

REPORT ON PROCEEDINGS BEFORE

GENERAL PURPOSE STANDING COMMITTEE NO. 4

INQUIRY INTO MUSEUMS AND GALLERIES

CORRECTED

At Lithgow, on Friday, 23 September 2016

The Committee met at 1:00 pm

PRESENT

The Hon. R. Borsak (Chair)

The Hon. S. Farlow

The Hon. B. Franklin

The Hon. S. Mallard

The Hon. S. Moselmane

The Hon. W. Secord

Mr D. Shoebridge

The CHAIR: Welcome to the third hearing of the General Purpose Standing Committee No. 4 inquiry into museums and galleries. The inquiry was established to examine New South Wales Government policy, funding and support for the State's cultural institutions including museum and gallery buildings and heritage collections. The inquiry will also consider the proposed sale of the Powerhouse Museum site in Ultimo and whether there are alternative strategies to support museum development. Before I commence I would like to acknowledge the Deerubbin people, who are the traditional custodians of this land. I would also like to pay respect to the elders past and present and extend that respect to any Aboriginal people who may be present.

Today we will hear from representatives of the Blue Mountains Cultural Centre, Blue Mountains City Council and Blue Mountains Economic Enterprise. We will finish with representatives of the Mount Victoria and District Historical Society, Lithgow Small Arms Factory Museum and Modern Art Projects. Before we commence I would like to make some brief comments about the procedures of today's hearing. In accordance with the broadcasting guidelines, while members of the media may film or record Committee members and witnesses, people in the public gallery should not be the primary focus of any filming or photography. I also remind media representatives that you must take responsibility for what you publish about the Committee's proceedings.

It is important to remember that parliamentary privilege does not apply to what witnesses may say outside of their evidence at the hearing. So I urge witnesses to be careful about any comments you may make to the media or to others after you complete your evidence as such comments would not be protected by parliamentary privilege if another person decided to take an action for defamation against you. The guidelines for the broadcast of proceedings are available from the secretariat. Regarding questions on notice, there may be some questions that a witness could only answer if they had more time or with certain documents to hand. In those circumstances, witnesses are advised that they can take a question on notice and provide an answer within 21 days.

I remind everyone here today that the Committee hearings are not intended to provide a forum for people to make adverse reflections about others under the protection of parliamentary privilege. I therefore request that witnesses focus on the issues raised by the inquiry terms of reference and avoid naming individuals unnecessarily. Witnesses are advised that any messages should be delivered to the Committee members through the Committee staff. Could everyone please turn their mobile phones to silent for the duration of the hearing.

PAUL BRINKMAN, Director, Blue Mountains Cultural Centre, on former oath

LEE MORGAN, Director, Development and Customer Service, Blue Mountains City Council, affirmed and examined

KELLY HEYLEN, Creative Industries Cluster Manager, Blue Mountains Economic Enterprise, affirmed and examined

The CHAIR: Would you like to make a short opening statement?

Ms MORGAN: Yes, thank you, I would. It is council's submission that this cultural centre is an untapped opportunity for the State Government to build on investment that you have already made into this fabulous facility. This is the result of a shared vision by State and local government and, to date, I think it has been very successful. However, we have the capacity and the capability to play an even greater role partnering with State Government to help create sustainable, thriving local communities. The strength of the attractions in the Blue Mountains have made it one of the State's major tourist destinations and it draws in the order of three million visitors per annum, and that is set to rise to more than four million in less than 10 years.

The strong and vibrant artistic community are a critical part of that offer as is this cultural centre and the World Heritage Centre. Aboriginal culture is increasingly profiled by the work that we do here. Arts and culture are a very important part of expressing the uniqueness, the beauty and the significance of this area and we recognise that. It is also a major contributor to our economy and the wellbeing of the community. Therefore, this council has made very significant investment in arts and culture. In addition to this facility and its programs we have just got the recently completed Blue Mountains Theatre and Hub at Springwood, and we also do other things such as cultural partnerships, grants and promote festivals and events and networking platforms for artists.

We deliver these programs for a net operating budget approaching \$3 million per annum, and that is not inclusive of depreciation for these major new facilities that we have. The cultural centre represents about half of that expenditure. The council continues to strive to maintain its fit for future status and to work to achieving the goals and outcomes that we are required to achieve within the near future and the next 10 years, but we do look to the State Government to appropriately share the responsibility for continuing to deliver these important cultural programs. If the model cannot be made, we would argue, more equitable, then we are not going to realise and get the potential return on the investment that has already been made and capitalise on those opportunities. We will be failing to build on the strength of the region and I think it would be a shame if the State Government is unable to share in the success of this facility and the programs offered. I have a written statement which is slightly more expansive that I would like to tender.

Document tabled.

Mr BRINKMAN: I have got a short statement as well. The Blue Mountains Cultural Centre is arguably one of the most dynamic arts and museum facilities in the Western Sydney region, with a visitation of over 120,000 and an average of over 20 major art exhibitions per year. Unlike other parts of Western Sydney, the centre is a destination for tourists from across Australia and the world and provides the opportunity for Australian and, specifically, Blue Mountains-based artists to showcase their work to an international audience. The centre has exhibited over 120 exhibitions since opening in 2012, a large majority of which have engaged audiences in new arts and cultural experiences unique to our region and communities.

Forty-eight per cent of New South Wales visitors to the cultural centre are from outside the Blue Mountains region, while 62 per cent of visitors from outside New South Wales are international tourists. Major previous exhibitions shown at the cultural centre, such as *Picturing the Great Divide*, the *Brett Whitely West of the Divide* and the 2015 Archibald Prize, have promoted the arts and culture of New South Wales to these audiences while at the same time cementing the reputation of the Blue Mountains City Art Gallery as one of the premier professionally run public galleries in New South Wales. This reputation has enabled us to secure the major travelling exhibition *David Hockney Words and Pictures* from the British Council to be shown at the gallery this time next year.

Despite the popularity and the success of the centre, the current system of Arts NSW funding does not allow the State Government to be partners with the Blue Mountains City Council to further foster growth. The system currently in place does not allow new institutions to access annual program funding before being successful in three project funding rounds. Furthermore, organisations cannot access multiyear program funding until they have received three consecutive years of annual program funding. This means that new arts

organisations such as the Blue Mountains Cultural Centre cannot access Arts NSW support of any significance for a minimum of seven years, despite their successes. We urge this inquiry to consider a more merit-based system of funding and support for museums and galleries as this will ensure innovation in the sector is supported.

Ms HEYLEN: The Blue Mountains is a significant creative industries hotspot in New South Wales and there is a fantastic opportunity here for the State Government to partner with our region to deliver on the Government's creative industries priorities. Our economic data shows that 8 per cent of locally available jobs are in the creative industries, which puts us in the top five employing sectors for the region: 7.6 per cent of Blue Mountains residents work in the creative industries, which is much higher than 4.7 per cent statewide and 3.5 per cent nationally. Creative industries is our third greatest contributor to our gross regional product, with a direct contribution of \$152 million and more than half a billion dollars in output annually.

After strong industry demand for a collaborative approach to marketing our local creative industries, we at Blue Mountains Economic Enterprise [BMEE] commissioned the MTNS MADE campaign, the aims of which are, one, to position the region as the world-class creative hub we all know it is and, two, to attract workers, clients and investors to the region. MTNS MADE has partnered with several galleries, retailers and tourism operators across Western Sydney, including the Blue Mountains Cultural Centre, to promote the work of the Blue Mountains artists to visitors and to open up new markets and opportunities for our creative professionals. MTNS MADE is gaining great traction; it has been covered in the arts and cultural presses such as *Broadsheet* and *Arts Hub*, and we held a MTNS MADE event at the Vivid Ideas festival this year.

The campaign demonstrates the strengths of the region and shows that we are indeed a creative industries hotspot with a vital creative community unlike anywhere else in Western Sydney. The creative industries sectors which present the strongest competitive advantage for the Blue Mountains are our burgeoning film industry and our visual artists and artisans, who are, of course, impacted by the lack of funding to the galleries and museums. With more funding, galleries like the Blue Mountains Cultural Centre could expand their services and create professional development opportunities to better support our local creative industries, which is so important to the Blue Mountains economy.

The Hon. WALT SECORD: My name is Walt Secord. I am Labor's shadow arts Minister. I would also like to acknowledge our colleague, Trish Doyle, the member for Blue Mountains, who is attending today. Thank you for coming, Trish. The first question I would like to direct to Mr Brinkman. You mentioned earlier that you have been able to secure the David Hockney exhibition here. How was a gallery of your size able to achieve that?

Mr BRINKMAN: The David Hockney show is a travelling show and we have gone into partnership with Tweed River Regional Gallery and we are sharing the cost 50/50 of bringing that exhibition out from the UK, but it is not without the significant support of Blue Mountains City Council and a special variation to our subsidy received from the council that we have been able to do that. Certainly we would not be able to do it on our own, but I think partnering with Tweed River was an excellent opportunity, and we are expecting it to be quite a blockbuster for us next year.

The Hon. WALT SECORD: I am actually quite surprised. How did you get it or strike up the courage to approach the council to say, "We want to get a David Hockney exhibition in the Blue Mountains"? It is very surprising.

Mr BRINKMAN: I am well-connected within the Australian museum industry. Susi Muddiman is one of my peers; she is the director of Tweed River. So Susi and I got together and looked at ways in which we could find an international touring show of significance and both of us then lobbied the British Council to be able to tour the show to us. It has taken about a year and a half.

The Hon. WALT SECORD: I think this would show that your experience is a bit different from smaller regional galleries. You would be more comparable to the MCA and Liz Ann Macgregor much more than would be a tiny regional gallery who experiences that.

Mr BRINKMAN: The main thing with regional galleries is being able to maintain international standards of climate control—that is, 20 degrees plus or minus 2 degrees and 50 per cent plus or minus 5 per cent. Many regional galleries may not be able to actually keep within those parameters and that is the biggest dictating factor, together with the money, on being able to take significant shows like that.

The Hon. WALT SECORD: When is the Hockney show planned for here?

Mr BRINKMAN: It will be in September of next year.

The Hon. WALT SECORD: May I switch to Ms Heylen? I would like to ask you a question about the creative industries. What do you see as the number one challenge or inhibitor for people who want to do a bit of a tree change and move up here from Sydney and set up their specialist industry?

Ms HEYLEN: The biggest challenge for those people is access to funding for their arts practice, whether that is being able to put on an exhibition here or in another gallery, or just funding to continue their solo practice.

The Hon. WALT SECORD: I am sorry to say this but every person who makes a submission to us says they want more money. Are there any practical things that government can do as well as increasing funding? Are there other things—like what is the broadband like up here? Is that a problem?

Ms HEYLEN: It certainly is a problem. We have NBN being rolled out at the moment. However, with our creative industries professionals for so many of them download is not the problem, upload is actually the problem. So they are sending massive files to clients across the country or to America. We have one example of a filmmaker who put a staff member on a plane with a USB to Los Angeles to deliver his content to his client because it was cheaper and more effective than waiting for the internet, which kept dropping out and then you have to start the upload again. So it is a real concern for us here.

The CHAIR: But NBN is addressing it, is it not—the rollout of NBN?

Ms HEYLEN: It is making it better, but of course it is not the best solution that it could be.

Mr DAVID SHOEBRIDGE: It would be better if it sent all the way to the home, would it not?

Ms HEYLEN: Yes.

Mr DAVID SHOEBRIDGE: Could I just ask about the funding? It strikes me as passing strange that even if you are thriving and you have got a good product to sell that you have to wait seven years before you can successfully apply to the State Government for funding. Could you take me through again how you get to that seven year point?

Mr BRINKMAN: Unless you have a three years record of successfully acquitting project funding you cannot apply for annual funding. Projects funding tends to be the domain of performing arts because it is project-based. Annual funding tends to be the domain of galleries because we are programming one year in advance. So in a way we need to be successful in a sandpit that is not really designed for us to play in before we can then access the grant round to even apply for the sandpit that is for us. Then after that you need to be successful for another three years in program funding before you can put your hand up and apply for ongoing funding. So we are not able to compete or be able to submit in certain grant rounds that our peer galleries that have been around many, many years can—not based on our programming or what we do or the diversity or the innovation within our program; it is purely based on the history that we have not been around long enough.

Mr DAVID SHOEBRIDGE: Ms Morgan, with your director hat on and having to make the argument, I assume, initially to establish this facility and then to fund it, is that kind of bureaucratic impediment something that might discourage a less robust council from establishing a facility like this?

Ms MORGAN: I would think yes, absolutely it is, and this council did lobby hard but also had the local member—at that time it was Bob Debus—who helped to set that vision for the development and outline and envisage the role of the City Art Gallery as a catalyst in this area. But yes, we worked in concert with them very strongly and have followed it through and, as I said, council has invested significantly because it recognises the importance of this sector.

Mr DAVID SHOEBRIDGE: I see that you work in partnership with Hawkesbury and Penrith councils as sort of a loose alliance—is that the description?

Mr BRINKMAN: Yes.

Mr DAVID SHOEBRIDGE: Are we in Western Sydney or are we in the Blue Mountains? Where are we?

Mr BRINKMAN: It has always been a challenge for the Blue Mountains. Currently we are categorised within the Arts portfolio as being a part of Western Sydney; I believe in the Tourism portfolio we are categorised as regional. So different areas treat us differently. Certainly in regards to Western Sydney, if we are put in to pool with Western Sydney it is important, I believe, that the differences are recognised because at the moment when we are competing against our peer galleries for funding, such as Blacktown, Casula and various others, the demographic up here is significantly different. So the requirements of funding applications,

sometimes we can be penalised because we do not necessarily have that diversity that is becoming part of the social requirements of being successful in arts funding.

Mr DAVID SHOEBRIDGE: Do you think you should be classified as regional for the purposes of arts funding? Is that a call?

Mr BRINKMAN: No, I do not think we should be classified as regional. I think we should stay within Western Sydney but, at the same time, I think our specific identified area should be a part of that identification. I do not think you can use the same brush for all of Western Sydney. It is almost like a subsection of Western Sydney.

Mr DAVID SHOEBRIDGE: Ms Heylen, with your business development hat on, I assume you are out there differentiating yourself with Western Sydney and saying the mountains is something quite specific and different. How does this play across the two parts of council?

Ms HEYLEN: We certainly agree with Mr Brinkman that we are part of Greater Western Sydney, but, of course, there are those differentiations, and we are promoting those through our campaigns like MTNS MADE, which is all about promoting the uniqueness of the region and its strength in the creative industries. But as far as the funding call, we would like to be, as Mr Brinkman said, within Western Sydney.

Mr DAVID SHOEBRIDGE: A lot of my free time is spent in the mountains. When I talk to people from the mountains who live and have their lives here they do not identify as being from Western Sydney, they identify as being from the mountains—quite distinct. Is this something that council has spoken with residents about, that you want to be identified as Western Sydney, or is it just a business model that is developed in council?

Ms MORGAN: It is a sort of complex and different landscape. As you would be aware, we are working with the State Government on district plans, which is part of planning metro Sydney, and we are in a sub-region, District West, with Hawkesbury, Penrith and the Blue Mountains. There is no doubt, however, that we are very separate and distinct in terms of the way people view us, our brand and the reasons why they come here. That is what we believe is unique in terms of our ability to leverage off that to deliver both on our strategic outcomes and those that the Government is requiring.

The Hon. SHAYNE MALLARD: Is the reason you are identifying as Western Sydney because that is where the biggest pot of money is, the greater allocation of resources is, as opposed to regional or other defined areas of arts funding?

Mr BRINKMAN: I think it is a little bit more complex than that, but yes, to be honest, it is because there is a lot of activity that is going on in Western Sydney. So we would be strategically silly to not align ourselves with that. At the same time, we are advocating very strongly that we believe in our unique identity, and by being considered as a part of Western Sydney we would not want that to in any way be losing or watering down our unique identity, which is so important to us in the mountains.

Ms MORGAN: May I make one comment in relation to that? Certainly it is the case that we are a primary destination. The destination management plan is just being prepared, and the cultural tourism offer is part of that and managing that with Destination NSW. We are a catalyst and we will provide spin-off benefits to the rest of Western Sydney. People do not tend to drive out to Penrith for a tourism excursion; they may stop at Penrith on the way up to the mountains. Therefore, there are some spin-offs into the Western Sydney region because of the strength of the draw of the Blue Mountains, but it is very much a separate and distinct destination.

Mr DAVID SHOEBRIDGE: Have you actually crunched any numbers? Realistically, do people stop in Penrith on their way to the mountains? Have you got any studies that show that? Because it is not easy to pull off to Penrith if you are driving; it is not easy to get to Penrith if you are catching the train. That sounds to me more like hope over experience.

Ms MORGAN: And remembering that we are currently in the midst of an exercise preparing that district plan, it is my understanding—and we are yet to see the final draft of that—that certainly is an objective of that district plan, some regional plan, as it was put by Penrith council. But yes, it will be a significant achievement if it occurs.

The Hon. WALT SECORD: Coming back to Mr Brinkman, do you think there is a case for the Blue Mountains to be in a different arts funding district rather than Western Sydney—maybe a lower mountains or a central west?

Mr BRINKMAN: We are not Western Sydney and we are not regional, so the only solution to that would be to have us identified potentially with other similar councils that are on the urban fringe as well between regional. So potentially a classification could be made for those specific types of councils.

The Hon. SCOTT FARLOW: So what would you be thinking for that sort of classification? Things like yourselves, maybe Camden, Wollondilly, perhaps Central Coast Council now, maybe the Illawarra?

Mr BRINKMAN: There are a number of regions that would identify similarly to us and I would suggest that it would need to be some kind of application process that would need to be assessed on what actually is covered.

Mr DAVID SHOEBRIDGE: The Southern Highlands and Blue Mountains would have obvious similarities in terms of their—

The Hon. SCOTT FARLOW: Wingecarribee.

Mr BRINKMAN: Yes.

The Hon. WALT SECORD: If you include Blue Mountains arts funding into an overall pot of Western Sydney, would that not, in fact, inflate the amount of money that the Government says it is giving to Western Sydney arts?

Mr BRINKMAN: At the moment we do not get anything.

The CHAIR: That is the issue.

Mr BRINKMAN: That is the issue, and there are a number of galleries in Western Sydney that have been very successful in funding over the years but, unfortunately, the Blue Mountains Cultural Centre is not one of them.

The Hon. SCOTT FARLOW: But while you say you do not get anything, you mean your organisation, not the Blue Mountains in total? I am leading with my chin here, I do not necessarily know, but I imagine that there are initiatives that are funded by Arts NSW within the Blue Mountains.

Mr BRINKMAN: Very few.

Mr DAVID SHOEBRIDGE: Can you think of any?

Mr BRINKMAN: I believe Varuna, the Writers' House, has been funded in the past by Arts NSW. There might be sporadic funding on small projects here and there, but that is it.

The Hon. SCOTT FARLOW: But this facility was jointly funded by the State Government?

Mr BRINKMAN: That is correct. We were funded with the assistance of the Department of Trade and Investment when the Arts portfolio was under that.

The Hon. BEN FRANKLIN: Can I go back to your funding issue, which, to me, does seem like a genuine anomaly, particularly for a gallery such as yours? From my perspective I understand why an organisation would want to be seen by the Government to have three years of successful funding, to have a proven track record and so on. That, to me, does not seem unreasonable. To me, the unreasonable bit, or the bit that is a little strange for your situation, is the three years of project funding. Would you contend that perhaps jumping straight to the three years of program funding would be a more sensible way to do it for an organisation like yours?

Mr BRINKMAN: I do, and I think it needs to be noted also that we are merely asking for access to apply. We are not asking for the money, we are asking for the ability to apply, together with our peers, for that funding, and if we are unsuccessful in our applications that is fair enough. It is purely the ability to apply that I believe the current system is not equitable in that regard.

The Hon. BEN FRANKLIN: Can I also wade into whether the Blue Mountains is regional or part of Western Sydney? I do not want to spend too much longer on it except to say that I am, obviously as a National, particularly keen on ensuring that we have cultural and artistic funding for the regions and, to me the Blue Mountains seems very similar to a number of regional communities in that it is self-contained, people come here as a specific destination, as you have already outlined and so on. Could you speak a little to the importance of cultural tourism—whoever would like to answer this—for the Blue Mountains and why it should be a State Government priority?

Mr BRINKMAN: I think maybe Kelly is better to answer that, but I might just say that the Blue Mountains is landlocked; it is very unique in that we are surrounded by World Heritage national park. So growth

of industry, as far as the kind of industry that can grow in other areas—factory work, that kind of production work—is very limited. So tourism is our key driver, and also looking at industries that have very little impact on our environment. The arts and culture sphere is one of those types of industries that fits so well in the Blue Mountains. That is why it is an area that is really important to us.

Mr DAVID SHOEBRIDGE: And it is an inspiring environment. You come here and you are inspired to do creative things by the fact that there is an amazing environment that surrounds you.

Mr BRINKMAN: That is true.

Mr DAVID SHOEBRIDGE: That is a part of it, is it not?

Mr BRINKMAN: Yes, and the fact that many people are easily able to commute to the metropolis is something that differentiates us from other regions as well, that people can work up here, they can have their studios up here, they can access the communities and the industries that are in Sydney with a 1½ hour drive, yet they can be more affordable up here and they can get out of the rat-race, so to speak.

The Hon. BEN FRANKLIN: Would you agree that it is an important economic driver locally and it is also important in terms of its environmental creative initiatives, but also it is important for government to support cultural tourism as much as possible because of a broader sense of identity that that creates in the region?

Mr BRINKMAN: Certainly. I think Kelly can probably answer this.

Ms HEYLEN: Yes, I think that is correct. Because we are in a World Heritage listed area there are very few industries that we can capitalise on here, and two of those are tourism and the creative industries. We know that we have such high figures of creative workers here because they are making that change from cities because it is cheaper to live here, because they have got the inspiration from that beautiful natural environment and because they have the space and time to create here that they do not get in cities. So cultural tourism and creative industries are a natural benefit to this region.

The Hon. SHAYNE MALLARD: First of all, I say congratulations on this facility. It is wonderful to come by something that is secret and you did not know about. It is really impressive to visit. I want to talk about the facility itself. The council has made a very bold decision to invest in that; it is a long-term decision going forward. Did you do a business case on the return to the local economy that would come from this? Have you done some research around the money? I know you said earlier today, and it can go into evidence now, there is a \$1.2 million funding deficit for this; \$1.8 million is the gross revenue and \$1.2 million is the shortfall.

Mr DAVID SHOEBRIDGE: It is called an investment.

The Hon. SHAYNE MALLARD: I accept that, but obviously there is a calculation there of the spend in the community that comes from tourism. Have you done some work around that?

Ms MORGAN: We have used the background of the importance. BMEE, that Kelly is representing here today, is funded by the council to drive and look for economic development opportunity and prepare the strategies around that. That certainly identifies the importance of the creative cluster and cultural tourism as being one of the key drivers for growth and economic development of this city—that sits behind it. In terms of the original business case, that was well before any of us were here. Certainly, each time as we are doing our four-year delivery plan and annual budget we are looking forward and looking at the performance to see whether those things that we can measure are occurring, but we are using the background information in terms of what that means for the economy. But we certainly see that if a strategic decision is being made it is important for our community to invest, both for community wellbeing and to develop our artists and our artistic community, but also for tourism.

The Hon. SHAYNE MALLARD: In your submission you said 7.6 per cent of the population of the Blue Mountains is employed in the creative industries. That is quite a remarkable figure. What is the unemployment rate in the Blue Mountains at the moment?

Ms HEYLEN: I cannot remember exactly; it is either 3.7 or 3.9 per cent.

The Hon. SHAYNE MALLARD: So investing in the creative industries in the Blue Mountains with that growth of the creative industries employment would be an obvious opportunity to increase employment.

Ms HEYLEN: Yes.

The Hon. SHAYNE MALLARD: Particularly with the young, I imagine.

Ms MORGAN: Yes.

The Hon. WALT SECORD: Ms Morgan, in your opening address you referred to uncapped opportunities. Can you give us specific examples of what you were referring to?

Ms MORGAN: I think it is that this facility has received significant investment. Yes, the State Government helped with the construction costs here very significantly—\$7.5 million went into the cultural centre, and that includes the libraries—and we had some contribution from the Commonwealth as well, \$1.8 million. The council put in \$6.6 million of its own money. We are very cognisant of the fact that that needs to continue to deliver value, but it has been very successful on any measure. We measure financial, against trends, we look at the visitor figures, we look at the sales from the shops and in each area, in each business unit, we are looking for them to try and increase income streams, be efficient, all those sorts of things. We are measuring those and reviewing those on a regular basis.

The performance of this centre and our regular community surveys say that the community are very satisfied also with what we are doing. So it is performing well; we think it has great capacity, and I have talked to Paul and said, "If you had more funding what would you do with it?" The Hockney exhibition is an example. I have argued within the council for a forward committal on that because that is the time frame; they need an additional budget going forward a year and a half and outside the usual budgeting. We will have some returns on that; there were some estimates of income that we will receive against that, and I think net we were probably looking at probably only \$15,000 or so that we would be having to fund, but clearly it is all based on forecasting. But it is robust, and each year as we are doing our budgeting, our long-term financial plans are reviewed, as are these projects like this to see that they are actually contributing value for money.

The Hon. SCOTT FARLOW: As Mr Mallard said, it is a wonderful site, now, of course, a mixed-use development with a shopping centre below. This is not hidden away but they are very different entities, although they are part of the same building. It is interesting that the council put \$6.6 million into it. Was part of that from developer contributions through section 94?

Ms MORGAN: I do not know the detail because that is well before this was in my area. As you say, it is a joint partnership. It was about a \$32 million build altogether and Coles funded all the rest of that. This was a site that presented an opportunity; it is an amalgamated site, so there was some planning and master planning that was done for Katoomba to see where opportunities would be. We wanted to reinforce the town centre and the traditional strip centre. You will see that this is something we have pursued. We have good connectivity through to the traditional street frontages. So I think it fits quite well and we got a joint venture program with the State, private, Federal and ourselves that I think has worked. We have worked quite hard to give it a separate identity. We have got that separate connectivity.

The Hon. SCOTT FARLOW: You do not feel like you are in a shopping centre here.

Ms MORGAN: No, you do not. It is quite a tight site. As you can see, we have got access and service bays and things like that on that side and we have got some still as yet unbuilt additional connection through to the street here and we are just about to reinforce the entry; again, we are looking at plans. So we are trying to have a very separate and distinct place and keep it that way. But yes, that was a challenge in design originally. I think it has been, given the constraints, quite a successful outcome.

Mr DAVID SHOEBRIDGE: I have been to Katoomba a lot and this is the first time I have been here. I do not see a natural way to gravitate off the main street to here—it has not jumped out at me. With two kids normally I am hunting for public libraries that lets them off-leash. You have got programs in place to try and connect it better to the main street?

Ms MORGAN: Yes. There are several laneway connections through there because none of the older buildings are being demolished to do that. So we are reinforcing those laneway connections. Some of that work has been done but we are currently looking at the master planning for the site, which is directly to the east here, to try and reinforce those connections in a number of ways.

Mr DAVID SHOEBRIDGE: You talk about your connections with Hawkesbury and Penrith, but in some ways in terms of the mountains experience and the region I would have thought a lot of connections would have naturally gone across to Lithgow. Are there connections across there? We spoke to a number of smaller institutions in Lithgow and they do not appear to be getting a lot of institutional love. What are your connections like with Lithgow council?

Mr BRINKMAN: We have a very good relationship with Bathurst Regional Gallery and we do a number there, but we do not have connections because we do not have a regional gallery in Lithgow that we would traditionally partner with.

Mr DAVID SHOEBRIDGE: I might ask either of the other witnesses: It is your immediate neighbour, even if it does not have a regional gallery, are you talking to Lithgow council about commonalities, creative industries?

Ms MORGAN: I think it is the case that this council has looked to be strategic in where its alliances are. Clearly, we do not have resources to throw around. We have worked with Penrith and Hawkesbury, remembering the State Government has put us in a district with those areas. There have been programs over time that have evolved there—looking at whether we can get value for money shared services and things. About half our working population travel to the city every day. That is where the biggest connections do lie. We have had some dealings with Lithgow council but we have set up a strategic alliance with Penrith and Hawkesbury and we have put a considerable resource and dedicated effort there to try and get that up and running and it should soon start to return some dividends. So yes, but we do have to be focused strategically as well.

Mr DAVID SHOEBRIDGE: It is okay to say no.

Ms MORGAN: So not really, no.

The CHAIR: Just quickly before we finish, I note in your submission you talk about 120,000 visitors to this facility a year. What strategies are you deploying to lift that figure over time, especially given the sort of deficit/investment—Mr Shoebridge's word—that is being made by the taxpayer every year?

Mr BRINKMAN: The significant exhibitions. We are trying to have a significant blockbuster style exhibition each year, and this is on the tail of the Brett Whiteley exhibition that we had two years ago, which pretty much became cost-neutral after income. The David Hockney exhibition, which we have already talked about. Also, going back to the location of where we are and not having an obvious entry point, we are investing a lot of time in social media and electronic means of marketing and also partnering with our sister facility down at Springwood, the new Hub theatre space. Paired membership, paired marketing strategies will hopefully grow our numbers as people become more aware of us through those marketing strategies.

The CHAIR: This facility has got to be one of the best-kept secrets of the Blue Mountains. I have been coming and going to the Blue Mountains and the Three Sisters and all those things and walking the valleys too for nearly my whole life. I know the facility has only been here for eight years, but I think I have been up here at least two or three times since then and, frankly, being a long-term resident of Sydney, I did not even know it existed.

Mr BRINKMAN: We have been here for four years and we are about to go into our fifth year. Yes, it is sometimes difficult to find us, but with the explosion of social media, and we have a 4½ star TripAdvisor rating, which is very significant for our institution, people who are online should find us. But, equally, once people are here they are blown away. So word of mouth has a big part to play in our ongoing visitation.

The Hon. BEN FRANKLIN: One tiny follow-up question on what you are saying. Is there more that can be done in terms of street signage?

The CHAIR: That was where I was leading to, especially down at Echo Point.

Mr BRINKMAN: Yes.

The Hon. WALT SECORD: Let the record show this is my third visit to the gallery.

The CHAIR: Thank you very much.

(The witnesses withdrew.)

JEAN WINSTON, President and Publicity Officer, Mount Victoria and District Historical Society, affirmed and examined

KERRY GUERIN, Secretary, Lithgow Small Arms Factory Museum, affirmed and examined

DONNA WHITE, Custodian, Lithgow Small Arms Factory Museum, affirmed and examined

BEATA GEYER, President, Modern Art Projects, affirmed and examined

The CHAIR: Would you like to make an opening statement?

Ms WINSTON: I welcome the opportunity to address the Committee of the Legislative Council. I represent the only local history museum in the Blue Mountains. It has 16 rooms of exhibits, a team of 12 active volunteers, some of whom man the museum and others who make continuous improvements to the displays. Visitor numbers are increasing. We have four challenges: We need more volunteers; there is insufficient power supply from New South Wales Railways who are our landlords; wood borer infestation is endangering the collection; and some wooden floors are deteriorating.

We have had practical support from Museums and Galleries NSW with programs and advice and the possibility of a small grant. Museums and Galleries NSW and the Blue Mountains City Council provide funding for a museum advisor. The Blue Mountains City Council also provides funding for an expert adviser on dealing with pests.¹ The Powerhouse Museum has given advice and help with textiles. The Australian Museum said they would visit last July to look at our Birds of Paradise display, which is probably the best in Australia, but we are still waiting for them to come. Thank you all for coming to hear what we have to say.

Mr GUERIN: Firstly, thank you for the opportunity to attend this hearing. Donna and I represent the Lithgow Small Arms Factory Museum, which is a fully volunteer-run museum.

Ray Christison, President of the Lithgow State Mine Museum, who could not be heard today has asked us to put forward the following on his behalf. Particular assistance should be available to museums managing collections of State significance. We have become the custodians of collections previously owned by the New South Wales Government but have been given no particular assistance to conserve these. There are currently no funding programs to provide funding for curation and administration of significant collections. Priority for the provision of these services should be provided on the basis of assessed significance of collections or individual items.

Our submission relates to the protection of the important industrial heritage collections and sites scattered across the State, the uncertain position of our own museum and also the impact of Government legislation on any museum whose collection contains firearms.

Aside from State- and Federally-owned institutions, museums in New South Wales are not funded at a level that recognises the importance of the significance of their collections. In our experience, volunteers are not respected and are undervalued, even though it is often only their passion and determination that is saving priceless heritage objects from oblivion. These people must be the curators, the creators, the builders and administrators. They do not have the luxury of specialised departments to call on, as do the large institutions. And even more worryingly, there is often nobody there to take their place. Many small museums are on the brink of collapse. The State, and in some cases the nation, are hugely indebted to these volunteers who look after highly significant heritage objects and sites and they deserve and need real help—not an occasional small grant or workshop.

Of great significance to us is the future of our own museum. The Commonwealth Small Arms Factory at Lithgow pioneered high-precision mass production in this country, armed Australia's troops in both World Wars and several minor ones, and had a profound effect on the social aspects of Lithgow life. The museum reflects all these aspects of factory history, national and local. Its story belongs to the people of Australia and although the factory site is listed on the Lithgow Local Environment Plan [LEP] it has no State or Federal heritage listing. Presently the museum's very future is at the mercy of a French-owned multinational corporation that blocks every effort we make to secure its future. We must secure ownership of the building the museum occupies and also two adjoining disused buildings if the museum is to reach its full potential. A small number of

¹ Ms Winston subsequently advised that the funding received from Blue Mountains City Council for an expert advisor on pests was a one off donation and is not recurrent.

volunteers has shouldered the responsibility for maintaining and growing this historically valuable museum over the past 21 years. We believe we can take this museum to greater heights and we hope the Government can help now to secure its future.

In 1918, a French-government delegation visited and thanked Australia for our military support and sacrifice during the Great War. They also chose to visit the Small Arms Factory and one of the delegates, General Pau, left a lasting impression on the town, having a street named after him. It is timely that the Australian Government might persuade the French Government and the Directors of Thales to consider securing this important Australian site and museum for perpetuity. Thank you.

Ms GEYER: I am here on behalf of small arts organisations and I represent Modern Art Projects [MAP]. MAP is a not-for-profit volunteer arts organisation that has been established by a number of visual artists, academics, curators, architects and others. We have created a unique cultural and social program and we have been operating since late 2013. During that time we have been assisted by a small grant from the Blue Mountains City Council which has presented an art and architecture program. We have been unsuccessful in accessing any funding from Arts NSW because we are competing for the same money from the same pool as the Blue Mountains Cultural Centre, project and program funding. It is the same process and the same pool.

I will say a few words about our program. We obtained two grants from the city council of \$6,500 and \$7,500 and created a project called Art and Architecture which focused on exhibiting artists in private properties, away from the framework of galleries to which we do not always have access. We presented eight exhibitions plus two events during that time, attracting more than 2,000 visitors. Also during that time we ran our West Project Space which is a gallery in Hazelbrook in the mid-mountains and we got that gallery as an in-kind support—there was no financial assistance from anyone. It was a building given to us by a private resident in Hazelbrook. That ceased to exist when the building was sold.

During that time we presented a number of exhibitions, events, film nights and we ran an artists' residency program which attracted artists from Pakistan, Denmark and local artists from the Blue Mountains. Through these programs we exhibited more than 250 artists, not just local artists who reside in the Blue Mountains but we managed to create incredible connections because we have an ability to network. We come from different parts of Sydney. We have an amazing relationship with regional New South Wales and we created an amazing partnership with Cementa and, ably supported by Arts NSW and other organisations, we created connections with regional museums like Dubbo and Bathurst Regional Gallery.

We also created partnerships with galleries and institutions in Western Sydney and metropolitan Sydney. For example, we had an exhibition in the North Gallery space which is supported by North Sydney Council. They liked what we were doing. We had numerous partnerships locally and also created exchange programs and programs in Toowoomba with Queensland University. We exhibited numerous international artists. We had an exhibition in Hazelbrook of the artists who are very well known in places like New York. So our outreach was incredible considering that we do not have any funding for any of these programs. We had funding only from the Blue Mountains Cultural Centre for the Arts and Architecture program.

As I said, we had 250 exhibitions, altogether over 7,000 people engaged in our programs and events and we are contributing immensely to the cultural landscape of the Blue Mountains. Our outreach is far bigger than just the Blue Mountains, it is not regional as opposed to Western Sydney, the reach is bigger.

Another important point—

The Hon. SCOTT FARLOW: Sorry, just for clarity: When you are saying the region is not just to Western Sydney but is much bigger, where would you say that region extends to? What do you define that as?

Ms GEYER: We are collaborators and partners for holding exhibitions and events and also having audiences with metropolitan Sydney, with regional area councils but also North Sydney Council, Toowoomba and we really use social media very strongly.

Mr DAVID SHOEBRIDGE: Ms Geyer, we have to get to the questions.

The CHAIR: Yes, thank you for that introduction.

Ms GEYER: Just one point I want to make is that all our activities, we are very strongly into the programing that the Cultural Centre presents so this relationship between us is important. Thank you.

The CHAIR: Thank you very much.

The Hon. WALT SECORD: Mr Guerin, we visited your museum this morning. Do you think that your experience is unusual or do you think there are many other museums around the State that have important

historical collections? The thing that struck me is that if there is a natural disaster or a fire, that a valuable part of Australian history would be lost.

Mr GUERIN: We are certainly not alone. All around the regions there are museums and a lot of industrial heritage museums. One that comes to mind is the Turon Museum which is run by a family. There was another museum in Glen Davis called "Simmo's Museum". Unfortunately Mr Simpson died and that museum has gone. There are a lot of museums that have objects of real national significance but nobody knows they are there and it is usually one person or a family struggling to run the museum. We are lucky because we are not strapped for cash, we have some funding behind us and we can keep going but there are a lot of museums much worse off than we are.

Ms WHITE: If I can just add that the funding is through our own shop and visitation; we do not get funding from the Government or from anybody else.

The Hon. WALT SECORD: I was going to ask you that question. You said you were getting funding, is that due to your shop and admissions and benefactors?

Ms WHITE: Yes—only.

The Hon. WALT SECORD: So do you receive any funding from Lithgow City Council or the State Government?

Ms WHITE: We feel that the Lithgow City Council is not very proactive in tourism. We often see the council as working against us. The Visitors Centre—I think we have had the wrong people in the wrong job there; I think we have the wrong people in the wrong job also with the Cultural Heritage Officer and I think Lithgow Council is like a lot of other councils—I don't know how many others, but like a lot I know of—that they see council-run attractions and council-run museums as the only ones they have to look after. They see no responsibility for looking after us, State Mine or any other privately run museum.

The Hon. SHAYNE MALLARD: Following the Hon. Walt Secord's thread, there are a lot of museums run by really worthy people such as yourselves. I congratulate you on what you are doing; it is about passion and commitment. It is happening across the country. I noticed a little farming community at Gilgandra where a few good local people are collecting old farm equipment.

My question is frank: Museums have fallen out of favour in terms of consumers, the public mind, as opposed to art galleries, art hubs and things. Do you think that means that we are heading towards the demise of the small community museums? Do you feel that that is where it is inevitably going?

Ms WINSTON: I would say definitely not. If you could read our visitors' comments, you would know that people love community museums. But first of all, they have to cross the door—the knowledge has to be there that the museum exists. But once visitors are inside, they are delighted with our museum and praise us for doing the job we are doing. Visitors tell us what a terrific collection we have—and we have—we are unique in Mount Victoria and other museums are unique in their type of collection.

The Hon. SHAYNE MALLARD: We are talking about a strategy that makes sure your type of museums—small community-based museums—are sustainable. That may be a funding and awareness model but there needs to be some consideration of the future planning for the community-based museum sector.

Ms WINSTON: That is right but, as Kerry said, it is not easy. We are all told we have to bring in successors but where do you find them? We need some support to get more volunteers or even a funded position would be terrific.

Ms WHITE: Kerry and I have gone through quite a few of the submissions. We have read a lot of volunteer-run submissions and the thing that is coming through is that they feel very neglected. A lot of these people are not trained and I think a lot of them need training. I think a lot of the funding that the State gives to museums starts higher up and I do not think it is getting down to where it is needed.

Mr DAVID SHOEBRIDGE: Is it a need for, if you like, almost a shared resource? Someone who has a patch who can then go from institution to institution and provide a shared resource? Would that be a useful position?

Ms WHITE: Yes, Kerry and I put in our submission that we thought a similar thing to the Small Business Bus NSW. As I said, we have read quite a few submissions since then. We read a brilliant one by Kylie Winkworth, who has only visited our museum once but she is very much for regional museums. She has come up with an idea that, rather than paying higher-up people to sit in Sydney and try and trickle funding down to museums—and I do not think they do that well. I know that we have had a few grants that, looking back, I do

not think we should have got. I think they are giving them out without knowing whether recipients are capable of properly administering them and doing the best they can with them. I think that is part of the problem.

Mr GUERIN: What Donna is saying is that Kylie's idea was to have people imbedded into the regions who are not just part of the upper echelon but who are practical people.

Mr DAVID SHOEBRIDGE: And they are your advocates as well.

Ms WHITE: That is right.

Mr GUERIN: Yes and I think that is the way it has got to go. It is interesting that you mentioned Gilgandra because that is my family's home town so I know all about that museum and it is a very good museum.

Mr DAVID SHOEBRIDGE: Ms Winston, you were talking about something as simple as trying to get some funding so your electricals work so that when you turn on the heater—

Ms WINSTON: Did you say "simple"?

Mr DAVID SHOEBRIDGE: Yes, it should be simple, shouldn't it? It should be simple. Would having an allocated advocate, if you like, and someone to assist you to go through the byzantine grants process upon whom you could call and who was your advocate—

Ms WINSTON: Did you say "grants"?

Mr DAVID SHOEBRIDGE: Respond as you like, Ms Winston.

Ms WINSTON: We try to negotiate with the agents, NSW Rail. That is who we respond to. Actually, I am wrong. They do the building but the electricians are done by another group altogether. And it is the higher echelon—or someone—in NSW Rail that makes the decision that they are not going to upgrade the antiquated switchboard because it costs too much money. Now the railway itself trips out sometimes and, as I said in my submission, if we have two radiators on, we can wreck the communications system there. It needs strong funding from the Government.

Mr DAVID SHOEBRIDGE: Or maybe buy a second radiator—do it regularly and you will get the funding. Buy three radiators, turn them on regularly and you will get your funding.

The CHAIR: Buy three, turn them all on—they'll soon get sick of it.

Mr DAVID SHOEBRIDGE: But the idea of having someone, if you like, paid for by State Government, who you only have a part of but who has responsibility for a region and is your advocate and helps you with all of this and maybe also makes you a bit more cohesive amongst yourselves—

Ms WHITE: That sort of thing is exactly what Shayne was saying. If we have those advocates, they can bring up the quality of all the museums and they can bring up the skills of the people running the museums. We must remember they are volunteers and they do not do museum studies.

Ms GEYER: I would like to add something to the notion of museums and the funding for it. The Blue Mountains has National Trust properties: the Everglades property in Linden and also a property in Woodford, the Woodford Academy. This property was on the verge of being sold off because it was not making money. It had been taken over by a group of volunteers. We have held exhibitions there. The Woodford Academy is not represented today but they have a lot of experience on how to make museums and small galleries sustainable. One kind of project that could be developed, they developed an extensive program that includes contemporary art, performance, a lot of community-based events and residency. So those models could be applied when it comes to funding for smaller museums, which do not rely only upon a collection. Our organisation has a strong partnership with those institutions in the Blue Mountains. As an organisation that struggles with a premises there are a number of smaller organisations who represent the region and there is a gap between what the cultural centre stands for and what other institutions are and how the funding gets trickled down and split up. That is something that is really worth considering, how to support those institutions for funding.

Mr DAVID SHOEBRIDGE: In terms of your collections—and this is probably directed more to Small Arms and Mount Victoria, does anybody officially know about what you have in your collections? Is there a communication with the Australian Museum or the National Museum?

The CHAIR: Because you have some good stuff.

The Hon. BEN FRANKLIN: Or some sort of State register?

Mr DAVID SHOEBRIDGE: Some sort of register because, Ms Winston, you were talking about some unique exhibits that you have. We have seen others at the Small Arms Museum. Does anybody know about them?

Ms WINSTON: We have had a significance assessment done, it is through a Federal grant and then you apply for a Significance Assessor. She is a professional and has come and done it very well. Yes, it is known what we have. As I said, our Birds of Paradise exhibition is second to none.

Mr DAVID SHOEBRIDGE: And what happened with that assessment? Did it just fall into a bureaucratic hole somewhere or is there a register?

Ms WINSTON: It is done for us so that we can use it, I suppose, at times like this. And also to help us group things together and know what is significant and what is not significant. That is the point of it all.

The CHAIR: What about the Small Arms Factory, do you have an inventory like that as well?

Mr GUERIN: We hope to get a significance study done next year. We have got our own databases and we know exactly what we have. There have been a number of articles over the years that have been done both in Australia, America and in Europe on the museum itself. So people who are interested in firearms certainly know we exist. We get people from all around the world. We get a lot of researchers. We have had renowned world experts on a couple of different makes and types of firearms who have travelled to Lithgow purely because we have the best collection of that kind.

The CHAIR: You have.

Mr DAVID SHOEBRIDGE: But surely some things should flow from being recognised as having a significant collection, other than you just having something that you can catalogue? Is that the way of attracting ongoing support?

Mr GUERIN: The State database would be a great start-up. I believe Victoria is putting their collection on line.

The Hon. SCOTT FARLOW: Have you recommended that as one of your recommendations?

Mr GUERIN: Yes, New South Wales should do the same.

Mr DAVID SHOEBRIDGE: Do you agree with that, Ms Winston?

Ms WINSTON: Yes, I think there is something that we have not yet done that our collection can go into a bigger database. Is that the sort of thing you are talking about?

Mr DAVID SHOEBRIDGE: Yes.

Ms WINSTON: So that outside people can seek it out?

The Hon. BEN FRANKLIN: Statewide, that anybody can access.

Ms WINSTON: We have not got around to that yet, for lack of manpower.

The Hon. BEN FRANKLIN: Could I just pick up on that and ask specifically about the challenges that volunteers face. Obviously volunteers are the backbone of community museums and the museums would simply fall over without them and we recognise that. But the way Mr Shoebridge was talking is something with which I agree. We need more advocacy and support from government for community museums but can you explain to us, on the downside, what the problems and challenges are for volunteers at the moment?

Ms WINSTON: As far as I am concerned, the challenge is getting volunteers. Once we have got them, they often have their own skills. We will have someone who is a very good photographer who will bring all his equipment and set it up and do things, or it might be someone who will print out labels and do good things that way. We train our volunteers on the spot. It is getting them that is the problem, rather than their training. If there is some specialised thing that they need, Museums and Galleries NSW have seminars from time to time but the difficulty is finding the time to do all this stuff and the difficulty in getting people to volunteer.

The Hon. BEN FRANKLIN: Do you have any ideas about how we could increase people's take-up in volunteering?

Ms WINSTON: No. I am hopeful that you can tell us.

Mr GUERIN: Volunteers are a strange breed. You do not get paid; you are doing it purely for the love of it. You will go through hell to just do what you love doing. We have a lot of people coming into our museum and I feel privileged every time I walk into the museum, just to be able to be part of it because we have a

world-renowned collection. But the downside of being a volunteer is that you are doing exactly the same work, if not more, than a paid professional. A paid professional can turn to his colleague and say, "You do that half" but we do not have that luxury.

Mr DAVID SHOEBRIDGE: "Not in my job description" does not work so well, does it?

Ms WHITE: Might I also add, you are always looking on the Internet for how to do things because we do not have the back-up. As Kerry said in the introduction, through necessity Kerry and I have learnt a heap of different tasks since becoming volunteers.

The Hon. BEN FRANKLIN: Can I ask a specific follow-up question: Would there be value in some sort of best-practice manual that could have information fed into it from all community museums and then be sent to all museums to assist in the sorts of challenges you are talking about?

Ms WHITE: Yes, I think Kerry and I are flat out. We do not read books that we want to read and I do not think we would have time. I think you need one-on-one.

The Hon. BEN FRANKLIN: But potentially an on-line resource?

Ms WHITE: Yes, there is one.

Mr GUERIN: As long as it is peer-to-peer.

The Hon. BEN FRANKLIN: It has got to be relevant.

Mr GUERIN: It is no use getting something that ends up coming out of the clouds that means nothing. We went looking for stuff on touch screens and digital. We went through the Powerhouse Museum and a couple of other museums but we still have not got the answer as to how we can physically build these screens and use them.

The Hon. BEN FRANKLIN: It needs to be relevant for local regional museums.

Mr GUERIN: Yes.

The Hon. BEN FRANKLIN: Ms Geyer, you had something?

Ms GEYER: Could I just add, our organisation is solely volunteer-based. We have a vested interest because we are artists and curators and are interested in the visual arts. But one of the issues that institutions face—and the Woodford Academy became a prime example—is that they widened their volunteer base by widening their program. So suddenly you have a strong interest in what is happening and therefore people volunteer. I volunteered there because I was interested in what was happening there. So, in terms of programming, what kind the museums could offer, what kind of events, they do not have to be expensive programs. They could be public programs for children or for young people or other things that attract different audiences and can also create an interest in volunteering.

The CHAIR: We have come to the end of our question and answer session this afternoon. Thank you all for coming. It has been very informative and you have assisted us in our review.

(The witnesses withdrew.)

(The Committee adjourned at 14:19.)