

THE WAMA OPPORTUNITY

INFORMATION BROCHURE



WILDLIFE **ART** MUSEUM OF AUSTRALIA



"END TO THE SQUANDERING BEAUTY" (DETAIL)

OIL PAINTING BY RAYMOND CHING



WILDLIFE ART MUSEUM OF AUSTRALIA

WAMA IS A PROJECT OF INTERNATIONAL AND NATIONAL SIGNIFICANCE. IT WILL RECOGNISE AND SHOWCASE THE WORK OF OUTSTANDING WILDLIFE ARTISTS, FROM THE EARLY ACCOMPLISHMENTS OF OUR FIRST INHABITANTS THROUGH TO THE PRESENT DAY. THEIR ARTISTIC WORK WILL BE DISPLAYED IN A NATIONAL ICONIC PURPOSE-BUILT MUSEUM AND GALLERY ON A SITE IN THE NORTHERN GRAMPIANS (GARIWERD), VICTORIA, AUSTRALIA.

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WELCOME FROM THE PATRON

A WARM WELCOME TO THE WAMA PROJECT



The Wildlife Art Museum of Australia (WAMA) is a visionary project to create an art museum within an Australian botanical landscape. It will provide a setting recognising Australia's contribution to the natural sciences, showcase the work of outstanding wildlife and natural history artists and nurture a learning experience for current and future generations.

I have long been passionate about the natural history of

our ancient land and, from my childhood, have maintained a sense of curiosity and respect for the connectedness between art and nature. This inter-related 'nature network' allows a time for observation of the intricacies and roots of our sense of place in this world.

As Australia becomes more populated, urbanized and sanitized, and our world more technological, the timing is perfect for a museum that

focuses on a rediscovery of the relationship between man and his natural physical surroundings, raising awareness of our environment and how this has inspired artists from cave dwellers to the present day.

My hope is that this brochure will stimulate your curiosity about the project and explain how we plan to realize this vision of creating a museum that harnesses the beauty and uniqueness of Australia's flora

and fauna and its relation to art. Our success relies on your generosity and commitment to this imaginative, original and exciting initiative.

A handwritten signature in black ink that reads "Glenda Lewin". The script is elegant and cursive.

Glenda Lewin
WAMA Patron



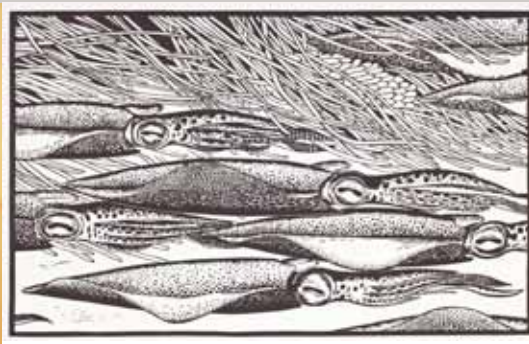


THE WILDLIFE ART MUSEUM OF AUSTRALIA

CELEBRATING THE RELATIONSHIP BETWEEN ART, SCIENCE AND NATURE



WILDLIFE ART HAS BEEN FEATURED IN THE HUMAN PSYCHE SINCE THE VERY BEGINNING, WHEN EARLY MAN PAINTED THE ANIMALS HE HUNTED ON THE WALLS OF HIS CAVE DWELLINGS, OR CARVED THEIR FORM ON THE ROCKS AROUND HIM.



LEFT: **"PANDANUS"**
(DETAIL) LINOCUT ON
PAPER BY TATE ADAMS AM

ABOVE, LEFT TO RIGHT:
"WINGS OF STRENGTH"
NATURAL AND
MULTI-MEDIA PAINTING
BY SOPHIE CAPE
"KANGAROO TRACKS"
INDIGENOUS PAINTING
BY MICHAEL NELSON
JAGAMARA
"COURTING SQUID"
LINOPRINT BY
SILVIO APPONYI
**"BREGA-WEDGETAILED
EAGLE"** CHARCOAL
ENGRAVING BY
STEVE MORVELL

There is no major, dedicated institution anywhere in Australia that celebrates the relationship between art, science and nature, and its role in awakening us to the world in which we live. As our awareness of the natural world develops and the importance of wildlife art is internationally recognised, natural history artworks are being seen as an important part of our cultural record.

WAMA will give a home to these works so they can be publicly displayed and appreciated on a permanent basis.

The WAMA site is in the Northern Grampians Shire bordering the Grampians National Park. On the slopes of the sandstone ranges, in the gullies, valleys and surrounds, there are several distinctive environments each

harbouring rare, natural treasures. Cave art, artefacts and sites sacred to our earliest known inhabitants can also be found. When fully realised, WAMA will be an arts and environment precinct like no other in Australia. It will become a must-see attraction to complement the eco-tourism experience of the Grampians environment.



VISION & OBJECTIVES

A COMPELLING VISION AND ASPIRATIONAL OBJECTIVES



THE WAMA PROJECT, THROUGH COMMUNITY AND EDUCATIONAL PROGRAMS WILL:

- Recognise the achievement and contribution of Australian and international wildlife artists.
- Cultivate a collection of endangered Australian native plants.
- Promote the collection and preservation of Australian wildlife and natural history art in all its artistic forms.
- Provide an enriched view of Australia's unique place in the history of man's exploration of the natural world from earliest steps to the present day.
- Foster recognition and understanding of Australian wildlife and natural history, both nationally and internationally.



OUR OBJECTIVES ARE TO REALISE THE WAMA PROJECT BY:

- Generating support and funds from government, public and private sources.
- Establishing close connections with zoological, botanical and geographic societies, museums and galleries, locally and globally.
- Procuring and exhibiting a prestigious national collection of significant historical and contemporary wildlife artwork.
- Serving as an educational, training and interpretative centre.
- Conducting workshops, festivals and exhibitions, to encourage greater commitment to the preservation, appreciation and understanding of our unique Australian flora and fauna.
- Respecting local indigenous culture and the relationship of indigenous communities with the natural environment.
- Establishing a world-class botanic garden and eco-system to encourage appreciation and understanding of our Australian flora.
- Interpreting the botanic garden and eco-system for educational purposes.

LEFT: "YOU RAISE ME UP..." AUSTRALIAN PIED HERONS (DETAIL) WATERMEDIA PAINTING BY PAUL MARGOCSY

ABOVE, LEFT TO RIGHT: "MISSING PIECES - TASSIE DEVIL" CERAMIC SCULPTURE BY CHRIS STUBBS

"BANKSIA ROSSERAE 2" BY CELIA ROSSER OAM, INTERNATIONAL ARTIST; AUSTRALIA

"EMERALD" (DETAIL) WATERCOLOUR AND ACRYLIC BY EGO GUIOTTO



MILE STONES

THE VISION HAS RAPIDLY PROGRESSED AS A RESULT OF THE INVOLVEMENT OF DIVERSE LOCAL GROUPS AND COMMITMENT FROM PROMINENT WILDLIFE ARTISTS, BOTANISTS, CONSERVATIONISTS AND TOURISM OPERATORS. BELOW ARE A FEW KEY MILESTONES. VISIT OUR WEBSITE TO SEE OTHER MILESTONES THAT HAVE BEEN ACHIEVED SINCE THE LAUNCH OF THE VISION IN APRIL 2011.

CELEBRATING OUR ACHIEVEMENTS

JANUARY 2012

Halls Gap site acquired through donation.

OCTOBER 2012

ATO grants the Foundation DGR and tax exemption status.

DECEMBER 2012

Support from the School of Design at the University of Melbourne for the design of the WAMA Museum and surrounding Botanic Gardens.

MARCH 2013

Commitment by the Royal Botanic Gardens, Cranbourne, to advise and support the development of the WAMA site.

NOVEMBER 2013

RDV grant for the Regional Impact Study.

MARCH 2014

Ground-breaking ceremony on the WAMA site.



“Whirlpool Frog is loosely based on the frog species *Litoria phyllochroa* whose numbers are sadly declining in their natural habitats.”

Annemieke Mein OAM

THE NORTHERN GRAMPIANS SHIRE AND NEIGHBOURING COUNCILS HAVE SET FUTURE DEVELOPMENT PLANS BASED ON THE REGION'S STRENGTHS AS A PRIORITY DESTINATION FOR TOURISTS LOOKING FOR OUTBACK AND WILDLIFE CONSERVATION EXPERIENCES IN THE SPECTACULAR SETTING OF THE GRAMPIANS. THE PROJECT WILL SIGNIFICANTLY BENEFIT THE REGION'S STRATEGIC PRIORITIES:

REGIONAL IMPACT

BUILDING A STRONGER AND MORE VIBRANT REGION



ECONOMIC WAMA will inject significant funds into the regional community by sourcing local materials and employing local trades in the development and building stages. Ongoing employment will increase related to the site and increased tourism services.

TOURISM WAMA will add a broader dimension to the tourism experience and stimulate new tourism developments, both in utilities and services. This includes an audience of nature-based tourists who are seeking interpretation of natural

history and want to learn more through studying examples of wildlife art, working wetlands, botanical gardens and native bushland.

CULTURAL WAMA will establish a national showcase collection of historical works and iconic wildlife art that will be sourced from galleries and private collections.

ART WAMA will create a unique centre of excellence dedicated to wildlife art that provides local, national and international artists with exhibition and studio space.

The opportunity to share and develop creative skills will attract national and international art and botanic enthusiasts.

FLORA & FAUNA WAMA will foster recognition and understanding of the importance of Australian flora and fauna.

EDUCATION WAMA will stimulate community interest and provide educational opportunities about our natural world. It will expand opportunities for students and promising

artists to pursue their talents through workshops and natural history education.

INFRASTRUCTURE The WAMA museum and gallery, along with workshops auditoriums and studios, will significantly add amenities for the staging of conferences, major events and festivals.

ENVIRONMENTAL The WAMA site will showcase best practice examples of water sustainability, biodiversity conservation and environmental protection and preservation.



WAMA ECONOMIC & SOCIAL IMPACT STUDY

AN INDEPENDENT IMPACT STUDY CARRIED OUT BY INSIGHT COMMUNICATIONS AND WAYNE STREET ASSOCIATES HAS USED THE WAMA VISION AS A KEY PREMISE FOR THE PROJECTED ECONOMIC AND SOCIAL IMPACTS OF THE PROJECT.

"SCOPS OWL"

BRONZE SCULPTURE BY
LUCY MCEACHERN

OPPOSITE PG, LEFT TO RIGHT:

"BANKSIA ROSSERAE I"

BY CELIA ROSSER OAM,
INTERNATIONAL ARTIST;
AUSTRALIA

"LYREBIRD" BY

STEPHEN POWELL

"GIFTS OF THE RED LAND"

(DETAIL) COLOURED PENCIL,
GOUACHE ON PAPER BY
ELENA KOLOTUSHA

"STRELIZIA NICOLAI

– BIRD OF PARADISE"

WATERCOLOUR BY

MALI MOIR



THE ESTIMATES AND CONCLUSIONS FROM THE STUDY ARE BASED ON THE FOUNDATION'S PROPOSED VENTURE BEING IMPLEMENTED OVER TIME. THE STUDY HAS BEEN COMPILED USING PRELIMINARY CONCEPT PLANS, INPUT FROM STAKEHOLDERS, REVIEWS AND COMPARISONS WITH OTHER MUSEUM AND BOTANIC GARDENS DEVELOPMENTS AROUND AUSTRALIA, TOURISM DATA, REGIONAL ECONOMIC DATA, AND ANALYSIS AND MODELLING.



MAJOR FINDINGS:

A full copy of this report is available on the WAMA website www.wama.net.au

- Successful implementation of WAMA would make substantial contributions to the objectives of both the Grampians Economic Development Plan (Grampians Regional Development Australia) and the Grampians Tourism Inc. strategic plan.
- The WAMA organisation structure appears to be well founded; having engaged volunteers and other stakeholders from a diverse range of professional, artistic, technical and business backgrounds.
- WAMA is likely to attract international, Victorian and other Australian visitors, as well as regular interest from residents of the Grampians region in the 'package' of experiences. It is also likely to attract a wide range of market segments with a specific interest in one or more aspects of the complex.
- It is estimated that the construction of WAMA will require capital expenditures of \$22 million, of which \$15.6 million will be in building and facilities construction and \$6.4 million will be in site development works. The estimated short-term jobs are 68 full-time equivalents. Total estimated regional economic contribution from the construction phase of WAMA is \$27.9 million and 92 short-term full-time equivalent jobs.
- Economic contribution estimates have modelled visitation to WAMA over three stages of development (Stage 1 being years 1 to 5, Stage 2 being years 6 to 10, and Stage 3 being beyond 10 years). These visitation levels are: Stage 1: 89,000 visitors per annum; Stage 2: 182,500 visitors per annum; and Stage 3: 256,700 visitors per annum.
- Following implementation it is estimated that the complex would make an annual regional economic contribution of \$13.06 million and 46 full-time equivalent jobs during its Stage 1 years, and \$29.43 million and 103 full-time equivalent jobs during Stage 3 (beyond year 10).
- WAMA is an entirely appropriate economic development initiative in the context of the transitioning Northern Grampians economy.





“WAMA will create a gallery and museum that reflects human ingenuity, creativity and craftsmanship. The buildings will be in harmony with our natural surroundings and reflect the beauty of the Grampians.”

MUSEUM & LANDSCAPE DESIGN

AN ICONIC MUSEUM SET WITHIN AN AUSTRALIAN NATURAL LANDSCAPE

The WAMA site comprises three sections. The majority of the land is protected by a 2-tiered 'Trust for Nature' Covenant: a Grampians Covenant over 3.37 ha and a Wetlands Covenant, 5.49 ha. The remaining 6.13 ha forms the WAMA development site, an area of previously cleared and farmed land.

On the WAMA development site, a museum, incorporating a gallery and interconnected

complex of educational facilities will be built, surrounded by gardens and wetlands.

The interdisciplinary Melbourne School of Design project involved close consultation with industry and professional experts (including representatives of the RBG Cranbourne, Architecture firm, Bates Smart, and Landscape Architecture firm, Tract Consultants), well-known

wildlife artists and key members of the local community regarding issues such as gallery design, tourism, natural heritage and landscape management. The WAMA property will be enclosed by a vermin proof exclusion fence of the highest standards. The fence will provide a safe haven for rare indigenous species of flora and fauna. The erection of this fence will commence in 2015.

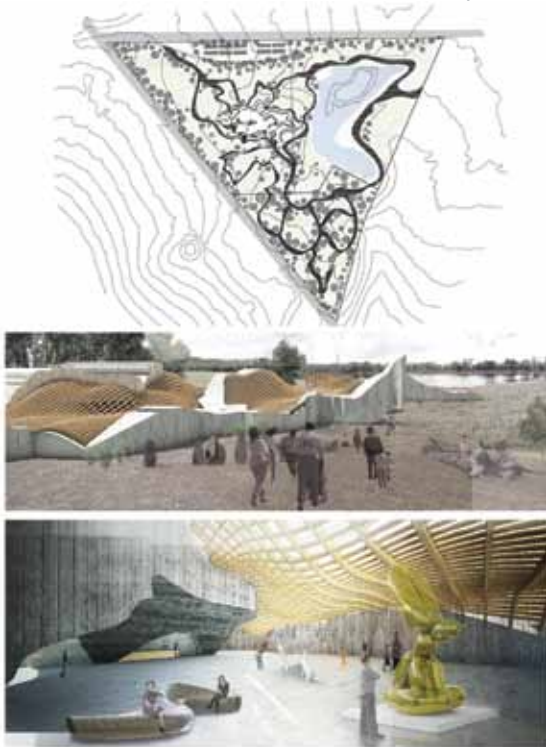


CONCEPT DESIGNS

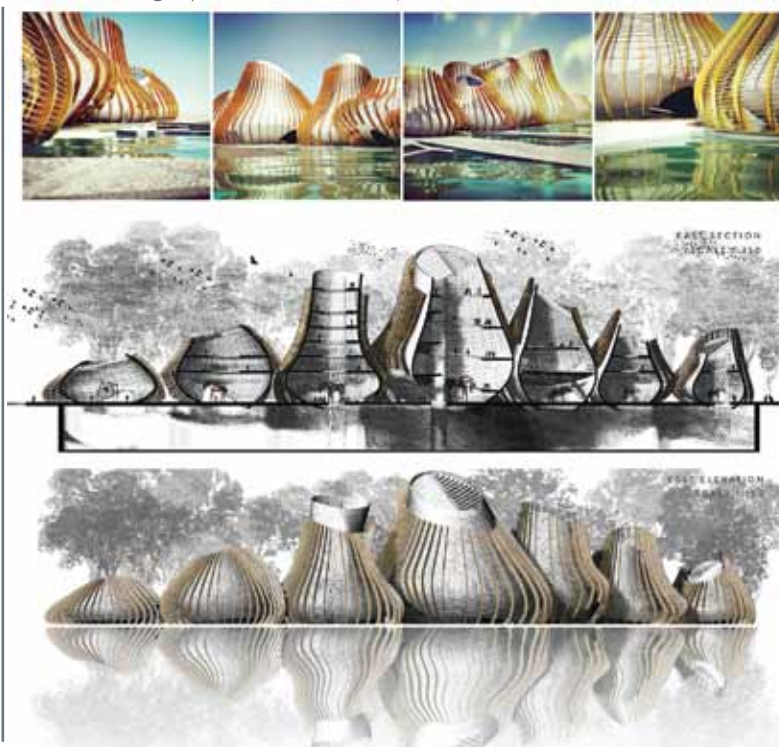
THE COMPLETION OF THE CONCEPTUAL DESIGN COMPETITION

BY MASTERS STUDENTS FROM THE UNIVERSITY OF MELBOURNE SCHOOL OF DESIGN HAS RESULTED IN A SHOWCASE OF ORIGINAL DESIGNS WITH OUTSTANDING EXAMPLES OF INNOVATION AND CREATIVITY.

First Prize Winner: NANCY JI



Highly Commended: JOSHUA HADDAD





THE TWO LEADING GALLERY AND MUSEUM CONCEPT DESIGNS WILL BE MELDED TOGETHER BY A LEADING ARCHITECTURAL FIRM AND INTEGRATED WITH THE FINAL LANDSCAPE PLANS, EXAMPLES OF WHICH ARE ILLUSTRATED.

Highly Commended: ANGELA HAYES



Flash of Brilliance: VERONICA CARRASCO





"WILD MARES" (DETAIL) GRAPHITE BY LINDA WEIL

PARTNERSHIPS

STRONG STRATEGIC PARTNERSHIPS

The Northern Grampians Shire Council (NGSC) recognises the WAMA project's long-term strategic importance to the region. It has committed to regional and state representation of the project and the allocation of development funds and in-kind resources.

Heads of Agreement are in place with the Melbourne School of Design (MSD) at

the University of Melbourne, Faculties of Architecture and Landscape Architecture. Graduating students in the Master of Architecture and Master of Landscape Architecture programs have put forward design proposals for the remediation and future use of the site's indigenous and cultural landscape.

The Royal Botanic Gardens (Cranbourne) is providing

resources and guidance to the WAMA Site Development Team on the establishment of the native botanic gardens and wetlands. In addition, Grampians Tourism, with the support of Tourism Victoria has committed to marketing, promotion and representation support.

The WAMA Foundation is a not for profit organisation dedicated to the creation, collection and preservation of wildlife and natural history art. We understand the critical importance of the

maintenance of our reputation and recognise that we need the on-going goodwill of all our stakeholders and people we deal with in order to achieve our vision and operate successfully.

That reputation and goodwill will be earned through consistently demonstrating our core values of integrity, professionalism, honesty and fairness towards everyone with whom we deal.

Our core values underpin all our work and are the foundation of our Operating Principles. More information can be found on our website www.wama.net.au.

OPERATING PRINCIPLES

OUR CORE PRINCIPLES

"ETHEREAL DANCES" OIL PAINTING BY PETE MARSHALL

“

My aim is to try to show the viewer that the world is there to understand and preserve, to help and protect. That we have a duty of care for future generations.” Pete Marshall



THE WAMA COMMUNITY ENGAGEMENT MODEL

COMMUNITY
ENGAGEMENT,
EDUCATION AND
A SENSE
OF PURPOSE

The WAMA engagement model is designed to enhance the 'Sense of Community' associated with the facility. Every effort will be made to utilise, wherever possible, a highly engaged volunteer team

working alongside a core cadre of management, supervisory, curatorial and artistic staff.

The WAMA 'modus operandi' articulates an opportunity to engage and revitalize the

rural population, providing opportunities to re-invest in the community, share knowledge, skills and wisdom, assist with educating the next generation and build a sense of ownership.

A cash positive operating forecast indicates that significant funds will be re-invested in the facility, wetlands park, the museum collection and future capital projects.





CAPITAL FUNDING STRATEGY

THE ROOTS OF OUR SUCCESS - ATTRACTING MATERIAL AND FINANCIAL SUPPORT

Our 'phase 1' goal is to raise \$10 million from both private donors and philanthropic bodies and secure the appropriate funds from federal, state and local government.

WAMA Foundation is grateful to those who have already donated money, artworks and time. In excess of \$1 million of cash and in-kind resources have been invested in the project to date. This has established a solid base from which WAMA's further development will be shaped.

“We hope that all those who come to WAMA will feel intrinsically connected to nature in much the same way that inspires Australian wildlife artists to record our unique natural history. WAMA will be a special place of tranquillity and energy. We want visitors to savour the experience and be inspired”.

LEFT: "PAUL KURKUTJI AT CASPIAN CREEK, TRIBUTARY OF THE SEPIK" (DETAIL) JAMES MORRISON

ABOVE, LEFT TO RIGHT: "MORETON BAY ROSELLA" BY NOEL HART

"EUCALYPTUS (CORYMBIA) FICIFOLIA" (DETAIL) BY PHILIPPA NIKULINSKY

"A PAINTING OF EASTERN ROSELLAS" BY EGO GUIOTTO

THE FOUNDATION ORGANISATION STRUCTURE

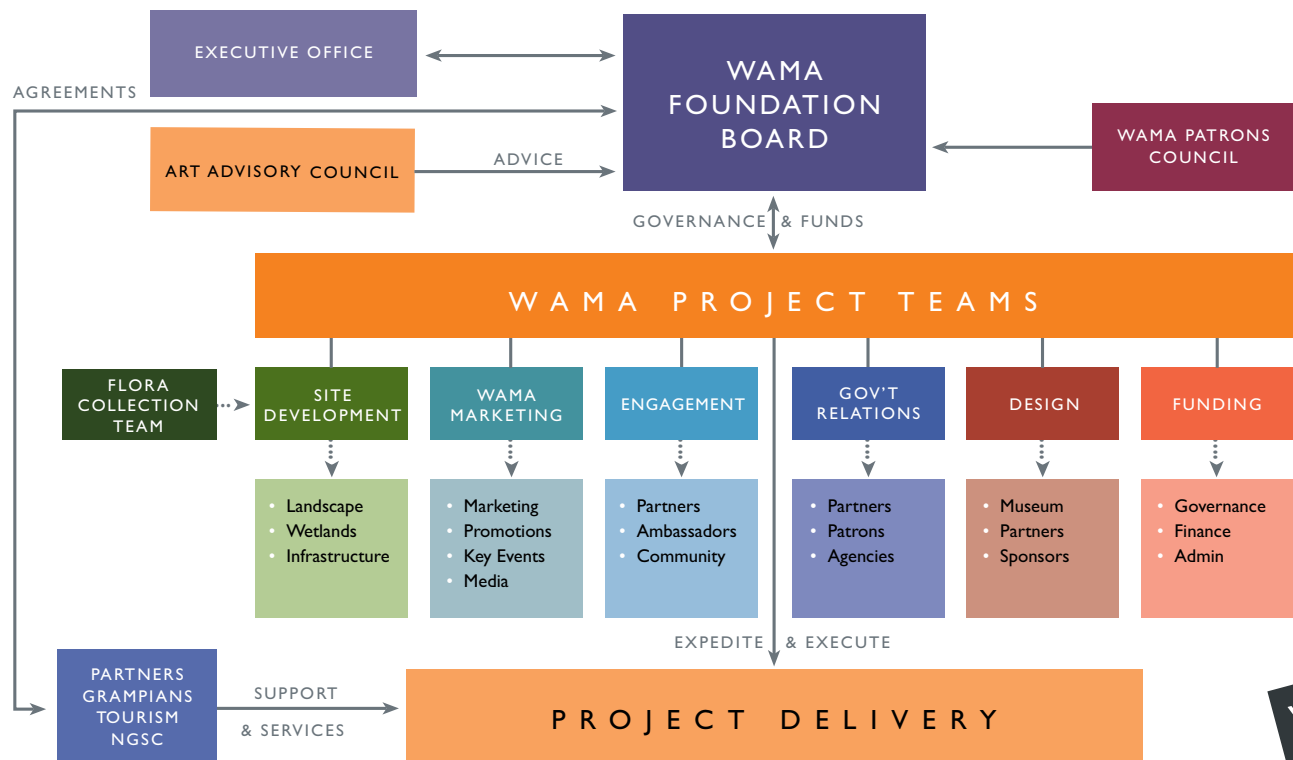
DEFINING THE TASKS TO ACHIEVE OUR GOALS

"A CLARENCE GALAXIA IN ANCIENT SPHAGNUM BOGS - SKULLBONE PLAINS, TASMANIA" WATERCOLOUR AND GRAPHITE BY JOHN WOLSELEY



THE BOARD OF WAMA FOUNDATION HAS OVERALL DEVELOPMENT AND MANAGEMENT RESPONSIBILITY FOR THE WAMA PROJECT. THE ORGANISATIONAL CHART SHOWS THE RELATIONSHIP BETWEEN THE BOARD, ITS CONSULTATIVE GROUPS, PROJECT TEAMS AND PARTNERS.

FROM LEFT TO RIGHT: THE WAMA SITE; "THE LONG HOT SUMMER" BY GLENYS BUZZA; "SPIRIT OF HOWQUA" OIL ON CANVAS BY RICHARD WEATHERLY



THE CORE TEAM

MEET THE TEAM



“My motivation for painting is simply to share a personal view of some elusive moment in the wild and communicate an understanding of man’s relationship with the environment.”

Richard Weatherly
“MALE WHITE GOSHAWK STUDY”



WAMA FOUNDATION BOARD & PROJECT TEAM LEADS



Chairperson:
Greg Lewin AM
BE, MBA, FREng,
FIEAust, FIChemE



Finance Director:
Lynn Jensz
BBus, GradDipAdvTax,
CPA



**Director & Gallery
Design Team Lead:**
Peter Weston
LLB, BCom, FAICD



**Director & Gov't
Relations Team Lead:**
Ross Hatton
Dip.Secondary Metallurgy



Director:
Richard Watson
BA, DipMrkg, DipJourn



Director:
John Hawkins
AssocDip.Civil Eng,
GradDip.Municipal Eng.



Director:
Chris Deighton
B.Sc



**Board Secretary &
Marketing Team Lead:**
Josephine Illig
MA(Hons), MBA,
Assoc CIPD



**WAMA Patron
& Engagement
Team Lead:**
Glenda Lewin
B.Ed (Early Child)



**Site Development
Team Lead:**
Neil Marriott
B.Ed



Funding Team Lead:
Garry Holding
Dip. Mgt




**Art Advisory
Council Coordinator:**
Pete Marshall
BVSc, AFC, AGRA



**Executive Office
Operations Manager:**
**Catherine
Franklin-Hensler**
B App Sc, Grad Dip FP

Many others have dedicated their time and energy to the project. The Foundation Board is extremely grateful to these team members and volunteers.



“The buildings will be in harmony with our natural surroundings and reflect the beauty of the Grampians. We want visitors to be inspired as they explore the galleries and surrounding wetlands, landscaped native gardens and sculptures”

THE WAMA SITE

ACHIEVING OUR VISION

AN EXCITING JOURNEY HAS COMMENCED

Many of you have already supported us in a variety of wonderful ways since the commencement of the project. Without your help we would not be where we are today and we thank you for your faith in and support for the WAMA vision and its ability to make a difference to people's lives.

We have succeeded in establishing close partnerships and a proposition with breadth of perspective. Grant funding and donations are now needed for site works, landscaping, design and construction and eventually to bring together a national collection of wildlife art. Our objective is to build on what we have delivered so far to fully realise the vision.

You can find more details on our website, www.wama.net.au.

I invite your interest and your generosity in contributing to this exciting and unique project. We have many ways in which support and donations can be acknowledged, including creating a lasting legacy for significant donations, and

I encourage you to discuss the options with us.

Finally, on behalf of the WAMA Foundation I thank you for your interest and look forward to your contribution to this iconic project.

Greg Lewin AM
Chairman
WAMA Foundation Ltd.



"PUT YOUR BEST FOOT FORWARD" GOUACHE PAINTING BY PETA BOYCE

SUPPORTING THE WAMA FOUNDATION

AN INVITATION TO JOIN US

Through your donation today, you become an integral contributor to the success of WAMA. Your donation will be carefully invested in the project to ensure we achieve the maximum impact possible for the development of the museum and wetland gardens. Donations are tax deductible and may attract voting rights.

Donors will be recognised in promotions, site works and within the museum and gallery.

Visit our website www.wama.net.au for details on donations, membership and volunteering opportunities.

CONTACT INFORMATION

HOW CAN YOU GET IN TOUCH?

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glenda.lewin@wama.net.au

WEB: www.wama.net.au

EXECUTIVE OFFICE

TELEPHONE: 03 9999 9767



"GLYPHS BETWEEN WORLDS" STEEL, BY G.W. BOT

A HEART-FELT THANK YOU

ACKNOWLEDGEMENTS

SOFITEL
LUXURY HOTELS

Sapphire (GLOBAL)

BATESSMART

Regional Development Victoria

State Government
Victoria

NORTHERN Grampians
SHIRE COUNCIL

grampians tourism



msd

Melbourne
School of Design

FACULTY OF
ARCHITECTURE,
BUILDING AND
PLANNING
www.msd.unimelb.edu.au

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WILDLIFE **ART**
MUSEUM OF AUSTRALIA

THE WAMA OPPORTUNITY

INFORMATION BROCHURE

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