, Fiji, France, Germany, India, Iran, Italy, Japan, New Zealand, South Africa, Sweden, the United Kingdom and the USA.

- Collaboration through Scientific Collections International (an OECD GSF initiative) with the Instituto Fiocruz, **Brazil**, the Royal **Belgian** Institute for Natural Sciences, Natural History Museum **Berlin**, the **French** Museum National d'Histoire Naturelle, **Spain's** Museo Nacional de Ciencias Naturales, Academia Sinica, Taipei, **Taiwan**, the Smithsonian, **USA** and institutions in **Korea** and the **Netherlands**.
- Collaborative research project with the **Islamic** Institute of Architecture.
- Continuing association with the **Netherlands** National Museum of Ethnology in Leiden: commitments to two joint publications: a book based on SAM's 2005-7 collaborative exhibition with Leiden, involving a total of 700 ethnographic objects and associated archival documents, photographs, film, etc. and, secondly, a publication on the history and background of the Leiden collection of Australian Aboriginal objects. This illustrated book will be published by the Leiden Museum in 2013.
- **Papua New Guinea:** Collaborative research project on Upper Sepik-Central New Guinea cultures, in partnership with PNG National Museum. Hosting US Fulbright scholar Dr Christopher Robertson transcribing and analysing songs of the upper Sepik, PNG.
- **Italy:** Agreement with Universitat Politecnica del Marche to take students and young researchers for work experience in Australian scientific research projects. Current.

## Capability Building

- Provision of advice to PNG National Museum re digitisation of their collections

- Advice on, and contribute to a 2013 symposium involving discussion of approaches towards conservation of ethnographic collections, organised by Fr Nicola Mapelli of the Vatican Museum of Ethnography.

## **WESTERN AUSTRALIAN MUSEUM**

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### **Australian – Dutch Heritage**

The Western Australian Museum has an ongoing relationship with the Dutch Government and in particular the Dutch Embassy in Canberra and the Centre for Heritage Studies in The Hague: this is linked in particular to the Dutch shipwrecks off the WA Coast and our Maritime Archaeology Team. The Director of the Western Australian Museum, Alec Coles, will be chairing the Australian Dutch Heritage Symposium in Canberra on 1 November. The symposium has been organised by the Netherlands Embassy in Canberra in collaboration with the CIE - Centre for International Heritage Activities.

### **Middle East and East Africa**

Our Maritime Archaeologists have been advising and working off the coast of Madagascar and Oman through ARC Linkage Projects.

### **Indian Ocean Networks**

We are partners in a whole range of Indian Ocean Network Projects with a number of Australian and International Universities and with the British Museum.

### **Pearling Projects**

We are working on projects with some of the same partners (notably the British Museum) on developing a Pearling Exhibition.

### **Timor Leste**

WAM has created an exhibition entitled *Debt of Honour*, which will tour (if Visions of Australia funding is forthcoming). It is about Australia's 2/2nd Commandos in East Timor (Timor Leste) in WWII and their close relationship with the Timorese people. As part of the exhibition we received DVA funding to bring two Timorese curators over on placement for a ten week period. A dialogue is ongoing with Kirsty Sword Gusmao.

### **South Korea**

We have an MoU with the South Korean Academy of Maritime Archaeology and we exchange staff with them every year.

### **Turkey**

We have been approached over the possible signing of an MoU with a Museum in Turkey over our relationship with the AE2 Submarine.

### **Indonesia**

We have also been approached over an MoU with a Maritime Museum in Jakarta.

### **Sri Lanka**

Advisory work for the Sri Lankan Government.

### **United Kingdom**

Established touring exhibition relationships with the British Museum (Five-Year relationship) and Victoria & Albert Museum: hosting exhibitions from both this year.

### **New Zealand**

The WAM Director participated in the National Working Group on re-locating the Treaty of Waitangi.

### **United States**

Investigating joint projects around the themes of American Whaling vessels lost off the WA Coast.

### **The Commonwealth of Nations**

Created, with the British Museum, a bespoke Exhibition, *Extraordinary Stories*, for the Commonwealth Heads of Government Meeting in Perth last October. The Museum also hosted the Foreign Minister's Dinner for the same event.

### **Africa Down Under**

The Museum recently hosted the prestigious dinner for the mining conference, Africa Down under.

### **Israel**

The Museum was chosen as the only cultural and educational institution in WA to send a member of staff, fully funded by the Israeli Government, to Israel to participate in a two week learning event around the Holocaust.

### **Research Projects**

WAM scientists are collaborating in particular on a wide range of zoological projects with academics in Austria, Brazil, Croatia, France, Indonesia, Italy, Iraq, Japan, Korea, the Netherlands, Poland, Slovenia, Spain, Tanzania, the UK and the USA.

WAM participates in an Australia-South Africa Joint Science and Technology Committee which organises research collaborations between Australia and South Africa, leading to the initiation of scientific research projects and exchange programs

WAM is also part of the Joint-Working Group on the Implementation of the ASEAN-China Declaration on the Conduct of the Parties in the South China Sea (Biodiversity of the South China Sea project) with partners from a wide range of European and South East Asian countries.

<b>Agenda Item 3.      CHAIR'S REPORT</b>
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Patrick Greene (Chair, CAMD; CEO, Museum Victoria) will provide a verbal report on the activities of CAMD since our last meeting.

<b>Agenda Item 4.      NEW ZEALAND REPORT</b>
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**ACTION:**

Anthony Wright, Director, Canterbury Museum and Ms Megan McSweeney (Director of External Affairs, Tourism and Sales, Auckland Memorial Museum) will provide comments on current issues and challenges for CAMD'S New Zealand members.

**BACKGROUND:**

The report was added to the agenda to ensure that CAMD has an overview of issues and challenges facing New Zealand members.

A brief update on the activities of CAMD's New Zealand members is at attachment 1.

## Agenda Item 4 Attachment 1

### New Zealand Report

#### Auckland War Memorial Museum

- WOW exhibition extremely successful
  - Total WOW visitation came in at 41,782 an average of 1,348 per day over 31 days
  - That represents a conversion rate (average) of 49%
- Finn McCahon-Jones won the Clark Collection Scholarship for 2013, and will attend the prestigious Attingham Trust Summer School in England
- Urbanlife won a major category in the 2013 Museums Aotearoa Awards, announced in April 2013. Urbanlife won the inaugural Project Achievement Award for Public Programmes - which the judges said was presented to recognise “an outstanding new museum programme that contributes to best practice in the museum sector in Aotearoa New Zealand, and demonstrates community engagement, responsiveness and collaboration”.
- Our sustainability programme chosen as one of 3 finalists in the ‘reducing greenhouse gas emissions’ category of the Government’s prestigious annual Green Ribbon Awards. The awards to be announced and presented by the Minister of the Environment in Wellington on June 5. Also, the sustainability programme was selected as a finalist in the 2013 Museums Aotearoa Awards.
- Hillary – From the Summit recently opened with a successful launch event. Prime Minister John Key also able to view the exhibition on 1 May
- Recent work alongside Auckland City: WWI Centenary commemoration programme joint announcement, and Triennial opening this week
- New homegrown *Moana - My Ocean* exhibition opening in June 21 (to public). Mayor Len Brown and Hon Nikki Kaye confirmed to speak at 20 June launch
- The Government’s Science & Innovation Minister chose to launch the National Science Challenges at the Museum on 1 May. Announcement made in Oceans Gallery by John Key, Hon Steven Joyce and Sir Peter Gluckman to 60 science sector leaders and media

#### Canterbury Museum

- *Quake City* – Officially opened on 14 February 2013 by the Minister for Earthquake Recovery, the Hon. Gerry Brownlee, *Quake City*, which is located in the heart of Re:START Container Mall, has been a hugely popular earthquake exhibition. The earthquake experience has attracted more than 20,000 paying visitors in three months comprising an even mix of locals and tourists, and will be in place for three years. The initiative has provided a much-needed boost to the local tourism industry.

- *Scott's Last Expedition* – Direct from London, *Scott's Last Expedition* – our biggest ever temporary exhibition has gained critical acclaim from media and visitors since it opened on 23 November 2012. This exhibition closes on 30 June 2013.
- Red Zone Bus Tours – This collaborative initiative with Christchurch's Red Bus Company has proved immensely popular. Since the tours began on 2 July 2012, more than 35,000 people have taken the tours.
- Rebuild Zone Tours – as the Central Business District's Red Zone is diminishing daily, we are in negotiation with Red Bus to evolve the Red Zone Bus Tours to Rebuild Zone Tours. These tours are anticipated to run from 1 July 2013 and will focus on the recovery of Christchurch's CBD as the city rebuilds.
- Cultural Precinct rebirth – following the 2010/2011 earthquakes, many of the Cultural Precinct partners are no longer in situ. An approach is being made to those remaining to see if they would be interested in partnering up again.
- The Museum Project – we are beginning to gain momentum with our post-earthquake future plans for the Museum which focus on the protection of the Museum's heritage buildings and 2.1 million collection items via seismic strengthening using base isolation technologies. Government discussions are about to commence with regards to funding for the project and key stakeholder engagement will follow.

## Otago Museum

- New Director, Dr Ian Griffin starts 22 May
- The Otago Museum HD Skinner Annex will open in June – it is the adaptive reuse of an historic building on the corner of the Museum Reserve, adjacent to the Museum complex. It now houses an exhibition space, a coffee window and a suite of hireable venues for small functions.
- Exhibition from Shanghai Museum, China's Minority Cultures: Silk to Silver, opens 6 July and on display until October
- Otago Museum is developing an opening special exhibition for the Shanghai Natural History Museum which is currently under construction and will open in May 2014
- Expecting staff exchanges from the Shanghai Science and Technology Museum and the Guangdong Science Centre in the next few months

## Te Papa

- **Te Papa's organisational structure** has been reshaped to develop the necessary capability and capacity to efficiently deliver more programmes, exhibitions and projects across the country. Through the activities of the Museum for Living Cultures, Te Papa offers a unique journey for the nation and the world to experience the living stories and memories of Aotearoa New Zealand through its peoples, place, and spirit. Museum for the Future will



challenge and empower people to have a positive impact on the future by exploring contemporary culture and acting as a forum for debate and new ideas. The split between the Museums reflects their different, but complementary, focus and is designed to allow Te Papa to meet the needs of different audiences and allow for more rapid response to changing audience needs. Developing and embedding the philosophy of Mana Taonga within our relationships with all Te Papa communities is a critical success factor in the achievement of Te Papa's new vision and 10 year strategy. This work will be led by the Kaihautū. Te Papa Enterprises is responsible for making Te Papa commercially successful, entrepreneurial and disciplined across all of its business practices and processes. The work of all of these directorates is led by the Office of the Chief Executive which provides strategic and intellectual leadership for Te Papa, and Museum Operations, who care for the collections and provide essential services such as IT, finance, facilities management and HR to staff within other directorates. Te Papa is currently recruiting for a Kaihautū to replace Michelle Hippolite, who is now Chief Executive of Te Puni Kōkiri (Ministry for Maori Affairs). Rhonda Paku, Senior Curator Mātauranga Māori is Acting Kaihautū.

- **Seismic Risk:** In the next three years, Te Papa's major focus will be on mitigating risk to the collections in the event of an earthquake. A major project for Te Papa in 2012/13 was to assess the seismic strength of its building and the storage of its collections in Wellington using the lessons learned from the Canterbury earthquakes. Work has already been completed on securing the collections in case of a seismic event including improvements to racking and shelving. Further work will continue in 2013/14 and beyond to ensure the safety of the collection. The Board has approved the assessment of alternative sites for storage facilities in a location that is seismically safe yet operationally suitable; however, no decisions have yet been made. Any future location will be determined according geological hazard risk assessment while also considering other factors such as operations and access. This may also present potential opportunities to work in partnership with other museums for the storage, archiving and touring of collections.
- **First World War Centenary Programme (WW100):** 2014 marks the centenary of the beginning of the First World War. Te Papa has developed a major four-year programme which includes exhibitions, events, research, publications, and digital web content. This unique and diverse programme will explore New Zealand's contribution to the First World War and the way conflict has shaped the nation's identity. Te Papa will work in partnership with national and community-based organisations to deliver the First World War Centenary Programme (WW100).
- **International:** Te Papa's international strategy focuses on key strategic priorities identified by the New Zealand Government (i.e. China, India and Asia Pacific), as well as our more traditional and commercially successful markets of Europe and North America. As part of a reciprocal exhibition agreement with the National Museum of China, Te Papa is currently touring *Kura Pounamu: Treasured stone of Aotearoa New Zealand* around China and this will continue until 2014. Photographs by Brian Brake were exhibited at the National Museum of China alongside *Kura Pounamu*. Other Te Papa exhibitions touring internationally include *E Tū Ake: Standing Strong* and *Whales: Tohorā*, currently in Quebec and New York

respectively. The reciprocal exhibition from China *Mandate from Heaven* will be exhibited at Te Papa in 2014.

**Immunity from Seizure (Ewan Lincoln, Ministry for Culture and Heritage)**

The Ministry for Culture and Heritage has considered submissions on the discussion paper on Immunity from Seizure released in July 2012. The Ministry has also undertaken further consultation and testing of proposals with the museum sector and others.

The next step is for the Ministry to make recommendations to Cabinet about whether Immunity from Seizure legislation should be introduced and, if so, how such legislation should work. If Cabinet approves the introduction of legislation, we hope that it can be introduced later this year.

<b>Agenda Item 5.      RAISING MUSEUMS PROFILE WORKING PARTY</b>
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**ACTION:**

Alec Coles (Chief Executive, Western Australian Museums) will report on the initial meeting of the Working Party considering ways to raise the profile of museums.

**BACKGROUND:**

The working party arose from CAMD discussions about how best to develop a concerted and long-term campaign to raise the profile of museums in the media and to work towards building a more contemporary image for the sector. Kate Clark (Director, Sydney Living Museums) and Patrick Greene are also members of the working party.

<b>Agenda Item 6.      ANCESTRAL REMAINS</b>
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**ACTION:**

Professor Suzanne Miller (Director, South Australian Museum) will introduce a discussion about the treatment of Ancestral Remains by museums.

**BACKGROUND:**

Professor Miller has been in discussion with staff from the Federal Repatriation of Indigenous Culture Property (RICP) Program regarding possible changes, with respect to DNA analysis, that will be required when classifying Ancestral Remains.

Ms Stacey Campton, Assistant Secretary, Indigenous Culture Branch, Office for the Arts and Ms Alison Todd, Director, Indigenous Repatriation & Languages Policy will attend the meeting for this item to answer queries about the proposed changes.

<b>Agenda Item 7.      MUSEUMS AUSTRALIA</b>
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**ACTION:**

Andrew Sayers, Director, National Museum of Australia and current National President, Museums Australia, will provide a verbal report to the meeting on the activities of Museums Australia.

**BACKGROUND:**

CAMD congratulates Frank Howarth (Director, Australia Museum), who has been named National President-elect for Museums Australia, and Richard Mulvaney (Director, Queen Victoria Museum and Art Gallery) who has been nominated as National Vice-President for the 2013-2015 period. The positions are to be confirmed by MA members at the conference to follow.

<b>Agenda Item 8.      MUSEUM SECTOR COLLABORATION</b>
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**ACTION:**

The Chair will lead a discussion of options for future museum sector collaboration.

**BACKGROUND:**

Recent correspondence from Bernice Murphy (National Director, Museums Australia) raised the possibility of developing:

‘a regular, trusted and high-level advocacy channel, from the museums-sector to government, involving:

- (A) upper-level echelons of government officers who oversee carriage of the policies crucially affecting our interests
- (B) parallel, and effectively coordinated access to the political zone – Ministers, and their key staff and advisers.

Bernice has suggested that one option would be to develop an advocacy body similar to [ArtsPeak](#) which represents the CEOs of around 30 peak arts bodies across the full range of art forms. ArtsPeak and has been coordinated by the CEOs of the National Association of Visual Arts (NAVA) and AusDance.

<b>Agenda Item 9.      CREATIVE AUSTRALIA</b>
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**ACTION:**

To discuss the outcomes and future implications of the National Cultural Policy, *Creative Australia*, and the National Arts and Culture Accord signed recently by the Federal Government with the States and Territories. Members may wish to consider any further actions required in relation to the national cultural policy and/or the National Arts and Culture Accord.

**BACKGROUND:**

**Creative Australia**

While much of the **Creative Australia** policy document deals with art forms and artists, it does contain at least one significant breakthrough for the museum sector. As argued for in the CAMD submission to the 2011 Discussion Paper, the Government has committed to establish a national network for museums and galleries.

The network, which will be managed in partnership between the National Museum of Australia and Museums Australia, will 'share resources and improve access to collections across Australia, to assist industry, researchers and the public'. No funding has been allocated to this initiative but it does provide an important stepping stone for the establishment of a national program for the distributed national collection. This decision will be the focus of discussion at the **National Summit** called by Andrew Sayers for the morning of Thursday 16 May from which a more detailed understanding of the decision should emerge.

The other major initiatives impacting collecting institutions under the new policy (some of which were announced earlier) were:

- the \$40m already allocated to national cultural institutions in the last budget to assist with digitisation of collections;
- the passage of the *Protection of Cultural Objects on Loan Act 2013* [discussed further at agenda item 22];
- the creation of *Creative Partnerships Australia* to provide opportunities to expand private funding [an invitation was extended to Ms Fiona Menzies, the new CEO, Creative Partnerships for this meeting but she was otherwise engaged. We will try again for the next appropriate CAMD meeting.];
- the extension of the current print-based legal deposit arrangements in the *Copyright Act 1968* to include digitally published material. A new legal deposit scheme is also mooted for the National Film and Sound Archive of Australia to preserve audio-visual material; and

- the current review of the *Copyright Act 1968* which is seeking to balance the protection of the intellectual property of creators against the increased public push for online access *[discussed further at agenda item 20]*.

Other announcements of interest to CAMD and its members relate to:

- the proposal to undertake an audit of programs run by the Australia Council and the Office for the Arts which will ensure the Australia Council focuses on funding artistic excellence and the Office for the Arts focuses on cultural policy and programs supporting national priorities and
- the proposed National Arts and Culture Accord *[see further below]*. The Accord has been proposed to identify opportunities for whole-of-government collaboration and look at partnership and cooperative programs between the national, State, Territories and local government and the cultural sector; and

### **National Arts and Culture Accord**

In a nutshell, the National Arts and Culture Accord (which was signed on April 12) formalises the continuation of a Cultural Ministers Council (to be called the Arts and Cultural Ministerial Council) with the aim of enhancing collaboration and driving national programs. The policy is yet to be published but it is understood that the members will be the Federal and various State Arts Ministers, a local government representative and an observer from the Australia Council.

A key objective is to secure a modernised funding and support structure for the cultural sector as articulated in Creative Australia and assisted by the newly formed Creative Partnerships Australia. Ministers agreed the Accord will be publicly released and that an annual report on progress against deliverables will be considered by Ministers.

A triennial work plan is currently being prepared under the Accord for completion by **July 2013**. If CAMD wishes to see particular issues included on this work plan then action will need to be taken almost immediately.

### **Arts and Cultural Ministerial Council**

Other issues discussed at the April meeting included:

- progress on funding talks on the Major Performing Arts Excellence Pool;
- an agreement to work together to maximise the impact of Australia's international cultural diplomacy efforts, particularly in the context of the Asian Century White Paper. Minister Burke advised Ministers the Australian Government is revamping the Australia International Cultural Council (AICC), as recommended in the White Paper. Ministers agreed to work with the AICC to encourage artists and cultural institutions to engage in cultural exchange and build international audiences and networks, particularly in Asia;



- the development of the Australian arts curriculum for schools. Ministers acknowledged the work of jurisdictions in actively engaging with the Australian Curriculum, Assessment and Reporting Authority to influence development of the arts curriculum;
- acknowledgment of the value of the arts and health framework and agreement to champion the framework with Health Ministers in their jurisdiction. Victoria and South Australia will be the lead jurisdictions in progressing the framework;
- the review of the National Arts and Disability Strategy to be finalised in the second half of 2013; and
- jurisdictions welcomed the passage of the *Protection of Cultural Objects on Loan Act 2013* which was enacted on 14 March 2013.

Meredith Foley  
Executive Officer  
CAMD

<b>Agenda Item 10.      MUSEUMS IN AN ELECTION YEAR</b>
---

**ACTION:**

To discuss the actions CAMD might undertake in Australia during the coming election campaign in support of their museums and the museum sector.

**BACKGROUND:**

September 14 has been set as the election date. Members may want to consider whether they wish to meet or correspond with the Arts and Science Minister and shadow Cabinet ministers with interests in the Arts and Sciences.

## DAY TWO: Friday 17 May 2013

### Agenda Item 11. FINANCIAL REPORT

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

- the CAMD Budget 2013-14 (*attachment 1*; and
- New legislation affecting Victorian incorporated associations eg CAMD (*attachment 2*)

There will be no rise in subscriptions.

*[If you believe your museum has been placed in the wrong subscription category (which is based on total operating income) please advise the Treasurer].*

#### **Resolution:**

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

*Carried/Lost*

The Treasurer will also comment on the impact of new legislation on CAMD as a Victorian incorporated association (see *attachment 2*).

## Agenda Item 11 Attachment 1

DRAFT

## TREASURER'S REPORT

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS  
BUDGET 2013-2014

Financial year: 1 July 2013 - 30 June 2014

	2013/14 BUDGET	2012/13 BUDGET
	\$	\$
<b>EXPENSES</b>		
Executive Officer (On costed salary @ 12%)	71,500	71,500
Travel & Conferences	7,000	7,000
Office Expenses	8,000	8,000
CAMD Survey & Analysis	4,000	4,000
CHASS Subs	350	350
<b>TOTAL</b>	<b>90,850</b>	<b>90,850</b>
<b>INCOME</b>		
Subscriptions *		
(* Based on 2010/11 CAMD Operating Income Return Turnovers excl. GST)		
<b>(a) Major Institutions (BUDGET &gt; \$20M p.a)</b>		
Australian Museum	6,400	6,400
Powerhouse Museum	6,400	6,400
Australian War Memorial	6,400	6,400
Museum of Victoria	6,400	6,400
Australian National Maritime Museum	6,400	6,400
National Museum of Australia	6,400	6,400
Historic Houses Trust	6,400	6,400
Western Australian Museum	6,400	6,400
ACMI	6,400	6,400
Queensland Museum	6,400	6,400
	<b>64,000</b>	<b>64,000</b>
<b>(b) Medium (BUDGET \$10-20M p.a)</b>		
South Australia Museum	3,400	3,400
National Science & Technology Centre	3,400	3,400
Sovereign Hill	3,400	3,400
Museum & Art Gallery NT	3,400	3,400
Scitech Discovery Centre	3,400	3,400
	<b>17,000</b>	<b>17,000</b>
<b>(c) Smaller (BUDGET &gt; \$10m p.a)</b>		
History Trust of South Australia	1,700	1,700
Queen Victoria Museum & Art Gallery	1,700	1,700
Tasmanian Museum & Art Gallery	1,700	1,700
	<b>5,100</b>	<b>5,100</b>
<b>(d) New Zealand Institutions (@ AUD\$1500)</b>		
Te Papa Museum of New Zealand	1,500	1,500
Auckland Museum	1,500	1,500
Canterbury Museum	1,500	1,500
Otago Museum	1,500	1,500
	<b>6,000</b>	<b>6,000</b>
<b>TOTAL</b>	<b>92,100</b>	<b>92,100</b>
<b>SURPLUS/(DEFICIT) FOR 2013/14 YEAR</b>	<b>1,250</b>	<b>1,250</b>

Jeremy Johnson  
Hon. Treasurer  
21 FEB 2013

CAMD Survey 2009-10 Pt 2

**Table 54 - Total operating income - \$'000s - AUD only (Q.7.1.1; 7.1.2; 7.1.3)**

	<b>Total government sources</b>	<b>Total non- government sources (B+C)</b>	<b>Total operating income- government &amp; non- government</b>
Auckland War Memorial Museum	\$11,368	\$8,906	\$20,274
Australian Centre for the Moving Image	\$22,813	\$5,227	\$28,040
Australian Museum	\$25,150	\$10,441	\$35,591
Australian National Maritime Museum	\$13,645	\$11,308	\$24,953
Australian War Memorial	\$31,000	\$8,462	\$39,462
Canterbury Museum	\$4,849	\$1,503	\$6,352
Historic Houses Trust of NSW	\$18,898	\$10,549	\$29,447
History SA	\$4,557	\$1,925	\$6,482
Museum & Art Gallery of the NT	\$10,622	\$1,069	\$11,691
Museum of Applied Arts & Sciences	\$30,153	\$7,061	\$37,214
Museum of New Zealand Te Papa Tongarewa	\$19,865	\$16,205	\$36,070
Museum Victoria	\$46,569	\$30,628	\$77,197
National Museum of Australia	\$40,182	\$7,162	\$47,344
National Science & Technology Centre	Unknown	Unknown	\$14,896
Otago Museum	\$3,052	\$450	\$3,502
Queen Victoria Museum & Art Gallery	\$4,813	\$386	\$5,199
Queensland Museum	\$20,144	\$8,026	\$28,170
Scitech Discovery Centre	\$6,564	\$4,927	\$11,491
South Australian Museum	\$9,074	\$4,212	\$13,286
Sovereign Hill Museums Association	\$777	\$18,597	\$19,374
Tasmanian Museum & Art Gallery	\$7,696	\$972	\$8,668
Western Australian Museum	\$20,043	\$7,237	\$27,280
<b>TOTALS</b>	<b>\$351,834</b>	<b>\$185,397</b>	<b>\$531,983</b>

*Agenda Item 11 Attachment 2.*

**CAMD – 2013 ANNUAL GENERAL MEETING**

**NEW LEGISLATION AFFECTING VICTORIAN INCORPORATE ASSOCIATIONS**

When we incorporated the Council of Australasian Museum Directors, we did so under Victorian Law, namely the Associations Incorporations Act 1981.

This Act was replaced by the Associations Incorporation Reform Act 2012 (and its associated Regulations).

We adopted the Model Rules under the former legislation and in effect don't need to do anything as these will automatically be replaced with new Model Rules after 12 months of those new laws commencing. I have attached a copy of the Consumer Affairs Victoria information bulletin covering this matter.

CAMD will be classified as a Tier 1 organisation. We will continue to use the 30 June financial year end date and will now be required to forward the Annual Financial Statement within five months of that date.



Jeremy Johnson  
**HON. TREASURER**

**2/4/2013**

**Att.**



## Department of Justice

Consumer Affairs Victoria

Level 17  
121 Exhibition Street  
Melbourne Victoria 3000  
GPO Box 123  
Melbourne Victoria 3001  
[www.consumer.vic.gov.au](http://www.consumer.vic.gov.au)  
DX 210220

October 2012

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS INC.  
39 MAGPIE STREET  
BALLARAT VIC 3350

Dear Public Officer

### Legal changes affecting your incorporated association

The *Associations Incorporation Act 1981* is being replaced by the *Associations Incorporation Reform Act 2012*, which comes into effect on 26 November 2012. The new Act includes changes that will affect how your incorporated association operates and specifically, your obligations as public officer.

A summary of the changes – which include associations being able to keep records in a language other than English, and to make better use of technology at meetings – is attached to this letter.

We are holding information sessions on the new Act throughout October, November and December – book at [consumer.vic.gov.au/events](http://consumer.vic.gov.au/events). I encourage you to attend a session to find out how to comply with the new laws, and how they can help streamline your association's procedures.

If you are a peak body and wish to arrange an information session for your members, please email [communityed@justice.vic.gov.au](mailto:communityed@justice.vic.gov.au).

Detailed information about the ongoing responsibilities of incorporated associations is available on our website, at [consumer.vic.gov.au/associations](http://consumer.vic.gov.au/associations), and you can also subscribe for email updates at [consumer.vic.gov.au/subscriptions](http://consumer.vic.gov.au/subscriptions).

If you are no longer the public officer of your association, update your details at [consumer.vic.gov.au/associations](http://consumer.vic.gov.au/associations).

Yours sincerely

**Phil D'Adamo**  
Acting Director  
Consumer Affairs Victoria





## New legislation affecting Victorian incorporated associations

On 26 November 2012, the *Associations Incorporation Act 1981* will be replaced with the *Associations Incorporation Reform Act 2012* (and its associated regulations). The new Act includes 'transitional arrangements' to help associations adjust to the new laws. These are outlined below:

### 1. Status of the incorporated association

Any association incorporated under the old Act remains so under the new Act. The incorporation date is not affected and the certificate of incorporation remains valid.

### 2. Statement of purposes

Once the new Act commences, the association's statement of purposes will automatically be deemed part of its rules.

If an association applies to change its rules after the new legislation starts, its statement of purposes must be included in its proposed new rules.

### 3. Rules

Schedule 1 of the new Act contains new items that an association's rules must address. These are:

- an association's name and purposes
- members' rights and obligations
- procedures for resignation and cessation of membership
- the process for appointment and termination of the secretary
- preparing and keeping minutes of general and committee meetings
- enabling members to access minutes of general meetings, including financial statements submitted at a general meeting
- right of members' access (if any is specified in the rules) to committee meeting minutes.

Whether an association is using its own or model rules, it does not need to rush to change them with the introduction of the new law. See below for more information.

#### Associations using their own rules

If an association uses its **own rules** (that is, not the model rules), these continue to be valid, but once members decide to make any changes, the rules must also address every item required in Schedule 1. In the meantime, if there is an inconsistency between the association's existing rules and the new Act, the requirements of the new Act apply.





#### Associations using model rules

These associations should review the new model rules to determine if they are suitable for their purposes. If these associations do not notify Consumer Affairs Victoria about their rules within **12 months** of the new laws commencing, their current rules will automatically be replaced with the new model rules.

If an association does notify Consumer Affairs Victoria, they can:

- switch to the new model rules earlier
- create their own rules.

The new model rules address all items the new Act requires to be included in the rules.

After 26 November, you can find the new model rules at [consumer.vic.gov.au/forms](http://consumer.vic.gov.au/forms).

An association's rules (whether their own or model rules) must address all items required under Schedule 1. If they do not, the relevant provision of the new model rules addressing that item is deemed to be included in the rules.

#### 4. Public officer replaced with secretary

Under the new Act, the term 'public officer' is replaced with the term 'secretary'.

Any documents authenticated by the public officer under the old Act are not affected.

Once the new laws commence, the secretary may continue or complete any task started by the public officer. Consumer Affairs Victoria will assume this is the same person unless informed otherwise.

#### 5. Financial statements

The new Act will introduce a three-tiered reporting structure. An association will be classed as tier one, two or three, depending on its revenue. For example:

- Tier one: \$0 - \$250,000
- Tier two: \$250,000 - \$1,000,000
- Tier three: more than \$1,000,000.

This new structure will replace the current 'prescribed' and 'non-prescribed' reporting structure.



Incorporated associations must understand the new structure and work out which tier they come under, as this will affect their reporting obligations. Visit [consumer.vic.gov.au/associations](http://consumer.vic.gov.au/associations) for details.

#### **New format for submitting financial statements**

Consumer Affairs Victoria will send the annual statement in a new form to associations with financial year end dates on or after 26 November 2012.

Associations with a financial year end date before 30 June 2013 will have the choice of submitting their annual statement in this new form or the current 'prescribed/non-prescribed' form. See 'Options for submitting statements' below for details.

The secretary (formerly public officer) will be responsible for lodging the annual statement with Consumer Affairs Victoria.

Instead of sending the annual statement form one month before the association's financial year end date, Consumer Affairs Victoria will now send it **one month after**. The association will have **five months** from its financial year end date to hold its annual general meeting and submit the annual statement.

#### **Options for submitting statements**

Any association incorporated under the old Act can choose to prepare and submit financial statements in accordance with the old Act, but only for financial year end dates **before 30 June 2013**.

For example, an association with a financial year from 1 January 2012 to 31 December 2012 can choose to submit financial statements under the new tier system or the old 'prescribed/non-prescribed' system.

An association with a financial year end date on or after 30 June 2013 must submit financial statements under the new tier system.

If an association chooses to submit its financial statements using the 'prescribed/non-prescribed' system, it cannot use the new annual statement form. The secretary must contact Consumer Affairs Victoria for a lodgement form, stating whether the association will be reporting as prescribed or non-prescribed for the 2012-2013 reporting year.



## 6. Ongoing processes

If an association has made any applications under the old Act that have not been finalised before the new Act commences, those applications will be considered to have been made under the corresponding provisions of the new Act.

Consumer Affairs Victoria will be able to process the majority of applications lodged under the old Act without requiring any additional information. However, it will advise an association if more information is required.

Any resolution, appointment or notice made under the old Act is deemed valid under the new Act.

Any actions taken by Consumer Affairs Victoria under the old Act are deemed to have been taken under the new Act.

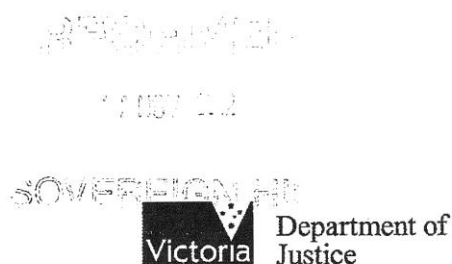
### Want more information?

#### Consumer Affairs Victoria

Consumer Affairs Victoria registers and regulates incorporated associations in Victoria, and administers incorporated associations law.

[consumer.vic.gov.au/associations](http://consumer.vic.gov.au/associations)

[consumer.vic.gov.au](http://consumer.vic.gov.au)



<b>Agenda Item 12.      NATIONAL CULTURAL HERITAGE COMMITTEE</b>
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**ACTION:**

Patrick Greene, Chair of the National Cultural Heritage Committee, will provide a verbal update on the work of the National Cultural Heritage Committee which will meet in Canberra on the morning of Thursday 16 May.

**BACKGROUND:**

The [National Cultural Heritage Committee](#) is appointed by the Minister to advise on the operation of the *Protection of Moveable Cultural Heritage Act*, the National Heritage Control List and the National Cultural Heritage Account. Patrick Greene is the Chair of the National Cultural Heritage Committee and Suzanne Miller is also a committee member.

**Agenda Item 13      EXECUTIVE OFFICER'S REPORT**

Since the last meeting, I have been fairly preoccupied with considerations of how to advance CAMD and museum sector interests in a situation of continuing financial stringency, Ministerial turn-over in the Arts and Sciences and in anticipation of a potential change of Government in Australia later in the year. While admittedly this situation is not immediately conducive to big sector wins, it is potentially a period during which CAMD can build on some key decisions and also undertake important long-term promotional work for the sector.

**Cultural Policy and National Networks**

As we had suspected, the **national cultural policy** released as *Creative Australia* was predominantly arts focused; the call by CAMD and others for a policy with a more holistic concept of culture was not successful. A potential exists, however, for the museum sector to build on the promise of a museum network. Whether this evolves as a technological network (like TROVE), or a system of communication and integration of policy between the sector and different Government levels, will become more apparent after the National Summit being held in Canberra prior to the CAMD meeting. There will also be more opportunity to explore its ramifications for CAMD members under *agenda item 9* of these meeting papers. I also believe that CAMD needs to give close consideration to the recently signed National Arts and Culture Accord. The Accord signatories from national, State and local government will be drawing up a triennial plan over the next two months; an opportunity exists for CAMD and the museum sector generally to gain a place in this plan, hopefully with concrete ideas to bring the *Creative Australia* network idea to life.

**Sector Collaboration**

Closer collaboration will be a necessary part of the process of gaining traction for collection issues. Thanks to the ground work put in by a number of CAMD members, and particularly Andrew Sayers, there have been many more opportunities recently to work closely with Museums Australia (MA). The alignment of the CAMD meeting with the MA National Conference and the opportunity this has given for joint events and attendances is a very constructive step. This more regular contact has allowed for information sharing on a wide range of topics. I am confident that this level of cooperation will be maintained as Frank Howarth and Pierre Arpin take up their new positions within MA. Patrick Greene has also had an opportunity to speak with the Chair and some members of the Council of Australian Art Museum Directors (CAAMD). I am hopeful that this growing collaboration, buoyed by the cross-membership of Bill Bleathman and Pierre can result in a mechanism which allows the museum sector to speak with one voice on the most critical of issues.

## Sector Promotion

A continuing theme over the last few CAMD meetings has been the need to reposition the public and Government's view of museums and their role in the community. One small part of building a new profile for museums has been the work I have undertaken on further developing the CAMD website [www.camd.org.au](http://www.camd.org.au). The feedback on the site has been generally good and I am finding it to be a useful tool for managing the CAMD information flow. The audience for the public site is building gradually with close to a 1,000 visits to the public side of the site (and close to 600 different visitors) since the site went live at the end of last year. Obviously there is still a long way to go in encouraging visits and I would welcome the suggestions of members for expanding the site's audience.

I have tried to keep the site lively with weekly or bi-weekly turn-over of news items on pivotal programs or information about museum sector achievements and advances. This has engaged quite a bit of my time and I always welcome material sent by member's museums. I would also like to suggest that individual Directors might consider providing me with short pieces about museum sector developments of interest to them which could be published over their names. I think we would see quite a bit more traffic to the site if it includes items from the Directors themselves. I will be searching for volunteers when I see you in Canberra!

Members will also have received a small piece of artwork prepared for their websites that identifies each museum as a 'member of the Council of Australasian Museum Directors' and which links to the CAMD website. The idea is that the artwork/hyperlink be positioned on either the museum home page or on the 'about us' page of their websites. I hope that Directors will encourage staff to find a place for this promotional button.

I have also been adding statistics and research reports gradually to the museum resources kept on the website (eg see <http://members.camd.org.au/category/museum-resources/>). I trust that the assembled material on various statistical and impact/value studies on museums and the cultural sphere generally will be useful to members in their own analyses and also for CAMD as we develop our own public material. I encourage you all to flag useful material to me for inclusion and sharing.

The resource provided by the website will hopefully provide a good basis for the further development of promotional opportunities. The CAMD Raising the Profile of Museums Working Party will be meeting prior to Canberra and we should have further ideas to put before members for the promotion of information already held about museums and an expansion of research into their public value [to be discussed at *agenda item 5*].

## Policy Issues

As usual, I've been kept busy following legislative changes, fielding submissions in response to various enquiries and keeping up with developments in various policy areas. Recently this has included work on:



- follow up from our sessions on **international engagements** with Ruth Pearce from the Department of Foreign Affairs and Trade. After that meeting, advice about the level and breadth of international engagements of member museums was quickly amassed and provided to the Minister for Foreign Affairs and Trade and the Minister for Arts along with the offer of expertise in relation to their revamp of the Australia International Cultural Council. A copy of the summary of engagements is attached to the minutes of the last meeting which are included in these papers at *agenda item 2 attachment 1*. I also worked with Austrade staff to encourage museum involvement in the Australian Cultural Venues export initiative linked to the rise of cultural precincts and venues across North Asia and India;
- the review of **copyright** exclusions. My thanks are due to those members who provided me with detailed feedback on the Australian Law Reform Commission (ALRC) discussion paper which enabled me to prepare a response on CAMD's behalf [see *attachment 1 at the end of this item*]. This led to our involvement in a recent Cultural Institutions Roundtable with the ALRC and some promising developments in its professed view of the reforms which will be further explored at *agenda item 20*. I have commenced work on strengthening the case made by museums for certain reforms;
- the passage of the **Protection of Cultural Objects on Loan** legislation in Australia. I recently attended a seminar held by the NSW Art Gallery on the implications of this legislation and have been following the development of regulations. There will be an opportunity for information sharing on this issue at *agenda item 22*; and
- I am just finalising a submission to the Office for the Arts on the **Australian Government International Exhibitions Insurance Program** (AGIEI). Many thanks to those museum Directors who provided advice for inclusion.

Finally, through insufficient time there have been two areas I have not been able to progress as quickly as I had hoped. I am still in the process of finalising the questions for the annual survey and organising for its presentation as an online survey. Having this up and running before the end of July will be a major focus for me following this meeting – I'll discuss the stage I've reached under the next agenda item.

In addition, I have not made any headway in convening work on the development of a humanities app as was discussed at the last meeting. Potentially, however, this item may develop more naturally out of the discussions which will ensue about the national network of museums. Given the successful expansion of the Museum Victoria Fauna Field Guide it is time for similar achievements from the social history side of CAMD museums.

### Office closure

I will take this opportunity to advise members that the CAMD office will be closed and I will be on leave from 10 August to 6 September. During this time I will be fulfilling a life-time's ambition to go on a (photographic) safari in South Africa and Botswana. While there I am looking forward

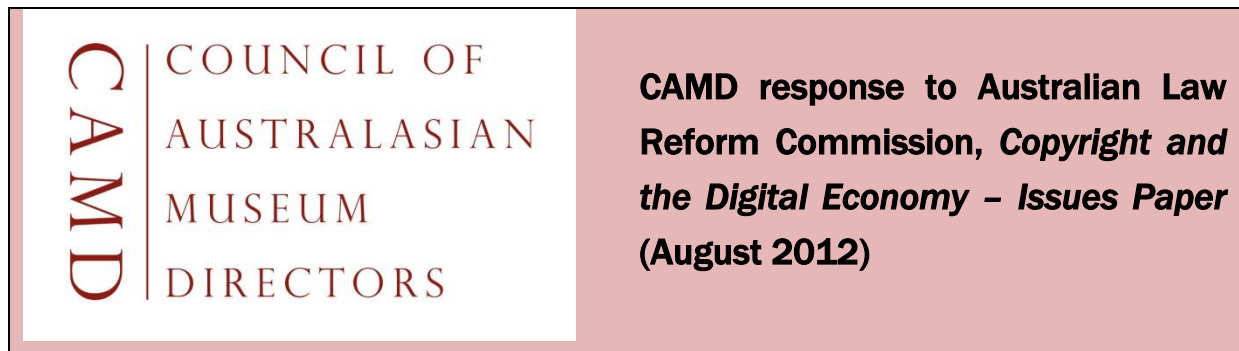
to visiting the Apartheid Museum in Johannesburg and the District Six Museum in Cape Town. I will make arrangements with Patrick's office for CAMD issues to be covered in my absence.

I couldn't continue to do my job for CAMD without the consistent and thoughtful assistance of our Chair, Patrick Greene (and his inestimable assistant Jennifer Andre) and the support and sage advice of the members of our Executive Committee. In this regard, I will particularly miss Dawn who has been unfailingly generous in her advice and good humoured in dealing with my many demands upon her. I hope that we will see Dawn associated again with CAMD very soon. I would also like to thank Ian who has also been a pleasure to work with on the CAMD Executive and Andrew who has been of great assistance in bringing CAMD and MA further together. I wish you both a productive and interesting retirement.

Meredith Foley  
Executive Officer  
CAMD



Agenda Item 13 Attachment 1



**The Inquiry**

**Question 1.** The ALRC is interested in evidence of how Australia's copyright law is affecting participation in the digital economy. For example, is there evidence about how copyright law:

- (a) affects the ability of creators to earn a living, including through access to new revenue streams and new digital goods and services;
- (b) affects the introduction of new or innovative business models;
- (c) imposes unnecessary costs or inefficiencies on creators or those wanting to access or make use of copyright material; or
- (d) places Australia at a competitive disadvantage internationally.

The Council of Australasian Museum Directors (CAMD), which represents the leaders of the major National, State/Territory and regional museums in Australia and New Zealand, welcomes the current Inquiry particularly in relation to its examination of the impact of copyright law on the ability of Australians to access, use and interact with digital content 'in the advancement of education, research and culture'. CAMD museums manage over 68 separate institutions, ranging from natural and social history museums to science centres and historical sites, the majority of which have a mandate to disseminate information about their collections through education, exhibitions, public programs and research. Collectively they hold over 60 million objects, a sizeable proportion of which could be considered creative works.

Museums have taken full advantage of the opportunities provided by advancing digital technology to meet increasing public demand and to respond to Government requirements to make the distributed national collection accessible. While major museums are keen to digitise parts of their collections to ensure preservation, this is only one of a number of cogent reasons for uploading this information to the web. While the Inquiry makes sole reference to the 'digital economy' and provides examples in terms of economic outputs and benefits it can be seen that there are also extensive social and cultural benefits arising from the digital environment including the facilitation of community development and promotion

of social cohesion. Ultimately, the value of digitising collections lies in the critically useful information it unlocks which can be used, for instance, to create online content for schools; develop digital story-telling projects and other creative art programs; stage virtual exhibitions accessible to regional and remote communities; reconnect diaspora and Indigenous creator communities with their material culture; provide content for mobile applications and services and encourage 'citizen scientists' to record observations on environmental topics.

It has become clear in recent years that there is a widening gulf between the mandate of cultural institutions like museums to preserve collections and make them publicly accessible and the legal restrictions imposed by copyright legislation. This situation is further complicated, as the Inquiry notes, by the way in which the public accesses and uses this information. It should be noted here that many museums are themselves creators of material which can be part of a commercial arm of their institution and for which they require copyright protection. Museums agree there is an ongoing need to provide protection to copyright holders but are also aware that the changes wrought by the advance of digital technology requires new efforts to balance creators' rights with public access and use.

CAMD believes that the current copyright regime is unnecessarily impeding museum efforts to meet demand for access to collection material because it:

- fails to adequately recognise the role and value of public access to museum collections online;
- treats all works in a similar manner, despite potential differences in the circumstances of their creation and the interests of creators and copyright owners;
- fails to recognise the non-commercial nature of many unpublished and/or 'orphan works' in museum collections;
- tends to skew the material museums make accessible online because copyright status has a significant impact on the selection of material and how it is made available;
- adds a further layer of administrative cost to the process of digitisation;
- lacks clarity and is unnecessarily complex leading to the need for legal interpretation; and
- imposes unnecessarily high compliance costs on public institutions.

## Guiding Principles for Reform

**Question 2.** What guiding principles would best inform the ALRC's approach to the Inquiry and, in particular, help it to evaluate whether exceptions and statutory licences in the *Copyright Act 1968* (Cth) are adequate and appropriate in the digital environment or new exceptions are desirable.

From the perspective of Australian museums and their users, current and future, CAMD would suggest that the ALRC in its approach to the Inquiry should pay particular regard to:

- *Principle 4* which calls for reform which promotes fair access to and wide dissemination of information and content;
- *Principle 5* which suggests the need for a copyright regime to be sufficiently flexible to respond to new technologies, platforms and services in the digital environment; and
- *Principle 7* which alludes to the need for a new broader/wider fair use exception which promotes clarity and certainty for creators, rights holders and users.

If a new broader fair use exception is to be developed it should be 'technology neutral' and also broad enough to account for as yet unknown digital technologies and the changing spectrum of 'content' and 'digital content'.

## Format-Shifting

**Question 8.** The format shifting exceptions in the *Copyright Act 1968* (Cth) allow users to make copies of certain copyright material, in a new (eg, electronic) form, for their own private or domestic use. Should these exceptions be amended, and if so, how? For example, should the exceptions cover the copying of other types of copyright material, such as digital film content (digital-to-digital)? Should the four separate exceptions be replaced with a single format shifting exception, with common restrictions?

A single broad format shifting exception with common restrictions would be less confusing and more productive to personal, commercial, creative and cultural sectors across the board and could allow for future changes in digital technology.

## Back-Up Copies

**Question 10.** Should the *Copyright Act 1968* (Cth) be amended to clarify that making copies of copyright material for the purpose of back-up or data recovery does not infringe copyright, and if so, how?

Yes. The rapid changes in technology and the fact that large cultural institutions often have multiple campuses which require use of the same material at the one time suggest that a provision is needed to make multiple back-ups of digitised copyright material. Reform in this area should also address the fact

that there are currently no equivalent provisions to reproduce audio-visual material such as DVDs and CDs held in cultural institutions for 'purposes directly related to the care or control of the collection'.

## **Libraries, archives and digitisation**

**Question 19.** What kinds of practices occurring in the digital environment are being impeded by the current libraries and archives exceptions?

CAMD notes that the current Act deems museums to be covered by the definition of 'archives'. Museums do carry out many of the public duties of an archive but their mandate is different. The range of uses that museums and galleries, particularly publicly funded institutions, have for copyright materials needs to be properly considered and understood; museums have different statutory functions and duties, operate at different levels of Government, and, most importantly, have different types of collections and varied methods of making these collections available for public use when compared to other institutions covered by the 'library and archives' exceptions. CAMD suggests that museums be explicitly mentioned in the Act alongside libraries and archives. Including museums more specifically in the context of the copyright legislation will ensure that the challenges they face are foremost in the minds of those maintaining the law and will promote a wider understanding of the ramifications of the Act amongst institutions and their users.

The types of practices carried out by museums which are impeded by the operation of the current libraries and archives exception include:

- the lending of ebooks and eresources;
- the facilitation of public access off-site to digital resources;
- the preservation of eresources (eg websites);
- innovative use and reuse of digital works (as the designers of software applications and APIs are not interested in using collections when they are unable to fully utilise images and other information);
- transformative acts such as those required to comply with online guidelines for accessibility (eg Web Content Accessibility Guidelines) where, for example, an audio transcript is required to be made of a video to assist those with limited or no sight; and
- mass digitisation projects.

Museum collections encompass a diverse range of copyright works including those which institutions might want to release for public access but whose copyright status is unclear because a) they have never been published (eg private letters, diaries, journals etc) and/or b) they are 'orphan' works. Many of these works were never intended to be copyrighted but still retain substantial social or historical value. Uncertainty surrounding the use of either s183 or s200AB is discouraging some museums from releasing

this material online and impeding mass digitisation projects. The failure of the current copyright regime to allow the types of activities listed above, is preventing the vast store of ideas inherent in collections from being utilised to their fullest extent.

**Question 20.** Is s200AB of the *Copyright Act 1968* (Cth) working adequately and appropriately for libraries and archives in Australia? If not, what are the problems with its current operation?

A small minority of CAMD members have indicated that they utilise Section 200AB to make some of their works available online for non-profit research purposes. These institutions, alongside those using a risk analysis approach rather than s200AB, have noted that the provision is limited and that,

- it is complex, requiring regular legal interpretation;
- there is confusion over how it overlaps with other exceptions;
- there is a lack of consistency in the way it treats different formats of material, for example, copying audio-visual material for administrative purposes;
- there is no definitive guidance for its use; and
- it is untested in law.

For many reasons, museums are relatively risk averse and CAMD would prefer to see the replacement of s200AB with a more flexible dealing right for libraries, archives, museums and galleries which is based on a concept of 'fair' or 'reasonable' use that would permit the private use of digitized works, especially where the use does not interfere with the copyright owner's market.

**Question 21.** Should the *Copyright Act 1968* (Cth) be amended to allow greater digitisation and communication of works by public and cultural institutions? If so, what amendments are needed?

CAMD supports the reform of copyright law to allow for greater digitisation and communication of works by public and cultural institutions but is concerned to ensure that new provisions are flexible and open enough to allow for future scenarios and technological developments not yet envisaged.

In the Australian context this reform might be affected by the implementation of a broader 'fair use' exception flexible enough to cope with new technologies and digital formats (as outlined in CAMD'S response to Question 52). For example, the 'free-use exceptions' list could be amended to allow communication of copyright works by cultural institutions to the public online (even if restrictions are placed on display resolution etc).

**Question 22.** What copyright issues may arise from the digitisation of Indigenous works by libraries and archives?

The digitisation of Indigenous works requires special consideration given the complex community creation and ownership of such Indigenous works.

## Orphan works

**Question 23.** How does the legal treatment of orphan works affect the use, access to and dissemination of copyright works in Australia?

Many CAMD museums have identified the current legal treatment of 'orphan works' as having a major impact on their ability to provide online access to collections and to undertake mass digitisation projects. Orphan works are often thought of as 'works whose copyright holder is waiting to be found' whereas, in a large number of cases, there is virtually no possibility of finding a rightful copyright holder, no matter how diligently the institution searches.

The use of the term 'orphan works' covers a more fundamental aspect of these works as many are not just 'missing' an owner but were never meant to be commercially exploited and have little commercial viability on their own. Many are gifts and donations to cultural institutions for the public benefit. Ironically, the fact that there is no legal certainty in their use online means that this potential avenue for alerting owners is denied to museums. For example, Museum Victoria has recently uncovered in its collections World War I diaries found under the floorboards of the Royal Exhibition Building (which was a war hospital). These works are both orphan and unpublished works which were clearly written for non-commercial purposes but as the museum feels unable to place these online with any certainty it is deprived of a significant way to identify copyright owners, gain further information about their creators and thereby uncover their wider historical significance.

The way in which museums deal with the orphan works in their care varies. Some have relied in the past on interpretations of s183 while others have applied, with legal assistance, the tests embodied in s200AB in order to feel able to place this material online. Works addressed in this way and where uncertainty about copyright status remains are being placed online with orphan 'riders'. Other institutions however feel little able to bear the risk of contracted and costly legal claims if copyright is pursued under the Act and tend to avoid digitising and putting orphan works online.

Museums are not resourced to undertake a full diligence process for every orphan work in their care. Any copyright law reform that requires cultural institutions to attempt this will simply mean that this material is effectively made inaccessible. At present, 'orphan works' in some collections are virtually invisible to the public as well as to academic historians and researchers which fosters significant gaps in knowledge and impedes scholarly research.

Museums clearly need more specific guidance on what constitutes a "reasonably diligent" search for the owner of the orphan work as they are often limited by the administrative cost of an extensive

search. They also need some clarity and certainty so there is consistency in the approach to these works. Rather than further complicate the existing clauses with new definitional material the majority of CAMD members have indicated a preference for a broader fair-use exception to address these issues.

**Question 24.** Should the Copyright Act 1968 (Cth) be amended to create a new exception or collective licensing scheme for use of orphan works? How should such an exception or collective licensing scheme be framed?

Yes. Lifting existing restraints on 'orphan works' would allow a large number of works to be made available to the public online for the first time. Public display, preservation and the wider use of orphan works would also provide the potential for such works to be reunited with their right holders.

CAMD harbours a concern however that a collective licensing scheme for orphan works would be both inappropriate and unworkable. The very nature of 'orphan works' suggests that there is a very low likelihood that owners will come forward. Many of these works have been donated as gifts for public use and in an age when museum budgets are reducing, it would appear to be a misuse of public funds to pay fees to collecting societies for works unlikely to be claimed. In addition, the cost of payments to licensing boards or to collecting societies could add significantly to the cost of mass digitisation and deter collecting institutions from innovative digitisation projects.

Instead, CAMD would support the development of a broad and flexible exception which allows the use of orphan works by museums which is fair and reasonable. The Act could sanction a reasonable attempt to find the owner, followed by online release and reasonable use that protects the commercial markets of the copyright holder but permits fair use for private, non-commercial purposes.

## Fair dealing exceptions

**Question 45.** The Copyright Act 1968 (Cth) provides fair dealing exceptions for the purposes of: (a) research or study; (b) criticism or review; (c) parody or satire; (d) reporting news; and (e) a legal practitioner, registered patent attorney or registered trade marks attorney giving professional advice. What problems, if any, are there with any of these fair dealing exceptions in the digital environment?

The current provisions are not broad enough to deal with the public impetus for greater access to online digital material from collections eg students and researchers using museum collections are currently encouraged to share their work further in the digital environment but the private research and study provision doesn't allow for this.

## Fair Use

### Question 52.

Should the Copyright Act 1968 (Cth) be amended to include a broad, flexible exception? If so, how should this exception be framed? For example, should such an exception be based on 'fairness', 'reasonableness' or something else?

CAMD supports the reform of the Copyright Act to provide for a broad 'fair use' exception which:

- continues to protect the commercial interests of copyright owners;
- is technology, media and format neutral;
- allows for digitisation and communication of works in museums online for non-commercial, private purposes; and
- is not limited by the current s200AB provision.



<b>Agenda Item 14. CAMD SURVEYS</b>
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**ACTION:**

The Executive Officer will provide an update to members on the revamped CAMD survey and a timetable for data collecting over the next two months.

**BACKGROUND:**

At the suggestion of members the CAMD survey has been revised to make it shorter and more relevant and to allow it to be completed online.

<b>Agenda Item 15.      AUSTRALIAN HERITAGE STRATEGY</b>
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**ACTION:**

Kate Clark, Director, Sydney Living Museums, will update members on the development of the Australian National Heritage Strategy.

**BACKGROUND:**

In 2012 the Department of Sustainability, Environment, Water, Population and Communities (DSEWPAC) released a discussion paper to encourage public consideration of a new Australian Heritage Strategy which addressed 'matters relating to natural, indigenous and historic heritage in Australia'.

The paper and a series of essays on heritage commissioned by the Heritage Council can be viewed at:

<http://www.environment.gov.au/heritage/strategy/pubs/australian-heritage-strategy-consultation.pdf>

The CAMD submission to the public discussion can be viewed at:

<http://camd.org.au/files/2011/07/Australian-Heritage-Strategy-CAMD-Response-to-Public-Consultation-Paper-June-2012.pdf>

The Department has also released a Summary of the main points made by public submissions. It can be viewed at <http://www.environment.gov.au/heritage/strategy/submissions.html>. The summary includes points made emphasising the need for culture and heritage spheres to be linked.

Consultations were expected between the Commonwealth and States/Territory in advance of the release of the policy in early 2013.

## **Agenda Item 16. SCIENCE AND RESEARCH**

### **ACTION:**

Professor Suzanne Miller (Director, South Australian Museum) will provide an update to members on the following science and research campaigns and initiatives:

- ARC and Australian Research Investment Plan.
- Scientific Collections International (SciColl)
- Discovery and Linkage Grants
- Atlas of Living Australia (ALA)

### **BACKGROUND:**

#### **ARC and Australian Research Investment Plan**

The National Collaborative Research Infrastructure Scheme (NCRIS) Roadmap to which CAMD made substantial inputs, was replaced in late 2012, following a federal restructure of science and research operations, by the Australian Research Investment Plan (see <http://www.innovation.gov.au/Research/Pages/NationalResearchInvestmentPlan.aspx>).

In general, the plan was silent in relation to research undertaken in museums although it did make mention of the need to support citizen science and to extract more value from existing research collections.

The plan was prepared by the Australian Research Committee (ARCom). ARCom has been established to provide integrated and strategic advice on investment across the science, research and innovation system, including in the areas of human capital, infrastructure and collaborative activities. ARCom's major role is to advise on the implementation of the National Research Investment Plan and to undertake investment planning processes, in consultation with key stakeholders.

Its most recent focus has been on implementing the actions outlined in the Plan including the development of a set of strategic research priorities which were expected to be released in April.

#### **ARC Membership**

CAMD congratulates Suzanne on her recent appointment to the Australian Research Council (ARC) Advisory Council as the representative of the "non-university (museums and herbaria) research institutions". She has also been appointed a member of the ARCom Expert Working Group (EWG) on Research Priorities (Living in a Changing Environment).

## **SciColl**

Scientific Collections International (SciColl) is an international, science-driven, interdisciplinary coordinating mechanism for scientific collections. Australia has been involved in its development through a project fostered by the Global Science Forum of the OECD. For further information see <http://www.scicoll.org/>

On a recent visit to the South Australian Museum, Science and Research Minister Senator Don Farrell announced that Australia's participation in SciColl had been formalised. Senator Farrell noted that the South Australian Museum is leading Australian engagement in the new collaborative organisation, which aims to provide a coordinating mechanism to improve the accessibility and management of scientific collections held in museums and other research facilities around the world.

The MOU commits Australia to membership of SciColl across all its disciplines for three years.

## **Discovery and Linkage Grants**

In 2012, changes made by the Australian Research Council (ARC) to eligibility guidelines for ARC Discovery Projects and ARC Discovery Early Career Researcher Awards (DECRA) threatened to undermine the output of museum researchers. The changes introduced by the ARC remove the ability for museum researchers, many of whom are internationally-recognised experts, to apply as Chief Investigators for funding under the Discovery granting schemes. They will be forced to apply as partner investigators, under the direction of university-based academics. In addition, museum-based early career researchers will be prevented from continuing their research in museums through restrictions in the DECRA scheme.

CAMD and its members, led by Professor Miller, have made a number of representations to the Chief Scientist, Ian Chubb and the ARC CEO, Aidan Byrne to reintroduce full eligibility for museums researchers.

The CEO of the Australian Research Council (ARC) has agreed that museums and herbaria should be listed as eligible for ARC Discovery Projects. The most probable mechanism to achieve this will be to have a list of eligible museums and herbaria recognised.

## **Atlas of Living Australia (ALA)**

Suzanne Miller is CAMD's member on the management committee of the Atlas of Living Australia. The Atlas will hold its first Science Symposium on 12-13 June in Canberra. For further information and to register visit the Symposium website at <http://www.alass2013.com/>.

<b>Agenda Item 17.      SCIENCE STRATEGY WORKSHOP</b>
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**ACTION:**

Brian Lassig, Assistant Director, Research and Collections, Australian Museum will speak to members on the Science Strategy Workshop to be held at the Australian Museum on 31 May.

**BACKGROUND:**

The Australian Museum has organised a workshop for CAMD museums with natural science collections to be held at the museum on 31 May. The participants will include members of the Australian Museum's Science Strategy Panel, which is chaired by Professor Merlin Crossley (Dean of Science at UNSW).

The workshop is designed to allow Directors and their Heads of Science to look more broadly at museum science priorities in a national context, in particular how they best fit into the Australian natural sciences research "landscape" alongside universities, CSIRO and the quasi-independent research bodies like AIMS, Geoscience Australia etc.

The workshop aims to provide an opportunity to develop a shared view on the allocation of research resources and to identify potential collaborative initiatives.

<b>Agenda Item 18.      MUSEUM SECURITY</b>
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**ACTION:**

The Chair will lead a discussion on museum security standards in Australasian museums.

**BACKGROUND:**

Patrick Greene has suggested that CAMD members may wish to discuss current museum security standards.

Members may be interested in the work of the collaborative [National Museum Security Group](#) in the UK which recently held its inaugural conference in London [*see attachment 1 following*].

## Agenda Item 18 Attachment 1

National Museum Security Group urges museums to share crime data... <http://www.museumsassociation.org/news/27022013-nmsg-conferen...>

MUSEUMS  
ASSOCIATION

## News



### National Museum Security Group urges museums to share crime data

Geraldine Kendall, 27.02.2013

Security group holds first ever conference in London

Following a spate of high profile thefts last year, the National Museum Security Group (NMSG) has urged museums of all sizes to share crime intelligence and ensure they are aware of specific security risks.

The cooperative, which is free to join and overseen by the Victoria & Albert Museum (V&A), held its inaugural conference earlier this month in London.

Representatives from museums, galleries, libraries, archives and heritage sites across the UK came together to discuss a diverse range of security issues. These included intelligence around the theft of Chinese objects, archive crime, business contingency planning and ways of increasing security without impeding the visitor experience.

Sandy Nairne, director of the National Portrait Gallery in London, gave a presentation at the conference on the knowledge gained from his involvement in retrieving two stolen Turner paintings.

Nairne said: "One of the lessons was about sharing things that are difficult. We are always talking about what we're doing right and it's sometimes difficult to talk about the things that go wrong - but we have to share information very carefully on criminal activity."

At the conference, the group sought to promote its recently developed online intranet, [www.nmsg.uk.com](http://www.nmsg.uk.com), which can be accessed by authorised security representatives at member institutions.

The site allows rapid dissemination of intelligence to the NMSG's 800-strong membership, enabling users to upload CCTV footage, photographs and statistical data, send email alerts and report crimes to the police.

National Museum Security Group urges museums to share crime data... <http://www.museumsassociation.org/news/27022013-nmsg-conferen...>

The establishment of a similar intelligence-sharing network in London contributed to an 80% drop in art crime in two years.

Vernon Rapley, the V&A's head of security services, said: "There are real benefits but the [national] scheme is very much in its infancy. We would like to raise awareness, especially to smaller museums, that this is a national tool that represents the whole country."

"A lot of that circulation is about demonstrating risk," he added, saying that sharing data - even information thought to be unimportant - could help institutions pick up on security threats they might otherwise have missed.

The conference also learned that the Association of Chief Police Officers is expanding the remit of its engagement with heritage crime, which had previously been limited to archaeological and heritage sites, to include museums, galleries and archives. Rapley said the move was "a really welcome piece of news".

The NMSG plans to hold a conference annually and has secured funding from the V&A for the next three years.

To gain access to the intranet, email the V&A's security administration manager Victor Batalha at [v.batalha@vam.ac.uk](mailto:v.batalha@vam.ac.uk).



<b>Agenda Item 19.      ETHICAL GUIDELINES FOR CURATORS</b>
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**ACTION:**

Patrick Greene will introduce a discussion on recent calls for tighter ethical guidelines for curators.

**BACKGROUND:**

There have been several references in recent media articles [eg see *attachment 1 to this item*] to the need for museums to consider consistent ethical guidelines for curators providing background material for auctioned items.

It is understood that this position is currently addressed by the [Museums Australia Code of Ethics 1999](#) which maintains that,

*9.3      Although the results of the examination and treatment of museum objects may make it possible for them to contribute knowledge to the history of a discipline and to the verification of an object, the issue of paid valuations or authentications may involve conflict of interest and is not an appropriate or ethical activity for a museum officer.*

*Agenda Item 19 Attachment A*

Michaela Boland 'Call for guidelines on curators spruiking auction pieces'

Reproduced from **The Australian**, March 26, 2013

THE peak artists' body has called for new guidelines to govern the interaction between collecting institutions and auction houses after a painting hung in two exhibitions at the Museum of Contemporary Art in Sydney and written up in an auction catalogue by the curator fetched almost double its reserve at the weekend.

It is the second case in a week where a museum curator has used their expertise to explain an artwork in a commercial catalogue in a way that could affect the price paid at auction.

MCA director Elizabeth Ann Macgregor says curator Glenn Barkley was paid to write nine contributions for the catalogue for Bonhams' Lavery Collection. Barkley, an MCA staff member, wrote five short essays about artworks by Noel McKenna offered in the sale. He also wrote four essays to accompany Ken Whisson works, one of which -- *Flag to Replace the Red and Blue Ensigns* -- was the auction cover lot.

On two previous occasions Barkley has included *Flag to Replace the Red and Blue Ensigns* in exhibitions he curated for the MCA.

The work was listed in Sunday's auction with an estimate of \$30,000 to \$50,000 but firm bidding resulted in it selling for \$65,000. The buyer will pay an additional 22 per cent including the buyer's premium.

Eight of the nine works Barkley wrote essays about sold for prices marginally higher than the listed estimates. This overall result was slightly better than the auction's 86 per cent clearance rate.

Bonhams' Lavery Collection auction of 266 works was held at the MCA on Sunday afternoon and grossed \$5.05 million.

Most commercial art catalogues are written by independent experts rather than by employees of collecting institutions to avoid any perception of conflict of interest. Macgregor says Barkley was permitted to contribute the essays because he had a long association with the artwork sellers, Liz Lavery and her late husband Colin.

In 1998 the MCA staged a Lavery Collection exhibition.

Last week *The Australian* revealed National Museum of Australia curator Carol Cooper wrote an essay explaining the importance of a collection of sketches by Aboriginal artist Tommy McRae for Deutscher and Hackett's important Aboriginal and Oceanic art sale. Cooper was credited in her role at the NMA but not paid for her contribution.

National Association for the Visual Arts executive director Tamara Winikoff says ethical guidelines need to be introduced by peak body Museums Australia.

"At the moment it's unresolved, there's potential for conflict of interest and it's important there be a proper industry standard adhered to by all the institutions," she says.

"This has shone the spotlight on the need for some consistency."

<b>Agenda Item 20.      COPYRIGHT REFORM UPDATE</b>
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**ACTION:**

To update members on the progress of copyright reform in relation to exclusions and seek member assistance in the preparation of a CAMD response to the next consultation paper to be released in late May 2013.

**BACKGROUND:**

In November 2012 CAMD responded to an Australian Law Reform Commission (ALRC) Issue Paper on *Copyright and the Digital Economy*. The CAMD response, which was based on advice and input provided by a number of CAMD members (and with special thanks to Pierre Arpin, Paula Brady at the Powerhouse Museum and Ely Wallis at Museum Victoria) can be viewed at:

<http://camd.org.au/files/2012/12/CAMD-Response-to-ALRC-Copyright-Issues-Paper-Nov-2012.pdf>

**ALRC Roundtable**

More recently, CAMD's Executive Officer was invited by the ALRC to participate in a copyright reform roundtable for cultural institutions held in Sydney (12 April). Breaking news at this roundtable was the ALRC announcement that it planned to recommend the introduction of 'fair use' provisions for cultural institutions as part of the planned Australian copyright reform program.

It was made clear, however, that there would be strong opposition to such changes. CAMD will need members' input to strengthen the case for reform in the interests of museums and the public. The need for this support has been made even more urgent given the recent UK decision to make museums pay upfront for orphan images See:

<http://members.camd.org.au/2013/04/uk-fee-for-orphan-works/>

**Fair Use**

At the recent roundtable, Professor Jill McKeough, ALRC Commissioner, acknowledged the strength of submissions made by cultural institutions and organisations, including CAMD, on the topic. The consensus of collecting institutions has been that the current act is impeding them in meeting rising public demand for online access to collections.

While provisions such as s200AB were introduced to the *Copyright Act 1968* (Cth) several years ago to facilitate material being made available online, cultural institutions have generally reported that it, and other existing 'fair dealing' exceptions were overly complex, confusing and lacking in

consistency across classes of material. These characteristics meant that a generally risk averse sector would not utilise them.

The proposed fair use approach would probably sit alongside some existing exceptions and incorporate a set of fairness factors and non-exhaustive examples of what might be 'fair' under various scenarios. It would extend beyond the current exception for 'research and study' to cover other 'personal' uses of material by the public.

Cultural institutions were asked to give further consideration to what 'fair use' provisions should look like if introduced.

## Orphan Works & Mass Digitisation

While the ALRC can see no way to alter the duration of copyright, it does believe that wider 'fair use' provisions could assist institutions to deal with orphan works and the broader question of mass digitisation.

There was a strongly negative response from cultural institutions attending the roundtable to the idea floated by the ALRC of introducing a **voluntary extended collective licensing scheme**.

Institutional representatives pointed out that:

- most orphan works were created without any intent to commercialise
- they have been donated to institutions in the public interest
- institutions are already putting resources into diligent searches
- there is little or no chance of a copyright holder being found
- putting items online is often the only way a possible copyright holder might become aware of the material in order to either access or press rights
- the additional cost would be onerous to institutions and impede material being released to the public online.
- the payment of fees to a licensing society for owners who will never be found makes no sense.

The ALRC would like to see further evidence of the number of orphan works held in Australian museums and what the economic impact on institutions would be if an extended collective licensing scheme was introduced for them. CAMD would appreciate hearing from members who are able to provide this evidence for inclusion in the response.

## Preservation Copying

ALRC agreed on the need to change limits on the number of preservation copies made and to allow copies to be made in different formats, for both administration and access purposes. They also indicated a desire to encourage consistency by consolidating preservation provisions in the Act.

## CAMD Input

A further ALRC discussion paper is to be circulated at the end of May with a fleshing out of the reforms touched on above. In order to help CAMD prepare its response, we would urge you to consider the following points and provide input during discussions at the forthcoming General Meeting and over the next month. In particular, we would like your feedback on the following:

- How can we strengthen arguments that museums be specifically mentioned in the *Copyright Act*, not just as an implied group within 'libraries and archives'? How do current provisions impact on museums in ways which differ from outcomes for libraries and archives?
- What might 'fair use' provisions look like? What factors should underlie 'fair use'?
- We need to know what your enabling legislation requires of your museum in terms of making content publicly available. How does this match or contravene existing copyright law?
- What would be the impact of a voluntary extended collective licensing scheme for orphans works on your digitisation program?
- The idea of an industry wide, standard take-down approach and policy where copyright concerns are raised was welcomed at the roundtable. CAMD members need to consider how that might operate and what CAMD can contribute to the formulation of guidelines.

The deadline for responses to the forthcoming Discussion Paper will **Friday 26 July**.

Meredith Foley  
Executive Officer  
CAMD

## **Agenda Item 21. INTERNATIONAL ENGAGEMENTS**

### **ACTION:**

To share information about upcoming international engagements and provide advice to the Australia International Cultural Council (AICC) and the Department of Foreign Affairs and Trade (DFAT) in order to encourage greater integration of effort in this area.

### **BACKGROUND:**

#### **Information Sharing**

Members agreed earlier that there should be a brief sharing of information at each meeting on their institution's forthcoming international engagements. It was considered that this approach would encourage an opportunity for more collaborations between museums. It was also considered useful to document the range of international activities in which member museums are involved. At the last meeting, Ms Ruth Pearce (Assistant Secretary, Public Diplomacy and Information Branch, DFAT) encouraged CAMD to provide this information to DFAT and AICC on a regular basis.

#### **Austrade Seeks to Market Museum Services**

Earlier in the year, CAMD was approached by Austrade about the involvement of member museums in an Australian Cultural Venues export initiative linked to the rise of cultural precincts and venues across North Asia and India. Formal expressions of interest were called by Austrade in February with the intention that information collected be included in both a database and Austrade marketing material which is designed for key influencers, such as Government representatives, private developers and industry decision-makers in the North Asia and Indian region. This information was circulated by CAMD to members and their participation encouraged.

#### **AICC**

The Australia International Cultural Council (see <http://www.dfat.gov.au/aicc/>) is currently being reviewed and revamped. CAMD has previously written to the Minister for Arts and the Foreign Affairs Minister offering assistance in the process of reinvigorating the AICC and its work. The new membership of the AICC has not yet been publicly released. The AICC Focus Countries for the next few years are Vietnam (2013); Indonesia (2014) for which expressions of Interest are soon to close; Turkey (2015) and Brazil (2016).

Meredith Foley  
Executive Officer  
CAMD

<b>Agenda Item 22.      PROTECTION OF CULTURAL OBJECTS ON LOAN</b>
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**ACTION:** To provide an update on the progress of protection of cultural objects on loan from overseas legislation in Australia and New Zealand and to seek feedback from members involved in consultations in Australia on the Regulations implementing the new Act.

**BACKGROUND:**

**Australia**

Recently the Australian Federal Government passed legislation (the *Protection of Cultural Objects on Loan Act 2013*) that allows approved museums to provide immunity for international loans of cultural material. The new Act opens up a broad range of legal protection for museums engaged in sourcing international exhibitions. Importantly, it also brings Australia in line with the law of other countries.

Regulations are to be completed within 6 months of the signing of the Bill. The Federal Office for the Arts has engaged in consultations with state and territory officials and major collecting institutions to prepare regulations supporting the Bill and to further develop implementation requirements. At this stage it is known that:

- the approval process for institutions will be by application and institutions will need to reapply every five years;
- applications will require institutions to provide policies & procedures to show they meet the requirements ie. due diligence, community consultation etc;
- National and state collection repository institutions are expected to be the main applicants for protection although they may make arrangements with other non-approved sites and/or other large regional public institutions;
- Once an institution is approved all incoming loan objects will be protected by the Bill with the exceptions of:
  - objects that are proceeds of crime (Crimes Act); and
  - Class A objects as defined in the Protection of Moveable Cultural Heritage Act.
- Class B objects as defined in the *Protection of Moveable Cultural Heritage Act* are included under the Bill as it is recognised that there are community and cultural benefits in these objects being displayed in Australia. It is recognised that there may be sensitivities surrounding Class B objects & safeguards will be put in place within the Regulations and guidelines ie. early community consultations etc.;
- The Bill also protects institutions and staff against suit;

- There is a requirement that to be covered by the Bill objects will need to have a thumbnail image description published on the institutions website at least four weeks prior to objects being imported into Australia. If there is a claim on an object that has been published it is up to the institution to determine if the loan will proceed;
- All objects within an exhibition that are to be protected under the Bill will need to be published.
- Protection for objects is automatic for approved institutions for a period of two years. This can be extended if required ie. inward loan of an object know to be for a period of more than two years will require notification to the OFTA prior to import.
- There is an 'opt out' provision in the Bill whereby the object would not be protected and will not be required to be published or have community consultation processes followed. This would be used only for objects where there would be no risk of a claim on the object.
- OFTA will provide a Letter of Approval for institutions protected by the Bill. It was noted that some lenders may request a document stating their objects are protected under the Bill;
- Approved institutions will be required to provide an annual report to OFTA listing all object brought into Australia under the protection of the Bill. Format of this report is to be advised.

## **New Zealand**

In 2012 CAMD was invited by the New Zealand Ministry for Culture and Heritage to comment on the New Zealand Immunity from Seizure for Cultural Objects on Loan Discussion Paper. CAMD provided a response supporting the introduction of protective legislation. The submission noted that, since exhibitions travelling to this region can be shared between Australia and New Zealand, it is appropriate that the two countries have similar protection legislation in order to strengthen their power to attract high quality exhibitions from overseas.

The CAMD submission can be viewed at <http://members.camd.org.au/files/2012/10/CAMD-Response-to-NZ-Immunity-Discussion-Paper-2012.pdf>.

Meredith Foley  
Executive Officer  
CAMD



<b>Agenda Item 23.      TOURISM</b>
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**ACTION:**

To provide an opportunity for information sharing on Government tourism initiatives and current trends in domestic and international tourism and their impact on museums.

**BACKGROUND:**

Members asked at an earlier meeting of CAMD that 'Tourism' be a standing item on the agenda for information sharing.

<b>Agenda Item 24.      NAME AND TOURING EXHIBITIONS</b>
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**ACTION:**

To consider issues raised by the Network of Australasian Museum Exhibitors (NAME) in their recent meeting.

**BACKGROUND:**

I am currently awaiting a copy of the minutes from NAME which will be circulated when received.

<b>Agenda Item 25.      CONSERVATION STANDARDS</b>
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**ACTION:**

To discuss next steps in convening a working group of relevant CAMD museum staff to discuss the potential for reducing costs in relation to conservation.

**BACKGROUND:**

At a number of recent meetings, CAMD members have raised the issue of re-examining and potentially relaxing some conservation standards and it was suggested that CAMD facilitate a meeting of museum staff to discuss various options in this area.

CAMD is aware that there are various technically-based sub-groups at work on these issues particularly within the [Australian Institute of the Conservation of Cultural Materials](#). *[Some of the work undertaken in this area recently can also be seen in attachment 2 to Agenda item 26]*. To date, however, there does not seem to have been a consensus on whether or how standards might adapt or change. There has been a similar lack of consensus overseas with different museums and galleries taking different approaches. There will be a session at the MA National Conference next week dealing with conservation standards.

After discussions (with particular thanks to Mary-Anne McCubbin at Museum Victoria), I would like to suggest that the progress of this issue from CAMD's point of view might best be addressed by bringing together a working group of senior Collection Managers and/or Facilities Managers from member museums who can consider the emerging technical information in a broader policy context which takes account of budgetary constraints and various risk management approaches.

I would appreciate feedback from Directors before arranging for the first meeting of such a group.

Meredith Foley  
CAMD Executive Officer

<b>Agenda Item 26.      SUSTAINABILITY</b>
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**ACTION:**

To discuss next steps in convening a working group of relevant CAMD museum staff to discuss the potential for reducing costs in relation to conservation.

**BACKGROUND:**

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

A copy of the policy is attached [*attachment 1*] and I would welcome your comments in order to prepare a response. I have also included a document from Museums Australia which updates their activities on sustainability in recent years [*attachment 2*].

Meredith Foley  
Executive Officer  
CAMD

Agenda Item 26 Attachment 1

Museums Australia is the national association for museums and galleries in Australia.  
ICOM-Australia (National Committee of the International Council of Museums, Paris) is a key partner.



**MUSEUMS AND SUSTAINABILITY**

**Guidelines for policy and practice in museums and galleries**

(Developed 2001-2002; Adopted by MA National Council, Nov. 2002; Launched Jan.2003)

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**Museums Australia President (2012–2013)**

Andrew Sayers AM  
(Director, National Museum of Australia)

**National Director**

Bernice Murphy  
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Sustainability means using, developing and protecting resources at a rate and in a manner that enables people to meet their current needs and also provides that future generations can meet their own needs. Sustainability requires simultaneously meeting environmental, economic and community needs.<sup>1</sup>

## 1. INTRODUCTION

Museums Australia (MA) has developed this document to assist museums<sup>2</sup> of all sizes to achieve appropriate best-practice standards in sustainability.

Museums have several clear roles in this field.

### **Education**

One role is in community education about sustainability. Museums have an important role in civic engagement and should seek ongoing relationships with community organisations, civic groups and employers. Museums can play a key role in informing debate so that communities are better placed to contribute to decisions that will shape social values and government policies. Museums can bring people together across differences and, in so doing, can help to promote individual and collective engagement with the ideas and issues of sustainability.

### **Operations**

Museums play another role as organisations in their own right. They should adhere to sustainable practices in the way they undertake their own operations. They can serve as models of good practice in a wide range of activities, including the management of their resources, decision-making and policy development.

### **Collections**

Museums also have a role in the sustainable development and management of natural and cultural heritage collections. Australian museums, galleries and other historical collections hold an estimated 41 million objects. They are an important national asset and a legacy for future generations. However, they may become a future liability if we fail to collect, conserve and document with our long-term obligations and liabilities in mind.

The Sustainability Guidelines provided in this policy aim to give Australian museum practitioners an understanding of the ways in which they and their museums can contribute to all aspects of sustainability. Museums Australia intends that this document will stimulate the development of sustainability policies and practices in many Australian museums. Museums Australia encourages the governing bodies of each museum organisation to incorporate the principles of sustainability within their own policy frameworks.

## 2. BACKGROUND

Governments and communities worldwide are working to integrate sustainability awareness and principles into decision-making at all levels.

Business and industrial organisations are seeking new approaches to development that contribute to environment and society now, without degrading them for the future. Many companies are recognising that

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<sup>1</sup> State of Oregon, USA, 'Development of a State Strategy Promoting Sustainability in Internal State Government Operations', Executive Order EO-00-07, May 2000, accessible at: [http://www.oregonsolutions.net/execOrder/sustain\\_eo.cfm](http://www.oregonsolutions.net/execOrder/sustain_eo.cfm)

<sup>2</sup> Museums Australia's definition of 'museum' includes museums of art, history and science. See section 5.3 of the Constitution of Museums Australia.

economic goals can be complemented by environmental and social targets, and that all three areas can contribute to an organisation's own sustainability.

There is increasing recognition that cultural factors play a key role in sustainability. Quality of life is determined by many factors including health, income, level of education, cultural diversity and environmental quality. The social well-being of the human population is integral to making sustainability a reality. Sustainability and a flourishing cultural life are interdependent.<sup>3</sup>

Education for sustainability is vital, and it is here that museums can play a key role. The wider issue of public education for sustainability was first raised at the 1992 United Nations Conference on Environment and Development at the Rio Earth Summit. Chapter 36 of *Agenda 21*, the action plan adopted by the Conference, set out broad proposals for reorienting public education, awareness and training towards sustainable development<sup>4</sup>. It looked to all countries to initiate national strategies that would increase public awareness of sustainability and promote training and capacity building to move society towards a future where the environment, society and the economy are in balance.

Since 1992, consensus on the requirement for sustainability education has emerged from a wide range of international United Nations' conferences. Perhaps the most important document to emerge has been the 1996 Report of the International Commission on Education for the 21st Century, *Learning: The Treasure Within*, commonly known as the Delors Report.<sup>5</sup> This document recognises the importance of learning to live together and to shape education systems to deal with sustainability at both local and global levels.

The broad community will require a greater understanding of the interdependence of the economy, environment and social and cultural issues, to be able to identify and discriminate between sustainable and unsustainable practices. People will be challenged to envisage a sustainable future in which they will know what to aim for and be able to think through the consequences of their actions and behaviour. Museums are in a position to play a vital agency role in this process.

The issue of sustainability, how it can be incorporated into all areas of government and society, and how progress towards sustainability can be made and measured, is the subject of ongoing debate, particularly with regard to culture's role in broad social policy development.<sup>6</sup>

For museums, sustainability principles should guide both their day-to-day operations and their role in the community. Therefore all other Museums Australia policies should be seen as supportive to an overarching Sustainability Policy. In addition to ethics, these policies include:

- Museums Australia: *Previous Possessions, New Obligations: Policies for Museums in Australia and Aboriginal and Torres Strait Islander Peoples*
- Museums Australia *Code of Ethics for Art, History and Science Museums*
- Museums Australia: *Women's Policy: Guidelines for Museum Programs and Practice*
- Museums Australia: *Gay and Lesbian Policy Guidelines for Museum Programs and Practice*
- Museums Australia: *Cultural Diversity Policy*

<sup>3</sup> Some argue that culture is so important in the achievement of sustainability that it should be a separate pillar of sustainability, so that instead of the 'triple bottom line', or the three pillars, social, environmental and economic, we should aim to address the 'quadruple bottom line'. Whether one agrees that 'culture' should be recognised as a separate 'pillar', or that it is part of social sustainability, cultural communities and creative industries are key economic and social drivers. The City of Toronto, for instance, argues that 'a lively cultural community and a healthy economy are like an equation.' Culture is an integral component of sustainability and should therefore be a part of a sustainability policy. See *The Creative City: A Workprint*, City of Toronto, 2001, accessible at: <http://www.city.toronto.on.ca/culture/creativecity.htm>

<sup>4</sup> *Agenda 21*, UN Conference on Environment and Development, Rio Earth Summit, 1992, accessible at: <http://www.un.org/esa/sustdev/agenda21.htm>

<sup>5</sup> *Learning: The Treasure Within. Report of the International Commission on Education for the 21<sup>st</sup> Century*, UNESCO, Paris, 1996, accessible at: <http://www.unesco.org/delors/treasure.htm>

<sup>6</sup> See Hawkes J., *The Fourth Pillar of Sustainability: Culture's essential role in public planning*, Common Ground Publishing and Cultural Development Network, Melbourne, 2001.



### 3. DEFINITIONS

#### **Sustainability**

Definitions of sustainability are many and varied, but common to them all are the natural environment, the economy and society – generally, all three together. Most are not about maintaining life precisely as it is today. They focus on the rate of change to the natural environment and the importance of maintaining equity between generations. Many see sustainability as a continually evolving process.

The most widely used definition is that of Norwegian Prime Minister Brundtland in 1987:

[S]ustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs.<sup>7</sup>

The concept has come to mean living on the earth's income rather than eroding its capital. It means keeping the consumption of renewable natural resources within the limits of their replenishment. A sustainable activity is one that can be carried out without damaging the long-term health and integrity of natural and cultural environments. It also means passing on to future generations an equal or preferably enhanced stock of economic, natural, social and human capital.

#### **Environment**

Environment is the surroundings in which an organisation operates, including air, water, land, natural resources, flora, fauna, humans, the built environment and their interrelations.

#### **Economy**

The economy represents the exchanges and resources of a community. The two central concerns of the economy are the efficient allocation of available resources and the problem of reconciling finite resources with a virtually infinite desire for goods and services.

#### **Society**

Society is the most general term for the body of institutions and relationships within which a relatively large group of people live. It is also the most abstract term for the condition in which such institutions and relationships are formed.

#### **Culture**

Culture is the expression of a society's aesthetic, moral and spiritual values, of its understanding of the world and of life itself; culture transmits the heritage of the past and creates the heritage of the future.

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<sup>7</sup> *Our Common Future*, World Commission on Environment and Development, OUP, Oxford & New York, 1987.

## 4. SUSTAINABILITY AND MUSEUMS

### 4.1 Education and Advocacy

Social learning and behavioural change are fundamental to achieving sustainability. Museums have a role in building collaborative relationships and using education and research to raise awareness, to encourage the development of new skills and advance abilities to embrace and adapt to change. Museums must meanwhile be aware of social issues, such as access and equity, and work to be inclusive of all sectors of the community.

A strong statement of commitment from the Chief Executive Officer and/or Board of a museum indicates to stakeholders the importance placed on sustainability. Openness, including recognition of the difficulties of achieving objectives, can be more effective than rhetorical statements.

### 4.2 Decision-making

Decision-making should involve the precautionary principle. The Rio Declaration defines the precautionary principle as follows:

Where there are threats of serious or irreversible damage, lack of full scientific certainty shall not be used as a reason for postponing cost-effective measures to prevent environmental degradation. Precautionary action requires assessment of the costs and benefits of action, and transparency in decision-making.<sup>8</sup>

Until new measures of 'progress' are well documented and accepted, museums should strive towards integrating economic, environmental and social factors into all decision-making. In addition, museums should ensure the most efficient and effective use of human, natural and financial resources, taking full-cost accounting into consideration.

### 4.3 Activities

Through their activities, museums have an integral role in promoting and implementing sustainability measures within society more broadly. Museums have a far-reaching, deeply rooted connection with their communities. Museums should showcase for staff and the public their own efforts to work towards sustainability in all aspects of their work.

Museums can build on their community links with greater vitality and engagement, becoming places where conversations take place and where change is incubated through:

- Building the public's awareness and practical knowledge of sustainability by encouraging civic discussion, research and disseminating success stories in exhibitions;
- Assisting in the education of the community for sustainability by creating an understanding of how natural, economic and social systems work and are interdependent;
- Assisting in the building of community capacity through forums, conferences and other events that provide an opportunity for public discussion on sustainability;
- Recognising the value of, and integrating where possible, traditional knowledge and intergenerational considerations.

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<sup>8</sup> Principle 15, *The Rio Declaration on Environment and Development*, 1992, accessible at: <http://www.unep.org/unep/rio.htm>

#### 4.5 Policies

Policies should take a long-term perspective, considering both present and future generations, through the following measures:

- Marking a transition away from unsustainable behaviours;
- Establishing clear goals and measurable indicators;
- Incorporating the concept of sustainability into missions, visions and organisational structures;
- Treating social, economic and environmental goals as interdependent.

#### 4.6 Operations and functions

Operations should reflect principles of sustainability through:

- Pricing products and services to cover long-term social, economic and environmental costs;
- Ensuring that waste is eliminated as resources are used more efficiently and returned safely to productive use, for example through re-use and recycling;
- Ensuring that resources are protected and used efficiently.

### 5. GENERAL SUSTAINABILITY PRINCIPLES FOR MUSEUMS

Some general sustainability principles that support museum practices and operations include the following:

- 5.1 Policies must take a long-term perspective, including both present and future generations.
- 5.2 Social, economic and environmental goals must be treated as interdependent.
- 5.3 The price of a product or a service must cover its long-term social, economic and environmental costs.
- 5.4 Sustainability must be incorporated into missions, visions and organisational structures.
- 5.5 Policies should mark a transition away from unsustainable behaviours.
- 5.6 Clear goals and measurable indicators are needed to guide policy.
- 5.7 Decision-making should involve the precautionary principle (see section 4.2).
- 5.8 Decision-making should involve the community and other stakeholders.
- 5.9 Opportunities for access to information, participation in decision-making and access to justice should be available to all.
- 5.10 Sustainability is a global objective. When acting locally, we should be thinking globally – environmental, social and economic problems are global in extent.
- 5.11 The concept of waste is eliminated as resources are used more efficiently and returned safely to productive use, for example through recycling.
- 5.12 Museums should help to build the public's awareness and practical knowledge of sustainability by showcasing success stories in exhibitions, and by coordinating broader discussion and research on sustainability.
- 5.13 Museums should assist in the education of the community for sustainability by creating an understanding of the interdependence of natural, economic and social systems.
- 5.14 Museums should assist in the building of community capacity by engaging the community in decision-making on research, exhibitions and other public programs.

## 6. PRACTICAL APPLICATIONS FOR SUSTAINABILITY IN MUSEUMS

The following list offers sustainability guidelines for museums to consider. The list is by no means exhaustive.

### 6.1 Economic Aspects of Sustainability

Responsible financial decisions must include the long-term sustainability of the community and environment. The current reliance on economic growth statistics, as the basic measure of prosperity and social progress, implicitly devalues the importance of our natural and social capital, including natural resource wealth and environmental quality. Such practice also fails to distinguish economic activities that contribute to well-being from those, like crime and pollution, that cause harm. At present there are no guidelines to assist in evaluating budgeted activities, programs and policies to ensure that they are sustainable. The need for better measures of progress is widely acknowledged, and various indicators of progress are being trialled around the world.

Below are some ways in which museums can contribute to sustainability:

- Museum financial decisions should be based on careful consideration of the impact on the environment, economy, human health and community well-being;
- Museums should keep abreast of the development of indicators used to measure the social, environmental and cultural implications of practices as well as economic costs;
- Museums should promote sustainable industries through procurement policies that support industries seeking to enhance their resource efficiency (energy, water and materials usage) and to reduce waste and pollution;
- Museums should aim for sustainable collecting practices in conjunction with community needs and other collecting organisations and individuals;
- Museums should work towards sustainability reporting – that is, reporting not just on the economic bottom line, but also on the 'triple bottom line': the combined social, environmental and economic impacts of operations.

### 6.2 Sustainable Collection Management

Larger, better resourced museums can play a leadership role in their communities, through offering assistance to smaller museums, community groups and organisations as well as to individual collectors, on sustainable collection management.

Museums are committed to the long-term preservation of collections and information that helps communities to understand their natural and cultural heritage.<sup>9</sup> Museums are required to develop and implement policies that guide the management of, and access to, collections and information. Australian museums have a strong tradition of preserving and exhibiting tangible heritage (movable and immovable), and of contributing to the understanding and preservation of intangible heritage.

The following are some examples of issues to consider in sustainable collection management:

- Museums should set 'sustainability goals' for collection management and access in the context of present and potential resources. These resources might include the capacity of storage areas, the accessibility of conservation services, the environmental costs of operating storage and display environments (including temporary loan exhibitions) and the ability to research and communicate the significance of items in collections;

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<sup>9</sup> The Museums Australia *Code of Ethics for Art, History and Science Museums* is one of the sources for this commitment.



- Museums should review collection policies to ensure that the growth of collections and de-accessioning of items from collections is managed in the context of agreed sustainability goals as well as ethical standards;
- Museums should review exhibition and communication policies to ensure that the display and interpretation of items from collections, and the use of information about intangible heritage, can be in accord with agreed sustainability goals.

### 6.3 Education for Sustainability

Museums have an important role in education for sustainability. They can be showcases for demonstrating what can be achieved in the workplace, and can provide community education on sustainability.

Following are some ways in which museums can educate for sustainability:

- Museums build on and showcase their own progress towards sustainability;
- Through partnerships, museums showcase the progress of others;
- Museums develop partnerships with communities in sustainability awareness projects and information sharing;
- Museums provide forums for the presentation of new knowledge and the debate of important sustainability issues such as reconciliation, poverty alleviation, population growth, global warming and biodiversity;
- Museums assist community groups with their work by advising and adding to their knowledge on sustainability;
- Museums present complex issues, such as global warming, in ways that are inclusive and accessible – both in publications and in displays.

### 6.4 New Museum Buildings

There are many challenges facing museums that seek to incorporate sustainability principles into building and construction practices. These include large and variable numbers of visitors, tightly specified temperatures and humidity, feature lighting, air leakage through doors and existing grand facades. These and other challenges need to be addressed in innovative ways.

It has been estimated that building construction consumes 40% of the world's total energy, 25% of its wood harvest and 16% of its water.<sup>10</sup>

Sustainable building integrates building materials and methods that promote environmental quality, economic vitality and social benefit through the design, construction and operation of the built environment. Sustainable building merges sound, environmentally responsible practices into one discipline that looks at the environmental, economic and social effects of a building or built project as a whole.<sup>11</sup>

Planners should work with architects to design for sustainability. The major areas where sustainability principles can be incorporated are in decisions concerning site, water, energy, indoor environmental quality, materials and waste.

Realistic feasibility assessments should be made when planning new museums to ensure that the scope and scale of operations are sustainable in the long term.

Factors to be considered include:

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<sup>10</sup> Quoted in City of Seattle, *Sustainable Building Policy*, 2002, accessible at: <http://www.cityofseattle.net/light/conserve/sustainability>

<sup>11</sup> *ibid.*

- passive solar design;
- the use of renewable energy sources such as solar/wind power;
- the use of collected rainwater to replace mains water consumption;
- on site treatment and reuse of grey water (non-potable water often from showers, washing machines, sinks etc);
- demolition of buildings only when it is not economical or practical to reuse, adapt or extend existing fabric;
- the use of appropriate plantings for external surrounds, for example deciduous or evergreen trees to create microclimates in winter and summer;
- life-cycle costs of products associated with construction, operation, maintenance and disposal;
- efficient use of resources and maximising use of local materials.

### 6.5 Procurement

Sustainable procurement has emerged as a responsible approach to the acquisition of products and services. It assumes that the life-cycle impacts of products are considered when procurement decisions are made, and that products and services purchased or used contribute to societal well-being.

Factors to consider in purchasing decisions include:

- Assessing the life cycle impacts of products and services;
- Investigating the claims of 'green' products and purchasing products that meet appropriate 'green' or 'eco' standards;
- Choosing suppliers who take back packaging for reuse, or purchasing packaging that can be recycled;
- Finding a supply of paper with maximum recycled content, bearing in mind the need for sound archiving practices;
- Investing in copiers and printers that do double-sided copying and printing;
- Using refillable toner cartridges for printers;
- Purchasing appliances with a 4-star (or better) energy rating;
- Developing and implementing a long-term sustainable purchasing policy and action plan;
- Appointing a sustainability manager/coordinator and a sustainability committee.

### 6.6 Waste Management

The dumping of waste in landfill can cause air, soil and groundwater pollution, and contributes to global warming. Waste disposal to landfill also represents a loss of resources. Waste minimisation, reuse and recycling should be practised to extend the use of natural resources and reduce energy use in the creation of new products. Where a local council does not have a policy for recycling, museums can develop an advocacy package to have one implemented.

Some examples include the following:

- Develop contracts and agreements that are environmentally sensitive with waste management providers;
- Conduct an assessment of waste in museum operations;
- Develop an exhibition masterplan that facilitates reuse and recycling of display props and furniture;
- Reuse goods and recycle items that cannot be used or repaired – donate unwanted goods to other museums, or to community charities;
- Ensure the availability of recycling facilities for the public and staff;
- Compost organic wastes from catering operations and lunchrooms;
- Appoint a waste management coordinator.

## 6.7 Water Management

Water is a precious resource and must be protected.

Examples of how to practise water conservation and efficiency:

- Be conscious of water used and investigate ways to use less;
- Replace water-inefficient fixtures with water-saving devices, including spring-loaded taps, dual-flush toilets and low-flow showerheads.

## 6.8 Energy Management

Although there have been significant advances in 'green power', burning of fossil fuels is still the major source of energy production. Carbon dioxide produced from such burning adds to the world's greenhouse gas emissions, which are impacting on climate.

Examples of what can be done:

- Conduct an energy audit of operations;
- Conduct an energy-efficiency campaign;
- Include energy efficiency – and the feasibility of renewable energy – as a primary consideration during maintenance, upgrades, renovations and new building projects;
- Install solar hot water systems where possible;
- Choose the most energy-efficient equipment;
- Purchase 'green power' if available, to encourage the development of the renewable energy industry;
- Air condition only those spaces that need it;
- Reduce air leakage through doors and shell of buildings;
- Minimise heat production in air conditioned spaces;
- Install energy-efficient lighting.

## 6.9 Motor Vehicle Management

Cars and trucks using fossil fuels contribute to greenhouse emissions and thus to climate change. Vehicles also contribute to air pollution and harm human health.

Examples of action include:

- Purchasing energy efficient vehicles;
- Retro-fitting older vehicles to use alternative fuels where available;
- Conducting green transport campaigns in the workplace, encouraging employees to travel by public transport, car pool, foot or cycle;
- Strongly promoting public transport availability in museum publicity.

## 6.10 Pollution Management

A key environmental issue is land and groundwater contamination. Contaminants enter the soil and groundwater through careless waste disposal, dumping of toxic waste, use of fertilisers, accidental spillages and leakage. Museums may contribute to contamination through their research and conservation laboratories, cleaning responsibilities, catering areas and ground maintenance activities.

Some construction/fabrication materials used in museums, such as medium density fibreboard (mdf), and some paints and carpets, may have an adverse impact on collections, human health and/or the environment through off-gassing.

Examples of action include:

- Dealing with existing problems and ensuring contamination does not occur;
- Undertaking an audit of chemical use and disposal – questioning whether there are alternatives to toxic chemicals used;
- Reviewing and updating Disaster Preparedness and Management Plans that deal with accidental spillage.

#### 6.11 Workforce Education

The success of sustainability initiatives in the workplace will depend on staff and volunteer cooperation and understanding. Education and training are vital.

Examples of action include:

- Holding regular meetings, encouraging input and ideas from all personnel;
- Including sustainability practices in occupational health and safety education and induction kits for new personnel;
- Highlighting achievements to staff, the public, sponsors, industry and government in reports, newsletters, websites and other media.

### 7. THIS DOCUMENT

#### 7.1 History of Document

'Museums and Sustainability: Guidelines for Policy and Practice in Museums and Galleries' was initiated at the Annual General Meeting of Museums Australia in 2001.

The Policy Standing Committee of Museums Australia developed the present document during 2001 and 2002. On its recommendation, Museums Australia engaged Dr Sue Graham-Taylor as a consultant author. The document has benefited from comments received from the Regional, Local and Specialist Standing Committee of Museums Australia, as well as from the broad membership of the association. Comment on the draft document was sought from the Council of Australian Museum Directors (CAMD), the Council of Australian Art Museum Directors (CAAMD), the Museums and Galleries Foundation of NSW, and Environment Australia.

The National Council of Museums Australia finally adopted this document as a policy of the national association on 26 February 2003. The same Council meeting supported the encouragement of museums to implement these guidelines, through articles in *Museum National* [the precursor to *Museums Australia Magazine*], through workshops and presentations at national and state (MA Branch) conferences, and through other strategies and opportunities that become available from time to time.

#### 7.2 Review Process

The Council of Museums Australia will review this policy at regular intervals.



## 8. REFERENCES

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Agenda Item 26 Attachment 2

Museums Australia is the national association for museums and galleries in Australia.  
ICOM-Australia (National Committee of the International Council of Museums, Paris) is a key partner.



**Sketch-outline of progress on sustainability measures involving museums/galleries across the Australian museums sector, 2001 – 2012**

**2001-2002**

**Museums Australia development of a policy on Museums and Sustainability:**

Museums Australia (MA) first moved to develop a policy on Museums and Sustainability in May 2001.

**Museums and Sustainability: Guidelines for Policy and Practice in Museums and Galleries** resulted at the end of 2002. This work represented, on international comparison, early attention to the impact of environmental footprint systems and needed action on sustainability issues by national museum associations in various countries. [See MA Sustainability policy, 2002, ATTACHED]

MA's *Museums and Sustainability* guidelines document was researched and drafted in 2001-2002; adopted as policy by MA National Council in Nov. 2002; and publicly launched by Robyn Williams (ABC Science Show presenter), early in 2003.

**Policy development and consultation process:**

Museums Australia engaged Dr Sue Graham-Taylor as a consultant author. In addition to MA National Council's input, the document benefited from comments by the Regional, Local and Specialist Standing Committee of Museums Australia, as well as from the broad membership of the national association. Comment on the draft document was also sought from the Council of Australian Museum Directors (CAMD), the Council of Australian Art Museum Directors (CAAMD), the Museums and Galleries Foundation of NSW, and Environment Australia.

**2007**

**Museums Australia's 2007 National Conference (Canberra) – 'Green Galleries' session**

For a session on *National Projects* at the 2007 Conference, MA National Office liaised with Joe Pascoe (then Visual Arts Board, Australia Council), to contribute a presentation entitled 'Green Galleries'. Joe Pascoe's paper focused on green practices in Building Design and Usage, and Public Programming and Communications, highlighting three public galleries as case-examples of improved practices affirming the following goals:

- Positioning galleries in the public mind as being part of a global environmental responsibility movement.
- Lowering the cost of running art galleries, and seeking positive engagement of the many stakeholders in achieving better outcomes.
- Reducing the impact of art galleries on the environment.

**2008**

**Museums Australia 'Museum Futures Forum' (May 2008, Canberra)**

MA organised a Futures Forum event that took place in May 2008, with six Working Groups generating material around six key themes. The Futures Forum themes responded from a museums sector perspective to six of the ten topics in the framework of the Rudd Government's *Australia 2020 Summit* (April 2008).

MA Futures Forum theme Four was designated: **'Museums in a Changing Climate': the environment, science and Australia's evolving natural heritage** – with sustainability issues again highlighted.

Among 'Key Messages' derived for reporting and action afterwards was << "Museums 'living green' – developing 'green' museum practices and raising awareness of these in public consciousness.>>

Results of the 2008 MA Futures Forum (and thematic Workshops) were taken forward in Museums Australia policy and advocacy work afterwards, especially feeding into submissions to government and public inquiries encompassing the activities and social contribution of museums and galleries.

#### **Public Galleries Association of Victoria (PGAV) – annual Conference (May 2008, Bendigo)**

In 2008 the Public Galleries Association of Victoria (PGAV) commissioned a keynote presentation at its annual conference in May from a Victorian architectural firm that was placing environmental sustainability and changed climate control/energy systems high in its work – changing the paradigm of design-value ideals claiming precedence over sustainable energy and environmental footprint systems when dealing with museums/galleries as clients. The presentation was excellent.

#### **2010**

In June 2010, *Museums Australia Magazine* published an article by Julian Bickersteth, of International Conservation Services (Sydney), entitled 'Greener Museums and Sustainable Practice: Changing Environmental Standards for Museums and Galleries – Where Are We now' (*Museums Australia Magazine*, Canberra, Vol.18 (double issue 3&4), June 2010, pp. 10-11). [ENCLOSED]

This article was sought from Julian Bickersteth as Chair of a Taskforce on environmental guidelines for museums for AICCM (Australian Institute for Conservation of Cultural Material). The MA article had two notable features:

- It sought to re-prime awareness of sustainability issues across the museums sector and broadcast the current work of Australian conservation specialists on the need for changed climate control standards in Australia.
- Julian Bickersteth reported on current work of the UK Museum Directors body, then seeking to cement new (revised) international agreements on these standards in 2010; this work also highlighted Nick Serota's (Tate) leadership and advocacy of the need for more environmentally sympathetic standards governing exhibitions, especially current international prescriptions governing loans of works of art.

#### **2011**

In May 2011, *Museums Australia Magazine* published an article on a significant symposium and related events in Sydney, 5-6 May 2011, entitled *Hot Science, Global Citizens* [ENCLOSED] – which was also the title of a related parliamentary briefing held at Parliament House, Canberra, on 21 March 2011.

In addition to reporting on the above events, the joint authors of the MA Magazine article, Fiona Cameron and Teresa Swirski, explained the current research project pursuing an 'interdisciplinary approach to develop new knowledge about ... effective action around climate change, and how it can be represented and debated in local and global public spheres'. The project specifically includes the museums sector 'as reflexive agents for climate change interventions', and calls upon its varied institutions and public positioning 'to play a role as resource, catalyst and change agent in climate change debates and decision-making'. (See Fiona Cameron and Teresa Swirski, 'Hot Science, Global Citizens: Museums as reflexive and creative agents for climate change interventions', *Museums Australia Magazine*, Canberra, Vol. 19 (4), May 2011, pp.37-38.)

#### **MA's Museum & Gallery National Awards (MAGNAs) launched 2011 Conference, Perth**

Museums Australia complemented its long-standing awards for Publications and Design (MAPDAs) by creating more overarching National Awards (MAGNAs) for the sector nationally (supplementing existing State/Territory awards in some categories). While conceived to build more categories exponentially in future



years, three categories were chosen to provide the grounding framework for the new MAGNA National Awards. These categories (adjudicated and awarded for two years) have been:

- Exhibitions
- Public Programs
- Sustainability Projects

#### June 2011:

Museums Australia supported and publicised a regional museums/galleries-focused 'Survey', prepared jointly by contracted consultants, Environmental Engineers (Steensen Varming) and International Conservation Services (MD Julian Bickersteth), to gather data for a 'Technical Industry Report on issues of lighting and air conditioning (environmental control)'. The purpose of this report was: 'to assist [the museums/galleries sector] in making informed decisions on these two critical issues'.

A particularly strong driver of this work in 2011, and champion of the need for such a Report, was Debbie Abraham (Director, Lake Macquarie City Art Gallery in regional NSW; also then-Chair of the **Museums Australia National Network for Art, Craft and Design**).


#### 2012

The final 'Technical Industry Report...' (above) was later released on the M&GSQ (Qld) website, for museums/galleries sector access, on 2 Jan.2012. The lead information on the website is as follows:

**Technical Industry Report on Museum and Gallery Lighting and Air Conditioning**  
 "The *Technical Industry Report on Museum and Gallery Lighting and Air Conditioning*, commissioned by Museum and Gallery Services Queensland in partnership with Regional and Public Galleries New South Wales, is now available to download below.

The report informs galleries and museums on future options for economical and environmentally sustainable display and lighting environments, and the preservation and storage of art and cultural material, using appropriate technology, products and systems which comply with recent government legislations.

The report has been produced by the firms Steensen Varming and International Conservation Services. This project has also received support from Museums and Galleries NSW and Museums Australia."

 [Technical Industry Report Lighting Air Conditioning - Steensen Varming & ICS for RPGNSW & M&GSQ - December 2011](http://www.magsq.com.au/_dbase_upl/Lighting%20Air%20Con-Dec2011.pdf)  
 URL: [http://www.magsq.com.au/\\_dbase\\_upl/Lighting%20Air%20Con-Dec2011.pdf](http://www.magsq.com.au/_dbase_upl/Lighting%20Air%20Con-Dec2011.pdf)

#### **Note**

Regional galleries in Australia (especially in NSW, QLD and Victoria) were early movers for a review of lighting and environmental control standards, since they were facing energy usage and fittings replacement costs that were becoming crippling, with local government authority councils challenging their operational funding levels as unsustainable. This was happening across regional institutions in Australia considerably in advance of the same consciousness rising sharply in the largest museums and galleries in our capital cities.

It is therefore not endorsed by facts or evidence to assume that the largest, biggest-budget government institutions in the major capitals will always be hit hard first and 'lead the way' in developing guidelines to address these issues. Regional museums and galleries have for years been highlighting the effects of rising energy and material replacement costs as unsustainable – threatening to consume their tight financial resources and leave little left for their public exhibitions and programming.

2011 – 2012:

**Sustainability projects highlighted by MA National Awards for the museums sector**

Individuals and institutions honoured by Museums Australia at MA National Conferences for their Sustainability practices and achievements (2011, in Perth; and 2012, in Adelaide) have been as follows:

**MA's MAGNA Awards 2011**

- **First 'National Winner'** (all categories) of the inaugural **Museums Australia MAGNA Awards 2011**: Australian Institute for the Conservation of Cultural Material, AICCM: for *Development of Guidelines for Environmental Conditions for Museum and Galleries* – accepted by Julian Bickersteth on behalf of AICCM; Winner also of Small Museum category, for a Sustainability Project, 2011.

Also honoured in 2011:

**MAGNA Sustainability categories:**

- *Medium Museum category Winner*: Orange City Council, for *Orange, Blayney, Cabonne Regional Sustainable Collections Project*.
- *Large Museum category Winner*: Australian War Memorial, for its Eastern Precinct Building Development

**MA's MAGNA Awards 2012**

**MAGNA Sustainability categories:**

- **Level 1 (for a project budget less than \$20,000):**  
*Winner*: Newcastle Museum (Newcastle Museum Green Team) – for achievement, in collaboration with Newcastle City Council, 'in enhancing the environmental sustainability of their facilities, as the pilot department of the Council's *14 Step ClimateCam Framework*.
- **Level 3 (for a project budget \$150,000 - \$500,000):**  
*Winner*: Powerhouse Museum – for the conservation and sustainability aspects nationally of the *Australian Dress Register*.

**WHERE TO NEXT?**

**Museums Australia review and planned action on Museums and Sustainability issues (Nov. 2012)**

Museums Australia National Council, at its forthcoming meeting on 21 November 2012, will address the need to **review and revise MA's Museums and Sustainability Policy (2002)**. There are clear work-tasks ahead to bring the policy's earlier reference literature and themes up to date: to incorporate touch-point ideas and goals for the forthcoming decade; to consult with relevant bodies – such as CAMD, CAAMD, and AICCM – whose input was sought in formulating the founding policy of 2002; and to maintain a benchmarking policy document as a reference framework for actions by the museums sector, while continuing to champion the claims of the environment in public awareness and response across Australia and internationally.

Bernice Murphy  
National Director, Museums Australia  
1 October 2012

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<b>Agenda Item 27.      ICOM AUSTRALIA REPORT</b>
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**ACTION:**

To note a report from ICOM Australia.

**BACKGROUND:**

Frank Howarth is the current Chair of ICOM Australia. He is unable to attend the conference but has provided the attached report.

*Agenda Item 27 Attachment 1*

## **Annual Report on the work of the ICOM Committee for the year 1 Jan 2012 – 31 Dec 2012**

### **1 Introduction**

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It has been another active year with respect to the ICOM Executive, whose activities range from administering ICOM memberships, supporting conferences and other professional activities, making submissions on relevant policy issues and making a number of awards and bursaries.

### **2 Year in summary**

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#### **2.1 Joint secretariat ICOM Australia-Museums Australia**

The fifth year of operation of the joint Secretariat between ICOM Australia and Museums Australia has continued to deliver a good result from ICOM Australia's perspective. The secretariat assists ICOM Australia to handle administrative requirements such as membership processing, general enquiries and the provision of website services. I particularly thank Lee Scott who manages the ICOM Australia Secretariat and Bernice Murphy (National Director, Museums Australia).

#### **2.2 Executive Board**

The Executive Board for 2012 was comprised of:

##### **Office holders**

Frank Howarth (Chairperson)

Robin Hirst (Deputy Chairperson)

Scott Mitchell (National Secretary)

Don McMichael (Treasurer and Membership Secretary)

Louise Douglas (Public Officer)

##### **Ordinary Members**

Jennifer Harris

Nancy Ladas

Chris Nobbs

Deborah Tout-Smith

Carolyn Forster

Annette Welkamp

Roger Garland

Maisy Stapleton

Alec Coles

### **Ex-officio members (non-voting)**

Andrew Sayers (Museums Australia)

Tarisi Vunidillo (Pacific Islands Museums Association)

### **Resignations during term**

Grant Collie

### **Resignations on expiry of maximum possible consecutive term (6 years)**

Roger Garland, Jennifer Harris

I would like to thank all members of the Executive Board for their contribution, particularly given their often very heavy professional commitments. I would also like to acknowledge the contributions of retiring Executive members Grant Collie, Roger Garland and Jennifer Harris.

## **2.3 Membership**

As at December 2012 there were 381 ICOM Australia members, up slightly from December 2011 (374 members). My thanks to Don McMichael for his tireless efforts as Membership Secretary.

## **2.4 ICOM Australia international travel bursaries**

In 2012 ICOM Australia supported member Dr Maria Friend, a retired museum professional holding an adjunct position at James Cook University, to travel to London and Brussels. Dr Friend is working with the ICOM Costume Committee to create an on-line resource to support the preservation and presentation of costumes by community based museums.

## **2.5 2012 awards for international relations**

At the Adelaide Museums Australia Conference we recognized the lifetime career achievements of Professor Amareswar Galla, for his extensive and ongoing commitment to museums, sustainable development and poverty alleviation through culture. We also recognized Sydney's Powerhouse Museum for its exhibition *Spirit of jang-in: treasures of Korean metal craft*. The exhibition was an outstanding example of the potential for museums to help with understanding and communicating the cultures of neighbouring countries in the Asia-Pacific region.

Thanks to the ICOM Australia sub-committee for overseeing the awards: Annette Welkamp, Robin Hirst, and Deb Tout-Smith.

## **2.6 Policy development and advocacy**

In 2012 the Executive made a submission to the Commonwealth Government on the issue of an Australian Heritage Strategy. The submission explored a range of themes including the significant role of the Australian museum sector plays in protecting tangible and intangible heritage, the role of Blue Shield Australia and the significant role Australia plays internationally in heritage protection.



Having previously made representations to the Commonwealth Government regarding anti-seizure legislation, the ICOM Executive is watching the Commonwealth Government's progress on this issue closely. It is heartening to note that a number of ICOM Australia's recommendations, for example the need for public disclosure and the recognition of issues relating to Indigenous cultural property, appear to have been reflected in the legislation.

## **2.7 Blue Shield Australia**

Blue Shield Australia (BSA) is an international committee, working to protect the world's cultural heritage threatened by armed conflict and natural disasters. It is working to enhance disaster preparedness and recovery throughout the museum sector. The BSA committee comprises representatives from the following Australian peak industry organisations: the Council of Australasian Archives and Records Authorities, Australia ICOMOS, the Australian Library and Information Association and ICOM Australia. The ICOM Australia Executive is represented on Blue Shield by Nancy Ladas (for which my thanks).

## **2.8 Other ICOM Australia Activities**

ICOM Australia was a sponsor of the Museums Australia conference in Adelaide, and provided financial support for Dr Sarah Kenderdine from City University, Hong Kong to attend as a plenary speaker. Dr Kenderdine talk on the amalgamation of cultural heritage with new media art practice was a conference highlight. Executive member Maisy Stapleton was a member of the organising committee of the highly successful ICOM Intercom conference in Sydney.

I have also been involved in closely monitoring events at the Paris head office of ICOM, which has seen the apparent dismissal of two staff members, including the Director General. I (and others) have sought clarification on the issues behind these events, and the process by which they occurred. While the President of ICOM, Hans-Martin Hinz, has provided some information to National Committees, the issues and process still remain unclear and unresolved.

I also continue to be concerned that ICOM members seeking election to the ICOM Executive Council from this part of the world are seriously disadvantaged by distance, in that the Council meets mostly in Paris. I believe that ICOM Australia should continue to lobby for removal of that disadvantage.

Frank Howarth  
Chair

<b>Agenda Item 28.      GENERAL BUSINESS</b>
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**Next Meeting**

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