

**ANNUAL GENERAL MEETING OF  
COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS  
AGENDA – DAY 1**

**Time: 10:30am – 5:00pm Thursday 20 August 2009**

**Venue:** Boardroom, Museum of Tropical Queensland, 70 -102 Flinders Street, Townsville

Item	Presenter	Time
<i>Tea &amp; coffee</i>	<i>available on arrival in meeting room</i>	<i>10:15am</i>
1. Welcome	Margaret Anderson, Chair, CAMD, Director, History Trust of SA	10:30am
2. Confirmation of 2008 AGM Minutes & Business Arising	Chair	
3. Chair's Report	Chair	
4. New Member	Chair	
5. Financial Report and Subscriptions	Tim Sullivan, Deputy CEO and Museums Director, Sovereign Hill	
6. Executive Officer's Report	Meredith Foley, Executive Officer	
<i>Tea/coffee</i>	<i>Boardroom</i>	<i>11:30am</i>
7. CAMD Surveys	Executive Officer	
8. CCA Report/DEWHA Review	For discussion	
9. Museums Australia Report	For discussion	
10. ICOM Australia Report	Craddock Morton, Director, Nat. Museum of Aust.	
11. Natural Science Alliance	Ian Galloway, Director, Queensland Museum	
12. Geoscience collections	Suzanne Miller, Director, South Australian Museum/Di Jones, Western Australian Museum	
<i>Lunch:</i>	<i>Balcony MTQ</i>	<i>12:35pm</i>
<i>Tour of MTQ</i>	MTQ	1:35pm
13. HASS Museums	Chair	2:20pm
14. Strategic Directions	Roundtable discussion	
<i>Tea/coffee</i>		<i>3:30 pm</i>
15. New Zealand Report	Michelle Hippolite, A/Chief Executive, Museum of New Zealand Te Papa Tongarewa	
16. Members' Reports	All members attending (5 mins each)	

Meeting closes	5:00pm
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**Drinks and the CAMD AGM Dinner** will be held on Thursday evening at Peppers Blue on Blue Resort, **Magnetic Island**. The ferry for Magnetic Island departs at **6pm** (20 min ride). Dr Ian Poiner, CEO, Australian Institute of Marine Science will address members at the dinner.

## COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS AGENDA – DAY 2

**Time:**

**Tour of AIMS:** departs Palmer Street 7:45am

**Time:** 11:30am - 3:00pm Friday 21 August 2009

**Venue:** Boardroom, Museum of Tropical Queensland, 70 -102 Flinders Street, Townsville

Item	Presenter	Time
<i>Tea/coffee available in meeting room</i>		<i>From 11:15am</i>
17. National Science Communication Program	Graham Durant, Director, Questacon	11:30am
18. Indigenous Reviews	Chair	
19. Digitisation and Government 2.0 Taskforce	Seb Chan, Head, Digital, Social and Emerging Technologies, Powerhouse Museum and Tim Hart, Director, Information Multimedia Technology, Museum Victoria (teleconference link)	
<i>Lunch:</i>	<i>Mezzanine level or balcony MTQ</i>	<i>12:30pm</i>
20. NAME and Touring Exhibitions	Executive Officer	1:30pm
21. Elections	Executive Officer	
22. Object Seizure Laws	Frank Howarth, Director, Australian Museum	
23. Contingent Valuation	Ian Galloway, Director, Queensland Museum	
24. Intellectual Property	Steve Gower, Director, Australian War Memorial	
25. Charity Status of Museum Foundations and best practice legal structures	Patrick Greene, Director Museum Victoria	
26. General Business (including date/venue next meeting)	Chair	
Meeting closes		3:00pm

## COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

### ANNUAL GENERAL MEETING

Museum of Tropical Queensland, Townsville  
20-21 August 2009

#### ATTENDEES

NAME	MUSEUM/ORGANISATION
Ms Margaret Anderson	Director, History Trust of South Australia
Mr Bill Bleathman	Director, Tasmanian Museum and Art Gallery
Ms Kate Clark	Director, Historic Houses Trust of NSW
Prof. Graham Durant	Director, National Science and Technology Centre
Mr Patrick Filmer-Sankey	Director, Queen Victoria Museum and Gallery
Dr Ian Galloway	Director, Queensland Museum
Major General Steve Gower AO AO MIL	Director, Australian War Memorial
Dr John Patrick Greene OBE	Chief Executive Officer, Museum Victoria
Ms Michelle Hippolite	A/Chief Executive, Museum of New Zealand Te Papa Tongarewa
Mr Frank Howarth	Director, Australian Museum
Ms Diana Jones	A/Executive Director, Western Australian Museum
Mr Peter McLeod	Director of the Museum of Tropical Queensland
Ms Anna Malgorzewicz	Director, Museum and Art Gallery of the Northern Territory
Prof. Suzanne Miller	Director, South Australian Museum
Mr Craddock Morton	Director, National Museum of Australia
Mr Tim Sullivan	Deputy CEO & Museums Director, Sovereign Hill Museums Association ( <i>deputising for Jeremy Johnson, Chief Executive Officer, Sovereign Hill Museums</i> )
Ms Mary-Louise Williams	Director, Australian National Maritime Museum

#### APOLOGIES

NAME	MUSEUM/ORGANISATION
Mr Alan Brien	CEO, Scitech Discovery Centre, Perth
Dr Dawn Casey	Director, Powerhouse Museum

Mr Jeremy Johnson	Chief Executive Officer, Sovereign Hill Museums Association
Mr Shimrath Paul	Director, Otago Museum and Discovery Centre
Dr Vanda Vitali	Director, Auckland War Memorial Museum
Mr Anthony Wright	Director, Canterbury Museum

## IN ATTENDANCE

NAME	MUSEUM/ORGANISATION	Agenda item
Dr Meredith Foley	Executive Officer, CAMD	all
Mr Tim Hart	Director, Information Multimedia Technology, Museum Victoria (teleconference)	19
Mr Seb Chan	Head of Digital, Social and Emerging Technologies (teleconference)	19

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## DAY ONE: Thursday 20 August 2009

### Agenda Item 1 WELCOME

CAMD Chair, Margaret Anderson (History Trust of South Australia), will open the meeting at 10:30am and welcome all delegates to the 2009 Annual General Meeting of the Council of Australasian Museum Directors.

The Chair will also extend her thanks to Peter McLeod and the Museum of Tropical Queensland for hosting the CAMD Annual General Meeting.

### Apologies and Deputies

The apologies received have been recorded in the list above.

Margaret will welcome to the meeting for the first time:

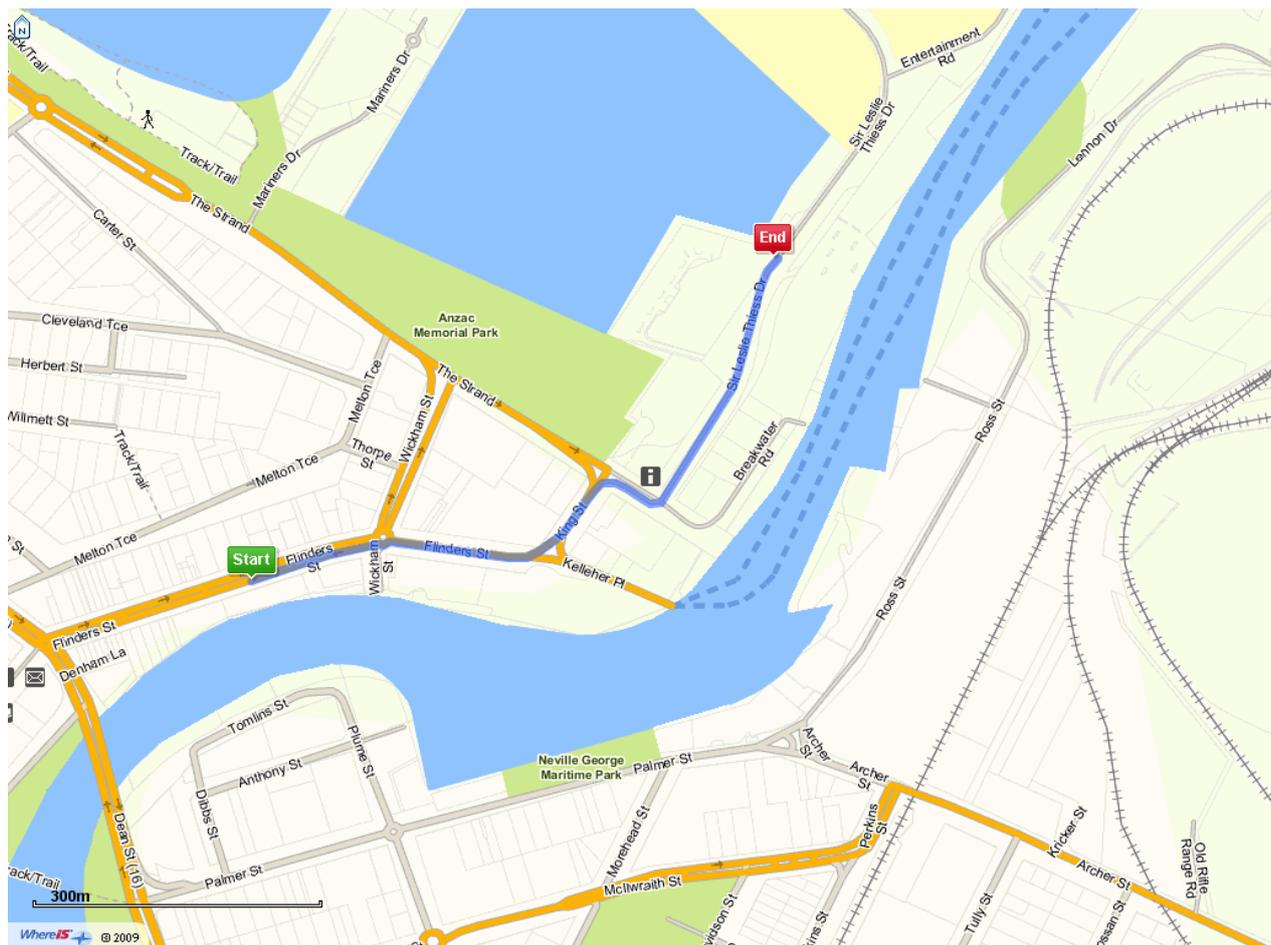
- Michelle Hippolite, A/Chief Executive, Museum of New Zealand Te Papa Tongarewa;
- and welcome back Tim Sullivan, Deputy CEO and Museums Director, Sovereign Hill Museums Association deputising for Jeremy Johnson, Chief Executive Officer, Sovereign Hill Museums.

### CAMD Drinks & Dinner

CAMD drinks and dinner will be held tonight at **Peppers Blue on Blue Resort Restaurant, Magnetic Island**. The evening will start with a sunset ferry ride to Magnetic Island at **6pm**. The ferry departs from the Sunferries Breakwater Ferry terminal, 2-14 Sir Leslie Thies Dr, Townsville.

The map below shows the walking route from MTQ to the ferry terminal (approx. 200m). If you wish to return to your hotel after the meeting and before dinner, you may need to taxi back to the ferry terminal to make it in time.

The restaurant is adjacent to the Ferry terminal on Magnetic Island. Many thanks to Peter who has organised with Sunferries for free tickets for the return trip to Magnetic Island. We will be returning on the 9:30pm ferry.



## Tours

There will be two tours during the AGM:

1. a behind-the-scenes tour of the **Museum of Tropical Queensland** led by Director, Peter McLeod on the first day (Thursday), straight after lunch for 45 minutes; and
2. a tour of the Australian Institute of Marine Sciences (AIMS) on **Friday morning**. Members will be picked up by bus from Palmer Street (not the Museum) and returned by 11:30am to the Museum. Full details can be found on page 199 of these papers.

**Agenda Item 2 CONFIRMATION OF MINUTES AND BUSINESS ARISING**

**Minutes of Previous Meetings**

The last CAMD Annual General Meeting was held at the Melbourne Museum on 1-2 October 2008. Minutes of this meeting were circulated earlier to members for consideration and amendment. They are now presented for confirmation at this meeting (see *attachment A*).

The last CAMD General Meeting was held in Sydney on 19-20 March. For continuity of business, a copy of the draft minutes for this meeting is included at *Attachment B*.

**Resolution:**

1. That the minutes of the CAMD Annual General Meeting held at Melbourne Museum on 1-2 October 2008 be accepted.

*Carried/Lost*

**Business Arising**

There will be a call for business arising.

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

Item 2 Attachment A

**COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS****ANNUAL GENERAL MEETING MINUTES****1- 2 October 2008****Melbourne Museum, Melbourne****DRAFT MINUTES**

<b>NAME</b>	<b>MUSEUM/ORGANISATION</b>
Ms Margaret Anderson	Director, History Trust of South Australia
Dr Seddon Bennington	Director, Museum of New Zealand Te Papa Tongarewa
Mr Bill Bleathman	Director, Tasmanian Museum and Art Gallery
Dr Dawn Casey	Director, Powerhouse Museum
Prof. Graham Durant	Director, National Science and Technology Centre
Mr Patrick Filmer-Sankey	Director, Queen Victoria Museum and Gallery
Major General Steve Gower AO AO MIL	Director, Australian War Memorial
Dr John Patrick Greene OBE	Chief Executive Officer, Museum Victoria
Mr Frank Howarth	Director, Australian Museum
Mr Jeremy Johnson	Chief Executive Officer, Sovereign Hill Museums Association
Ms Diana Jones	A/Executive Director, Western Australian Museum
Mr Peter McLeod	Director of the Museum of Tropical Queensland ( <i>deputising for Dr Ian Galloway, Director, Queensland Museum</i> )
Dr Suzanne Miller	Director, South Australian Museum
Mr Craddock Morton	Director, National Museum of Australia
Ms Mary-Louise Williams	Director, Australian National Maritime Museum
Mr Anthony Wright	Director, Canterbury Museum

**APOLOGIES**

<b>NAME</b>	<b>MUSEUM/ORGANISATION</b>
Mr Alan Brien	CEO, Scitech Discovery Centre, Perth
Dr Ian Galloway	Director, Queensland Museum
Ms Apolline Kohen	A/Director, Museum and Art Gallery of the Northern Territory
Mr Shimrath Paul	Director, Otago Museum and Discovery Centre
Dr Vanda Vitali	Director, Auckland War Memorial Museum
Mr Peter Watts AM	Director, Historic Houses Trust of NSW

**IN ATTENDANCE**

<b>NAME</b>	<b>MUSEUM/ORGANISATION</b>
Ms Jennifer Aughterson	The Le@rning Federation
Ms Margaret Birtley	CEO, Collections Council of Australia

Dr Meredith Foley	Executive Officer, CAMD
Mr Tim Hart	Director, Information Multimedia Technology, Museum Victoria
Ms Carolyn Meehan	Manager, Market Research and Evaluation, Museum Victoria
Ms Bernice Murphy	National Director, Museums Australia
Mr Nick Poole	Chief Executive, UK Collections Trust
Mr Andrew Reeves	Advisor, Senator Kim Carr, Minister for Innovation, Industry, Science and Research
Dr Angelina Russo	Associate Professor, Faculty of Design, Swinburne University of Technology
Ms Patricia Sabine	National President, Museums Australia
Mr Stuart Tait	Director Market Relations, The Le@rning Federation

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## DAY ONE - 1 OCTOBER 2008

### 1. WELCOME AND CONFIRMATION OF MINUTES

CAMD Chair, Margaret Anderson (History Trust of South Australia) opened the meeting and welcomed delegates, particularly those deputising for their Directors and noted apologies (recorded above). Margaret introduced Peter McLeod, Director of the Museum of Tropical Queensland who was deputising for Dr Ian Galloway, Director, Queensland Museum. She also noted that Peter Watts would be handing over the reins of the Historic Houses Trust of NSW on October 17 to Ms Kate Clark. Both had apologised for this meeting, although Ms Clark has indicated her interest in continuing the Trust's long-standing involvement in CAMD.

### 2. CONFIRMATION OF MINUTES AND BUSINESS ARISING

It was agreed:

#### **Resolution 1:**

That the minutes of the CAMD Annual General Meeting held at The Mint, Sydney on 12-13 August 2007 be accepted. *Carried.*

There was no business arising.

### 3. CHAIR'S REPORT

Margaret Anderson spoke to her report, noting that the majority of issues covered were included on the agenda for further discussion later in the meeting. The previous months had been very busy with the change-over to a new Government and the need to respond to a wide range of reviews on Government programs of particular interest to the museum sector.

CAMD had been involved on a number of levels with the Cutler Review of the Innovation System and was gratified to see an early recognition of the importance of research and research infrastructure to innovation. Following its submissions to the review, the Chair, Suzanne Miller (Director, South Australian) and Patrick Greene (Director, Museum Victoria) were invited to an experts' roundtable which recommended the need for an endowment fund for museums. Since then, the report from the review, *Venturous Australia*, has been released. The text makes no mention of an endowment but does adopt a number of recommendations made by CAMD and others in the collecting sector. She urged members to consider ways to focus their advocacy efforts for the adoption of these recommendations by the Federal Government.

CAMD also made submissions to the 2020 Summit and the review of the NCRIS Roadmap. Both reports subsequently recommended support for the digitisation of the nation's collections. To date, there have been no decisions made based on the Summit outcomes. The NCRIS Report, however, identified the importance of collections as research infrastructure and, for the first time, agreed that NCRIS funds should also be applied to support the humanities, arts and social sciences. She noted that there was as yet no budget attached to this area.

Margaret noted that she and Seddon Bennington (Director, Museum of New Zealand Te Papa Tongarewa) continued to represent CAMD on the Collections Council of Australia (CCA) Board. The Commonwealth has indicated that it will continue to support CCA, although there were problems in securing the full amount of funding from NSW. It was clear that there was continuing concern about CCA's ability to raise the sector's profile and advocate on its behalf within its current financial constraints.

CAMD made submissions to the Federal Government in opposition to the suggestion that the *Visions* program might be transferred to the Australia Council; this issue is still unresolved.

Margaret noted that Andrew Reeves, Advisor to the Federal Minister for Innovation, Industry, Science and Research, would be addressing the meeting after the break. Andrew was a CAMD member in the 1990s and is well aware of museum issues and concerns. He will speak to members about action in the wake of the Innovation report.

The members congratulated Margaret and the Executive for their dedication during a period of heightened activity. Margaret thanked Meredith Foley (CAMD Executive Officer) for her input in this period.

#### **4. NATIONAL INNOVATION REPORT**

Members discussed the outcomes in the National Innovation Report noting that:

- there was a need to redouble advocacy efforts to take advantage of the opportunity presented by the report's recommendations;
- the key outcome was its recognition that digitised collections are part of research infrastructure;
- while Kim Carr and his advisors were supportive of these recommendations they were not necessarily on the agenda of the Arts Minister and others in the Cabinet;
- support should be given to the concept of a Research Endowment Fund;
- advocacy approaches should concentrate on museums providing solutions; this will require the immediate collection of case studies in order to demonstrate the wide range of ways in which collections are utilised and the direct and indirect ways in which this can benefit the economy and society;
- Dawn Casey noted that she was on the expert group preparing the national history curriculum; museum links to education need to be identified and expanded; and
- Graham Durant noted that contact should be made with the new Chief Scientist, Professor Penny Sackett and with the Minister to demonstrate the value of the collections sector.

## **5. NATIONAL INNOVATION REPORT – ANDREW REEVES**

Margaret introduced Andrew Reeves and indicated CAMD's thanks that he had agreed to join us at the meeting to discuss the way forward with the National Innovation Report recommendations.

Andrew noted that the innovation review was conceived before the last election to set the scene for a major bid to upgrade Australian research infrastructure for 2009 and beyond. Its recommendation would inform a 10 year strategy for research. He noted that, in earlier years, museum research was marginalised and that museums no longer had 'a seat at the research table'. He was keen to ensure that the research potential of museums was recognised and that they were drawn into mainstream discussions of research policy and funding.

He noted that the recommendations of the report had been framed to enable them to be picked up by other departments, including Arts. He noted that the strong submissions and representations made by CAMD were well received. In the immediate future three opportunities existed for museums:

1. CAMD should move quickly to exploit the implicit offer that they take their place at the research table and define a sustainable program of research funding based on national priorities.
2. NCRIS will move forward when the review is published to cover not only scientific capabilities but also the humanities, arts and social sciences; e-research will be the crux of future research programs and there is a big opportunity for the digitisation of collections to be considered;
3. the creation of the Future Fellowships program will create a mid-career path for researchers; 1,000 fellowships will be funded by the Commonwealth and museums should consider supporting applications.

In answer to a query concerning the involvement of museums in collaborative research projects, Andrew suggested that ARC would be the logical broker.

Andrew noted that the Australian Institute of Aboriginal and Torres Strait Island Studies (AIATSIS) had renegotiated its position with the ARC. He suggested CAMD talk to their CEO about the way in which they advanced their role from adjunct partner.

Suzanne Miller (Director, South Australian Museum) reported that she was meeting with Margaret Shiel (CEO ARC) and would have an opportunity to reinforce CAMD's messages.

Andrew Reeves also suggested that CAMD needed to undertake focused advocacy before the White Paper was finalised by speaking directly to the Prime Minister and a wide range of Ministers for whom these issues are relevant. He noted that most of the Cabinet Ministers had major museums in their constituencies; it is up to museums to reshape the profile of their institutions in the eyes of the Commonwealth Government. This would involve elaborating not only the cultural values of the institutions but the social and economic benefits they bestow on the community. Major programs will need to be cast in national productivity terms. He also suggested that CAMD make greater use of its links with the Council of the Humanities, Arts and Social Sciences (CHASS) and the Federation of Australian Scientific and Technological Societies (FAST).

Members noted that education was not canvassed fully in the Innovation Report. Andrew agreed and attributed this to the fact that the Bradley Higher Education review (due late 2008) was proceeding concurrently.

Andrew outlined the timetable for the White Paper:

- currently being drafted;
- date of release not finalised (by end February?);
- ideally aiming for inclusion in the next budget;

all of which made this a critical time for advocacy. The White Paper release would not be dependent on any action following up the resolutions of the 2020 Summit. The window of opportunity for lobbying was open until the second week in November.

Andrew was thanked for his presentation and withdrew from the meeting.

In discussion, members noted that it was quite difficult to gain audiences with Ministers, who had a propensity to cancel at the last moment. Members suggested that they share responsibility for this lobbying work as follows:

- continued liaison with Andrew Reeves – Margaret Anderson
- Federal Minister for the Arts – Frank Howarth
- Minister for Tourism – Jeremy Johnson
- Head of Prime Minister and Cabinet, Terry Moran – Jeremy Johnson
- Minister for Climate Change and Water Resources – Margaret has already requested a meeting
- Deputy Prime Minister/Minister for Education/Social Inclusion/Employment and Workplace Relations – Margaret to seek
- New Chief Scientist, Prof Penny Sackett – Graham Durant
- State Chief Scientists – all members to lobby
- Head of ARC, Margaret Shiel – Suzanne Miller
- Minister for Infrastructure, Anthony Albanese – Dawn Casey
- Treasurer – Peter McLeod/Ian Galloway
- Finance Minister – Patrick Greene
- Minister for Foreign Affairs – Di Jones
- Federal member for Adelaide – Margaret Anderson, Suzanne Miller
- Therese Rein – Margaret Anderson and Mary-Louise Williams
- AIATSIS – Dawn Casey and Patrick Greene
- Academy of Science – Frank Howarth
- Former Head of Academy of Humanities/PMSEC member Iain McCalman – Margaret Anderson
- Industry support – Di Jones

Craddock Morton (Director, National Museum of Australia) advised that, in speaking with the above, CAMD members should avoid aspirational statements in favour of specific projects with funding details.

Graham Durant counselled that a letter to the Prime Minister should be sent before the end of

October in order to get in before the budget process was locked in. He encouraged CAMD to educate Ministers on the role museums play in developing 'human capital' eg in inspiring, engaging and training minds. Perhaps a champion should be sought similar to the David Attenborough/British Museum relationship.

On the Future Fellowships program, it was noted that CAMD had written to the ARC seeking assurance that major museums would be able to participate in this program in their own right but that, as yet, there had been no response.

It was suggested that an accurately focussed one page summary was the best way to gain attention with reference to unlocking collections, national productivity and carefully chosen case studies. It was suggested that it needed to deal not only with digitisation but with the full funding of research within a 10 year strategy.

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

CAMD's Executive Officer, Meredith Foley, spoke to her report, noting in particular that there had been a marked upswing in activity for the CAMD office following the change of Government; a level of intensity which shows little evidence of decreasing in 2008/09. This work appeared, however, to be contributing incrementally to the increasing involvement of museums in Government deliberations on innovation and research.

Meredith noted that CAMD contributed to a range of issues in the second half of 2008 with submissions, letters and discussions. The issues included research evaluation; the Vision program; statistical collections on museums; research fellowships; ABS data standards; marine research; NCRIS frameworks for the natural sciences and hass; funding for Pacific research; CCA activities; ABC radio museum week; and CAMD's relationship to CHASS.

Priorities over the next few months will include analysis and circulation of the CAMD survey; the preparation of lobbying material for use in the period prior to the release of the White Paper, and the development of a CAMD website (Dawn Casey confirmed that the Powerhouse would assist with development and housing of the site).

Patrick Greene suggested that the Executive Officer circulate a recent report from the Institute of Museum and Library Services (IMLS) in the USA on the interconnection between libraries, museums and the internet. The report demonstrates that the use of the internet is strengthening the use of these institutions. [The link for this report is:<http://www.interconnectionsreport.org/>.]

Meredith reported that a request had been received from Paul Willett (Director, Director Corporate Services and Business Development, Queensland Museum) for permission to share data from the CAMD Annual Survey with the Smithsonian Institution. The meeting discussed the request, noting that the information contained within the report is confidential and not for public circulation except in aggregated form. It was agreed that CAMD would be happy for the data to be utilised but that this should be done in a way which does not publicly identify individual museums. Meredith is to circulate member museums to provide an opportunity to opt out if they did not want their information used in this way. Meredith is also to seek a copy from Paul of the final report.

Meredith expressed her gratitude to Margaret and the Executive, as well as the general membership of CAMD, for their patient support and collaborative contributions.

## **7. CAMD SURVEY**

The Executive Officer noted that the survey questionnaire for 2007/08 had been circulated. She encouraged Directors to ensure a return by the deadline to allow time for analysis and publicity before the end of the year. As agreed by Directors, a new question seeking estimates of items in the collection which had been digitised/databased/made publicly accessible had been added as well an enquiry re collection storage.

Meredith also noted that ABS was shortly to release its report on the 16 key industry indicators which the Commonwealth and States can use to compare museums output.

## **8. ELECTIONS**

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

Jeremy Johnson renominated for the position of Treasurer. In addition, the Executive positions occupied by Ian Galloway and Mary-Louise Williams were up for election with both incumbents eligible for reelection and having noted their intention to renominate.

### **Resolution:**

2. The following members were declared elected: Jeremy Johnson as Honorary Treasurer and Mary-Louise Williams and Ian Galloway as Executive Members. *Carried.*

## **9. OBJECT SEIZURE LAWS**

Frank Howarth (Director, Australian Museum) spoke to a paper on the lack of anti-seizure laws in Australia, which he believed was discouraging some museums from allowing loans to travel here for research and exhibitions. The majority of borrowing countries, including the United Kingdom, have that protection. Frank proposed that CAMD approach the Federal Government regarding the introduction of such laws to Australia.

Patrick Greene noted that he was supportive of this proposal having dealt with a claim lodged under Aboriginal heritage protection legislation to retain bark etchings loaned to Museum Victoria by the British Museum and Kew Gardens.

It was agreed that this was an issue which CAMD could approach the Government about. This would need to be a collaborative effort with organisations such as the Council of Australian Art Museum Directors (CAAMD). Some level of agreement would be required across the collecting sector. Seddon Bennington noted that there were no anti-seizure laws in New Zealand.

Craddock Morton raised his concern that there could be a moral issue in this response because such legislation might discriminate in favour of developed countries against those in the third world. The legislation would need to be quite specific about its intended use. He also noted that different positions may be taken by the Federal Government and State Governments.

**ACTION:** It was agreed that it would be useful to open the debate about this issue. A working party including Frank Howarth (Convenor), Dawn Casey, Patrick Greene and Andrew Wright was formed to take the discussions further on this issue and to talk to ICOM and Shane Simpson.

Steve Gower also noted that there was a problem with long term loan items not being returned which might be considered by the group.

## **10. WEBSITE USAGE SURVEY**

Carolyn Meehan (Manager Market Research and Evaluation, Museum Victoria), addressed the meeting on the outcomes of the website usage survey to date and plans for the data collected. In the previous year, the survey ran for 3 months. This year the field work commenced on 25 August 2008, however, in order to gather statistically significant numbers of responses, it was agreed that the survey would stay online until targets were met (50 responses for smaller museums and 200 for larger museums). Carolyn reported that she had been discussing the placement of the survey with museum webmasters and had also encouraged them to site the survey on as many pages as possible as the 'Home' page was not the most popular entry site. There had been discussion about using popups but this was beyond the technical capacity of some museums. Incentives had also been discussed but these were difficult to manage with a potentially international audience.

Members thanked Carolyn for her efforts in managing the CAMD survey project.

## **11. COMMUNICATIONS CONFERENCE**

Members welcomed Angelina Russo (Associate Professor, Faculty of Design, Swinburne University) who outlined plans for the forthcoming *Transformations in Cultural and Scientific Communication Conference* to be held at Melbourne Museum 5-6 March 2009.

Angelina noted that her interest in organizing the conference grew out of her role as leader of the ARC Emerging Social Media: New Literacy Project. In discussions with museums and other cultural institutions she found that there were concerns about the form new online relationships were taking and the extent to which they undermined traditional authority and challenged expertise.

She suggested that a special closed session for Directors of collecting institutions could be held during the conference to allow discussion with visiting speakers. This would be followed by a group dinner.

Patrick Greene noted his support for the conference related to a growing interest with those using Museum Victoria's online information through Web 2 and how that intersected with physical visits and engagement. Seddon Bennington noted that Te Papa's new initiative, 'Our Space', converts online user generated initiatives back to the physical space, 'the Wall', in the museum. This type of activity has the potential to pull in a whole new market of people who are not generally museum visitors. Graham Durant cited the RiotACT site, an online forum about Canberra and its community, where comment is made about the museum beyond the control of Questacon.

Members agreed that the types of change being experienced had the potential to turn existing power structures on their head as it challenges who has the right to access and interpret information. Another problem related to objections arising when material was placed on the web, even if that material had already been exhibited and/or published; putting the material online provided the potential for it to be used in ways which some found problematic. Putting material online did not only allow access but also enabled the public to repurpose the information in any way they chose. These changes came hand in hand with new technologies which were proving highly promising eg Patrick referred to the Family Album online connected to *The Melbourne Story* which now held over a 1,000 images uploaded by the public.

Members agreed that the conference was very timely and a number indicated to Angelina that they intended to attend or to send deputy Directors.

## **12. ICOM**

Craddock Morton (President, ICOM Australia), reported that ICOM was experiencing difficulties financially and needed to secure core funding; one strategy was to explore closer links with Museums Australia. He noted that the ICOM Museums Partnership Program was working well with 50% of funding provided by the National Museum of Australia. There was a good opportunity to take the initiative in cooperating with ICOM International and UNESCO in the Pacific.

He asked whether CAMD member institutions wished to support the continuation of ICOM. Members commented that the international committee meetings of ICOM were excellent and partnership programs gave Australian and New Zealand's museums an opportunity to work with developing countries. The Pacific Islands Museums Association (PIMA) in particular looks to Australia and ICOM for support. Frank Howarth suggested an approach to Museums Australia to run ICOM as a committee, rather than an incorporated body, as the incorporation side is time consuming.

Craddock noted that the next ICOM Australia meeting would be from 4:45pm -6:00pm on 18 May 2009 coinciding with the Museums Australia conference.

## **13. MEMBERS' REPORTS**

The Directors spoke briefly to the reports circulated with the meeting papers, highlighting their views on the major challenges ahead:

### **Questacon**

Graham Durant tabled a copy of *The Toronto Declaration* from the Fifth Science Centre World Congress which gave a valuable outline of the contribution of science centres. Graham noted that Questacon was being asked to absorb an 'efficiency dividend' of 3.25% which had implications for regional work. He also referred to 'Operation Sunlight' under which institutions would have to bid for funding going forward. An exhibition Condition Index is being developed by Questacon; Graham offered to provide the outcome to the group next meeting. A Building Index is also in use.

### **Museum of New Zealand Te Papa Tongarewa**

Seddon Bennington noted that Te Papa is now 10 years old and lacks sufficient funding for depreciation purposes. The institution has undergone 3 reviews in that time and now needs funds for replacement materials.

### **Australian Museum**

Frank Howarth urged CAMD to capitalize on the 2020 Summit discussions. He also felt that CAMD museums needed to better articulate the role of cultural institutions in the innovation process.

### **Tasmanian Museum and Art Gallery**

Bill Bleathman (Director) discussed the challenges posed by the need to secure funding for the redevelopment of the museum site. The previous Premier was to announce the project but was then replaced; the new Premier is supportive and the master plan has gone on display. Difficulties were being encountered in relation to salaries which were underfunded for a 3.5% increase.

### **Canterbury Museum**

The major challenge outlined by Anthony Wright (Director) also related to the need for a significant redevelopment of the site. The appointment of a new Board which appears to be less risk averse is promising.

### **Queensland Museum**

Ian Galloway (Director) reported that close consideration was being given to investment in major new exhibitions for the four museum campuses. This included site optimization for South Bank and a *Living in Queensland* major exhibition, a new live bugs exhibition for the Museum of Tropical Queensland and a national carriage factory at Cobb+Co Museum – in relation to the latter, a national appeal has raised \$1.6m since 2006 and \$4m is being sought from the Queensland government. Ian noted that, while libraries and the arts had done well under the current State, museums have not done so well. Queensland Museum is finding itself squeezed between enterprise bargaining, depreciation and capital costs.

### **Queen Victoria Museum and Art Gallery**

Patrick Filmer-Sankey outlined work underway transforming the new and old sites. He noted that supplementation would be needed for the next exhibition. Staff were reduced by 20% in the last year. The museum is keen to lift its research profile through a new head of history and natural sciences and its publications have been restarted. An overhaul of the museum website has thrown up many risks and has proven to be a resource intensive process.

### **Museum of Applied Arts and Sciences (Powerhouse Museum)**

Dawn Casey reported that the museum had lost up to \$3.5m in recurrent funding and this year will need to cope with the 1% efficiency dividend. A number of staff have been made redundant and there was likely to be a salaries shortfall this year. A number of challenges presented with slipping morale, galleries requiring refurbishment and aging exhibitions (the museum is now 20 years old) and a need to rebalance the tension between blockbusters and permanent exhibitions. Technical innovation and creative industries will be a growing research focus. Mary Darwell has been appointed the new head of Arts NSW and Carol Mills the head of the arts department.

### **Sovereign Hill**

Jeremy Johnson outlined the climate change challenges currently preoccupying Sovereign Hill's sites including reducing the demand for local water and addressing carbon-dioxide emissions from working steam machines. The economic downturn has had an impact on the museums due to petrol costs and managing a museum with high labor costs has also been a major challenge. Jeremy reported that he is also working to position cultural tourism centrally with tourism authorities.

### **Australian War Memorial**

Steve Gower noted the importance of adding new attractions to ensure increased audiences. Work was needed in relation to museum's Eastern Precinct. He was finding that obtaining sponsorship was increasingly difficult. The museum's role input to the upcoming Centenary of Gallipoli needed to be considered within these financial constraints. Steve also noted his interest in how to utilize Web 2 and deal with the difficulties it could pose.

### **Australian National Maritime Museum**

Mary-Louise Williams reported that she too was grappling with the efficiency dividend. The Museum was now 20 years old and needed support for significant site improvements.

Resources were required to update ICT communications networks and to employ new media. In addition, Mary-Louise was required to reapply for her position as CEO.

### **National Museum of Australia**

Craddock Morton reported that the museum was going well; the extra efficiency dividend had hit but had allowed the NMA to revise what it did well. 'Operation Sunlight' held the potential for increased funds for acquisitions. The museum's refurbishment was running according to schedule and NMA was in the queue for storage funding.

The challenges would be: (1) engaging with a new Minister; Craddock noted that Peter Garrett would be developing a new Arts Policy to which CAMD should contribute; (2) finding time to meet the Government's information requirements; and (3) getting good appointments to the Board.

### **Western Australian Museum**

Di Jones reported that the unexpected change of Government in Western Australia had impacted on the agreement for a new museum site. Discussions are underway on whether the old site be refurbished or the new site utilized. The museum has been given responsibility for the rediscovered HMAS Sydney wreck site. Consideration is being given to a new wing for Geraldton Museum. The resources boom has impacted on the museum; it was difficult to gain certain types of workforce and the collection of specimens for mining companies undertaking environmental impact statements was forcing the need for a new wet store.

### **Museum Victoria**

Patrick Greene reported that museum websites visits were down as a result of work to recombine and relaunch the sites. Immediate challenges included sustaining the funding needed for the continued updating of exhibitions as the museum had not been included in the Government's manifesto. Development resources had been utilized to maintain the momentum of *The Melbourne Story*. The latter exhibition had been well received; the Premier attended the launch by actor, Geoffrey Rush. \$8m has been secured for the next two years for redevelopment. Patrick expressed concern at the decline in real terms of Government funding; Museum Victoria was affected by different versions of efficiency dividends. The IMAX theatre was proving profitable but would be challenged by Hoyts' decision to install 2 new IMAX cinemas.

### **History Trust of South Australia**

Margaret Anderson reported similar problems in relation to gallery refurbishments; some exhibits are now 20 years old. The high cost of maintaining heritage buildings was also noted. The Trust does not have an exhibition budgets and thus needs to raise such funds through grants. Storage was a problem and a website development was overdue.

## **DAY TWO – 2 OCTOBER 2008**

### **14. TOURING EXHIBITIONS**

Margaret Anderson noted that two documents had been developed: a checklist for partners developing exhibition partnerships and a model agreement for consortiums, both of which would be available on the web.

Bill Bleathman reported that he had hosted the most recent NAME meeting, the minutes of which were circulated with the papers. NAME was thanked for its report.

Dawn Casey mentioned that the Australian Museum and the Powerhouse Museum were looking at more environmentally sustainable ways to develop exhibitions in relation both to products used and also to their reuse post-exhibition. Dawn and Frank Howarth will develop a paper and checklist for the next meeting.

## **15. NEW ZEALAND REPORT**

Anthony Wright (Director, Canterbury Museum) reported that the preceding year had been a buoyant one for visitor numbers. He provided a report on progress with the NZ Distributed National Collections Project. Initially focussed on a national touring treasures exhibition, it was now gathering information about 250 objects to put on a website. The project involves the four largest museums and two largest art galleries. A project manager has been appointed. Seddon Bennington noted that they had struggled with the concept of national significance and in the end had used focus groups to reach some consensus. The National Museum Strategy was dealing with training, qualifications and standards. It was also grappling with building curriculum and training programs for non-curatorial staff eg to foster visitor posting and developing cultural sensitivity training for staff.

Seddon reported that he had met with CAN to discuss possible links with <http://www.nzmuseums.co.nz/> but that this discussion did not bear fruit. The online collection was launched several weeks ago and already has over 80 institutions involved. This type of site is particularly good for small institutions, many of whom do not have a website.

NZ members noted that a change of Government looked likely which may raise certain challenges as the Prime Minister has been very supportive of museums.

### **Repatriation**

Seddon also noted that discussions continued in relation to treaty settlement claims with various Maori Iwi. Most were not calling for repatriation but there was a need for Te Papa to build relationships and allow recognition concerning the existing collection and other great treasures such as the Maori Meeting Place.

Te Papa continues to broker repatriation of Maori human remains from overseas collections although some countries, including France, maintain a concept of inalienability which means that they cannot repatriate these objects. The British Museum has agreed to return some human remains but refuses to return a number of tattooed heads which they maintain are "art works".

Frank Howarth mentioned an excellent discussion of these issues in Amiria Henare, *Museums, Anthropology and Imperial Exchange*. Patrick Greene also recommended *The Makers and Making of Indigenous Australian Museum Collections* edited by Nicolas Peterson, Lindy Allen and Louise Hamby.

Suzanne Miller noted that her experience of Australian repatriation requests was marred by the lack of follow up liaison and action. Seddon commented that Te Papa maintained four researchers and another staff member to discuss specific arrangements with institutions.

Dawn Casey noted that there was a major difference between repatriation and reburial which was not always explored. Anthony Wright noted that Canterbury will return to indigenous communities following research and some assurance of conservation. Patrick Greene noted that Museum Victoria was struggling with the problem of unprovenanced remains but was continuing to work with the Aboriginal Cultural Heritage Advisory Committee for a commitment

to a non-invasive, morphological approach. This will still leave significant amounts of material unburied. Useful overseas models for a central burial site were being explored.

## **16. CONTINGENT VALUATION**

Peter McLeod (Director of the Museum of Tropical Queensland) reported that, over the last few years, Queensland Museum has been required to have its collections audited. Around 87% of items were located and 3,800 out of 1.7m verified. In 2007/08 the museum engaged the Australian Valuation Office (AVO) to undertake a comprehensive verification and valuation of the State Collection in accordance with a range of accepted standards. The process is detailed in the paper circulated. The result was that Treasury and the Audit Officer were satisfied with valuing the collection at \$270m (with a standard error of 6.9%). Peter suggested that the meeting consider the paper provided by Ian and follow up further details with him at the next meeting.

In discussion, Patrick Greene noted that Museum Victoria was doing the same thing with the Simon Storey methodology. The process was labour intensive but should be completed by the end of February 2009. He noted that it was a great argument for valuing the collection and can add to the state's triple o rating. Jeremy Johnson felt the real issue was verifying the existence of the collection, and the museum's stewardship, rather than being an accounting exercise. The collection won't be depreciated and the standards will change over time. Suzanne Miller reported that the South Australian Museum had also argued that the exercise was about stewardship; it had a 97% find rate which satisfied the auditors. Margaret Anderson noted that the History Trust was citing a total collection over a 10 year cycle and were now returning to random selection. Frank Howarth asked whether CAMD could develop a Standard but it was noted that the problem would be gaining acceptance by the differing State Auditor-Generals. Bill Bleathman noted that the Tasmanian Museum and Art Gallery collection was worth \$387m which he often used to argue that the museum was one of the state's great assets.

Seddon Bennington asked whether anyone else was doing risk assurance overviews. Dawn noted that she had a new position covering this which was yet to be filled. Patrick Greene had a financial audit and risk committee and was using Deloitte's but is now working with VMIA, the State authority on insurance, on a workshop basis.

Steve Gower noted that the War Memorial spent much time on compliance and audit issue and Directors needed to make a careful judgement of where to put themselves in the compliance continuum.

## **17. NATIONAL CULTURAL STRATEGY**

Patrick Greene noted that the strategy was to provide a framework for CMC's future work and that he was concerned that museums would be absent. Federal Minister for the Arts, Peter Garrett, was also developing a separate Arts policy. Craddock Morton offered to follow up this policy with the Commonwealth. Dawn Casey reported that NSW was developing a Creative Industries Innovation Policy which the Powerhouse has been involved in.

## **18. NATURAL SCIENCE MUSEUMS**

Frank reported on the success of the Natural Science Museums' meeting which had included Australian Directors and Heads of Collection/Research in the natural sciences. A broad range of issues was discussed and recommendations made. It is anticipated that a February meeting will be held in the lead up to the next CAMD meeting. Bill Bleathman concurred on the usefulness of the meeting, in particular the inclusion of research and collection heads. The Executive Officer was asked to send the minutes of the meeting to New Zealand members.

Frank noted that tensions continued between those who supported highlighting the need for taxonomy to be funded and others who wished to see funds directed to the big issues such as biodiversity and climate change.

Di Jones reported that the Western Australian Museum was looking at doing a large project with Woodside in relation to the Kimberley. She planned to approach other museums and saw the project as an opportunity to demonstrate the strengths of museums in relation to the 'big issues'.

Members confirmed Frank Howarth as CAMD's representative on the NCRIS *Atlas of Living Australia* management committee.

### **Marine Research and Development**

Patrick Greene reported that, despite attendance by CAMD representatives at various workshops and meeting, the paper subsequently developed did not acknowledge museums as playing a part in important areas such as the identification of marine pests; Suzanne Miller noted that the South Australian Museum is the statutory repository for marine specimens. Mary-Louise Williams suggested that the paper's authors should take note of the Pew Foundation Coral Sea National Park research which also covered human habitation and its impacts on the marine environment. The Executive Officer was asked to circulate the paper and seek comments from members for a CAMD response by 10 October.

## **19 MUSEUMS AND HASS RESEARCH**

Margaret Anderson noted that the broadening of NCRIS to encompass the humanities plus the success of the natural science museums' meeting had encouraged CAMD's humanities museums to also consider a similar focussing of efforts on collaborative proposals within their circle. She suggested that CAMD's museums with historical, heritage, arts and ethnographic collections and research hold a Roundtable meeting, including heads of collections/research, to explore collaborative projects. It was agreed after discussion that members needed to ensure that this effort continued to be unified at the higher level under CAMD. The following museums indicated their interest in involvement in a humanities roundtable: the Australian Museum, Australian National Maritime Museum, History Trust of South Australia, Powerhouse, Queensland Museum, Sovereign Hill Museums, Tasmanian Museum and Art Gallery, South Australian Museum, Western Australian Museum. Craddock Morton agreed that Margaret might approach Peter Stanley within the National Museum of Australia to gauge his interest in being involved.

## **20. MUSEUMS AUSTRALIA**

Members discussed ways to provide Museums Australia (MA) with support. It was noted that the Canberra meeting was successful and that their leadership was important to the sector. Di Jones noted that the natural science people within museums tended to prefer membership of specialist disciplinary groups. Patrick Greene suggested MA needed to provide products and services not available elsewhere. He noted that Museum Victoria provided an office for the Victorian branch and hosted its website. Frank Howarth noted that the US version had a strong advocacy role.

Pat Sabine, National President, Museums Australia and Bernice Murphy National Director, Museums Australia, joined the meeting. Pat acknowledged the differing forms of support provided by CAMD museums to the MA and outlined recent activities including cooperation in the development of the Museums Leadership Program, museum week radio competition, work on advocacy and the work of Bernice on the ICOM Ethics Committee (see papers circulated with meeting papers).

An agreement has been reached on the holding of the MA Conferences as follows:

- Newcastle 2009
- Melbourne 2010
- Western Australia 2011.

A trade show will be held to provide some funding.

Pat raised the question of the MA membership paper sent to CAMD earlier in the year. Current membership is around 2,000 members and the National office has a FTE staff of 1.8. Sponsorship worth \$60,00 had been found. The paper raised automatic membership as an option in lieu of institutional fees. She asked that CAMD give further consideration to this proposition.

Pat noted that the MA was further developing its advocacy role in Canberra and had held discussions with Deputy Secretary Mark Tucker and the Deputy Prime Minister. A futures forum had been staged to gather ideas; the end result would be a paper for the Minister by the end of October. CAMD members encouraged MA to liaise with the CAMD Executive to ensure a coordinated view was put forward.

Bernice urged CAMD to consider automatic membership to ensure that MA survives. Dawn Casey suggested that, rather than advocacy, MA should get back to the membership base by offering services which were prized. CAMD thanked Pat and Bernice for their attendance and agreed to give further consideration to the MA proposal.

## **21. UK COLLECTIONS TRUST**

Members welcomed Nick Poole, CEO of the UK Collections Trust and thanked him for agreeing to make a presentation on the Trust's work to CAMD members.

Nick noted that the fundamental purpose for the Trust (formerly the UK Museum Documentation Association) was to connect people and culture. It works with museums, libraries, archives and heritage properties and is funded indirectly by the Museums and Libraries and Archives Council. One third of its funding is from the MLA, around one third from the UK Government/European Parliament and the final third is self-generated. The major focus is on training, standards, best practice and professional development. In essence, it focuses and maximises sector knowledge and fills a role as broker between organisations and major bureaucratic structures.

Nick outlined a number of UK issues including:

- strengthening the infrastructure for *Renaissance in the Region*; its current cascade investment is under review with an eye to a distributed network of museums and funding for regional centres of excellence;
- the 2012 Olympics is diverting public funds and the rebadging of cultural activities as Olympiad needs to be carefully handled;
- growing culture of innovation is encouraging view of funding as enterprise seeding;
- wholesale review of property law underway;
- struggling with ways to demonstrate public value of collections;
- had a 'binge' on digitisation but now need to know more about how the public is using online material; there also needs to be more consideration of providing deeper thematic content;

- the 'democratisation' of collections, which is interpreted as a move from didacticism to a growing public role in assigning meaning. This change is being partly driven by social media but also by the sheer fact that collections and their objects are always open to new interpretation; and
- positioning museums as user-focussed with an emphasis on a more market defined offer and quality user experiences.

In response to member's queries about the UK museum digitisation experience, Nick suggested that they had misunderstood the potential of the technology available. Several million pounds were spent based on the implicit assumption that the user wanted to access this information but had not really understood what was wanted. It was found that most wanted location information and that the majority of traffic was incidental via Google; users didn't go directly to the site to look for 'objects'. In the UK, incidental Google hits are not counted in usage. Frank Howarth noted that CAMD museums count page views rather than 'hits'. Nick noted that licensing also needs to be carefully considered.

Nick mentioned a number of other policies of interest including:

- framework of generic social outcomes (including health, welfare, community relationships etc) which the Renaissance program reports against;
- work with developers to embed a cultural offering in their sites.

CAMD's members thanked Nick for breaking his holiday to meet with Directors. For more information on the Trust, Nick referred members to the website: [www.collectionstrust.org](http://www.collectionstrust.org)

## **22. COLLECTIONS COUNCIL OF AUSTRALIA**

Margaret Birtley (CEO, CCA) joined the meeting and spoke to a tabled list of CCA projects and programs (see attached). She also tabled a Museum and Library/Information Services Training Package. Members thanked Margaret for providing this update.

## **23. MUSEUM AND EDUCATION DIGITAL CONTENT EXCHANGE**

Stuart Tait (Director Market Relations) and Jennifer Aughterson (Project Manager) from The Le@rning Federation (TLF) spoke to members about the pilot project with the National Museum of Australia, the Powerhouse Museum and Museum Victoria to share a variety of museum content with schools. Stuart noted that TLF was funded by Australian and New Zealand Education Ministers and was working with 27 public collections on various projects. This project planned to meet teacher needs for images, maps, film, deeper historical perspective, timelines which allowed a more creative approach to teaching. It was important to note that most schools don't have direct access to the whole internet, only to prescribed areas. The pilot is using the key words from the TLF thesaurus.

A small pilot has taken place with the SA Education Services and Museum Victoria. Trials commence in schools next March. The program will direct students back to the museum websites rather than keeping traffic only to TLF portal. This will allow feedback on the ways in which the students are utilising the material. The pilot is a model scaleable to other museums. A final report will be available in May 2009. Stuart also noted that the TLF will have to factor in the growing use of interactive whiteboards.

TLF funding is continuing and Stuart emphasised that the Government liked to leverage off material that it has already invested in. Stuart and Jennifer were thanked for their presentation.

## **24. NATIONAL DIGITISATION WORKING PARTY**

Members discussed the circulated proposal to ensure agreed standards were in place between CAMD museums to allow interoperability in digital projects. Margaret Anderson noted that she was keen to ensure that its work was focussed and had concrete outcomes. There was also a need for some urgency given the competition to develop NCRIS and other Government funded projects. Frank Howarth noted that standards already exist in the biological areas where everything is organised around the binomial. Members agreed on the need to set agreed standards for:

- Storage;
- Transmission;
- Nomenclature; and
- Images.

Frank Howarth noted that the work the Australian Museum was undertaking with Wollongong University on software which could find patterns, shapes and marks, would feed into this process.

Tim Hart (Director, Information Multimedia Technology, Museum Victoria) joined the meeting and tabled a paper outlined the proposal for the creation of a CAMD Digitisation Working Group to address standards. Tim discussed his proposal emphasising that the standards related only to output and not to internal digital work. Members agreed to the proposal but indicated that they were keen to see a quick turn around with a clear indication of progress before March. Tim agreed to convene a meeting with representatives from each institution. Tim and Patrick Greene were thanked for supporting this proposal.

## **25. CAMD RESOURCES**

CAMD Treasurer, Jeremy Johnson, spoke to a paper on the need to provide additional resources to support CAMD's activities. He noted that some institutions had stepped up a bracket in relation to their CAMD fees but the reality remained that the tasks demanded of the Executive Officer role required more time than the budget for 2008/09 allowed. He suggested the adoption of Option C as provided in the circulated paper to increase the EO's days from two to three per week. The majority agreed to support the introduction of Option C. Steve Gower did not support the increase and Graham Durant asked that his reservation about the increase be recorded. The adjustment will apply from 1 October 2009.

Frank Howarth suggested that the addition of new, agreed members might also assist the resource base.

## **26. FINANCIAL REPORT**

Jeremy also detailed the circulated financial report to date.

### **Resolution:**

3. That the Treasurer's Financial Report for the year ended June 27 2008 be accepted.

*Carried*

## **27. CRITERIA FOR MEMBERSHIP**

The Executive Officer spoke to her paper, noting in particular that the differences between current members made it difficult to choose new members on anything but a case by case basis with reference to some basic parameters as outlined.

Frank Howarth suggested that the Director of the Australian Centre for the Moving Image (ACMI) might be approached about CAMD membership. Frank suggested that ACMI was museum like in that it holds collections and stages exhibitions; interestingly, its market of 15-30 year olds was different to that of many museums. ACMI's scale sat comfortably with other members. Graham Durant noted that Old Parliament House was also changing its relationship to Government. The National Film and Sound Archive (NFSA) would soon have a new director and might be interested. Dawn Casey suggested that she would talk to Tony Sweeney but that we should wait for a while in relation to the NFSA.

## **28. STRATEGIC PLAN**

It was agreed that the CAMD Executive is to renew and update the Strategic Plan as required.

## **29. CULTURAL TOURISM STRATEGY**

Jeremy Johnson indicated his interest in forming a cultural tourism strategy working group within CAMD. Bill Bleathman, Dawn Casey and Patrick Greene offered to be part of this group.

## **30. GENERAL BUSINESS**

Due to the volume of business covered, Margaret Anderson asked whether members wished to meet more than twice a year. It was agreed to stay with the two meetings but to extend the general meeting to two days.

The first CAMD meeting for 2009 would be a General Meeting held in Sydney in March (but in a different week to the Transformation Conference). Dawn Casey offered the Powerhouse Museum as a venue [*the meeting was later confirmed for 19-20 March*].

The second meeting would be the AGM. Peter McLeod offered to seek endorsement from Ian Galloway for the Museum of Tropical Queensland to be the venue for this meeting in early September [*the meeting has now been confirmed for 20-21 August in Townsville*].

Suzanne Miller volunteered to have the next general meeting in 2010 at the South Australian Museum and Patrick Filmer-Sankey indicated that he would be interested in hosting the AGM at the Queen Victoria Museum and Gallery later in that year.

Members thanked the Chair and the Executive for their efforts and Patrick and Melbourne Museum for hosting the meeting.

The meeting closed.

## Item 2 Attachment B

**COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS**

Powerhouse Museum, Sydney, 19-20 March 2009

**DRAFT MINUTES**

<b>NAME</b>	<b>MUSEUM/ORGANISATION</b>
Ms Margaret Anderson	Director, History Trust of South Australia
Ms Nola Anderson	Branch Head, Assistant Director, National Collection, Australian War Memorial ( <i>deputising for Steve Gower, Director, Australian War Memorial on 19<sup>th</sup> March</i> )
Dr Seddon Bennington	Director, Museum of New Zealand Te Papa Tongarewa
Mr Michael Crayford	Assistant Director, Collections and Exhibitions, Australian National Maritime Museum ( <i>deputising for Mary-Louise Williams, Director, ANMM on 20<sup>th</sup> March</i> )
Dr Dawn Casey	Director, Powerhouse Museum
Ms Kate Clarke	Director, Historic Houses Trust of NSW
Ms Louise Douglas	General Manager, Audience and Programs Division, National Museum of Australia ( <i>deputising for Craddock Morton, Director, NMA</i> )
Prof. Graham Durant	Director, National Science & Technology Centre
Dr Ian Galloway	Director, Queensland Museum
Major General Steve Gower AO AO MIL	Director, Australian War Memorial (on 20 <sup>th</sup> March)
Dr John Patrick Greene OBE	Chief Executive Officer, Museum Victoria
Mr Frank Howarth	Director, Australian Museum
Ms Apolline Kohen	Acting Director, Museum and Art Gallery of the Northern Territory
Ms Di Jones	Director, Western Australian Museum
Mr Tim Sullivan	Deputy CEO & Museums Director, Sovereign Hill Museums Association ( <i>deputising for Jeremy Johnson, Chief Executive Officer, Sovereign Hill Museums</i> )
Dr Suzanne Miller	Director, South Australian Museum
Dr Vanda Vitali	Director, Auckland War Memorial Museum
Ms Mary-Louise Williams	Director, Australian National Maritime Museum (on 19 March)

**APOLOGIES**

<b>NAME</b>	<b>MUSEUM/ORGANISATION</b>
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Mr Bill Bleathman	Director, Tasmanian Museum & Art Gallery
Mr Alan Brien	CEO, Scitech Discovery Centre, Perth
Mr Jeremy Johnson	CEO, Sovereign Hill Museums
Mr Patrick Filmer-Sankey	Director, Queen Victoria Museum and Gallery
Mr Craddock Morton	Director, National Museum of Australia
Mr Shimrath Paul	Chief Executive, Otago Museum & Discovery World
Mr Anthony Wright	Director, Canterbury Museum

## IN ATTENDANCE

NAME	MUSEUM/ORGANISATION
Mr Seb Chan	Head of Digital, Social and Emerging Technologies, Powerhouse Museum (item 17 and 18)
Dr Meredith Foley	Executive Officer, CAMD
Ms Sue Graebner	Mary O'Kane & Associates Pty Ltd (item 18)
Mr Tim Hart	Director, Information Multimedia Technology, Museum Victoria (item 21)
Professor Catharine Lumby	Director, Media and Journalism Research, UNSW and CHASS Board Member (item 9)
Professor Mary O'Kane	Mary O'Kane & Associates Pty Ltd (item 18)

## DAY ONE – 19 MARCH 2009

### 1. WELCOME

The CAMD Chair, Margaret Anderson (History Trust of South Australia), opened the meeting at 10:30am and welcomed all delegates to the 2009 General Meeting of the Council of Australasian Museum Directors. Margaret also extended CAMD's thanks to Dawn Casey and the staff of the Powerhouse Museum for hosting this event.

A special welcome was extended to our newest member, Kate Clarke who took on the role of Director, Historic Houses Trust of NSW, in October 2008 and is attending her first general meeting. Margaret noted that Kate had already met many members while participating in the recent CAMD Humanities Roundtable.

Margaret also welcomed several deputies to the CAMD meeting including:

- Nola Anderson, Assistant Director, National Collection, Australian War Memorial who is deputising for Steve Gower on day one of the meeting;
- Louise Douglas, General Manager, Audience and Programs Division, National Museum of Australia, who is deputising for Craddock Morton;
- Mr Tim Sullivan, Deputy CEO & Museums Director, Sovereign Hill Museums who is deputising for Jeremy Johnson; and
- Mr Michael Crayford, Assistant Director, Collections and Exhibitions, Australian National Maritime Museum (ANMM) who will be deputising for Mary-Louise Williams, Director,

ANMM on the second day of the meeting.

Congratulations were extended to Mary-Louise Williams, who has been reappointed to her position as Director of the Australian National Maritime Museum, Steve Gower who has been reappointed as Director of the Australian War Memorial and Frank Howarth who has also been reappointed recently to his position as Director of the Australian Museum.

Apologies, which are listed above, were noted.

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

### **Minutes of Last General Meeting**

The last CAMD General Meeting was held at the Otago Museum and Discovery World, Dunedin on 8 April 2008. Minutes of this meeting have been circulated to members for consideration and/or amendment.

#### **Resolution:**

That the minutes of the CAMD General Meeting held in Dunedin on 8 April 2008 be accepted.

*Galloway/Bennington* **Carried**

It was noted that a copy of the minutes from the CAMD Annual General Meeting held 1-2 October 2008 in Melbourne were also attached for the information of members. No amendments were suggested.

A call for business arising was made but members felt that all items were covered on the agenda.

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

CAMD Chair, Margaret Anderson, noted that, since the last CAMD meeting in October 2008, there had been a high level of activity particularly in response to the initiatives and reviews of the new Australian Government. The focus had been on:

- the innovation review – the Chair attended a number of seminars and workshops and this involvement had ensured that museum contributions to innovation and research infrastructure was on the table. The recommendations arising from the report are currently in the budget process;
- putting humanities research on the national research agenda. CAMD has cooperated with CHASS and the Chair has met with other peak organisations to discuss the digitisation of humanities material;
- encouraging the Collections Council of Australia (CCA) to be more effective at the national level. A new CCA Chair, Noel Turnbull, has been appointed and the meetings have reviewed CCA's strategic approach;
- dealing with a wide range of requests for input from Government. CAMD was scanning the political environment far more effectively and Margaret thanked Executive Officer, Meredith Foley, for her input and the high quality of her submissions on behalf of CAMD. Margaret also commended Jeremy Johnson, CAMD's Treasurer, for his hard work on behalf of CAMD and his unflappable approach to keeping CAMD's finances in order.

Margaret also commented on the need for new strategies in relation to the CAMD Survey. She noted that the Council of Australian Art Museum Directors (CAAAMD) had undertaken a quick survey of members this year and were able to get their profile of the art museum sector out

earlier than CAMD.

Dawn Casey (Powerhouse Museum) thanked Margaret, on behalf of members, for all her hard work on behalf of CAMD.

### **Conference Media Release**

Members discussed the possibility of issuing a media release from the meeting. A possible focus was that museums were great value for money for families and others when money was tight; they had the potential to create jobs; and they provided much-needed community hubs. After discussion it was decided that a media release should be released from the next meeting in August which utilises early data from the CAMD survey linked to a main issue/hook.

## **4. COLLECTIONS COUNCIL OF AUSTRALIA**

Margaret Anderson and Seddon Bennington (Te Papa) commented on the activities of the Collections Council of Australia (CCA). Margaret noted that the new Chair of CCA appeared to be inclusive and thoughtful and was well aware that CCA did not have universal support. Recent CCA discussions had focussed on advocacy and not programs. The Board had agreed to work for a major funding capacity within Commonwealth for collection institutions over the longer-term.

In discussion, members noted that the museum/collecting sector lacked the type of effective lobby afforded the arts sector by the Australia Council. Unlike CCA, the Australia Council was embedded in Government processes. Dawn Casey noted that the state-based nature of many collections acted as a barrier. Frank Howarth (Australian Museum) recommended an article dealing with the role of the Australia Council in fostering creativity in a recent, special volume of the *Griffith Review*.

Frank also noted that the next museum natural history roundtable would be considering the creation of a virtual Australian Natural History Museum to address the lack of a national natural history museum. Frank noted that Regina Sutton had suggested that the peak organisations meet to discuss the way forward. Margaret noted that the Libraries had recently declined to participate in a teleconference on the same topic. Members expressed concern about CCA effectiveness as advocates, noting that some members already had problems with advocacy by other bodies.

### **Fees**

Margaret noted that CCA CEO, Margaret Birtley, had requested formal feedback about a Cultural Ministers Council (CMC) proposal that CCA charge fees for stakeholder members or services. In discussion members noted the following:

- the Australia Council's organisations were not charged a fee;
- fee-charging for services could encourage an emphasis on the manageable rather than the important issues;
- this approach conflicts with the advocacy emphasis proposed by CCA;
- CCA was envisaged by the Collections Advisory Board as an advisory body and not a membership body; and
- the proposal was possibly a way for CMC to gauge 'non-support'.

Seddon Bennington said that from his perspective as a New Zealand observer on the CCA, he found that collaboration and communication across the sector was a principle worth preserving. He noted the difficult situation CCA was in as it needed to find its own funding while carrying on

activities. Margaret Anderson agreed that it was important to support CCA if it was engaging in the type of agenda suggested and acting in a collaborative manner. She noted however that there was a growing questioning of its usefulness in the collections sector. Dawn Casey noted that NSW has provided the largest level of funding to CCA but feel they have seen very little impact from the money spent. Suzanne Miller (South Australian Museum) noted her concern that CCA had approached the Australian Research Council's (ARC) national e-infrastructure taskforce with a proposal without consulting the sector.

Frank noted that, in considering CCA's role, there were three main axes of influence:

- one is up to the federal level;
- the next is communication across the four sectors and regions; and
- the third is down to the sector in the form of skills training.

CCA succeeded in relation to the second axis with its digital summit but failed to collaborate with its regional nodes. It is now trying to consult up to the federal level; but without consulting its members.

Patrick Greene (Museum Victoria) noted his strong opposition to the introduction of subscriptions. He suggested that CCA's best work lay in the development of projects such as the *Significance* and legal publications. He thought that CCA should attempt to work more like the MLA overseas. Frank suggested that CAMD consider inviting Maisie Stapleton to its next meeting. Maisie has recently spent a sabbatical studying IMLS.

Members affirmed that they did not support the raising of fees from CCA members.

## **5. INTERIM FINANCIAL REPORT**

Tim Sullivan (Deputy CEO and Museums Director, Sovereign Hill Museums) presented the financial report on behalf of Jeremy Johnson, CAMD Treasurer. The following documents were circulated with the papers:

- interim financial report from the Treasurer;
- a Financial Statement as at 24 December 2008;
- a bank statement as at 24 December 2008; and
- a draft budget 2009/10.

Nola Anderson noted that the Australian War Memorial did not favour a subscription increase. The majority of members agreed to adopt the budget, which allowed for an increase in subscription fees.

### **Resolution:**

That CAMD accepts the Treasurer's Financial Report for 2008-09 and the budget for 2009-10.

*Tim Sullivan/Frank Howarth* **Carried**

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

Meredith Foley, CAMD's Executive Officer, reported that the increase in her working hours from two to three days per week had been of great assistance in covering the increasing workload. Much time had been spent on advocacy work in relation to major issues including the National Innovation Report, *Venturous Australia*, the CMC's *Building a Creative Innovation Economy* and the opportunities provided by NCRIS's revised *Strategic Roadmap*. A start was made on preparing lobby material relating to the digitisation of cultural collections but this was overtaken

by the need for a shift in perspective on our approach to Government. Submissions were also prepared on policy relating to museums and marine research; ABS statistics surveys; the work of ASEAN; the UNESCO Convention on Cultural Diversity; the protection of movable cultural heritage; and proposed CCA surveying activity.

Meredith noted that one of the reasons for the extension of her work hours had been the increase in the range of meetings being organised for CAMD members (all of which required organising, preparation of papers, minute taking and follow up). Since the last general meeting these have included:

- executive meetings (9 Dec. 2008; 30 Jan. 2009);
- the CAMD Humanities Museums Roundtable (Hobart, 4 Feb 2009);
- the CAMD Digitisation Working Party (Melbourne, 5 March 2009);
- the CAMD Humanities Roundtable (Sydney, 18 March); and
- preparations for today's CAMD General Meeting.

Meredith extended thanks to Margaret Anderson, Mary-Louise Williams and the CAMD Executive for their unfailing support for her work with CAMD.

## **7. CAMD SURVEY**

Meredith reported that the CAMD Annual Survey Report and Tables has been circulated to members although there were a number of late returns which made it difficult to utilise data for a timely media release. For this reason, and after discussion with the CAMD Executive, a new two-stage approach was proposed. The proposal was as follows:

- **Part I** to be circulated in **August** will gather information for public release/promotional indicators (eg visitor numbers, tourist numbers, student visits, new exhibition numbers, visits to websites and research projects/publications numbers);
- **Part II** which covers the rest of the questionnaire and benchmarking information, to be circulated in **October** with a mid-November return date. A full report will be circulated to institutions at the beginning of December.

In discussing the proposal, some members were concerned that this approach would increase workloads and duplicate the collection of information. It was pointed out that most of this information was gathered on a monthly basis and should not be difficult to assemble. It would not be necessary for the information to be audited as it will be used only in the aggregate format. Any changes after auditing could be flagged in the second part of the year. Margaret emphasised the need for CAMD to be nimble in gathering data and producing media releases. She noted that CAAMD had been highly successful in undertaking this type of quick survey of members and in getting it picked up by the media. Members were also keen to ensure that the release could be localized. Visiting museums during a 'staycation' was suggested as a theme. Members also suggested that further analysis of the data could be undertaken. The proposal was accepted by members.

Graham Durant (Questacon) and Suzanne Miller mentioned the work done by the Science Media Centre, Adelaide. CAMD Directors were encouraged to ensure that their researchers were on its lists. Suzanne noted that a good title and story with image, computer graphics or video had a greater likelihood of getting good media exposure.

## **8. CAMD WEBSITE USAGE SURVEY**

Carolyn Meehan, Manager, Visitor Advocacy, Museum Victoria joined the meeting via video link

to provide an overview of the process and report of the 2008 CAMD Website Usage Survey. She noted that the results for 2008 were consistent with the previous year. Interestingly, it was clear that there was a close relationship between physical and virtual visits; respondents were interested in both the website and the institution. Respondents wanted information on exhibitions and were also looking for e-commerce opportunities. Online visitors to the website wanted to contribute to the website using Web 2 functions such as tagging, blogging and adding knowledge through wikis. Their fundamental need was information and 71% agreed that museum information was trustworthy. Carolyn outlined a typology of website visitors and their major motivations in her tabled document (*see attachment 1*). She noted that one in four website visitors had a problem with the look or lay out of the site citing problems with discoverability, useability and navigation. A number were surprised that the museum did not come up straight away in a Google search.

Carolyn also noted that the web user profile equated with ABS data about web visitors; they were more likely to be students or workers with generally high education standards, the majority of whom were English speakers and female (63%). Most were accessing from home and Broadband users were increasing. One in three added the museum site to their favourites list.

Carolyn suggested that museums be proactive in increasing the sample size in future surveys through the use of popups and postings while others might like to brainstorm within their institution on ways to increase the response rate. The report, which Carolyn will send around shortly, includes verbatims for museums with small response rates and more analysis for those with larger responses.

Margaret thanked Carolyn on behalf of CAMD for the extensive work which had gone into the survey and report and Patrick Greene for volunteering her services for this project. After discussion of the usefulness of the survey to members, it was agreed that it would be repeated in 2010 and members should share web statistics between CAMD museums.

## **9. CHASS**

Margaret Anderson introduced Professor Catharine Lumby, Council of Humanities, Arts and Social Sciences (CHASS) Board member and Director of the Journalism and Media Research Centre at UNSW. Margaret noted that CAMD and a number of individual museums were members of CHASS and keen to hear about its strategic directions and how museums might play a role.

Catharine noted that she was a new CHASS board member. She expressed a keen interest in the collecting sector having started her career studying museology and through membership of the Board of the Museum of Contemporary Art. She reported that CHASS has about 100 members, its headquarters is at the University of Canberra and that its key areas of interest in the year to come were promotion of the HASS sector in relation to the creative industries, research and education. CHASS, under its new Director, Helen O'Neill, wants to determine how best to actively support people working in the sector to broker linkages across institutions. She raised the possibility that CHASS could assist in network building between the universities and museums and finding the linkages which would allow interests in digitising collections to mesh with the new social media.

In discussing research funding, Catharine reported that there was a 50% success rate for those applying for linkage grants as opposed to 20% for discovery grants. In discussion, members mentioned the difficulties museums encountered in accessing research grants. Museums were only able to be industry partners only for linkage grants and generally the funding went to universities. CHASS support in speaking to the ARC about these types of difficulties would be useful. Catharine agreed that there was a potential for CHASS and CAMD to generate suggested amendments and set up a meeting with the relevant Minister. This could also be

extended to the joint promotion of digitisation.

Catharine made a number of suggestions on possible collaborations between CHASS and CAMD including:

- sponsoring an event with universities and museums to pull a big research or other project together;
- identifying the national benefits of collections eg in promulgating the processes and outcomes of research in a way which offers a 'shop front' for research;
- introducing others in university HASS areas, particularly historians, social scientists and archaeologists, to the academic possibilities of using material culture.

Members agreed that it was timely to have a conversation with social science researchers, science agencies and public authorities as many of the bigger issues facing society and the environment were becoming pressingly urgent. It was agreed that Meredith should explore some of the proposals above with an eye to cooperating with CHASS. Catharine was thanked for making the time to speak to the meeting.

## **10. NEW ZEALAND REPORT**

Seddon Bennington reported that coverage of Te Papa had passed from the Prime Minister to Chris Finlayson, the Minister for Arts, Culture and Heritage; the Prime Minister has taken the tourism portfolio. No new resources were announced but a lot of belt tightening proposed for the museum. Te Papa had its highest attendances since it opened 11 years ago drawn by the colossal squid and the Monet exhibition.

Seddon noted that the museum was to be audited by AuditNZ which would be taking a close interest in how the collection was valued; he was keen to hear how others were valuing their collections and the methods they used. Ian Galloway (Queensland Museum) suggested that what was of most importance was how the collection was defined and whether it included material not yet accessioned. Nola Anderson reported that the Australian War Memorial was moving away from depreciation. Vanda Vitali (Auckland War Memorial Museum) noted that Auckland authorities were considering funding all cultural programs and institutions in the region which would seriously impact on museums.

Seddon and Vanda commented on the work of DigitalNZ. The latter is a library driven initiative which includes galleries, libraries and museums and provides some grants for smaller institutions. It has been funded to build a social media network and 'Coming Home', which deals with soldiers returning from WWII, is a pilot for this.

## **11. NATURAL HISTORY MUSEUMS**

Frank Howarth, CAMD representative on the online *Atlas of Living Australia (ALA)*, provided an update on activities relating to CAMD's natural history museums. Frank reported that the natural history roundtable originally organised for February 23 was deferred to June 19. Recent exchanges with science agencies had raised the question of representation for natural science collections at a federal level. As a result, Frank will be encouraging the natural history roundtable to develop a Virtual Natural History Museum. The ALA project was going well and would be most useful for areas such as predictive climate change, identifying pest species and biosecurity. ALA now has a suite of tools but the missing gap was the quantum of digitised material. There was a continuing effort to make the case for digitisation and some optimism about a positive outcome.

Suzanne Miller noted that the situation in relation to mineral collections was less promising. Museums with such collection were being approached by mining interests to provide historical

information and material but were hampered by lack of a national focus on digitising. Frank suggested that there was a need to track who might be using geoscience collections but he noted that there was no equivalent for the Council of Heads of Australian Herbaria (CHAH) to drive this work.

Di Jones reported that the Western Australian Museum was talking with the Australian Biological Resources Study (ABRS) about doing a coastal survey and also to the Department of Environment, Water, Heritage and the Arts (DEWHA) about funding a social component on shipwrecks. These interlinked projects provided a good example of the potential for cross-over link between the natural science and HASS disciplines. Vanda Vitali urged members to ensure that they opened the door to others who collected information which could inform the collections eg. mining companies, societies, bird watchers.

Frank reported on discussions with a Google representative at the recent Eureka launch and was interested in their different approaches to research tools. The Google representative indicated that he would be interested in discussing this issue further with the museum sector.

## **12. OPSAG MARINE FRAMEWORK**

Graham Durant played the short video which launched *Marine Nation*, a plan for marine research prepared by the Australian Government's Oceans Policy Science Advisory Group (OPSAG). The launch, held on March 17, was followed by a 'Science Meets Parliament Forum – Coasts and Oceans into the Future: Australia's Marine Domain'.

Meredith noted that CAMD provided comments last year on an earlier version of the marine framework plan. At CAMD's prompting the final document acknowledged the need for companion studies in the humanities and social sciences; community engagement; greater collaboration on taxonomic issues between academia and museums; and support for the digitisation of priority marine science collections. Kate Clarke drew members' attention to the popularity in Britain of the *Coast* television series and suggested a market for something similar might exist here.

Members agreed that it would be of interest to visit the Australian Institute of Marine Science (AIMS) when Directors visited Townsville for the Annual General Meeting in August. Ian Poiner, AIMS CEO, could be invited to address the AGM.

## **13. AUSTRALIAN BUREAU OF STATISTICS**

Meredith reported that she had provided input to a review of ABS Service Industry surveys of the museum and other sectors.

## **14. OBJECT SEIZURE LAWS**

Frank Howarth will shortly convene a working group including Dawn Casey, Patrick Greene and Anthony Wright to take the discussions on object seizure laws further and to talk to ICOM and Shane Simpson.

## **15. CONTINGENT VALUATION**

Ian Galloway (Queensland Museum) spoke about the contingent valuation process underway at the museum. David Throsby held master classes on site and a reference group of fellow cultural institutions (including library, performing arts and treasury representatives) had been convened. A survey undertaken of those who didn't visit or utilise the museum was undertaken; it found that non-visitors valued the museum and were willing to pay for it. Ian offered to share the outcomes of the study with CAMD members at the Annual General Meeting in August.

Mary-Louise Williams (Australian National Maritime Museum) queried whether CAMD should think about doing a national survey of how museums were valued. Apparently performing arts groups were doing similar studies around Australia. Seddon Bennington noted that Te Papa grapples every year with the notion of performance on high level outcomes ie have we influenced society. Dawn Casey pointed to the value people were placing on the investment in digitisation; she noted the amazing increase in industry interest in images as one example.

## **16. SHARING STRATEGIES FOR THE ECONOMIC RECESSION**

Seddon Bennington (Director, Museum of New Zealand, Te Papa Tongarewa) opened the discussion noting that Te Papa was facing reduced budgets/resources and that the impact of less discretionary spending amongst our audiences was unknown. Inside Te Papa, people were suggesting that it was time to pull back on discretionary budgets, however, Seddon felt that this should be more the time to pay back community investment. He was particularly interested in how museums could present themselves as affordable and worthwhile centres of activity in harsh economic times.

In discussion, Dawn Casey noted that sponsorship and partnerships eg with legal and insurance firms, were particularly badly hit by the recession. She noted that her response was to suggest the need for concessions which addressed access and equity issues eg free entry and rail passes for those from the western suburbs of Sydney. Funding was also being sought from Government agencies eg Sydney Water.

Suzanne Miller reported that the South Australian Museum had been asked to consider cutting back. In response she had noted that the programs were self-funding and that now was the time to address social equity issues and to note that the programs were generally self-funding. The focus will be on increasing participation for example in the school holiday program. New approaches may be trialled eg putting on a sausage sizzle to alleviate the cost of feeding families at the museum cafe.

Frank Howarth quoted Michael Kaiser's book which provided 10 rules for fixing up organisations - one of which was 'you can't cut yourself out of a hole'. The Australian Museum will be looking to trade its way out of the current economic problems by targeting particular audience, looking at the independent tourist market, branded product development, sleepovers and public tours.

Tim Sullivan said that the museum was investing in some low yield audiences, adding value to existing prices, looking at catering revenue and reworking capital claims to ensure infrastructure spending went on long term strategies. For example, a night in the museum has been created which uses all assets (accommodation, costume, catering, use of staff, structured programs and show). The schools market is very important for Sovereign Hill. Half stay at the site and they are now being encouraged to stay on site a second night and have dinner. Particular regard is being given to looking at what we have that hasn't been used well enough in the past. By doing these things Sovereign Hill hopes that it can keep its gate price stable.

Louise Douglas reported that the National Museum of Australia was looking at the web and education as growth areas. Frank Howarth suggested that members may wish to consider providing an opportunity to give small donations everywhere on the website; a strategy which Louise noted worked well for Obama. Frank suggested requests of this sort also provided another test of contingent value. Queensland Museum is also looking at seeking small donations as fees at the door were not an option.

Dawn Casey noted that the Powerhouse Museum has had a good response from a written request to foundation members for donations. The museum has done a ten year study which

shows that their numbers are reducing because the permanent exhibitions need refreshing but that the blockbusters artificially inflate this figure.

Louise Douglas pointed out that the 'baby boomers' on staff are not retiring which is delaying refreshment/restructuring. The museum potentially won't have funds to do the same projects but will have to think about how to redeploy staff.

Nola Anderson queried whether anyone was doing work on how to introduce charges for museum services eg the sale of images and film.

Patrick Greene noted his concern that corporate hospitality may be hit badly which will impact on the museum's hirings. The Royal Exhibition building needs to earn its own funds through rentals. Any loss of the hospitality market might be offset by shifts from other activities eg the wedding market. Patrick urged members to be aware of the potentials in this climates; dealing with recessions requires lots of 'shovel ready' projects to provide work.

Kate Clark also noted a drop-off in venue use although there was relatively steady use by Government. The Trust is looking at improving usage of sites for filming.

## **17. COLLECTIONS AUSTRALIA NETWORK - DISCUSSION**

Margaret Anderson opened the discussion on the review of the Collections Australia Network (CAN) by Mary O'Kane & Associates Pty Ltd. She noted that this session would allow Directors an opportunity for discussion prior to meeting with Mary O'Kane.

Dawn Casey explained that the Powerhouse team had considerable input into the terms of reference for the review. The Powerhouse has hosted CAN since 1995 but the level of funding has not changed since then. The most successful years have been the most recent when on the ground training sessions have been provided to bridge the wide skills gap between large and small museums. The Powerhouse has found it hard to make changes due to DEWHA's role. It would be good if CAN could deliver small grants to the region. The Powerhouse would not continue with CAN if there was no additional funding.

In discussion it was noted:

- the inclusion of libraries had made the management of CAN particularly complicated;
- the original Australian Museums Online (AMOL)/CAN was no longer as relevant with the onset of Google, the development of the semantic web and the fact that it was now far easier to build a website;
- the majority of CAMD museums do not have a need to use CAN as they can use their own websites to circulate information; the initiative however is critical for small to medium regional collections to ensure their accessibility;
- New Zealand looked at CAN and a possible partnership about two years ago but technical difficulties prevented this and it had gone its own way;
- Frank Howarth raised the possibility that either Google or the CAMD museums could offer a service to regional museums to keep their data on our system;
- Patrick Greene noted that Museum Victoria had just launched *Collectish*, social networking site which allows people to put their collections online. This provides a different model.

Seb Chan (Head of Digital, Social and Emerging Technologies, Powerhouse Museum) joined the meeting. He reported that CAN currently had 1,600 museums. The direction to work on regional and smaller museums had come from DCITA/ DEWHA and, over time, this had caused

the larger museums to disengage. This was unfortunate as the small museums wanted to have this interaction with the major museums. CAN had also been told to discontinue AMOL projects such as *Golden Threads*.

Seb supported a move back to the AMOL model where large and small institutions worked together and large museums assisted with training. The demand for skills training was strong with workshops packed and a spike in CAN usage after events. The small museums however lack technology and resources and don't know what to do next with the site.

Seb suggested CAN could move towards being more of a social network site or provide some aggregated feeds for all museums; but it was not funded for this at the moment. If it focussed purely on collections it could do many more things. Three year contracts have also made it hard to play both sorts of roles as has the range of domains and disciplines it is trying to bring together. He indicated that the NZ model was better and that CAN should move towards it. Seb noted that there had been a big fall in public use of CAN but a high use by small to medium museums. In the current economic environment there was an opportunity to share documenting and digitisation and that CAN has infrastructure to assist with that process. This could not be done however without the proper redirection and resources. There is also a need to recreate a cross sector advisory board with some representation from the regional level. The site was currently with DEWHA and the primary school level [culture.gov.au](http://culture.gov.au). This positioning was not the best for detailed collections and research. The site was relaunched last week and there has been a rise in traffic since the improvements were made. The site could be moved anywhere at anytime which means that the Powerhouse has no intellectual property in it. In addition, the large quarterly reporting required by DEWHA drained resources.

Members queried whether the site could be dislodged and become virtual with an api to allow other websites to input and take output.

### **Bushfires**

Patrick Greene thanked CAMD for its response to the recent, disastrous Victorian bushfires and offers of support for repair and conservation. Unfortunately, little remains. Museum Victoria was collecting records and images for the communities impacted but interestingly when Flickr was checked it was found that this online community had already uploaded 700 images of Marysville. Museum Victoria will be memorialising those who died and the communities lost in its exhibitions.

## **DAY 2 – 20 MARCH 2009**

### **18. COLLECTIONS AUSTRALIA NETWORK - REVIEW**

Professor Mary O'Kane and Ms Sue Graebner of Mary O'Kane & Associates Pty Ltd joined the meeting to discuss the review of the online Collections Australia Network (CAN) which they are undertaking on behalf of the CMC. Mary noted that she was particularly interested in hearing how CAN served members' needs, what might be done to make maximum use of its potential and where did CAMD see CAN sitting. Sue Graebner took a minute of proceedings and agreed to contact people if she wished to quote them.

In discussion members made the following suggestions/comments:

- the lack of resources made it difficult for the site to develop;
- CAN's relationship with larger museums has declined where once AMOL led the way internationally;
- quarterly reporting represented a nonsensical bureaucratic load;

- the Government seems to believe that making the project portable allows it to be revitalised when it moves on; instead, there is no intellectual property invested and the scheme is merely destabilised;
- any changes to CAN should continue the link between the large and small museums in this project;
- most CAMD museums provided some training or support for small museums; this would be completed by rather than compete with CAN training;
- there was a confusion of aims in relation to the program. Is it about unlocking collections or providing training? It was easier at present to search with Google or use federated searches on larger museum websites;
- a governing body which understands the nature of the site and its outreach and which represented those involved was required but it was queried whether this was possible if CAN was run by a Government department. The larger museums would provide representation for such a body;
- libraries and archives should not be forced to be part of CAN. The real need resides with small to medium museums. Galleries and Museum Australia historical groups could benefit from involvement but libraries and archives had automatic cataloguing and a professional workforce;
- Google and others had expressed interest in opening access to collections but there was benefit for the sector in continuing control of their own data as companies may not be around for ever and museums are concerned about preservation;
- The New Zealand approach was cited as a good model. It provided a portal to the NZ national distributed collection and provided support to small to medium museums and to Maori Taonga. The model provides collection management system, tools and standards feeding into a digital axis. It enables stories to be added from community models and the building of capabilities to allow involvement across the country. It has been created in partnership with Vernon and uptake has been good. To ensure a low cost of entry, the small to medium museums have been allowed 1,000 free uploads of objects;
- the review team was encouraged to impress on the CMC that the need for training could be a useful job creation scheme to assist in economic recovery.

Members thanked Mary and Sue for making themselves available for the meeting. In discussion after Mary and Sue left the meeting, members agreed that CAMD should respond formally to the CMC on the review questions to proffer some solutions and emphasise that a higher order policy framework was required. The response should be completed within the next 2-3 weeks to allow time for Mary to consider CAMD's input as she prepared her report.

## **19. SIGNIFICANCE VERSION 2**

Members discussed the second draft of *Significance 2.0: a guide to assessing the significance of collections (2009)*. It was noted that responses were required immediately to ensure publication by the end of April. Members have seen an earlier version of the draft; this version has been changed to profile shared issues and applications, to simplify the language, incorporate some scientific case studies; and to link significance with sustainable collection management.

In discussion some members noted that it:

- was too complex and daunting for small to medium museums to utilise; it could be shorter and less prescriptive;
- could have had a shorter, more useful document at the front with case studies and detail at the back;
- doesn't work at all for natural science collections particularly as it doesn't use the right language;
- could have used case studies involving objects of both natural science and social significance;
- was unhelpful in illuminating sensitivities in relation to Indigenous and Pacific Islander collections; and
- it doesn't cover place.

Some members felt that these criticisms were a bit harsh and that the document was a useful way to allow small museums to understand the process. It was noted that it would be used in community heritage grant applications and they fund separate significance studies.

Margaret Anderson noted that the art museums have indicated that they will not be using the document and archives have also said that it doesn't meet the way they work.

## **20. HUMANITIES AND SOCIAL SCIENCE MUSEMS ROUNDTABLE**

Margaret Anderson outlined the reasons for the convening of a CAMD Humanities and Social Science Museums Roundtable. She noted that members were aware of the success of the natural sciences in this area and were also interested in collaboration on a proposal for a digital research proposal complementing the *Atlas of Living Australia*. The Roundtable's first meeting was held in Hobart on 4 February 2009 and a subsequent sub-committee meeting on 18 March.

Margaret noted that a certain amount of ground had been gone over again because different people were involved in each meeting. Robin Hirst (Director, Collections, Research and Exhibitions, Museum Victoria) and Richard Gillespie (Head, History and Collections Department, Museum Victoria) had drafted a vision for the digital project. The title at present is the *Australian Atlas of Cultural Life and Landscapes*. A number of issues need further workshopping including ways to convince NCRIS and other funding bodies of the importance of historical collections as research infrastructure; the tension between the potential users of the Atlas ie professional researchers or broader public users. The strategic goal is getting collections digitised and online.

## **21. TRANSFORMATIONS IN CULTURAL AND SCIENTIFIC COMMUNICATIONS CONFERENCE**

[Tim Hart (Director, Information Multimedia Technology, Museum Victoria) joined the meeting]. Member discussed the outcomes of the *Transformations in Cultural and Scientific Communications Conference* held at Melbourne Museum (5 March). Those who attended the separate Director's session at the conference indicated that they had found it useful and the speakers of a high quality. Attendees were impressed with the potential of the technologies discussed to capture audiences and tell different stories and the opportunity provided by the session and conference for Directors to keep in touch with a constantly evolving technology. Louise Douglas commented on the master class provided by Shelley Bernstein from the Brooklyn museum which was excellent on the cross over between web and physical visitors.

Frank Howarth noted that their discussion was really only getting going as the session came to an end. He asked Directors to consider whether they would be interested in repeating the session in association with the other domains and with a quasi-independent facilitator.

## **22. DIGITAL WORKING PARTY**

Tim Hart spoke to members about the outcomes of the CAMD Digital Working Party held at Melbourne Museum on 5 March to coincide with the Transformation Conference. Meredith tabled the minutes of the working party and Tim tabled a summary report (see *attachment 2*) which suggested the formation of a working group of CAMD museum staff who were active leaders in digitisation to explore a range of digitisation issues and contribute to making the national case to provide funding for the digitisation of cultural collections.

Margaret Anderson noted that, in terms of HASS research, Robert Morris had agreed to be the bridge between the Roundtable and the digitisation group. She suggested that was needed was technical solutions for a range of digital questions. We would like to know what issues need to be addressed; how might they be tackled and who from the working group would take responsibility for them?

Tim noted that the group needed a project to work towards plus some goals. In response to a query he suggested that CAN could be the basis for an *Atlas of Australian Life*. He suggested that CAMD needed to be aspirational and to articulate on a higher national level what it would like to see on line. He suggested that the semantic web could be used to provide an ontology. Members agreed that any group should concentrate on technical issues. Members thanked Tim and the working party for their input.

## **23. INTELLECTUAL PROPERTY, ETHICS AND DIGITISATION**

Meredith introduced the item, noting that legal and ethical questions concerning the digitisation of collection material, particularly ethnographic objects and art, have arisen at a number of recent CAMD meetings. She asked Directors to consider whether there would be value in having a CAMD policy on this issue. Steve Gower indicated that the Australian War Memorial used the 'put it up and see' approach and he thought that there would be benefit in looking at the issue more closely. Frank noted that it was a big issue for museums and that the question of informed consent was important; he also supported the need for a CAMD policy. Vanda Vitali noted that New Zealand has the same problem; they do not own the Indigenous collections they manage and conserve. Sometimes items are given to collections with shared or even 50 year intellectual property.

Steve Gower offered to convene a working group including Vanda, Seddon, Frank and Dawn to discuss further and prepare a discussion paper for CCA.

## **24. FEDERAL ARTS POLICY**

Members discussed the creation by Minister Garrett of a Creative Australia Advisory Group, drawn from the 2020 Summit attendees. The group had its first meeting in February. The objectives of the group are being finalised but it would seem that their focus would be on finding new funding streams for the creative arts. Members agreed that the Executive should consider approaching the Minister to suggest that similar support might be provided to the collection sector.

## **25. STRATEGIC DIRECTIONS: MUSEUM ADVOCACY IN A RECESSION**

Members discussed approaches to gain Government support for CAMD museums and the sector in the current economic crisis. Graham Durant emphasised that CAMD still needed to make the case about the job creation potential of museums. Graham was encouraged to draft a letter for the Executive to action. Vanda Vitali noted that the American Association of Museums have a blog about the issue of job creation.

## **26. ICOM AUSTRALIA REPORT**

Louise Douglas, General Manager, Audience and Programs Division, National Museum of Australia provided a brief update on ICOM Australia on behalf of ICOM President, Craddock Morton. She noted that the key activities included:

- establishment of an ICOM Australia – Museums Australia joint secretariat;
- continuation of the museum partnership program; and
- relocation and review of the web site.

Frank Howarth noted that he was deputy Chair of ICOM. He suggested there was a need to discuss the role of ICOM. Its practical purpose was to process ICOM memberships for travel and to enable Australian museum staff to participate in the excellent international committees. But did we want more out of it?

Ian Galloway suggested that it should be seen as the international arm of the museum profession and active in forging partnerships and managing relevant awards. Graham Durant commented on the increasing importance of cultural diplomacy.

## **27. NAME**

Meredith tabled the minutes (see *attachment 4*) of the most recent NAME meeting held on 22-24 October 2008 which had been provided by Genevieve Fahey (Museum Victoria). Genevieve also reported that Museum Victoria and Questacon were well advanced in the planning of the Sustainable Design Workshop for April 29 2009. The sessions will be at Scienceworks on the 29th and participants will be given the opportunity to tour recent environmentally sustainable design examples at Melbourne Museum on the 30th as well as have time to attend DesignEx which is being held in Melbourne at this time.

Genevieve and NAME were thanked for keeping CAMD members updated on their activities.

## **28. MUSEUM POLICY AND ACADEMIC FREEDOM**

Steve Gower, Director, Australian War Memorial, commented on recent criticisms in public of Australian War Memorial internal policy by a member of staff at another CAMD museum. Steve queried whether members understood that there was an unwritten code of ethics about this type of criticism. He emphasised that he was not seeking action but was interested in other member's views.

In the discussion which followed, members agreed that it was not possible to stop this type of criticism but that it was hoped that generally people would refrain from doing it in the media. There was some concern that discussing a previous employer was a breach in that it was a use of privileged information.

## **29. ENVIRONMENTALLY SUSTAINABLE MUSEUMS**

At the CAMD AGM, Dawn Casey mentioned that the Powerhouse Museum and the Australian Museum were looking at more environmentally sustainable ways to develop exhibitions in relation both to products used and also to their reuse post-exhibition. This issue had now been taken up by NAME and several other museums were looking more closely at it.

## **30. GIFT AID**

Patrick Greene tabled material on the question of Gift Aid. He noted that Gift Aid provided enormous benefits in terms of boosting resources and would be good to introduce in Australia. Barriers include the designation of a charity and the lack of a national framework for charity legislation. Suzanne Miller mentioned that the South Australian Museum had been barred by

the Australian Taxation Office from using educational discounts and from being considered a charity. Members suggested that this might be an issue which CCA could take up ie regularising the charity status of collecting institutions. It may also be useful to speak with Philanthropy Australia about this. The issue is to be returned to the agenda for the next Annual General Meeting.

### **31. GENERAL BUSINESS**

#### **Next Meeting**

The next meeting of CAMD will be the Annual General Meeting which will be held at the Museum of Tropical Queensland, Townsville on 20-21 August 2009. Members asked that the conference have a marine focus with visits to Reef HQ and AIMS. Frank Howarth offered to host interested members in a trip to Lizard Island Research Facility.

Suzanne Miller volunteered to have the next general meeting in 2010 at the South Australian Museum.

Attachment 1

## CAMD Online Survey

### METHODOLOGY

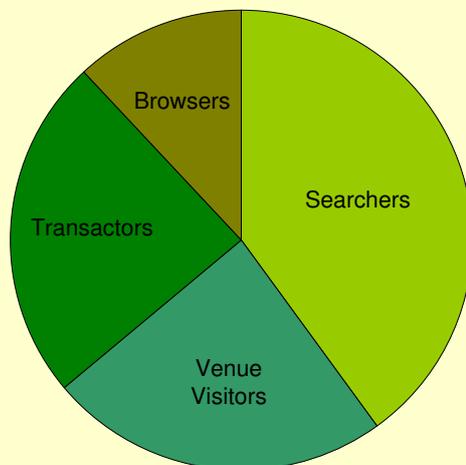
**Instrument:** Self-complete survey posted on multiple pages of most websites and hosted on website of external provider. Similar questions asked in 2007.

**Survey period:** 25 August 2008 to 31 January 2009.

**Total # surveys:** 1026 (752 in 2007).

### FINDINGS

1. Website visitors are familiar with our museums and science centres.
2. Information on exhibitions is the 'must have' element of museum/science centre websites.
3. E-commerce opportunities are welcome.
4. Website visitors want to actively contribute to our websites.
5. Website visitors are looking for information.



6. Website visitors do not always find what they are looking for nor do they always find the information available useful.

**Searcher:** Two in five seeking information about a topic/object and looking for:

- General topic – 70% found; 63% useful
- Images – 56% found; 50% useful
- Particular object – 42% found; 38% useful
- Expert or specialist information - 40% found; 35% useful (lower than 2007).

**Venue Visitor:** One in five seeking to plan a visit and looking for:

- What's on – 86% found; 76% useful
- Admission charges – 75% found; 71% useful
- Opening times – 83% found; 76% useful

- Exhibition of interest – 73% found; 66% useful (lower than 2007).

**Transactor:** One in five seeking to make contact/purchase and looking for:

- Employment – 65% found; 50% useful
- Staff contact details – 50% found; 45% useful
- Buying online – 50% found; 33% useful
- Volunteering – 33% found; 33% useful.

**7. Two in three were satisfied with their visit.**

**8. One in four had problems with the look/layout of the website.**

**9. Museum website visitors are very like other internet users.**

**10. Website visitors are broadband users.**

## ISSUES

### 1. Sample size

Number of respondents	2008	2007
Auckland War Memorial Museum	27	53
Australian Museum	168	84
Australian National Maritime Museum	8	13
Australian War Memorial	104	67
Canterbury Museum	17	46
Historic Houses Trust of NSW	30	22
History Trust of South Australia	18	21
Melbourne Museum	137	81
Museum & Art Gallery of the Northern Territory	7	6
Museum of New Zealand Te Papa Tongarewa	69	23
National Museum of Australia	62	93
Otago Museum & Discovery World	6	8
Powerhouse Museum	60	1
Queen Victoria Museum & Art Gallery	31	41
Queensland Museum	77	20
Questacon National Science & Technology Centre	39	32
Scitech Discovery Centre	31	6
South Australian Museum	42	28
Sovereign Hill Museums Association	16	40
Tasmanian Museum & Art Gallery	56	21
Western Australian Museum	21	46

- Greater commitment to posting the survey
- Explore design changes to make survey more prominent.
- Explore use of pop ups – combination of posting and pop ups

### 2. Implementation of changes

- Provision of findings
- Action plans
- Reporting

## **RECOMMENDATIONS**

1. Repeat but with changes to the questions and the fieldwork strategies.
2. Benchmark visitation to CAMD websites using website analysis tools such as Google Analytics or WebTrends.

## Attachment 2

### **Report on the establishment of a National Museums Digitisation Working Group - Melbourne Museum – 5<sup>th</sup> March 2009**

**Timothy Hart**

#### **Introduction**

The first meeting of the proposed National Museums Digitisation Working Group was well represented and well received by all participants. As a start up meeting participants were asked to outline their roles within their respective institutions, provide an overview of their institution's current digital status and broadly identify what they see as the key issues for the sector. A definition of 'Digitisation' was sought and issues surrounding policy, metadata, standards, IP, advocacy and interoperability were discussed.

It was recognised that each institution has its own ICT strategies and priorities, that the level of in house infrastructure and digital delivery capacity varies enormously and that there remain major issues surrounding nomenclature. It was nevertheless felt that there was sufficient expertise and indeed content to allow for the development of mutually acceptable approaches to most issues and that the Group should undertake to recommend agreed approaches to standards, nomenclature and interoperability.

The formation of a Digitisation Working Group for Australian Museums was thought to be an excellent idea and one that should lead to an improved sectoral understanding of current status and impediments, digitisation potential and cross institutional collaboration opportunities.

In summary it was recommended that

• A working group consisting of CAMD member museum staff who are active leaders in digitisation within their respective museums be established to:

- Explore redevelopment for the Collections Australia Network project to better represent the museums sector – possibly developing a Cultural & Technology Collections equivalent of the Atlas of Living Australia – the combined search providing the best window into Australia's Distributed National Collection.
- Support initiatives to provide better access to museum collections for the education sector (Schools) – through engagement with The Learning Federation and State based projects.
- Establish a national case to provide funding for the digitisation of cultural collections to support preservation and access to collections
- Explore technologies and new approaches to provide meaningful access to Natural History Collections
- Develop a strategy to include as many collecting institutions as possible – University Collections were identified as a gap at present
- Gallery Collections will be excluded in the first phase of this project / groups scope

- Indigenous collections were identified as a particular gap for all institutions with indigenous collections – reasons are varied and definitely worth further investigation – the work of DEWHA's Culture Portal was noted in this area.
- The group should provide advice and recommendations for ICT standards, nomenclature and interoperability. Specialist sub groups may be formed with expertise in specific areas e.g. data standards group, nomenclature and thesaurus group etc.
- To consider approaches to and recommendations for IP, metadata etc in order to facilitate online access to content.
- To recommend projects targeted at specific initiatives/opportunities (NCRIS, Innovations Review etc.)

#### **Issues**

1. We need to define the relationship between the DWG and other CAMD collection and digitisation initiatives
2. Agree on a series of outcomes that meet our organisation and political priorities
3. It was clear that an audit of existing digital records and content would be extremely valuable
4. The role of CAN needs discussion and an agreed position for CAMD museums – and a process for communicating this to DEWHA and the CCA
5. The role of portals be investigated and an agreed position reached – relates to point 4.
6. Key outcomes you are keen to see from the group.

Thankyou

Tim Hart  
Museum Victoria

## Attachment 3

### CAMD AGENDA ITEM 27 ATTACHMENT

#### NAME MEETING MINUTES

22 – 24 October 2008

#### Australian Museum | Terrace

##### Executive Summary: Key Outcomes

Many members of the NAME group visited a number of Sydney museums on the optional Wednesday, to see the facilities and exhibitions and discuss the operations of these organisations with curatorial and exhibition staff. The venues included Museum of Sydney, NSW State Library, Mint and Hyde Park Barracks, Australian National Maritime Museum and the Powerhouse Museum.

NAME meeting began Thursday morning, hosted by the Australian Museum. Initial session dealt with previous minutes and actions arising. 22 members attended the formal NAME meeting.

Following *actions arising*, the business exchange included;

- Environmental sustainability – what the various organisations were doing. Between one third and half the NAME organisations have working committees or groups focussing operational or exhibition sustainability.
- WAM and Melb Mus will share with NAME their reports and outcomes of sustainability studies and trial working groups.
- NAME to initiate and support the separate organisation of a sustainability design workshop (either MV or Questacon studios) for exhibitions designers and productions groups on practical solutions to sustainable/low carbon footprint exhibition production. Workshop mooted for first half of 2009.
- Issue of global financial currency fluctuations was raised, re freight and fee payments. Solutions such as hedging are possible, but many Governments have significant and lengthy procedures in place when applying. Most members are taking longer view of currency movements and making very conservative forward estimates against these costs.
- Universal Access and the implications for exhibition design. Smithsonian guidelines were offered as good example of a beginning – NMMA are obtaining their scoping study; PHM developing in discussion with Visions e disability nation plan; MV will have their own guidelines in place 2010; issues also impact web content. Consultants report indicates Aus Standards not currently sufficient.
- Issues raised regarding inter-organisational exhibition collaboration; various models discussed. SW (Melbourne) and Scitech commonly share costs with single project leadership – passenger/diver model. Recently prepared MoU template being used by AM is very effective at raising a checklist of considerations.
- More collaboration and close cooperation required to get major exhibitions into Australia; requires NAME sharing more advance work at earlier stage- sharing concept development overview as appropriate.

- New media developments and on-line experiences at MOS, AM and PHM. Shared overview of experience and lessons.
- Upcoming conference and meetings; Museums of Australia Conference Newcastle 2008, ICEE in New Zealand – agenda tabled.
- Formal meeting component closed at Lunch.
- Thursday afternoon and Friday morning devoted to NAME Exhibition Marketplace and update. Documents from these sessions will be uploaded to [www.namespace.net.au](http://www.namespace.net.au)
- Friday afternoon session devoted to new media and exhibitions at the Australian Museum. Members visited Surviving Australia and Dinosaurs and spoke with project team members about project brief, design and production groups, visitor experience and outcomes.
- Next NAME meeting mooted for the Museum of Tropical Queensland, Townsville in late April 2009.

END

### Agenda Item 3 CHAIR'S REPORT

This past year seems to have flown past, with what I think we can fairly claim has been an extraordinary level of activity by all CAMD members. The Australian Government's policies in the area of the Arts and culture, but perhaps even more in Innovation and Research, have presented some notable opportunities for a closer partnership with federal government, which we have pursued energetically wherever opportunities arose. Our decision last year to increase Meredith's appointment to 0.6 FTE has been an essential ingredient in our capacity to engage actively with government in this period, and I believe that decision has been vindicated many times over. She is an extraordinary asset to the organization.

#### **Innovation**

Much of our collective activity has revolved around the opportunities raised by the Cutler review into the innovation system in Australia and the subsequent government White Paper – *Powering Ideas: an Innovation agenda for the 21<sup>st</sup> century*. Along with others, I attended a series of meetings during the lead up to the publication of the White Paper and the parallel review of NCRIS to advocate for museums, in particular arguing the case for collections as research infrastructure. This point was acknowledged by several members of the Cutler review committee in the briefing for stakeholders on the release of the Cutler report and, of course, underpins several recommendations in the report itself. It had been a major sticking point for accessing funds for digitization of collections through NCRIS. Perhaps even more useful was the continuing behind-the-scenes advocacy with ministerial advisers and departmental officers, which helped to secure the very welcome funding allocation to the *Atlas of Living Australia* in the federal budget, (\$30M), the appointment of a member to represent collections on the NCRIS committee (congratulations Suzanne), and some improvement in access to Australian Research Council grant funding. It was disappointing that the proposed Humanities and Social Sciences (HASS) capability of NCRIS was not funded in this budget, although it was proposed for funding – a major advance on past attitudes to the sector. There are active moves to try to include a HASS initiative in the next budget round.

#### **HASS collections initiative**

The Natural History Collections Roundtable provides an exemplary model for the strategic power of collective action, as any old leftie around the table will know! I am especially pleased that we have been able to initiate a similar collaborative group involving museums with HASS collections. There have been three meetings so far, the first in Hobart in December last year, the second in Sydney in March and the most recent in Melbourne at the end of June. The group decided to focus on developing a collaborative e-research project to complement the *Atlas of Living Australia*, and at the March general meeting in Sydney we agreed as a group to endorse the working title *Atlas of Australian Life* for this project. Despite the very real pressures on everyone at present, it was wonderfully encouraging to see the genuine commitment and enthusiasm for developing a collaborative project along these lines. Before the June meeting I circulated a paper outlining possible next steps and we have established several smaller working groups to carry these forward. They include investigating possible interim funding options for either the overall project, or for a component of it; mapping collection use by researchers and identifying barriers to increased use; and identifying any technical barriers to

achieving the Atlas. I have since asked Tim Hart and the CAMD Digital Taskforce to advise on this last point and I see that it is included in their agenda for their meeting scheduled to be held in Canberra on 7 August. We hope to have developed a more detailed concept plan for the AAL by the end of the year, in readiness for any positive funding outcome for the HASS sector in the next federal budget.

In the meantime both Meredith and I have continued to advocate for museums within the HASS sector, notably to CHASS and the two Academies (of the Humanities and Social Sciences). We have met several times with staff from the Academy for the Humanities and I am participating in a small working group with members of both academies to develop proposals for future funding.

### **Arts portfolio advocacy**

Improving the profile of museums nationally is the hardy annual of CAMD strategic planning. With this in mind Mary-Louise, Meredith and I met with Federal Minister Peter Garrett in June and raised a range of issues. It was a good meeting – open, relaxed and relatively accommodating - and ended with an invitation to meet with him directly to raise issues in the future. The Minister supported our desire to initiate discussions with departmental officers to develop signature on-line projects to link all of Australia's collections, and to identify ways in which museums might be better included in future federal funding schemes. He did not agree to include a museum representative on his Creative Australia Advisory Group, suggesting that we continue to meet directly with him instead. We will take up this invitation. Minister Garret raised two points himself, seeking our advice on the future of the Collections Council and requesting that we develop a single proposal for him on collaboration with Pacific museums. The Pacific request followed correspondence from a group of CAMD members about the potential of such collaborative programs.

While in Parliament House we took the opportunity to meet informally with Andrew Reeves to discuss future initiatives in Innovation and to press home the digitization case. Andrew continues to be supportive and is active on our behalf.

We also met with Sally Basser and Kim Allen from DEWHA. After a broad ranging discussion over lunch we agreed to meet for a more focused strategic discussion in Sydney to consider the future of support for the collections sector and ways of improving the inclusion of museums in federal policy initiatives more generally. This meeting took place on 1 July at the Australian National Maritime Museum, with members of the CAMD executive who were able to get to Sydney and the heads of Sydney institutions. It was a most useful meeting and Meredith has followed up by sending a summary of the meeting to Sally, along with a paper including case studies of museum programs relevant to federal policy priorities. Thanks to Mary-Louise for hosting the meeting.

### **Collections Council of Australia**

I have continued to represent CAMD on the CCA (in association with Seddon Bennington as New Zealand observer,) and in addition to the usual meetings, also attended a strategic planning meeting and meetings to help (not very successfully as it turned out) to redefine the business plan. As you know, we have tried to support CCA, while attempting to influence it to work towards a more strategic long term outcome for the collections sector as a whole.

Ironically in the last year it had begun to work towards long term goals that we felt more enthusiastic about supporting. At the time of writing this report the outcome of the Standing Committee's discussion about the future of CCA is unknown, but it is clearly very uncertain. In response to suggestions that the Cultural Ministers' Council might choose not to support continued funding for CCA, I brokered an agreement with CAAMD and the archives sector (through CAARA) to provide an agreed statement that our members could use to provide consistent advice to their ministers in advance of the discussion about CCA. You have all received a copy of this statement, which essentially argues that some collaborative organization should continue to be funded to support future initiatives across the collecting sector. Both CAAMD and CAARA also support our preferred vision for an organization to replace CCA, should its funding be withdrawn. We can discuss this issue in more detail at the meeting.

### **Digitisation Working Group**

You will remember that Tim Hart presented a proposal to our last AGM suggesting that a collaborative working group should be established under the auspices of CAMD to identify barriers to more systematic digitization of collections and access to digital data. The first meeting of this group was held at Melbourne Museum on 5 March, with a follow up meeting planned for 7 August in Canberra.

### **Liaison with Museums Australia and other groups**

Meredith and I met with Darryl McIntyre, the in-coming chair of MA, in Canberra in June. We agreed to maintain contact and to work together to advance issues of shared concern. It is fair to say that Meredith and I have experienced some difficulty in extracting information from MA in the past couple of years, although we have tried. We have met with Bernice on several occasions while in Canberra on other business. However we hope that Darryl's advent might improve the quality of communication.

In addition I have met from time to time with my colleagues who chair CAAMD and CAARA. It has been possible to negotiate a joint approach to a number of issues raised at CCA and I think we are well placed to move into a collaborative working relationship in any new organization. The Libraries group has been less interested in collaboration.

### **General business**

As suggested at the last AGM the executive has met by teleconference on an approximately bi-monthly basis, with an additional face-to-face meeting on 29 June (6 meetings in all). I would like to thank Mary-Louise for organising and funding these teleconferences and for her additional support of Meredith. Regular teleconferences have helped to maintain momentum on important issues and I appreciate the commitment to participation shown by all executive members. We also managed to organize a very quick and strategic response to the recent CCA issue when that became important, which is reassuring confirmation that the communication system can work!

I would like to thank all of the members of the executive for their enthusiasm and generous support during the year and a special thank you to Jeremy, who continues to provide such an efficient service as treasurer and who is always cheerfully unflappable. Secondly a very big round of applause for Meredith, who provides such a fantastic service to the organization. She

has completed a vast amount of work this year, churning out some very major submissions of very high quality. We are very lucky to have her with us and I have found her a continuing joy to work with.

And finally, a very sad note. We were all immensely saddened to learn of Seddon's death in July. He was a marvelous contributor to CAMD, a consistent supporter of CCA and a wonderful ambassador for his country and his institution. As you all know we wrote to Te Papa to express our grief and our appreciation of his distinguished contribution over the years. I was grateful to Craddock who agreed to represent CAMD as well as the NMA at Seddon's funeral. I just couldn't get the flights to work for me to attend as well.

Vale Seddon.

Margaret Anderson  
5 August 2009

#### **Agenda Item 4      NEW MEMBER**

At its meeting on 1-2 October 2008, members discussed a proposal to invite Tony Sweeney, Director of the **Australian Centre for the Moving Image (ACMI)** to become a member of CAMD. ACMI is established under Victorian legislation (*The Film Act 2001*) which empowers the Board to promote it as a national centre for the creation and exhibition of the moving image, to develop and make available collections and to conduct research and public education on the moving image. It has collections, exhibitions, education and lending services on a similar scale to other CAMD members. Its public report states that it has annual revenue of \$31m, 102 (EFT) staff, plus 50 contractors and an annual visitation rate of 531,012 through the door and 3.68m online.

Dawn Casey (Powerhouse Museum) volunteered at the meeting to approach Mr Sweeney to see whether he was interested in joining and he has confirmed that he is very interested in becoming a member.

The current CAMD Constitution lists the members of CAMD and also allows that the membership may include [5.1] "the Directors of such other institutions as the Council may in future decide".

The CAMD Executive has proposed:

#### **Resolution:**

2. That Mr Tony Sweeney, as Director Australian Centre for the Moving Image, be invited to become a member of the Council of Australasian Museum Directors on payment of the appropriate subscription.

*Carried/Lost*

**Agenda Item 5      FINANCIAL REPORT AND SUBSCRIPTIONS**

The CAMD Treasurer, Jeremy Johnson, has forwarded the following documents:

- the CAMD Budget 2009-10 (*attachment 1*);
- the CAMD Financial Statement as at 30 June 2009 (*attachment 2*);
- CAMD Bank Statement as at 20 June 2009 (*attachment 3*).

**Resolution:**

That CAMD accepts the Treasurer's Financial Report for 2008-09 and the budget for 2009-10.

*Carried/Lost*

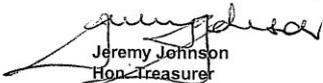
## Item 5 Attachment 1 BUDGET 2009-10

## TREASURER'S REPORT

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS  
BUDGET 2009-2010

Financial year: 1 July 2009 - 30 June 2010

	2009/10 BUDGET \$	2008/09 BUDGET (Full Year Equiv.) \$
<b>EXPENSES</b>		
Executive Officer (On costed salary @ 12%)	64,000	62,000
Travel & Conferences	7,750	7,500
Office Expenses	7,500	7,450
CAMD Survey & Analysis	5,800	5,600
CHASS Subs	950	950
<b>TOTAL</b>	<b>86,000</b>	<b>83,500</b>
<b>INCOME</b>		
Subscriptions *		
(* Based on 2006/07 CAMD Table M Operating Income Return Turnovers excl. GST)		
<b>(a) Major Institutions (BUDGET &gt; \$20M p.a)</b>		
Australian Museum	6,200	6,000
Powerhouse Museum	6,200	6,000
Australian War Memorial	6,200	6,000
Museum of Victoria	6,200	6,000
Australian National Maritime Museum	6,200	6,000
National Museum of Australia	6,200	6,000
Historic Houses Trust	6,200	6,000
Western Australian Museum	6,200	6,000
National Science & Technology Centre	6,200	6,000
Sovereign Hill	<u>6,200</u>	<u>6,000</u>
Queensland Museum	<b>68,200</b>	<b>66,000</b>
<b>(b) Medium (BUDGET \$10-20M p.a)</b>		
South Australia Museum	<u>3,300</u>	<u>3,250</u>
<b>(c) Smaller (BUDGET &lt; \$10m p.a)</b>		
Museum & Art Gallery NT	1,700	1,650
History Trust of South Australia	1,700	1,650
Science Discovery Centre	1,700	1,650
Queen Victoria Museum & Art Gallery	1,700	1,650
Tasmanian Museum & Art Gallery	<u>1,700</u>	<u>1,650</u>
	<b>8,500</b>	<b>8,250</b>
<b>(d) New Zealand Institutions (@ AUD\$1200)</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	<u>1,500</u>	<u>1,500</u>
	<b>6,000</b>	<b>6,000</b>
<b>TOTAL</b>	<b>86,000</b>	<b>83,500</b>
<b>SURPLUS/(DEFICIT) FOR 2009/10 YEAR</b>	<b>0</b>	<b>0</b>
<b>SUMMARY</b>		
B/F Funds Available 30/6/09 (Estimated)	23,564	
SURPLUS/(DEFICIT) FOR 2009/10	0	
EST C/F FUNDS @ 30/06/10	23,564	



Jeremy Johnson  
Hon. Treasurer  
31/07/2009

## Item 5 Attachment 2 Financial Statement as at 30 June 2009

**COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS  
FINANCIAL STATEMENT AS AT 30 JUNE 2009**

	\$	\$
Balance B/F as per Bank & Financial Statement 24/12/08		43,936.45
<b>Plus Income</b>		
Interest	69.80	
Subscriptions Received (Incl. CAMD Access)	22,035.00	
GST Refund	1,601.00	
Contribution to Expenses	<u>0.00</u>	<u>23,705.80</u>
		67,642.25
<b>Less Expenses</b>		
Bank Fees	46.30	
GST Paid	332.00	
Employment Costs (incl. \$3475 GST)	38,237.04	
Office Expenses (incl. Travel)	3,262.29	
CAMD Survey	<u>2,200.00</u>	<u>44,077.63</u>
* Balance at Bank at 30/06/09		<u>23,564.62</u>
<b>Reconciliation of Funds Available for 2009/10:</b>		
Balance at Bank at 30/06/09		23,564.62
<b>Plus</b>		
Income as per Budget attached		<u>86,000.00</u>
		109,564.62
<b>Less</b>		
Expenses 2009/10 as per Budget attached		<u>86,000.00</u>
Surplus C/F		<u>23,564.62</u>

  
**Jeremy Johnson**  
 Hon. Treasurer  
 31 July 2009

## Item 5 Attachment 3 Bank Statement

**Commonwealth Bank**  
Commonwealth Bank of Australia  
ABN 48 123 123 124



## LIST OF TRANSACTIONS

Page 1 of 1

<b>Branch</b>	<b>Shortname</b>
LONDON & AINSLIE CANBERRA ACT	COUNCIL OF AUSTRALIA
<b>Account Identification Number</b>	<b>Type of Account</b>
2900 28020589	Cheque Account Bearing Interest

<b>Transactions Begin</b>	30MAR2009	<b>Transactions End</b>	25JUN2009
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Date	Transaction Detail	Debit	Credit	Balance
30MAR2009	Balance Forward			24,940.95
30MAR	QUICK DEPOSITS 3770		337.50	25,278.45
01APR	CREDIT INTEREST		8.88	
	ACCOUNT SERVICE FEE.	8.35		25,278.98
07APR	000221	819.99		24,458.99
14APR	000222	78.00		24,380.99
29APR	000223	104.50		24,276.49
01MAY	ATO			
	ATO57618336542R121		1,601.00	
	CREDIT INTEREST		9.09	
	ACCOUNT SERVICE FEE	6.65		25,879.93
01JUN	CREDIT INTEREST		9.89	
	ACCOUNT SERVICE FEE	5.20		25,884.62
23JUN	000224 4179	2,200.00		23,684.62
25JUN	000225	120.00		23,564.62

<b>Total Debits</b>	3,342.69
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<b>Total Credits</b>	1,966.36
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## **Agenda Item 6 EXECUTIVE OFFICER'S REPORT**

The months since the last CAMD meeting (in October 2008) have been marked by the bite of the economic recession, some disappointments with the Federal Budget and the continuation in Australia of the Federal Government's activity in reviewing a range of policies and programs; most recently a focus on collection sector representation. On the positive side, we have found more doors opening to CAMD in Canberra and elsewhere and an increasing acknowledgement of our messages about the many roles fulfilled by museum collections, research and public programs and their need for support to maximise the Government's investment in this area.

### **Federal Level liaison**

As Margaret has noted in her Chair's Report, we had a series of productive meetings in Canberra in June 2009. The meeting with the **Minister for the Arts**, the Hon. Peter Garrett and his advisor, Andrew Palfreyman very positive, with the Minister agreeing to all of the requests contained in the CAMD brief (see copy at *attachment 1*), with the exception of the request to be included on the Creative Australia Advisory Committee. On this issue the Minister reserved judgement but also invited CAMD to meet with him to provide input. On the negative side he emphasised that there would be no new funding for projects such as digitisation in this funding cycle.

The Minister asked for our comments on the Collections Council of Australia (presaging the current review). Margaret emphasised that CAMD had supported the CCA despite some concerns, that the CCA had lacked sufficient funding to advance an effective work program, that there needed to be an effective voice to Government from museums and the collection sector and that CAMD was anxious that CCA not be abolished leaving a vacuum.

The Minister agreed that there might be scope for re-examining the way in which funding for Heritage projects under the Jobs program was targeted. The role of museums in relation to cultural diplomacy was emphasised by Mary-Louise Williams and the Minister invited more liaison between CAMD and the Australian International Cultural Council about potential exhibitions eg at Shanghai Expo in 2010. In response to correspondence from the Australian Museum, National Museum of Australia, Museum Victoria and Queensland Museum, he encouraged the Directors to put a specific Pacific proposal to Bob McMullan, Parliamentary Secretary for International Development Assistance, who has a specific interest in the Pacific through his role in the Pacific Forum.

Finally, the Minister indicated that he was happy to provide a supporting statement to accompany the next CAMD survey media release.

### **Meeting with new MA President**

While in Canberra, Margaret and I also met with Dr Darryl McIntyre, the newly elected President, Museums Australia (MA) and CEO of the National Film and Sound Archive. Discussion centred on issues which might engage both MA and CAMD. At that stage, Dr

McIntyre had yet to be inducted into his new position but indicated his initial interest in the following issues:

- the need for the mapping/identification/digitisation of community heritage as part of a National Inventory program as highlighted by recent bushfire losses;
- the involvement of museums in the development of the National Cultural Policy;
- establishment of a Commonwealth agency to undertake digitisation; and
- development and acknowledgement of the role of museums in international relations. Darryl is planning to speak to Bob McMullan on this issue.

Since the meeting, a more detailed outline of MA plans has been provided (see agenda item 9).

### **The Le@rning Federation Meeting**

Margaret and I attended a meeting in Canberra on 18 June organised by The Le@rning Federation (TLF) which dealt firstly with the outcomes of the 'TLF/CAMD Pilot Project' and secondly with a proposal for a new project between the TLF or Curriculum Corporation and national agencies (ie federally funded museums, libraries and archives).

The Pilot Project Report (which involved Museum Victoria; Powerhouse Museum; and the National Museum of Australia) has since been circulated to members. Generally it was noted that the feedback from students and teachers was good with teachers noting in particular that they wished to receive material from quality, authoritative sites like museums.

The TLF finished up on June 30 although a successor is likely. In the meantime, the Curriculum Corporation is proposing a new project to be run over the next 12 months with \$7.5m funding. Half of the funding will come from States (with the exception of NSW). This funding is to cover all activities over this period, of which a proportion is dedicated to working with the collection sector. At the meeting, a specific project, which will involve National collections and cultural institutions, was outlined. It will streamline the accessibility of digital content from collecting institutions and make this available to the schools sector through an education portal.

According to TLF, the Curriculum Corporation is still scoping out planned projects and will be conducting similar discussions in the future with participating state jurisdictions with relevant state based collection institutions. The future involvement of state museums in the preparation of material for the education portal will depend on the outcomes of the state based discussions. Funding commitments beyond the next 12 months are yet to be determined.

### **Meeting with CEO, Academy of Humanities**

Meredith and Margaret also met with Dr John Byron, CEO, Academy of Humanities. Dr Byron was interested in an e-humanities network and suggested that a humanities Atlas could be a module under this. The need to educate Government about the value of digitisation was agreed and there was discussion about the possibility that CAMD and the

Academy might do a joint fact sheet on this issue. Dr Byron suggested that there may still be funding which could be applied to humanities infrastructure through ANDS and ARCS.

### **Brainstorm with DEWHA**

While in Canberra, Margaret, Mary-Louise Williams and I had an informal but useful lunch with Ms Sally Bassar, First Assistant Secretary, Culture Division and Mr Kim Allen, Asst Secretary, Collections Branch, Culture Division, DEWHA. As a result, Ms Bassar invited CAMD to bring members in Sydney together for a 'Brainstorm' session on collection sector policy. The meeting allowed for a frank exchange on the current relationship of the museum sector to the Federal arts ministry and other portfolios.

In discussion, CAMD members also explored the full range of museum activities at state and federal level. Sally requested examples from CAMD linking museum activities to national priorities. The case studies document subsequently provided to DEWHA is at *attachment 2*. I needed to get this off quickly to the Department, which was in the midst of strategic discussions, so was pleased to be able to rely on material sent earlier by CAMD members. I chose only one or two examples for each priority area – please let me know if you wish to update any item relating to your institution or to flag new items which can be included for future advocacy.

### **Humanities Roundtable**

Work continues on the development of the proposal made by the Humanities Roundtable for an online humanities Atlas to complement the *Atlas of Living Australia*. In addition to organising a Roundtable (Hobart, February 2009), I provided the secretariat for the Digitisation Working Party meeting held in Melbourne (5 March), set up a strategy meeting of the Roundtable in Melbourne (18 March), and also attended a meeting with Iain McCalman and other CAMD members at the Australian National Maritime Museum (4 April) to discuss the proposal further. Margaret and I have lined up meetings on the Atlas in Brisbane as we travel to the AGM. There will be an opportunity to discuss the outcomes of these meetings later in the agenda (item 13).

### **Natural Sciences Alliance**

After an earlier delay, the CAMD Natural History Roundtable had a very productive meeting in Sydney on the 19 June. The meeting agreed on a new name and objectives; was alerted to the scope for priority digitisation work using *Atlas of Living Australia* funding; was encouraged to raise concerns about museum involvement in ARC grants; and agreed to create a virtual identity, to be known as **Natural Science Museums of Australia – CAMD**. A web site page will be created and the title can be used as an additional brand. The next meeting of the renamed CAMD Natural Science Alliance will be held the second or third week February 2010 at Melbourne Museum.

### **Surveys**

I will report on the annual survey and the web survey under agenda item 7 which follows.

## Submissions and Correspondence

Since October 2008 I have provided written comments on behalf of CAMD on the following:

- the Australian Government Ocean Policy Science Advisory Group (OPSAG) Marine Research and Development Framework (launched as *Marine Nation*);
- the ABS review on the future of the museum service industry surveys;
- museums and ASEAN in a submission to the Department of Foreign Affairs and Trading;
- the UNESCO Convention on Cultural Diversity;
- the Review of the Protection of Moveable Cultural Heritage Act and Regulations;
- the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage;
- feedback to CCA on *Significance Version 2*;
- the NCRIS Roadmap Review;
- outcomes of the Federal Budget and Innovation Report and new research funding landscape in a report to CAMD members; and
- a submission to the Collections Australian Network (CAN) review [*According to DEWHA, the Review is still underway as at 10 August and the corresponding report and its recommendations will be considered by Cultural Ministers Council (CMC) at their next meeting on 9 October 2009*].

Unfortunately, I was not able to complete submissions to the Productivity Commission's review of 'Not for Profit' organisations. Despite an appeal to members, I did not receive responses in relation to the Not for Profit review terms of reference in time to formulate a submission. I was also unable, despite my best efforts, to meet the deadline for the Biodiversity review, which corresponded with a need to quickly prepare briefing papers and attend meetings in preparation for the Canberra meetings in June. I would invite any suggestions about ways CAMD input might be delivered on these issues over the next few months.

## Website

A number of CAMD-related urls have been registered and I have pulled together policies, survey reports and submissions to be included on a CAMD website. I am currently working on the design of the home and public pages with the generous assistance of the Powerhouse Museum and will shortly be undertaking training to allow me to maintain and update the site.

## Thanks

Margaret has been a constant, cheerful support as we've coped with the wide range of demands made of CAMD over the last period. I am grateful that she responds so promptly and sagely to my requests for advice and often wonder how she gets her 'day job' done while doing so much for CAMD. Mary-Louise has provided a much valued sounding board

for me in Sydney and, in fact, the whole Executive has been unfailingly generous in assisting me to implement CAMD's plans and strategies.

### **Seddon**

Finally, I would like to record my deep sadness at losing Seddon from our lives. I have only worked with him over the last four or so years but found him unfailingly helpful and considerate. I shall remember him for his infectious smile, his enthusiasm and his collegiate approach to all his interactions with me and with CAMD.

Meredith Foley  
Executive Officer, CAMD

11 August 2009

### *Item 6 Attachment 1*

## **Meeting with the Hon. Peter Garrett AM MP, Minister for the Environment, Heritage and the Arts**

**Time:** 11.30 am – 12:00pm, Wednesday 17 June 2009

**Venue:** Parliament House, Canberra

### **CAMD attendees:**

- Ms Margaret Anderson, Chair, Council of Australasian Museum Directors (CAMD) and Director, History Trust of South Australia
- Ms Mary-Louise Williams, Executive Member, CAMD and Director, Australian National Maritime Museum
- Dr Meredith Foley, Executive Officer, CAMD

### **PROPOSED AGENDA**

- 1. Cultural Access and Access to Knowledge**
- 2. Contributing to Government Policy**
- 3. Access to Government Funding Programs**
- 4. Celebrating Museum Achievement**

The following additional material is attached:

- a summary of meeting points
- Background information on the points raised
- *Attachment A* brief biographies of Ms Anderson, Ms Williams and Dr Foley
- *Attachment B* CAMD Survey Highlights 2007-08
- *Attachment C* CAMD membership list
- *Attachment D* CAMD museum sites.
- *Attachment E* CAMD Fact Sheet

For further information please contact Dr Meredith Foley on (02) 9967-3237 or by email on [mfolwil@bigpond.net.au](mailto:mfolwil@bigpond.net.au).

## Summary of Meeting Points

### 1. Cultural Access and Access to Knowledge

Access to cultural expression and access to knowledge are key priorities across a range of Government portfolios. The provision of digital information has emerged as a key issue in the arts, in education, in innovation and in research. Museums across Australia are anxious to contribute further to this Government's strategies in this area.

Australia has a decentralized museums system, with the bulk of collections managed by state museums. As a group we work collaboratively, with strong links to national institutions. Your recent budget allocation to national collecting institutions to develop digitization programs and strategies was very welcome. Many state museums have also invested strongly in this area in recent years and hope to do much more in the future. Museums are also working actively in a number of cross-portfolio initiatives, particularly with the Innovation portfolio. An important example project is the *Atlas of Living Australia*, a project funded by NCRIS to map and digitize Australia's flora and fauna. This project was initiated by a group of CAMD museums and has attracted \$30m in the recent budget. We are currently developing a companion project to map our cultural history and collections through an *Atlas of Australian Life*.

Museums would like to work with Government to develop a holistic strategy to leverage this considerable investment further. We believe this could be a dynamic partnership, of lasting benefit to both. The outcome would be on-line access to the huge data banks of knowledge presently inaccessible in Australia's museums.

**We seek your support to initiate discussions with your departmental officers and with the Innovation portfolio to develop signature projects which can link all Australia's collections.**

### 2. Contributing to Government Policy

Museums are major public facilities and active forums for public debate. Last year some 10 million people visited museums in person: 57 million visited on line. Museums are also the most trusted public sources of knowledge. The decentralized nature of museums however makes it difficult for them to fulfil their potential in working with the Government on a range of issues.

**We believe that museums have much to offer Government and would welcome the opportunity to contribute more strategically to the development of Government policy through membership of your Creative Australia Advisory Group.**

### **3. Access to Government funding programs**

Museums were significant beneficiaries of a number of previous funding programs, notably the old Red Scheme, funded by the Hawke Government. This scheme enabled many museums to improve their public presentation and collection care and was especially significant in regional Australia.

**We are keen to open discussions with your departmental officers on ways in which these benefits might be re-visited through current and future funding programs and seek your support to initiate these discussions.**

### **4. Celebrating museum achievement**

Each year CAMD surveys its members to establish annual visitor numbers and other program details. This survey regularly establishes museums as the most popular cultural institutions in the country. We generally issue a media release to draw attention to these achievements. We anticipate that this release will be issued in July.

**We would welcome a comment from you to include in this year's media release.**

## **BACKGROUND INFORMATION**

### **1. CULTURAL ACCESS AND ACCESS TO KNOWLEDGE**

The core strength of the major museums lies in their vast and deep collections which traverse all subject areas and media. Together, CAMD's museums hold over 55 million museum specimens, objects and artworks which form part of the distributed national collection. These collections represent the past knowledge of Australia and its interactions with the world and provide both critical historic reference points and springboards to new ideas.

CAMD museums can demonstrate an impressive engagement with the public through the exhibitions and programs based on these collections. The 9.7 million visits 'through the door' to major Australian museums in 2007-08 demonstrate the enormous audience utilising museums to pursue ideas and information. These figures are dwarfed, however, by the 57.6 million visits which were made to major museum websites in the 2007-08 period.

Museums have been at the forefront in responding to the soaring demand for online education and research resources. CAMD's natural history museums were the originators of the *Atlas of Living Australia*, an online resource funded under the National Collaborative Research Infrastructure Strategy (NCRIS) and Super Science Initiative. The *Atlas* provides

access to the critical biological information contained in the specimen collections held by museums, universities, government departments and research agencies in Australia.

CAMD museums have also been working on their own online collection programs, participating in the Collections Australia Network (CAN) and working on pilots with The Learning Federation (TLF) to develop collection-based online materials to support students and teachers using the national curriculum.

Museums are struggling, however, to get their collections online so that their full potential to the Australian and international community can be realised. In particular, they are finding it difficult to gain resources to digitize priority collections and develop new content. The *Atlas of Living Australia*, for example, has been allocated funds to build online collaborative platforms but precluded from using these funds to digitise the specific collections needed to populate the Atlas.

CAMD's members with history, art and ethnographic collections are currently scoping the potential for a 'bookend' *Atlas of Australian Life* which will provide online access to history, stories and resources about Australia's people and places but is also finding it difficult to identify funds to make collections accessible online.

CAMD's position is not about digitising material for its heritage value alone. The ultimate value of digitising collection information lies in the critically useful information it unlocks. Museum natural science collections are a series through time and space which are vital to understanding the changing dynamics of the continent and the vast challenges it faces now and in the future. The series allows base line studies of change and covers the ongoing collection of material for research supporting national priorities.

CAMD history, heritage, cultural and ethnographic collections hold information which informs and fosters research in the humanities and social sciences. It is particularly vital in relation to indigenous cultural studies and for historical and social science studies which focus on national identity and change and assist in the development of solutions for contemporary challenges in areas such health, education, sustainability, identity and tolerance. This knowledge allows us to better understand a shared past and make informed choices about the future.

Much of this information exists in non-digital forms; bringing it online would immediately benefit Australian and international researchers in both the sciences and humanities areas.

There is a pressing need, recognised at the 2020 Summit and in a succession of Federal Government reports,<sup>1</sup> for support for museums to unlock the resources held in national,

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<sup>1</sup> The need to further utilise collections for online resources has been recognised most recently in the 2020 report, the CMC's report *Building a Creative Innovation Economy*, the report of the review of the National

state and regional collections. Because of the resource intensive nature of putting collections online it is important that this process be approached systematically, on a national basis and in a way which allows prioritisation and collaboration to provide the most effective use of resources and tools to allow the user to explore and engage with the collections.

This work is underway through the Collections Council of Australia which has, in concert with the collection domains, developed an *Australian Framework for Digital Heritage Collections*. As part of this process, CAMD has established a working party of experts in the field to develop national standards and protocols in relation to digital material in museums. Recently, CAMD also signalled its support to the Cultural Ministers Council for a reborn Collections Australia Network (CAN). CAMD believes that CAN, which started life as Australian Museums and Galleries Online, can provide the starting point for a far more expansive and ambitious project to ensure Australia's history and heritage collections, from large and small museums, are accessible online in a format which encourages high levels of usage from the school child to researchers and which engages users to build a collaborative vision of Australian society.

**We seek your support to initiate discussions with your departmental officers and with the Innovation portfolio to develop signature projects which can link all Australia's collections.**

## **2. CONTRIBUTING TO GOVERNMENT POLICY**

Museums can be teaching bodies, natural history and social science research institutes, social centres and meeting places, sites of mass entertainment and agents for social change. However, precisely because of the extraordinary breadth of their functions, major museums have often found that they fall between the cracks of Government policy development.

CAMD's museums are generally sited within federal or state arts and heritage portfolios, although they are also found within science and veteran's affairs portfolios. As a result, they face a constant challenge to connect their work with other agencies and potential collaborators in the realms of education, industry, research, science, technology, innovation and tourism. CAMD is concerned that Australia's major museums are being overlooked in Government deliberations on pressing Australian and global issues.

This problem has been particularly apparent in relation to museum research in the natural sciences and humanities. The positioning of museums outside Government research agencies has meant that they face a constant challenge, as research 'outsiders', to gain

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Collaborative Research Infrastructure Roadmap and the Cutler innovation report, entitled *Venturous Australia: building strength in innovation*.

resources. The nature of available research funds often limits museums to being drawn in at the later stages, rather than leading in the initial conceptualisation of a project.

The situation has been particularly difficult for museums with biological collections and research programs as Australia has no national, natural science museum. National biological species collections and associated museum scientists are distributed across State and Territory museums and predominantly under arts portfolios. As a result, their key work in discovering and identifying Australian species and researching biodiversity and resource management is often overlooked or regarded as non-core.

CAMD gratefully acknowledges the Government's efforts to address this problem through the inclusivity of its innovation and research infrastructure agendas and its appointment of a CAMD member to the National Research Infrastructure Committee. The acknowledgement that the sciences encompass humanities and the arts and a greater acknowledgement that museums are centres of research has assisted museums to broaden their research contribution in recent years.

CAMD is also grateful to the Government for its continued funding of the Collections Council of Australia (CCA). CCA provides the collection sector with much-needed contacts and opportunities for collaborative activity at the highest level. It also provides an access point for agencies and companies wishing to make contact with relevant collecting bodies.

The funding base for the CCA and its low level of staffing, however, has made it difficult for it to build the type of profile for the collecting sector that the Australia Council has achieved for the arts. While CCA has been able to bring the collecting sector as a whole to various policy-setting tables at the federal level, it has not had the resources to ensure that the separate collecting domains are always invited to participate in non-arts policy making which is relevant to their interests and to those of the wider community.

**We believe that museums have much to offer Government and would welcome the opportunity to contribute more strategically to the development of Government policy through membership of your Creative Australia Advisory Group.**

### **3. ACCESS TO GOVERNMENT FUNDING PROGRAMS**

CAMD wishes to congratulate the Minister for securing \$62.3 million for arts and culture in a tough budget year and, in particular, for the initiatives adopted to support national museums, libraries and archives and to extend programs such as the International Exhibitions Insurance Program to all museums.

As the economy improves CAMD would like to work with the Government to identify ways in which support for the nation's cultural collections under these programs can be strengthened. Museums at State and Territory, as well as Federal level were significant

beneficiaries in the past of a number of previous funding programs, notably the old Red Scheme funded by the Hawke Government which allowed the engagement of temporary workers to complete specific collection tasks. This scheme enabled many museums to improve their public presentation and collection care and was especially significant in regional Australia.

**We are keen to open discussions with your departmental officers on ways in which these benefits might be re-visited through current and future funding programs and seek your support to initiate these discussions**

#### **4. CELEBRATING MUSEUM ACHIEVEMENTS**

CAMD has been surveying its members since the late 1980s as part of a cooperative benchmarking exercise to establish annual visitor numbers and other program details. From 2006, it has also released aggregated figures to the public to demonstrate the reach of museums in the community and the range of their activities.

A summary of indicators for the 2007-08 period is attached for the Minister's information at *Appendix C*. CAMD will gather these figures again in July 2009.

**We would welcome a comment from you to include in this year's media release.**

## *Attachment A*

### **Margaret Anderson**

Margret Anderson is the Director of the History Trust of South Australia, a position she has held since December 2000. She has worked in museums in Western Australia and South Australia, where she was inaugural director of the Migration Museum. She also lectured in history and Australian studies at Monash University, where she introduced a course in material culture studies.

While at Monash she completed a three volume study of collections in Australian museums, the recommendations of which informed the work programs of the various predecessor bodies of the Collections Council of Australia. She was a member of the Heritage Collections Working Group, the Heritage Collections Committee and deputy chair of the Heritage Collections Council.

She is a former president of the Museums Association of Australia and was secretary of both the Council of Australian Museum Associations and Museums Australia. With others she founded both the Historians' and the Women's Special Interest Groups of Museums Australia. Her research interests include the history of women and the family in Australia, women's work, national allegory and the practice of public history. She has published on all of the above.

Margaret is the current chair of the Council of Australasian Museum Directors.

### **Mary-Louise Williams**

Mary-Louise Williams is the Director of the Australian National Maritime Museum. She was previously Director of the NSW Branch of the Museums Association of Australia - an organization that supplied advisory services to regional and community museums throughout New South Wales. She is a past member and then Chairperson of the NSW Cultural Grants Advisory Council, former President of the Museums Association of Australia and was an inaugural board member then Chair of Museums and Galleries NSW. Her interest in regional and community service is reflected in the wide range of outreach services now provided by the ANMM

She is currently the Vice President of the International Congress of Maritime Museums, a member of the Executive of the Council of Australasian Museum Directors and is on the board of the Foundation for the Search of Captain Cook's Ship Endeavour (Newport, USA). In 2006 she was appointed Deputy Chair of the Visions of Australia Commonwealth government grant program. She sits on several industry editorial boards in Australia and overseas.

### **Meredith Foley**

Meredith Foley is the Executive Officer of the Council of Australasian Museum Directors. She was appointed (on a part-time basis) in 2005 as CAMD's first employee specifically to provide support for collaborative activities across the collection sector and cooperation with the newly-formed Collections Council of Australia.

She was awarded a Ph.D. by the University of Sydney in 1986 for a thesis on Australian women's social movements and has contributed articles to the *Australian Dictionary of Biography* and to

several publications on early women activists. From the 1980s she combined study with employment as a research officer, advocate and industrial officer for student and academic unions.

From 1990 to 2004, Meredith was an employee of the NSW public service, working in a range of policy areas including the Ministry for the Arts, where she worked with the major collecting institutions, and from the period 1997 to 2004 in the NSW Environment Protection Authority. This employment allowed her to develop her passions for social history, museums and Australia's flora and fauna. She is currently a member of the Willoughby Council Heritage Advisory Committee, the History Council of NSW, Birds Australia and the Willoughby Environmental Protection Association.

## CAMD SURVEY HIGHLIGHTS 2007-08

### PROMOTING ACCESS

- *In the period covered by the 2007-08 survey results, CAMD museums had over **77.8 million engagements** with the public with **60.3 million** of these interactions relating to visits to museum websites.*
- *Despite the soaring numbers using museum information online, physical visits have continued to rise over the past five years. Current attendance figures have risen by **11.6%** since 2003-04.*
- *Total attendances at the twenty-one CAMD museum sites in Australia and New Zealand rose slightly to **12.58 million**.*
- *Attendances in Australia totalled almost **9.7 million** (an increase of 1.3% on 2006-07).*
- *New Zealand attendances totalled **2.86 million** (a rise of 11% on the previous year).*
- *208 new **in-house exhibitions** attracted over **9 million visitors** to CAMD museums.*
- *Sixteen CAMD museums answered over **245,000** enquiries relating to research or collections over the 2007-8 period.*
- *More than **130,000 collection items** were loaned to other institutions, with most loaned for research purposes.*

### PROVIDING CULTURAL AMENITIES & DESTINATIONS

- *Close to 2.5 million **interstate** or interregional tourists and over 2.5 million **overseas tourists** made sixteen CAMD museums one of their key cultural destinations when they travelled in Australia and New Zealand.*

### FOSTERING LEARNING AND BUILDING KNOWLEDGE

- *Close to 1.4 million **students** visited CAMD museums on organised excursions; over 806,000 were pre-school or school students while over 47,000 were enrolled in tertiary or adult education classes.*
- *CAMD museum websites recorded **60.3 million user sessions** a rise of 18.5% on web site visits reported for 2006-07 (50.8 million).*
- ***Talks, workshops and presentations** held on and off site by museums and staged in the media reached an additional audience of at least 4.8 million.*

- CAMD museums produced **520 scholarly publications**.
- CAMD museums participated in a total of 241 grant-funded **research projects** during 2007-08 and expended close to **\$11 million** on this research.
- 434 in-house curatorial/science **research projects** were completed in 2007-08.

#### **BUILDING CULTURAL CAPACITY**

- Seven CAMD museums were involved in completing requests for the repatriation of **indigenous materials** during 2007-08. Negotiations were completed for 31 repatriation requests in this period with 378 negotiations ongoing.
- Eighteen of CAMD's twenty-one members provided professional support and advisory services to smaller and **regional museums** in their areas.
- Sixteen CAMD museums provided **internships** for small and regional museums.
- Together, the museums acquired more than 391,000 items for **collections** during 2007-08.

#### **BUILDING SOCIAL CAPITAL**

- 3,656 **volunteers** contributed close to 442,000 hours to CAMD museums;
- Over 150 exhibitions and program series were held which explored Indigenous, South-East Asian and **other cultures** from around the world.

#### **BENCHMARK DATA**

- Between 2003-04 and 2007-08 FTE **staff numbers** employed by CAMD museums rose by 5.8% to a total of over 4,800 staff members.

## Item 6 Attachment 2

**MUSEUMS AND NATIONAL PRIORITIES - CASE STUDIES**

The following case studies have been chosen to provide a snapshot of the diversity of CAMD museum exhibitions, public programs and research and their relationship to a range of national priorities.

<b>Project/Program</b>	<b>Impact</b>	<b>National Issues</b>
<b>EDUCATION POLICY AND ONLINE DELIVERY</b>		
<p><b>Collections and Online Curriculum</b></p> <p>Major museums are working with their education departments to produce online curriculum content for school students. Museum Victoria, for example, is part of Victoria's Cultural Network which links via broadband to Victoria's key cultural organisations including the Australian Centre for the Moving Image, National Gallery of Victoria, State Library of Victoria and the Arts Centre through the Culture Victoria website. The Network is directly connected to 1,700 state schools which are able to access rich broadband content. It brings together elements of Victoria's cultural collections in a series of stories and projects, many of which have been created for the site.</p>	<p>Providing high quality online primary and secondary school curriculum content in the earth sciences, physical sciences, arts and humanities.</p> <p>Reaching schools whose students may not be able to visit cultural institutions due to remoteness or other disadvantage.</p> <p>Introducing students to the richness and depth of information in Australia's collecting institutions.</p>	<p><i>Providing quality school education courses</i></p> <p><i>Supporting the National Curriculum</i></p> <p><i>Promoting Science and innovation</i></p> <p><i>Populating the broadband with high quality Australian material</i></p> <p><i>Ensuring trusted, high quality information available for school children using laptops</i></p> <p><i>Collection and arts sector and departmental collaboration</i></p>
<p><b>Digital Content Exchange</b></p> <p>In 2008-09 CAMD supported <i>The Museum and Education Digital Content Exchange</i> which involved participation from the Le@rning Federation (TLF), Museum Victoria, the National Museum of Australia and Powerhouse Museum. The project investigated efficiencies in selecting, quality assuring and distributing digital curriculum resources from museums to teachers and students in an online learning environment. It also investigated appropriate teaching and learning strategies. In school trials over 92% of teachers agreed that the online learning environment and its collaborative tools assisted student learning. Teachers also commented on their preference for trusted, authoritative sources, such as museums, for education purposes.</p>	<p>Successfully using collections and contextual material to support lessons in History, English, Human Society and its Environment, Health and Well-Being, Literacy and IT Technology.</p> <p>Developing less resource-intensive ways to access collections for school use. Forming the basis for more responsive processes and systems for acquiring quality digital curriculum resources from the collections sector to support implementation of the National Curriculum and other school sector initiatives.</p>	<p><i>Providing quality school education courses</i></p> <p><i>Supporting the National Curriculum</i></p> <p><i>Populating the broadband with high quality Australian material</i></p> <p><i>Ensuring trusted, high quality information available for school children using laptops</i></p> <p><i>Collection Sector and TLF collaboration</i></p> <p><i>Smart Information Use</i></p>

Project/Program	Impact	National Issues
<p><b>On the Farm</b></p> <p>The Historic Houses Trust of NSW is developing the former Rouse Hill Public School (built 1887) for education programs linked to syllabus requirements in NSW. It is anticipated the new school facilities will open in January 2010. The school sits opposite the Rouse Hill House and Farm grounds which date from between 1813 and 1818. Its house, outbuildings, garden, grounds and collections comprise one of the most significant historic properties in Australia. The property will be in the middle of a regional park which attracts over 250,000 visitors per annum.</p>	<p>Bringing curriculum-linked education services to western Sydney. Rouse Hill House &amp; Farm is located in the west sector of Sydney, home to 1.4 million people. It will be critical that education resources are available to service this rapidly expanding community.</p>	<p><i>Providing quality school education courses</i></p> <p><i>Supporting the National Curriculum</i></p> <p><i>Recording history and building national identity</i></p>
<b>SOCIAL ACCESS AND COMMUNITY COHESION</b>		
<p><b>Science and Morning Tea</b></p> <p>Museum Victoria's <i>'Science Morning Teas project'</i> targets disadvantaged parents and young children, via local playgroups, from families not normally confident in visiting a museum. The participants are familiarised with the Museum via activities such as learning how to get through ticketing, orientation around the museum, science literacy sessions involving simple science concepts and drawing from methodologies from family learning, early learning, ESL and take home science activities. Its success has led to its adoption by a range of museums and community organisations.</p>	<p>Providing science literacy for disadvantaged parents and children.</p> <p>Facilitating social access for disadvantaged groups.</p> <p>Promoting science education.</p> <p>Providing pre-school education and life-long learning.</p>	<p><i>Supporting families and encouraging social access and community cohesion</i></p> <p><i>Promoting science</i></p> <p><i>Strengthening Australia's social and economic fabric</i></p> <p><i>Recognising and celebrating cultural diversity</i></p> <p><i>Educating the community</i></p>
<p><b>Smart Moves</b></p> <p>Questcon's Smart Moves visits high schools in regional Australia, inspiring and stimulating teenagers to dream of ideas for tomorrow by presenting cutting edge science, technology and business highlighting the wide variety of careers available and encouraging young Australians to be</p>	<p>Since 2002, Smart Moves has visited more than 3,000 schools and about 400,000 secondary students across Australia.</p> <p>Inspiring secondary students in relation to innovation, science,</p>	<p><i>Supporting families and encouraging social access and community cohesion</i></p> <p><i>Promoting science and innovation</i></p> <p><i>Supporting the National Curriculum</i></p> <p><i>Promoting an innovation culture and economy</i></p>

Project/Program	Impact	National Issues
<p><b>Smart Moves</b> ... innovative and entrepreneurial. Charging your mobile phone by dancing, clothes that clean themselves in the sun and an all terrain skateboard are all ideas that young Australians have turned into reality. The show is just one facet of the program. Once the presenters have left the school, students and teachers continue to be informed through the monthly newsletter and website.</p>	<p>technology, engineering, entrepreneurship, intellectual property and marketing</p>	<p><i>Populating the broadband with high quality Australian material</i></p>
<p><b>Youth on the Margins</b></p> <p><i>Hope: The Utopian Imagination of Youth on the Margins</i> is an exhibition which offers a focus on age and class in presenting the views of young people whose opinions are rarely sought and usually do not find their way into museum displays. It was developed through a collaborative research project undertaken by University of South Australia researchers in partnership with the Migration Museum, South Australia's Social Inclusion Unit and the Department of Further Education, Employment, Science and Training. It was supported by the Australian Research Council through its linkage Grants program.</p>	<p>Working with marginal groups.</p> <p>Focusing on age and class from the perspective of youth.</p> <p>Facilitating social inclusion.</p> <p>Educating the community on important social issues.</p> <p>Providing opportunity for visitors to discuss complex and contentious issues in a safe environment.</p>	<p><i>Strengthening Australia's social and economic fabric</i></p> <p><i>Recording history and building national identity</i></p> <p><i>Supporting families and encouraging social access and community cohesion</i></p> <p><i>Academic and state collaboration</i></p> <p><i>Educating the community</i></p>
<p><b>100 eyes 100 voices</b></p> <p>This exhibition at the Queen Victoria Museum and Art Gallery in Launceston featured a collection of images and recorded interviews collated by a range of community members to show how residents perceive their own community. The local council distributed 100 disposable cameras to randomly selected residents and asked them to capture the area's distinctive images. Local TAFE students also took part by recording interviews with residents about the region's assets.</p> <p>The project, along with public forums, surveys and visual mapping projects with school students, forms part of the public consultation process to develop a community plan for the city.</p>	<p>Encouraging wide-spread and inter-generational interaction and collaboration to develop city community plans.</p> <p>Building community.</p>	<p><i>Supporting families and encouraging social access, inclusion and community cohesion</i></p> <p><i>Strengthening Australia's social and economic fabric</i></p> <p><i>Recording history and building national identity</i></p> <p><i>Protecting heritage</i></p> <p><i>Recognising and celebrating cultural diversity</i></p> <p><i>Educating the community</i></p> <p><i>Collaboration with local government</i></p>

Project/Program	Impact	National Issues
<p><b>Bushfire Response</b></p> <p>In the wake of the 2009 Victoria bushfire disaster, Museum Victoria has developed a range of projects designed to record and commemorate this tragic event and educate the community about bushfire awareness.</p> <p>The projects, which are being carried out in close consultation with local communities and authorities, include recording individual and community stories, the collection of items for commemoration which will be installed in the museum's Forest Gallery and a renewal of that gallery to help Victorians understand the fire-adapted nature of Victorian forests and the importance of anticipating the risks of people living amongst them. A display of entries to the RMIT 2009 Design Challenge, which is focussed this year on Bushfires, will be exhibited at the Melbourne Museum Discovery Centre.</p> <p>Museum Victoria will also be hosting on its website the <i>Bushfires Biggest Family Album</i>. Individuals, schools, community museums and historical societies lost photographs and other precious documents recording their history in the fires. <i>Bushfires Biggest Family Album</i> will be an image and community story archive for historical societies and other community organisations as they rebuild their resources. It provides the opportunity for those directly impacted by the disaster to share images of its aftermath and, importantly, renewal, for community members to donate images relating to the history, places and people of fire affected areas and for contributors to share memories and stories relating to place.</p>	<p>Providing a context in which current and future generations of Victorians can reflect on the experience and impact of bushfire.</p> <p>Ensuring the research and collections of the Museum Victoria record this significant event.</p> <p>Assisting fire-affected communities to rebuild their sense of community identity and shared experience.</p> <p>Providing education on bushfire awareness for the public.</p>	<p><i>Recording history and building national identity</i></p> <p><i>Supporting families and encouraging social access, inclusion and community cohesion</i></p> <p><i>Protecting heritage</i></p> <p><i>Educating the community</i></p> <p><i>Responding to climate change and variability</i></p> <p><i>Facilitating regional redevelopment</i></p> <p><i>Collaboration with local government, state authorities and national institutions.</i></p>

Project/Program	Impact	National Issues
<b>CULTURAL TOURISM AND ECONOMIC BENEFITS</b>		
<p><b>Cultural Tourism</b></p> <p>The tourism attracted by cultural and collecting institutions produces important flow on benefits to the community. Recent research on the drawing power of major cultural institutions in Canberra, for example, found that they played a significant role in attracting tourists who spent between \$249-255 million per annum in that city.<sup>2</sup></p> <p>Tourism Australia research has found that domestic cultural and heritage visitors spent a total of \$10.7 billion on their whole trip, while international visitors in this category spent a total of \$9 billion in Australia. The most popular activity for domestic visitors was visiting museums or galleries while the second most popular cultural and heritage tourism activity for international visitors, after visiting a historic building (61%), was also visiting museums and galleries (56%).<sup>3</sup></p> <p>In 2007 Arts Victoria reported that around 2.6 million domestic overnight cultural visitors stayed for 9.3 million nights in the state. At least 44% of these tourists went to museums and galleries making them the most popular attraction for Victoria's domestic cultural tourists. Close to 1 million international cultural visitors visited Victoria in the same year staying for 22 million nights. Cultural visitors represented 62% of all international visitors to the state and of those 57% visited museums or art galleries.<sup>4</sup></p>	<p>Promoting Australia as a cultural destination.</p> <p>Encouraging interstate and interregional cultural tourism</p> <p>Providing economic benefits for cities and towns through employment on site, capital works programs and tourist spend on accommodation, food and other services.</p> <p>Projecting Australia's 'stories' to an international audience.</p>	<p><i>Progressing urban and regional development</i></p> <p><i>Promoting economic growth</i></p> <p><i>Expanding Cultural Tourism</i></p> <p><i>Strengthening Australia's social and economic fabric</i></p> <p><i>Understanding our region and the world</i></p> <p><i>Enhancing international relations</i></p>

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

<sup>3</sup> Cultural and Heritage Tourism in Australia 2006, Tourism Research Australia

<sup>4</sup> See Arts Victoria website, [www.arts.vic.gov.au/content/Public/Research\\_and\\_Resources/Cultural\\_Data/Snapshots/Cultural\\_Tourism.aspx](http://www.arts.vic.gov.au/content/Public/Research_and_Resources/Cultural_Data/Snapshots/Cultural_Tourism.aspx)

Project/Program	Impact	National Issues
<p><b>Expanding Regional Economies</b></p> <p>Sovereign Hill Museums Association employs 360 people and generates annually about \$50 million which is injected into the Ballarat economy. Its outdoor museum researches and interprets the region in its gold rush days through a reconstructed township and diggings, mining history through its Sovereign Quartz Mine and the social heritage of the region through its Gold Museum. At a nearby property, Narmbool, it also runs education programs about land custodianship, the environment and sustainability.</p> <p>The Sovereign Hill site attracts more than 475,000 day and 86,000 night visitors a year, as well as 180,000 day visitors at the Gold Museum. In 2007-08 the museum was visited by over 43,000 Chinese tourists; a 47% increase on the previous year.</p> <p>Sovereign Hill and the Monash University Tourism Research Unit (TRU) have collaborated in projects aligned with the Sustainable Tourism Cooperative Research Centre to research key issues about the impact of interpretive programs in promoting cultural heritage tourism. Projects completed so far have covered:</p> <ul style="list-style-type: none"> <li>• Emotional labour, dissonance, emotional intelligence and burnout in the tourism/service industry;</li> <li>• Guiding Chinese Group Tours in Australia : An Analysis Using Role Theory;</li> <li>• Conceptualising and Assessing Intercultural Competence of Tour Guides: An Analysis of Australian Guides and Chinese Tour Groups; and</li> <li>• Interpretation Evaluation Tool Kit: methods and tools for assessing the effectiveness of face-to-face interpretive programs.</li> </ul>	<p>Providing employment on site and in capital works programs.</p> <p>Making massive economic contribution to the city and region.</p> <p>Using innovative outdoor approach to build national identity based on an innovative exploration of Australia's past.</p> <p>Projecting Australia's stories to an international audience.</p>	<p><i>Spearheading regional development</i></p> <p><i>Expanding Cultural Tourism</i></p> <p><i>Promoting economic growth</i></p> <p><i>Strengthening Australia's social and economic fabric</i></p> <p><i>Recording history and building national identity</i></p> <p><i>Promoting science and innovation</i></p> <p><i>Educating the community</i></p>

Project/Program	Impact	National Issues
<p><b>Artificial Reefs</b></p> <p>The Western Australian Museum is working on a longitudinal study of the way in which modern vessels of iron and composite naval aluminium and steel vessels interact with the local microenvironment of colonising organisms and underwater flora and fauna. Vessels being monitored include the former HMAS Swan, Perth and Hobart (South Australia) and the iron wrecks of the Saxon Ranger and South Tomi in Western Australia.</p>	<p>Impact is major for other institutions working on the development of cultural underwater tourism and management of underwater marine parks.</p>	<p><i>Expanding Cultural Tourism</i></p> <p><i>Protecting heritage</i></p> <p><i>Promoting sustainable use of Australia's biodiversity</i></p> <p><i>Marine Research</i></p> <p><i>Educating the community</i></p>
<b>CULTURAL DIVERSITY</b>		
<p><b>Celebrating and Memorializing Our Migrant Past</b></p> <p>More than six million people have crossed the world to settle in Australia. To honour their achievements the Australian National Maritime Museum has established a Welcome Wall at Darling Harbour, Sydney where millions of new settlers first stepped ashore in Australia. Standing just under 3 metres tall and 100 metres long, the Wall is big enough to hold 30,000 names. An online database stores historical information about the people named on the Welcome Wall: when and how they came, who they came with, and where they lived. These personal stories are also shared with visitors to a kiosk in the museum foyer. In all, 126 countries are represented on the wall. A record 1,178 names were added at the Welcome Wall ceremony in May 2008, the largest number since its launch in 1999.</p>	<p>Memorializing the experiences of the individuals and families who migrated to Australia.</p> <p>Provoking questions about the migrant experience and their role in Australia's development.</p> <p>Promoting appreciation of the experience and cultures of others.</p> <p>Providing opportunity for visitors to discuss complex and contentious issues in a safe environment.</p>	<p><i>Recording history and building national identity</i></p> <p><i>Strengthening Australia's social and economic fabric</i></p> <p><i>Understanding our Region and the World</i></p> <p><i>Recognising and celebrating cultural diversity</i></p> <p><i>Educating the community</i></p>
<p><b>Understanding Others</b></p> <p>The Migration Museum in Adelaide works through its permanent and temporary exhibitions and education programs to present the diverse histories of migration and settlement in South Australia. Staff recently provided a tour for young mothers from a local disadvantaged area. Feedback provided by the external tour organiser revealed</p>	<p>Exploring questions of identity and history, cultural diversity, cultural understandings and the refugee experience.</p> <p>Through the stories of individuals and migrant groups the museum is promoting interest, understanding and</p>	<p><i>Recording history and building national identity</i></p> <p><i>Recognising and celebrating cultural diversity</i></p> <p><i>Strengthening Australia's social and economic fabric</i></p>

Project/Program	Impact	National Issues
<p><b>Understanding Others</b> ... that the tour led participants to question the negative way in which asylum seekers were portrayed in the media and to gain a greater understanding of their motivations. In a later group discussion about discrimination, one person (who hadn't attended the excursion) made negative comments about migrants. Others in the group argued against this position on the basis of what they had learnt from their visit; they said that before they would have agreed but since visiting the Museum they had changed their mind.</p>	<p>appreciation of other experiences and cultures.</p> <p>Promoting cultural tolerance.</p> <p>Educating the community on important social issues.</p> <p>Providing opportunity for visitors to discuss complex and contentious issues in a safe environment.</p>	<p><i>Understanding our Region and the World</i></p> <p><i>Encouraging cultural understanding and tolerance</i></p> <p><i>Educating the community</i></p>
<p><b>War Crimes</b></p> <p>The Australian War Memorial is collaborating with the University of Melbourne on the publication of a Law Reports Series which will in effect constitute the official history of Australia's war crimes trials in the post-WWII period. By making historical primary source material readily accessible, the project, which is funded by an ARC Linkage grant, provides judicial precedent for use by the proliferation of new international criminal tribunals.</p>	<p>Providing access to Australia's historical record of war crimes trials.</p> <p>Providing important judicial precedents which will have international impact.</p>	<p><i>Recording history and building national identity</i></p> <p><i>Facilitating the prosecution of contemporary international war crimes.</i></p> <p><i>Understanding our Region and the World</i></p> <p><i>Collecting institutions and academic collaboration</i></p>
<b>ASIA-PACIFIC RELATIONS</b>		
<p><b>Virtual Museum of the Pacific</b></p> <p>The Australian Museum holds about 60,000 ethnographic objects from Melanesia, Polynesia and Micronesia. It works closely with Pacific communities to enhance engagement and access using these collections. This approach has included working with the Pacific diaspora communities now resident in Australia; bringing culturally knowledgeable members from communities to annotate the information linked with the collections; establishing field programs where creator communities can digitally document and preserve their own intangible heritage and, more recently,</p>	<p>Reconnecting diaspora and creator communities with intangible and material heritage lost in the colonial period.</p> <p>Promoting the cultural revitalisation which underpins national stability and development.</p> <p>Providing a model for cross-disciplinary development between technical and social science</p>	<p><i>Strengthening Australia-Pacific Relations</i></p> <p><i>Understanding our region and the world</i></p> <p><i>Supporting families and encouraging social access, inclusion and community cohesion</i></p> <p><i>Smart Information Use</i></p> <p><i>Promoting an innovation culture</i></p>

Project/Program	Impact	National Issues
<p><b>Virtual Museum of the Pacific ...</b> providing digital access to the collections to Pacific Island communities through the development of the Virtual Museum of the Pacific (VMP) project. The technology used for the VMP project, developed in association with the University of Wollongong, allows for easier navigation of the online database which allows a wide range of users to browse, discover, and develop new associations in relation to the digitised objects. The VMP project presents a unique opportunity to expand access to, and interaction with, the vast ethnographic collections of the Australian Museum and provides a model to unlock similar cultural collections here and overseas.</p>	<p>disciplines.</p> <p>Contributing to 'Smart information use' and 'Promoting an innovation culture and economy' by maximising the value of new and existing metadata and publishing the museum's content to the web without expensive, hard-wired programming.</p> <p>Creating new business opportunities by giving scope to federating distributed collections from multiple museum sources and gives rise to new paradigms in museum management that include content syndication and distribution.</p> <p>Providing an inexpensive form of virtual access to significant cultural artefacts, contributes to the creation of robust Pacific cultures and strengthens Australia-Pacific relationships.</p>	<p><i>Enhancing international relationships</i></p>
<p><b>Timor-Leste Interns</b></p> <p>In 2008 a collaboration involving the Powerhouse Museum, Australian Museum, Artlab and Museum Victoria hosted the internship of Rogerio Martins and Daniel Sera, from the Timor-Leste (East Timorese) Ministry of Education and Culture. They were part of the team establishing the Timor-Leste National Museum, and were in Australia on an AusAID Australian Leadership Award Fellowship, designed to foster partnerships across the Asia-Pacific region and support museum development as a critical part of nation building. The interns spent three weeks at the Powerhouse learning</p>	<p>Assisting Timor-Leste in the important task of creating a national museum.</p> <p>Forging stronger cultural relationships with Timor-Leste</p> <p>Sharing skills and building capacity</p> <p>Promoting the cultural revitalisation which underpins national stability and development.</p>	<p><i>Understanding our region and the world.</i></p> <p><i>Enhancing international relationships</i></p> <p><i>Building trust and capacity with international neighbours</i></p> <p><i>Collection sector collaboration.</i></p>

Project/Program	Impact	National Issues
<p><b>Timor-Leste Interns ...</b> digital story telling, conservation, display and pest management techniques. Travelling exhibition cases were donated by the Powerhouse for use in the planned Timor-Leste National Museum. The Museum also framed photos of Australian soldiers and the East Timorese who fought alongside them in East Timor during the Second World War. The photos will be installed in the Dare war memorial in Timor-Leste after its redevelopment.</p>		
<p><b>Indonesian Collections Care</b></p> <p>In 2009 the Museum and Art Gallery of the Northern Territory (MAGNT) participated in a three-week workshop and training program at the East Nusa Tenggara (NTT) Provincial Museum in Kupang to help conserve fragile wooden and bamboo artefacts from Eastern Indonesia. The workshop provided "hands on" experience to show local museum staff how to identify vulnerable objects with active infestations, including demonstrations of fumigation techniques to preserve threatened items. MAGNT curators also helped create a dedicated textile storage facility to prevent damage caused by exposure to insects and light. The project, sponsored by the Australia- Indonesia Institute, built on relationships between Eastern Indonesian and Northern Australian cultural heritage specialists.</p>	<p>Forging cultural relationships with Indonesia</p> <p>Sharing skills and building capacity</p> <p>Promoting the cultural revitalisation which underpins national stability and development.</p>	<p><i>Understanding our region and the world.</i></p> <p><i>Enhancing international relationships</i></p> <p><i>Building trust and capacity with international neighbours</i></p>
<p><b>The Upper Sepik-Central New Guinea Project</b></p> <p>The South Australian Museum's Upper Sepik-Central New Guinea Project aims to explore the relationships between material culture on the one hand, and language, distance, population, subsistence and environment on the other, in two adjacent regions of Papua New Guinea – the upper Sepik basin and the highlands of central New Guinea – during a relatively narrow time span before major impact by foreign cultures. The study is analysing around 10,000</p>	<p>Developing a theory of the evolution of material culture.</p> <p>Demonstrating that careful scientific analysis of ethnographic collections can now take its place alongside scientific analysis of natural history specimens to yield a new understanding of the diversity of human culture and how it is created</p>	<p><i>Understanding our region and the world</i></p> <p><i>Recording history and protecting heritage</i></p> <p><i>Building trust and capacity with international neighbours</i></p> <p><i>Digital and frontier technologies</i></p> <p><i>Smart Information Use</i></p>

Project/Program	Impact	National Issues
<p><b>New Guinea project</b> ... objects of material culture, and the written information about those objects, located in museums and private collections within Australia and overseas, assembled as a single, virtual collection. The role of trade/exchange links, marriage, population movements, communal rituals and warfare in affecting relationships are among the variables will be considered.</p> <p>The Upper Sepik-Central New Guinea Project, commenced in August 2004, has been funded by an ARC-Linkage grants with additional support from Ok Tedi Mining Ltd and the South Australian Museum.</p>	<p>and transmitted.</p> <p>The use of digital cameras and computer technology for recording and manipulating data, Geographical Information Systems and statistical packages for analysing data, make such a strategy possible and fruitful.</p> <p>Reconnecting creator communities with intangible and material heritage lost in the colonial period.</p>	<p><i>Promotes an innovation culture</i></p> <p><i>Collecting institution, academic and private industry collaboration.</i></p>
<b>BIODIVERSITY AND CLIMATE CHANGE</b>		
<p><b>Eureka!</b></p> <p>The Australian Museum's <i>Eureka Science Awards</i> are Australia's largest and most comprehensive national science awards. With 20 prizes worth over \$200,000 offered in the categories of research, science leadership, school science and science communication and journalism, the Australian Museum Eureka Prizes (AMEP) reward outstanding Australian science and raise the profile of science in schools and the community. The AMEP award dinner is the largest single annual gathering in Australia celebrating science. Media coverage of prize winners in 2007 reached an audience of over 23 million. New awards were introduced in 2008 for school student presentations on climate change.</p>	<p>Raising the profile of science in schools and the wider community.</p> <p>Promoting excellence in Australian science.</p> <p>Rewarding Australian scientists.</p> <p>Linking scientists with industry, research and museums.</p> <p>Covering critical environmental and sustainability issues facing Australia.</p>	<p><i>Promoting science and innovation</i></p> <p><i>Promoting an innovation culture and economy</i></p> <p><i>Responding to climate change and variability</i></p> <p><i>Encouraging collaboration between the collecting sector, academia and industry</i></p> <p><i>Educating the community</i></p>
<p><b>Protecting Fossil Fields</b></p> <p>This research group from the South Australian Museum and University of California, Riverside are collaborating with palaeontologists from Nanjing Institute, China and Virginia Institute of Technology, on a study of environmental and ecological relationships of associations of fossils as a means</p>	<p>Establish Australia as the source of evidence and key research of the origins of animal phyla.</p> <p>Drawing attention to the role of Australian fossil natural heritage in the global quest for the understanding of</p>	<p><i>Protecting Heritage</i></p> <p><i>International academic and cross-disciplinary collaboration</i></p> <p><i>Onsite conservation of Fossil Heritage</i></p>

Project/Program	Impact	National Issues
<p><b>Protecting Fossil Fields ...</b> of understanding the palaeobiology of the earliest known fossil records of marine animals and plants. The project is using volunteers to conserve the field research site as an outdoor geological laboratory for future research into the Ediacara biota and its preservational settings.</p> <p>The ancient life-forms of the Ediacaran Period represent the earliest known complex multicellular organisms. Protection of the field exposure of hundred of square metres of fossil-bearing seafloors is being facilitated by involving local custodians and entrepreneurs in specialist geotourism.</p> <p>The research is supported by ARC awards.</p>	<p>animal origins.</p> <p>Establishing research links between Australia, USA and China.</p> <p>Interpreting natural history for the Australian public.</p>	<p><i>Development of Geotourism</i></p>
<p><b>Dampier Archipelago</b></p> <p>Western Australian Museum has been in partnership since 1988 with Woodside Energy Ltd to investigate and document the marine biodiversity of the Dampier Archipelago (DA) The Woodside Collection contains more than 4,500 marine species, including 268 new species – it forms a unique, perpetual reference to the biodiversity of the region. To date the partnership has resulted in four expeditions, an international workshop, data collection, research and reporting, website creation, educational resource development and vocational training. Four major scientific reports on the findings have been published.</p> <p>The collection is accessible to a world-wide audience via the interactive, educational Woodside Collection website. Content is linked directly to the WA Department of Education and Training school curriculum. Findings have also been disseminated via media including major TV documentaries. 85 scientists from 25 countries, 19 international museums and 42 universities, 16 Aust government agencies, 19 industry and private partners, film and documentary makers</p>	<p>Understanding area of natural heritage and industrial significance.</p> <p>Providing unique information on the biodiversity of the Dampier Archipelago that is not only facilitating sound environmental management to help maintain and conserve the marine resources of the region but is also assisting in the development of strategies to minimise the environmental impact of hydrocarbon exploration and production activities.</p> <p>Educating the community.</p> <p>Increasing knowledge of the ecology of ecosystems in area including mangroves, coral reefs, and underwater sedimentary environments.</p>	<p><i>Identifying new species</i></p> <p><i>Promoting sustainable use of Australia's biodiversity</i></p> <p><i>Aiding bioprospecting</i></p> <p><i>Responding to climate change and variability</i></p> <p><i>Major collaboration between national and international collecting institutions, academia and private industry</i></p> <p><i>Smart Information use</i></p> <p><i>Providing quality school education courses and life-long learning</i></p> <p><i>Science and innovation</i></p> <p><i>Educating the community</i></p>

Project/Program	Impact	National Issues
<p><b>Dampier Archipelago</b> ... and local communities and stakeholders have cooperated with the project.</p> <p>The project is the winner of the WA Golden Gecko Award for Environmental Excellence; City of Sydney Open Award category; the Australian Business Arts Partnership (AbaF) Awards' Winner in 2007; PM's Awards for Excellence in Community Business Partnerships.</p>		
<p><b>Disappearing Mammals</b></p> <p>The South Australian Museum, in partnership with the CSIRO and collaboration with the Australian Museum, Queensland Museum, and Western Australian Museum, is investigating and resolving the taxonomy of many of Australia's small terrestrial vertebrates through the South Australian Museum's Taxonomy Research and Information Network. Many small terrestrial vertebrates are either rare or have threatened status. The research focuses on identifying and describing burrowing and litter-dwelling reptiles and small terrestrial mammals. The research is supported by ARC awards.</p>	<p>Focussing outcomes on re-introduction programs and providing an improved ability to be included in ecosystem condition and trend monitoring, and biodiversity assessments essential for economic developments.</p> <p>Combining genetic, morphometric, ecological, distributional and ancient DNA datasets to provide robustly tested hypotheses of species boundaries, relationships, and past and present distributions in these groups.</p> <p>Providing a web-based portal for taxonomic researchers and users of this information for rapid and accessible dissemination of new findings and research tools.</p>	<p><i>Identification and conservation of species</i></p> <p><i>Promoting sustainable use of Australia's biodiversity</i></p> <p><i>Responding to climate change and variability</i></p> <p><i>Collection sector and research agency collaboration</i></p>
<p><b>Fossils and Fertilisation</b></p> <p>In 2005 Museum Victoria's expedition to the Gogo fossil sites in north Western Australia, made a swag of spectacular fossil discoveries, including that of a complete fish, Gogonasmus, showing unexpected features similar to early land animals. The team announced its latest discovery on 29</p>	<p>Providing background for biologists to make inferences about patterns of evolution.</p> <p>Fossils provide the only direct evidence of life in the past, and are used in the interpretation of</p>	<p><i>Study of evolution</i></p> <p><i>Understanding biodiversity</i></p> <p><i>Responding to climate change and variability</i></p>

Project/Program	Impact	National Issues
<p><b>Fossils ...</b> May 2008: a remarkable 375 million year old fossil placoderm fish with intact embryo and mineralised umbilical cord. The significant discovery, published in <i>Nature</i>, makes the fossil the world's oldest known vertebrate mother. It provides the earliest example of internal fertilisation among vertebrates, which changes scientists' understanding of their evolution. The fossil has been named <i>Materpiscis attenboroughi</i>, meaning 'mother fish', in honour of Sir David Attenborough, who first drew attention to the significance of the Gogo sites in his 1979 series <i>Life on Earth</i>.</p>	<p>anatomical features and for studies of relationships of living organisms.</p> <p>The fossil records also assist in mapping environmental change and the age of geographical areas.</p>	<p><i>Educating the community</i></p>
<p><b>Atlas of Living Australia</b></p> <p>CAMD natural science museums were the driving force behind the creation and have continued to contribute strongly to the development of the online <i>Atlas of Living Australia</i> which is a five year program funded under the National Collaborative Research Infrastructure Scheme.</p> <p>The online atlas is now compiling information about Australian creatures and plants based on more than 60 collections in museums and other facilities across the country. It aims to develop a biodiversity data management system which will link Australia's biological knowledge with its scientific and agriculture reference collections and other custodians of biological information. The project was recently provided with an additional \$30m funding as an Australian Super Science initiative.</p>	<p>Developing search interfaces and web services to facilitate discovery of biological information resources and to support the use of biological data in scientific research, policy-making and education.</p>	<p><i>Promoting sustainable use of Australia's biodiversity</i></p> <p><i>Responding to climate change and variability</i></p> <p><i>Promoting science and innovation</i></p> <p><i>Smart Information use</i></p> <p><i>Populating the broadband with high quality Australian material</i></p> <p><i>Collecting sector, research agency, university collaboration.</i></p>
<p><b>Australia and the Global Biodiversity Information Facility (GBIF)</b></p> <p>CAMD's natural science museums including the Australian Museum, Museum and Gallery of the Northern Territory, Museum Victoria, Queen Victoria Museum and Gallery, Queensland Museum, South Australian Museum, Tasmanian</p>	<p>Providing data for use in biodiversity studies of all kinds to support decision making on biosecurity, climate change, global change management and conservation, and underpin research in these areas.</p>	<p><i>Promoting sustainable use of Australia's biodiversity</i></p> <p><i>Responding to climate change and variability</i></p> <p><i>Promoting science and innovation</i></p> <p><i>Smart Information use</i></p>

Project/Program	Impact	National Issues
<p><b>GBIF...</b> Museum and Art Gallery and Western Australian Museum are active participants in the Australian Biodiversity Information Facility (ABIF). ABIF is the Australian node for the Global Biodiversity Information Facility which aims to make the world's primary data on biodiversity freely and universally available online. ABIF is coordinated and hosted by the Australian Biological Resources Study (ABRS), a program within the Australian Government's Department of the Environment and Water Resources.</p>		<p><i>Populating the broad band with high quality Australian material</i></p> <p><i>Collecting sector international research collaboration.</i></p>
<p><b>Mapping Biodiversity</b></p> <p>BioMaps which was initiated as an Australian Museum/Rio Tinto partnership, is supporting the scientific communities' efforts to better understand the likely impacts of climate change on Australia's biodiversity. It provides tools for accessing and analysing biodiversity data and enables the visualisation of data, and data analysis products, as a digital map. By pioneering web delivery techniques for biodiversity data, the BioMaps team is broadening access to both biodiversity information and innovative methodologies for conservation planning in Australia.</p> <p>Currently BioMaps accesses fauna data from the Online Zoological Collections of Australian Museums (OZCAM) network. This includes the Australian Museum, Museum Victoria, Museum and Art Gallery of the Northern Territory, South Australian Museum, CSIRO, Australian National Wildlife Collection, and the Queensland Museum.</p>	<p>By pioneering web delivery techniques for biodiversity data, BioMaps is broadening access to both biodiversity information and innovative methodologies for conservation planning in Australia.</p> <p>Helping to identify places of biodiversity significance in Australia and guiding direct survey and conservation efforts.</p>	<p><i>Protecting water and natural resources</i></p> <p><i>Promoting sustainable use of Australia's biodiversity</i></p> <p><i>Responding to climate change and variability</i></p> <p><i>Collecting institution, research agencies and private industry collaboration</i></p> <p><i>Smart Information use</i></p>

Project/Program	Impact	National Issues
<b>SUSTAINABLE RESOURCE MANAGEMENT</b>		
<p><b>Minerals, Metals and Solutions</b></p> <p>The South Australian Museum is leading a major research program into the Chemistry and Physics of Ore Deposit Formation. The program looks at the fundamentals of mineral formation and metal transport in geological fluids. The project is funded by a series of ARC Discovery grants and fellowships and the group currently has two senior researchers, five postdoctoral fellows and ten Ph.D. students. There is a wide network of collaborations with the three Universities in South Australia together with CSIRO Division of Exploration and Mining, a number of mining companies and a range of international universities including Cambridge, Münster, EPLF, Toulouse and Oslo. Current projects concentrate on the formation of copper, gold and nickel deposits.</p>	<p>Developing a fundamental framework for the understanding of the hydrothermal mineral formation processes leading to improved exploration, mining processing and waste management for the Australian mining industry.</p>	<p><i>Facilitating sustainable resource management</i></p> <p><i>Promoting economic growth</i></p> <p><i>Collecting institutions, research agency and national and international academic collaboration</i></p>
<p><b>Greening Cars</b></p> <p>This exhibition at the National Motor Museum, Adelaide, looked at environmental design and the motor vehicle. It traced the history of car design and the gradual transition to more efficient and environmentally friendly vehicles. It also compared the various vehicle solutions available at present and provided pointers to the potential contribution individuals can make to lessen environmental impacts.</p>	<p>Promoting community understanding of the impact of the motor vehicle on the environment.</p> <p>Increasing understanding of contemporary alternatives in car design.</p> <p>Promoting debate about environmental issues.</p>	<p><i>Facilitating sustainable resource management</i></p> <p><i>Reducing emissions in transport and energy generation</i></p> <p><i>Promoting an innovation culture and economy</i></p> <p><i>Educating the community</i></p> <p><i>Promoting science and innovation</i></p>

Project/Program	Impact	National Issues
<p><b>Marine Pharmacy</b></p> <p>In 2007-08 the Queensland Museum was a co-investigator on the Seabed Biodiversity Project which discovered an underwater treasure trove of new species off the Queensland coast which could hold the key to cures for key diseases. Researchers on the Great Barrier Reef have found at least 500 new types of marine sponges, which produce chemicals that have already led to breakthroughs in fighting diseases such as AIDS, heart disease and gastro-intestinal disease and cancer. Work is now underway to analyse the sponge chemicals to determine the benefits they can offer the medical world. The \$9 million project included the museum, CSIRO, Primary Industries Department and the Australian Institute of Marine Science and sampled the seabed between reefs.</p> <p>The five-year project on the Great Barrier Reef World Heritage Area and Torres Straits, is one of the largest studies of its kind in the world, About 1,200 sponge species were found but only about half are thought to already be known to science.</p>	<p>Understanding areas of natural heritage, biodiversity and potentially medical significance.</p> <p>Facilitating environmental management to help maintain and conserve the marine resources of the region.</p> <p>Educating the community.</p> <p>Increasing knowledge of the ecology of ecosystems in area including coral reefs, and underwater sedimentary environments.</p>	<p><i>Discovery and identification of new species</i></p> <p><i>Facilitating sustainable resource management</i></p> <p><i>Promoting sustainable use of Australia's biodiversity</i></p> <p><i>Aiding bioprospecting</i></p> <p><i>Health research</i></p> <p><i>Collecting institutions, research agencies and academic collaboration</i></p> <p><i>Natural resource management</i></p> <p><i>Promoting science and innovation</i></p>
<p><b>Fighting Fish Parasites</b></p> <p>This South Australian Museum program, funded variously by ARC Discovery grants, ABRS, NSF and small awards from the Sir Mark Mitchell Research Foundation and the ARC/NHMRC Research Network for Parasitology, aims to explore, describe and understand monogenean parasites of marine fish. While the collecting has a strong Australian focus, the collaborations underway place these studies in an international sphere with sub-projects focusing on fish parasites from Mexico, Borneo, Kalimantan, New Caledonia, South Africa and Europe.</p>	<p>Understanding parasitism and parasite-host interactions.</p> <p>Monogenea may threaten captive fishes in public aquaria and in aquaculture.</p> <p>A lack of knowledge about Australia's monogenean diversity and distribution means we remain ignorant of what worms may threaten natural and farmed fish stocks in the future.</p>	<p><i>Facilitating sustainable resource management</i></p> <p><i>Ensuring biosecurity</i></p> <p><i>Collecting institutions, research agencies and academic research collaboration</i></p>

Project/Program	Impact	National Issues
<p><b>Fish parasites ...</b> This program will describe ectoparasite diversity from the skin, fins, branchiostegal membranes, gills, tooth pads and nares of fish and record host-specificity and distributions of parasite taxa. This will provide a new understanding of parasite biology because some infected fish species make useful, tractable parasite-host 'models' for experimentation and is of significance to resource management and biosecurity.</p>		
<p><b>Greening the Silver City</b></p> <p>This regional travelling exhibition was developed by the Powerhouse Museum with Broken Hill Council, the Geo Centre and a local community organisation, the Barrier Field Naturalists Club. It illustrates changes in attitudes to the natural environment through the story of the Broken Hill bush regeneration scheme in the 1930s.</p> <p>The scheme was ahead of its time and an innovative collaboration between the community, council and the mining companies to address drifting sands, dust storms and soil erosion plaguing not only Broken Hill but many other country towns. <i>Greening the Silver City</i>, works with institutions and communities in developing local content which is included in the exhibition and focuses on skills development of museum, gallery, library and volunteers.</p> <p>Since opening in Broken Hill in August 2007 the exhibition has been at Orange Regional Library, Museum of the Riverina and Mount Tomah Botanic Garden, Goulburn, Singleton and Lismore Libraries. It has achieved significant visitation of over 61,000. The exhibition will continue to travel to Port of Yamba Historical Society and then to the Powerhouse Museum.</p>	<p>Raising awareness of landcare and bush regeneration.</p> <p>Highlighting local solutions and innovations to the problems of land care.</p> <p>Enabling regional audiences to engage with their own history, sense of place and innovative environmental practice.</p> <p>Giving regional staff and volunteers access to interpretative skills and information such as workshops in paper conservation, image scanning, and exhibition development.</p>	<p><i>Promoting rural and regional industries and communities</i></p> <p><i>Recording history and building national identity</i></p> <p><i>Promoting sustainable use of Australia's biodiversity</i></p> <p><i>Protecting water and natural resources</i></p> <p><i>Collecting institutions, local government, industry and community collaboration</i></p> <p><i>Educating the community</i></p>

Project/Program	Impact	National Issues
<b>BUILDING NATIONAL IDENTITY</b>		
<p><b>Life in the Past</b></p> <p>The Powerhouse Museum has tailored educational programs targeting schools located in the greater Western Sydney basin. Launched in 2008, the <i>Life in the Past</i> program allows Years 1 and 2 students to discover how people lived, dressed, and travelled in Australia in the 1880s and early 1900s. This guided program is tailored for the Human Society and Its Environment (HSIE) syllabus Stage 1 units, <i>Our Stories, Our Families, The Way We Were</i> and <i>Families: Past and Present</i> and includes a multi-media introductory presentation drawn from the story of a family visiting the 1879 International Exhibition in Sydney, the genesis of the Museum.</p> <p>A tour of the Castle Hill Display Store transports students back in time, where they explore precious objects and early horse-drawn and steam-powered transport. The program also includes a hands on case-study activity where students get the opportunity to examine artefacts from everyday life, past and present. To date, the Discovery Centre has hosted over 400 primary students through the program with very positive feedback.</p>	<p>Bringing history alive using role play and hands-on use of heritage objects.</p> <p>Providing high quality primary school curriculum content in the arts and humanities.</p> <p>Reaching schools whose students may not be able to visit cultural institutions due to remoteness or other disadvantage.</p> <p>Introducing students to the richness and depth of information in Australia's collecting institutions.</p>	<p><i>Recording history and building national identity</i></p> <p><i>Providing quality school education courses</i></p> <p><i>Supporting the National Curriculum</i></p> <p><i>Supporting families and encouraging social access, inclusion and community cohesion</i></p>
<p><b>Built for the Bush</b></p> <p>The Historic Houses Trust of New South Wales has developed a regional touring exhibition 'Built for the Bush: the green architecture of rural Australia' which will explore the use of natural building materials and passive heating and cooling strategies by Australia's early settler builders. For Australia's rural settlers the creation of simple, energy efficient homes was a matter of situational necessity with their limited access to materials, skills and resources. Today,</p>	<p>Investigating early architectural history in rural areas.</p> <p>Documenting architectural heritage and colonial life in the bush.</p> <p>Promoting 'green' architecture and the sustainable use of energy and other resources.</p> <p>Collaborating with regional museums and collections.</p>	<p><i>Recording history and building national identity</i></p> <p><i>Promoting rural and regional industries and communities</i></p> <p><i>Responding to climate change and variability</i></p> <p><i>Collecting institutions and academic collaboration</i></p>

Project/Program	Impact	National Issues
<p><b>Built for the Bush ...</b> architects recognize the conservation of energy as a global imperative and are increasingly aware of the environmental impact of the creation and maintenance of modern architecture.</p> <p>The themes and content of the exhibition are being developed in collaboration with the regional touring venues. The Museum of the Riverina in particular has played a leading role in identifying potential venues, collections and architectural examples for incorporation into the display. A series of independent regional advisors are also being used as specialist consultants for the exhibition. Discussions are under way with the architecture faculty of the University of Newcastle regarding their students' possible involvement in the construction of architectural models for inclusion in the exhibition. The exhibition will be touring from late 2009.</p>	<p>Working with university architecture students to promote consideration of environmental sustainability in building design.</p>	<p><i>Educating the community</i></p>
<p><b>Drugs: A Social History</b></p> <p>This History Trust of NSW travelling exhibition, first shown at the Justice and Police Museum in Sydney, addresses the social history of drugs – legal or illicit - in Australia's community. From smoking cannabis for asthma relief to using opium-laced syrups to calm teething infants, this insightful exhibition examines Australia's drug taking history.</p> <p>Images, objects and film highlight key episodes in Australia's drug taking history and explores our love-hate relationship with drugs. From sly-grog to safe injecting, Bex to the billboard group BUGAUP, opium dens to the Aquarius Festival and rave nation - this powerful show challenges views on drugs. The exhibition has been touring since 2004 to regional centres and other states.</p>	<p>Educating the community on important health and social issues.</p> <p>Providing opportunity for visitors to discuss complex and contentious issues in a safe environment.</p> <p>Providing opportunities for intergenerational discussion of drug taking and its impacts on the individual and the community.</p>	<p><i>Recording history and building national identity</i></p> <p><i>Preventive health care</i></p> <p><i>Strengthening Australia's social and economic fabric</i></p> <p><i>Educating the community</i></p>

Project/Program	Impact	National Issues
<p><b>AUSTRALIA, DARWIN AND EVOLUTION</b></p> <p>The Australian National Maritime Museums is a key participant in <i>Seeing Change: Science, Culture and Technology in the Antipodes from the age of Darwin</i>. This cross-disciplinary, multi-institutional research collaboration uses digital, visual and print technologies to demonstrate the under-recognized role of Australia and the Antipodes in shaping key evolutionary ideas within the spheres of environmental science, culture and technology during the nineteenth century. The collaboration also includes representatives from the University of Sydney, the Australian National Museum, Constraint Technologies International, and Film Australia.</p> <p>The project has included a major symposium: <i>In the wake of the Beagle - Science in the southern oceans from the age of Darwin</i> held in Sydney in March 2009 in conjunction with the Australian National Maritime Museum's exhibition, <i>Charles Darwin – Voyages and Ideas that shook the world</i>. The symposium provided an opportunity for internationally acclaimed speakers to provide new insights into the world of collecting, surveying and cross-cultural exchange in the age of Darwin and for a modern look at his influences on today's cutting-edge scientific research.</p>	<p>The production of innovative multi-media for use in a range of educational, scientific and cultural contexts including schools.</p> <p>Linked to present-day environmental and technological challenges within our region and globe.</p>	<p><i>Promoting Science and innovation</i></p> <p><i>Populating the broadband with high quality Australian material</i></p> <p><i>Ensuring trusted, high quality information available for school children using laptops</i></p> <p><i>Recording history and building national identity</i></p> <p><i>Inspiring a Creative Australia</i></p> <p><i>Cross-disciplinary, multi-institutional research collaboration</i></p>

Project/Program	Impact	National Issues
<p><b>Using social media</b></p> <p>Many of the major museums in CAMD have embraced the use of online social networking. For example, at the Australian War Memorial significant work has been undertaken on developing ways to use emerging social media tools such as Flickr, YouTube and Facebook to promote the Memorial and engage with the public.</p> <p>The images projected onto the building for <i>Icon and Archive</i> were loaded onto the Memorial website with a link to the online collection access system as well as Flickr. In addition, images of a number of works of art have been contributed to the Facebook Artshare project and images of photographs are being collected to contribute to the Flickr Commons project.</p> <p>The <i>Australian War Memorial blog</i>, contains posts from curators and conservators working on the <i>Over the front</i> exhibition, as well as curators discussing new or interesting collection items and reports from the 2008 battlefield tours. The public response has been very positive, with use rates steadily climbing over the year.</p> <p>The opening up of the collection access system to Google has made it much easier to find collection records and has, for the first time, enabled direct links to be made from webpages to collection records, which makes the records more visible.</p>	<p>In 2007-08 the Memorial had 5.1 million visits to its website.</p> <p>Use of up to date social networking tools to provide access to the National Collection.</p> <p>Opening up the collection to new audiences and those unable to visit the site in person.</p>	<p><i>Recording history and building national identity</i></p> <p><i>Strengthening Australia's social and economic fabric</i></p> <p><i>Supporting the National Curriculum</i></p> <p><i>Supporting families and encouraging social access, inclusion and community cohesion</i></p> <p><i>Access for remote and regional communities</i></p>

Project/Program	Impact	National Issues
<p><b>Mapping Queensland's History</b></p> <p>Queensland Museum, in partnership with researchers from the University of Queensland, is driving an exciting project designed to generate a new conception of Queensland's cultural and environmental history. The <i>Queensland Historical Atlas</i>, which is supported under the ARC Linkage funding scheme will be the first of its kind produced in any state, drawing on cross-disciplinary approaches in history, environmental studies, archaeology, anthropology and cultural geography, to produce a truly multidimensional record of Queensland.</p> <p>The Atlas will draw on a variety of disciplines and sources including historical maps, authoritative text, graphics, literature, poems, songs, oral history and eyewitness accounts. In particular, the Atlas will be object-rich as it draws on key collections in museums, archives and libraries.</p>	<p>Providing rich historical, cultural and geographical resource on development of Queensland.</p> <p>Accessible through print and in electronic, online form. The "e-atlas" will function as a piece of living history, open to revisions and commentary.</p> <p>Providing access to Queenslanders to their own local histories, creating personalised pathways through Queensland's past and present.</p>	<p><i>Strengthening Australia's social and economic fabric</i></p> <p><i>Recording history and building national identity</i></p> <p><i>Cross-disciplinary research collaboration between collecting institutions and universities</i></p> <p><i>Understanding sustainability and population/urban growth</i></p> <p><i>Educating the community</i></p>
<p><b>Object Theatre</b></p> <p>The Australian War Memorial has been using cutting edge technology to develop sound and light shows around large technology object to tell a specific story of Australian courage under fire. First examples were Australia's <i>First Naval Victory</i> and <i>Sydney under attack</i> launched in 2001, followed by <i>Striking by night- Lancaster 'G' for George</i> in 2003, and the installation of two experiences using the Iroquois helicopter in the updated Vietnam gallery. In the newest installation, <i>Over the Front the great war in the air</i>, film, a range of extraordinary and original aircraft and an exciting visual depiction brings to life the role played by Australia in aviation history in the First World War.</p>	<p>Using technology and creativity to educate and inspire visitors about Australia's war history.</p>	<p><i>Recording history and building national identity</i></p> <p><i>Highlighting Australian creativity in exhibition design.</i></p> <p><i>Educating the community</i></p>

Project/Program	Impact	National Issues
CREATIVITY AND INNOVATION		
<p><b>Design Week</b></p> <p><i>Design Week</i> at the Powerhouse Museum, now in its thirteenth year, is Australia's longest-running design festival. In 2009 it celebrates local and international design with more than 70 events including exhibitions, local and international speakers, tours, markets and workshops across more than 35 venues in and around Sydney.</p> <p>The Australian International Design Awards 09 exhibition will feature the latest in Australian design and innovation. This year's selection covers a dynamic range of technology and design, including a battery-heated wetsuit, foldable commuter bike, sleep disorder testing device and a transportable sink. Workshopped 09 will showcase new Australian design that is 'creating a future; inspiring, enhancing or making a difference'.</p> <p>Hands-on experience is provided in the festival's Bespoke Workshop Series which covers couture beading, silversmithing, glassblowing, letterpress design, shoemaking, fashion design, fashion drawing, electronic media arts, tapestry weaving and more.</p> <p>The winner of the <i>Design NSW: Travelling Scholarship</i>, presented by the Powerhouse Museum and Arts NSW in partnership with the British Council, will also be announced during Sydney Design 09. Valued at \$18,000, the scholarship will assist a NSW designer at the beginning of their career undertake a program of professional development overseas. An exhibition of the short-listed entries will be available to view on the Powerhouse Museum's online design resource <a href="http://dhub.org">dhub.org</a>.</p>	<p>Supporting emerging designers and providing markets.</p> <p>Providing opportunities for designers to take their work beyond the prototype.</p> <p>Utilising collections to inspire creativity and reuse.</p> <p>Providing skills training opportunities.</p>	<p><i>Inspiring Creativity and Innovation</i></p> <p><i>Building Creative Industries</i></p> <p><i>Educating the community</i></p>

Project/Program	Impact	National Issues
<p><b>Waterhouse Natural History Art Prize</b></p> <p>The Waterhouse Natural History Art Prize commemorates the South Australian Museum's first curator, Frederick George Waterhouse. Its purpose is to promote and recognise excellence in natural history art. The Waterhouse is Australia's richest prize for natural history art, inviting entries in three categories: paintings; works on paper; and sculpture and objects. The largest art prize purse in Australia encourages engagement with science and Natural History through various artistic media.</p>	<p>The prize and exhibition encourages engagement with environmental issues through artistic media.</p> <p>Provides engagement with environmental issues for a broad range of audiences.</p>	<p><i>Promoting science and innovation</i></p> <p><i>Inspiring a Creative Australia</i></p> <p><i>Protecting water and natural resources</i></p> <p><i>Promoting sustainable use of Australia's biodiversity</i></p> <p><i>Responding to climate change and variability</i></p> <p><i>Educating the community</i></p>
<p><b>The Art of War</b></p> <p>Official War Artists, photographers and cinematographers are employed by the Australian War Memorial to record Australian military history through works of art, photographs, and film or sound recordings created specifically for the National Collection. Official war artists and photographs have been employed during the First World War, Second World War, Korean and Vietnam wars. More recently artists, photographers and cinematographers have deployed to Iraq, Afghanistan and East Timor.</p>	<p>Provides opportunities for Australian artists, photographers and cinematographers to respond to recording Australia's ADF overseas deployments.</p>	<p><i>Recording history and building national identity</i></p> <p><i>Collecting and protecting heritage</i></p> <p><i>Inspiring a Creative Australia</i></p> <p><i>Educating the community</i></p>
<p><b>Artlink and Artlook</b></p> <p>The resources of the Australian Museum showcase samples of the natural world that inspire not only scientists, but artists of many kinds. Its collections are a wonderful source of observational delights of all shapes and descriptions; Visual Art teachers and students can observe and interact with a variety of objects in art workshops. Through the <i>Artlink</i> and <i>Artlook</i> programs museum resources can become the core research point for artmaking. Museum art educators provide 'DIY', 'Boutique' options for the Artlook observational drawing programs and designing and making activities for the deeper level Artlink program.</p>	<p>Encourages cross curricular approaches to Museum visits.</p> <p>By promoting a creative response to the collection, the programs promote lifelong learning opportunities for all members of the community.</p>	<p><i>Inspiring a Creative Australia</i></p> <p><i>Promoting science and innovation</i></p> <p><i>Providing quality school education courses</i></p> <p><i>Supporting the National Curriculum</i></p> <p><i>Educating the community</i></p>

Project/Program	Impact	National Issues
<b>WORKING WITH INDIGENOUS COMMUNITIES</b>		
<p><b>ScienceLines</b></p> <p>The Questacon National Science and Technology program, <i>ScienceLines</i>, focuses on engaging Indigenous Australians in science and technology with specially developed programs for Indigenous students, their teachers and community members. <i>ScienceLines</i> presenters travel to events, schools and communities in regional, rural and very remote areas of Australia to deliver programs which cover a broad range of science and technology topics in a variety of formats (eg workshops, shows, presentations) - always in a fun, interactive and hands-on manner.</p> <p>The programs aim is to excite Indigenous students about science and technology, inspire their interest in these areas of study and introduce students to possible science and technology career options. Presenters visiting remote communities receive training in cross-cultural awareness and cross-cultural communication. They are sensitive to different Indigenous cultures and the programs they deliver are designed to accommodate students whose first language is not English.</p>	<p>Provides access to museum science programs for Indigenous, regional and remote communities. Over 3,000 students from 133 schools from the central desert to the Torres Strait Islands participated in <i>ScienceLines</i> in 2007-08.</p> <p>Inspiring interest and raising student awareness of training and career options.</p>	<p><i>Closing the gap through education and involvement.</i></p> <p><i>Working with Indigenous communities</i></p> <p><i>Promoting science and innovation</i></p> <p><i>Supporting families and encouraging social access, inclusion and community cohesion</i></p>
<p><b>Cultural Awareness</b></p> <p>The History Trust of South Australia, through its Migration Museum, offers a training program in cultural awareness which charts the impact of European settlement on Indigenous People in South Australia and raises awareness of Indigenous history. The training program is provided to government agencies, local government and some corporations in association with Indigenous groups. An annual presentation is also made to judges of the courts and other court personnel.</p>	<p>Promotes understanding of contemporary Indigenous issues.</p> <p>Contributes to cultural awareness and towards seeking appropriate solutions to contemporary social issues.</p> <p>Promotes Reconciliation.</p>	<p><i>Working with Indigenous Communities</i></p> <p><i>Recording history and building national identity</i></p> <p><i>Supporting families and encouraging social access, inclusion and community cohesion</i></p> <p><i>Educating the community</i></p>

Project/Program	Impact	National Issues
<p><b>Weaving Connections</b></p> <p>2009 is the UN International Year of Natural Fibres and Museum Victoria's Indigenous Cultures Department is taking this opportunity to profile Indigenous creative work utilising plant and animal fibres. Part of a continuing program of initiatives which link Indigenous artists and communities with the Museum Victoria collection, the International Year events will include regional workshops and a large-scale collaborative creative project using weaving and other natural fibres.</p> <p>The workshops aim to empower young and emerging artists from south-eastern Australia and allow them to meet with experienced fibreworkers, develop skills and make links to traditional knowledge. The museum uses traditional objects from its collections such as old baskets and eel traps, to provide inspiration and knowledge.</p>	<p>Promoting and revitalising Indigenous culture in association with Indigenous people and communities.</p> <p>Reconnecting creator communities with intangible and material heritage lost in the colonial period.</p>	<p><i>Working with Indigenous Communities</i></p> <p><i>Supporting families and encouraging social access, inclusion and community cohesion</i></p> <p><i>Closing the gap through education and involvement.</i></p> <p><i>Inspiring a Creative Australia</i></p> <p><i>Promoting skills and training</i></p> <p><i>Collecting sector collaboration with Indigenous communities</i></p>
<p><b>Returning Remains</b></p> <p>Like many CAMD museums, the South Australian Museum maintains an active programme of repatriation of cultural material and human remains to Indigenous communities because of their cultural and spiritual significance to the traditional Indigenous owners. The South Australian Museum is now a recognized world leader in repatriating ancestral remains, secret/sacred objects and other cultural materials to Indigenous Australian communities. This programme is in partnership with the Federally-funded Return of Indigenous Culture Programme</p>	<p>Recognising the primary rights of Indigenous people to their cultural material held in museum collections, self-determination for Indigenous people in respect of cultural heritage matters, and consultation with Indigenous people in the management of those collections.</p>	<p><i>Working with Indigenous Communities</i></p> <p><i>Supporting families and encouraging social access, inclusion and community cohesion</i></p> <p><i>Closing the gap through education and involvement.</i></p> <p><i>Collecting sector collaboration with indigenous communities</i></p>

Project/Program	Impact	National Issues
<p><b>Bark Canoe</b></p> <p><i>Ningenneh Tunapry</i>, which means to give knowledge and understanding, is the name of the Tasmanian Museum and Art Gallery's (TMAG) Aboriginal Gallery developed with the guidance of the Tasmanian Aboriginal Advisory Council and the Tasmanian Aboriginal Community and opened in 2007.</p> <p>The gallery and its exhibitions provide insight into the traditional and contemporary cultural practices and concerns of Tasmanian Aboriginals. It provides the basis for a schools' program to connect school children to the deep culture of the Tasmanian Aboriginal people.</p> <p>One of the initiatives associated with the gallery has been the building of a full size bark canoe by Aboriginal community members – a project that has not been attempted in over 170 years. The project sought to restore the knowledge of building traditional Tasmanian Aboriginal bark canoes. TMAG's Bark Canoe project won a Knowledge Management Gold Award (in the Cultural Initiatives Category) at the ACTKM Awards for public sector organisations.</p>	<p>Promoting understanding and reconciliation between and non-indigenous.</p> <p>Reconnecting creator communities with intangible and material heritage lost in the colonial period.</p> <p>Regaining traditional information.</p>	<p><i>Working with Indigenous Communities</i></p> <p><i>Supporting families and encouraging social access, inclusion and community cohesion</i></p> <p><i>Closing the gap through education and involvement.</i></p> <p><i>Providing quality school education courses</i></p> <p><i>Inspiring a Creative Australia</i></p> <p><i>Promoting skills and training</i></p> <p><i>Collecting sector collaboration with Indigenous communities</i></p>
<p><b>Science Teaching</b></p> <p>Scitech Discovery Centre, Perth is running an Aboriginal Education Science Project which involves integration of professional learning (Primary Connections) for teachers, DIY Science Kits for students and community science awareness career fairs for regional and remote Aboriginal communities. Funded initially by DEWHA and Scitech, this project is now supported by Alcoa, Rio Tinto and Woodside and aims to increase the quality and quantity of science teaching, community support for science educations and raise awareness about local employment opportunities for Aboriginal students.</p>	<p>Increase attendance and motivation of students, increased engagement of community members and increased confidence of teachers.</p>	<p><i>Working with Indigenous Communities</i></p> <p><i>Supporting families and encouraging social access, inclusion and community cohesion</i></p> <p><i>Closing the gap through education and involvement.</i></p> <p><i>Promoting skills and training</i></p> <p><i>Collecting sector collaboration with Indigenous communities</i></p>

Project/Program	Impact	National Issues
<p><b>Objects and Indigenous History</b></p> <p>South Australian Museum historian and senior researcher, Philip Jones, was the 2008 non-fiction winner of the inaugural Prime Minister's Literary Awards with his book <i>Ochre and Rust: Artefacts and Encounters on Australian Frontiers</i>. The book selects 10 artefacts from the museum's collection, to trace the stories of their origins to reveal complex and intriguing tales of early contact between whites and Aborigines. The book is an argument for looking at our cultural heritage in museums in new ways and sharing a sense of pride and ownership of the treasures contained in museums.</p>	<p>Using material culture, the objects and artefacts contained in our museums, to produce new understandings of an Australian history which continues to resound in contemporary community and political relationships.</p>	<p><i>Recording history and building national identity</i></p> <p><i>Working with Indigenous Communities</i></p> <p><i>Promoting cultural diversity and understanding</i></p> <p><i>Strengthening Australia's social and economic fabric</i></p> <p><i>Educating the community</i></p>
<p><b>Exchange/Tayenebe</b></p> <p>A new exhibition at the Tasmanian Museum and Art Gallery, <i>Tayenebe</i>, (a south-east Tasmanian Aboriginal word meaning exchange), is the result of a partnership between the Tasmanian Museum and Art Gallery, Arts Tasmania and the National Museum of Australia. The exhibition showcases the weaving skills of a number of women who have travelled across Tasmania practising traditional fibre skills over the past three years. The project exemplified a series of vital exchanges between women across generations, across cultures and between institutions. <i>Tayenebe</i> showcases the unique connections that Tasmanian Aboriginal people have with the land and sea, while providing an insight into the significance of traditional fibre work practice.</p>	<p>To see this practice revitalised is a significant milestone, and to see the baskets woven by these women in the same exhibition as those created by their ancestors is a strong example of the living nature of Indigenous culture.</p> <p>Promoting and revitalising Indigenous culture in association with Indigenous people and communities.</p> <p>Reconnecting creator communities with intangible and material heritage lost in the colonial period.</p>	<p><i>Working with Indigenous Communities</i></p> <p><i>Supporting families and encouraging social access, inclusion and community cohesion</i></p> <p><i>Closing the gap through education and involvement.</i></p> <p><i>Inspiring a Creative Australia</i></p> <p><i>Promoting skills and training</i></p> <p><i>Collecting sector collaboration with Indigenous communities</i></p>
<p><b>Collaborating for Indigenous Rights</b></p> <p>The National Museum of Australia celebrated NAIDOC Week 2008 with the introduction of an online resource to help teachers and their students explore the significance of the 1967 Referendum in Australian history. The National</p>		<p><i>Recording history and building national identity</i></p> <p><i>Working with Indigenous Communities</i></p> <p><i>Providing quality school education courses</i></p>

Project/Program	Impact	National Issues
<p><b>Indigenous Rights</b> ... Museum's <i>Collaborating for Indigenous Rights</i> website provides a powerful teaching and learning resource, especially for secondary students in History, Civics and Citizenship, Studies of Society and Environment, Human Society and its Environment, Aboriginal Studies, Media Studies, Cultural Studies and English. It includes primary source documents relating to land rights and civil rights and the landmark events and decision of the 1970s. The museum has also developed online units of work looking at the referendum and land and civil rights movements.</p>	<p>Producing and disseminating quality teaching and learning materials to education audiences.</p> <p>Promoting reconciliation</p>	<p><i>Supporting the National Curriculum</i></p> <p><i>Supporting families and encouraging social access, inclusion and community cohesion</i></p> <p><i>Populating the broadband with high quality Australian material</i></p> <p><i>Ensuring trusted, high quality information available for school children using laptops</i></p>

## Agenda Item 7 CAMD SURVEYS

### 1. Website Survey

The results from the 2008/09 “Impact of Website Usage” survey have been circulated to CAMD Members. Work will commence shortly on the 2009/10 survey.

I am currently discussing various ways of improving the response rate to this survey with experts in the field. I will discuss this further with members at the meeting.

### 2. CAMD Annual Survey

Responses are being collated for **Part 1** of the CAMD Annual Survey. As agreed at the last meeting, Part 1 is a short survey designed to provide a quick snapshot of museum activities. It is seeking visitor numbers in a number of categories as well as some information about research activities. CAMD members have agreed that this information does not need to be audited; it will be used only in an aggregated form and individual museums will not be identified. The deadline set for return was 7 August, however, I am currently awaiting the final 6 responses. Hopefully, these will be with me prior to the meeting and I will be able to use the results in the preparation of a media release to go out from the General Meeting.

Feedback from Directors on any difficulties encountered in responding to Part 1 is welcome.

**Part 2** of the survey, which covers internal benchmarking information, will be circulated in early **October** with a mid-November return date. The information provided under Part 1 will be retained for inclusion in the final internal report and tables and can be adjusted at that time if changes are required.

In the Part 1 responses received to date, I have noted that there may be some discrepancies in the way people are reporting their **web visits** (eg are institutions counting the times their name comes up in search engines as part of their result and, if so, is this a problem). The glossary which accompanies the survey defines “website visits” as:

**The total number of visits made to your website by users. This figure comprises all visits by external clients, (unique and repeat visits), however, it should **not** include visits by staff accessing the website.**

I am keen to ensure that the data gathered for this item is fairly robust. I would appreciate it if Directors would check with their staff to see whether the definition used above is clear or whether it is open to differing interpretations.

**Agenda Item 8      COLLECTIONS COUNCIL OF AUSTRALIA REPORT and  
DEWHA REVIEW**

**1.      Collections Council of Australia Report**

The report at *attachment 1* has been provided by Margaret Birtley, CEO, CCA for the information of members.

**2.      DEWHA Questionnaire**

The Department of the Environment, Water, Heritage and the Arts has sought CAMD's response to a questionnaire (see *attachment 2*) which will inform the review of the National Collections Program currently underway.

The objective of the National Collections Program is to support national strategies for the care and management of items held in Australian archives, galleries, libraries and museums, including in regional areas.

The main feature of the National Collections Program is the Australian Government contribution to fund the Collections Council of Australia through the Cultural Ministers Council and collections projects. Given funding for the program is due to terminate on 30 June 2010, the program is currently being reviewed in the context of the 2010-11 Federal Budget.

An extension in the deadline for responses (to 27 August) has been accorded CAMD to allow time for discussion at the General Meeting.

Item 8 Attachment 1

ABN 49 111 135 123



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12 August 2009

Dr Meredith Foley  
Executive Officer  
**Council of Australasian Museum Directors**  
By email to mfolwil@bigpond.net.au

Dear Meredith,

**Update from the Collections Council of Australia**

Thank you for offering the Collections Council of Australia an opportunity to update the members of CAMD on its work.

Please find following;

- 1) Our *Strategic Plan*, as revised by the Board in April 2009
- 2) Our *Annual Review, 2008-2009*

I welcome comments and questions on any aspect of our work, and am always grateful for information regarding new or emerging issues that confront collecting organisations and their peak bodies.

I encourage all CAMD members to subscribe (via the Tell Us section of our website) to our *e-Bulletin* in order to receive news about our activities.

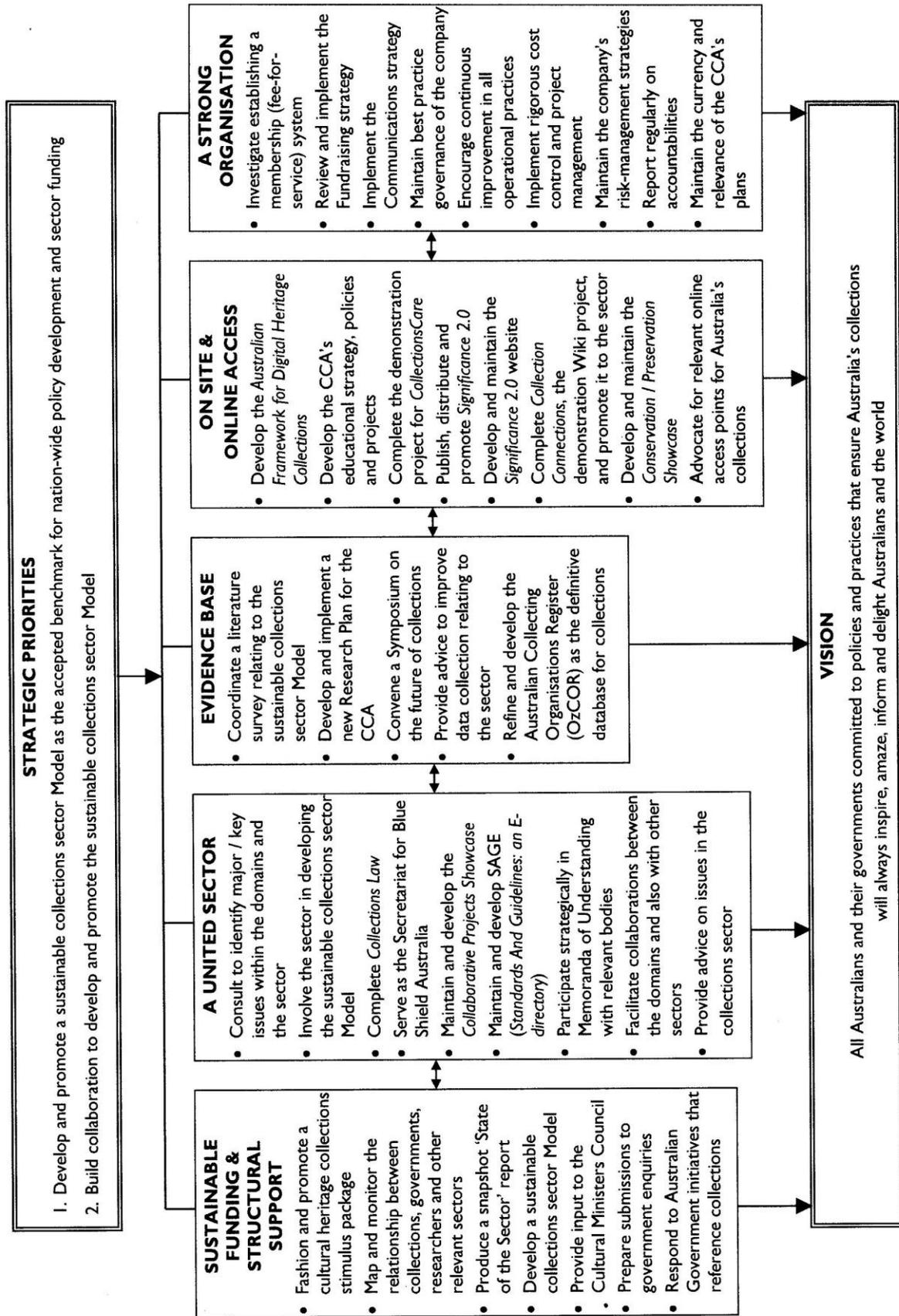
Yours sincerely,

**Margaret Birtley**  
Chief Executive Officer

• **LINKING THE NATION'S MEMORY**

The Collections Council of Australia Ltd is supported by the Cultural Ministers Council.  
The office is hosted by the Libraries Board of South Australia.

## CCA STRATEGIC PLAN 2008/2009 – 2010/2011





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## Annual review, 2008-2009

*The Collections Council of Australia was established in 2004 as an initiative of the Cultural Ministers Council, an intergovernmental forum for ministers responsible for culture and the arts in Australia and New Zealand. It is the only Australian body that speaks with one voice for collections in archives, galleries, libraries and museums. It brings Australia's diverse collections sector together to work with other stakeholders in collaborative partnerships to address strategic issues, promote industry development, and take cross-sectoral initiatives to protect and develop collections and promote their use. It aims to ensure the long term sustainability of Australia's collections and the development of the sector.*

### Summary

During 2008/09, the CCA continued to break new ground following the Cultural Ministers Council agreement to support the CCA's operational costs for an additional two years. In April 2009, the Board of the CCA reviewed its major guiding statements, drawing up a revised vision statement and setting a new strategic direction:

#### *Vision*

All Australians and their governments committed to policies and practices that ensure Australia's collections will always inspire, amaze, inform and delight Australians and the world.

#### *Strategic priorities*

- Develop and promote a sustainable collections sector model as the accepted benchmark for nation-wide policy development and sector funding
- Build collaboration to develop and promote the sustainable collections sector model.

By drawing on the CCA's past achievements and ongoing activity in areas such as conservation / preservation, digital collections, significance assessment and regional collections, it is anticipated that the CCA's planned activities will help achieve a more sustainable future for Australia's distributed national collection.

During the year, the CCA published *Significance 2.0: a guide to assessing the significance of collections* and distributed over 3,500 copies to Australian collecting organisations and international subscribers. The CCA also launched online guides to legal issues and standards for Australian collecting organisations.

### • LINKING THE NATION'S MEMORY

The Collections Council of Australia Ltd is supported by the Cultural Ministers Council.  
The office is hosted by the Libraries Board of South Australia.

-2-

The CCA continued to advocate for the collections sector through submissions of nationwide importance. It represented the sector on many different issues. Media and public interest in the organisation increased, particularly on national radio, specialist media and in the regional press. Positive feedback has been received through an increased number of subscriptions to the e-Bulletin, greater use of the CCA's website, and the large quantity of appreciative messages that have reached the CCA following the distribution of *Significance 2.0*.

This year the CCA farewelled its long-standing Chair, Sue Natrass. Her contribution to the CCA over four years was extensive, linking the CCA with many different organisations and advocating on a wide range of issues to a broad audience. On 19 February 2009 the CCA thanked Ms Natrass for her enormous input and welcomed Mr Noel Turnbull as Chair.

The CCA continues to provide secretariat services to Blue Shield Australia (BSA), the Australian branch of the International Committee of the Blue Shield which contributes to efforts to protect cultural heritage threatened by natural and man-made disasters.

The CCA earned a total of \$18,795.64 in activity generated income.

### ***A snapshot of highlights from 2008-2009***

- The start of a demonstration *CollectionsCare* hub in Western Australia, through a \$120,000 grant from the Myer Foundation. Collaboration with the WA Government Department of Culture and the Arts and the City of Kalgoorlie-Boulder has made it possible to plan this demonstration as a two-year project.
- Publication of *Significance 2.0: a guide to assessing the significance of collections* with funding from the Australian Government's Department of the Environment, Water, Heritage and the Arts.
- Online publication of fourteen chapters of *Collections Law: Legal issues in Australian Archives, Galleries, Libraries and Museums*, with funding from the Australian Government's Department of the Environment, Water, Heritage and the Arts. The CCA collaborates on this publication with author and lawyer Mr Shane Simpson.
- Online publication of:
  - *SAGE (Standards And Guidelines: an E-directory)*
  - *Collaborative Projects Showcase*
  - *Digital Standards Bibliography (Version 2.0)* followed by *Version 3.0* in July 2009
- Contribution to the publication of *National Standards for Australian Museums and Galleries*.
- Issuing of thirteen media releases to promote ideas and issues in the collections sector.
- Lodging of nine submissions by the CCA, and two by Blue Shield Australia, with the Australian Government.

-3-

- Initiation of the *Australian Collecting Organisations Register (OzCOR)* which now includes around 5,000 collecting organisations – probably the largest database of its kind in Australia.
- Receipt of a grant of \$20,000 from the .auDA Foundation, making it possible for the CCA to launch a pilot *Collections Connections* program with Mallala and Districts Historical Committee, South Australia, in a bid to develop a sustainable business model and technology platform to enable small collecting organisations to create and manage participative online heritage projects.

### **Advising**

The CCA continues to attract interest from many Australian practitioners and organisations in the arts and collections sectors. The CCA's attendance and participation at meetings, conferences and other events contributes to its knowledge of people, programs and issues relating to the collections sector, and allows the CCA to promote key concepts such as collaboration in the sector.

The CCA lodged nine submissions on many issues of nationwide interest, including the Australian Government's ongoing efficiency dividend, the Cultural Ministers Council's *National Arts and Disability Strategy*, the *Australian Budget 2009-10*, the *Digital Economy Future Directions Consultation Paper* and the Productivity Commission's *Study of the Contribution of the Not for Profit Sector*.

The CCA has also assisted Blue Shield Australia in lodging its submissions – on the Defence White Paper, and on the UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage* – to the Australian Government.

Members of the CCA Board and Secretariat have participated in a number of formal and informal meetings with government, and also with practitioners and industry organisations in the collections and related sectors offering advice on digital content, collaborative funding and science heritage.

Throughout the year, the CCA corresponded with members of the Cultural Ministers' Council and met with several Federal, State and Territory Arts Ministers and their departmental heads and representatives. Discussion focussed on the needs of the collections sectors and their users.

In 2008, the CCA inaugurated an email network for the heads of 'peak bodies' in the collections sector; that network has been maintained and developed in the light of new information as it comes to hand. The CCA uses this network to consult on emerging issues.

The CCA served in four advisory roles with the collections, arts and heritage sectors including the Cultural Sector Advisory Committee for Innovation and Business Skills Australia, the Arts and Cultural Management Program Advisory Committee of the University of South Australia, the SmArt Business advisory committee for Regional Arts Australia, and a University of Melbourne research reference group into copyright and licensing for digital heritage.

## **Lobbying**

The CCA is focusing its lobbying in five main areas: the development of a sustainable collections sector model, cultural stimulus funding, digital heritage, regional heritage and education.

Its revised business plan outlines an efficient, consultative and collaborative path for the development of policies for a sustainable collections sector. The CCA's first strategic priority is to develop and promote a sustainable collections sector Model as the accepted benchmark for nation-wide policy development and sector funding.

The CCA welcomed the Australian Government's economic stimulus programs, including commitments to spending on libraries, schools and community infrastructure, and on jobs (including \$60 million for employment generating heritage projects), and has raised with several Government officers the concept of a cultural stimulus package to complement and extend the other economic packages. Its campaign for a cultural stimulus package will stress the importance of enriching cultural heritage at a time when people need the stimulating effect not only in the jobs produced but also in the source of optimism and energy that Australia's living history and collections can and do inspire.

The CCA continues to implement its two guiding plans for digital heritage collections, Several of the CCA's submissions to government enquiries have emphasised the importance of digital heritage collections, and have advocated increased support to assist the sector in meeting the public's expectations for increased online content. The CCA is currently exploring funding avenues to further this campaign.

The appointment of a Project Officer in January 2009 has assisted the CCA Secretariat in advocating the *CollectionsCare* initiative, now being piloted in Western Australia. Positive outcomes from this demonstration project will help the CCA advocate for more widespread funding to establish additional *CollectionsCare* regional hubs.

The CCA continues to lobby for the collections sector to play a role in generating the Australian Government's 'education revolution', and sees the value and importance of collecting organisations in promoting literacy and learning at all levels – across linguistic, cultural and social dimensions. The CCA's *What's Inside?* initiative promotes a democratised notion of access to collections by school students and other learners.

## **Facilitating**

The CCA collaborated with eight other organisations as a Taskforce to develop the inaugural *National Standards for Australian Museums and Galleries*. The *National Standards* were published as a PDF document via the Collections Australia Network (CAN) website on 1 September 2008, and promoted to the sector via e-lists and printed newsletters. An HTML version of the *National Standards* became available from the CAN website in early 2009. The project was assisted by a grant of \$10,000 from the Ian Potter Foundation.

Through its *Collaborative Projects Showcase*, the CCA has been able to provide online examples of collaborations undertaken in the collections sector. The *Showcase* was

-5-

launched on 18 November 2008 with six case studies that were developed during a pilot phase. Two are nationwide in their reach, and the other four are based in Western Australia, New South Wales and Victoria. There is already a good mix of metropolitan and regional collaborators.

The CCA has progressed the work of the collections sector by facilitating discussions between individuals and organisations on emerging issues such as the development of a national register of horse-drawn vehicles, the marketing of a program of recognition for documentary heritage, and standards for preservation framing of memorabilia and artworks.

## **Profile**

### **In the media**

The CCA's media profile increased this year particularly on national radio, regional press and specialist media. Thirteen media releases were issued on many different subjects including advice for flood and fire damaged memorabilia, the lack of uptake of the Australia 2020 Summit's good ideas, the 2009 Budget and capturing the value of Australia's collections.

### **Among collecting organisations**

In conjunction with the May 2009 distribution of *Significance 2.0: a guide to assessing the significance of collections*, the CCA made contact with almost 3,000 collecting organisations as recipients of free copies, and also with hundreds of individuals and organisations as purchasers of the book.

The CCA's staff spoke at a number of events, including conferences organised by Public Libraries New South Wales – Country, the Australian Society of Archivists, the Australian Library and Information Association, and E-Research Australasia.

### **Online**

The CCA manages five websites. Its main site ([www.collectionscouncil.com.au](http://www.collectionscouncil.com.au)) attracted 36,818 visits from 171 countries/ territories over the 12 months. The average time on site was over two minutes, with just under four pages visited.

Fifteen *e-Bulletins* were distributed, and as at 30 June 2009, the *e-Bulletin* had 735 current subscribers (an increase from 499 at 30 June 2008).

### **Internationally**

The CCA convened a 'Round Table' meeting on 2 October 2008 in Melbourne to enable Victoria-based peak bodies in the collections sector to meet the CEO of the UK's Collections Trust, Mr Nick Poole.

The CEO represented the CCA and Blue Shield Australia at the inaugural General Assembly of the Association of National Committees of the Blue Shield in The Hague, 7-9 December 2008.

-6-

The late Dr Seddon Bennington, Chief Executive of the Museum of New Zealand Te Papa Tongarewa in Wellington, represented New Zealand's collecting organisations as an invited Observer at meetings of the CCA.

### **Financial**

The CCA's auditor prepares Annual Reports on the company's finance in accordance with the requirements of the *Corporations Act 2001*.

The CCA is listed on the Register of Cultural Organisations and has been endorsed by the Australian Taxation Office as a Deductible Gift Recipient. During the year, donations totalling \$200 were received.

The CCA received approximately 300 pre-publication subscriptions to *Significance 2.0* and continues to sell the book. Income from sales to 30 June 2009 was \$7,530.72.

The CCA earned a total of \$18,795.64. Of this amount, \$11,264.92 was earned in interest payments on its bank accounts. This income has been used to support the CCA's operations.

### **Governance**

The CCA Board met eight times around Australia during the year. A Planning Workshop was held on 3 March 2009 in Melbourne. The Board, over the year, has revised its strategic, business and financial plans for the next two years.

The Fourth Annual General Meeting was held in Adelaide on 18 November 2008.

Ms Sue Natrass served as the Chair from November 2004 until her retirement on 19 February 2009, following which Mr Noel Turnbull has served as Chair.

The latest revision of the CCA's strategic plan (for 2008/09 – 2010/11) was published on the CCA's website on 29 June 2009.

*Issued by the Collections Council of Australia Ltd on 12 August 2009*

Item 8 Attachment 2

**Review of the National Collections Program (NCP) 2009**

*In 2006-07, the Australian Government continued funding of \$1.2 million over four years for the National Collections Program. The objective of the National Collections program is to support national strategies for the care and management of items held in Australian archives, galleries, libraries and museums, including in regional areas. The main feature of the National Collections Program is the Australian Government contribution to fund the Collections Council of Australia through the Cultural Ministers Council and other collections projects such as ‘Collections Law: Legal Issues for Australian Archives, Galleries, Libraries and Museums’ and ‘Significance 2.0 – a guide to assessing the significance of collections’. Given current funding for the program is due to terminate on 30 June 2010, the program is currently being reviewed in the context of the 2010-11 Federal Budget. Responses to the questionnaire below will inform the review.*

**Name of your organisation:** \_\_\_\_\_

**Your contact details:**

**Name:** \_\_\_\_\_

**Position:** \_\_\_\_\_

**Phone number:** \_\_\_\_\_

**Email address:** \_\_\_\_\_

<p>Q1.</p>	<p>In relation to supporting national strategies for the care and management of items held in Australian archives, galleries, libraries and museums, including in regional areas, where do you consider the NCP has had the most and least impact?</p>	<p>Please comment:</p>
------------	--	------------------------

Q2.	Do you think that the NCP is sufficiently funded to achieve its objectives?	Please comment:
Q3.	What do you consider are the urgent challenges and opportunities facing the collections sector currently?	Please comment:
Q4.	How effectively do you consider the <b>CCA</b> component of NCP funding addresses the issues facing your collecting domain?	<input type="checkbox"/> Very effectively <input type="checkbox"/> Effectively <input type="checkbox"/> Average <input type="checkbox"/> Not effectively <input type="checkbox"/> Not effectively at all <input type="checkbox"/> Don't know  Comment:
Q5.	How effective do you think the <b>CCA</b> component of NCP funding has been in bringing together the four collecting domains of archives, libraries, galleries and museums on cross-sectoral issues?	<input type="checkbox"/> Very effective <input type="checkbox"/> Effective <input type="checkbox"/> Average <input type="checkbox"/> Not effective <input type="checkbox"/> Not effective at all <input type="checkbox"/> Don't know  Comment:

<p>Q6.</p>	<p>Are there any industry programs or needs which you believe are not currently being addressed by the NCP that you would like to see addressed?</p>	<p> <input type="checkbox"/> Yes (please comment)  <input type="checkbox"/> No  <input type="checkbox"/> Don't know                   Comment:             </p>
<p>Q7.</p>	<p>Have you used or participated in any of the CCA's initiatives listed below?</p> <p> <input type="checkbox"/> Yes  <input type="checkbox"/> No  <input type="checkbox"/> Don't know                 </p> <p>Please also indicate below how useful you found the initiatives your organisation may have participated in or reference material your organisation may have used:</p>	

Q8a.	<i>Significance 2.0: a guide to assessing the significance of collections</i> (May 2009)	<input type="checkbox"/> Extremely Useful <input type="checkbox"/> Useful <input type="checkbox"/> Average <input type="checkbox"/> Not useful <input type="checkbox"/> Not useful at all <input type="checkbox"/> Not used
Q8b.	Principles for creating and managing digital heritage collections (November 2007)	<input type="checkbox"/> Extremely Useful <input type="checkbox"/> Useful <input type="checkbox"/> Average <input type="checkbox"/> Not useful <input type="checkbox"/> Not useful at all <input type="checkbox"/> Not used
Q8c.	<i>National Standards for Australian Museums and Galleries</i> (published in September 2008, a project which the CCA collaborated on with several other organisations)	<input type="checkbox"/> Extremely Useful <input type="checkbox"/> Useful <input type="checkbox"/> Average <input type="checkbox"/> Not useful <input type="checkbox"/> Not useful at all <input type="checkbox"/> Not used
Q8d.	<i>The Dunn Report</i> (June 2007) on regional hubs	<input type="checkbox"/> Extremely Useful <input type="checkbox"/> Useful <input type="checkbox"/> Average <input type="checkbox"/> Not useful <input type="checkbox"/> Not useful at all <input type="checkbox"/> Not used

Q8e.	<i>Digital Standards Bibliography</i> (2006; revised 2008 and 2009)	<input type="checkbox"/> Extremely Useful <input type="checkbox"/> Useful <input type="checkbox"/> Average <input type="checkbox"/> Not useful <input type="checkbox"/> Not useful at all <input type="checkbox"/> Not used
Q8f.	<i>Showcases</i> – of Conservation / Preservation (launched 2007), and of Collaborative Projects (launched 2008)	<input type="checkbox"/> Extremely Useful <input type="checkbox"/> Useful <input type="checkbox"/> Average <input type="checkbox"/> Not useful <input type="checkbox"/> Not useful at all <input type="checkbox"/> Not used
Q8g.	<i>Collections Law: Legal Issues for Australian Archives, Galleries, Libraries and Museums</i> (Exposure Draft commenced 2008)	<input type="checkbox"/> Extremely Useful <input type="checkbox"/> Useful <input type="checkbox"/> Average <input type="checkbox"/> Not useful <input type="checkbox"/> Not useful at all <input type="checkbox"/> Not used
Q8h.	<i>Standards And Guidelines: an E-directory</i> (launched 2008)	<input type="checkbox"/> Extremely Useful <input type="checkbox"/> Useful <input type="checkbox"/> Average <input type="checkbox"/> Not useful <input type="checkbox"/> Not useful at all <input type="checkbox"/> Not used

Q8i.	<i>Thematic studies</i> (launched 2008)	<input type="checkbox"/> Extremely Useful <input type="checkbox"/> Useful <input type="checkbox"/> Average <input type="checkbox"/> Not useful <input type="checkbox"/> Not useful at all <input type="checkbox"/> Not used
Q8j.	Are you aware of the CCA's website?	<input type="checkbox"/> Yes, please comment (ie. content, currency, navigation or other) <input type="checkbox"/> No  Comments:
Q8k	How do you stay informed about the CCA?  Please comment on the usefulness of any aspect of these resources.	<input type="checkbox"/> Website <input type="checkbox"/> E-Bulletin <input type="checkbox"/> RSS feed <input type="checkbox"/> Open forum <input type="checkbox"/> Mail-outs
Q8l.	Have you linked your organisation's website to the CCA?	<input type="checkbox"/> Yes <input type="checkbox"/> No
Q8m.	Are you aware of Blue Shield Australia and its MayDay campaign? (The CCA is the Secretariat for Blue Shield Australia).	<input type="checkbox"/> Yes <input type="checkbox"/> No

Q8n.	Have you provided comments on the Exposure Draft on, the CCA publication authored by Mr Shane Simpson; <i>Collections Law: Legal Issues for Australian Archives, Galleries, Libraries and Museums</i> .	<input type="checkbox"/> Yes <input type="checkbox"/> No
Q8o.	Are you aware of the CCA's advocacy of the collections sector through its submissions to government?	<input type="checkbox"/> Yes <input type="checkbox"/> No
Q8p.	Have you used any of the CCA's reports to further your own advocacy? (If so, you might like to provide examples.)	<input type="checkbox"/> Yes <input type="checkbox"/> No
Q9.	Do you think there is sufficient community engagement in and awareness of Australia's cultural heritage collections?	<input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Don't know  Comment:

Q10.	How do you think Australia's cultural heritage collections could be better marketed to improve levels of participation and access?	Comment:
Q11.	Please feel free to comment further on any of the questions above, or on any other related matters:	

**Agenda Item 9 MUSEUMS AUSTRALIA REPORT**

Dr Darryl McIntyre, the new President of Museums Australia and CEO of the National Film and Sound Archive has provided the report at *attachment 1* for the consideration of members.

Appendix 3 of the attached document makes a number of suggestions about initiatives on which MA and CAMD may wish to collaborate.

*Item 9 Attachment 1*



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

**Council of Australasian Museum Directors (CAMD)  
2009 CAMD meeting & AGM (Townsville, 20-21 August 2009)  
Museums Australia briefing paper:  
*MA strategic issues & activities of interest to CAMD, 2008-2011***

**Contents**

<b>Introduction</b> (Dr Darryl McIntyre, President, Museums Australia)	p.3
<b>MA Strategic Priorities 2008 – 2011</b>	p.5
<b>SP(1): EFFECTIVE ADVOCACY</b>	p.3
<b>Objective 1:</b> Actively promote the value of museums as key contributors to the sense of a shared national heritage as a positive social good.	
<b>Museums Australia’s Futures Forum: Themes and Outcomes Summary (2008—2009)</b> Outline of main themes and objectives of Future Forum work (detailed extensively in <b>Appendix 3</b> )	p.5
<b>SP(2): SUCCESSFUL POSITIONING</b>	p.6
<b>Objective 2.1:</b> Advance recognition of museums as primary resources for life-long learning and key contributors to cultural development and innovation.	
<b>Objective 2.2:</b> Enhance <i>international</i> network opportunities for Australian museums and the professional development of colleagues on a global basis.	p.6
<b>2.2.1 MA partnership with ICOM-Australia</b> (Agreement with National Museum of Australia- joint secretariat services)	p.6
<b>2.2.2 Chinese Museum/ Gallery Directors Training Program</b> (Australia-China Council & Gordon Darling Foundation funding support)	p.6
<b>Objective 2.3:</b> Enhance <i>national</i> professional development opportunities and positioning of Australian museums sector.	p.7

2.3.1.1	<b>Museum Leadership Program 2009</b> (partnership with Gordon Darling Foundation)	p.7
2.3.1.2	<b>MA-ABC Radio National partnerships 2009</b>	p.7
	<b>ABC partnership – strand A</b>	p.7
	<ul style="list-style-type: none"> <li>• <b>International Museum Day celebration on ABC Radio National ‘Museums Week’</b> theme across Radio National programming in May.</li> </ul>	
	<b>ABC partnership – strand B</b>	p.6
	<ul style="list-style-type: none"> <li>• <b>Marvellous Regional Museums Awards</b></li> <li>• <b>2009 Winner of Volunteer-run Australian Regional Museums</b> (North Stradbroke Island)</li> <li>• <b>2009 Winner of Indigenous Cultural Centres/ Keeping Places</b> (Cybertribe)</li> </ul>	
	<b>SP(3): ORGANISATIONAL RENEWAL</b>	p.8
	<b>Objective 3:</b> Accomplish organisational renewal through evolving MA’s organisational performance	
	<ul style="list-style-type: none"> <li>• New MA Strategic &amp; Business Plans (2008-2011)</li> <li>• MA Constitutional revision</li> <li>• New MA visual identity strategy</li> <li>• MA Membership provisions revised and restructured</li> <li>• MA National Conferences re-secured annually</li> <li>• <i>MA Magazine</i> redesigned; production evolving on electronic platform.</li> <li>• <i>MA e-Bulletins</i> for current news and event-alerts</li> <li>• <i>MA Website redesigned</i></li> <li>• MA National Office administrative systems restructured</li> <li>• Cost of MA annual audit reviewed and reduced</li> <li>• Partnership services with ICOM-Australia</li> </ul>	
	<b>SP(4): STRENGTHENED CAPACITY</b>	p.8
	<b>Objective 4:</b> Strengthen the capability and capacity of all parts of the sector so that they are effective in accomplishing their vision and objectives.	
	<ul style="list-style-type: none"> <li>• New MA partnerships have been achieved – see Appendix 3</li> <li>• New MA National Networks have emerged – see details</li> <li>• Regional + Remote Training day, consolidated as adjunct to National Conferences</li> <li>• Indigenous participation &amp; presentation increased at 2009 MA National Conference</li> </ul>	
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	<b>Appendix 1 – Re.SP(1): EFFECTIVE ADVOCACY</b> <b>MA Submissions (12) to Commonwealth Inquiries (2008-2009)</b>	p.9
	<b>Appendix 2 – Re. SP(2): SUCCESSFUL POSITIONING</b> <b><i>Museums Australia Declaration of the Value of Museums to Education (2009)</i></b>	p.10-11
	<b>Appendix 3 – Re. SP(1): ADVOCACY (Expansion of Futures Forum outcomes)</b> <b><i>Museums Australia’s Futures Forum: Themes &amp; Outcomes (2008—2009)</i></b> <b>Six MA-FF themes</b>	p.12-17
	1 <i>‘Equity and Amenity’</i>	p.12
	2 <i>‘Learning for Life’</i>	p.13
	3 <i>‘Closing The Gap’</i>	p.14
	4 <i>‘Museums in a Changing Climate’</i>	p.15
	5 <i>‘Charting Digital Futures’</i>	p.15
	6 <i>‘Boosting Creativity’</i>	p.17

(NOTE: opportunities for interconnection/ partnerships with CAMD are highlighted in the 3<sup>rd</sup> Appendix document under each of the six themes)

## Introduction

This briefing report on Museums Australia activities provided for the forthcoming CAMD meeting in Townsville is structured to provide both an overview of MA activities relevant to CAMD, and a sense of opportunities for closer liaison or partnership efforts that MA perceives as of potential interest to CAMD.

### **MA's sectoral advocacy potential – while securing autonomy of institutional advocacy**

Museums Australia works *with* and *for* the whole museums sector, to ensure that the value and services the sector delivers for the benefit of all Australians are well recognised.

Such advocacy, however, avoids confusion or overlap with institutions' exclusive right to advocate their interests and objectives in their own voice and on their preferred terms. Museums Australia would advocate specific sectoral interests, for example, only in respect of issues on which museums are known to be in general accord or to which institutions have already committed their support in principle and collectively.

A prime example would be the first and second versions of Museums Australia's Indigenous policy and museums, *Previous Possessions New Obligations /PPNO* (1993); revised as *Continuing Cultures, Ongoing Responsibilities /CCOR* (2004) – both of which were derived through a thorough consultative process (beginning in the early 1990s) involving museums from all states and territories in Australia in joint consultation with a variety of Indigenous stakeholders nationally.

Another, more recent, example would be the statement developed this year through MA's Education Network: the Museums Australia *Declaration of the Value of Museums to Education* (2009), circulated at MA's National Conference in Newcastle, in May 2009. This is already effective as a prime tool of engagement and advocacy in MA's evolving interface with ANCARA, which is developing the new national curriculum for Australian schools – see **Appendix 2**.

The remainder of this briefing report seeks to highlight strategic priorities in Museums Australia's work and developmental planning in the next few years.

- It outlines the many **submissions MA has made to Commonwealth Government inquiries** in the last one-to-two years (twelve are listed here) – to highlight potential connections with CAMD interests and opportunities for co-operative advocacy to government.
- It indicates the valuable **sectoral advocacy work** emerging specifically through MA's **Education National Network** – especially in relation to the current Commonwealth-driven efforts to achieve a national curriculum across key subject areas, and the importance of the Education Network's achievement of a succinct (2-page) **Declaration of the Value of Museums to Education** earlier this year – again, see **Appendix 2**.
- It indicates the multi-stranded work MA continues to pursue through its **six-themed Futures Forum Workshops (and ongoing Working Groups)** since 2008. This is introduced briefly in the first few pages here, then expanded in considerable detail – as

**Appendix 3** – to indicate how MA’s work is evolving in many directions and various opportunities arising for intersection or collaboration with CAMD interests.

- It indicates how MA is pursuing partnerships that open out **internationally** (especially in the ASPAC region) and extend sectoral opportunities for Australian museums and colleagues – notably the **strategic partnership with ICOM-Australia** (the Australian National Committee of the International Council of Museums, headquartered in Paris); and MA’s recent organisation and oversight of a **Workshops Training Program** on-site in a selection of our museums and galleries for a **Chinese delegation of colleagues** (in June 2009). This very successful project was generously supported by the Australia-China Council (Department of Foreign Affairs) and the Gordon Darling Foundation
- It indicates important partnerships achieved recently **within Australia**:
  - with **ABC Radio National** around a second year of **Regional Museum Awards**, a profiling of museums on **International Museum Day** (18 May) and a ‘**museums week**’ program theming on ABC-RN launched at that time;
  - and once again, through a partnership with the **Gordon Darling Foundation** - in administration and chairing of the selection process for the 2009 **Museum Leadership Program**, presented biennially over more than a decade in Australia, under the program directorship of Dr Jeanne Liedtka (Professor of Business Administration, Darden Graduate School of Business, University of Virginia) and realised in 2009 at the Macquarie Graduate School of Management, New South Wales).
- It also outlines in point-form some key achievements of Museums Australia in terms of **Organisational Renewal** in the last few years – and additionally in terms of **Strengthened Capacity** of the national association – while these improvements have been accomplished with basically unchanged, slender human resources (2.2 EFT staffing provision in the National Office) and a base-level of financial support afforded through membership (90% of membership subscriptions are earmarked for Administration, Magazine, Audit, National Conference planning and basic services annually) and small additional grant funding.

I trust that the quite extensive briefing report provided on this occasion for CAMD will sketch the broader outlines, as well as more detailed in-fill of some areas, that Museums Australia’s work has encompassed in support of the sector in recent years.

I trust also that CAMD directors will note some topics of closer liaison and partnership potential with CAMD objectives that Museums Australia’s *Futures Forum* work has opened up and advanced in 2008-2009 – in addition to the ongoing advocacy work, to Commonwealth and other levels of government, in which Museums Australia and CAMD have many shared and ongoing interests.

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## MA Strategic Priorities 2008 – 2011

### SP(1): EFFECTIVE ADVOCACY:

Objective: Actively promote the value of museums as key contributors to the sense of a shared national heritage as a positive social good.

Specific goals: to monitor the evolving environment for the sector and develop strategic responses (including formal submissions) to government and other relevant bodies concerning proposed legislation, policy or program development impacting upon museums, or in which museums have vital interests.

For outcomes - see:

#### Appendix 1:

**Submissions (12) to Commonwealth Inquiries (2008-2009)** (p.9)

#### Appendix 2:

**Museums Australia Declaration of the Value of Museums to Education** (2009) (p.10-11)

In addition, a **key advocacy project for Museums Australia, 2008-2009**, has arisen around the 2008 Futures Forum initiative. This project is outlined in brief below – and further detailed in its ongoing potential for CAMD collaboration in **Appendix 4**.

### Museums Australia's Futures Forum: Themes and outcomes summary (2008—2009)

#### Brief outline

Following the election of the Rudd Government in November 2007, Museums Australia explored and identified key alignments between the Australian Government's priorities for national policy development (the ten selected themes of the *Australia 2020 Summit*, April 2008) and the principles and approaches embraced by Museums Australia that speak to these priorities and can contribute positively to national policy outcomes.

In response to the rapidly changing external environment, Museums Australia therefore embarked on a 'Futures Forum' investigative project in 2008, on behalf of museums and galleries and their many communities of professional activity and public service across the country. This led to MA's preparation and realisation of a series of *Futures Forum Workshops* in 2008, which were organised around the following six-theme framework:

- 1 'Equity and Amenity':**  
*Cultural facilities supporting the social and economic well-being of Australian communities.*
- 2 'Learning for Life':**  
*Australia's museums and galleries as sites of encounter and challenge, of learning and leisure.*
- 3 'Closing The Gap':**  
*Remaking opportunities for Indigenous cultural development & reshaping Indigenous Australians' stake in the mainstream.*
- 4 'Museums in a Changing Climate':**  
*The environment, science and Australia's evolving natural heritage.*
- 5 'Charting Digital Futures':**  
*Accessing and preserving Australia's cultural heritage in the evolving digital interface*

## 6 **'Boosting Creativity':**

*Promoting innovation, collections, interpretation and research through Australia's museums and galleries*

### **The Futures Forum Workshops (2008)**

The Workshops achieved the following:

- Identification of key government policies and programs relevant to each thematic area
- Establishment of ongoing working groups to continue shaping associated current museum sector activities, and
- Determination of future initiatives.

This work is ongoing, and continues to have direct influence on the evolving advocacy framework MA is pursuing through its **Strategic Plan 2008-2011**.

See ongoing development of this work in:

**Appendix 3 – (Expansion of Futures Forum outcomes) – Re.SP(1): ADVOCACY** (p.12-17)

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### **SP(2): SUCCESSFUL POSITIONING:**

**Objective 2.1:** Advance recognition of museums as primary resources for life-long learning and key contributors to cultural development and innovation.

See **Appendix 2:** (p.10-11)

**Museums Australia Declaration of the Value of Museums to Education** (2009)

**Objective 2.2:** Enhance *international* status and network opportunities for Australian museums and the professional development of colleagues on a global basis.

#### **2.2.1 MA partnership with ICOM-Australia**

(Agreement with National Museum of Australia for joint secretariat services)

Over the past year, MA has further developed its partnership and support for ICOM-Australia, through an MOU/ Framework Agreement for (a) joint secretariat and membership services, and (b) enhanced collaboration and national positioning of both bodies to (c) extend the Australian museum sector's networks, programs and professional development opportunities internationally.

MA has also worked with ICOM Australia in the development of submissions concerning UNESCO and UN Conventions, and plans to work more collaboratively on general policy and program development in the future.

MA is also providing designated space in MA's Magazine, e-Bulletins and Website for ICOM activities, ICOM-Australia objectives, and for general enhancement of international museum news, events and issues.

#### **2.2.2 Chinese Museum/ Gallery Directors Training Program**

(Australia-China Council & Gordon Darling Foundation funding support)

This week-long training program took place on 20-27 June 2009 after a long development phase (begun in early 2008 with a request from Chinese Embassy cultural officials, and finally scheduled with a very short lead-time to be accomplished before end-June 2008).

MA briefed CAMD in 2008 about the genesis of the program – which was envisaged as encompassing two differentiated groups of Chinese museums people, at two different times. MA will circulate the program Report on the Galleries/Art Museums project (now accomplished) when completed. There still remains the possibility of a second program, for non-art museum colleagues from China, though this would need rescheduling and a second funding application to the Australia-China Council before it could be accomplished.

The Chinese art museums/galleries delegation was provided with a wonderful set of opportunities for first-hand training across four capital cities, thanks to the outstanding professionalism and collegiate support of institutions (art and some non-art museums) in Sydney, Canberra, Melbourne and Brisbane.

Some feedback afterwards – from the Chinese Embassy in Canberra – relayed that some delegates had judged the Australian workshops as “the most valuable workshop training project ever participated [in]” by colleagues who visited some of Australia’s leading institutions. The delegation Head (from Beijing) is a Senior Policy Adviser to the Chinese government – and this should ensure a strong debriefing report and legacy of goodwill towards Australian colleagues within the Ministry of Culture in China

MA believes this program has outstandingly accomplished a key objective – the strengthening of professional networks between Chinese and Australian colleagues, and the creation of further opportunities for professional exchange across and between the Chinese and Australian museum sectors.

**Objective 2.3: Enhance *national* professional development opportunities and positioning of Australian museums sector.**

**2..3.1 Seek and strengthen opportunities for partnerships with peer bodies and institutions to advance the interests and contribution of the museums sector**

**2..3.1.1**

**Museum Leadership Program 2009 (partnership with Gordon Darling Foundation)**

MA has administratively and professionally supported realisation in 2009 of

- (a) a new edition of the MLP Program (36 participants); and
- (b) a 2009 Refresher Program for MLP alumni of the past decade.

**2.3.1..2**

**MA-ABC Radio National partnerships 2009**

This successful and productive partnership has (again) taken two forms, as in 2008:

***ABC partnership – strand A***

- **International Museum Day celebration on ABC Radio National** – beginning of a week-long ‘Museums Week’ theme across Radio National programming in May.

***ABC partnership – strand B***

- **Marvellous Regional Museums Awards** announced on ABC-Radio National ‘Breakfast’ program (presenter: Fran Kelly)
  - **2009 Winner of Volunteer-run Australian Regional Museums** (North Stradbroke Island) – to be visited by a ‘Life Matters’ ABC RN team broadcast from North Stradbroke Island in August 2009
  - **2009 Winner of Indigenous Cultural Centres/ Keeping Places** (Cybertribe) – to be visited later by ABC RN’s ‘Awaye’ program team

An extension and enhancement of this MA-ABC partnership was achieved in 2009: ABC-RN successfully commissioned and oversaw manufacture of **two trophies** that were **presented to both winners, along with printed certificates**, at the opening of Museums Australia’s National Conference (joint presentation by ABC Newcastle Station Manager, Phil Ashley-Bron, and Minister of the Arts, the Hon. Peter Garrett – who had just formally opened the MA Conference).

**SP(3): ORGANISATIONAL RENEWAL:**

**Objective 3: Accomplish organisational renewal through evolving MA’s organisational performance, so that MA can more effectively represent and advance the interests of the breadth and diversity of the sector nationally and improve delivery of services.**

**Some highlights:**

- **New MA Strategic & Business Plans (2008-2011)** accomplished and being implemented.

- **MA Constitutional revision** has been accomplished – at MA AGM, May 2008.
- **New MA visual identity strategy** designed and evolving through all MA communications.
- **MA Membership provisions revised and restructured**; new brochures published 2009; Institutional distinguished from Individual membership; more benefits articulated in both categories; new Associate member category established to expand sectoral interest footprint.
- **MA National Conferences re-secured** annually, and placed on long-term planning basis – up to 2012.
- **MA Magazine redesigned, and production evolving on a new basis** to include Web-based publication and MA Website upload (and archiving of articles) at point of release.
- **MA e-Bulletins** now used as a regular vehicle for more ephemeral communication.
- **MA Website redesigned** (May 2007) and gradually evolving in architectural design and interface functions – back-end improvements, ongoing).
- **MA National Office administrative systems** comprehensively reviewed and largely restructured to render better services to the sector.
- **Cost of MA annual audit has been reviewed and reduced** – through more effective preparatory work by MA National Office & encouragement of smaller divisions to use MA NO accounting systems.
- **Partnership services with ICOM-Australia** (Agreement with NMA for MA-ICOM-Australia joint secretariat services – see above under (2.1))

#### **SP(4): STRENGTHENED CAPACITY:**

**Objective 4:** Strengthen the capability and capacity of all parts of the sector so that they are effective in accomplishing their vision and objectives.

- **New MA partnerships have been achieved – see Appendix 3 (pp.12-17)**
- **New MA National Networks have emerged** and been/ are being authorised by MA's National Council, indicating new communities of interest to be served:
  - Historic Sites and Houses
  - Aviation Museums
  - Archaeological Collections
  - IMTAP (International Museum Theatre of the Asia Pacific)
- **Further to: 'MA National Conferences re-secured'** (above) and placed on long-term planning basis, the following adjuncts have intensified MA's professional training provisions:
  - **Regional + Remote Training** day, consolidated as adjunct to National Conferences – a primary service to regional museums sector across large geographical distribution.
  - **Indigenous participation & presentation increased** at 2009 MA National Conference – accomplishing affirmative action on Indigenous sectoral participation.

## Appendix 1 – Re.SP(1): EFFECTIVE ADVOCACY

### MA Submissions (12) to Commonwealth Inquiries (2008-2009)

- **Public Accounts and Audit Committee of the Australian Parliament's Inquiry into the impact of the 'efficiency dividend' on small public sector agencies** (July 2008)
- **Australian Government consideration of possible State Party ratification of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage** (September 2008)
- **Cultural Ministers Council – National Arts and Disability Strategy: Discussion Paper** (November 2008)
- **Australian Government consideration of possible State Party ratification of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage** (November 2008)
- **Arts Access Australia – Access and Audience Development Research Project- Museums and Galleries** (December 2008)
- **Submission to the Review of the EPBC Act/ Environmental Protection and Biodiversity Conservation Act** (January 2009)
- **Collections Council of Australia – Significance 2.0 Review** (February 2009)
- **Inquiry into the Draft Disability (Access to Premises – Buildings) Standards** (submission to Parliamentary Standing Committee on Legal and Constitutional Affairs/ February 2009)
- **Review of Protection of Movable Cultural Heritage Act 1986** (March 2009)
- **Review of the Collections Australia Network (CAN)** (April 2009)
- **Review of the Historic Shipwrecks Act 1976** (July 2009)
- **Consideration of the requirements arising from the UNESCO 2001 Convention for the Protection of Underwater Cultural Heritage** (July 2009)

## Appendix 2 – Re. SP(2): SUCCESSFUL POSITIONING

### ***Museums Australia Declaration of the Value of Museums to Education*** (2009)

This document was developed by MA's Education Network and circulated at MA National Conference, May 2009, where Education was a plenary topic after Minsiter Garrett's opening, and focus of an afternoon's parallel session on Day 1.



## Declaration of the Value of Museums to Education

*Museums... are universal educational institutions of immense expressive power and authority. They hold their resources in trust for all people.*

*They communicate with us across boundaries of language, culture and time, and suggest comparisons which illuminate our experience of the present...*

*Through museums, we have direct contact with peoples of all ages and cultures, experience the unimaginable variety of the natural world and expand our understanding of what it means to be human.<sup>5</sup>*

Museums are essential places of learning. They enable and support young Australians to become confident and creative individuals, successful lifelong learners and active and informed citizens through unique and authentic learning experiences.

Museums are critical partners with government, schools and communities in the promotion of equity and excellence in education through access to sites, collections, exhibitions, professional staff, programs and resources.

Engagement with, and enjoyment of, Australia's wealth of natural and cultural heritage should be:

- Integral to the learning outcomes proposed in all areas of the National Curriculum, and
- Embedded in the teaching and learning strategies of the National Curriculum.

### **Museums and National Curriculum learning outcomes**

Museums are integral to the learning outcomes proposed in the National Curriculum by:

- (a) Deepening and broadening the learning experience of all Australian students and teachers, by exposing them to the diversity, singularity and complexity of Australia's natural and cultural heritage, and to the ways in which this has been, and continues to be, expressed;
- (b) Educating students about the place of humanity in the environment, the nature of the physical universe, and the impacts of global development and change;
- (c) Strengthening awareness of the value of diversity and sustainability;
- (d) Contributing to students' understanding of Australian national identities; and
- (e) Developing student understanding of their rights and responsibilities as citizens through providing local, regional, national and global perspectives.

### **Museums and teaching and learning strategies**

Museums enrich teaching and learning by:

<sup>5</sup> *A Common Wealth* – Museums in the Learning Age, Report by David Anderson, revised 1999

- (a) Providing teachers and students with opportunities for direct and virtual access to material culture (primary sources, including sites);
- (b) Supporting access to Aboriginal and Torres Strait Islander culture;
- (c) Fostering the development of student self-esteem through active student-centred learning;
- (d) Responding to individual abilities and learning preferences;
- (e) Encouraging skills development, collaboration, problem solving and dialogue in safe, stimulating environments; and
- (f) Offering students hands-on, experiential and visual learning outside the classroom.

### **What is a museum?**

A museum helps people understand the world by using objects and ideas to understand and interpret the past and present and explore the future. A museum preserves and researches collections, and makes objects and information accessible in actual and virtual environments. Museums are established in the public interest as permanent, not-for-profit organisations that contribute long-term value to communities.

The use of the word “museum” in this document is broadly inclusive of galleries, science and natural history centres, historic sites and heritage places, monuments, keeping places and cultural centres, zoos and herbaria, libraries and archives and includes collections, resources, programs and exhibitions.

### **What is the Museums Australia Education National Network?**

Museums Australia (MA) is the national organisation for the museums sector, committed to the conservation, continuation and communication of Australia’s heritage. MA encompasses places and their collections, and covers the conservation, continuation and communication of Australia’s historic, natural and Indigenous heritage: tangible and intangible.

The Education National Network is a professional body of educators in museums across Australia founded in 1975. It came under the auspices of MA in 1993.

### **Working with the National Curriculum Board**

We are committed to working with the National Curriculum Board and its processes to ensure that the museums sector can play its part in helping to deliver a world class curriculum for Australian schools.

We would welcome any further opportunities to discuss our feedback and recommendations.

Appendix 3 – Re. SP(1): **ADVOCACY** (Expansion of Futures Forum outcomes)

**Museums Australia’s Futures Forum:  
Themes & Outcomes (2008—2009)**

Recap of six themes:

- 1 **‘Equity and Amenity’:**  
*Cultural facilities supporting the social and economic well-being of Australian communities.*
- 2 **‘Learning for Life’:**  
*Australia’s museums and galleries as sites of encounter and challenge, of learning and leisure.*
- 3 **‘Closing The Gap’:**  
*Remaking opportunities for Indigenous cultural development & reshaping Indigenous Australians’ stake in the mainstream.*
- 4 **‘Museums in a Changing Climate’:**  
*The environment, science and Australia’s evolving natural heritage.*
- 5 **‘Charting Digital Futures’:**  
*Accessing and preserving Australia’s cultural heritage in the evolving digital interface*
- 7 **‘Boosting Creativity’:**  
*Promoting innovation, collections, interpretation and research through Australia’s museums and galleries*

**MA Futures Forum work  
(ongoing development and CAMD partnership opportunities)**

A brief summary of advocacy initiatives arising through the Futures Forum is provided for information of CAMD, and as an invitation for collaboration.

**Summary of Futures Forum advocacy initiatives**

**1 ‘Equity and Amenity’**

Equity of opportunity and commitment to social inclusion are overriding commitments of the Rudd government.

MA has been contributing to and participating in current Commonwealth inquiries and reviews as follows:

- Productivity Commission Inquiry into the Contribution of the Not-for Profit Sector
- Proposed *Social Compact* consultations

**Development of national Arts and Disability policy**

MA is committed to the development of a national museums access policy, in association with Arts Access Australia. In support of that objective we have contributed to a number of relevant inquiries, including:

- **Cultural Ministers Council – National Arts and Disability Strategy: Discussion Paper**  
(November 2008)

- **Arts Access Australia – Access and Audience Development Research Project- Museums and Galleries** (December 2008)
- **Inquiry into the Draft Disability (Access to Premises – Buildings) Standards** (submission to Parliamentary Standing Committee on Legal and Constitutional Affairs/ February 2009)

Other current projects include:

- **MA-ABC Radio National partnerships** (two strands) – see above under **(SP(2) – SUCCESSFUL POSITIONING – Objective 3: Enhance national status and positioning of Australia’s museums)**.
- The highly successful **Rural & Remote Training Workshops**, as an **adjunct to the MA National Conference** in recent years: the 5th instalment of these training programs was achieved at MA National Conference in Newcastle (May 2009); an **Indigenous strand** was expanded in 2009 (in both the R & R and main Conference programs), and Indigenous presentation and participation increased through special-purpose DEWHA funding.

#### ***Possibility for MA-CAMD collaboration:***

A program to provide skills and training for small and remote museums through work experience and internship programs, mentored and supported by the major national and S/T institutions. This could be organised as clusters whereby regional/remote museums become linked with larger museums from a particular area/region to facilitate staff internships.

## **2 ‘Learning for Life’**

The Rudd government has a stated policy commitment to an education revolution, including the development of a national curriculum, and provision of more equitable access to quality teaching and learning experiences across the nation.

Key MA initiatives designed to ensure museums are considered as critical resources in the provision of schools education include:

- Strengthening of the MA National Education Network.
- Establishment of liaison with the former National Curriculum Board (now ANCARA),
- Convening of workshop to develop informed sectoral responses to draft curriculum frameworks in science and history.
- Development of the **Declaration of Value of Museums to Education**, 2009 (see **Appendix 2**).
- Chair, ANCARA (Prof. Barry McGaw), provided keynote first plenary address to MA National Conference, May 2009. (Minster Peter Garrett stayed to hear this address.)
- Support for the developing arts curriculum (see **Futures Forum – Theme 6: Boosting Creativity** – below).

#### ***Possibility for MA-CAMD collaboration:***

- Exploring funding options for development of best practice museum education programs – perhaps mentoring of local museum education program development by major institutions.

- Further development of already-successful/innovative museum education programs, such as the Australian Government supported **Summer School for Teachers of Australian History** (January 2008 – and previous years, at ANU) hosted by a consortium of Canberra-based institutions.
- **Life-Long Learning program** – museums partnership with **Adult Learning Australia** to extend museums outreach into communities.

### 3 'Closing The Gap'

The National Apology to the Stolen Generations, backed by the set of commitments to Closing the Gap in all areas of Indigenous disadvantage, is central to the Commonwealth's Indigenous policy and programs.

Similarly, the **Framework for National Cooperation in the Arts and Culture**, announced in the CMC Communiqué, February 2008, acknowledges the connections between Indigenous cultural development and the social and economic well-being of Indigenous communities. It addresses Indigenous cultural development in terms of the value of its own cultural integrity, and the need to engage active connections with mainstream Australia.

**MA 'Closing the Gap' initiatives have focussed upon:**

- Continuing commitment to the implementation of **MA Indigenous Policy, Continuous Cultures: On-Going Responsibilities /CCOR** (2004).
- Strengthening of the **MA Indigenous Network**.
- Raising awareness of the beneficial consequences of the work of the museums sector in conserving, sustaining and providing access to Indigenous cultural heritage in all its forms.
- Development of a **Reconciliation Plan** in partnership with **Reconciliation Australia** (headquartered Old Parliament House, Canberra)

#### **Possibility for MA-CAMD collaboration:**

- Development of the **Shared Stories ('The Common Gate')** program (a website collation of exhibitions engaging shared Australian histories – arising from Jacqui Huggins' address to the MA National Conferences of 2006 (Brisbane), and again in 2007 (Canberra).
- Development of proposed ARC research project: **documenting and analysing Indigenous employment in museums**.
- **Strengthening of Indigenous communities' capacity:**
  - to enhance amenities for appropriate reception, location and ongoing care of repatriated ancestral remains and cultural materials
  - to regain control of vital resources to ensure cultural maintenance and
  - to assist communities to engage directly with the education sector (and on their terms) to ensure their own cultural interpretation, forms and 'stories' are communicated as part of Australian history.

### 4 'Museums in a Changing Climate'

A new agency-role is sought for museums in addressing climate change and ensuring that the sustainability of Australia's natural heritage is a key policy commitment of the Australian Government.

Emphases sought: Museums are a key repository for primary data-sets and collections that provide the basis for interpreting the natural history of Australia; museums are well positioned to take a leading

interpretive and educative role in advancing community understanding of Australia's fragile and distinctive environment, and the life-challenging changes it now faces.

**MA initiatives include:**

- Establishment of an MA Natural Sciences Network (in train).
- Submissions to the National Curriculum Board regarding the developing science curriculum, and advocacy of the value of museums and their collections to science teaching and learning outcomes (undertaken and ongoing).

**Possibility for MA-CAMD collaboration:**

- Program for promotion of museums as 'Reference Libraries of Life'; as community-accessible shop-fronts for advancement of natural science and care of the environment.
- Consideration of ways to define parameters for 'Significance Assessment' (well developed in the area of art and social history collections) as applied to natural history and science collections – for increased public awareness of the 'hidden value' resident within Australia's natural history and science collections, and their 'primary value' in learning about and understanding the natural world..
- Development of a national website project, **Australia as a Living Museum**: to provide national and international access to sites and collections covering Australia's history, from earliest geological periods to the present, encompassing natural, cultural and intangible heritage.

**5 'Charting Digital Futures'**

The recent Commonwealth commitment to the establishment of the National Broadband Network, support for outcomes of the Cutler Inquiry, and provision of computers to schools, indicate the affirmative Commonwealth commitment to Australia's evolving digital futures.

Museums must play an active role in shaping the management, capture, creation, access and conservation of Australia's natural, cultural and historic heritage in a rapidly changing digital interface globally.

Museums must be better enabled to manage the daily challenges to their conceptual imagination and organisational structures in terms of:

- the rapidly evolving service-provision environment, technically and socially
- the co-creation of meaning and constant reflexivity as key features of Internet 2.0 socio-cultural development
- the new realms of social interaction impacting on museums – especially...
- Web-based social media tools for life-long and life-wide learning by diverse communities.

**MA initiatives include:**

- Pursuit of a greatly improved MA website as an information portal, access-point and service platform -- including links to the currently planned **MA Networks Hub** to be realised on a Ning software platform, in parallel to **Museum 3.0** – the latter project (guided by Lynda Kelly, Australian Museum, and Angelina Russo, Swinburne) having steadily expanding its membership, international outreach and presence on a Ning platform.
- Substantial submission to the CAN Inquiry:  
**Review of the Collections Australia Network (CAN)**

(April 2009)

- Engagement with strategies to develop national guidelines for access and digitisation, including the **GLAM WIKI** initiative (August 2009, Canberra), the **Opening Australian Archives** initiative, and related developments.

### **Possibility for MA-CAMD collaboration:**

Development of a '*national centre of excellence*' for creation of digital assets; for example:

- for the collection of born-digital cultural materials
- to create a shared digital repository and access service

This initiative (and enhancements thereof) could be developed through the leadership of **CAMD's National Digitisation Working Group**.

Such a centre could ensure:

- Development of strategies and programs to ensure community museums can participate effectively in this digital future (a major deficiency in all current profiling of national digitisation and access planning).
  - It may be noted that a great number of **remote, rural, and vastly dispersed regional museums** in Australia are experiencing a dispiriting sense of '**sectoral lock-out**', through their pronounced dislocation from resources current in large state and national institutions.
  - Many regional museums are run by volunteers and still not even 'hooked up' to Internet-based services; many cannot yet be reached electronically even by Museums Australia through email; this is an insufficiently acknowledged aspect of the continuing 'digital divide' culturally in Australia.
- Enrichment of two-way and interactive access to museums, their collections and interpretive resources via the Web.
- A centralised '**Distributed National Collections**' database, to interconnect records of museums across Australia's vastly **distributed national communities**.
- Development and adoption of **national meta-data standards and access guidelines** for digitisation of collection materials and records, and digital access.

## **6 'Boosting Creativity'**

*Creativity is central to sustaining and defining the nation, fuelling the imaginations of citizens, nurturing our children and nourishing health & diverse communities. Indigenous culture is central to this. Creativity is broader than the arts, but the arts are central to creativity. (Australia 2020 Summit, Creativity Stream).*

The Australian Government's current policy emphasis on creativity and innovation as crucial to Australia's future (with research recognised as underpinning innovative science and economic development) is a very positive development.

However, public policy has not yet achieved a 'whole of government' approach to the arts, culture, design and the creative economy across all sectors – which would necessarily encompass improved resourcing, linkages and social access, through enhanced broadband connectivity and increased connections between sports and arts.

**MA initiatives include:**

- Engagement with ANCARA (formerly the National Curriculum Board) to support development of the new national arts curriculum (building on strong relationships recently achieved by MA and the museums sector).
- Raising of sectoral awareness of research associated with visual literacy and the **First We See Report**: through ongoing, targeted professional meetings; through MA Magazine and e-Bulletin articles and broadcast of current developments.

**Possibility for MA-CAMD collaboration:**

Creation of cross-portfolio funding/program opportunities between DEWHA and DEST to realise the potential of the unique educational synergies and linkages between museums and schools.

Bernice Murphy  
**National Director**  
**Museums Australia**

12 August 2009

(Assistance is gratefully acknowledged from Marie Wood,  
Manager Strategic Development)

**Agenda Item 10 ICOM AUSTRALIA REPORT**

Craddock Morton (National Museum of Australia), President of ICOM Australia will speak to members about issues raised in the attached report (*attachment 1*).

*Item 10 Attachment 1*

**ICOM Australia report – August 2009**

**Background**

The Australian National Committee of the International Council of Museums Incorporated [ICOM Australia] represents the interests of its individual and institutional members from across Australia and near-by regions. ICOM Australia's parent body is the International Council of Museums [ICOM] a non-governmental organisation maintaining formal relations with UNESCO and is based at UNESCO headquarters in Paris.

ICOM Australia complements the role of Museums Australia. ICOM Australia reflects a more international perspective while Museums Australia has a largely national focus.

**Issues**

*Current key activity summary*

Current key ICOM Australia activities include:

- Ongoing operations of the ICOM Australia-Museums Australia joint secretariat

- Enhancing the relationship between ICOM Australia and Museums Australia
- Continuation of ICOM Australia Museum Partnerships Program (IAMPP)
- Presentation of 2009 ICOM Australia Award for International Relations
- Ongoing support of Blue Shield Australia
- Redevelopment of web site underway

*Further information*

**2009 ICOM Australia Award for International Relations**

The Award celebrates the exceptional work undertaken by individuals and Australian institutions to strengthen international ties and contribute to the cultural richness of our region. Recipients this year were:

**Institutional award to the RMIT Gallery, Melbourne**

Under the leadership of Suzanne Davies (Director) the RMIT Gallery's continued focus amply fulfils the ICOM and UNESCO agenda of increasing cross-cultural awareness. This is achieved particularly through a commitment to presenting the work of international art, craft and design in Australia, as well as developing ongoing presentations of the work of Australian artists, designers and craftspeople internationally, in particular in India and Germany

**Joint individual award to Dr Ron Vanderwal, Senior Curator – Anthropology (Oceania), Museum Victoria**

Recognised for his personal engagement with the people and museum collections of the Pacific region, in particular those of Fiji and the Fijian Diaspora in Australia. His humanist perspective and respect for indigenous culture continues to make a long-standing contribution, which benefits both Fiji and Australia, and especially their museums.

**Joint individual award to Bernice Murphy, National Director, Museums Australia**

Bernice continues to make a major contribution on a significant level to issues that are at the core of museological practice. Her work in relation to ICOM's Code of Ethics impacts and guides the work of our profession both in Australia and worldwide. She has also made a major contribution to placing Australia and our museum profession on the international stage.

<b>Agenda Item 11</b>	<b>NATURAL SCIENCE ALLIANCE</b>
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Nine CAMD members whose institutions have natural science collections met at the Australian Museum on 19 June 2009. The group, which has met as the Natural History Museum Roundtable to date, agreed to reconstitute itself as the:

**CAMD Natural Science Alliance** with the goal of ensuring that:

*through collaboration the full potential of biological and geological collections and research in CAMD museums is harnessed in order to:*

- *raise awareness of Australasia's unique biogeodiversity;*
- *contribute to the Australasian innovation agenda;*
- *support the sustainable management of biodiversity and natural resources;*
- *protect Australasia from invasive diseases and pests; and*
- *understand and confront sustainability and climate change challenges*

*in Australia and New Zealand and as part of global scientific research endeavours.*

The meeting heard from a number of presenters including:

- Donald Hobern, Director, **Atlas of Living Australia** (ALA), who provided an update on this project. It would appear that there will be some leeway in decisions about what might constitute infrastructure in relation to the \$30m provided to the Atlas through the Federal Budget. Donald also noted that the Government has asked for the Atlas management committee to be broadened;
- Clare McLaughlin, Manager eResearch, Science and Infrastructure Division, **NCRIS**, Department of Innovation, Industry, Science and Research, who provided advice about the next round of the **Education Investment Fund** (EIF) to be called in late July/early August. EIF funds are for the creation or development of research infrastructure and cannot be used to pay for operational costs or maintenance (although it can be used to pay for people to build software and hardware). \$750m will be available including a general round of \$300m; \$200m for structural adjustments by VET courses and universities; and \$250m for climate change and sustainability activities;
- Dr Liz Jazwinska, Executive Director, Biological Sciences and Biotechnology, **Australian Research Council** (ARC) spoke to Roundtable participants about the research funding landscape in the post-Budget period. She noted that she was keen to start a dialogue with research museums. Dr Jazwinska will have responsibility for Linkage Grants. CAMD was encouraged to make input to the development of the ERA framework and to raise its concerns about barriers to museum involvement in ARC grants with Professor Margaret Sheil.
- the meeting agreed to create a new, virtual identity, to be known as **Natural Science Museums of Australia – CAMD** in order to provide a central visible access point for Government and overseas interests seeking Australia's natural history collections. The new identity is intended to act as a trading or brand identity only. A web site page will be created and the title can be used by institutions as an additional brand; and
- Suzanne Miller discussed a proposal for an **Atlas of Geological Australia** (GLA). The purpose is to develop a geological data management system which will link Australia's geological knowledge with its scientific and industrial reference collections and other custodians of geological information. Further work will be undertaken to flesh out the

proposal and user needs [an update on developments in this area will be provided by Suzanne at item 12 of the General Meeting].

The next meeting of the CAMD Natural Science Alliance will be held in the second or third week of **February 2010** at Melbourne Museum.

Ian Galloway (Queensland Museum), who chaired the natural science meeting, and others around the table may wish to provide further reports on the initiatives which emerged during discussions on the day.

## **Agenda Item 12      GEOSCIENCE COLLECTIONS**

Suzanne Miller (South Australian Museum) will provide a brief update on activity relating to geoscience collections.

### **TOUR OF MUSEUM OF TROPICAL QUEENSLAND**

**Straight after lunch there will be a tour of collections and research behind the scenes at the Museum of Tropical Queensland**



### **MTQ Research areas**

#### **Cultures and Histories Program**

The collection from internationally significant historic shipwreck HMS *Pandora* has been a major focus of the MTQ's Cultures and Histories Program research. Associated with this focus is responsibility for the Queensland Museums' entire Maritime Archaeology/Heritage collections and maritime heritage research. In particular, MTQ is able to offer associated researchers, clients and stakeholders access to: the internationally significant *Pandora* Collection; a database of the shipwrecks off the Queensland Coast; collections relating to the trade in indentured labour, the pearling industry and other historic maritime activities of significance to Queensland's maritime heritage. Oral histories have also been collected under a project called 'Old Salts, alternative life-stylers and the occasional beach-bum'

#### **Biodiversity Program**

##### **Corals**

In the Corals section the major research programs are directed towards understanding the

evolutionary basis of the present patterns of biodiversity of reef corals throughout the world. Having studied the Great Barrier Reef and the Indonesian region in depth, and many other Pacific and south Asia locations with assistance from collaborators, the focus of this study is now on the Indian Ocean and research will be made on Indian and central Indian ocean locations over the coming year. Closer to home, corals of sub-tropical and inshore Queensland locations are being studied to provide a baseline for following range extension predicted to come as a result of global warming.

A second research program in “Corals” is studying the sea anemones (Actiniaria) of Australia and training an expert in this area for Australia. This project will update the documented biodiversity of these animals for Queensland and the rest of Australia, providing distribution data, identification guides and a theoretical basis for the use of these marine animals as marine bioindicators. This project is also examining possible invasive species in Australian locations.

### **Corals identification Service**

Identification of corals can be a very challenging and time-consuming activity. Because of the great morphological variability within many species of corals the taxonomic schemes may be quite complex and require interpretation by an expert. In addition, identification often requires microscopic examination of the skeleton and comparison with type specimens from a recognised collection. Museum of Tropical Queensland provides a specialist coral identification service that utilises our extensive collections and facilities as well as the expertise of our staff. This service is available to scientists, reef managers and conservation workers, aquarists etc. for a small fee.

### **Tropical Natural History**

A major focus of the Tropical Natural History section is sorting and identification of continental shelf soft-sediment benthos, as part of the Great Barrier Reef Seabed Biodiversity Project, a collaborative study involving the Queensland Museum, Australian Institute of Marine Science and CSIRO. Recent research has concentrated on studies of the deep-water bryozoa (lace corals), as well as comparative studies on shallow water, soft sediment bryozoans. Additional work is carried out on the systematics and biology of whales and dolphins

## Agenda Item 13      HASS MUSEUMS

Margaret Anderson will update members on activities in this area since the last meeting on 29 June 2009 (see outcomes below).

### **Atlas of Australian Life**

On 29 June 2009, advantage was taken of the fact that the CAMD Executive was meeting in Melbourne to organise a small strategy meeting to discuss the development of the online humanities proposal. Margaret Anderson presented a paper which recapped work on this proposal to date and mapped out a path for future development (see attachment 1)

The meeting agreed on the following. To:

- confirm our intention to pursue a collaborative project with the working title *Atlas of Australian Life*;
- develop a stronger case for federal funding of the project by linking the uses of the Atlas with national priority areas including preserving heritage which might otherwise be lost in fire or similar disasters; supporting the National Curriculum; populating the broadband with high quality Australian material; strengthening our Pacific relations etc;
- explore links with existing or developing online history encyclopaedias in each state;
- map the strengths of our humanities collections by canvassing CAMD members with humanities collections about online and/or research projects which have material culture focus;
- develop an argument about the research value of collections and importance of digitisation in concert with the Academies;
- begin developing a framework around themes such as continuing migration; building a cohesive society; living with the land; reconciliation and repatriation – closing the gap; and Australia in the world's eye.
- consider sponsoring an international material culture seminar;
- identify similar sites in use internationally eg Culture Sampo, Bamboo and comparable work by other sectors in Australia eg National Library of Australia site;
- identify potential challenges eg copyright, secret/sacred materials, intellectual property issues; and
- identify and explore possible funding sources including ARC, ANDS and state based initiatives.

- *Item 13 Attachment 1*

## **CAMD HUMANITIES DIGITAL PROPOSAL – ATLAS OF AUSTRALIAN LIFE (AAL)**

### **BACKGROUND**

A sub-group of CAMD members with HASS collections and an interest in fostering a collaborative approach to research first met in Hobart in December 2008. The group included representatives from the following museums:

Australian Museum, Australian National Maritime Museum, Historic Houses Trust of NSW, History Trust of South Australia, Museum Victoria, Queensland Museum, Sovereign Hill Museum, South Australian Museum, Tasmanian Museum and Art Gallery and the Western Australian Museum. The Powerhouse Museum and the Queen Victoria Museum and Art Gallery expressed interest, but were unable to send representatives.

The meeting agreed on a number of broad strategic aims:

- that museums with HASS collections would collaborate on at least one joint research or infrastructure project
- that the group would pursue a joint digitisation/e-research project inspired by the success of the *Atlas of Living Australia* and
- that CAMD would develop a strategy to advocate the importance of HASS collections as research source material and as research infrastructure. The strategy was to be aimed at the general research community, major infrastructure funding agencies like NCRIS, and government.

A sub-committee of the group agreed to begin to scope a humanities Atlas project and Robin Hirst, Ian Galloway and Richard Gillespie agreed to draft a broad vision statement for the project.

The sub-committee subsequently met in March 2009 at the Australian Museum. Although they were unable to attend, Robin, Ian and Richard tabled a vision statement and recommended that the group work towards a broadly conceived digital resource to be known as the *Atlas of Australian Life*. This was debated at length, with various alternate titles considered, including an *Atlas of Australian Cultural Life*, and an *Atlas of Australian Cultural Life and Landscapes*. The vision statement as agreed read:

*Through digitization and broadband access, every Australian will have better access to the cultural holdings of all museum collections in order to better understand their own story, that of their community and their Nation and to enable them to capture, create and share this story. This knowledge will help us to understand our shared past better and will help us to make informed choices about the future.*

Both the title, *Atlas of Australian Life*, and the broad vision were adopted at the following meeting of CAMD members in Sydney in March 2009.

## **CURRENT POLICY AND FUNDING CONTEXT**

Part of the impetus for this proposal was the hope that a HASS capability for the National Collaborative Research Infrastructure Strategy (NCRIS), as proposed in the 2008 *NCRIS Roadmap* and supported in the report of the Innovation Inquiry, *Venturous Australia*, would be funded in the recent Federal budget. To our great disappointment, although funding was supported by the Innovation Department and by NCRIS, this part of the NCRIS budget bid was rejected. However I understand that there are active attempts to support another bid for the next budget. It is also useful to know that one of the collaborative proposals put forward by CHASS and the Academy for the Humanities for EIF (the new Education Infrastructure Fund) support, the proposed Australian Digital Archive, conceived by a group headed by Graeme Turner, was rejected because it was not judged to demonstrate sufficient research demand for such a facility. We need to be cognisant of that in any proposal we frame.

In the absence of a HASS capability in NCRIS, the Federal research funding options for the AAL remain ARC, (Discovery, Linkage and LIEF), or project funding through the Australian National Data Service (ANDS), which has been established under the National eResearch Architecture Taskforce (NeAT) to support data collections and provide infrastructure to support data sharing and re-use in both the sciences and the humanities. To date ANDS has worked only in the sciences, but they may be interested in expanding support to one or more humanities-based projects. ANDS is managed out of Monash University.

Outside research funding the broad policy context includes the Education Revolution, which has a strong commitment to producing digital content for schools. This is dominated at present by the initiatives of The Learning Federation (TLF), which has just completed a pilot project with three CAMD museums – Museum Victoria, the Powerhouse and the National Museum of Australia. For the next year they are committed to working exclusively with the national cultural institutions, although they may pursue some additional state-based initiatives through local education departments. Their content is highly mediated, but they do seem to be focussing on social and cultural content, including content for the new national history curriculum.

More generally still, is the government's commitment to a high speed broadband network connecting 90% of Australians directly to the internet. This may provide our strongest public good argument – producing national cultural content to balance the output of the global giants.

## **ADVOCACY**

Meredith and I have continued to advocate the inclusion of museum collections as research data and as research infrastructure. In that context we met recently with members of the Academy for the Humanities and were assured that collecting institutions would be included in any future initiatives of the Academy. The current chair of CHASS provided a similar assurance at the recent CAMD meeting. Meredith, Mary-Louise and I also met with the

Federal Minister for the Arts just over a week ago and argued the case for digitisation more generally. However it seems likely that the Innovation portfolio will continue to be a more likely source of funding in this area. The \$0.8M provided for national cultural institutions to plan for digitisation should be compared with the \$30M provided within Innovation for the *Atlas of Living Australia*. We should continue to work closely with the Innovation ministerial office to ensure that we remain part of the argument for future HASS funding.

## NEXT STEPS

At present the opportunities are broadly spread between three major policy initiatives – in science (broadly conceived to include HASS) and research, in education and in national digital cultural content for public use. It seems to me that whatever we conceive should be broadly positioned to include elements of all three. Although this adds to the project's complexity, it also increases its political appeal.

With that in mind I am proposing the following:

1. that we confirm our intention to pursue a collaborative project with the working title *Atlas of Australian Life*; and
2. that we determine the policy scope of the project – research and innovation focussed, or broadly conceived to allow for elements designed for use in schools and by the general public. We could also argue for a staged approach.

Depending on the decisions we reach on these two we should agree to do the following and appoint a small group to undertake each task:

1. Investigate possible interim funding options for either the overall project, or for elements of it. The latter might be state-based initiatives, or they could be thematic elements designed to feed into the whole at some future date. It might make sense to divide up the sources for investigation – e.g. ARC, ANDS, etc. This investigation should consider the national research priorities identified by ARC and NCRIS and the national innovation priorities, identified in the Innovation White Paper *Powering Ideas* (2009).
2. Map the use of collections for research past, present and future and identify barriers to use. This is preliminary to an argument about the research value of collections. My initial thought was that we should consider either persuading or contracting a prominent academic champion to write such a paper for us, but I am less inclined to support that proposal now. One tentative approach confirmed that we are probably our own best advocates and are certainly better aware of the theoretical literature.
3. Begin to identify potential content. We might begin by mapping the strengths of our HASS collections, considering both their research potential and their potential to engage the public (and politicians) through compelling stories.

4. Identify any technical barriers to achieving our goals and/or any architectural problems for resolution and identify potential sources of funding to find solutions. In this context we should probably work through CAMD's Digital Taskforce? How is this progressing? Robert Morris from the SA Museum did offer to liaise between these two groups and I can follow up with him after this meeting if we decide that is useful.
5. Continue to monitor developments in CHASS, the Academies and liaise with ministerial officers. Meredith and I are happy to continue in this role, if you are happy for us to do so. Each of us should also monitor developments at the state level. These include e-research strategies and any initiatives in preparation for the new national curricula.
6. Set some deadlines for reporting back and advancing the project. I think we should be aiming at a developed concept before the end of the year, but that might be optimistic. It would be very advantageous to have a project ready to go if funding becomes available however and to make sure that we have something on the table to match proposals developed within the HASS research community.

*Margaret Anderson  
25 June 2009.*

#### **Agenda Item 14      STRATEGIC DIRECTIONS**

This section of the agenda has been set aside for a discussion of CAMD's strategic directions for 2009/10.

#### **Agenda Item 15      NEW ZEALAND REPORT**

Ms Michelle Hippolite, A/Chief Executive, Museum of New Zealand Te Papa Tongarewa will outline current issues and developments in relation to New Zealand museums.

#### **Agenda Item 16      MEMBER'S REPORTS**

**The Annual CAMD Member Reports are stored separately on the CAMD website.**

## Day 2 – Friday 21 August

### CAMD TOUR OF AIMS

 Australian Institute of Marine Science



The Australian Institute of Marine Science (AIMS) is a leader in tropical marine science which is committed to the protection and sustainable use of Australia's marine resources. Its research programs support the management of tropical marine environments around the world, with a primary focus on the Great Barrier Reef World Heritage Area, the pristine Ningaloo Marine Park in Western Australia and northwest Australia. AIMS' headquarters are located about 50km from Townsville's CBD. It sits adjacent to the centre of the Great Barrier Reef and is surrounded by a 207 hectare national park and marine reserve.

### VISIT TO AIMS

## Council of Australasian Museum Directors

**Friday 21 August 2009**

HOSTS: IAN POINER & PETER DOHERTY

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<b>0:745</b>	Campbells Coach pick up at hotel, Palmer Street		
<b>08:30</b>	Arrive at AIMS		
	Met by Ian Poiner and Peter Doherty		
	Overview of AIMS research and infrastructure (20 mins)	<i>Poiner</i>	<i>Board Room</i>
<b>08:50</b>	CRreefs project update (15 mins)	<i>Caley</i>	<i>B/room</i>
<b>09:05</b>	Coral Cores (15 mins)	<i>Lough</i>	
<b>09:20</b>	GBROOS (15 mins)	<i>Bainbridge</i>	<i>Library</i>
<b>09:35</b>	Walk to aquaculture via workshop (10 mins)	<i>Doherty</i>	
<b>09:45</b>	Lobster Rearing (15 mins)	<i>Hall / Kenway</i>	<i>TAF</i>
<b>10:00</b>	Walk back to main building via CMMG / South wing	<i>Doherty</i>	
<b>10:15</b>	<b>Refreshments</b>	<i>18 + IP, JC, PD, LL</i>	<i>Library Cnr</i>
<b>10:45</b>	Depart AIMS		
<b>11:30</b>	Arrive Townsville		

## **Agenda Item 17 NATIONAL SCIENCE COMMUNICATION PROGRAM**

Graham Durant (Questacon) has been commissioned by his Minister and portfolio to design a national science communication program.

Meetings are being held in 10 major cities to gain a national perspective. The discussion at the CAMD Annual General Meeting will constitute one of the planned forums.

A paper on the program (see *attachment 1*), including background and key questions, is attached for the consideration and discussion of CAMD members.

*Item 17 Attachment 1*

### **CAMD Agenda Item 17 National Science Communication Strategy**

#### **Introduction**

- As part of the post-Budget re-structuring of the Department, Questacon has now been asked to look after the DIISR SCOPE (Science Connections Program), to design a program to replace the lapsing SCOPE program and work towards the development of a more coordinated approach to science communication across Australia.
- For a number of reasons it is timely to examine the science communication landscape in Australia and to consider whether the status quo is a satisfactory situation. Australia has a new Government, a new Minister, a new Department of Innovation, Industry, Science and Research, a new Chief Scientist and a new Head of CSIRO.
- There have been recent reviews of the National Innovation System, Questacon, the DIISR SCOPE program and the CSIRO Education Centres. The ABC, Australia's national broadcaster, is currently undergoing a major public review phase. A new national science curriculum is under development.
- The Victorian Government has recently commissioned a major study of Community Interest in Science and Technology in Victoria.

#### **An urgent imperative**

- It is critical for Australia to fully develop its national innovation system and human capital. International trading partners and competitors are edging ahead in science and technology driven economies. The stakes are high and we must work together in pursuit of a common goal.
- Australia's success as a 21st Century knowledge society will depend on having an excellent education system, a technologically-skilled workforce, a science-literate community and well-informed decision makers.
- Australia is fortunate to have a range of quality media, organisations and individuals in the science communication 'ecosystem' and significant strengths to build upon. It is in the national interest to support a broad range of science communication activities. It is

in Australia's interest to work towards a more coherent approach to fully utilising all national assets.

- Australia has significant strengths in science communication but the broad science communication effort is fragmented and uneven across the country. The problem was identified in the 2003 PMSEIC study into *Science Engagement and Education* that recommended a 'national framework-local action' approach, and recently reinforced by the 2007 CCST study into science education and awareness activities by Federal Government agencies which identified over 550 specific initiatives.
- Science communication takes place in numerous settings, but it is particularly important in schools and related institutions in order to help secure a supply of scientists and help develop scientifically literate citizens; in public venues to entertain and support learning, and in the media to inform, challenge and focus on issues.
- Outside the classrooms and lecture theatres people interact with science and scientists via the mass media including news print media, TV, radio and the internet; via public centres for discovery and learning including science centres, museums, zoos, botanic gardens etc.; via events such as science festivals, drama and art as well as other informal media such as films, books, magazines and conversation.
- Science communicators work in all of these domains taking complex information presented in the language of science and turning into something accessible to the various audiences.
- Science communicators include science journalists, editors and writers, science show presenters, explainers in science centres, education staff in botanic gardens and zoos, nature reserve wardens, exhibit developers, web-site developers, information officers in companies, public relations staff in industry, public servants advising government, advisors to financial institutions, writers and broadcasters.
- Schools and teachers are increasingly reliant on external support to deliver to students the educational outcomes necessary to flourish in today's rapidly changing world. As identified in recent reports (eg the 2003 Kwong Lee Dow Report *Australia's Teachers: Australia's Future*), Schools need to forge partnerships with the community and with external providers to enrich experiences and opportunities available to students and teachers.
- In the context of a new national science curriculum it is timely to examine the relationship between school student and teacher needs and the potential contribution of external agencies and individuals in supporting classroom teaching. Important initiatives involving external input are being trialled in schools including *Primary Connections*, *Science by Doing*, *Scientists in Schools*. Early childhood education in science and technology is not being ignored.
- In terms of public awareness and understanding of science there have been recent initiatives to support biotechnology and nanotechnology understanding.

### **Science communication**

Science communication activities support three distinct areas:-

- (i) The development of an adequate supply of well-qualified scientists, technologists, mathematicians and engineers through:-

- a. measures to improve the teaching and learning of science, technology, engineering and mathematics subjects at all levels of formal education and training
  - b. initiatives to stimulate and support teachers to engage and motivate students
  - c. activities to develop thinking and higher order learning skills in students including opportunities to do experience scientific research and problem solving (that is by doing real science)
  - d. making science subjects more attractive to students through curriculum enhancement and teacher professional development
  - e. development of curriculum resource materials to support today's classroom environments and emerging learning pedagogies, including digital communications
  - f. presenting role models of scientists reflecting the reality and diversity of today's and emerging science-based careers
  - g. presenting up to date information about science careers to students, parents and teachers
  - h. running science clubs, festivals, competitions and other events to enhance and extend learning
  - i. access to hands-on experiential learning, science shows, websites and digital communications to support formal learning and extend learning beyond the classroom
- (ii) The development of a society that is informed and excited about science, values its importance to the country's economic and social well-being, feels confident in its use and supports a representative well-qualified scientific workforce through:-
- a. presenting news and analysis of scientific issues
  - b. facilitating dialogue and debate about issues of science
  - c. providing access to information about scientific discoveries
  - d. creating opportunities for engagement with science in a free-choice learning environment
  - e. presenting opportunities for families to learn together
  - f. empowering citizens to make judgements on issues of science
- (iii) The provision of trusted quality information for opinion formers, policy developers and decision makers through:-
- a. expert advice and analysis
  - b. synthesising complex data into understandable reports
  - c. quality journalism and media outlets

Science communication activities are delivered by government departments and agencies, universities, research organisations, the academies, professional bodies, industry, universities, science centres and museums, science festivals, the media, publishers and individuals. Such activities support the national innovation system in a number of important ways including the development of human capital.

There is a significant amount of science communication activity but what seems to be lacking is the overall policy framework and clear understanding of roles and responsibilities. There is a need for a new vision for science and society, national leadership and better coordination of activities within a policy framework reflecting the assets available and addressing the needs. It is proposed that a 5-year plan for significantly improving the coordination of existing science communication activities and strategically stepping up activity levels be developed. This will

require work towards an agreed policy framework, a forward strategy and an implementation plan.

In order to inform thinking for the development of the policy framework and strategy there will be a series of key stakeholder conversations held across Australia to capture ideas and concerns from a broad range of interest. These discussion forums will be held in key cities during July and August. The ideas and information gathered help inform the work in progress and identify further.

### **Regional consultations**

The consultation will involve key stakeholders and the regional :-

- Hobart forum hosted by CSIRO Education July 23<sup>rd</sup>
- Melbourne forum hosted by CSIRO July 24<sup>th</sup>
- Adelaide forum hosted by CSIRO July 28<sup>th</sup>
- Brisbane forum hosted by Queensland Museum August 6<sup>th</sup>
- Canberra forum hosted by Questacon August 12<sup>th</sup>
- Perth forum hosted by Scitech August 14<sup>th</sup>
- Alice Springs forum hosted by Centre for Arid Zone Research August 17<sup>th</sup>
- Darwin forum hosted by CSIRO Education August 19<sup>th</sup>
- Townsville forum at CAMD meeting August 21<sup>st</sup>
- Sydney forum hosted by the ABC August 28<sup>th</sup>

### **Key questions for the national conversation:-**

- How can we set the conditions needed to inspire young Australians and the broader community?
- How can we help set the conditions within which science and technology can best serve society?
- How can we fully utilise the existing resources for a more coordinated national approach to science communication?
  
- Is there an adequate policy framework to direct effort and investment?
  
- Is it clear who has responsibility within the different jurisdictions?
  
- Do all players in the science communication ecosystem understand their role?
- Is it the right role?
  
- How can we do better by organisations working together?

### **What could be considered as the scope of a national science communication program?**

- Australian Science capability to the world
- Australian Science capability to the nation
- Coordination and sharing of information across Australia, between jurisdictions (Commonwealth/State); between Departments; between agencies; between science organisations and the public; roles of ABC and other media.
- Science awareness for public audiences
- Science stimulation activities to support students, teachers and communities
- Informal learning sector activities
- Scientists as career role models
- Elite science student programs (gifted children; high achievers)
- Resources materials for teachers
- Opportunities for school students / teachers to do science

### **What is the current situation?**

- Key players known; a lot of poorly coordinated activity; a golden age for scientific communication in terms of available media and number of science communicators
- Are we satisfied with the status quo?
  - Positive attributes of current situation?
  - Negative attributes of current situation?

### **What is the ideal situation?**

- What is the ultimate goal?
- What could we do next year (2010) to improve the situation?
- What could we do over the next 5 years?
- What can we do within existing resources?
- What could we do with significant extra resources?

### **Who is responsible for what?**

- What is the responsibility of the Commonwealth and State Governments?
- What is the responsibility of different Government Departments?
- Should one or more Government Departments assume a leadership role?
- Are there other mechanisms for national leadership in this area?
- What is the right role for Research agencies? Universities? CRC's? Professional bodies? Academies? Business sector? ABC? Other?
- Do we need to address science communication for policy makers?

### **Gathering and sharing information, expertise and impact data**

- How do we keep abreast of relevant activities around the world? How do we share knowledge?
- What mechanisms could there be to improve coordination and information flow?
- How can we acquire evidence of the public attitudes and attitudinal trends to science matters?
- How can we acquire evidence of impact and effectiveness of science communication programs?
- What is the best way to share models of good practice?

### **Coordinating mechanisms**

- What mechanisms may there be for a coordinated web-site / science portal? How could this operate?
- What role(s) could / should Chief Scientists play in coordination of activities between Commonwealth / State jurisdictions?
- How do we align everyone to create national and regional partnerships for learning and innovation?
- What are the mechanisms for coordinated activity within States / Cities?
- What potential is there for coordinated activity in rural, regional and remote communities?

### **National framework: local action model**

- What national coordinating mechanisms exist?

- What national infrastructure/systems could be used as a coordinating mechanism?
  - CSIRO Educational Centres?
  - Universities and Research Agencies?
  - Museum / Science Centres, including Questacon as Australia's National Science and Technology Centre?
  - The ABC as national broadcaster and key player in National Science Week?
- What potential new mechanisms or national infrastructure could help?

### **Regional**

- What are the challenges and opportunities for this region?
- Who is responsible for science and public engagement in region?
- What plans are there to better co-ordinate activity in region?
- What can the Australian Government do to support local activity?

## **Agenda Item 18      INDIGENOUS REVIEWS**

### **1      International Repatriation Advisory Committee**

The Australian Government is planning to review the processes for the repatriation of indigenous remains from international institutions. In order to assist the review, it will be appointing a new advisory committee. The applications for the committee closed on 14 August with appointments to be made in September.

For further information see:

<http://www.fahcsia.gov.au/about/news/2009/Pages/RepatriationAdvisoryCommittee.aspx>

Members may wish to discuss whether CAMD should raise any issues that members have with the current international repatriation process as the review proceeds.

### **2      Indigenous Heritage Law Review**

Heritage Minister Peter Garrett has released a discussion paper for public comment on Australian laws to protect Indigenous heritage and in particular on proposed changes to the Commonwealth's *Aboriginal and Torres Strait Islander Heritage Protection Act 1984 (ATSHP Act)*.

The proposals deal with:

1. clarification of the purposes of the legislation
2. making terminology consistent

3. accreditation of state and territory legislation
4. specifying standards
5. limiting Commonwealth protection of areas and objects to legally recognised traditional custodians alone
6. ensuring Commonwealth protection does not prevent acts authorised under a registered land use agreement
7. removing duplication of state and territory protection for Indigenous remains
8. new requirements to prohibit the public display of Indigenous personal remains and 'secret sacred objects'
9. specifying information needed for protection applications
10. resolution conferences
11. protecting sensitive information
12. clarifying reasons for providing and revoking interim protection
13. clarifying reasons for providing and revoking longer-term protection
14. updating penalties and improving enforcement powers
15. reviewing effectiveness

Proposal No.8 above appears to have particular relevance to museums as it deals with the display of objects. An extract from the paper outlining proposal 8 is at *attachment 1* following.

I would welcome suggestions from members about other issues within the paper which CAMD should comment on.

The full discussion paper can be downloaded from [www.heritage.gov.au/indigenous/lawreform](http://www.heritage.gov.au/indigenous/lawreform).

Members may wish to discuss whether a CAMD submission should be prepared to raise members' issues with the reviewing group.

The deadline for submissions is Friday 6 November 2009.

*Meredith Foley*

*Executive Officer*

### *Item 18 Attachment 1*

Extract from Australian Government, Department of the Environment, Water, Heritage and the Arts, *Indigenous heritage law reform – For Discussion*, August 2009

## **PROPOSAL 8**

### **Addressing gaps in state and territory laws to ensure respectful treatment of Indigenous secret sacred objects and remains**

New requirements could prohibit the public display of Indigenous personal remains and 'secret sacred objects'. Public display of these objects is a source of offence to many Indigenous Australians that generally is not addressed by state and territory laws. The new requirements would remove the need for applications to protect the objects from public display.

#### **★ Question 8.1: Overall, what do you think about this proposal?**

The main reason for previous declarations to protect objects under the ATSIHP Act has been to prevent them from being displayed in public. These declarations appear to have reinforced the message that displaying certain objects is unacceptable. However in most jurisdictions it is still legal to display these objects.

Proposal 8 would make it an offence to display a secret sacred object or Indigenous personal remains in a public place, such as a museum, gallery or shop. However there would be no offence if the public display was made by Indigenous persons acting in accordance with traditional laws and customs. Also, in the case of personal remains, there would be no offence if the remains were voluntarily donated under a Commonwealth, state or territory law.

#### **★ Question 8.2: Are there other situations where it might be necessary to prohibit or allow display?**

A ban on displaying secret sacred objects would not go as far as some state legislation that regulates trading or owning these objects, and returns them to their traditional custodians. However it might encourage anyone who has these objects to return them to Indigenous Australians through government programs. It would also remove the need for case-by-case applications for the Australian Government to prevent the public display of these objects. In addition the Australian Government would retain its existing export controls under the *Protection of Movable Cultural Heritage Act 1986*.

The prohibition on display would be confined to objects that are the subject of strict rules and sanctions and to Indigenous personal remains – in other words, to objects whose display would cause offence to Indigenous Australians. Hence it would not need to apply to some Indigenous decorative objects that contain hair, teeth or bone, or to medical treatment, post-mortem examinations, or voluntary organ donation schemes that might operate in places that could be defined as public. This could be made clear by including new definitions in the legislation (see box on next page).

★ **Question 8.3: How would prohibiting the public display of these objects affect your business?**

★ **Question 8.4: Would the proposed definitions (box) exclude any objects that might need to be protected from public display because they have a special meaning in Indigenous traditions?**

### **New definitions for proposed prohibition on public display**

*Secret sacred object* means a traditional object that meets all of the following criteria:

- The object has a specific application to or use in a sacred ceremony under traditional laws and customs.
- The object is the subject of specific rules and sanctions under traditional laws and customs which prohibit or regulate its display.
- The object is not an object created for exhibition, gift, sale or barter, or to be a work of art.
- The object is not an object imported into Australia for exhibition by a public museum or gallery.

*Indigenous personal remains* means the whole or part of the bodily remains of a deceased Indigenous person, but does not include any of the following things:

- An object that is made from, using or incorporating human hair, teeth or bone, such as a personal ornament, a vessel or a pointing bone.
- A body that is, or the remains of a body that are, being dealt with or to be dealt with in accordance with a law of the Commonwealth, a state or a territory relating to medical treatment, post-mortem examinations or the voluntary donation of bodily remains.

## **Agenda Item 19      DIGITISATION AND GOVERNMENT 2.0 TASKFORCE**

### **1.      GLAM Wikimedia**

On August 7 2009 an event was held at the Australian War Memorial in Canberra which brought together staff from Galleries, Libraries, Archives, Museums (GLAM) with Wikimedia Australia, the all-volunteer force that brings Australian content to the Wikipedia site. Wikimedia is seeking better access to the primary and secondary sources held by the collections sector: "The goal is put as much cultural content from the institutions available – and inter-changeable – to Wikipedia under a creative commons copyright treatment". Wikimedia has argued that this will encouraged traffic back to the source web sites and new audiences for museum collections.

Members may wish to discuss the implications of the Wikimedia proposal for museums.

## 2. Government 2.0 Taskforce

The Australian Government recently created the Government 2.0 Taskforce with a brief to build a culture of online innovation. The Taskforce is a response to the report by the National Innovations Review in September last year. It aims to ensure that Government is open to the possibilities of the new collaborative technologies in Web 2.0 channels, and uses them to improve the way it operates.

Fifteen policy and technical experts and entrepreneurs from government, business and academia and cultural institutions were appointed to the taskforce chaired by Nicholas Gruen, an economist. Seb Chan, Head of Digital, Social and Emerging Technologies at the Powerhouse Museum is a member of the Taskforce.

The Taskforce has released 'Towards Government 2.0: An Issues Paper' to stimulate discussion (see *attachment 1*). The key questions asked are:

### Key Questions

#### ***On public sector information***

How can we build a culture within government which favours the disclosure of public sector information?

What government information should be more freely available and what might be made of it?

#### ***On digital engagement***

What are the major obstacles to fostering a culture of online engagement within government and how can they be tackled?

How can government capture the imagination of citizens to encourage participation in policy development and collaboration between citizens and government?

CAMD is proposing to provide a submission to the Taskforce highlighting the role of museums in providing online access and opportunities, the potential to extend our level of Web 2.0 activity and the support required to achieve this aim.

CAMD members are encouraged to bring ideas, as well as compelling examples of projects planned or already undertaken, which can help us make a case.

Further information about the Taskforce and its work can be found at:

<http://gov2.net.au/blog/2009/07/23/official-issues-paper-released/>

Time is very short as the deadline for comments is **August 24** (the Monday following the AGM).

Seb Chan will be joining the meeting via a teleconference link to discuss the work of the Taskforce further with members.

### 3. Digitisation Working Group

The Digitisation Working Group met on Friday 7 August in Canberra in conjunction with the GLAM – Wikimedia event.

Tim Hart, Director, Information Multimedia Technology, Museum Victoria, will also join the meeting via a teleconference link to discuss the outcome of the meeting and to introduce a proposal to establish a digitisation programme for the museum sector in Australia. A paper outlining the proposal will be circulated to members shortly.

Item 19.2. *Attachment 1*



# Towards Government 2.0:

## An Issues Paper

Issued by the Government 2.0 Taskforce 23 July 2009

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## Government 2.0 Issues Paper

### How you should use this Issues Paper

We want to hear the arguments, information and stories that you have to tell us. The rest of this document is simply our way of helping you do that. It is not a template that you should feel obliged to follow, though we hope that this paper helps. There may be questions you wish to address that are not here, just as there may be questions we have raised you do not wish to address.

Also, please note, our focus in this Issues Paper is on your making a written submission. You can find details about how to make a submission at Appendix 1. We also offer the option to make online submissions through our Consultation page at <http://gov2.net.au/consultation>.

As you may be aware, there are other channels by which you can communicate with us. You can comment on our blog at <http://gov2.net.au> and members of both the Taskforce and its secretariat are attending various conferences and other activities where Government 2.0 will be discussed. You are welcome to attend.

You can provide the Taskforce with feedback at any time, for instance through our blog, but we cannot promise to consider submissions on this paper which we receive after start of business Monday 24 August 2009.

*The Taskforce would like to thank those people, both from Australia and offshore, who contributed to this Issues Paper both by making comments on our blog and by making specific comments on this Issues Paper when it was issued in 'Beta' format a few days before finalisation.*

### Our Job

The Taskforce is charged with finding ways of accelerating the development of Government 2.0 to help government consult, and where possible actively collaborate with the community, to open up government and to maximise access to publicly funded information through the use of Web 2.0 techniques. We will do this with recommendations for government policy and also by funding projects which offer promise in accelerating the coming of Government 2.0.

The Taskforce will be looking at the use of Web 2.0 both within government as well as in the government/public interface.

The Terms of Reference of the Taskforce are at Appendix 2.

## **Why Government 2.0?**

The aim of Government 2.0 is to make government information more accessible and useable, to make government more consultative, participatory and transparent, to build a culture of online innovation, and to promote collaboration across agencies in online and information initiatives.

There are obvious benefits in moving in this direction to support, complement and strengthen existing engagement and consultation practices. Online engagement means citizens should be able to collaborate more readily with government and each other in developing and considering new policy ideas. It can give citizens greater insight into the policy making process and greater appreciation of the complexities of policy decisions. It makes possible an ongoing conversation amongst all who wish to participate in considering the effectiveness of existing government programs, laws and regulations and the scope for improvement. Government can use collaborative technologies to draw on the skills, knowledge and resources of the general community when developing policies or delivering services. Government agencies can receive feedback more rapidly, from more people at less cost. This in turn provides an opportunity for government to improve the way it delivers services to citizens.

## **How will we achieve Government 2.0?**

Governments around the world and certainly our own governments have been relatively good at seizing many of the opportunities provided in the first incarnation of the internet, now often called Web 1.0, that is the use of the internet as a platform to distribute public material and solicit information from stakeholders by way of online 'feedback forms'. Indeed in 2008 the internet became the most common way citizens last made contact with government<sup>8</sup>.

However a range of possibilities are emerging on the internet which have been dubbed Web 2.0. The revolutionary potential of Web 2.0 is apparent in websites like Google, Flickr, Facebook and Wikipedia. The central theme of Web 2.0 is moving away from point to point communications and towards many to many communication and collaboration.

There is a buzz of Web 2.0 in the community and amongst enthusiasts who post to blogs and sites like Flickr and join online discussions. Governments across Australia have taken some interest in the applications of Web 2.0 to government. However compared with the speed of adoption of Web 2.0 tools and modes of operating in some quarters, progress in embracing Web 2.0 within government has been modest.

## **A comment from our Beta consultation:**

This comes down to a fundamental view of what Government is for.

<sup>8</sup> Department of Finance and Deregulation 2008, *Interacting with Government: Australians' use and satisfaction with e-government services 2008*, Department of Finance and Deregulation, Canberra, p. 24:  
[http://www.finance.gov.au/publications/interacting-with-government/03-use-of-govt-services.html#section3\\_1](http://www.finance.gov.au/publications/interacting-with-government/03-use-of-govt-services.html#section3_1) or  
<http://tinyurl.com/mkdbxn>

If one is of the view that the purpose of Government is to shape society into some kind of ideal, where everyone is on the same page working to some kind of utopian goal, then Web2.0 has very little to offer. In that world view, the Government has already worked out what it's going to do and the job of the citizen is to either help it get there (usually by means of constructive 'submissions', but only when 'consulted') or get out of the way and let the Government do its thing.

If one is of the view that the role of the Government is to act as a kind of social lubricant to enable citizens to employ their own ideals in furtherance of their own goals, then that's where Web2.0 is strong. Enabling that outcome requires the Government to be part of the conversation, so that it can see where obstacles are and apply its resources appropriately to smoothing the way for citizens without creating more problems than it solves. Government can be a remarkably blunt instrument, which needs to be wielded with care.

I suspect that the slowness of Web2.0 adoption comes from the fact that those of us who support this initiative are in the latter mindset, while much of the Government and its accompanying bureaucracy are in the former mindset.

Resolving this schism is, IMHO, one of the paramount challenges of Government 2.0.

Mark Newton

## **Key Questions**

### ***On public sector information***

How can we build a culture within government which favours the disclosure of public sector information?

What government information should be more freely available and what might be made of it?

### ***On digital engagement***

What are the major obstacles to fostering a culture of online engagement within government and how can they be tackled?

How can government capture the imagination of citizens to encourage participation in policy development and collaboration between citizens and government?

### **A comment from our Beta consultation:**

The primary obstacles that emerge in our research on this are very clear, they include:

- i) there is an inherent culture of risk aversion within government;
- ii) failing to integrate online engagement fully into the policy cycle means that people see little point in becoming engaged;
- iii) within government, engagement happens at too low a level; people want to see senior policy officials and ministers involved before they believe it has value; and
- iv) using the wrong kind of engagement tool; it's not about fashion, it's about choosing the right tool for the policy stage and audience.

Andy Williamson

## Introduction

A number of reviews and processes have pointed to the importance of greater dissemination and reuse of public sector information and greater online engagement with citizens/between governments/between governments and citizens. At the Australian Government level, for example, these include the Cutler Review into Innovation<sup>9</sup>, and the Gershon Review into ICT use and management<sup>10</sup>. Some State governments have also been making important strides. Most recently the Victorian Government has released its *Report of the Economic Development and Infrastructure Committee on the Inquiry into Improving Access to Victorian Public Sector Information and Data*, Parliamentary Paper No. 198 Session 2006-2009, June 2009.<sup>11</sup>

Proposed legislative change, including proposals for the establishment of an Office of the Information Commissioner and amendments to Freedom of Information legislation to impose a publication scheme on all agencies underpin an agenda of greater public access to government information.

The proposed Office of the Information Commissioner will incorporate the existing Office of the Privacy Commissioner. Handling privacy well is important to generating the trust and confidence in the community necessary to optimise community engagement in Web 2.0 initiatives.

Many government agencies are currently involved in aspects of information policy development. Many are also exploring the use of new tools and techniques to improve the way they work. The Taskforce seeks to build on this work and to accelerate this process of change to allow more open access to, and use of, the information created and/or funded by government. Equally important, the Taskforce will explore the issue of effective consultation, engagement and collaboration with citizens. This work will inform the framework for an Information Policy that can be applied across the Australian Government.

In this paper we elaborate on issues relating to public sector information. We have covered these at greater length than other issues under reference because there has been greater policy development in this area compared with innovation and online engagement. The relatively smaller space devoted to the latter themes in this Issues Paper does not signal that we view them as being of lesser importance.

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<sup>9</sup> <http://www.innovation.gov.au/innovationreview/Pages/home.aspx> or <http://tinyurl.com/6713vm>

<sup>10</sup> <http://www.finance.gov.au/publications/ICT-Review/index.html> or <http://tinyurl.com/484zyz>

<sup>11</sup> [http://www.parliament.vic.gov.au/edic/inquiries/access\\_to\\_PSI/final\\_report.html](http://www.parliament.vic.gov.au/edic/inquiries/access_to_PSI/final_report.html) or <http://tinyurl.com/r834kx>

## OECD Principles for public sector information

In April 2008 the Organisation of Economic Co-operation and Development (OECD) Council, adopted the *Recommendation of the OECD Council for enhanced access and more effective use of public sector information*.<sup>12</sup> (Australia is a member of the OECD and was a participant in and a signatory to the Recommendation.) It recommends that member countries 'in establishing or reviewing their policies regarding access and use of public sector information...take due account of and implement the following principles, which provide a general framework for the wider and more effective use of public sector information and content and the generation of new uses from it.'

The Taskforce acknowledges these principles and intends to use them as a starting point for that part of our work relating to public sector information. Our focus then becomes how we realise those principles as fully as possible in the practical operations of government.

1. **Openness.** *Maximising the availability of public sector information for use and re-use based upon presumption of openness as the default rule to facilitate access and re-use. Developing a regime of access principles or assuming openness in public sector information as a default rule wherever possible no matter what the model of funding is for the development and maintenance of the information. Defining grounds of refusal or limitations, such as for protection of national security interests, personal privacy, preservation of private interests for example where protected by copyright, or the application of national access legislation and rules.*
2. **Access and transparent conditions for re-use.** *Encouraging broad non-discriminatory competitive access and conditions for re-use of public sector information, eliminating exclusive arrangements, and removing unnecessary restrictions on the ways in which it can be accessed, used, re-used, combined or shared, so that in principle all accessible information would be open to re-use by all. Improving access to information over the Internet and in electronic form. Making available and developing automated on-line licensing systems covering re-use in those cases where licensing is applied, taking into account the copyright principle below.*
3. **Asset lists.** *Strengthening awareness of what public sector information is available for access and re-use. This could take the form of information asset lists and inventories, preferably published on-line, as well as clear presentation of conditions to access and re-use at access points to the information.*
4. **Quality.** *Ensuring methodical data collection and curation practices to enhance quality and reliability including through cooperation of various government bodies involved in the creation, collection, processing, storing and distribution of public sector information.*
5. **Integrity.** *Maximising the integrity and availability of information through the use of best practices in information management. Developing and implementing appropriate safeguards to protect information from unauthorised modification or from intentional or unintentional denial of authorised access to information.*
6. **New technologies and long-term preservation.** *Improving interoperable archiving, search and retrieval technologies and related research including research on improving access and availability of public sector information in multiple languages, and ensuring development of the necessary related skills. Addressing technological obsolescence and challenges of long term preservation and access. Finding new ways for the digitisation of existing public sector*

<sup>12</sup> <http://www.oecd.org/dataoecd/0/27/40826024.pdf> or <http://tinyurl.com/kpgova>.

*information and content, the development of born-digital public sector information products and data, and the implementation of cultural digitisation projects (public broadcasters, digital libraries, museums, etc.) where market mechanisms do not foster effective digitisation.*

7. **Copyright.** *Intellectual property rights should be respected. There is a wide range of ways to deal with copyrights on public sector information, ranging from governments or private entities holding copyrights, to public sector information being copyright-free. Exercising copyright in ways that facilitate re-use (including waiving copyright and creating mechanisms that facilitate waiving of copyright where copyright owners are willing and able to do so, and developing mechanisms to deal with orphan works), and where copyright holders are in agreement, developing simple mechanisms to encourage wider access and use (including simple and effective licensing arrangements), and encouraging institutions and government agencies that fund works from outside sources to find ways to make these works widely accessible to the public.*
8. **Pricing.** *When public sector information is not provided free of charge, pricing public sector information transparently and consistently within and, as far as possible, across different public sector organisations so that it facilitates access and re-use and ensures competition. Where possible, costs charged to any user should not exceed marginal costs of maintenance and distribution, and in special cases extra costs for example of digitisation. Basing any higher pricing on clearly expressed policy grounds.*
9. **Competition.** *Ensuring that pricing strategies take into account considerations of unfair competition in situations where both public and business users provide value added services. Pursuing competitive neutrality, equality and timeliness of access where there is potential for cross-subsidisation from other government monopoly activities or reduced charges on government activities. Requiring public bodies to treat their own downstream/value-added activities on the same basis as their competitors for comparable purposes, including pricing. Particular attention should be paid to single sources of information resources. Promoting non-exclusive arrangements for disseminating information so that public sector information is open to all possible users and re-users on non-exclusive terms.*
10. **Redress mechanisms:** *Providing appropriate transparent complaints and appeals processes.*
11. **Public private partnerships.** *Facilitating public-private partnerships where appropriate and feasible in making public sector information available, for example by finding creative ways to finance the costs of digitisation, while increasing access and re-use rights of third parties.*
12. **International access and use.** *Seeking greater consistency in access regimes and administration to facilitate cross-border use and implementing other measures to improve cross-border interoperability, including in situations where there have been restrictions on non-public users. Supporting international co-operation and co-ordination for commercial re-use and non-commercial use. Avoiding fragmentation and promote greater interoperability and facilitate sharing and comparisons of national and international datasets. Striving for interoperability and compatible and widely used common formats.*
13. **Best practices.** *Encouraging the wide sharing of best practices and exchange of information on enhanced implementation, educating users and re-users, building institutional capacity and practical measures for promoting re-use, cost and pricing models, copyright handling, monitoring performance and compliance, and their wider impacts on innovation, entrepreneurship, economic growth and social effects.*

## Structure of paper

The remainder of this paper discusses OECD principles and additional principles as they relate to online innovation and engagement.

- Principles for openness and access (OECD principles 1-3, 6, 10)
- Principles for quality and integrity of information (OECD Principles 4 and 5.)
- Principles to maximise efficiency in production and distribution of information (OECD principles 7-9, 11-13)<sup>13</sup>
- Maximising the potential of Government 2.0

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<sup>13</sup> Note: not all OECD principles are expanded on below as some are much more central to our concerns than others. However the Taskforce still welcomes comment on any or all of the principles.

## Principles for openness and access

Open access to public sector information<sup>14</sup> is generally agreed to be beneficial to our economy and society and to be the preferred approach. By openness and access, we refer to the making available of appropriate categories of public sector information on terms and in formats that permit and enable use and reuse of that information by any member of the public. However, we recognise that there are limits to this principle of open access, namely to respect privacy, confidentiality, security and possibly cost recovery concerns.

For the purposes of this issues paper public sector information is taken to exclude personal information that would not be available for publication or reuse under Australian privacy laws, or other legislation. It might include such information if it were adequately transformed to address any concern, for instance by anonymising it.

Another issue is how widely policies to optimise the openness of public sector information should apply across government. The recent Victorian Parliamentary inquiry proposed that public sector information policy should apply to government departments only, at least for an initial period, although it suggested that it may be appropriate to expand this coverage over time. We would be interested to hear arguments for and against restrictive and more expansive application of policies to optimise the openness of public sector information and, where a broader definition is supported, how this might relate to information that is commercially sensitive.

### Question 1:

How widely should policy to optimise the openness of public sector information be applied? Should it be applied beyond government departments and, if so, to which bodies, for instance government business enterprises or statutory authorities?

## Openness (OECD principle 1)

The OECD recommends that the presumption of openness should be the default rule, and this has been backed by recent moves in the Australian Government. Proposed changes to the *Freedom of Information Act 1982* (FOI Act) aim to make it easier to obtain documents under FOI legislation, in part by emphasising the presumption of openness. FOI Act changes also aim to encourage the release of information through a publication scheme and otherwise outside that Act. Proposed changes to the *Archives Act 1983* bring forward the time at which government records come available under that Act from 30 to 20 years. These changes are backed by the proposed creation of an Information Commissioner and Freedom of Information Commissioner.

These legislative changes are a significant move in the direction of accessibility of government information.

One of the major barriers to achieving greater accessibility has been the lack of a pro-disclosure culture within government. Privacy, national security and confidentiality issues will properly

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<sup>14</sup> The OECD Council defines public sector information in its Recommendation for enhanced access and more effective use of public sector information as “information, including information products and services, generated, created, collected, processed, preserved, maintained, disseminated, or funded by or for the Government or public institution”, taking into account the legal requirements and restrictions referred to in the last paragraph of the preamble of this Recommendation.  
<http://www.oecd.org/dataoecd/0/27/40826024.pdf> [293k]

prevent the release of some information, but this should not inhibit the release of other non-sensitive government information.

**Question 2:**

What are the ways in which we build a culture within government which favours the disclosure of public sector information? What specific barriers exist that would restrict or complicate this and how should they be dealt with?

**Question 3:**

What government information would you like to see made more freely available?

**Question 4:**

What are the possible privacy, security, confidentiality or other implications that might arise in making public sector information available? What options are there for mitigating any potential risks?

**A comment from our Beta consultation**

I believe that Question 2 is one of the most important problems we face in adoption of this goal. Broad cultural change is required across government that encourages innovation whilst providing a safety-net for those who try and fail. Leadership from the highest levels and generational change is required to make this a reality. The key is not to expect too much too soon as transparency is a terrifying concept for most government agencies and their officers.

All of the technical, legal and logistical problems will be solvable, but worthless without real cultural change at all levels of government.

David Heacock

**Access and transparent conditions for re-use (OECD principle 2)**

Government agencies currently make a large amount of information available on their websites, and much more could be made available freely on the internet. However, technological, copyright and licensing issues tend to restrict the way that this information can be made available and used by the public.

Making government information accessible online, particularly in standard formats such as XML, CSV, ODF, RDF or RDFa etc allows those outside government, whether they are citizens, firms or third sector organisations, to combine, present and analyse this information in different ways, creating both public and private benefits.

**Question 5:**

What is needed to make the large volume of public sector information (a) searchable and (b) useable? And in each case, what do we do about legacy information in

agencies? How might the licensing of on-line information be improved to facilitate greater re-use where appropriate?

### **The Semantic Web**

The Semantic Web is a series of World Wide Web Consortium (W3C) standards that provides a framework to describe information about data. This information is called metadata. Providing sets of raw data without accompanying context may limit the ability of people to meaningfully re-use any information provided. For example, what does the data element '60' represent? Is it someone's age? A speed limit? When was the information collected? By whom? What are the units of measurement?

Providing metadata in a standardised format also facilitates a precise search. For example, 'What are the Commonwealth import duties for a lathe purchased from Germany?'

In Australia the Australian Government Locator Service (AGLS) Metadata Standard<sup>15</sup> (AS 5044) has been endorsed by all Australian Governments as the standard for describing government resources (information and services) to support their discovery in a Web environment. AGLS is based on and extends the international resource discovery metadata standard, the Dublin Core Metadata Element Set. AGLS metadata can be expressed using RDF (Resource Description Framework) syntax and modelling, which is one of the recommendations of the Semantic Web.

There are other relevant metadata standards as well for things like rights management, geospatial data, recordkeeping, digital preservation, etc, all of which can potentially be useful in a semantic web environment, but discovery is the key requirement for which you need standardised metadata for the Semantic Web to work.

There are of course costs associated with marking up data with semantic annotations. These costs increase with the degree of metadata provided for each element. A difficult-to-answer issue what be at what point do the costs of providing extra information exceed the benefits?

### **Ensuring discoverability - asset lists (OECD principle 3)**

How could information be made more accessible?

#### **Question 6:**

How does government ensure that people, business, industry and other potential users of government information know about, and can readily find, information they may want to use, for example, the use of a consolidated directory or repository for public sector information?

### **New technologies and long-term preservation (OECD principle 6)**

Publication in proprietary formats can represent a barrier to participation for citizens if the owner of intellectual property in the standard refuses to make it freely available. In addition, a requirement for government to maintain information in multiple formats represents a cost to government.

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<sup>15</sup> <http://www.naa.gov.au/agls>

Some national and sub-national governments have mandated that all information must be accessible and stored in formats that are publicly open standards. Thus such formats like Open Document Formats (ODF) have been preferred to proprietary formats such as DOC.

**Question 7:**

Should governments mandate that information should be only kept and stored in open and publicly documented standards? Could such a stipulation raise costs or reduce flexibility?

It should be possible to share the benefits and knowledge gained from online and information initiatives across government. However, this largely depends on the interoperability of information and business architectures between government agencies and between them and their users.

Interoperability in turn depends on a range of factors including the adoption of standards and definitions for recording information to enable it to be shared.

**Question 8:**

What approaches should the Government use to allow information to be easily shared?

In addition, there are many online and information initiatives being trialled across government agencies. A variety of online tools, technologies and platforms are being tested and used. In the Web 2.0 sphere, these include the use by agencies of blogs, YouTube, Flickr and Facebook.

Some additional principles outlined in an exploration of the issues relating to the use of Web 2.0 by Tim O'Reilly<sup>16</sup> include the following:

- Support lightweight programming models that allow for loosely coupled systems
- Cooperate, Don't Control
- Design for hackability and remixability
- Network Effects by Default
- The Perpetual Beta

**Question 9:**

How can the initiatives and ideas of agencies be harnessed for the benefit of agencies across government? How can duplication of effort be avoided?

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<sup>16</sup> <http://www.oreillynet.com/pub/a/oreilly/tim/news/2005/09/30/what-is-web-20.html> or <http://tinyurl.com/7tcjz>

## Data.gov

The US Government has recently established the Data.gov website to increase public access to high value, machine readable datasets generated by the Executive Branch of the Federal Government.

Data.gov includes searchable data catalogues providing access to data in three ways: through the 'raw' data catalogue, the tool catalogue and the geo-data catalogue. The raw data and the Geo-data catalogues are provided in CSV, XML, KML or SHP formats. The Tools Catalogue includes pre-packaged data sets such as look-up tables.

The stated goal of Data.gov is to improve access to Federal data and expand creative use of those data beyond the walls of government by encouraging innovative ideas (e.g., web applications). Another objective is to make government more transparent by creating an unprecedented level of openness.

## Redress mechanisms (OECD principle 10)

To ensure these principles are implemented sensibly we need effective mechanisms for hearing complaints about and redressing government's inaction in the release of information.

Conversely, making government information available online may increase the risk of unintentional or inappropriate release of information that may damage an individual or business. If that information is then re-used, it may lead to proliferation of the harm.

Formal complaints and appeals processes already apply across the Australian Government. Depending on the specific circumstances, a person has redress, for example, to appeal mechanisms in the FOI Act, the complaints mechanisms in the *Ombudsman Act 1976* or *Privacy Act 1988*, or judicial mechanisms in the *Administration Decisions (Judicial Review) Act 1977*.

### Question 10:

Are these complaints and appeals processes sufficient? Are additional processes needed for government as it engages in the Web 2.0 world?

## Principles for quality and integrity of information

### Quality and integrity (OECD principles 4 and 5)

All government agencies are engaged in the creation and collection of information and government's online engagement with citizens is subject to the same information laws, such as the *Freedom of Information Act 1982*, the *Archives Act 1983* and the *Privacy Act 1988*, as are the records of other interactions with citizens. The fundamental importance of good recordkeeping to ensure transparent and accountable government has been widely recognised, as has the part played by failures in recordkeeping in many inquiries and audit reports.

### Question 11:

What should government do to foster a culture of compliance with information and records management policies and best practice?

**Question 12:**

What recordkeeping challenges are posed by both the re-use of government information, and in the mechanisms of development of government policy and practice through interactive citizen engagement?

There is rich potential in this area for perverse outcomes. Agencies frequently cite concerns about the integrity of their information as a reason for their reluctance to release it. And the perfect can be the enemy of the good. On the one hand mandating the release of information might be one way of ensuring that agencies have an incentive to maintain its quality and integrity. On the other hand the release of some information (with an appropriate disclaimer as to quality) may often, but not necessarily always, be better than not releasing it at all.

**Question 13:**

How does government manage the costs and risks of publication of inaccurate information?

An important aspect of quality (and integrity) is the provision of information ('metadata') that describes the quality of information, so that users can determine whether it is 'fit for purpose' in terms of their proposed use of the information. For example, knowing the source of the information, the checks the information has been subject to, and any other factors that might affect accuracy, can help users know how the information might be used appropriately and equally important, the hazards in using it improperly.

Users may be able to interact with government information providers to better understand the information (and therefore increase the likelihood that the information will be used appropriately) or to express concerns about aspects of the information.

Citizens expect government information to be of high quality and integrity but will also have an expectation of the responsiveness of government to deliver information.

**Timeliness**

Timeliness is a particularly important matter. From at least the late 1970s the ICT revolution has been driven by firms that have made felicitous tradeoffs between the quality of their offering and getting their product to market. Too early and the market could turn against a product for the number of bugs and other errors which frustrate users. Too late and the market has moved on.

This was the case even before 'Web 1.0' as summarised in Steve Jobs' arresting comment 'True genius ships'. But it is particularly so in the world of Web 2.0 where it is now quite normal to provide users with comprehensive access to beta products and indeed to leave them designated as beta products for many years. Gmail only recently moved out of beta after five years as a mainstream consumer product.

The issue raises its head particularly in the area of data where government agencies delay publication to ensure data integrity anxious either from a natural desire to do their job properly, or to minimise risk, or to meet standards internally mandated within government. In the meantime, as we saw in the case of the Victorian fires, valuable information however imperfect goes unpublished.

**Question 14:**

What criteria might we adopt in ensuring that agencies make data available in a reasonable time-frame? (And how might we define a 'reasonable time-frame'?)

**Question 15:**

It often takes quite some time to compile and create consistent and reliable data – especially for large data sets. When is it appropriate to release limited and possibly less accurate data and where is it appropriate to wait for higher quality and more extensive data? Where various principles are in some tension with each other, for instance quality and cost or timeliness, how should trade-offs be made?

**The National Toilet Map**

As part of the National Continence Management Strategy, the Australian Government funded the development of the National Toilet Map website<sup>17</sup>. The website shows the location of more than 14,000 public and private public toilet facilities across Australia. Details can also be found along major travel routes and for shorter journeys as well. Useful information is provided about each toilet, such as location, opening hours, availability of baby change rooms, accessibility for people with disabilities and the details of other nearby toilets.

A number of organisations, commercial and not-for-profit, large and small, have requested access to the data in order to provide a range of innovative services. To date, such access has not been granted. The wider availability of this information, through sources other than the National Toilet Map website, appears to promote the objectives of the National Continence Management Strategy and is consistent with the OECD principles enunciated earlier in this Issues Paper.

**Principles to maximise efficiency in production and distribution of information**

**Intellectual property (OECD principle 7)**

It is hoped that, through strategic management of copyright and new Web 2.0 licensing tools like Creative Commons<sup>18</sup> and similar open licensing mechanisms for database material, we can more easily provide the necessary permission to promote better access to and reuse of public sector information. In the short term this means using current copyright law and practice to do a better job and in the longer term assessing the appropriateness of existing copyright law for a digital environment and any changes that should be made to address problems.

**Question 16:**

What can we do to better promote and co-ordinate initiatives in this area? How can we draw key departments together?

<sup>17</sup> <http://www.toiletmap.gov.au/>

<sup>18</sup> From Wikipedia: 'Creative Commons seeks to support the building of a richer public domain by providing an alternative to the automatic "all rights reserved" copyright, dubbed "some rights reserved"' i.e. 'reasonable, flexible copyright'. [http://en.wikipedia.org/wiki/Creative\\_commons](http://en.wikipedia.org/wiki/Creative_commons)

**Question 17:**

What sort of public sector information should be released under what form of copyright license? When should government continue to utilise its intellectual property rights?

**Apps for Democracy Competition**

The 2008 Apps for Democracy<sup>19</sup> competition was an initiative of the District of Columbia's Office of the Chief Information Officer. The competition involved members of the public making an application using data from the 277 datasets made available by the District of Columbia.

There was a total of \$US20,000 in prize money on offer, spread over 60 cash prizes ranging from \$US100 to \$US2000. The competition ran for 30 days and received 47 entries including web, Facebook and iPhone applications. Entries were divided into two categories: entries by professional agencies, and 'indie' entries by individuals and groups of individuals.

Entries included a large number of geospatial mash-up applications making use of available datasets. The competition was viewed as an unqualified success by the D.C. government, as it cost \$US50,000 to run, but provided a claimed \$US2.6 million in value to the city through the created applications.

**Pricing and Competition (OECD principles 8-9)**

There is currently a mixed approach across government to the pricing of information. In the electronic world, the marginal costs of providing information are lower than in a paper-based environment, which could suggest that different pricing approaches might be appropriate. Furthermore, information is often considered as a 'public good', which also might impact on thinking about appropriate pricing policies.

**Question 18:**

When should agencies charge for access to information? Should agencies charge when they are providing value-added services? What might constitute 'value added services' (eg customisation of information)? In what circumstances should agencies be able to recover the costs of obtaining the information or providing access? A common model in the private sector is 'freemium' distribution whereby many, often most, users are supplied with some product or service for free whilst others pay for use in large scale commercial enterprise (for instance AVG anti-virus) or for some premium product (for instance Word Web). Are there similar models for public sector information and/or do they merit further consideration?

**A comment from our Beta consultation:**

Pricing should also take into account the economic value of information if released.

There are many cases where there is significant positive economic or social value in making data freely available – such as the sharing of emergency data between government agencies

<sup>19</sup> <http://www.appsfordemocracy.org/>

(which currently is often costed at a level that discourages usage and therefore reduces the effectiveness of emergency responses).

Charging for maintenance and distribution costs can cost significantly more in lost economic or social benefit than it achieves in cost recovery.

Craig Thomler

### **Public private partnerships (OECD principle 11)**

Public-private partnerships might provide a way to make public sector information more readily available, for example by financing the costs of digitisation.

#### **Question 19:**

How can government take advantage of public private partnerships to increase access to public sector information without unduly constraining opportunities for third parties to use and reuse the information?

### **International access and use (OECD principle 12)**

Many government agencies are involved in cooperative international programs and liaison. There are advantages to government in guiding interoperability and compatibility in dataset formats so as to ensure the most efficient and effective use of information.

#### **Question 20:**

What international activities relevant to this Taskforce should the Taskforce be considering and what needs to be done to improve cross-border use and interoperability of information?

### **Best practice (OECD principle 13)**

#### **Question 21:**

How can best practice be facilitated, identified, rewarded, and further propagated?

## **Maximising the potential of Government 2.0**

### **Fostering more consultative and collaborative online engagement in Government**

There are obvious benefits to government in using collaborative technologies to draw on the skills, knowledge and resources of the general community when developing policies or delivering services. In many situations, much of the expertise, experience and deep knowledge that governments need to make good decisions about increasingly complex or 'wicked' problems exists outside government. New possibilities are emerging to link highly distributed networks of knowledge and expertise quickly and securely to focus on shared opportunities or problems to be solved.

In harnessing the opportunities arising from Web 2.0 technologies there is a potential for individuals to hesitate or avoid contributing where they sense that the technology isn't 'safe'.

For example, people may fear that information about them will fall out of their control or they may avoid situations where they have to fully identify themselves before engaging with collaborative technologies. In this regard, embedding good privacy practices into collaborative technologies will play an important role in garnering the trust and confidence of individuals who wish to participate.

But beyond that, online engagement creates at least the potential to 'democratise' public administration and policy development by offering a much richer mix of spaces in which people can talk, listen, debate, argue and contribute their ideas and aspirations to the public conversation.

Moderated online engagement offers the potential for people to learn from each other and to constructively find common ground.

**Question 22:**

Have you engaged with the Australian government via a Web 2.0 channel? Which one/s? If so, why and what was your experience? If not, why not? What can be improved?

**Go to where the people are**

A major finding of the UK Power of Information reports is that Government consultation efforts can be greatly enhanced by consulting with existing interest groups in their online communities, such as netmums.com. A similar approach involves employing social networks and existing forums and blogs to target a different audience than would normally respond to a traditional government consultation. In Australia a recent example of this was the use of the Open Forum blog by Father Frank Brennan<sup>20</sup>, the Chair of the Human Rights Consultative Committee to engage netizens on questions relating to the consultation.

Different combinations of public interaction methods suit different requirements and different audiences.

Increasingly agencies are combining traditional modes of consultation with Web 2.0 features and applications to enhance the visibility, promotion and interactivity of Government online consultation efforts. These include:

- promoting a consultation on social networks such as Facebook
- blogs
- using videos either hosted on the consultation site or on a third-party site such as YouTube
- including RSS feeds on the consultation site

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<sup>20</sup> <http://www.openforum.com.au/NHROC>

**A comment from our Beta consultation:**

Having responded to one consultation, a user may be more likely to respond to another consultation. A related consultation should be easily visible at the point of completion or commencement of a user's response.

'Like this consultation? If you're interested, we'd also like your feedback on consultation X!'

...

Gordon Grace

***Inclusion***

The benefits of online engagement will be realised best if as wide a range of citizens as possible are involved. However, some people may be uncomfortable with this type of interaction with government.

**Question 23:** How can government capture the imagination of citizens to encourage participation in policy development and collaboration between citizens and government?

**Question 24:** What sort of privacy issues might dissuade individuals from engaging with government via collaborative technologies? What sort of steps can we take to ensure that personal information is used appropriately? What options are there for mitigating any potential privacy risks?

Government is subject to additional obligations which seek to ensure that all levels of our community are able to access its services, whether online or offline. For online engagement, government must consider those citizens who are excluded for various reasons, e.g. lack of access to technology, disability, health barriers, lack of computer-literacy, lack of English, lack of literacy, etc. Many of these issues are currently not adequately addressed by commercially available and popular online platforms.

Governments have generally mandated minimum accessibility standards which can create obstacles to using some of the leading Web 2.0 platforms where they do not conform with those standards.

**Question 25:**

How can government make it easier for people to engage on policy and other issues and make sure the opportunities are as open and accessible as possible?

**Question 26:**

What trade-offs must be considered between government using commercially available and popular online platforms and ensuring inclusive participation with all members of society and how should those tradeoffs be made?

## Privacy

It is significant that the Government is in the process of introducing legislation that proposes to incorporate the Office of the Privacy Commissioner, together with a Freedom of Information Commissioner, in a proposed Office of the Information Commissioner. These initiatives illustrate the complex relationship and tension between protecting the privacy of individuals and opening access to public sector information.

A great deal of public sector information (PSI) is not on its face 'personal information' as defined in the *Privacy Act 1988* (Privacy Act). On the other hand there can still be privacy issues or risks associated with open access to PSI. Information from which only name and address has been removed, may still fall under the definition of 'personal information,' as an individual's identity may still be reasonably ascertainable from the information.

Re-identification of personal information is usually context-sensitive. An organisation's capacity to re-identify data may depend critically on its particular resources, or changing priorities. Factors which may impact on the capacity for data to be re-identified include available data, new technologies, resources, and social or political imperatives for access to new or different types of data. Combining unrelated datasets, now or in the future, may create the environment for more intrusive profiling, data-linking or data-matching of individuals' personal information.

There are also privacy risks and issues relating to digital engagement, particularly around moderation, consent to publish and anonymity. For example, in respect to post-moderation, there is the risk that a participant may identify and provide information about another individual, which is published without that individual's knowledge or consent. This may constitute a breach of privacy by the relevant agency and provide grounds for a complaint to the Privacy Commissioner by the individual whose personal information has been disclosed. This risk is not different in kind to existing risks, but the immediacy and ubiquity of the internet increases its likelihood considerably.

## **Online engagement challenges for Government**

Australian Government efforts in online engagement have been crafted to comply with the Australian Public Service values, set out in section 10 of the *Public Service Act 1999*. These require that public servants to act in an apolitical, impartial and professional way.

The Australian Public Service Commission also recently released interim protocols for online media participation by public servants<sup>21</sup>. There are a number of other legislative restrictions on what information can be disclosed by public servants. This has an impact on how free government agencies and public servants are to experiment with online consultation, since agency websites must be impartial and apolitical. This may affect the extent to which they can enter into meaningful discussion with the public.

<sup>21</sup> <http://www.apsc.gov.au/circulars/circular088.htm> or <http://tinyurl.com/pgxgcb>

**Question 27:**

How can public servants comply with the APS values<sup>22</sup> and other protocols whilst still participating in online engagement? Should existing rules including legislation be changed and/or adapted to facilitate greater online engagement?

**Moderation**

Government collaborative websites such as blogs generally require moderation. This involves time and labour cost. Third-party moderation tools and services are available. The process of moderation should be transparent, with the principles and parameters of the editorial control specified. This is good practice in all online jurisdictions.

Online consultations seeking input from the public can be at risk of agenda hijacking and the derailment of discussion although other forms of engagement are not immune from such possibilities. Thus for instance when the Obama Administration held online consultations on what the new Administration's new priorities should be, the legalisation of marijuana was voted the most important priority. More recently one of the most prominent priorities has been the release of Barack Obama's birth certificate.

While it is appropriate that views about which people feel strongly are aired, it is also important for there to be an ability to 'agree to disagree' and get on with the process of using the strengths of online engagement to improve policy development without being diverted by the attention given to symbolic issues or to lowest common denominators in policy.

**Question 28:**

How does government provide sufficient room for personal debate and passionate dissent but still ensure appropriate levels of moderation in online forums? Should moderation be 'outsourced' and if so in what circumstances and how? How might volunteers from the commenting community be selected to moderate?

**A comment from our Beta consultation:**

... If legalization of marijuana comes out of Obama's online consultations, perhaps he should have a legalization-of-marijuana policy that stakes out a position on the issue. Personally I couldn't care less, but if it's an issue that some folks think is important enough to get organized over, why shouldn't it be on the agenda? Would it hurt to put out a position paper?

Mark Newton

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<sup>22</sup> <http://www.apsc.gov.au/values/index.html> and <http://www.apsc.gov.au/conduct/index.html>

## **Fostering a culture of online innovation within government**

New collaborative technologies are emerging all the time. These new technologies can improve the efficiencies of Government internally and can also alter and (hopefully) improve external-facing relations, particularly government-citizen engagement.

### ***Innovation challenges for Government***

Governments face responsibilities that are not always shared by the private sector or members of the broader community. Their conduct is expected to be above reproach. They are expected to be a trustworthy source of information and/or advice and they face a number of self-imposed obligations to ensure access and equity.

Recognising this, there are a number of potential challenges to Government making effective use of these new collaborative technologies:

- access to many of these platforms may be blocked or considerably constrained for public service officials
- the potential of these tools may conflict, in real or imagined ways, with the rules, policies and practices that apply to the public service
- the greater immediacy, transparency, accountability and informality they introduce into our communications may be directly contrary to the prevailing government practice
- public servants may be concerned about being 'overwhelmed' by the potential volume of activity that might arise from the new collaborative technologies, particularly when there is an expectation that governments will respond to all issues raised by citizens
- awareness of the new technologies and the opportunities that they offer may delay their adoption.

The use by government of collaborative platforms is a relatively new phenomenon and may require a rethink of applicable rules, policies and practices. It also requires the development of social and online norms in government-citizen relations. As one commentator noted in discussion about one blogging effort by the Australian Government:

'It's probably worth remembering: as untried as government consultation blogs are at the federal level in Australia, so too are citizens unused to being able to engage with their government in this way. They may be new at it, but so are we - and both sides still have a lot to learn about the other.'

Cultural barriers may constrain the adoption of collaborative tools and the newness of the approach may generate trepidation and dissuade uptake within the public sector.

#### **Question 29:**

What are the barriers to fostering a culture of online innovation within government? Which of those barriers should be maintained in any Government 2.0 initiatives? Which of those barriers should be removed? How should this be achieved? What different norms can or should apply to Government 2.0 efforts?

**Question 30:**

To what extent can government assist the uptake of Government 2.0 by centrally providing standard business management guidance and tools to avoid agencies having to 'reinvent the wheel' when considering their own online engagement guidelines?

**Question 31:**

How can government engage with individuals and stakeholders to support the development of innovative policies, programs, practices and service delivery? Are there good examples of where this is happening?

For profit firms often use the rich data they harvest from their existing information assets and their ongoing presence on the web to guide their own innovation, measuring consumer reactions to many small scale experiments and optimising operations, for instance the design of a website, in response to this feedback.

**Question 32:**

To what extent can we promote such an approach in the public sector and are there any examples of emerging practice?

***Risk management***

It is a cliché that public sector managers – and possibly the Ministers to whom they report -- are risk averse. But often they are not so much risk averse as innovation averse. That is, there is a high 'burden of proof' against doing something differently even where it involves relatively low risks.

Sometimes this is because it is simply more comfortable to do things the way they've always been done. In other circumstances, some argue that specific professions can be set in their ways. There may be some wisdom in this given the complexity of existing systems and the possibility of unanticipated consequences, particularly where these consequences may be political. These decisions are often heavily influenced by experts.

**Question 33:**

How can such expertise be governed so as not to unduly stifle innovation?

In comparison to many large commercial enterprises, public sector agencies in the main adopt quite restrictive practices in allowing staff access to Web 2.0 tools, social networking sites and even webmail. Most agencies simply ban access to these sites. One of the reasons often used to justify this position is the need to protect internal IT systems from exposure to threats from the internet. Highly prescriptive and centrally mandated security policies are often rigorously applied. Given the low risk culture of the public sector, it is difficult to see how agencies wishing to enter into the Web 2.0 world will be able to argue that the benefits to citizens, and to the operations of the agency, are of sufficient value to offset an exposure which cannot easily be assessed. Clearly the risks to agencies will vary depending on the nature of their business. It is unlikely that technology alone will solve this challenge.

**Question 34:**

To what degree is the opportunity for Government agencies to participate in the Web 2.0 world inhibited, or severely compromised, by issues such as security? How might this problem be overcome, in general and by individual agencies, within current legal and policy parameters and how might these parameters be changed to assist in overcoming these problems?

***Contractual and procurement issues***

The use by government agencies of social networks and Web 2.0 applications and services may raise contractual and procurement issues for governments such as unacceptable indemnity clauses.

The United States Government, through the General Services Administration, negotiated whole of government agreements with Flickr, YouTube and other Web 2.0 providers with waivers of objectionable provisions. Similar agreements with Web 2.0 providers may be needed in Australia.

***Proposed Information Commissioner***

The Australian Government has proposed legislative reforms with the principal objects of promoting a pro-disclosure culture across the Government and building a stronger foundation for more openness in government. These reforms involve changes to the *Freedom of Information Act 1982* and *Archives Act 1983* and the establishment of an Office of the Information Commissioner (OIC).<sup>23</sup>

The functions of the Information Commissioner are set out in Clause 9 of the exposure draft and require the Information Commissioner to report to the Minister on a broad range of policies and practices relating to the administration and management of government information.

This Taskforce, in its Terms of Reference<sup>24</sup>, has been given the task of identifying policies and frameworks to assist the Information Commissioner (and other agencies) in encouraging the dissemination of government information.

The information commissioner functions set out in the proposed Exposure Draft will obviously encompass issues that touch on questions raised in this Issues Paper. One of these is which aspects of Government information could fall within the purview of the proposed OIC.

These include, but are not limited to, the information management standards, policies and guidelines that are the responsibility of the National Archives, the IT system issues that are the responsibility of the Australian Government Information Management Office and the administration of copyright that is the responsibility of the Attorney-General's Department.

These areas all have some impact on recommendations the Taskforce might make.

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<sup>23</sup> An exposure draft of the Information Commissioner Bill 2009 was released by the Department of the Prime Minister and Cabinet earlier in the year. [http://www.pmc.gov.au/consultation/foi\\_reform/index.cfm](http://www.pmc.gov.au/consultation/foi_reform/index.cfm) or <http://tinyurl.com/d7ywkt>

<sup>24</sup> The Terms of Reference of the Taskforce are at Appendix 2

**Question 35:**

What role could the proposed OIC play in encouraging the development of Government 2.0? Are there practical recommendations the Taskforce might make about how the OIC might best fulfil its functions in relation to optimising the dissemination of Government information?

## Appendix 1

### Making a Submission: Terms of Engagement

We welcome your written submissions. There is no set format required and submissions need not be formal documents.

Submissions in electronic format are preferred and can be emailed to us at [submissions@gov2.net.au](mailto:submissions@gov2.net.au).

If that isn't possible, you can mail them to:

Government 2.0 Taskforce Secretariat  
Department of Finance and Deregulation  
John Gorton Building  
King Edward Terrace  
Parkes ACT 2600  
AUSTRALIA

We also offer the option to make online submissions through our Consultation page at <http://gov2.net.au/consultation>.

As a general principle all written submissions will be placed on the Government 2.0 website, as will discussion papers and other material developed as the Taskforce progresses.

Confidential submissions will be accepted from individuals where individuals can argue credibly that publication might compromise their ability to express their view freely. Pseudonymous submissions will also be accepted. Should you make a pseudonymous submission, it may not receive full consideration unless you remain contactable by e-mail should we wish to seek clarification or elaboration.

Please note that any request made under the *Freedom of Information Act 1982* for access to any material marked confidential will be determined in accordance with that Act.

Submissions must be received by start of business Monday 24 August 2009.

If you do not want to make a written submission but would still like to give us some feedback, you can communicate with us on our blog at <http://gov2.net.au>.

## Appendix 2

### Terms of reference

The Government 2.0 Taskforce ('Taskforce') will advise and assist the government to:

- make government information more accessible and usable – to establish a pro-disclosure culture around non-sensitive public sector information;
- make government more consultative, participatory and transparent – to maximise the extent to which government utilises the views, knowledge and resources of the general community;
- build a culture of online innovation within government – to ensure that government is receptive to the possibilities created by new collaborative technologies and uses them to advance its ambition to continually improve the way it operates;
- promote collaboration across agencies with respect to online and information initiatives – to ensure that efficiencies, innovations, knowledge and enthusiasm are shared on a platform of open standards; and
- identify and/or trial initiatives that may achieve or demonstrate how to accomplish the above objectives.

The Taskforce will advise government on structural barriers that prevent, and policies to promote, greater information disclosure, digital innovation and online engagement including the division of responsibilities for, and overall coordination of, these issues within government.

The Taskforce will work with the public, private, cultural and not for profit sectors to fund and develop seed projects that demonstrate the potential of proactive information disclosure and digital engagement for government. More information can be found on the Taskforce's Project Fund page.

In particular the Taskforce will also identify policies and frameworks to assist the Information Commissioner and other agencies in:

- developing and managing a whole of government information publication scheme to encourage greater disclosure of public sector information;
- extending opportunities for the reuse of government information, and considering the terms of that use, to maximise the beneficial flow of that information and facilitate productive applications of government information to the greatest possible extent;
- encouraging effective online innovation, consultation and engagement by government, including by drawing on the lessons of the government's online consultation trials and any initiatives undertaken by the Taskforce.

The Taskforce will meet regularly, consulting in an open and transparent manner and use online solutions for its engagement wherever possible.

The Taskforce will provide a final report on its activities to the Minister for Finance and Deregulation and the Cabinet Secretary by the end of 2009. The Taskforce will disband on completion of its final report.

## Agenda Item 20 NAME AND TOURING EXHIBITIONS

Genevieve Fahey (Museum Victoria) will be providing a report on NAME activities and work on environmentally sustainable collections which will be circulated separately.

## Agenda Item 21 CAMD ELECTIONS

### Elections

CAMD's rules (as approved at the General Meeting in May 2005 and amended August 2005) provide for an Executive made up of the following positions:

- Chairperson;
- past Chair;
- Treasurer; and
- not less than 2 and no more than 4 other members. *[Rule 9(3)]*

Executive members are elected for a two-year term at annual meetings *[Rule 10(1)]*. Following election for the first 2 year term, they are eligible for election for further 2 yr terms as long as:

- the Chair serves no more than 2 consecutive terms (4 years in total); and
- an ordinary member serves no more than 4 consecutive terms (8 years in total). *[Rule 10 (1 & 2)]*

The position with the current Executive is as follows:

Name	Position	First Elected	Status
Jeremy Johnson	Treasurer	2004	Position not due for election until AGM 2010.
Margaret Anderson	Chair	2007	<b>Position due for election.</b> Eligible to serve again.
Seddon Bennington	Executive	2005	<b>Position due for election.</b> Position open.
Ian Galloway	Executive	2002	Position not due for election until AGM 2010.
Mary-Louise Williams	Executive	2002	Position not due for election until AGM 2010
Frank Howarth	Executive	2007	<b>Position due for election.</b> Eligible to serve again.
J.Patrick Greene	Executive	2009	Position not due for election until AGM 2011

A call for nominations was circulated to members prior to the meeting. Nominations may also be made at the meeting.

Margaret Anderson has renominated for the position of Chair and Frank Howarth for the position of Executive Member. Seddon had also indicated his interest in continuing on the Executive however this position will now also need to be filled at the meeting. A call for nominations for this position will be made at the meeting.

**Resolution:**

That the following members are declared elected to the CAMD Executive position/s: .....

*Carried/Lost*

**Agenda Item 22      OBJECT SEIZURE LAWS**

Frank Howarth will provide an update on developments in this area.

**Agenda Item 23      CONTINGENT VALUATION**

Ian Galloway spoke at the last CAMD meeting about the contingent valuation process underway at Queensland Museum. The study has now been completed. Ian has provided an Executive Summary (see *attachment 1*) of the process and will be circulating copies of the full report at the meeting.

*Item 23 Attachment 1*

**CONTINGENT VALUATION STUDY – QUEENSLAND MUSEUM  
EXECUTIVE SUMMARY**

In 2008 the Queensland Museum commissioned a Contingent Valuation Study to determine the public value of the Queensland Museum. It was intended that the results would deliver a new way of valuing the Queensland Museum by providing a mechanism for demonstrating this in economic terms which could be used to influence policy and key government decisions.

A Contingent Valuation Methodology (CVM) format was chosen because it was considered the most reliable and valid methodology to identify how much Queenslanders, both visitors and non-visitors, value the Queensland Museum. CVM studies use sophisticated formats to describe hypothetical scenarios and ask participants, both users and non-users of a public good, to indicate their willingness to pay (WTP) or willingness to accept (WTA) compensation for a change in the public good as described in the scenario.

Besides eliciting economic values expressed in dollar amounts, this CVM study would also investigate a range of non-market values important to both users and non-users of the Queensland Museum as well as providing a raft of detailed demographic and psychographic data. In the Queensland Museum study participants were asked two WTP questions. The first question referred to existing products and services and the second to new developments proposed by the Queensland Museum for the next 5 to 7 years.

Contingent Valuation is one of the more credible methodologies used extensively in environmental studies and more recently in the cultural arena. Despite international scrutiny and a number of decades of use, CVM studies are still not uncontested. Consequently the Queensland Museum adopted a very cautious approach. It referenced best practice

international models, addressed the major criticisms that have been levelled at previous CVM studies and adopted a conservative attitude to interpreting the data collected.

The whole process took nearly a year to complete. Professor David Throsby<sup>25</sup> from Macquarie University acted as the project's economic advisor. He provided both theoretical models and practical examples of successful CVM cultural product studies and assisted the Museum's Steering Committee and Industry Reference Group<sup>26</sup> to develop the brief for the CVM study. Consultants were appointed to undertake the web-based study in December 2008 and January 2009. In total 1,174 questionnaires were completed which covered four main geographical areas Brisbane/Ipswich, Toowoomba, Townsville and the rest of Queensland. These regions reflected the location of the Museum's campuses with potentially higher user numbers than would be expected from residents living in 'the rest of Queensland'.

The study concluded that across this wide range of geographic and demographic characteristics, there was a great deal of enthusiasm for supporting the Queensland Museum even by those who self-acknowledged they were non-users of its services and/or not very interested in museums in general. These regions reflected the location of the Museum's campuses with potentially higher user numbers than would be expected from residents living in 'the rest

Results indicated that Queenslanders were willing to pay more for the Queensland Museum's existing services. On average this amounted to between 2.3 and 2.9 times the current levels of funding which is \$6.50 per Queensland adult per annum.<sup>27</sup> The conclusion drawn is that the people of Queensland place a value on the Queensland Museum that is more than twice that reflected in current government funding for day to day operations.

The second scenario referred to \$24 million worth of proposed new Queensland Museum developments for the next 5 to 7 years. It is evident that the Queensland public would be in favour of funding the proposed level of new facilities and services through a one off levy as suggested in the survey.

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<sup>25</sup> 1 David Throsby is internationally known for his work in the economics of the arts and culture. His research and writing has covered the economic role of the visual and performing arts as well as cultural heritage, cultural development and policy and sustainability of cultural processes. His seminal work is *Economics and Culture* (2001). More recently he co-edited *The Handbook of the Economics of Art and Culture* (Ginsburgh & Throsby, 2006) and *Beyond Price: Value in Culture, Economics and the Arts*. (Hutter & Throsby, 2008) Professor Throsby works extensively in the UK and North America especially with the Getty Institute and with ICOM and UNESCO.

<sup>26</sup> The Industry Reference Group consisted of representatives from the Queensland Museum Board, The Steering Committee, Arts Queensland, State Library of Queensland, Queensland Performing Arts Centre and Queensland Art Gallery. The Committee was chaired by the CEO of the Queensland Museum.

<sup>27</sup> The Study found Queensland adults would be willing to pay between \$14.73 and \$19.15 each per annum to support the ongoing operations of the Queensland Museum.

The results of this CVM study attest to Queenslanders' commitment to their State Museum. In general they believe that the Queensland Museum is important for the people of Queensland and is creating a legacy for the future. This is reflected in their desire to have it adequately resourced to provide better products and services not just in Brisbane and the South-East corner but across the whole State. The study also aimed to develop a consistent methodology that could be adopted by other cultural institutions to assist with the development of a shared common language for expressing the value of arts and culture in Queensland. In the spirit of collaboration this report will be made readily available to other cultural organisations.

## **Agenda Item 24 INTELLECTUAL PROPERTY**

At the CAMD General Meeting held in Sydney this year, members discussed the legal and ethical questions concerning the digitisation of collection material, particularly ethnographic objects and art. It was suggested that CAMD should develop a policy on Intellectual Policy.

Steve Gower (Australian War Memorial) offered to convene a working group including Vanda Vitali, Seddon Bennington, Frank Howarth and Dawn Casey to discuss further and prepare a discussion paper for CCA.

Since that meeting, the Australian War Memorial (AWM) has circulated for discussion to the working group an outline of the evolution of the AWM's approach to intellectual property (*attachment 1*); the AWM 'Moral Rights' policy (*attachment 2*) and its Intellectual Policy (*attachment 3*).

Steve will give an update at the meeting on these discussions.

### *Item 24 Attachment 1*

Dear Colleagues

At the CAMD General meeting held in Sydney in March this year, there was a discussion stemming from agenda item 23 that concerned the investigation, by state institutions, of intellectual property policies. My understanding is that during this discussion the Director of the Australian War Memorial suggested that the work the Memorial has done along these lines may be of use to interested parties.

Accordingly, for your information, please see below a short summary of the evolution of the Memorial's current intellectual property framework, and a list of reference documents that were useful in developing this.

### **Summary**

The Memorial's current IP framework focuses largely on the management of copyright, as distinct from other intellectual property regimes such as patents, designs, trademarks etc. This is because copyright is by far the dominant intellectual property existing within our collection. The Memorial's National Collection branch is divided into the following four sections:

- Art
- Military Heraldry & Technology
- Photographs, Film & Sound
- Research Centre (consisting of Published editions and ephemera, Private Records, and Official Records)

#### Past:

In 2007 the AWM developed an intellectual property policy (see Ref 1.) as the basis of managing intellectual property assets as they existed primarily within the National Collection. This policy is expressed as a series of principles, largely to reflect the *Statement of Intellectual Property Principles* that was being drafted by the federal Attorney General's Department at the time (see Ref 2. ). As a statutory body under the *CAC Act*, the Memorial was not bound to adopt the Attorney General's principles, however it was felt that they reflected much of the industry's stance on responsibly managing intellectual property, and so much of what they embody is included in the Memorial's IP Policy.

A more general document, that was very useful when developing our IP policy is one of the few works available on this topic: *Developing Intellectual Property policies: a how to guide for Museums* by Diane Zorich (see Ref 3.). It is published by the World Intellectual Property Organisation (WIPO).

In addition, an Australian National Audit Office (ANAO) report *Intellectual Property Policies and Practices in Commonwealth Agencies* (see Ref 4.) provided some further useful reading and contained some practical observations on the need for cultural institutions to have an IP policy.

The advantage of expressing our IP policy as a set of principles were:

- a) it allows the Memorial's various roles in relation to intellectual property management, to be described, i.e. that of, creator, custodian and user, and
- b) given that the area is complex and uses within our institution, numerous, it allows scope for further detailed policy to be written on discrete aspects of intellectual property management if need be. For example, while the Memorial's IP policy refers to Moral Rights as an aspect of the copyright regime, it was subsequently felt that a more detailed policy was needed and so one was drafted in the form of a *Director's Instruction* (see Ref 5). A *Director's Instruction* is an internal policy document, generally consisting of one or two pages on a discrete subject, such as handling petty cash, or the disposal of collection material.

#### Present:

Since the Memorial's IP Policy has been in place, we have concentrated on reforming our acquisition procedures to improve the capture and accurate recording of copyright information at the point at which the item enters the collection. To this end various procedures, documentation guidelines and legal mechanisms including licenses and deeds of transfer, have been developed and implemented in the National Collection branch. In addition, a specific module of the Memorial's catalogue (MICA) has been developed to house this information.

This reform is now largely completed. It supports the Memorial's IP Policy by improving our skills and opportunities to accurately capture, interpret, record, retrieve and, accordingly, manage copyright information as it pertains to the National Collection.

## Future:

Leaving the intellectual property framework aside for a moment and looking instead at one aspect: that of managing copyright in relation to the digitisation of collection material, there is also the following activity underway:

Outside of the Memorial, work is currently being undertaken by the Canberra based industry group, Copyright In Cultural Institutions (CICI)

[http://www.nma.gov.au/about\\_us/copyright\\_and\\_reproductions/cici/](http://www.nma.gov.au/about_us/copyright_and_reproductions/cici/) to produce a guide on the new flexible dealing exception (clause 200AB) introduced into the *Copyright Act* in late 2006. It is anticipated that the guide will provide advice on how the exception may be used for digitisation and other activities that are "...for the purposes of maintaining or operating the library or archives".

At the same time the Memorial is considering refining its draft digitisation policy, and it is likely that any such refinement will reference the CICI guide should it provide an avenue via the new flexible exception for the enhanced digitisation of the Memorial's collection. (In particular, the Research Centre collections that contain large numbers of unpublished orphaned works). Alternatively, should the CICI guide prove more broadly useful, a specific policy on administering orphaned works held in the Memorial's collections may be developed.

In either of the above, the results of the ARC Linkage project in 2005 that produced a set of long and short guidelines *Copyright and Cultural institutions: Guidelines for Digitisation* by Emily Hudson and Andrew Kenyon, will be used as source documents to inform any policy that is produced (see Ref 6.).

Finally, the Australian Libraries Copyright Committee in conjunction with the Australian Digital Alliance recently produced a guide on the new flexible dealing exception that could also provide useful information for institutions wishing to rely on this exception to administer those parts of their collections protected by copyright (see Ref 7).

## **References**

1. Attached as pdf document *IP policy 2007-2009*
2. [http://www.ag.gov.au/www/agd/agd.nsf/Page/Copyright\\_CommonwealthCopyrightAdministration\\_StatementofIPPrinciplesforAustralianGovernmentAgencies](http://www.ag.gov.au/www/agd/agd.nsf/Page/Copyright_CommonwealthCopyrightAdministration_StatementofIPPrinciplesforAustralianGovernmentAgencies)
3. [http://www.wipo.int/tk/en/folklore/creative\\_heritage/museum/link0022.html](http://www.wipo.int/tk/en/folklore/creative_heritage/museum/link0022.html)
4. <http://www.anao.gov.au/>
5. Attached as pdf document: *Director's Instruction 4.10 Moral Rights policy*
6. Long and short guidelines both available from <http://www.law.unimelb.edu.au/cmcl/publications/guidelines.html>
7. *A user's Guide to the Flexible Dealing Provision for Libraries, Educational Institutions and Cultural Institutions: Section 200AB of the Copyright Act*, available from <http://www.digital.org.au/>

I hope this is of some use to you all. Please don't hesitate to contact me directly should you wish to discuss any aspect of this summary or the reference documents.

Kind regards

Sophie

SOPHIE POWELL  
Chair, AWM Copyright Group  
AUSTRALIAN WAR MEMORIAL  
(02) 6243 4294

Item 24 Attachment 2

DIRECTOR'S INSTRUCTIONS (ADMINISTRATIVE) 4.10

(Revised December 2008)



Australian War Memorial

## MORAL RIGHTS POLICY

### INTRODUCTION

Moral Rights are a sub set of rights granted under the Australian *Copyright Act* (1968). These are sole rights belonging to a copyright creator, and are different to other rights specified in the Act, as they are inalienable rights. This means they cannot be given away, assigned or sold to another person. In addition, Moral rights are non-economic, which means that they are designed to protect something other than the copyright owner's economic prerogatives, but rather, the reputation and integrity of the creator of the work in which copyright subsists.

As defined by the *Copyright Amendment (Moral Rights) 2000*, moral rights attach to literary, artistic, and musical works, as well as cinematograph films. These are all referred to as "works". In addition, moral rights attach to individuals only, and accordingly this instruction only concerns the reproduction and publication of works that are held in the National Collection, where the original creator of the work is a "natural person [or persons]".

Moral rights can also attach to the creators of buildings (architects), however in these instances moral rights will be managed on a case by case basis by the Head of Building Services.

This instruction should be read in conjunction with the Australian War Memorial's *Intellectual Property Policy (2007-2009)*.

This instruction and the Memorial's *Intellectual Property Policy (2007-2009)* ensures:

- the documentation and dissemination of the National Collection in support of the Memorial's corporate goals, in a manner that upholds and protects the integrity and reputation of the institution, and;
- the management of intellectual property, including the identification, protection and appropriate use or commercial exploitation of the property held, owned and utilised by the Memorial, in accordance with the *Copyright Act (1968)*.

### INSTRUCTIONS

#### Creators

*The Copyright Act (1968)* defines the creator of a work to be the author or authors of that work. The majority of works will have a single author and accordingly a single

moral rights owner, however it is possible to have multiple holders of moral rights in a single item, for example, where a work has many authors, for example an essay that is co-authored by three people. In the case of film recordings the creators are the Director, the Producer and the Screenwriter of the film so long as they are the principal individuals holding that title. In addition, musical scores written for films can also have a separate creator.

Moral rights can be divided into two categories: *Attribution* and *Integrity*.

#### 1. Attribution

In the case of attribution, the creator of a work has the right to:

- be attributed, or credited, as the creator of that work, and;
- not have their work falsely attributed.

These rights allow the creator to be identified as the creator in a manner that is clear and reasonably prominent, or alternatively not be identified as the creator (should they wish to disassociate themselves from the work). There are exceptions to this, which are noted below.

Accordingly, the Memorial will accurately and reasonably prominently (either in immediate or end credits) identify the creator of a work where that work is:

- shown in exhibitions, (including travelling and online exhibitions as well as exhibitions held by other venues to which the Memorial has loaned works from the National Collection);
- provided to the public;
- adapted for public performance;
- reproduced on the Memorial's web site (via the catalogue record number);
- reproduced in published external documents (including all corporate documents, exhibition and other catalogues, official histories and other monographs or serials)
- of a film or sound recording screened in substantial part or in full (either onsite or at other venues to which the Memorial has loaned works from the National Collection);
- of sculpture, forming part of a memorial, in the Memorial's grounds, and;
- where ever specified by separate contract to which the Memorial is a signatory.

#### 1.1 Exceptions

There are some circumstances, however, where the Memorial considers, and current industry standards reflect, that it is not reasonable or necessary to identify the creator of a work, such as in the following circumstances:

- on internal Memorial documents, that remain unpublished;
- within exhibition graphics, unless it is a work of art or, otherwise specified by contract;
- where the creator is an employee of the Memorial, with the exception of photographers whose works are held in the National Collection, and;
- screening of archival footage in the Memorial's galleries or theatre.

In addition, the Memorial will not identify the creator of a work where the creator has requested in writing for this to be so.

## 2. Integrity

In the case of *integrity*, a creator has the right:

- Not to have their work treated in a derogatory way

This right allows the creator to ensure that their work is not portrayed in a derogatory way that could appear to harm its integrity. Derogatory treatment would include anything that materially alters or distorts the work, specifically in a manner that could cause harm to the creator's honour or reputation.

Accordingly, in relation to artworks and photographs the Memorial will not materially alter or crop works without the written consent of the creator except where a detail of the work is required. In these cases the caption will specify that the image is a detail and a reproduction of the complete, uncropped image will also be reproduced.

In addition, the reproduction of colour works in the following circumstances will be given due care, and will be calibrated by appropriate curatorial staff via printer's proofs when:

- used in exhibitions, (including travelling and online exhibitions);
- reproduced on the Memorial's web site;
- reproduced in published external documents (including all corporate documents, exhibition and other catalogues, official histories and other monographs or serials).

In relation to memorials comprised of sculpture within the Memorial's grounds, the Memorial will endeavour to consult with the creator's when altering the siting of such memorials.

### 2.1 Exceptions

There are some circumstances, however, where the Memorial considers, and current industry standards reflect, that it is not reasonable or necessary to seek permission from the creator to materially alter or crop works, such as in the following circumstances:

- on internal Memorial documents, that remain unpublished;
- within exhibition graphics, unless otherwise specified by contract;
- within marketing graphics (such as banners),
- where original colour works are reproduced in black and white;
- where the creator is an employee of the Memorial, and;
- where a shortened version of a film, in the form of a compilation, is made for exhibition within the Memorial's galleries, or for marketing and promotional purposes in accordance with carrying out the functions described under the Australian War Memorial Act (1980), and;

- where the creator has consented in writing that the circumstance is not derogatory.

In addition, anything done in good faith to restore or preserve a work cannot infringe a creator's Moral Rights.

#### Duration

The rights of attribution and false attribution in relation to all works, and the right of integrity in relation to all works, except film, lasts for the same period of copyright protection. For films, each creator's right of integrity lasts only for that creator's lifetime.

Generally, copyright protection will last for the lifetime of the creator plus 70 years.

Where moral rights continue after the creator's death, they would be administered by the creator's legal personal representative.

#### **RESPONSIBILITY**

ADNC is responsible for the implementation and periodic review of the *Moral Rights Policy* Director's Instruction (Administrative).

#### References

*Copyright Act* (1968).

*Intellectual Property Policy (2007-2009)*. Australian War Memorial

*Moral Rights* (Information Sheet G043). Australian Copyright Council

*Item 24 Attachment 3*

AWM  
**Intellectual Property  
Policy**  
**2007 - 2009**



**Australian War Memorial**

**Intellectual Property Policy 2007 - 2009**

Table of contents

- 1. Introduction**
  - 1.1 Background
  - 1.2 Rationale
    - 1.2.1 Intellectual Property law
    - 1.2.2 Intellectual Property management
  - 1.3 Purpose
  - 1.4 Scope
  - 1.5 Relationship to other corporate documents
- 2. Legal regimes - Intellectual Property**
  - 2.1 Trademarks
  - 2.3 Patents
  - 2.3 Designs
  - 2.4 Copyright
- 3. Development of Principles - Government and Industry Framework**
  - 3.1 Standards
  - 3.2 Monitoring standards - AWM Copyright Group
- 4. Principles of Intellectual Property Management**
  - 4.1 General principles
  - 4.2 AWM as custodian
  - 4.3 AWM as owner
  - 4.4 AWM as user
- 5. Policy Review**

## **1. INTRODUCTION**

### **1.1 Background**

The Australian War Memorial's purpose is to commemorate the sacrifice of those Australians who have died in war.

Under the Australian War Memorial Act 1980 our responsibilities are: to develop and maintain a national collection of historical material; to exhibit historical material from this collection; to assist in research into matters pertaining to Australian military history; to disseminate information relating to Australian military history and the collection and; to use every endeavour to make the most advantageous use of the collection in the national interest.

To meet these responsibilities, the Memorial necessarily takes on the roles of a custodian, owner and user of intellectual property, and is accordingly subject to a number of rights and obligations. In addition, the Memorial as a public institution, has a legal and social responsibility to manage appropriately the intellectual property owned or dealt with by the institution, including all intellectual property residing in the National Collection.

### **1.2 Rationale**

1.2.1 Intellectual Property is a group of legislative and common law rights affording protection to creative and intellectual effort and includes laws on copyright, design, patents, circuit layouts, plant varieties, confidential information, trademarks and business reputation. The protection afforded by this group of rights is often extended in the form of monopoly rights.

1.2.2 Intellectual Property management is the application of principles, and the implementation of procedures to support those principles, to ensure the identification, protection and control of intellectual property assets, used or owned or under the custody of the Memorial.

### **1.3 Purpose**

The purpose of this policy is to provide a statement of principles to inform and guide Memorial staff in the management of intellectual property, including the identification, protection and appropriate use or commercial exploitation of the property held, owned and utilised by the Memorial.

These principles reflect the Memorial's role as a museum, library and archival institution in the service of the Australian public. Accordingly they aim to ensure that operations in support of the Memorial's corporate goals are carried out in a manner that upholds and protects the integrity and reputation of the institution.

#### **1.4 Scope**

This policy is concerned with informing Memorial staff and governing operational behaviour in relation to the management of trade marks, patents, designs and copyright. It applies to all staff of the Memorial, including permanent and temporary staff, volunteers and contractors.

#### **1.5 Relationship to other corporate documents**

This policy should be read in conjunction with the following Director's (Administrative) Instructions:

*3.5 Publications Policy*

*4.1 Acquisition and Disposal Policy*

*4.4 Research policy*

*4.6 Code of Ethics relating to the National Collection*

*5.3 Acknowledgment of the Memorial's Sponsors*

And the Memorial's *Brand Essentials: AWM Logo Specifications 2006* document.

## **2. LEGAL REGIMES – INTELLECTUAL PROPERTY**

### **2.1 Trademarks**

Trade mark legislation protects distinctive marks or signs that are used to distinguish the goods and services dealt with or provided by a person, company or organisation in the course of trade, from another. A logo or brand name are examples of distinctive marks but trademarks can also include sounds, smells, colours, shapes and packages.

There are two levels of trade mark protection. Trade marks can be protected under common law without any formal registration. Such marks are usually accompanied by the <sup>TM</sup> symbol. Alternatively trade marks can be formally registered by the government agency IP Australia. A registered trade mark is afforded greater protection and are usually accompanied by the ®symbol.

The rights granted to a trade mark owner include the exclusive right to use the mark in relation to the goods or services to which the mark is registered. These rights are described in detail in the *Trade Marks Act 1995*.

### **2.2 Patents**

The legislation governing patents, protects a grant of rights by the Crown, to authorise a person, company or organisation, to exploit the invention to which the patent is granted, in return for divulging the mechanics of the invention. Inventions can be in

many forms, including for example mechanic, chemical and biological devices or formulas. To qualify for a patent, inventions must be novel (new) and inventive, and useful. This first requirement is important as to be "new" an invention must be secret.

The rights granted to patent holders include the exclusive right to exploit the invention, including "make, use, sell or otherwise dispose of the [invention]". Patents must be registered with and granted by IPAustralia. These rights are described in detail in the *Patents Act 1990*.

### **2.3 Designs**

The design legislation protects the features of shape, configuration, pattern or ornamentation applicable to an article of manufacture, including any part of such an article (if made separately) that can be judged by the eye in the finished article. Designs can be two or three dimensional and are generally items that can be mass produced, for example: kitchenware, car chassis, spare parts, furniture, toys, telephones, light fittings and so on.

The rights granted to the owner of a registered design allow the owner to exclusively manufacture and sell or otherwise exploit the design of an article. Designs must be registered with and granted by IPAustralia. These rights are described in detail in the *Designs Act 2003*.

### **2.4 Copyright**

Copyright legislation protects an intangible property that relates to the original expression of an idea or ideas (rather than the idea itself), in material form. Copyright can subsist in two categories of material: "works" and "subject matter other than works". Works include literary, dramatic, musical and artistic works and adaptations of such works. They can be in many forms, including for example: manuscripts, letters, reports, and compilations such as databases, timetables or recipes, plays or poems, musical performances, scores and lyrics, photographic or other images, and artworks. Subject matter other than works are roughly defined by their technological roots, and include forms like: cinematograph films, sound recordings, sound, television and internet broadcasts, and published editions.

The suite of exclusive rights granted under copyright legislation allows the copyright owner to prohibit, govern or do certain acts including reproduce, publish, perform and communicate the copyrighted material. Copyright exists automatically and there is no system of registration.

Copyright also includes additional rights that are extended to the creator. The *Copyright Amendment (Moral Rights) 2000* grants rights to allow the creator, including, the right to be identified as the author of a work and, the right to protect against the derogatory treatment of a work. These rights operate independently of copyrights.

The rights afforded to copyright owners and creators are described in detail in the *Copyright Act 1968*.

### **3. DEVELOPMENT OF PRINCIPLES - COMMONWEALTH AND INDUSTRY FRAMEWORK**

#### **3.1 Standards**

There are no clear industry standards in the area of intellectual property management for collecting and archival institutions. This is a result of the dynamic nature of Intellectual Property law. This area of law has altered greatly over the past decade as legislators have attempted to keep up with technological advances and the attendant public policy concerns of the Australian community and industry associations. Against this shifting background, no single manifest of industry practice has yet emerged. However, through various Commonwealth Government departments and authorities, there is something like common issues and approaches, shaped by the individual missions of the organisations.

The principles in this policy are based on two recent government reports: the Australian National Audit Office: *Intellectual Property Policies and Practices in Commonwealth Agencies* (Audit Report No. 25) in 2004, and; the *Intellectual Property Principles for Australian Government Agencies* produced by the Attorney-General's Department in 2007. They are also based to some degree on the current policies and practices of other cultural collecting, archival and academic institutions.

#### **3.2 Monitoring of standards - AWM Copyright Group**

The AWM Copyright Group was formed in August 2004 to consolidate expertise, and review and address copyright issues as they affect the institution. It is made up of representatives from the curatorial areas of the National Collection Branch, and additional representatives from the Communications and Marketing, Retail and Online Sales, and Collection Services. The Group follows an agenda vetted by Council, and regularly reports to the Memorial's Corporate Management Group.

To inform the management of the Memorial's intellectual property assets, the AWM Copyright Group keeps abreast of changes to intellectual property legislation, and evolving industry practices and attitudes in relation to intellectual property assets. This is achieved through contact with the Commonwealth Attorney-General's Department and various other government, professional and industry bodies, including, the *Australian Copyright Council*, *MuseumsAustralia*, *ALIA*, the *Australian Society of Archivists*, *Copyright In Cultural Institutions*, and the *Australian Digital Alliance*. In addition the Chair of the AWM Copyright Group acts as the Memorial's Copyright Policy Officer and is responsible for advising staff on intellectual property policy issues, and drafting procedures and guidelines to support this policy.

#### **4. PRINCIPLES OF INTELLECTUAL PROPERTY MANAGEMENT**

The principles that follow have been drafted with reference to the two recent government reports referred to above.

##### **4.1 General principles**

- 4.1.1 The Memorial's mission is to assist Australians to remember, interpret and understand the Australian experience of war and its enduring impact on Australian society. To this end the Memorial collects, preserves, exhibits and disseminates material from the National Collection.
- 4.1.2 The Memorial acts with care, skill and diligence in the management of all intellectual property under their control.
- 4.1.3 The Memorial manages all intellectual property in their custody in an accountable manner, and in accordance with all relevant legislation.
- 4.1.4 The Memorial recognises and fosters the creation of intellectual property by all staff in an appropriate manner, and one that is consistent with corporate goals.
- 4.1.5 The Memorial endeavours to keep accurate records of intellectual property owners and assets as is appropriate.
- 4.1.6 The Memorial will periodically evaluate the effectiveness, costs and benefits of the policies and practices it has in place for the management of intellectual property.

##### **4.2 AWM as custodian**

- 4.2.1 The Memorial is committed to protecting the intellectual property rights, and right to privacy, of all stakeholders.
- 4.2.2 The Memorial endeavours to recognise all intellectual property owners including third party owners, with particular regard to the National Collection.
- 4.2.3. When procuring National Collection material the Memorial endeavours to obtain only ownership or licensing rights it requires to meet corporate goals.
- 4.2.4 The Memorial provides access to material held in the National Collection in a manner that complies with the legislation governing the intellectual property subsisting in that material.
- 4.2.5 The Memorial is responsive to the research and study needs of its stakeholders.

#### **4.3 AWM as owner**

- 4.3.1 The Memorial assumes ownership of the intellectual property in work products created by staff, including volunteer staff and contractors, where those work products are created in the course of their employment, or with resources supplied by the Memorial, unless otherwise varied by agreement or contract.
- 4.3.2 The use of the Memorial's name, logo or any other distinguishing symbol, or any device implying the involvement of the Memorial in a commercial endeavour or any representation suggesting Memorial involvement is prohibited, unless expressly authorised by the Memorial.
- 4.3.3 The Memorial monitors the use of, and actively protects the valuable products, intellectual effort and endeavour, developed by the Memorial.
- 4.3.4 The Memorial is responsive to sharing intellectual property owned by the Memorial, *with its stakeholders, and* Commonwealth Government departments and authorities and will consider all requests to use the Memorial's intellectual property.
- 4.3.5 The Memorial reserves the right to exploit its intellectual property assets for commercial, operational and public benefit.

#### **4.4 AWM as user**

- 4.4.1 The Memorial makes every reasonable effort to secure permission from intellectual property rights holders, for the use of intellectual property not owned by the Memorial.
- 4.4.2 The Memorial recognises and respects the moral rights of creators and attributes authorship where appropriate according to the *Copyright Amendment (Moral Rights) 2000*.
- 4.4.3 The Memorial maintains control over, and protects its right to reproduce works in the National Collection to; protect and preserve the intellectual property rights of the Memorial; protect and preserve the intellectual property rights of third party rights owners and creators; ensure quality reproductions faithful to the original works, and to; harness the Memorial's reproduction rights as a valuable source of revenue.
- 4.4.4 The Memorial respects and adheres to its contractual arrangements with the copyright collection agencies as designated by the Commonwealth Government.

**5. POLICY REVIEW**

A review of this policy will be undertaken every two years. In addition, the Memorial may review the costs and benefits involved in any part of the administration of this policy as required.

**Agenda Item 25 CHARITY STATUS OF MUSEUM FOUNDATIONS**

Patrick Greene will provide an update on the issue of the charity status of museum foundations and best practice legal structures.

**Agenda Item 26 GENERAL BUSINESS**

**Venue and Date for 2010 CAMD Meeting**

The next CAMD General Meeting will be hosted by the South Australian Museum on a date to be determined in March 2010. Members will have an opportunity to view the new South Australian Biodiversity Gallery which opens in November 2009.

In line with the decision to hold one CAMD meeting every second year in New Zealand, Vanda Vitali has offered to host the CAMD Annual General Meeting at a date to be determined in August/September 2010.

THE MEETING WILL CLOSE AT 3:00PM.