

ANNUAL GENERAL MEETING AGENDA

DAY I

Time: 10:30am – 5:00pm Thursday 7 October 2010

Venue: Armoury Gallery, **South Australian Museum**,
North Terrace, Adelaide, Australia

[The Armoury is located directly behind the main Museum building.

See attached map. Please knock on arrival.]

Item	Presenter	Time
Tea & coffee	available on arrival in meeting room	10:00am
1. Welcome	Margaret Anderson, Chair, CAMD, Director, History SA	
2. Confirmation of Minutes & Business Arising	Chair	
3. Chair's Report	Chair	
4. Financial Report	Jeremy Johnson, CAMD Treasurer, CEO Sovereign Hill Museums Association	
5. Executive Officer's Report	Meredith Foley, Executive Officer CAMD	
Tea/coffee		11:30am
6. CAMD Surveys	Executive Officer	
7. NRIC/AeRIC Update	Suzanne Miller, Director, South Australian Museum	
8. SciColl	Suzanne Miller	
Lunch		12:30pm
9. Atlas of Living Australia	Suzanne Miller	
10. CAMD IYB program	Frank Howarth, Director, Australian Museum	
11. Natural Science Alliance	Executive Officer	
12. New Zealand Report	Anthony Wright, Director, Canterbury Museum	



COUNCIL OF
AUSTRALASIAN
MUSEUM
DIRECTORS

ANNUAL GENERAL MEETING AGENDA

13. NAME and Touring Exhibitions	Executive Officer	
14. Visions of Australia Program	Mary-Louise Williams, Director, Australian National Maritime Museum	
15. Members' Reports	All members	
Tea/coffee		3:30pm
15. cont... Members' Reports	All members	
16. ICOM Australia Report	Frank Howarth, Chair, ICOM Australia, Director, Australian Museum	
17. Object Seizure Laws	Frank Howarth, Director, Australian Museum	
Meeting Closes		5:00pm

From **6:00pm** there will be a **tour** of the 'Home is Where the Heart Is' and 'Suburban Dreams' exhibitions at the Migration Museum followed by **CAMD Drinks** in the Chapel of the Migration Museum. The Migration Museum is at 82 Kintore Avenue and the Chapel is adjacent to the Museum. Both are a few minutes stroll from the South Australian Museum (see map accompanying the agenda).

At 7:30pm members will return to the foyer of the South Australian Museum for the **CAMD Annual Dinner**.

ANNUAL GENERAL MEETING AGENDA

DAY 2

Time: 9:00am – 3:30pm Friday 8 October 2010

Venue: Armoury Gallery, **South Australian Museum**

Item	Presenter	Time
Tour of South Australia Museum Biodiversity Gallery	David Kerr, Manager Development & Design, South Australian Museum (please meet in the South Australian Museum's front foyer).	9:00am
<i>Tea/coffee available in the meeting room</i>		<i>10:00am</i>
18. HASS Issues	Chair	
19. ANDS/Museum Metadata Exchange Project	Chair	
20. Federated Pacific Collections	Frank Howarth	
21. Traditional Knowledge & Copyright	Frank Howarth	
22. Australian Dress Register	Rebecca Pinchin, Regional Services Coordinator, Powerhouse Museum	
<i>Tea/coffee</i>	<i>Rebecca Pinchin and Alexandra Reid (Executive Director, Arts SA) to join meeting for refreshments</i>	<i>11:30am</i>
23. International Cultural Council/Cultural Ministers Council	Alexandra Reid, Executive Director, Arts SA	
24. Transformations in Cultural Communications Conference 2011	Executive Officer	
25. Discovery grant ASEAN	Executive Officer	
<i>Lunch:</i>		<i>12:30pm</i>
26. Museums Australia Report	Executive Officer	
27. Collections Advocacy and Representation	Chair/Roundtable discussion	
28. Strategic plan	Executive Officer	

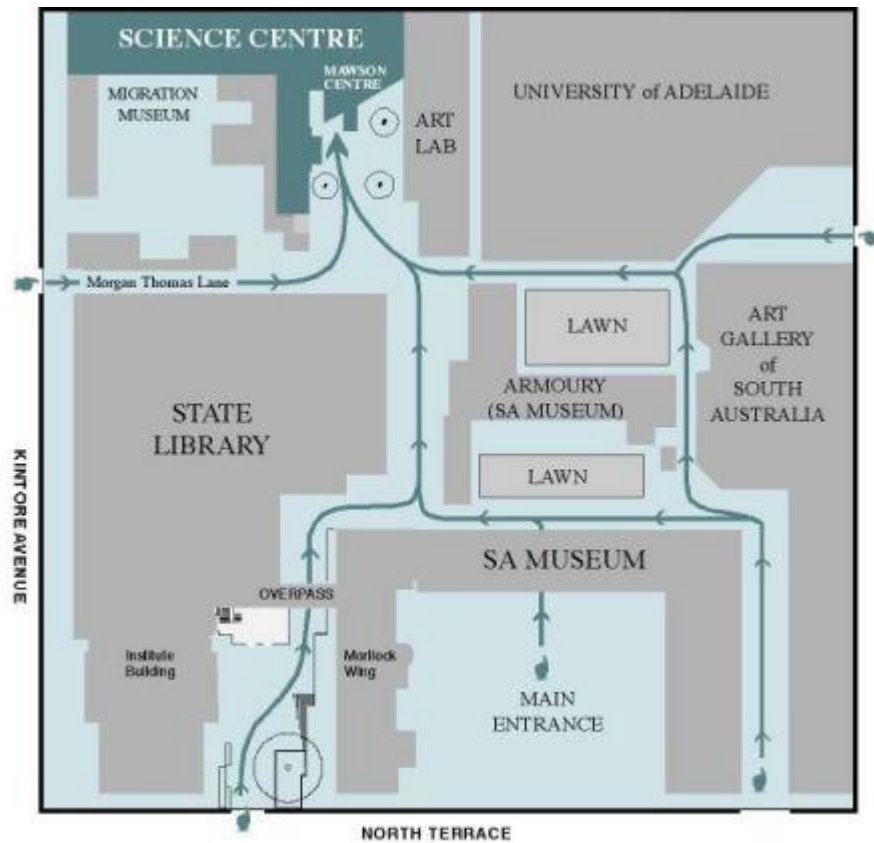
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COUNCIL OF
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DIRECTORS

ANNUAL GENERAL MEETING AGENDA

29. New Member Proposed	Steve Gower, Director Australian War Memorial	
30. Constitutional Amendment	Chair	
31. Elections	Executive Officer	
32. General Business - venue next meetings - other business	Chair	
Meeting closes		3:30pm

Map showing Armoury Building (location of CAMD AGM), South Australian Museum (location of CAMD dinner: foyer at main entrance) and Migration Museum (location of CAMD Drinks).



COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

ANNUAL GENERAL MEETING South Australian Museum, Adelaide 7-8 October 2010

ATTENDEES

NAME	MUSEUM/ORGANISATION
Ms Margaret Anderson	Director, History South Australia
Mr Bill Bleathman	Director, Tasmanian Museum and Art Gallery
Ms Kate Clark	Director, Historic Houses Trust of NSW
Mr Alec Coles OBE	Executive Director, Western Australian Museum
Ms Lorraine Neish	General Manager, Operations deputising for Director, National Science and Technology Centre
Mr Mark Goggin	General Manager, Marketing, Museum Experience and Commercial Services deputising for Director, Museum of Applied Arts and Sciences
Major General Steve Gower AO AO MIL	Director, Australian War Memorial
Dr Patrick Greene OBE	Chief Executive Officer, Museum Victoria
Ms Michelle Hippolite	Kaihautu, Museum of New Zealand Te Papa Tongarewa
Mr Michael Houlihan	Chief Executive, Museum of New Zealand Te Papa Tongarewa
Mr Frank Howarth	Director, Australian Museum
Mr Jeremy Johnson	Chief Executive Officer, Sovereign Hill Museums Association
Prof. Suzanne Miller	Director, South Australian Museum
Dr Graeme Potter	Deputy Chief Executive Officer, Queensland Museum and Director of Queensland Museum at South Bank, deputising for CEO, Queensland Museum
Mr Andrew Sayers AM	Director, National Museum of Australia
Mr Tony Sweeney	Chief Executive Officer, Australian Centre for the Moving Image
Ms Mary-Louise Williams	Director, Australian National Maritime Museum
Mr Anthony Wright	Director, Canterbury Museum

APOLOGIES

NAME	MUSEUM/ORGANISATION
Mr Alan Brien	CEO, Scitech Discovery Centre, Perth
Dr Dawn Casey	Director, Powerhouse Museum
Prof. Graham Durant	Director, National Science and Technology Centre
Dr Ian Galloway	Director, Queensland Museum
Ms Darlene Lion	Acting Director, Museum and Art Gallery of the Northern Territory
Sir Don McKinnon	Interim Director, Auckland War Memorial Museum
Mr Shimrath Paul	Director, Otago Museum and Discovery Centre

IN ATTENDANCE

NAME	MUSEUM/ORGANISATION	Agenda item
Dr Meredith Foley	Executive Officer, CAMD	All
Ms Rebecca Pinchin	Regional Services Coordinator, Powerhouse Museum	22
Ms Alexandra Reid	Executive Director, Arts SA	23

DAY ONE: Thursday 7 October 2010

Agenda Item 1	WELCOME
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CAMD Chair, Margaret Anderson (History South Australia), will open the meeting and welcome all delegates to the 2010 Annual General Meeting of the Council of Australasian Museum Directors.

The Chair will also extend her thanks to Suzanne Miller and the South Australian Museum for hosting the 2010 CAMD Annual General Meeting.

Apologies

The apologies received have been recorded in the list above.

New Members

Margaret will welcome the following new members to the meeting for the first time:

- Mr Alec Coles, formerly the Director of Tyne and Wear Archives and Museums in the United Kingdom commenced as Director of the Western Australian Museum in March 2010;
- Mr Michael Houlihan, formerly head of Amgueddfa Cymru – National Museum Wales, a family of seven museums across Wales, who has only started within the last few weeks in his new position as Director of the Museum of New Zealand Te Papa Tongarewa; and
- Mr Andrew Sayers, formerly Director of the National Portrait Gallery who joined the National Museum of Australia as Director in June of this year.

Congratulations should also be extended to Andrew and Alec not only on their appointments but for other honours bestowed upon them; Andrew was awarded an AM and Alec an OBE during the year.

Deputies

The following deputies will be welcomed to the meeting:

- Mr Mark Goggin, General Manager, Marketing, Museum Experience and Commercial Services deputising for Dr Dawn Casey, Director, Museum of Applied Arts and Sciences (Powerhouse);
- Ms Lorraine Neish, General Manager, Operations deputising for Professor Graham Durant, Director, National Science and Technology Centre; and
- Dr Graeme Potter, Deputy Chief Executive Officer, Queensland Museum and Director of Queensland Museum at South Bank, deputising for CEO, Dr Ian Galloway, Queensland Museum.

We also welcome back Ms Michelle Hippolite, Kaihautu of Te Papa Tongarewa who is accompanying Mr Houlihan.

Departures and Transitions

- Members will be aware that Dr Vanda Vitali resigned from Auckland War Memorial Museum shortly after our meeting there in March of this year. An Interim Director, Sir Donald McKinnon, has been appointed until the position is advertised. Sir Donald has indicated the museum's desire to remain as a member of CAMD but has had to apologise for this meeting;
- Ms Anna Malgorzewicz has resigned from the Museums and Art Galleries of the Northern Territory (MAGNT). MAGNT has been interviewing for a new Director but has not made an appointment deciding instead to readvertise the position;
- Mr Patrick Filmer-Sankey has left the Queen Victoria Museum and Art Gallery; the latter is currently advertising for a new Director.

CAMD Drinks & Dinner

Just a reminder that there will be a tour of exhibitions at the Migration Museum (around the corner at 82 Kintore Avenue) from **6pm** tonight followed by CAMD drinks in the adjoining Chapel and then we will return to the foyer of the South Australian Museum at **7:30pm** for dinner. A map to these locations is attached to your agenda.

On **Friday morning** there will be a tour of the South Australian Museum's new Biodiversity Gallery from **9am**. Please assemble in the front foyer.

Meredith Foley
CAMD Executive Officer

Agenda Item 2 CONFIRMATION OF MINUTES AND BUSINESS ARISING

Minutes of Previous Meetings

The last CAMD Meeting was held in Auckland 4-5 March 2010. Draft minutes of this meeting are attached for members' consideration and amendment if required. They are now presented for confirmation at this meeting (see *attachment A*).

Resolution:

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

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

ATTENDEES – GENERAL MEETING

Auckland War Memorial Museum, Auckland, 4-5 March 2010

NAME	MUSEUM/ORGANISATION
Ms Margaret Anderson	Director, History South Australia
Dr Dawn Casey	Director, Powerhouse Museum
Ms Kate Clarke	Director, Historic Houses Trust of NSW
Ms Louise Douglas	Assistant Director, Audience and Programs Division, National Museum of Australia (<i>deputising for Craddock Morton, Director, NMA</i>)
Prof. Graham Durant	Director, Questacon - National Science and Technology Centre
Dr Ian Galloway	Director, Queensland Museum
Major General Steve Gower AO AO MIL	Director, Australian War Memorial
Dr 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
Mr Jeremy Johnson	CEO, Sovereign Hill Museums Association
Ms Di Jones	Director, Western Australian Museum
Ms Glenda King	Manager, Royal Park and Visual Arts & Design Queen Victoria Museum and Art Gallery (<i>deputising for Patrick Filmer-Sankey, Director, QVMAG</i>)
Mr Shimrath Paul	Chief Executive, Otago Museum & Discovery World
Mr Tony Sweeney	CEO, Australian Centre for the Moving Image
Dr Vanda Vitali	Director, Auckland War Memorial Museum
Ms Mary-Louise Williams	Director, Australian National Maritime Museum
Mr Anthony Wright	Director, Canterbury Museum

APOLOGIES

NAME	MUSEUM/ORGANISATION
Mr Bill Bleathman	Director, Tasmanian Museum & Art Gallery
Mr Alan Brien	CEO, Scitech Discovery Centre, Perth
Mr Patrick Filmer-Sankey	Director, Queen Victoria Museum and Gallery

Ms Anna Malgorzewicz	Director, Museum and Art Gallery of the Northern Territory
Dr Suzanne Miller	Director, South Australian Museum
Mr Craddock Morton	Director, National Museum of Australia

IN ATTENDANCE

NAME	MUSEUM/ORGANISATION
Mr Neil Anderson	Information Technology, Auckland War Memorial Museum (day 2)
Mr Julian Bickersteth	Chair, Australian Institute for the Conservation of Cultural Material Taskforce on Environmental Guidelines, Managing Director, Australian Conservation Services (item 36)
Mr Seb Chan	Head of Digital, Social and Emerging Technologies, Powerhouse Museum (items 29-31)
Dr Meredith Foley	Executive Officer, CAMD (all items)
Mr Tim Hart	Director, Information Multimedia Technology, Museum Victoria (item 31 via online connection)
Ms Ingrid Mason	CAN National Project Manager (item 33 via online connection)
Ms Carol Mills	Director-General, Communities NSW (day 2)
Dr Suzanne Miller	Director, South Australian Museum (item 18 via teleconference)
Ms Phillipa Tocker	Executive Director, Museums Aotearoa (item 35)

DAY ONE – 4 MARCH 2010

1. WELCOME

The CAMD Chair, Margaret Anderson, opened the meeting at 9:30am and welcomed delegates to the 2010 General Meeting of the Council of Australasian Museum Directors. She extended CAMD's thanks to Vanda Vitali and the Auckland War Memorial Museum for hosting the General Meeting and, in particular, for their very generous offer to meet the dinner expenses of members.

Departures

It was noted that Craddock Morton would shortly be retiring as Director, National Museum of Australia. Members wished him all the best in retirement.

Apologies and Deputies

The apologies were noted as listed above and Margaret welcomed the following deputies to the meeting:

- Glenda King, Manager, Royal Park and Visual Arts and Design, Queen Victoria Museum and Art Gallery who was attending her first CAMD meeting as a deputy for Director, Patrick Filmer-Sankey; and
- Louise Douglas, Assistant Director, Audience and Programs Division, National Museum of Australia, who was deputising for Director, Craddock Morton.

Executive Member

Margaret noted with thanks that CAMD's New Zealand members had nominated Shim Paul to fill the Executive position left vacant by Seddon Bennington.

Resolution:

That Shimrath Paul, Director, Otago Museum and Discovery World be elected as a member of the CAMD Executive.

Carried

New Director Appointments

Margaret also noted that two new Directors have been appointed to run CAMD member museums:

- Mr Alec Coles, formerly the Director of Tyne and Wear Archives and Museums in the United Kingdom is the new Director of the Western Australian Museum (commencing 22 March 2010); and
- Mr Michael Houlihan, formerly head of Amgueddfa Cymru – National Museum Wales, a family of seven museums across Wales has been appointed Director of the Museum of New Zealand Te Papa Tongarewa. His starting date is to be advised.

The Executive Officer was asked to write to Mr Coles and Mr Houlihan to outline the work of CAMD and encourage them to continue their museum's involvement. Margaret thanked Di Jones and Michelle Hippolite for their contributions to CAMD while Acting Directors.

It was noted that Anna Malgorzewicz had taken leave from her position as Director, Museums and Art Galleries of the Northern Territory. The Chair agreed to speak with Anna to ascertain her current situation.

A welcome was extended to our newest member Tony Sweeney, Chief Executive Officer, Australian Centre for the Moving Image, who was attending his first general meeting.

Dawn Casey (Powerhouse Museum) was granted permission by the meeting to have Carol Mills, Director-General Communities NSW join the meeting for certain items.

2. **AUSTRALIAN CENTRE FOR THE MOVING IMAGE**

As CAMD's newest member, Mr Tony Sweeney, Chief Executive Officer, Australian Centre for the Moving Image (ACMI) provided an overview of ACMI's work. Tony outlined the history of ACMI's predecessor institutions and the opening of the centre as part of Federation Square in 2002. ACMI maintains a broad exhibition program of film and new media, with day and night screenings, previews, premieres and retrospectives. Since completion it has averaged 700,000 to 800,000 attendances per annum with a particularly strong youth demographic in these figures. Its collection encompasses popular to high culture. He noted that ACMI has strong links with the National Film and Sound Archive (NFSA) and Film Australia particularly in relation to researcher access. He also noted his appreciation of those around the table who had assisted with the development of the new gallery. Entry to ACMI is free but those attending pay for special viewings, exhibitions and for workshops.

3. **MINUTES AND BUSINESS ARISING**

Graham Durant put the motion, seconded by Ian Galloway, that the minutes of the CAMD Annual General Meeting held in Townsville on 20-21 August 2009 be accepted.

Resolution:

That the minutes of the CAMD Annual General Meeting held in Townsville on 20-21 August 2009 be accepted.

Carried

4. **CHAIR'S REPORT**

Margaret Anderson spoke to her circulated report on CAMD activities over the last six months. She commented on the preparation of the ANDS proposal which has required CAMD to bring forward parallel work which had been underway for some years amongst CAMD's humanities, arts and social sciences museums and which had gathered a range of supporters in the academic community. She noted that this was a pressing issue which would be discussed more fully later in the program. Margaret was also invited to join a small group representing the two Academies of the Humanities and the Social Sciences which has since met with Minister Carr to continue advocacy for this sector with the Innovation portfolio.

Another issue of major importance was the decision made by the Cultural Ministers Council (CMC) to wind up the Collections Council of Australia (CCA) and the need for a replacement to allow museums to contribute at a national level. Margaret noted that the opportunities for CAMD input on the need for a roundtable or other advisory body were being followed up with the CMC and there was likely to be a sector discussion later in April. CAMD has also made a submission to Minister Garrett's discussion paper on National Cultural Policy and will follow up this approach over the following weeks.

Dawn Casey thanked Margaret on CAMD's behalf for the efforts she had put into these and other issues.

5. **FINANCIAL REPORT AND SUBSCRIPTIONS**

Jeremy Johnson, CAMD Treasurer, presented CAMD's financial reports. He noted that the subscriptions had been kept at existing levels and that sufficient funds were available for urgent matters.

Patrick Greene moved and Dawn Casey seconded:

Resolution:

That the financial report and budget for 2010-2011 be accepted.

Carried

It was agreed that some additional funding could be made available for website design.

It was also moved by Margaret Anderson and seconded by Mary-Louise Williams:

Resolution:

That a CAMD credit card be obtained with the Treasurer and Executive Officer recorded as signatories.

Carried

Jeremy was thanked for his efforts as CAMD Treasurer.

6. **EXECUTIVE OFFICER'S REPORT**

Meredith Foley reported on the large number of Government submissions prepared in the period on issues including the Government Web 2 Taskforce, the review of the National Collections Program and the CCA, submissions on the National Cultural Policy and Indigenous Heritage law reform and an application for funding to the Australia Council's 'Geeks in Residence' program. There was ongoing close liaison particularly with Museums Australia on the ANDS proposal and the Council of Humanities, Arts and Social Sciences (CHASS) in preparation for a national forum. Meredith also noted that she had participated in a number of meetings including a CAMD Digitisation Working Party in Sydney to discuss digitisation strategies and to further scope out the potential for CAMD museums to participate in establishing *CultureBabble*.

7. **ICOM AUSTRALIA REPORT**

Louise Douglas, Assistant Director, Audience and Programs Division, National Museum of Australia provided a brief verbal update on ICOM activities on behalf of its Chair Craddock Morton. She noted in particular that the museum partnership program was continuing productively, the bursary program had been redeveloped and work undertaken with Blue Shield.

Frank Howarth spoke to members about his forthcoming candidacy for a position on the ICOM International Committee and his interest in redefining ICOM's role. He noted that ICOM had a thoughtful corporate plan but few resources to implement it. Dawn Casey noted that there was a sense in the Aboriginal community that they wished to be more engaged in ICOM. It was noted that subscriptions had risen quite sharply due to the cost of currency change. Ian Galloway (Queensland Museum) suggested that we should think more about what ICOM can do internationally and in particular for our region in terms of collaborations and raising standards. Members agreed that much of the committee work done at ICOM was excellent.

During discussion it was agreed that CAMD needed to play a greater role in cultural diplomacy. As a first step it was decided to invite a representative from the Australian International Cultural Council to the next meeting. The Executive Officer was also asked to develop a survey of members to compile a picture of CAMD museum activity in this area. It was also agreed to ask Museums Australia to include a section at their national conference on ICOM and also make a call for more international papers.

8. **MUSEUMS AUSTRALIA AND CAMD**

Members discussed suggestions received from Dr Darryl McIntyre, President, Museums Australia for possible Museums Australia/CAMD collaboration. Members were interested in commenting on the national curriculum particularly in relation to the history content and the inclusion of indigenous history and culture. It was suggested that Meredith should prepare a submission based on member's input but that, as we did not speak for regional museums, it would be more appropriate to send it separately.

9. **POST-CCA LANDSCAPE**

Members discussed strategies for the post-CCA landscape and also the form a roundtable of collection sector representatives might take. American and UK museum campaigns were discussed as models. It was agreed that a round table should be pursued and that this should be raised with CAAMD and also that a symposium could be organized to deal with these issues.

10. **NEW ZEALAND REPORT**

Shimrath Paul (Otago Museum and Discovery Centre) tabled a report (see attachment A to these minutes). CAMD's New Zealand members meet every six months sometimes with the

Chief Executive of the Ministry for Culture and Heritage and the Chairs of the institutions. Shim noted that considerable progress had been made over the last six months due to collaboration between museums particularly in relation to the Oldman Collection for which a MoU has been signed after a number of years of discussion. Collaborative activities are also underway in relation to insurance, loan documentation, policy sharing and digitisation. A commitment has been made to establish a framework for the repatriation of human remains although there will be a need to accommodate different Iwi policies. The museums are also piloting Radio Frequency Identification Data (RFID) for collections.

It was noted that the next meeting would include the new CEO of Te Papa, Mr Michael Houlihan. Otago Museum will be hosting the ASPAC Science Centres for a week long conference from 19 March. Anthony Wright noted that Canterbury Museum had prepared a brief for redevelopment of museum and had received a windfall \$10m bequest for its acquisition fund. Vanda Vitali reported that Auckland War Memorial Museum had recently finished preparing its 'score card' and performance measures, redefined a range of job definitions and completed an asset replacement and gallery renewal plan. The museum had decided to rededicate itself to 'big conversations'; seeing itself as a node for scientific (including HASS) research. A challenging situation had arisen due to the amalgamation of local governments (from 7 to 1 large council) which will have repercussions for governance and resourcing as there is a proposal to amalgamate all cultural institutions including arts and sports into one department. In response to a query about a cultural levy it was revealed that three of the four museums currently draw about 75% of their resources from a cultural levy.

11, NATIONAL CULTURAL POLICY

Members acknowledged that there was a need to gather information about the economic benefits of museums and their contribution to GDP. It was agreed that this information should be provided to the Minister. Members discussed the need to develop a generic fact sheet demonstrating the importance of museums and cultural policy to circulate during State/Territory and Federal elections. Frank Howarth noted that if this was to be done, it would need to be bundled with specific issues in each state. Jeremy Johnson, Kate Clark and Frank Howarth offered to assist in the preparation of a fact sheet.

13. PACIFIC INITIATIVE

Frank tabled a progress report on the proposed Pacific initiative noting that it could ultimately include other museums in Australia and New Zealand. The project has commenced with the Virtual Museum of the Pacific project which is being undertaken with the University of Wollongong. Margaret encouraged the museums with Pacific collections to agree on an approach so that this could be raised with the Minister. Frank also noted that PIMA has a new Executive Director which will reinvigorate its activities.

14. WORLD SUMMIT ON ARTS AND CULTURE 2011

Mary-Louise Williams (Australian National Maritime Museum) recently alerted the CAMD office to the fact that the Australia Council will host the 5th World Summit on Arts and Culture in Melbourne in October 2011. The theme is "Creative Intersections". Mary-Louise noted that at present it has a performing arts focus but suggested that museums might find a place under its structure. CAMD's Victorian members agreed to seek further information about the Summit.

15. NATIONAL INDIGENOUS KNOWLEDGE CENTRE

It was noted that the discussion paper circulated on the proposed National Indigenous Knowledge Centre did not make any substantial comment on indigenous knowledge in museum collections. Members agreed to provide details of their collections to assist Meredith to prepare a response.

16. SCIENCE ALLIANCE

Frank Howarth noted that he would like to see the meeting held alongside the research director's meeting. Patrick Greene noted that Melbourne Museum was still happy to host but would prefer that it occur after June as he would be overseas prior to that time.

17. INTERNATIONAL RESEARCH COLLABORATION INQUIRY

A number of members noted that they had already provided submissions to this inquiry. The Executive Officer has sought an extension for a CAMD submission but urged members to provide input as soon as possible to allow this to occur.

18. NRIC, SCICOLL AND ALA

NRIC

Suzanne Miller (South Australian Museum) joined the meeting by teleconference. She reported that the National Research Infrastructure Council (NRIC) had only met twice to date although, as a member of the Australian eResearch Infrastructure Council (AeRIC) she has attended further meetings. Suzanne noted that these meetings are very university-focussed but there is a growing interest in the HASS sector; recently John Byron has joined AeRIC to represent HASS researchers. AeRIC is keen to see a strong and collaborative HASS/museums project. A continued effort will be required to ensure that the Council sees museum collections as infrastructure.

SCICOLL

Suzanne noted that SciColl was a Global OECD initiative. Two meetings of SciColl have been held; one was attended by representatives from the Department of Innovation, Industry, Science and Research (DIISR) and Suzanne went to Brussels for the second meeting. She noted that, as an initiative, it would encourage cross disciplinary research and interoperability.

Over 35 different countries were represented at the first meeting. It would appear that the establishment will be funded at first by national contributions and would then move over 2-3 years to a membership fee paying basis. Australia may find itself disadvantaged if it does not join SciColl as it could be cut out of collaborative efforts in the international research market. In discussion members noted that the proposed cost of membership could not be met by many institutions. Vanda Vitali noted that the New Zealand contribution was approximately \$25,000 for national collections. Suzanne noted that DIISR has provided additional funding to host the next set of talks in Australia which would probably be held in early 2011.

ALA

Frank Howarth noted that he has been CAMD's representative on the Atlas of Living Australia (ALA) since it was established. Given that Suzanne is on NRIC he nominated her to become the new CAMD representative on the ALA management committee. The resolution was seconded by Patrick Greene and it was agreed:

Resolution:

That Suzanne Miller, Director, South Australian Museum, be appointed CAMD's representative on the *Atlas of Living Australia* Management Committee.

Carried

19. INTERNATIONAL YEAR OF BIODIVERSITY

Di Jones (Western Australian Museum) reported that the Western Australian Museum had signed an agreement with the Commonwealth to host the CAMD International Year of Biodiversity program. The funding received is to be used to engage major regional museums, schools and communities across Australia in projects to encourage people to discover biodiversity.

A separate website is to be created and program coordinators to be sited at the Australian Museum and Western Australian Museum to liaise and develop web contact and get information out to the community. A management committee has been appointed to oversight the work of seeding funding events. Minister Carr would be asked to launch the project. Frank Howarth noted that the project was difficult to pull together nationally; while there was a collegiate sense at Director level this did not always convert to cooperation from other staff.

Graham Durant (Questacon) noted that the program was attempting to get collaboration around issues of national significance. He noted that next year will be the UN Year of Chemistry and he was currently looking at getting museum conservation people and art museums involved.

21. SCIENCE COMMUNICATION FRAMEWORK

Graham Durant (Questacon) reported that the Federal Government's new science communication was launched on February 8 in the form of the report *Inspiring Australia*.

Further discussion of the implementation of the framework will take place at State and Territory levels; Chief Scientists will be part of this network. Expert working groups have been set up in one or two areas eg science and media. An annual Science and Society forum will be established; the budget will be known in May. Graham indicated that he would keep CAMD members informed in relation to its implementation.

22. MUSEUMS AND CURRENT ECONOMIC CONSTRAINTS

Steve Gower (Australian War Memorial Museum) sought feedback from members on the strategies being adopted to deal with current economic constraints. He noted that his senior management group had agreed on the need to retain expert staff, to ensure high quality experience for visitor, to maintain strong stakeholder relationship, to seek further funds from Government, sponsorships and donation and to pull back from doing the 'nice to have' activities.

Dawn Casey (Powerhouse Museum) stressed the importance of not cutting core programs. She noted that the museum was preparing itself for cuts. Ian Galloway noted that Queensland Museum was finding it difficult to fund the depreciation on its regional buildings as the State Government did not fund depreciation for statutory authorities. A number of members noted that they had problems funding aging infrastructure. Graham Durant (Questacon) said that he found the use of the building condition index model and the exhibition condition index as an effective as a way of documenting the need for funding and triggering discussion about it.

National museums noted that these difficulties would increase next year with the commencement of Operation Sunshine under which regular depreciation funding would cease. Additionally, global industrial agreements and classification levels are about to be negotiated under whole of government enterprise discussions.

Jeremy Johnson (Sovereign Hill) said that he was looking carefully at the commercial/revenue side of business to ensure a continuing demand for service and the filling of charging gaps. Patrick Greene (Museum Victoria) noted that additional revenue had been generated by employing an expert to manage the museum's car parks. The issue of charging for entry was raised but a number of members noted that this meant the disadvantaged would find it harder to visit museums.

Members also noted that increasingly green environmental standards for utilities and plant was also driving costs for institutions upwards.

23. RECIPROCAL FRIENDS' PRIVILEGES

Glenda King (Queen Victoria Museum and Art Gallery) noted that the museum would like to see the extension of reciprocal Friends privileges across the CAMD constituency. Members suggested that a proposal be put forward which scoped what was available and offered a number of categories to account for the different situations in each museum. ICOM's reciprocal exchange may also provide a useful model.

24. OBJECT SEIZURE LAWS

Michelle Hippolite (Museum of New Zealand Te Papa Tongarewa) noted that an English expert was speaking on this issue at the current Registrar's Conference. Frank Howarth reported that he had met with Council of Australian Art Museum Directors (CAAMD) members to discuss progress on the development of legislation. Frank agreed to maintain a watching brief on this legislation for CAMD. He noted that it will be increasingly difficult to get exhibitions out because most of the western world has some form of this legislation.

25. VALUING COLLECTIONS

Mary-Louise Williams (Australian National Maritime Museum) reported that her institution was approaching the time when it would need to value its collections again and was aware that this process could involve huge costs.

Shim Paul noted that this approach had recently changed in the United Kingdom. The UK Accounting Standards Board had wanted valuations for all 'heritage assets' to be included in museum accounts. But it has apparently bowed to pressure from the sector which pointed out that it was inappropriate to value collections in purely monetary terms. However the presumption remains that as much information as possible on heritage assets will be included in the accounts to provide "best financial reporting". Internal valuations will therefore be sufficient.

Ian Galloway noted that the cost of valuation could be particularly high with biological items where estimations had to include the cost of collecting specimens, the specimen itself and the taxonomic costing. To deal with this they had utilised the concept of a 'reserve collection' however moves are now afoot to value the reserve collection.

Glenda King noted that revaluation had sent up the insurance premiums for Queen Victoria Museum and Gallery. Frank suggested that perhaps consideration should be given to approaching someone to develop a standard rather than having to go through State Attorney-Generals who all have differing interpretations. Frank also noted that the Australian Museum, in the wake of the thefts experienced, now has a planned and random collection count.

26. INTELLECTUAL PROPERTY

Steve Gower noted that this issue had been discussed at the last two meetings. His advisors have said that it was not possible to standardize Intellectual Property practices across institutions due to differences between collections and in their arrangements with donors. Louise Douglas said that she would investigate whether it would be useful to circulate the National Museum of Australia's guidelines. Michelle Hippolite also noted that Te Papa was currently assembling a set of guidelines in this area.

27. MUSEUM CAREER PATHS

Steve Gower, Director, Australian War Memorial Museum, raised the question of career paths for Directors in Australia and asked whether we were doing enough to educate/mentor Australian museum professionals. In discussion, members noted that Australia was different in some respects because there were only big institutions and then much smaller; the sector here lacks institutions at the middle rungs therefore Australian professionals need to go overseas to gain experience. Others commented that this overseas experience was considered by many Boards to be essential before staff moved into Director positions. Graham Durant also noted that there was a demographic imperative in dealing with this issue as 70% of Directors would retire over the next few years. While the Museum Leadership Program seemed to be working well, it was suggested that the larger museums might assist up and coming staff by organising exchanges with overseas institutions. Ian Galloway said that the Getty Leadership Program was now trying to encourage high achievers in curatorial areas, rather than only corporate positions, to train for positions of leadership.

28. NAME/TOURING EXHIBITIONS

The Network of Australasian Museum Exhibitors (NAME) sought CAMD input on the collaborative opportunities for exhibitions and CAMD views on whether national institutions touring exhibitions through state centres free-of-charge should be encouraged. Members were pragmatic on the second point noting that the free exhibitions were those which were fully funded. It was suggested that further details should be sought from NAME in relation to their interest in collaborative opportunities.

DAY 2 – 5 MARCH 2010

Mr Neil Anderson (Information Technology, Auckland War Memorial Museum), Mr Seb Chan Head of Digital, Social and Emerging Technologies, Powerhouse Museum and Ms Carol Mills, Director-General, Communities NSW joined the meeting.

29. ATLAS OF LIVING AUSTRALIA

Frank Howarth, Director, Australian Museum, provided an update on progress on the Atlas of Living Australia (ALA) project. The initial funding of \$8m for the project was followed by an additional \$30m. He noted that ALA currently has 18 staff members and is about to be reviewed by an international committee.

Frank outlined the differences between ALA and the proposed ANDS cultural project with museums. Major differences include the fact that the type of ground-work done by OZCAM and the structure provided by the council of heads of herbariums and faunal collections does not exist in the cultural museum field. The Atlas 'talks' to these groups rather than directly to the museums involved. ALA has also been able to link its data to priority Government issues such

as climate change, biosecurity and forensics and to high economic value uses. The biological collections have no problem with terminology because each specimen has a definitive name.

Frank noted that, in order to expand, the funding body required the involvement of an organisation with a track record in handling large funding projects; CSIRO filled this position for ALA. The \$30m has gone into data dissemination and integration, tools, and developing views of information and ways of amalgamating it. The additional funding has allowed more to be done with smaller museum collections. The funding for the ALA project is not allowed to be spent on digitisation of items but it can be allocated to tools to make that digitisation easier.

30. WEB METRICS

Seb Chan, Head of Digital, Social and Emerging Technologies, Powerhouse Museum, provided a presentation to members on web metrics. He noted that sheer numbers were a very rough measure and that currently, some CAMD museums were counting on a different basis to others. He emphasised the need for museums to utilise free web analytic programs to do more data mining. Using these tools museums can get large amounts of quantitative data about who is visiting, where they are coming from and how they got to the museum website. What it wont reveal is who they are exactly and whether they were satisfied with their visit.

If comparisons are sought with other websites then it can be worth investing in reports from Hitwise which has access to 3m domestic internet accounts. Hitwise can supply Australian comparisons of times spent on sites, number of pages used, local visits and mosaic groupings eg 'blue-collar regeneration or 'farming stock'. It can also show where visitors go after visiting each site. Brand awareness can be traced free on Google but checking to see whether peaks and troughs coincide with campaigns, exhibitions and ads. Seb was thanked for providing a very thought-provoking presentation.

31. CULTUREBABBLE

Mr Tim Hart, Director, Information Multimedia Technology, Museum Victoria joined the meeting by telephone to discuss progress in relation to the Culturebabble initiative. Tim noted that he and Seb Chan met with Daniel Incandela at the end of 2009 to discuss applying the existing Artbabble tools to the creation of Culturebabble. The video material recorded on Artbabble is high definition content which is linked to richer content than can be found on youtube. Funding has been sought from the Arts Council 'Geeks' program for a coordinator to create the site and coordinate content.

As Chair of the CAMD Digitisation Working Group, Tim was also asked to hold discussions to recommend how CAMD members might set up a group to determine uniform standards for web metrics. Tim was thanked for making himself available for the CAMD meeting.

32. ANDS PROPOSAL AND HASS ATLAS OF AUSTRALIAN LIFE

Margaret Anderson opened discussion asking members how they felt about the proposal document provided by Museums Australia, whether they wished to participate in the proposed

partnership and, if so, what form of partnership should be arranged. Members indicated concern that the proposal as it stood was not clearly focussed and that some of the museums targeted may not have the capacity to respond. Concern was also expressed at the capacity of Museums Australia, which did not have in-house technical expertise to manage the project. The possibility of linking the proposal in some way to CAN was discussed. It was agreed that CAMD should continue to discuss the proposal with MA and ANDS and to seek some identification of costs for each institution involved. Dawn Casey offered to hold a meeting at the Powerhouse Museum with Museums Australia to discuss these issues further. Following the Powerhouse meeting a members' teleconference will be held to discuss CAMD's position.

33. COLLECTIONS AUSTRALIA NETWORK

Ms Ingrid Mason, Collection Australia Network's (CAN) National Project Manager, joined the meeting via an internet link to discuss CAN's role in the museum sector, particularly as a technical/relationship brokering agency for enabling unique collection data to feed into larger aggregation initiatives. Ingrid suggested that CAN could fill this role as a broker for smaller organisations in relation to the ANDS proposal. In discussion, members explored the extent to which CAN could rise above the object level to provide collection descriptions. While it was clear that this could be achieved where the description existed eg the Australian Dress Register many of these collections were not classified in this way and would need to be reworked.

Frank Howarth queried whether search engines would overtake the need for middle level registries like CAN. Seb Chan said that currently Google does not access museum collections well in the absence of taxonomies to tap into.

Ingrid reported that Mary O'Kane's review of CAN had been released and that it suggested that the Collections Council of Australia (CCA) take over CAN. The defunding of CCA has meant that CAN's future was in limbo. Ingrid was thanked for her presentation.

34. CAMD ANNUAL SURVEY

Meredith Foley reported on the implementation of the two stage survey for the 2008-09 year. She noted her disappointment that while the majority of members responded promptly to the request for a quick response to Part One, extensive delays were encountered again in receiving some responses with most problems seeming to relate to unexpected staff absences. In discussion, members agreed that they would like to persevere with the 2 part survey but suggested that Part One be further simplified by removal of the detail in the questions. It was suggested that this survey be taken as soon after the financial year as possible.

Meredith also noted that a number of responses to the Part Two survey were not provided until January and one final response was still outstanding.

It was agreed that it would be too difficult on this occasion to insist that members standardize their counting of web visitors; advice will instead be sought from the CAMD digitisation working group on how this might be achieved.

It was agreed that the CAMD web usage survey would be put on hold until the use of Google analytic tools had been explored.

35. MUSEUMS AOTEAROA

Phillipa Tocker, Executive Director, Museums Aotearoa, joined the meeting to discuss the major issues facing museums in New Zealand. Phillipa noted that the election of a new Government had brought new economic and political pressures to bear on the museum sector and that economic pressures were even appearing at the local government level as rate payers demanded more for less funding. The local government reforms in Auckland may provide some opportunities for a range of museums in that area. The focus of this year's Museums Aotearoa conference would be on advocacy at the local level.

Museums Aotearoa has been working on a distributed national collection scheme to identify and prioritise those issues of national significance found in collections large and small. A capital and regional fund exists and Te Papa provides its services nationally to assist with conservation.

In response to queries from members about Museums Aotearoa's structure and funding base, Phillipa said that it had institutional and associate members. The associate members were training organisations, lighting companies and similar museum-related businesses which helped sustain the association financially and in return were kept in contact with their audiences. Phillipa was thanked for making the time to travel to Auckland to speak with CAMD members.

36. RELAXING ENVIRONMENTAL GUIDELINES

Julian Bickersteth from the Australian Institute for the Conservation of Cultural Material (AICCM) and Managing Director, International Conservation Services, spoke to members about guidelines for museum environmental conditions. He noted that moves were afoot in Europe through programs such as EGOR (Environmental Guidelines Opportunities and Risk) in the United Kingdom to get beyond blanket prescriptions and rethink policy and practice in relation to conservation standards. Julian noted that AICMM had established a Taskforce to look at current standards and would like to engage with CAMD members to share information, trial new approaches develop new targets.

Mary-Louise Williams (Australian National Maritime Museum) queried the speed of this type of change; she noted that some contracts still stress high temperature levels for temporary exhibitions. Julian agreed that changes here would be constrained to a certain extent by the speed with which things changed in the UK and Europe. Glenda King noted that many of these factors, such as energy use changes, had impacted on the refurbishment at Royal Park. Di Jones indicated her interest in wet collections and scientific collections, which are great users of energy, and how to deal with multiple environments such as ventilation/fume cupboards and storage areas.

CAMD members agreed that they would be pleased to share information with AICCM. Frank Howarth encouraged Julian to speak with Vinod Daniel and with members of the ICOM committee. Julian noted that he would also be speaking at the next Museums Australia national conference.

37. STRATEGIC PLANNING

It was agreed that a review of the strategic plan would be referred to the Executive for action.

38. GENERAL BUSINESS

The following items of general business were discussed:

ERA Rankings

Patrick Greene reported that the recently released ERA rankings of journals resulted in the dropping of a number of museum journals to a C rank; despite the fact that they are listed as A in European ranks. The Australian Research Council (ARC) has agreed to take late advice on the rankings. Patrick agreed to provide a letter to be sent under CAMD's aegis objecting to the drop in rank. He also urged CAMD members to check the rankings allocated to their own journals.

Seddon Bennington

Jeremy Johnson was encouraged to develop a proposal for a museum exchange in leadership training to honour Seddon Bennington. Dawn Casey and Steve Gower indicated that they would be happy to assist this process.

Film Classification

Tony Sweeney flagged to CAMD members that changes have been made to the classification system which have set up a precedent that all moving images require classification. ACMI can sign up to this system and be in the position of a classification agency for moving images submitted to it but is concerned that this will change its relationship with commissioned artists. Tony welcomed the views and experiences of CAMD members in this area.

New Member

Steve Gower suggested that Darryl McIntyre, CEO of the National Film and Sound Archive should be considered for membership of CAMD.

Next Meeting

The next meeting of CAMD will be the Annual General Meeting which will be held at the South Australian Museum on 7-8 October 2010.

The meeting closed at 3:30pm.

Attachment A

NEW ZEALAND REPORT FOR CAMD MARCH 2010

The Chief Executives/Directors of Auckland, Te Papa, Canterbury and Otago meet every six months along with the Chief Executive of the Ministry for Culture and Heritage. Additionally, senior staff join these meetings as appropriate. Occasionally the meetings are expanded to include the Chairs of each museum's Trust Board.

The essential aim of the meetings is to identify and action ways in which the organisations and the Ministry can share knowledge and experiences and work together on specific projects which will benefit each member organisation as well as have the potential to benefit the wider NZ museum sector.

Over the last 6 months, a number of useful discussions have taken place and prioritised projects identified and progressed. This report provides a summary of the key actions completed and underway. Each project is led by an agreed organisation by a staff member at the Chief Executive or Director level.

Very considerable progress has been made in the last six months in terms of collaboration.

1. Resolution of the status of the Oldman Collection
After some years in discussion, the four museums have signed a Memorandum of Understanding with regard to one of New Zealand's most significant collections which is held primarily by the four museums but with some duplicate items in smaller institutions. The MoU recognises that the Crown's ownership is vested in Te Papa but the collection is spread amongst the museums and that in executing guardianship each museum treats the objects as if they were their own to the standards and best practices set by each institution. The MoU identifies future aims to create an online national database.
2. Insurance
A project is underway to review insurance needs of each organisation and determine whether the market can provide competitive pricing for collective purchasing.
3. Loan documentation and collaboration
A project is underway which aims to achieve a streamlined process for loan transactions between the four museums through the adoption of a process for establishing Accredited Borrower Status between the parties. In addition collectively agreed templates for facilities reports, loan forms and loan requests would be put in place which will simplify transactions, connect directly with Vernon CMS and establish clarity with object registration numbers thus making tracking objects through the whole loan process straightforward. Agreed terms and conditions, including timeframes and charges will ensure a no surprises approach. Once adopted, the model can be shared with other museums.

In addition a specific project is underway regarding outstanding loans from each museum to the Cook Islands museum.

4. Policy sharing
An active process of policy sharing is in place between organisations, and communication channels improved between staff working on similar issues.
5. Digitisation/Web 2.0

A project is underway to document the current status and intentions of each museum and identify future potential to work together.

6. Objects or collections of national importance
A project is underway to further past initiatives regarding the concept of OCNi and identify subsequent courses of action required in order to ensure clarity of definition and a strategy for raising the issue of the care of these items with Government.
7. Repatriation of human remains
A commitment has been made to establishing a national framework for addressing the principles and issues in this area and ensuring good communication and discussion of standards and developments between the organisations.
8. Fraud and risk management
A project is underway to bring together a collective response to the need for fraud and risk management policies and practices within the museums.
9. Key performance indicators
A project is underway to identify a set of KPIs which can be adopted by each museum which will allow for simple collection of useful benchmarking data in the future.
10. RFID technology adoption
The museums have supported a Lottery application by the Otago Museum for a grant to see the piloting of RFID technology. The Museum would become the first institution to undertake a large scale RFID project in Australasia. News of the success of the application is due later in March.

Agenda Item 3	CHAIR'S REPORT
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In the months since our very pleasant meeting in Auckland my work on behalf of CAMD has been dominated by the project to contribute collection data to the Australian Research Data Commons (ARDC) – the project we have named, with great imagination, the Metadata Exchange Project (MME). Other issues requiring attention during the period included the final dissolution of the Collections Council (CCA), attempts to encourage the Australian Government to create an alternative forum to CCA, and continued lobbying for the inclusion of museums and collections in national policy development, within both Arts and Innovation.

MME

As you know, we were ultimately successful in our application to the Australian National Data Service (ANDS) for project funding. It was a difficult process, as you will remember from the March meeting, and required a huge effort, both to complete the technical proposal to the extremely tight deadline required by ANDS and to put the requisite research partnerships in place. Darren Peacock and I spent a very long fortnight in the process. In the end Museums Australia decided not to pursue a separate application and to join with ours. The application was submitted just before Easter, but there have been lengthy delays thereafter, first waiting for the decision, then waiting for a contract. It has been frustrating for Dawn and the Powerhouse staff, and for Meredith as the contact person, but the project is now well underway, as you will have seen from recent communications.

We have an opportunity later in the meeting to discuss the project in general, but in essence we have agreed to supply 700 collection level descriptions to the ARDC via a metadata exchange at the Powerhouse. This will mean that each participating museum will be asked to contribute about 50 collection descriptions to the Powerhouse team. Two data analysts, one based at the Powerhouse and one at Museum Victoria, will assist museums to create the descriptions. Ultimately the project envisages automatic harvesting of collection descriptions directly from individual web sites to the ARDC. Other longer-term benefits include the opportunity to develop a more consistent approach to descriptive terminology within HASS collections, building on the Powerhouse Museum Object Name Thesaurus.

Collection level descriptions are something of a departure for many of us and it is probably fair to say that we see them as rather a poor substitute for object level data on-line, but we also recognise the strong resistance to funding 'digitisation' at the federal level. The MME is a foot in the door for HASS collections. Later in the meeting I would like to discuss how you feel about pursuing the broader vision of a HASS version of the Atlas of Living Australia. We talked about an Atlas of Australian Life – or some equivalent. One of the committees attached to this project has a brief to look to the future and I would appreciate your guidance.

Other HASS sector initiatives

Although many of us have a long history of research in humanities and social science on an individual project basis, the MME project is the first attempt by CAMD as a group to engage directly and formally with the HASS research sector. It is also one of the first major HASS projects to be funded by ANDS and has attracted a good deal of interest in the research community. This is an opportunity for us to raise the profile of collections with the research community and to try to leverage opportunity in the future. I think one of our strategic priorities should be to continue working with research organizations like the Australian Academies of the Humanities and Social Sciences and advocacy groups like the Council for the Humanities, Arts and Social Sciences (CHASS), to press for increased access to research funding and in particular for access to major infrastructure funding through AeRIC. To that end I have continued to meet with representatives of the Academies and others. There is certainly more interest in our collections and our research than there was. The Academy of the Humanities will hold its annual symposium in Adelaide this year on the theme 'Sharing our Common Wealth: Collecting Institutions', and we are all probably aware of a number of Collaborative Research Centre proposals emerging with our sector in mind. Their success rate to date has been fairly poor, but the interest is definitely increasing. Suzanne will report on AeRIC and its strategic directions later in the meeting.

Arts Policy issues

Meredith and I have continued to advocate the cause of museums and collections within the federal arts portfolio on every opportunity, but we remain concerned at the tendency for museums to fall between portfolio cracks. Ironically there has been more opportunity for all of us, but especially science collections, within the Innovation portfolio than in arts. The general absence of museums and collections from the former minister's National Cultural Policy Discussion Paper and from each major party's election policy was disappointing, if predictable. This was despite a very pleasant, and we thought productive, meeting with Minister Garrett. Of great concern is the announcement in one of Labor's election statements, 'Investing in a Creative Australia', that it planned to move a range of funding programs, including Visions, to the Australia Council to administer. We were surprised and disappointed because responses to earlier consultation on this matter were overwhelmingly negative and we had been advised that there was no intention to proceed. I have written to the incoming Minister to congratulate him on his appointment, but also to ask him to reconsider this policy and will try to seek a meeting in the near future. In other respects the combination of arts and regional affairs might prove quite fruitful for us.

A National Cultural Policy

The new government is still committed to developing a National Cultural Policy and is engaged in consultation at present. I assume that the recent questionnaire sent to

collecting organizations was part of this process. I would like to establish a small sub-committee to determine some priorities for a paper to contribute to this process. There is an item later in the agenda to discuss this proposal.

Collections Council of Australia

You are all aware that the Cultural Minister's Council determined to withdraw funding from the CCA late last year. The company has been wound up and some on-going projects transferred to other organizations to complete. The Regional Hubs Project is still underway in Kalgoorlie I understand. Some weeks ago DEWHA circulated a questionnaire to various collections organizations, seeking views on a range of matters, including future priorities for the collection sector. Meredith completed the survey on our behalf, drawing on previous discussions about future directions (copy attached at Agenda Item 27). She emphasized the need for a national body to advise the Australian Government on museums and collections. I am aware that some of you will have completed the survey from the perspective of your own institutions and that the views of a number of other membership organisations were also sought.

Digitisation working group

This group has two priorities at present – developing recommendations for web metrics that are consistent across our membership and providing support to the MME project. I understand that we will shortly receive a paper recommending appropriate metric standards.

General business

Meredith and I have continued to work harmoniously and productively on issues as they arise. The executive also met by teleconference on 5 occasions throughout the year (2009-10). The frequency of meetings fell off somewhat in recent months in the wake of all the work involved for Meredith in the MME project, but we will get back to a regular bi-monthly routine from now on. I would like to thank Mary-Louise for hosting these meetings and for her offer to continue hosting them when she leaves the executive. It is an especially generous offer. I also wish to thank all members of the executive for their generous support, timely advice and general willingness to respond urgently when required, and add a special vote of appreciation to Mary-Louise and Ian whose terms expire at this meeting. Their contribution has been unstinting and invaluable and I can't thank them enough. Special thanks to Jeremy, who continues to administer our finances with unflagging efficiency and consistent good humour and special accolades to Meredith, who does a truly magnificent job on our behalf. We could not even begin to tackle these projects without her.

Margaret Anderson
CAMD Chair

Agenda Item 4 FINANCIAL REPORT
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The CAMD Treasurer, Jeremy Johnson, has forwarded the following document:

- the CAMD Financial Statement as at 30 June 2010 (*attachment A*).

Resolution:

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

<i>Carried/Lost</i>

Item 4 Attachment A **Financial Report**

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS INC
FINANCIAL REPORT
AS AT 30 JUNE 2010

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS INC
INCOME AND EXPENDITURE STATEMENT
FOR THE YEAR ENDED 30 JUNE 2010

	<u>2010</u>	<u>2009</u>
Revenue	\$	\$
Contribution to expenses	12,867.84	110.00
Interest - Cheque Account	172.59	133.72
Subscriptions (Inc. CAMD Access)	86,753.65	84,755.00
GST Refund	<u>3,573.00</u>	<u>1,601.00</u>
	103,367.08	86,599.72
 Expenses		
CAMD Survey	2,860.00	2,200.00
GST Paid	4,161.00	3,006.00
Bank Fees	123.70	133.15
Employee costs	64,838.98	59,849.20
Office Expenses	13,912.56	9,973.01
Accounting Fees	695.20	0.00
CHASS Membership	<u>1,100.00</u>	<u>0.00</u>
	87,691.44	75,161.36
Profit / (Loss)	15,675.64	11,438.36
 Retained earnings at the start of the Financial year	 <u>23,564.62</u>	 <u>12,126.26</u>
 Retained earnings at the end of the Financial year	 <u>39,240.26</u>	 <u>23,564.62</u>

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS INC.
NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 30 JUNE 2010

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

This financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the Associations Incorporation Act (Vic). The committee has determined that the association is not a reporting entity.

The financial report has been prepared in accordance with the requirements of the Associations Incorporation Act (Vic) and the following Australian Accounting Standards.

AASB	101	Presentation of Financial Statements
AASB	110	Events occurring after Balance Sheet Date
AASB	1031	Materiality

No other Australian Accounting Standards, Australian Accounting Interpretations or other authoritative pronouncements of the Australian Accounting Standards Board have been applied.

The financial report has been prepared on a cash basis and is based on historic costs and does not take into account changing money values, or except where specifically stated, current valuations of non-current assets.

The following specific accounting policies, which are consistent with the previous period unless otherwise stated, have been adopted in the preparation of this report.

INCOME TAX

The Association is exempt from income tax by virtue of Section 23(g)(iii) of the Income Tax Assessment Act 1936, as amended, which relates to non-profit associations. Accordingly no tax is payable on any profit generated by the association.

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS INC**BALANCE SHEET****CASH ASSETS ONLY****AS AT 30 JUNE 2010**

ASSETS	2010 \$	2009 \$
CBA General Cheque Account	37,240.26	23,564.62
Debtors	2,000.00	0.00
Total Assets	<u>39,240.26</u>	<u>23,564.62</u>
LIABILITIES		
Total Liabilities	<u>0.00</u>	<u>0.00</u>
NET ASSETS	<u>39,240.26</u>	<u>23,564.62</u>
EQUITY		
Retained Earnings	<u>39,240.26</u>	<u>23,564.62</u>
TOTAL EQUITY	<u>39,240.26</u>	<u>23,564.62</u>

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS INC.
STATEMENT BY MEMBERS OF THE COMMITTEE

The committee have determined that the association is not a reporting entity.

The committee have determined that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

In the opinion of the committee the financial report:

1. Presents fairly the financial position of Council of Australasian Museum Directors Inc. as at 30 June 2010 and its performance for the year ended on that date.
2. At the date of this statement, there are reasonable grounds to believe that Council of Australasian Museum Directors Inc. will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the Committee and is signed for and on behalf of the Committee by:

President

Treasurer

Dated this 20th day of September 2010



INDEPENDENT AUDIT REPORT
TO THE MEMBERS OF
COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS INC.

Report on the financial Report

We have audited the accompanying financial report, being a special purpose financial report of Council of Australasian Museum Directors Inc, which comprises the balance sheet as at 30 June 2010 and the income and expenditure statement, a summary of significant accounting policies, other explanatory notes and the statement by members of the committee.

Committee's Responsibility for the Financial Report

The committee of the association is responsible for the preparation and fair presentation of the financial report and have determined that the accounting policies used and described in Note 1 to the financial statements which form part of the financial report are consistent with the financial reporting requirements of the Associations Incorporation Act (Vic) and are appropriate to meet the needs of the members. The committee's responsibilities also include establishing and maintaining internal control relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error, selecting and applying appropriate accounting estimates that are reasonable in the circumstances, for the maintenance of adequate accounting records and internal controls that are designed to prevent and detect fraud and error, and for the accounting policies and accounting estimates inherent in the financial report.

Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. No opinion is expressed as to whether the accounting policies used, as described in Note 1, are appropriate to meet the needs of the members. We conducted our audit in accordance with Australian Auditing Standards. These Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the committee, as well as evaluating the overall presentation of the financial report.

The financial report has been prepared for distribution to members for the purpose of fulfilling the committee's financial reporting under the Associations Incorporation Act (Vic). We disclaim any assumption of responsibility for any reliance on this report or on the financial report to which it relates to any person other than the members, or for any purpose other than that for which it was prepared.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide the basis for our opinion.

Liability limited by a scheme approved under Professional Standards
Legislation other than for the acts or omissions of financial services licensees

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Independence

In conducting our audit, we followed applicable independence requirements of Australian professional ethical pronouncements.

Auditor's Qualification

As is common for organisations of this type, it is not practicable for Council of Australasian Museum Directors Inc to maintain an effective system of internal control over subscriptions and other fund raising activities until their initial entry in the accounting records. Accordingly, our audit in relation to revenue was limited to amounts recorded.

Qualified Auditor's Opinion

In our opinion, subject to the effects of such adjustment, if any, as might have been determined to be necessary had the limitations discussed in the qualification paragraph not existed, the financial report of Council of Australasian Museum Directors Inc. gives a true and fair view of the financial position of Council of Australasian Museum Directors Inc. as at 30 June 2010 and of its financial performance for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements.

Basis of Accounting and Restriction on Distribution

Without modifying our opinion, we draw attention to Note 1 to the financial report, which describes the basis for accounting. The financial report has been prepared to assist Council of Australasian Museum Directors Inc. to meet the requirements of the Associations Incorporation Act (Vic). As a result, the financial report may not be suitable for another purpose.



.....
Bruce R Judkins
Audit Principal
WHK Western Victoria Audit Partnership

Dated this 20th day of September 2010

Agenda Item 5 EXECUTIVE OFFICER'S REPORT

Much of my work since the last meeting in April, is covered in detail under other items on the agenda. So I will limit my comments here to issues which haven't been fully canvassed elsewhere.

Federal Level Advocacy

The period since our last meeting was one which saw a number of programs (particularly in the federal arts portfolio) wound up or defunded. The demise of the Collections Council of Australia (CCA), which had lost the support of a number of the domains within the collecting sector, was not unexpected but nevertheless closed off one of only a few points of access for museums to federal cultural policy in Australia and to the potential strength of cross-domain collaboration. Margaret and I have discussed various responses to this current situation and our suggestions are outlined further under Agenda Item 27.

The timing of this year's election ushered in what seemed like an agonizingly long caretaker period when very few answers could be found to questions about future policy affecting the sector. I have been kept active lobbying in support of CCA and the Collections Australia Network (CAN) but was also prepared for the eventuality that the Commonwealth would withdraw its funding for these programs. Since CCA's demise I have provided DEWHA with advice on the potential for an advisory museum's council to fill the policy void which opened up in the wake of CCA and prepared further letters on behalf of CAN. Most recently, I have prepared correspondence to the new Federal Minister for the Arts, Simon Crean (see item 14 attachment A) and in response to a survey circulated in September by the new Office of the Arts (see Item 27 attachment A).

Museum Metadata Exchange

As Margie has noted earlier in her report, the process of created the joint Museum Metadata Exchange (MME) Project has taken up a large portion of our time in 2010. The pressure provided by ANDS to meet the 1 April deadline for submission meant that much work was set aside in the earlier part of the year to assist in the preparation of the submission and in an at times difficult liaison with the range of parties involved. Following the ANDS decision to fund the project, I have been preoccupied with the creation of the Steering Committee and the Technical Committee and their Terms of Reference, close liaison with the Project Team, preparations for the two Steering Committee meetings, drafting of the Stakeholder Analysis for the project and Communications Plan and, more recently, the preparation of detailed advice for Directors on the data management process and the call for Site Coordinators. I also prepared a flyer providing an overview of the conference which was circulated at the recent Museums Australia Conference. Fortunately, the Project has agreed to fund some of the time I have spent on this work so that I have not been completely distracted away from other CAMD initiatives.

Digital Issues

Later in the meeting, members will have the opportunity to discuss the digitisation of indigenous objects (items 20 and 21) and further details of the MME digitisation project (Item 19) but I thought it worthwhile reporting on a presentation by the Reciprocal Research Network (RRN) team which I heard while participating in an Australian Museum workshop on the **Federated Virtual Museum Platform for Pacific Collections**. As Frank has mentioned before, RRN is an online research network using First Nation objects found in institutions in Canada, the USA and UK museums. I found the principle and model RRN embodies of interest for the following reasons:

- it provided a good example of how to do the groundwork necessary to gain endorsement from major indigenous political councils at the project's outset; it provided strong representation for First Nation communities on the Steering Committee (3 out of 4 places) and finally it used on-ground indigenous community officers to both consult and gather knowledge about the objects going on line;
- the flexible approach they brought to data: feedback was used to 'clean' less than perfect data and images were not necessarily retaken as the information could be updated and changed at any time; and
- RRN's practical approach to community sensitivities in displaying items. They started with objects which were easy, common and/or already displayed. If communities wanted objects removed they would pass the request to museums. It was up to the museum then to consult further and make a decision. RRN encouraged museums to at least leave up minimum information to allow communities and researchers to find the object again. They didn't angst about the possibility that the site could be used to put together repatriation claims; accepting that this could be the case and that it was valid. In most cases they found that communities wanted objects to stay with the museum.

I also liked the way in which there appeared to be automatic updating between data providers and RRN site. For further information see <http://www.rrnpilot.org>

I also attended the Australian Museum's *Casting the Net* Symposium on 17 Sept 2010 which dealt with the outcomes of the Smart Services CRC/RMIT project on issues surrounding digitisation of Pacific Island Collections. Further details of this symposium are included under Item 20 later in the meeting papers. I had a chance to speak at this event to Warren Bradey, CEO of the Smart Centres CRC. Members should be aware that this CRC has a brief for the 'collaborative curating of digital collections' including 'policy directions in copyright, access and privilege for online collections'. Members may like to indicate whether they think a presentation by Mr Bradey would be of interest for a future CAMD meeting.

CRC – GLAM

At the recent Museums Australia Conference in Melbourne, Margaret Anderson, Frank Howarth and I met with Professor Kerry Raymond and Ian MacColl from the Faculty of Science and Technology, QUT to seek further information about their development of a CRC bid for the Gallery-Library-Archive-Museum (GLAM) sector.

The aim of the CRC is to 'develop a sector-wide approach to the challenges and opportunities of the online environment, particularly Web 2.0'. The three research themes (as currently proposed) are the:

- * On-Line Audience Experience
- * Contributing Community and
- * the Transformed Sector.

Further details about the themes can be found in the attached flyer (see attachment A).

Professor Raymond noted that the CRC-GLAM was in a very early stage; several meetings have been held involving museum staff, the most recent in Melbourne on 28 September; contact with Directors in the GLAM area seem to have been minimal to date. The bid proponents did not seem to be aware of a number of pre-existing initiatives in museums under the themes listed above. A number of proposals also seemed to anticipate a relatively high level of digitisation in GLAM institutions which could be used as a basis for automated linking and an expansion of Web 2.0 activities.

A number of CAMD museums have been listed on the CRC-GLAM site (see <http://www.crc-glam.net/>) as expressing interest in the development of the project.

I will be maintaining a watching brief on the project over the coming months and will continue liaison with Professor Raymond and Dr MacColl.

International Years

I would like to acknowledge the terrific job that the Secretariat and staff of the CAMD International Year of Biodiversity program have done in assembling and promoting museum and other biodiversity projects from across Australia. It provides a good model of the additional types of collaboration CAMD can undertake when funding is secured and where there are enthusiastic museum staff members providing in-kind support.

I would also like to note that we were contacted earlier in the year by Roger Stapleford, Director, Royal Australian Institute of Chemistry (RACI). He is interested in developing a program of events for the Year of Chemistry in 2011. Possible themes of interest to museums so far include art conservation and chemistry; indigenous bush medicine; and the history of chemistry in Australia.

Meredith Foley
CAMD Executive Officer

Item 5 Attachment A



CRC-GLAM bid for the Gallery-Library-Archive-Museum sector

Increased digital access [to Australia's cultural assets] can: remove the inhibiting effect that living in a vast country has on experiencing our cultural collections; drive interest in cultural collections and the associated social and cultural history; enhance and facilitate educational use of the cultural assets; drive new communities of interest and inspire innovation; enable improved preservation of original cultural assets.

Senator Kate Lundy, Keynote Address to GLAM-WIKI, August 2009

What is a CRC? The aim of the Commonwealth's Cooperative Research Centre (CRC) Program is:

To deliver significant economic, environmental and social benefits to Australia by supporting end-user driven research partnerships between publicly funded researchers and end-users to address clearly articulated, major challenges that require medium to long term collaborative efforts

The CRC Program links research and industry partners to focus R&D efforts on utilisation and commercialisation. CRCs typically run for about 7 years and receive Commonwealth funding in the order of \$20-\$40M. The aim of this CRC is to develop a sector-wide approach to the challenges and opportunities of the online environment, particularly Web 2.0. Queensland University of Technology is leading the development of a bid for CRC-GLAM, to be submitted in July 2011 with operations planned to start in July 2012.

Possible Research Themes for CRC-GLAM

The On-line Audience Experience: understand what the audience want/get from the on-site GLAM experience and see how these needs/desires can be delivered in an on-line context; study the continuum of experience from on-site to on-line (and their combination); provide an integrated on-line experience not delimited by organisational boundaries

The Contributing Community: explore the transition from a "spectator" audience to a contributing community; understand the different motivations and context in volunteering and cyber-volunteering; develop low-commitment bite-sized user-retains-control techniques to grow audience engagement through feedback, co-contribution and volunteering; explore new opportunities for volunteering in collection and exhibition management

The Transformed Sector: identify the changes to roles, structures, policies, processes and culture in the GLAM sector to effectively support the integrated engaged clientele; develop effective frameworks to intellectual property ownership and associated rights; provide training and professional development to support GLAM staff through transition

Contact: Professor Kerry Raymond +61 7 3138 7788 <k.raymond@qut.edu.au>

The GLAM image on this page is used unmodified under the Creative Commons Attribution-Share Alike 3.0 Unported license (<http://creativecommons.org/licenses/by-sa/3.0/deed.en>). The image was sourced from <http://commons.wikimedia.org/wiki/File:Glamlogo.jpg> with the following identified as authors: User:Husky, h3m3ls, Mischa de Muynck and Niels. The image is used on the Wikimedia GLAM page at <http://meta.wikimedia.org/wiki/GLAM> but there is no direct or formal relationship between Wikimedia and CRC-GLAM.

2010-05-10

Agenda Item 6	CAMD SURVEYS
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A paper will be circulated before the meeting.

Agenda Item 7	NRIC/AERIC UPDATE
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Suzanne Miller (Director, South Australian Museum) will provide an update on the work of the National Research Infrastructure Council (NRCI) of which she is a member and the associated work of the Australian eResearch Infrastructure Council (AeRIC) which oversees all e-research investments.

The National Research Council is preparing a framework for the NCRIS replacement. As part of this work, Suzanne has been asked to produce a national strategy paper about collections as infrastructure (including natural science and humanities, arts and social sciences collections) which she wishes to discuss with CAMD members.

Meredith Foley
CAMD Executive Officer

Agenda Item 8	SCICOLL
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Suzanne Miller (Director, South Australian Museum) will provide members with an update on the progress of the Scientific Collections International known as SciColl. SciColl is developing as an international coordinating mechanism for scientific collection-based institutions, in their specific roles and as part of a unique global research infrastructure. The cost of membership has been a concern to some CAMD member although it would appear that the Federal Government has put aside the cost of the first year's membership of the new organisation.

Meredith Foley
CAMD Executive Officer

Agenda Item 9	ATLAS OF AUSTRALIAN LIFE
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Suzanne Miller, CAMD's representative on the ALA Management Committee, will provide a further update on ALA activities.

Background:

The Atlas of Australian Life was officially launched by Senator Carr on 28 July at the Melbourne Museum. The South Australian Museum, the Western Australian Museum and the Museum and Art Gallery of the Northern Territory were recently welcomed as new partners in the Atlas project. The Atlas is developing a suite of online tools and resources, including mapping, imaging and identification tools, and a state-of-the-art application for mobile devices to enable members of the community to contribute their data, sightings and images.

The ALA Annual Report to September 2010 is at attachment A.

Meredith Foley
CAMD Executive Officer

Item 9 Attachment A

ANNUAL Progress Report 2009-2010 – No. 4

for

The National Collaborative Research Infrastructure Strategy's Research Capability

known as

5.2 Integrated Biological Systems: 5.2.3 Biological Collections –

The Atlas of Living Australia



September 2010



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Project Content

Project overview

During 2009-2010, the ALA team refined the existing Business Plan documents to develop a full Implementation Strategy and Release Plan for the remainder of the existing funding period (to June 2012). The results of this planning activity were incorporated into the ALA NCRIS and EIF Business Plans for 2010-2011.

Reflecting the new allocation from EIF, the overall size of the project team increased significantly during the year. At the end of this reporting period, the total ALA team consists of about 50 staff, including additional support staff (legal, communications, HR) from CSIRO. As part of the activity addressed under the NCRIS Business Plan, the project has employed a Programme Manager, a Communications Officer, a Release manager and 4 new programmers.

During 2009-2010, the ALA team has been focused on development of components and services for delivery as a first public launch in October 2010. Significant progress has been made on most components and planning continues with those due to commence after the first public launch.

Although analysis and planning is in an advanced state for all components, the expenditure to date during 2009-2010 has been lower than projected in the Business Plan owing to delays in starting several activities. These delays have been a consequence of initiating large numbers of activities in parallel and the consequent difficulties in recruiting sufficient staff and developing comprehensive planning documents. The ALA Director and Programme Manager recognise the exposure this entails and are focused on initiating all planned activities early in 2010-2011. It is not expected that there will be any impact on the final outcomes from the project since most of the delayed activities were not originally scheduled to continue to the end of the project. These activities can consequently move their end dates to accommodate the delayed start.

External Review

The external review of the three Integrated Biological Systems (IBS) components was delivered to the IBS Steering Committee for comments on 14 April 2010. The ALA MC and Project Steering Committee contributed to the development of the IBS response, which was submitted to DIISR on 8 July 2010.

The IBS Response to the review (including the recommendations from the reviewers) is provided as *Attachment 3. Response to Integrated Biological Systems Review*.

Birds Australia

The ALA concluded a Memorandum of Understanding and a Data Provider Agreement with Birds Australia (BA). Data from the BA Atlas (over 7 million records) will be integrated into the ALA tools in readiness for the ALA launch.

The ALA has engaged Andrew Silcocks from BA to coordinate integration and management of other bird observational data sets from within BA and from other organisations.

Collaboration with TERN and ABIN

The ALA has met on several dates with members of the TERN Ecoinformatics and TERN Rangelands Monitoring activities to ensure collaboration in the following areas:

- Continuing discussion of shared development of tools and repositories for mapping biodiversity data
- Joint approach to state and federal agencies on access to biodiversity data
- TERN participation in ALA planning meetings and ALA team meetings

The ALA has met with ABIN to further plans to collaborate in the following areas:

- Participation in an ABIN workshop to review requirements for mapping tools to support biosecurity – ABIN is continuing discussions with the ALA Geospatial Data Management team
- Participation in ABIN workshops to explore use of PaDIL technologies (“Bowerbird”) as the basis for triage of biosecurity identification needs and to interface as applicable with the ALA and other users of such information – ABIN, ALA and Ken Walker (PaDIL) are further developing a plan to deliver such capability and exploring reuse of the same components to support workflow for identifying organisms photographed by ALA users
- Use of ALA tools, particularly taxonomic data services and mapping tools, in support of the ABIN WildHealth project with the Australian Registry of Wildlife Health
- Development of tools and governance processes for identifying species to be treated as sensitive from a biosecurity aspect
- Collaboration in documentation of data standards and vocabularies in use by ABIN, ALA and other NCRIS projects handling biodiversity-related data

GBIF

The ALA has prepaid Australia’s membership in GBIF to the end of 2011 (in accordance with the funds received from NCRIS for this purpose and to benefit from favourable exchange rates this year). At the end of June 2010, DIISR approached the ALA to explore the possibility of using departmental funds to cover one more year of membership. This payment is currently under way, securing Australia’s membership until the end of 2012. Discussions continue with DIISR around a more appropriate long-term funding model for these membership fees.

GBIF India (represented by the Wildlife Institute of India, WII, <http://www.wii.gov.in/>) approached the ALA to propose a joint approach to GBIF for funding for the ALA to provide mentorship to WII in management of biodiversity information (since the Indian government is exploring investments somewhat similar to the ALA). The ALA has made clear that its committed activities for 2010-2011 preclude any possibility of ALA staff visiting India to provide any guidance or expertise, but is welcoming visits from WII staff to share concepts, software and skills.

Description of activities

Research Infrastructure

During 2009-2010 the ALA continued development of core software components, including the Data Integration component funded through NCRIS.

Data Integration

- Produced standard Data Provider Agreement to formalise relationship with data providers and to clarify permitted use of data.
- Recruited a second data manager to provide guidance and support for collections in managing and sharing their data
- Developed modules for indexing a wide range of biodiversity web sites into the ALA Data Portal
- Organised access to the specimen and observation data sets from AVH, OZCAM, Birds Australia and OBIS (as well as a number of smaller data sets) to provide integrated search through all these data for Release 5.
- Developed delivery plan for ALA Sensitive Data Service in readiness to engage more closely with state and federal agencies to establish the associated governance structures.

Access and Pricing

There are no access and pricing issues associated with the Atlas of Living Australia. The vision for the Atlas is to the greatest extent possible to provide free and open access to information. As the

Atlas proceeds, it is likely that the same infrastructure will also serve for more restrictive point-to-point sharing of restricted data between data owners and authorised users. This scenario is however likely to result in reduced functionality and interoperability for the data resources so secured.

An Intellectual Property Rights Policy has been developed and was included as Attachment 5 to the 2007-2008 Business Plan.

Performance Indicators

The ALA Key Performance Indicators document specifies a number of targets to be tracked on an annual basis. Further detail is provided in *Attachment 2. Progress against Key Performance Indicators*.

Governance

The ALA Management Committee and the ALA Project Steering Committee each met four times in 2009-2010 (October 2009, December 2009, March 2010 and June 2010) and has engaged in regular communication around matters arising between meetings.

Promotion

Web exposure

The following table shows the growth in numbers of sites referencing the ALA. Results are shown for three web search engines and for two search strings ("Atlas of Living Australia" and "<http://www.ala.org.au/>"). In each case the supplied counts are those attained by paging to the end of the supplied search results – this results in lower values than the initial counts reported by these tools (since "similar" matching pages are suppressed).

	"Atlas of Living Australia"			"http://www.ala.org.au/"		
	Google	AltaVista	Bing	Google	AltaVista	Bing
1/07/2009	350	2,140	544	32	283	42
1/08/2009	350	2,140	544	33	283	42
1/10/2009	365	2,121	410	32	249	77
1/11/2009	407	2,222	543	35	258	129
1/12/2009	366	2,134	479	33	290	111
1/02/2010	314	1,320	381	36	174	154
1/04/2010	278	2,760	405	28	318	212
1/05/2010	281	2,880	410	27	309	53
1/07/2010	333	1,048	245	34	322	39

Website activity (www.ala.org.au & data.ala.org.au)

The following table shows the number of separate visits and visitors to the ALA web sites ([http://www.ala.org.au/](http://www.ala.org.au) and the early test version of the geospatial data portal at <http://data.ala.org.au/>) during 2009-2010. These results are taken from Google Analytics. "Visits" represents the number of individual sessions initiated by visitors to the site, where a session is defined as a series of interactions separated by no more than 30 minutes. "Visitors" typically represent distinct IP addresses from which the site is accessed. The number of visits can meaningfully be totalled across months, but visitors are counted afresh each month that they visit.

	Visits	Visitors
July 09	1468	564
August 09	1482	747
September 09	2129	1063
October 09	2976	1734
November 09	3467	2588
December 09	4793	3489

January 10	6398	5020
February 10	5217	3644
March 10	5995	4168
April 10	6041	4163
May 10	6027	4143
June 10	5067	3544
	51060	N/A

Print

- Atlas of Living Australia, 2010, Living Atlas...Coming to a screen near you. ECOS Feb-Mar 2010.
- Atlas of Living Australia, 2010, The Atlas of Living Australia: Biological info online – two page spread. The Land, Stock Journal and the North Queensland Register. 20 May 2010.
- Atlas of Living Australia, 2010, Biodiversity Heritage Library Visitors. Museum Victoria website, 8 June 2010.
- Atlas of Living Australia, 2010, a Fact Sheet on the ALA project for generic use. June 2010.
- Atlas of Living Australia, 2010, a series of four postcards on the ALA project for generic use. June 2010.
- Atlas of Living Australia, 2010, five ALA Newsletters in September 2009, December 2009, March 2010, April 2010 and June 2010.
- Sealie, L, 2010, Atlas of Living Australia update. CSIRO's Monday Mail. 24 May 2010.
- Skilton, N, 2010, From Drawer to Database. Canberra Times, 3 May 2010.

Radio

- Hobern, D, 2009, ABC Radio Hobart 936, with Christopher Lawrence, 8 July 2009 (15:00)
- Hobern, D, 2010, ABC Radio Tweed and Gold Coasts. 23rd March 2010.
- Hobern, D, 2010, ABC Radio Perth and Goldfields, WA. 23rd March 2010.

Media releases

- Atlas of Living Australia, 2010, Catalogue of Life. Media Release. 17 May 2010.
- CSIRO, 2010. Agribusiness Head Chairs International Biodiversity Body. CSIRO Media Release. 22 October 2009.

Presentations

- Hobern D, 2010, The Atlas of Living Australia – an Update, 9 June 2010 to Australian National Botanic Gardens management and staff.
- Hobern D, 2010, Biodiversity Literature and Web Content, 3 June 2010 for BHL Australia launch.
- Hobern D, 2010, The Atlas of Living Australia – an Update, 26 May 2010 to SPNHC.
- Hobern D, 2010, Metamodel, 7 May 2010.

Poster

- The Atlas of Living Australia Banner. June 2010.

Progress against milestones

Activities and Milestones for 2009-2010	Achievement Date	Status
Output 1. Project Office (ALA, NCRIS)		
Programme Officer appointed	1 July 2009	Complete
ALA all-hands coordination workshop	31 Oct 2009	ALA-SS, EIF Initial Milestone

Output 6. Data Integration (ALA, NCRIS)		
Harvesting Demonstrator	15 Aug 2009	Complete
Revised project plan agreed by ALA MC	15 Oct 2009	Represented by Business Plan – complete
First public release of ALA components	28 Feb 2010	Changed to internal release only - completed
Second public release of ALA components	31 May 2010	Changed to internal release only – completed
Output 8. International Engagement (ALA, NCRIS)		
Renewal of GBIF membership	31 Dec 2009	Complete
ALA workshops (project publicity and user needs) at TDWG conference	9 Nov 2009	Complete
Output 9. Governance (ALA, NCRIS)		
09/10 Management Committee Meeting 1	9 Oct 2009	Complete
09/10 Management Committee Meeting 2	31 Dec 2009	Complete
09/10 Management Committee Meeting 3	31 Mar 2010	Complete
09/10 Management Committee Meeting 4	30 Jun 2010	Complete
09/10 CSIRO Oversight Committee Meeting 1	22 Oct 2009	Complete
09/10 CSIRO Oversight Committee Meeting 2	31 Mar 2010	Complete
IBS Review	12 Mar 2010	Complete
Output 10. Network Infrastructure (ALA, NCRIS)		
Establishment of agreement with ARCS	15 Mar 2010	ARCS unable to deliver, agreement reached with CSIRO IM&T
Output 11. Populating the Atlas (ALA, NCRIS)		
Report on progress against activities proposed by ALA participants for 2008/2009	30 Sep 2009	Complete

Deviations from the ALA Business Plan 2009-2010

- During 2009-2010, the ALA took advantage of favourable international exchange rates to renew GBIF membership for 2012 as well as for 2011. DIISR subsequently also made an additional payment to cover GBIF membership for 2012.
- Initial network infrastructure is being provided by CSIRO's Information Management & Technology (IM&T) group. The ALA will closely monitor the status of the eResearch Collaboration Infrastructure (ECI) and look to obtain use of storage services from that project.
- Note that the 2010/11 Business Plan has re-aligned milestones based on a new 2 monthly release cycle.

Discussion of financial and human resources

The ALA 2008-2009 Progress Report reported a closing balance of \$3,571,512.83. Subsequent review by CSIRO has determined that the associated calculations included an error in the calculated salary costs for the year and that the actual closing balance was \$3,303,706.39. See *Attachment 1. Financial Statement 2009-2010*.

At the beginning of the period, the ALA held \$3,303,706, representing remaining funds from the first three NCRIS payments and interest on these.

At the end of this reporting period, the ALA held \$2,551,274.

The following table summarises income for the period:

	Projected	Actual
Balance forward	\$3,303,706	\$3,303,706
NCRIS fourth payment	\$1,548,000	\$1,548,000
Interest from 2008-2009	\$100,000	\$120,204
Total NCRIS contribution (including interest)	\$4,951,706	\$4,971,910
CSIRO cash	\$1,000,000	
Australian Museum cash	\$100,000	\$184,954
Museum Victoria cash	\$100,000	\$479,900
Queensland Museum cash	\$100,000	\$44,500
Tasmanian Museum and Art Gallery cash	\$70,000	\$70,000
University of Adelaide cash	\$30,000	\$8,000
Southern Cross University cash	\$50,000	\$54,853
Total participant cash contribution	\$1,450,000	
NeAT DIAS-B project	\$400,000	\$400,000
Total other cash contribution	\$400,000	\$400,000

CSIRO has also credited the ALA with \$143,500 in interest for the NCRIS funds held during 2009-2010.

The following table summarises **expenditure** for the period:

	Projected	Actual
Staff salaries	\$1,469,548	\$1,569,001
Recruitment	\$5,000	\$1,615
Travel and operating	\$70,000	\$87,617
Hardware	\$5,000	\$101,330
IT support for NCRIS 5.2.1 and 5.2.2	\$350,000	\$244,782
DIAS-B project	\$200,000	\$64,010
GBIF membership	\$165,200	\$333,939
TDWG membership	\$500	\$450
External review	\$25,000	\$0
Publicity and outreach	\$150,000	\$17,892
Total expenditure of NCRIS funds	\$2,440,248	\$2,420,636
<i>Participants expected expenditure for content for ALA</i>		
CSIRO cash	\$1,000,000	
Australian Museum cash	\$100,000	\$184,954
Museum Victoria cash	\$100,000	\$479,900
Queensland Museum cash	\$100,000	\$44,500
Tasmanian Museum and Art Gallery cash	\$70,000	\$70,000
University of Adelaide cash	\$30,000	\$8,000
Southern Cross University	\$50,000	\$54,853
Total participant expenditure	\$1,450,000	
Total expenditure all sources	\$4,084,605	

Notes on the table above:

- **Hardware** – higher than forecast to cover equipment for significantly expanded team and

development servers

- **GBIF membership** – the ALA took advantage of international exchange rates to pay both the 2010 and the 2011 GBIF membership fees during the year.
- **External review** – the external review was ultimately addressed as part of the Integrated Biological Systems review which was funded separately by DIISR
- **Publicity and outreach** – ALA launch activities were deferred until 2010-2011 so these costs were not incurred during the year

The following table summarises **in-kind co-investment** by ALA participants:

	Projected	Actual
CSIRO	\$729,539	
Australian Museum	\$400,000	\$1,334,071
Museum Victoria	\$850,000	\$760,679
Queensland Museum	\$78,000	\$183,515
Tasmanian Museum and Art Gallery	\$80,000	\$80,000
University of Adelaide	\$18,000	\$7,500
Southern Cross University	\$145,000	\$189,819
Australian Virtual Herbarium	\$1,000,000	\$4,801,533
DEWHA/ABRS	\$321,000	\$321,000
Total participant co-investment	\$3,392,000	

Audit statement

The ALA Audit statement is supplied in *Attachment 1. Financial Statement 2009-2010*.

Confidential information

There is no confidential information attached, although several supplementary attachments are provided in appendices.

Donald Hobern
Project Director



14 September 2010

Attachments

Attachment 1. Financial Statement 2009-2010

Ecosystem Sciences
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Dr Helen McFadden
NCRIS Secretariat
DIISR
GPO Box 9839
CANBERRA ACT 2601

26 August 2010

**Annual Financial Acquittal Form
Implementing an Investment Plan for the NCRIS Research Capability known as 5.2
Integrated Biological Systems : 5.2.3 Biological Collections - The Atlas of Living
Australia**

Dear Dr McFadden,

Please find enclosed the Annual Financial Acquittal Form for the period ending 30 June 2010 for the above grant. Also enclosed is a revised Acquittal Form for the period ending 30 June 2009. An error was detected in the salaries figure that has now been corrected to show the true position of the project.

Please note that the accounts and records of CSIRO and all its Divisions are subject to an annual audit by the Australian National Audit Office under the Organisation's enabling legislation, the Science and Industry Research Act 1949. The Division trusts that this provides you with adequate assurance to meet our audit obligations under the terms and conditions of our contract.

If you have any queries regarding either statement, please feel free to contact me on (02) 6246 4410.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Amanda Walker'.

Amanda Walker
Finance Manager
CSIRO Biodiversity Portfolio



COMMONWEALTH SCIENTIFIC AND INDUSTRIAL RESEARCH ORGANISATION

DIISR



Updated certified statement of receipts and expenditure to 30 June 2009 incurred by CSIRO Entomology on: DIISR - Implementing an Investment Plan for the NCRIS Research Capability known as 5.2 Integrated Biological Systems : 5.2.3 Biological Collections - The Atlas of Living Australia - Dr John La Salle

RECEIPTS

Balance brought forward	\$2,878,195.00
Contributions received from DIISR (excl of GST)	\$1,951,000.00
Interest to Jun 09	\$143,600.00
TOTAL Receipts	\$4,972,795.00
BALANCE	\$3,303,706.39

Compliance Statement:

I certify that all of the Funds were received and expended for the purpose of and in accordance with the signed Agreement

Amanda Walker
Finance Manager

30/07/2010

EXPENDITURE

Salaries	\$895,316.34
Travel	\$46,183.38
Equipment	\$0.00
Operating	\$727,588.89
TOTAL Expenditure	\$1,669,088.61

Certified correct

Paul Sims
Divisional Accountant

30/07/2010



COMMONWEALTH SCIENTIFIC AND INDUSTRIAL RESEARCH ORGANISATION

DIISR



Certified statement of receipts and expenditure to 30 June 2010 incurred by CSIRO Entomology on: DIISR - Implementing an Investment Plan for the NCRIS Research Capability known as 5.2 Integrated Biological Systems : 5.2.3 Biological Collections - The Atlas of Living Australia - Dr John La Salle

RECEIPTS

Balance brought forward	\$3,303,706.39
Contributions received from DIISR (excl of GST)	\$1,548,000.00
Interest to Jun 10	\$120,204.02
TOTAL Receipts	\$4,971,910.41
BALANCE	\$2,551,274.67

Compliance Statement:

I certify that all of the Funds were received and expended for the purpose of and in accordance with the signed Agreement

Amanda Walker
Finance Manager

30/07/2010

EXPENDITURE

Salaries	\$958,440.96
Travel	\$58,970.60
Equipment	\$0.00
Operating	\$1,403,224.18
TOTAL Expenditure	\$2,420,635.74

Certified correct

Paul Sims
Divisional Accountant

30/07/2010

Attachment 2. Progress against Key Performance Indicators

A suite of key performance indicators was defined for the ALA as part of the 2007-2008 ALA Progress Report. This attachment reports on progress during 2009-2010 against these indicators.

Progress in delivering systems for access by users has been slower than forecast, so a number of these indicators are currently unmet. For those indicators which relate to accessibility and availability of data for different species, placeholder metrics have been supplied based on known data ready for presentation through the ALA.

Providing Research Infrastructure

Metric 2009-2010	Target	Actual	Notes
Australian occurrence records accessible through ALA	7,000,000	11,948,802 (plus 528,157 from Australian Antarctic Territory)	Included in ALA pre-release portal at http://test.ala.org.au/ .
Overseas occurrence records from Australian institutions made available to GBIF and others	500,000	3,087,651	Included in ALA pre-release portal at http://test.ala.org.au/ . Includes some records from Australian territorial waters. 552,317 records explicitly assigned to other countries within record data.
Images of Australian taxa accessible through ALA	15,000	86,134	Included in ALA pre-release portal at http://test.ala.org.au/ . Number still includes some images of non-Australian taxa. This number will be refined in future reports.

Meeting Researcher Needs

The following actual values represent visitors to the ALA communications web site (<http://www.ala.org.au/>). These figures have been calculated by taking Google Analytics counts of distinct new visitors to the ALA site during the full year for each category and dividing those counts by 12. This means that the supplied values significantly underestimate the actual number of visitors per month since visitors returning in subsequent months will have been ignored from those months' counts.

Metric 2009-2010	Target	Actual
Average monthly number of distinct academic users	100	105
Average monthly number of distinct governmental users	50	90
Average monthly number of distinct Australian users	300	1280
Average monthly number of distinct overseas users	50	1308

The following set of metrics could not be applied during the period since the ALA has not yet launched appropriate interfaces. These will be measured from the launch of public ALA tools.

Metric 2009-2010	Target	Actual
Percentage of user search requests matching data	60%	Not applicable since interfaces have not yet been deployed
Percentage of user sessions including visits to content pages (as opposed to information about the ALA)	85%	Not applicable since interfaces have not yet been deployed

Percentage of users responding to the online survey and indicating satisfaction in their experience of ALA	80%	Not applicable since interfaces have not yet been deployed
Percentage of users responding to the online survey and indicating that the ALA is providing a service integral to their work	30%	Not applicable since interfaces have not yet been deployed

Quality of Research Infrastructure

Metrics are given for numbers of known Australian species for which the ALA provides access to taxonomic names, specimens and observations, and multimedia. These metrics are indicative and will be provided in more accurate form in future reports. The “Actual” figures somewhat overestimate the number of species for which data are held owing to the presence in the system of unrecognised synonyms. The ALA Australian National Species Lists work will help to resolve these issues. In particular the count of plant species for which the ALA provides access to specimen and observation data exceeds the count of described plant species for Australia. This figure is clearly in error but does reflect the relatively comprehensive state of specimen digitisation for Australian herbaria.

Counts for molecular and sequence data and for phenotypic data will be added as the ALA links Barcode of Life and IdentifyLife data during 2010-2011.

Group	Data class	Target	Actual	Notes
Vertebrates (7561 species)	Taxonomic names	95% (7183)	>100% (7927)	Some undetected synonyms – vertebrate names certainly almost complete
	Specimens and observations	85% (6427)	92% (6953)	
	Molecular and sequence	20% (1512)	N/A	To measure when molecular data integrated
	Phenotypic	10% (756)	N/A	To measure when descriptive data integrated
	Multimedia	50% (3780)	33% (2499)	Will increase significantly as fish images are added
Invertebrates (114500 species)	Taxonomic names	55% (62975)	69% (78802)	Probably includes some undetected synonyms
	Specimens and observations	20% (22900)	22% (24887)	
	Molecular and sequence	2% (2290)	N/A	To measure when molecular data integrated
	Phenotypic (at least family)	35% (40075)	N/A	To measure when descriptive data integrated
	Multimedia	8% (9160)	5% (5386)	More images at ranks above species
Plants (20000 species)	Taxonomic names	85% (17000)	>100% (57600) 59% (11777)	Counts to be resolved more finely as project proceeds. Lower count (11777) represents species included in Australian Plant Census (APC) and for which the taxonomy is clear. Higher count includes many synonyms for groups not yet in APC
	Specimens and observations	45% (9000)	>100% (26387)	Count exceeds 100% owing to synonyms still to be handled in families not addressed by APC.
	Molecular and sequence	12% (2400)	N/A	To measure when molecular data integrated

	Phenotypic	10% (2000)	N/A	To measure when descriptive data integrated
	Multimedia	25% (5000)	60% (12073)	Count higher than expected owing to synonyms still to be handled in families not addressed by APC.
Others (30000 species)	Taxonomic names	30% (9000)	13% (4024)	
	Specimens and observations	3% (900)	2.6% (784)	Additional records at genus or higher level.
	Molecular and sequence	2% (600)	N/A	To measure when molecular data integrated
	Phenotypic	2% (600)	N/A	To measure when descriptive data integrated
	Multimedia	2% (600)	0.4% (131)	Additional images at genus or higher level.

Each row in the table gives a percentage of known Australian species for which the ALA will provide access to data. These percentages are given by taxonomic group (based on the species counts included in A.D.Chapman, 2005, *Numbers of Living Species in Australia and the World*, <http://www.environment.gov.au/biodiversity/abrs/publications/other/species-numbers/index.html>) and by data class.

The following metrics did not apply during the period since neither the ALA nor the NCRIS 5.2 phenomics projects were delivering integration tools in this area. The NCRIS 5.2 PODD project is addressing the management of such data rather than the ALA simply integrating the data into its tools. As the IBS projects proceed, we will continue to review the integration of these data into ALA tools and services.

Metric 2009-2010	Target	Actual
Australian Phenomics Network	40	N/A
Australian Plant Phenomics Facility	40	N/A

Collaborative Infrastructure Provision

Metric 2009-2010	Target	Actual	Notes
Memorandum of Understanding	4	6	EOL, EarthWatch, CHAFC, CHAEC, Birds Australia, Biodiversity Heritage Library (and Data Provider Agreements with 7 other organizations)
Overseas data integrated into ALA	3	4	OBIS (occurrences), Catalogue of Life (names), EOL (images), Biodiversity Heritage Library (literature)
ALA data integrated into international networks	2	1	GBIF (Australian data upload) – will serve data to EOL in next few months

Fostering Collaborative and World-class Research

The following metric did not apply as the ALA did not release such services in the period

Metric 2008-2009	Target	Actual
(Non-ALA) web sites incorporating data through ALA services	5	N/A

Peer-reviewed journal articles acknowledging use of ALA data	5	N/A
Government departments or local authorities acknowledging use of ALA data in their work	10	N/A

Attachment 3. Response to Integrated Biological Systems Review

Preamble

Integrated Biological Systems (IBS) is a collection of three interrelated projects funded by the Australian Government through the National Collaborative Research Infrastructure Strategy (NCRIS) funding scheme. Funding commenced in 2007 and goes through to June 2011.

The three projects that make up Integrated Biological Systems are:

- The Atlas of Living Australia (<http://www.ala.org.au/>)
- The Australian Plant Phenomics Facility (<http://www.plantphenomics.org.au/>), and,
- The Australian Phenomics Network (<http://www.australianphenomics.org.au/>).

As part of the formal governance of the IBS an independent mid-term review was undertaken over the period 8 to 12 March 2010. The review meetings took place in Canberra with one day in Adelaide.

A. Terms of Reference

The Review Team considered the following issues:

1. Quality of the Science

The extent to which the IBS projects are:

- a) Embedded in frontline, internationally competitive research.
- b) Likely to make distinctive contributions to world class science.
- c) Likely to lead to publications in leading scientific journals, to enhance training and promote collaborative interactions among the next generation of researchers.
- d) Likely to enhance the quality of Australian research in the broadest sense.

2. Quality of Outcomes

Recognising that this review is early in the life of the IBS infrastructure program, are the projects of the IBS:

A. Appropriate

Gauge the appropriateness of the NCRIS 5.2 IBS expenditure by examining the extent to which:

- a) The infrastructure need is being effectively targeted.
- b) The infrastructure is likely to open opportunities and promote collaboration with other leading researchers national and internationally.
- c) The grouping of ALA, APN and APPF adds value, and comment on where it is constructive and useful.

B. Effective

Comment on the effectiveness of the NCRIS 5.2 IBS expenditure by addressing the extent to which:

- a) The resource distribution is appropriate to ensure the continued availability of the infrastructure investment.
- b) Adequate provision has been made for sustained maintenance and development of the infrastructure.
- c) The IBS investment is likely to promote a shift in research culture that is collaborative, strategic and national.

C. Efficient

Report on the efficiency of NCRIS 5.2 IBS expenditure by addressing whether:

- a) Given the widely dispersed user base, the potential collaborators are likely to have access to

- resources needed to support their participation, from other sources e.g. funding bodies.
- b) Integrated informatics and data sharing systems should be integrated across the IBS projects, and how they might be most efficiently developed.
- c) The national objective of efficient infrastructure is being achieved and if so, to what extent this is likely to contribute to economic development, national security, social wellbeing and environmental sustainability.

The review panel was invited to make comments on any other relevant matters.

B. Response to Recommendations from the Review of 5.2 Integrated Biological Systems

The Integrated Biological Systems Steering Committee (IBSSC) in conjunction with the relevant advisory and governance groups for each of the IBS capabilities has considered the recommendations contained in the review document. The responses from each group have been provided below. Where a recommendation is specific to one component of IBS this has been indicated.

Recommendation 1

The Australian Government, in concert with State governments and research providers, should work towards securing a long-term sustainable future for Australia's national research infrastructure, including appropriate maintenance costs, including through funding research infrastructure on an ongoing basis in the national accounts.

Response

The three IBS capabilities, the Australian Phenomics Network (APN), the Australian Plant Phenomics Facility (APPF) and the Atlas of Living Australia (ALA) are in unanimous agreement with this recommendation. Sustaining long-term research infrastructure is essential for Australia to move forward as an innovative nation and to be ready to react to and take advantage of research developments wherever they occur. Ongoing funding of reasonable operating and maintenance costs is critical for the sustainable future of research infrastructure in general, and of all Integrated Biological Systems in particular and should be extended beyond the current 5 year time frame. Maintaining infrastructure must not be achieved by taking funds from overstretched research entities and funding schemes such as ARC, NHMRC or CSIRO.

The funding provided by the Australian Government through the NCRIS and Super Science initiatives is enabling the IBS projects to position themselves as global leaders in their areas of research and to develop and offer services which will transform their domains in Australia. Each of these projects requires support in developing appropriate and sustainable models for sustaining and further developing these services..

Each of the IBS capabilities have considered the business models for their particular infrastructure and have varying approaches. The APPF has a Business Plan in which the requirements to be self-funding in the coming years has been described. The APPF plan is a careful balance of aspiration and realistic ambition and whilst is not wildly unrealistic must be tempered with the uncertainties of research. This reality is amplified by the fact that the APPF is still in an establishment phase, being a completely new organisation and uses cutting edge technologies that carry with them a significant element of risk.

The APN is comprised of 12 partners and is still in development. Whilst some partners have been developing their infrastructure for some time, and indeed, have been in existence since the MNRF funding scheme, all components of the APN are in constant development and improvement as technology and research demands change. The APN considers that full cost recovery for access to mouse model infrastructure is not achievable and will require a level of ongoing financial support. Further comment regarding cost recovery is provided in the response to recommendation R4 below.

Recommendation 2

The IBS Steering Committee should encourage closer integration of Integrated Biological Systems activities and infrastructure, with the active assistance of the appropriate management committees of APPF, APN and ALA.

Response

The IBSSC and committees of each of the IBS capabilities support this recommendation and welcome the focus that this review has placed on the potential for the IBS as a whole to serve as a nucleus for a future network of collaborative projects. In particular the opportunities this provides to flesh out the concept of “Integrated Biological Systems” and support novel forms of data integration and meta-analysis. Whilst there has been effort put into increased integration the level of engagement between the three projects has up to date been limited by the need for each project to establish its own core. It is likely the next points of closer integration across the two phenomics projects will include the take up of next generation sequencing and image data capture. The primary common challenge the three IBS capabilities face relates to bioinformatics – data capture and dissemination, analysis and management. An IBS meeting on bioinformatics, involving scientists from animal phenomics, plant phenomics, biodiversity and informatics fields was held recently in Canberra (22 – 23 April 2010), representing a good example of the positive benefits of such closer integration.

Further example of integration between the three IBS capabilities comes from the NCRIS NeAT funded project for the development of a phenomics ontology driven data management system (PODD) for the APN and APPF projects and involving close collaboration with the ALA project. This project is managed by a committee comprised of representatives from each of the IBS capabilities and provides a tangible example of the benefits that arise from the close collaboration of the three groups. The IBSSC should assist the projects in fostering the synergies which can follow in the next few years.

We are unsure how this recommendation aligns with R5, that bioinformatics support for APN and APPF go through ALA. In our experience, the current arrangement is positive, for it facilitates engagement of ALA in APPF activities. We are also unsure how this recommendation aligns with R16, that ALA align with more environmental capabilities. The current alignment of ALA with the phenomics projects has been positive. As a comment, closer interaction of ALA with the IBS would help in furthering integration through a broader range of NCRIS projects.

Further comment regarding integration is provided in responses to R5 and R16.

Recommendation 3

The IBS Steering Committee should oversee revised governance arrangements that will be proposed for each of the three national research facilities, APPF, APN and ALA.

Response

The IBSSC and the three IBS capabilities have noted and considered this recommendation and recognise the role of the IBSSC in working with the three projects to foster consistent and efficient approaches. Recognising that whilst there are common requirements across each project they each have specific needs that must be addressed appropriately. In this context each project has provided additional responses relevant to the project.

The APN has one management group comprised of scientist representatives from each network node, independent scientists, CEO and COO of the network. This arrangement has worked well providing an effective mechanism for all relevant parties to come together to discuss and make decisions relating to the establishment of the APN. The governance structure whereby the network and independent scientists and the CEO and COO meet regularly ensured scientific and business issues were not considered in isolation. The APN is now moving into a new phase as the Super Science funding starts to flow. Over the next year the management committee of the APN, along with the IBSSC, will take the opportunity to review governance arrangements for the APN with the aim to have the most strategically effective input from all parties.

The review contained four specific recommendations for the APPF.

- a reduction in the ‘overlap of committees and of personnel’

Whilst the APPF agrees in general with the sentiments of this comment, we believe that personnel overlap on committees is of significant benefit as it contributes to improved communication between committees and to better decision making. This is particularly the case during the establishment phase of the capability.

- an elimination of ‘ambiguities in lines of reporting’

Ambiguities in the lines of reporting are a complex issue, given the diversity of money flow and the existence of two host organisations. Holding together a coherent overall strategy in the face of diverse funding arrangements can be done through the unified reporting occurring through the University of

Adelaide to NCRIS. APPF and the host institutions are comfortable with the requirement of more node-specific reports going to secondary funding agencies such as the State Governments. Internally, the APPF is comfortable with line of reporting going from the nodes through the Executive Committee and Director to NCRIS, formally from the University of Adelaide.

- the 'appointment of an independent scientific advisory board'

The APPF has an independent Advisory Board, which fulfils the role of an independent auditor of our activities. However, for advanced scientific input from external scientists, the APPF strongly considers that the scientific leadership of the APPF should be included on the more scientifically-focused committee. This is considered to be particularly important in the initial establishment phase of the APPF. As the business model develops, the scientific direction settles down the customer base expands, it would be more appropriate for the APPF to integrate broader independent scientific input and internal presence on this committee could reduce. In the meantime, one proposal to ensure the remit of the respective committees is more clearly defined is to rename the 'Scientific Advisory Committee to the 'Scientific Committee'. Over the next 6 months the APPF will review the composition of this committee and address the ex-officio role of the APPF management team on the scientific advisory committee and advisory board. The Advisory Board would remain such.

- inclusion of the independent APPF representative on the IBS Steering Committee in the membership of the advisory board.

The APPF agrees that inclusion of Professor Barry Osmond to the Advisory Board is a good idea and he will be invited to join the APPF board.

The existing governance arrangements of the ALA, including the current naming of ALA committees, reflect the complex realities of the creation of the ALA as a broad partnership of institutions and agencies. As noted below in the response to recommendation 16, the ALA committees are actively exploring appropriate models and 'homes' for the ALA beyond the current period of funding. The naming and structure of committees will be reviewed during development of future models for ALA governance.

Recommendation 4

Recognising that full recovery of maintenance costs for the Facilities is unlikely to be attained in the short to medium term; the IBS Steering Committee should develop and promote strategies that work toward the long-term sustainability of the research infrastructure of APPF, APN and ALA.

Response

The IBSSC and the committees of each of the projects concur with this recommendation recognising that each of the projects are currently at different phases of development and have varying scope to develop significant streams of funding from external users. All committees and management groups are actively considering options for development of a long-term funding model. The recruitment of paying customers is an important component of this strategy.

In addition the APN would emphasize the savings that are inherent in providing efficient centralised services, for example in sperm and embryo preservation, and in provision of ENU animals for screening by multiple investigators. The APN is seeking to work more closely with national funding bodies, such as ARC and NHMRC, to induce researchers to use APN facilities by providing funding within grants and by inducing researchers to place assets such as transgenic mice generated by grant funds within the APN system to enhance their availability to other funded researchers..

The ALA committees concur with this recommendation. The ALA has less scope than the other IBS projects to develop significant streams of funding from external users of its services, but the ALA committees are considering all options for development of a long-term funding model.

Recommendation 5

The IBS Steering Committee should re-examine the arrangements whereby ALA devolves Bioinformatics support for APPF and APN.

Response

The committees of the IBS capabilities agree that periodic review of this arrangement is appropriate. The three projects however, are unanimous in their belief that the current approach, whereby available funds are applied to locate bioinformatics expertise within the APN and APPF, remains the best model at this stage. A very important consideration for each of the projects is effective and efficient

interaction between the bioinformatics personnel and the project biologists and equipment to ensure that the particular needs of each area feed into the designs and structures of the data management systems being developed. The current arrangements provide these important benefits for each project. Without having dedicated support located within these research groups the ALA would be in a poor position to provide appropriate support. In addition, the current approach serves to facilitate interaction between the ALA, APN and APPF.

The difficulties encountered with recruitment and retention of staff have been unrelated to the model.

Recommendation 6 (APPF)

The APPF should recruit PhD students in bioengineering, as well as students with high through-put projects who can benefit from access to the unique research infrastructure of APPF.

Response

The APPF agrees with this suggestion, and action to address this issue has been initiated at both nodes. In Adelaide, some money has been re-directed to address this for the employment of a mechatronics graduate as soon as possible; and talks regarding teaching and research with the School of Engineering have already commenced, with the support of the DVC(R) of the University of Adelaide. In Canberra, the HRPPC is in discussions with the ANU School of Engineering and with Visilab, are already have joint projects with the Australian Defence Force Academy and CSIRO Division of Maths and Information Science.

Recommendation 7 (APPF)

Following a successful facility establishment, The APPF needs to develop and enhance its scientific visibility, keeping a keen eye on the appropriate balance between service and research.

Response

We strongly agree that a focus on scientific output and high profile publications is required. A reduction in administrative load on senior academics is also required, and moves are being made to try to do this. This, of course, needs to be balanced with the need to obtain full fee paying customers and maintain the broad service remit of the Facility, but the scientific leaders are already obtaining substantial grants to undertake scientific research using the Facility.

For example, Professor Tester leads a consortium to validate the utility of parameters measured by The Plant Accelerator, funded by a \$1.9m grant from the GRDC; and Dr Furbank is a leading member of two consortia using the High Resolution Plant Phenomics Centre to investigate C4 rice and the phenome of the model grass, Brachypodium, funded by the Gates Foundation and the USDA. Even though the APPF is barely one year old, from this has already emerged a special issue of Functional Plant Biology edited by Dr Furbank, two papers using the Accelerator and a news article in Science featuring the APPF, saying, "Australia is leading the way". In addition, all the CIs, including Professors Badger, Fincher, Furbank and Tester, are regularly invited to speak about the APPF at international scientific conferences or during visits to leading international research institutes. The CIs have also been including summaries of the APPF during plenary or invited presentations on their research activities.

The review committee noted that, for APPF to develop towards financial sustainability, it is important to offer validated phenotyping assays. The APPF agrees strongly that the sooner and the more validated assays are offered, the sooner plant breeders will embrace the services of APPF. The APPF is giving priority to the development of meaningful field assays for validation of greenhouse data to ensure early take-up of APPF research infrastructure by Australian scientists and commercial plant breeders. A large field trial is being planted this season, with corresponding genotypes being phenotyped in the Accelerator, a project funded by the GRDC.

The development of validated assays will be time consuming, as this usually requires multi-location field trials over several years. The APPF agrees with the review's suggestion that, "to enable a continuous evolution towards self sufficiency and to stimulate the use of the novel technology offered by APPF, it is essential that the running and the management costs of the facility should be further subsidised by the Department of Innovation, Industry, Science and Research". The review committee's suggestion of "establishing a reducing funding scheme in which the annual contribution decreased over the years" is fair, and supported by the APPF.

Further, the APPF strongly endorses the excellent suggestion of the review committee that, to stimulate the utilisation of the facility for research, “the ARC (and NHMRC) could encourage applicants to make informed and creative use of national facilities by giving additional credit points to applications in which significant use of the national facilities is made”. The APPF notes its alignment (and that of APN and ALA) with several National Research Priorities, and believes full realisation of the potential synergies offered by IBS national facilities might be achieved in this way.

Recommendation 8 (APN)

The APN should align itself with international open access policies and reconsider those in-house guidelines that withhold basic screening phenotype data until after publication. A data-release policy should be clearly articulated.

Response

The APNMG supports this recommendation and will develop a clearly articulated access policy by November of 2010. This policy will be informed by the extensive discussions and policies in place within the Northern hemisphere (including from the Wellcome Trust and NIH), but will out of necessity be informed by the Australian context. An additional and important aspect to this discussion will be the data policies already in place from funding agencies including the National Health and Medical Research Council (NHMRC) and the Australian Research Council (ARC), who are the major funders of the “screens” as opposed to mouse production. The APN management group have already started this discussion and we are confident that we can formulate a policy in the interests of the Government stake-holders and the general research community – including our international partners.

Recommendation 9 (APN)

The APN should align pricing structures for mouse mutants and other services at internationally competitive levels in order to encourage maximum uptake and to foster national and international collaborations.

Response

The APNMG agrees with the thrust of this recommendation. The recent inclusion of the APN in the International Mouse Phenotyping Consortium will provide a mechanism by which a comparison of APN pricing structures with those in place in large international projects can be made. This will allow the development of an APN pricing policy in the context of the Australian funding environment. The APNMG will task the CEO of the APN to examine this question and report on the current pricing structures and how they compare with international prices. In addition the APN will develop a pricing policy in the context of the Australian funding environment to ensure that in setting prices the Australian equivalents are internationally competitive.

Recommendation 10 (APN)

It would be highly desirable to recruit a business manager with an understanding of academic research to add to the academic leadership in mouse phenomics in the APN.

Response

In the first two years of the APN NCRIS funding, and now with the implementation of the EIF funding the focus of the APN has been to establish the smooth operation and functioning of the network. In this context it was agreed that the scientific leadership of APN would be provided by scientists of the APNMG in conjunction with key personnel within the APN management team. This arrangement has worked well during the establishment phase and the first few years of APN’s existence.

In the context of the recommendation, we accept that we may have failed to convince the reviewers of the operational strength and capacity of the APN team to deliver its stated objectives, both business and academic. Indeed, the CSO of APN, Professor Chris Goodnow is an internationally acclaimed scientist in the establishment and exploitation of mouse models of human disease; he brings both kudos and academic leadership to the organisation and is totally committed to APN achieving its long-term objectives.

If at any time in the future the APNMG and the CSO/CEO believe there is a need for bolstering any component of APN’s team, then we will move decisively to plug the identified gap, contingent of course on securing the necessary funds.

Recommendation 11 (ALA)

The ALA might take advantage of its critical mass of specialist expertise in data-base management to enhance research training opportunities for young scientists through PhD student and post-doctoral fellowship appointments to be held jointly with a relevant Australian university.

Response

The ALA committees recognise the opportunity identified in this recommendation and plan to explore opportunities to work with Australian universities to involve students and post-doctoral researchers in training and research based on ALA expertise, services and data. It must however be noted that the ALA is restricted in its ability to co-fund such research activities, since the existing funding for the ALA is directed to the creation and development of infrastructure rather than research per se.

Recommendation 12 (ALA)

At the earliest possible opportunity, ALA should establish a pilot project that showcases the depth and breadth of research possibilities using the Atlas of Living Australia.

Response

The ALA committees fully concur with this recommendation and plan to work with researchers to identify and highlight a range of such projects to showcase the research possibilities inherent in nationally-integrated biodiversity data.

Recommendation 13 (ALA)

ALA should give consideration to inclusion of an indigenous knowledge project in the Atlas of Living Australia.

Response

The ALA committees concur with this recommendation. The ALA expects to work closely with participant activities, particularly in the State museums, relating to indigenous knowledge, and also with the Customary Medicinal Knowledgebase (CMKb), a resource under development at Macquarie University.

Recommendation 14 (ALA)

The IBS Steering Committee should promote to both the Australian and State Governments the value of continued engagement with Global Biodiversity Information Facility (GBIF), and seek to ensure commitment to ongoing membership by Australia (which derives from adherence to a MoU) following the end of current NCRIS funding.

Response

The ALA committees recognise the important role that GBIF continues to play in developing international agreement around standards and best practices for managing biodiversity data. The ALA is actively developing its systems to ensure they support the work of GBIF. The question of long-term GBIF membership for Australia is recognised to be an issue and discussions have already started with DIISR on the most appropriate way to manage these costs after 2011.

Recommendation 15 (ALA)

ALA should ensure a forward program to take account of integrating and encouraging microbial data to be accessioned, including genomic information when and where this is feasible.

Response

The ALA committees fully concur with this recommendation. The ALA is already committed to integration of microbial data sets in conjunction with the Council of Heads of Australian Collections of Microorganisms and of relevant reference data sets of molecular sequences (particularly through linkages to the Barcode of Life Database and NCBI). The ALA considers these steps to be the foundations for future work to support large-scale integration of ecogenomic data and looks to partner with research groups in Australia to establish data repositories appropriate for such data.

Recommendation 16 (ALA)

Prior to the completion of the ALA the Australian Government should consider the ongoing operational 'home' for the ALA, which logically belongs within the Environment department, noting

that the Australian Biological Resources Study (ABRS), would appear to be the most appropriate long-term location for the ALA.

Response

The ALA committees concur with the recommendation to consider the ongoing operational 'home' for the ALA and are exploring suitable models to preserve and expand the broad community engagement of the ALA as part of the ALA's future operation. The ALA MC further notes that the recent announcement of a new National Plan for Environmental Information located within the Bureau of Meteorology indicates that the ALA will need to respond to this framework as it develops and that this is likely to affect options for such an operational 'home'. It is also essential to recognise that the ALA depends for its success on the enthusiastic participation of those institutions, agencies and individuals which hold information on Australian species. Any future model for the continuation of the ALA should reflect the central role of these partners.

C. Conclusions

The IBSSC would like to acknowledge the individual and collective contributions that the panel have made to the IBS through the review process. Their astute observations, findings and recommendations have provided us with invaluable insights and focus for a strong contribution to moving forward.

Attachment 5. Details of participant contributions by organisation 2009/10

CSIRO Contributions to ALA 2009/10

Participant	Contributions	Projected \$	Reported \$
CSIRO	Cash	500,000	
	Cash (CERF)	500,000	
	In-kind	729,539	
	Total	1,729,539	

The following table summarises CSIRO expenditure of cash and in-kind effort for the ALA in 2009-2010 (including activity associated with the CERF Taxonomy Research and Information Network, TRIN, project).

Group	ALA CASH		ALA IN-KIND		CERF CASH	
	Item	Value (\$)	Item	Value (\$)	Item	Value (\$)
ANFC	Labour: Conboy, Gledhill, Last, White	\$62,600				
	Lab supplies/equipment	\$9,500				
ANH						
ANIC	Labour: Barnett	\$155,547	Labour: Banks, Cameron, Fisher, Horak, La Salle, Shattuck, Slipinski, Yeates	\$130,772	Labour: Heterick, Meier(CENT), Paris(CENT)	\$180,373
	Lab supplies/Equipment				Lab supplies /Equipment	\$21,375
	Travel/Field work				Travel Field work	\$12,500

ANWC	Labour: Frost	\$2,263	Labour: Joseph, Cawsey, Drew, Palmer, Mason	\$276,087		
	Lab supplies/Equipment	\$6,336				
	Travel/Field work	\$4,717				
CSIRO			ALA Corporate Overheads	\$290,242		
Totals						

ANFC – Identification, description and management of Australia’s marine fishes

Part 1 – Ongoing digitisation, databasing and enhancement of the PIAF image collection

Ichthyologists, in association with Australian National Fish Collection (ANFC) staff, have continued to compile, digitise and enhance images to fulfil the long-term goal for the Photographic Index of Australian Fishes (PIAF) to hold a representative image of each Australian marine fish. This long-term strategic investment has recently resulted in a co-invested project between the Atlas of Living Australia and CSIRO’s Wealth from Oceans (WfO) Flagship. The project will deliver completed datasets of fish distributions and a representative image of all nominal Australian marine fishes. These images and data will be accessible via an interactive web-based search tool allowing the production of illustrated species lists searchable for any point, at any depth within the waters surrounding Australia. For example a fisheries observer deployed from Eden, NSW, could compile a list of species occurring in the area prior to leaving port. Faunal lists could be refined based on the type of fishing being undertaken (demersal or mid-water) and will include contemporary scientific and approved common names, and species codes. The interactive tool will assist commercial and recreational fishers, managers, and scientists and underpin improving the quality and rigour of data collected through the promotion of contemporary names and by reducing erroneous reporting of species not occurring in the sampling locality.

As part of the continuing investment in PIAF, work has continued with the digitisation of historical slide collections of Australian fishes. Archiving these unique collections is essential as all slide film degrades over time, resulting in a loss of these essential records. Databasing digital images and selective image enhancement has also continued. Many of these images will be utilised in the online mapping tool being developed in conjunction with the ALA and WfO. Photographic and imaging support was also provided to a number of research projects conducted in association with the ANFC, including the preparation of manuscripts and regional faunal guides, including Sharks and Rays of Borneo.

Expenditure: ~\$42,600 – salary (including divisional overheads) and other costs

Part 2 – Digital archiving of unique collections of Australian fish images

Two unique and irreplaceable collections of 35mm slides: Ken Graham’s, which contains inshore and deepwater fishes from eastern Australia, and Barry Hutchins’, which contains southern Australian coastal fishes, were scanned in years prior. During this year, selected images were etched and enhanced for incorporation into the ALA.

Expenditure: ~\$5,000 - salary (including divisional overheads)

Part 3 – Replacement of obsolete photographic-facility equipment

The workspace in the Photographic Lab was modified, including the installation of a new workbench, power points and data-points. This has improved the Lab's workflow, allowing simultaneous macro and micro-photographic activities. A digital camera and large monitor for the Photographic Lab were purchased.

Expenditure: ~\$9,500 – materials, labour and equipment

Part 4 – Selective processing of frozen GBR/TS specimens

More than 500 kg of fish specimens collected during habitat mapping projects in the Great Barrier Reef Marine Park and the Torres Strait during 2003 to 2006 have been frozen. Targeted processing (specimens identified, photographed, catalogued, preserved and muscle sample collected) of this material continued with in-kind contributions from ANFC staff. During Barry Russell's visit in March, the lizard fishes (Synodontidae) were processed to assist with his regional study on this group. Also a large collection of previously unexamined specimens were processed, with numerous photographs taken, specimens retained and samples collected for future studies. These specimens and samples contribute to the ongoing delineation of cryptic species in this region.

Expenditure: ~\$15,000 - salary (including divisional overheads)

ANIC – Images and other content

- 11,300 35mm slides digitised (from the main collection)
- 8,700 Lepidoptera slides digitised + meta data added
- 100 drawers of hawkmoths had whole drawer imaging completed and placed in Zoomify
- Termite DNA sequencing progressing. Protocols and primers have been determined, and about 100 sequences are now completed.
- 800 new termite records (for DNA project) placed in Excel spreadsheets, with about 25% of these in BioLink
- New database records added for mainly Scarabaeinae dung beetles and ants.

ANWC

The Australian National Wildlife Collection's (ANWC) use of CSIRO Cash contribution funds for the Atlas of Living Australia (ALA) in 2009-10 centred on two main areas. One was the digitization of data associated with mangrove bird evolution in Australia and this involved travel costs that enabled the relevant person to do the work as well as some materials. The other was for travel to meetings that were associated with developing the ANWC's delivery of data to the ALA. Some details of these follow along with a Table derived from a summary of transactions associated with R336-01-002-004.

Part 1 - Digitization of sequence data for a comparative phylogeographic analysis of mangrove-associated members of the Australo-Papuan avifauna - 2009 report

This report serves as a follow up to the one completed for the 2008 round of laboratory work conducted at the CSIRO Sustainable Ecosystems facilities in Atherton, QLD. As summarized in the 2008 report, the aim of this project is to amass a molecular dataset for a number of mangrove endemic and mangrove dependent members of the Australian avifauna. From a global perspective, this avifauna has been shown to host the highest number of endemics (Ford 1982, Schodde 2006, Luther and Greenberg 2009), and it is thus the need for a modern revision of its evolutionary history is warranted.

In line with the need to understand the evolutionary history of this complex and fascinating avifauna, a manuscript was prepared that indicated that within the fantails (Aves: Rhipiduridae), mangrove inhabiting species have evolved recently, and most likely from Pacific Island ancestors (Nyári et al. 2009). Work is currently underway to investigate whether this pattern of island ancestry of Australia's mangrove taxa is more common than previously thought (Filardi and Moyle 2005, Moyle et al. 2009). To address this question, we are planning to add molecular data from the family Zosteropidae (for *Zosterops luteus* and *Z. lateralis*), Pachycephalidae (for *Pachycephala melanura* and *P. pectoralis*), Meliphagidae (focusing on the genus *Lichenostomus*), and Acanthizidae (focusing on the genus *Gerygone*).

For this year's laboratory work, a total of 136 individuals were subsampled from the Australian National Wildlife Collection (ANWC), and were extracted and amplified via polymerase chain reaction (PCR). The same mitochondrial protein coding regions as in the previous year were targeted in order to obtain a homologous dataset across all taxa. All PCR reactions proved of good quality and therefore the entire batch of 136 samples were sent off to Macrogen Korea for sequencing. The total amount of sequencing reactions corresponds to 544, for both strands of the DNA double helix (for 2 genes, ND2 and ND3). Results from Macrogen were received on 30 September, 2009. An initial survey of the report submitted by Macrogen indicates that about 4% of the samples failed to sequence, probably due to low primer specificity for this type of reaction. These unsuccessful samples were processed within the following months at the molecular laboratory of the University of Kansas Natural History Museum. Sequences are digitized and lodged on GenBank.

Of special importance to the completeness of the biogeographic picture remains the inclusion of several populations from Australia and also from Papua New Guinea (for the taxa which presently have extant populations in PNG). This year, some funds were also used to collect specimens and digitize the data associated with them from the Northern Territory. A focus was key mangrove forest sites around the Roper and Macarthur rivers, where we successfully collected all of the mangrove endemic bird species. Since this expedition took part after the laboratory work conducted in Atherton, these newly collected tissue samples were exported and processed at the molecular laboratory of the University of Kansas Natural History Museum, where the student performing this work under ANWC supervision was located.

Part 2 - ANWC data provision to the ALA

Funds were also spent as part of the ANWC commitment to provide data to the ALA, via OZCAM. ANWC staff member Margaret Cawsey is also a member of the Faunal Collections Information Group (FCIG), which is the technological advisory group to the Council of Heads of Australian Museums (CHAFC). FCIG advises CHAFC on how best CHAFC members might meet their data provision obligations. FCIG liaises with the ALA observer, currently John Tann, on how best the ALA might assist in this regard. To this end, FCIG (and CHAFC) meet twice a year at different museums around Australia.

FCIG also liaises with the Herbarium Information Systems Committee (HISCOM), which has the equivalent function for the Council of Heads of Australian Herbaria (CHAH). FCIG provides an observer at each face-to-face HISCOM meeting, which occurs once a year.

Expenditure incurred by Margaret while performing these roles on behalf of the ANWC's contribution to the ALA of these duties in 2009-10 were:

1. Accommodation and expenses; FCIG/CHAFC meeting, Darwin, 29 September – 1 October 2009.
2. Travel, accommodation and expenses; as FCIG representative to HISCOM meeting, Cairns; 18-22 October 2009.
3. Travel, accommodation and expenses; FCIG/CHAFC meeting, Brisbane, May 5-7 2010.

References

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ANH – Project Title – Australian Mangrove and Saltmarsh Species

Description	<p>The aim of this collaborative project is to demonstrate species level content for projects such as the Atlas of Living Australia and for research, education and public information. It will build on existing biodiversity information management activities, resources and expertise around the nation and beyond. Information on the plant and animal species found in Australian mangroves and saltmarsh will be collated, with emphasis on taxonomy, appearance, identification, biology, distribution and ecology. The project will focus on developing active and inclusive partnerships to provide freely available on-line access to information using current biodiversity information management technologies. This particular project is being planned to be the nucleus of a larger and self sustaining national project documenting the species of Australian mangrove and saltmarsh communities and to act as a model for possible future initiatives in other Australian ecosystems.</p> <p>Links will be developed with mangrove and saltmarsh researchers, experts and other collections and institutions to facilitate the development of species lists and profiles for plant and animal taxa occurring in Australian mangrove and saltmarsh habitats. The approach is to begin with the obligate core mangrove and saltmarsh species in order to develop the collaborations, methodologies and technology, and the content format. As the information builds and the system is established, the project will expand to incorporate the facultative, transient and marginal species of the mangrove and saltmarsh community.</p>
Contact(s)	Emma Clifton, Brendan Lepschi
Taxa or biome	Australian Mangrove and Saltmarsh Species
Deliverables	<p>Liaise with other collections, institutions and experts. For areas of interest and expertise:</p> <ul style="list-style-type: none"> • Seek species lists of organisms occurring in mangrove and saltmarsh communities (flag high, medium, low fidelity) • Compile / contribute information to species profiles • Compile distributional information • Identify associations and co-evolutionary relationships • Source images, multimedia and other relevant information <p>Continue compiling and refining species lists – focusing on Medium and Low Fidelity plant species and High fidelity groups of other organisms.</p> <p>Complete species profiles for all high fidelity plant species and start on medium fidelity.</p> <p>Check CANB specimens of high and medium fidelity plant species. Verify current taxonomy in APNI/APC. Ensure determinations and geocodes are accurate and all specimens fully databased.</p> <p>Continue to source contributions of species lists, species profiles, information on associations and co-evolutionary relationships and images, multimedia and related data from other collections and institutions.</p>
Cost	Salary CSOF 3.4 ½ time for 12 months
Staffing	<p>Staff available to undertake the plant aspects of the project</p> <p>Staff available to oversee project, working space and equipment (PC terminal) available.</p>
Risks	<p>Risks include:</p> <ul style="list-style-type: none"> • A lack of or limited data for some species descriptions • Availability of suitable images for all taxa • Lack of contributions from other CSIRO collections to include organisms other than plants

	<ul style="list-style-type: none"> Inability to engage national mangrove community biologists <p>A significant challenge for this project is to persuade others to voluntarily contribute their data, information, time and expertise. Experts that are self-employed or employed by other institutions are fully occupied with their own or institutional priorities. Their capacity to contribute to this project may be limited. The project staff will need to be very persuasive and to develop appropriate incentives to secure the necessary cooperation.</p>
ALA linkages	This project will provide species level content on a specific biome to the ALA.
Other linkages	This project will link directly to data from the Australian Plant Name Index (APNI), Australia's Virtual Herbarium (AVH) and the Australian Plant Image Index (APII).
Data access	Data from this project will be provided to the ALA and other biodiversity information projects using web services and the standards and protocols of TDWG and GBIF as outlined on the ALA website.
Users	This project will provide information for research, education and public information. It will collate data from current literature and available on-line resources, providing a convenient and up-to-date source of information for Australian mangrove and saltmarsh plant species. The species profiles and electronic key produced for this project will be of interest to local, state and federal government departments, researchers and organisations such as Landcare, Coast Care and Greening Australia as well as the general public.

ANH – Family Planning Project

Description	<p>Provision of an agreed family-level classification for Australian vascular plants (including ferns) for the <i>Australian Plant Census</i> project. This project will provide an agreed family-level classification for Australian vascular plants, using the most recent APG classification as a starting point, with additional taxonomic ranks (e.g. order to kingdom) also included. Synonymies and constituent taxa will be provided for families and all higher ranks. Generic-level synonymy will not be considered (this process takes place at the Genus and Species component of the APC, separate to this project), but assignment of constituent genera to families (and families to orders, orders to classes, etc) will be determined as part of this ALA-funded project.</p> <p>This project will extend the APC beyond its initial genus-and-species focus to higher classifications, improve congruence across the different systems currently used by State and Territory herbaria, and provide users with a nationally agreed classification for Australian vascular plants across the taxonomic hierarchy.</p>
Contact(s)	Brendan Lepschi, Anna Monro
Taxa or biome	Australian vascular plants
Deliverables	<p>An agreed higher-level (family to kingdom) classification for Australian vascular plants (including ferns), available electronically via the APC website, and including all relevant synonymy and protologue information. Selected important alternative family-level classifications will also be captured and entered into APNI, and will be available via the APC or APNI interfaces. All agreed concepts are dynamic and flexible, endorsed by CHAH, and will be revised and amended via the APC Working Group consensus model as new data is published.</p> <p>Program for 2010-2011 is as follows:</p> <ul style="list-style-type: none"> Collation and circulation of new data on higher-level taxonomy and nomenclature to APC Working Group, endorsement by CHAH, entry of relevant data into APNI/APC to maintain currency of APNI/APC Linking of higher-classification names and concepts within APNI to allow display of complete hierarchies (currently APNI/APC only displays all higher rank names and concepts). Displaying complete hierarchies would significantly value-add to the data display. APNI data entry of additional higher-level classifications (e.g. latest iteration of Takhtajan), including protologues and relevant synonymies. This is a lower-priority component and will be undertaken as time allows. Completion of data entry of the revised Takhtajan classification is the highest priority.
Cost	Salary – CSOF 3.5
Staffing	<p>Staff available to oversee project, working space and equipment (PC terminal) available.</p> <p>Staff available to manage and disseminate data deliverables derived from this work</p> <p>Staff available to undertake the project</p>

Risks	Database unavailable (low)
ALA linkages	Data available to other ALA participant activities (e.g. <i>Australia's Virtual Herbarium</i> (AVH), other specific ALA projects) immediately.
Other linkages	Automatic linkage of data between APNI and APC, as well as other databases such as the <i>Australian Plant Image Index</i> (APII). Data available to DEWHA applications (ERIN, SPRAT, etc.) Data available to AVH and on-line national, state and territory floras.
Data access	Access to data is the same as that for other elements of the ANBG's IBIS databases (e.g. the <i>Australia's Virtual Herbarium</i> , the <i>Australian Plant Name Index</i> and the <i>Australian Plant Image Index</i>) and follows the web service guidelines provided by the ALA and the international biodiversity information standards and protocols of GBIF and TDWG.
Users	Both the APNI and APC have significant numbers of users, both nationally and internationally, with approximately 6000 hits per week. Users include all State and Territory herbaria, overseas herbaria, ABRS, DEWHA and other government departments, NGOs (e.g. Greening Australia) and the general public. Users access APNI and (particularly) APC to obtain nomenclatural and taxonomic information on the Australian vascular flora, including recommended (nationally agreed) scientific names. APNI and APC also provide the nomenclatural framework for the AVH. The number of potential users of this data can be expected to grow as more data is added and the product is refined and developed.

CERF – Insects of Australia Progress July 2009 – June 2010

- Work on the CERF What Bug is That Website now mainly completed, and website active at: <http://anic.ento.csiro.au/insectfamilies/>
- Keys, Images and References now mainly completed for all Orders of Australian Insects.
- Several thousand new images added to BioLink, as well as text. LUCID software used for the key interrogates BioLink to make taxon pages available through WBIT website.

Australian Museum contribution to ALA 2009/10

Participant	Contributions	Projected \$	Reported \$
Australian Museum	Cash	100,000	\$184,954
	In-kind	400,000	\$1,334,071
	Total	500,000	\$ 1,519,025

Marine and Terrestrial specimen data capture - actuals

Description	Marine and Terrestrial specimen data capture
Contact(s)	Dr Penny Berents (Head of Natural Science Collections) penny.berents@austmus.gov.au
Taxa or biome	Australian land & freshwater snails, Australian Arachnids and Myriapods, NSW Marine Fishes, Lizard Island Marine Fishes, Australian Lepidoptera (various moth families associated with rangelands survey projects), Australian nepomorph water bugs, Various insect taxa submitted to BOLD from the Townsville region collected by G. Cocks, Australian and Pacific Mammals including Grey Kangaroo and Swamp Wallabies, Australian Birds, Australian Polychaetes/Echinoderms/Crustacea
Deliverables	28897 records
Cost	2.7 FTE Technical Officers = \$184,954
Staffing	20% of 11.8 Technical Officers time, computers, database and collections already available + 2 dedicated dataentry TOs (part time)
Risks	None. Staff, equipment and collections available and AM has given priority to the project for 2009-010.
ALA linkages	Data will be available through OZCAM portal and will complement data provided by other natural history museums.
Other linkages	Data available to OZCAM, GBIF, OBIS
Data access	Data will be made available through the OZCAM portal
Users	Scientists, natural resource managers, government agencies (eg. DEWHA, DECC, AQIS, DAFF), special interest groups and other users of biodiversity information

Cash

Description	Number	% time	Annual rate	Cost	Purpose
Staff (Technical Officers)	11.8	20	\$68,201	\$160,954	Populate with new records
Other				\$24,000	Salary savings dedicated to new data in Ento and Malacol
Total				\$184,954	Equivalent to 2.7 FTE Technical Officers

Data entered using cash

Department	Technical Officers	#New Records
Arachnology	0.5	4303
Entomology	2	5960
Herpetology	1	630
Ichthyology	1.5	3135
Invertebrates - Marine & Other	4	3125
Malacology	1.5	10016
Mammalogy	0.3	1314
Ornithology	1	414
Total	11.8	28897

In-kind

Salaries			<i>Subtotal</i>	<i>\$1,208,434</i>	
	Number	% time	Annual rate	Cost	Purpose
Head Nat Sci Collections	1	5	\$114,566	\$5,728	Management
Coll informatics Unit Manager	1	20	\$103,049	\$20,610	Informatics management
Emu Manager	1	100	\$79,706	\$79,706	Database management
Emu Support Officer	1	100	\$79,706	\$79,706	Database management
Informatics Specialist	1	70	\$72,196	\$50,537	Programming
Application developer	1	0	\$0	\$0	Programming
Collection Managers	8	70	\$87,372	\$489,283	Database & collection management
Technical Officers	11.8	60	\$68,201	\$482,863	In-kind support for generation, management, curation, maintenance and delivery of digitised collection information
Software			<i>Subtotal</i>	<i>\$65,037</i>	
Emu Licensing				\$45,037	
Emu Dev&Maint				\$20,000	
Hardware			<i>Subtotal</i>	<i>\$60,600</i>	
PC's (27 x0 + 2				\$3,600	27 x PCs depreciated to zero

	new PC @\$1800)					
	Servers internal				\$32,000	server depreciated to \$32000
	Servers offsite				\$20,000	
	Servers hosting				\$5,000	
Total					\$1,334,071	

Museum Victoria contribution to ALA 2009/10

Participant	Contributions	Projected \$	Reported \$
Museum Victoria	Cash	100,000	\$479,900
	In-kind	850,000	\$760,679
	Total	950,000	\$1,240,579

Museum Victoria contributions to ALA related projects - 2009/2010

Cash salaries for relevant project staff: **\$479,900**

In-kind contribution: **\$760,679**

Total: **\$1,240,597**

Project	Cash	FTE	Cost
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PaDIL (IT)

Braithwaite	31,000		
Radocaj	120,000		

Collections online

Patullo	38,000		
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Fishes online

Thompson	2,000		
Kimpton	2,500		
Braitwaite	3,800		

CERF

Collins	21,500		
Greaves	36,000		
Staples	3,000		

Barrow Island

Gibson	10,000		
McCaffrey	50,300		
Harding	18,300		

COMARGE

Taylor	38,000		
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Coastcare/VNPA

Finn	12,000		
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Type specimen image capture

Hoath	27,500
Jenkins	12,000

Collection registration

Roberts	18,000
Pawley	18,000
Maldonado	18,000

Total cash **479,900**

Inkind

Collection managers	DH	0.5	48,713
	DB	0.8	66,496
	WL	0.8	58,642
	RD	0.8	58,241
	CM/SH	0.8	58,857
	DC	0.25	10,000
	CR	0.8	52,636
	DS	0.8	49,879
	PL	0.8	68,583
	8	8 x 0.2	168,000
Curators			
IMT		1	54,000
EMU budget		0.75	39,187
	Manager EMu team/3	0.4	280,00
TOTAL inkind	FTE	10.1	\$760,697

Total FY 0910 **\$1,240,597**

Outputs of ALA-related projects**MV type material**

Type audit, marine invertebrates 300 species

MV specimen data capture (lots)

Arachnology and Entomology - Dry	4,905	
Arachnology and Entomology - Wet	362	
Herpetology	207	
Ichthyology		1,571
Invertebrate Palaeontology (Stratigraphic and Taxonomic)	12,073	
Invertebrate Zoology (includes Crustacea)	7,419	
Mammalogy	145	
Ornithology	816	
Scientific Artworks	8,155	
Tissue Bank	3,848	
Vertebrate Palaeontology	12,591	
Totals	52,092	

Online content generation (species)

PaDIL	(to be supplied)
Biodiversity Snapshot project	300 species
Sciences Collection Online	400
ABRS Ophiuroids of the Deep	117
ABRS Fishes Online project	300

Image capture

PaDIL		5,000
Barrow Island (CRC NPB)		9,000
McCann Australian terrestrial vertebrate slide collection	11,000	
Bivalves from MV collection for marine field guide		600
Field photography of sponges for marine field guide		450
Egg collections for Oology Collection databasing	400	
Underwater images for "Under the Lens"/Parks Victoria project	4,000	
Underwater images for Coastcare/VNPA project	2,000	
Polychaete biodiversity project		200

Queensland Museum contribution to ALA 2009/10

Participant	Contributions	Projected \$	Reported \$
Queensland Museum	Cash	100,000	\$44,500
	In-kind	78,000	\$183,515
	Total	178,000	\$228,015

Description	Digital capture and delivery of biological, palaeontological and geological collection data, images and phenotypic data related to the permanent collections of the Queensland Museum
Contact(s)	Dr John Hooper (collections and research products), Ms Cecelia Ryan & Mr Paul Avern (database infrastructure, data digitisation and dissemination) john.hooper@qm.qld.gov.au, cecelia.ryan@qm.qld.gov.au, paul.avern@qm.qld.gov.au
Taxa or biome	All zoological taxa (living & fossil), fossil plants & mineralogical specimens
Deliverables	Delivery of (currently) approx. 800,000 datapoints and associated data to the ALA via OZCAM. [The exact number of final datapoints that will be delivered is still uncertain due to these data containing a mixture of point-data ranging from individual specimens of single taxa from a single locality to multiple specimens of multiple taxa (specimen lots) from single localities].
Cost	Approximately \$500,000 over 5 years (cash expenditure on implementation of Vernon CMS), and \$390,000 (in kind contribution, such as salaries, overheads, IT infrastructure, towards ongoing data capture and verification by curatorial, collection management and IM/IT staff) Note: These financial targets (cash expenditure and in kind contribution) were met by the end of the 07/08 financial year.
Staffing	IM/IT have 1.5 FTE staff responsible for the collection database development and management and liaising with scientific and technical staff. Biodiversity & Geosciences Programs have approximately 10 FTE staff whose duty is (partially) to continue digital capture of collection data, and to verify accuracy of this data on an ongoing basis.
Risks	Data quality variable amongst collections due to e.g. age of collections, accuracy of locality data, the taxonomic hierarchy used, taxonomic authority of identification etc. Phenotypic data exists for some but not all phyla, and availability dependent on concurrent projects and funding to assemble species descriptions (e.g. Barcoding of Life project funding to QM from Alfred P. Sloan Foundation for some marine collections)
ALA linkages	Data contribute to ALA
Other linkages	OZCAM; Barcoding of Life (Census of Life/ Census of Marine Life), Environment Australia (e.g. ANHAT) data sets
Data access	Data conforms to Darwin Core, and access by ALA will be guided by protocols developed by OZCAM. QM will have its own public access portal and web tools but contribution of particular datasets to ALA will require guidance from and development of appropriated software (e.g. wrappers) by ALA
Users	Internal QM users for collection management, specimen loans and tracking, GIS, ecological modelling, inventories for EIS, etc. Direct public access to QM data aimed at local communities and groups (e.g. schools) for inventories, mapping of local biotic communities, illustration of type specimen holdings, etc. Scientific users would probably use the OZCAM/ ALA portal for GIS, Bioclim modelling etc

Tasmanian Museum & Art Gallery contribution to ALA 2009/10

Participant	Contributions	Projected \$	Reported \$
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Tasmanian Museum & Art Gallery	Cash	70,000	70,000
	In-kind	80,000	80,000
	Total	150,000	150,000

Description	Curation and digitisation of existing collections (a, b) and Development of Collection Management Systems at TMAG
Contact(s)	Dr Catherine Young
Taxa or biome	a. Complete cetacean collections, i.e. skeletal and tissue samples and commencing validation and digitisation of the dasyurid collections b. Continue echinoderm and mollusc collections and pursue repatriation of all loan collections including types from interstate and overseas.
Deliverables	a. Complete digitisation and validation of all cetacean records and follow up with the development of IT protocols on the 750 records. The cetacean data have been entered into the Tasmanian Museum and Art Gallery (TMAG) database. Cetacean data entry is up to date. Considerable progress has been made on digitising the dasyurid collection. All thylacine records have been updated and entered into the TMAG system. b. Complete capture of all record information from cards and registers for echinoderm and mollusc collections. Reintegrate returned loan collections and ensure that databases are updated with current taxonomic data. <ul style="list-style-type: none"> Echinodermata record capture is completed. Cephalopoda, Scaphalopoda and Polyplacophora record capture is completed. Other Mollusc taxa record capture is ongoing. Loans <ul style="list-style-type: none"> A total of 79 loans are being investigated. 20 loans have been returned. c. Continue to update our interface to improve data capture to OZCAM cache. Continue to a review the CMS, with the intent of standardising database fields and content management in Biodiversity with the aim of implementing the ABCD and SDD standards. Revision of the TMAG Collection Management System (CMS) is ongoing. Database fields in the Zoological collections are being standardised across all taxa to ensure conformity with ABCD and to facilitate data grooming. The main objective of this work is to ensure that data can be more readily transferred to OZCAM.
Cost	a. \$15K b. \$25K c. \$30K The funding commitments that were originally provided are a reasonable estimate of expenditure for in-kind support, and direct support.
Staffing	a. Dependent upon a range of museum commitments and possible impact of TMAG redevelopment We are currently awaiting confirmation of the changeover of our CMS to a new State Government Department prior to forwarding completed data to ALA. b. Dependent upon a range of museum commitments, and reappointment of a new curator Ongoing work on data entry is dependent mainly on adequate staff resourcing and redevelopment commitments. A new Senior Curator of Zoology was appointed in March 2009. c. Dependent upon a range of museum commitments and possible impact of TMAG redevelopment. Ongoing
Risks	The major risks are lack of staff and resources, competing projects and lack of in-house taxonomic expertise. Limited high level IT support for either project, similarly for projects from the Tasmanian Herbarium. Ongoing
ALA linkages	Not known
Other linkages	The zoology and botany collections link into national projects such as AVH, Ozcam, etc. Cetacean study links informally into State, inter museum and National projects. Echinoderm/Mollusc data – informal linkages to government and private individuals.
Data access	Through existing AVH and OZCAM services
Users	All users of biodiversity information

University of Adelaide contribution to ALA 2009/10

Participant	Contributions	Projected \$	Reported \$
University of Adelaide	Cash	30,000	8,000
	In-kind	18,000	7,500
	Total	48,000	15,500

LucID key to Australian Invertebrates

Description	Although production of this key was initially funded by ABRS (to Austin & Harvey), additional funds from ALA have resulted in substantial progress. The key has been restructured as a result of a 3-day meeting held recently in Adelaide by the key participants. The purpose was to review recent advances in invertebrate systematic and taxonomy which has led to restructuring the draft key and will require additional images and text.
Contact(s)	John Jennings, Andy Austin (U of A) and Mark Harvey (WA Museum)
Taxa or biome	Invertebrates
Deliverables	LucID key to Australian Invertebrates
Cost	~\$8,000 (this figure is lower than projected \$25k due to illness of Claire Stevens and our inability to find casual staff for imaging).
Staffing	Staff available in WA Museum and University of Adelaide, and via subcontracting, for imaging, key construction, and testing, and writing text boxes. We have employed Dr Claire Stevens on a casual basis to provide many of the check boxes and images. The majority of the text boxes have been completed and sent to experts in the group for checking.
Risks	Low-medium
ALA linkages	Key will be publically available through CBIT in the first instance
Other linkages	
Data access	See above
Users	Potential users include State and Territory agencies, government departments, school, undergraduate and postgraduate students, and the general public who are interested in invertebrates.

Databasing of Hymenoptera

Description	Databasing of Australian Ichneumonoidea (Hymenoptera). This is part of a long-term goal to provide to the entire described Australian bee, wasp, ant and sawfly fauna to the Australian Faunal Directory. Substantial additional funding (c.\$95k) has been obtained from ABRS to complete the Hymenoptera (minus bees and ants). Some progress, but due to my illness, not as much as anticipated
Contact(s)	John Jennings
Taxa or biome	Hymenoptera (Jennings & Austin)
Deliverables	The database will be downloaded to the Australian Faunal Directory
Cost	~ \$7,500
Staffing	Staff available to undertake databasing and final product delivery
Risks	Low-medium
ALA linkages	Database also available to all other ALA participants
Other linkages	Also links in with GBIF
Data access	Data will be on-line through Australian Faunal Directory
Users	Potential users include State and Territory agencies, overseas researchers, ABRS, and other government departments and the general public who are interested in systematic of the superfamily.

Southern Cross University contribution to ALA 2009/10

Participant	Contributions	Projected \$	Reported \$
Southern Cross University	Cash	50,000	54,853
	In-kind	145,000	189,819
	Total	195,000	244,672

Description	Australian Plant DNA Bank
Contact(s)	Prof Robert Henry, Nicole Rice
Taxa or biome	The focus for 2009-2010 was to ensure that there is at least one species from each of the Australian plant families in the collection. In addition to this the Australian Plant DNA Bank held the DNA reference samples for numerous whole genome sequencing projects including wheat, sugarcane, Australian Oryza species and taxa from the Eucalypts.

Deliverables	Genomic DNA samples and associated data for distribution including DNA quantity and quality.
Cost	\$54,853
Staffing	1 x 60%, 1 x 40% and 1 x 60%
Risks	
ALA linkages	Australian Herbaria and botanic gardens. Particularly important that the DNA samples link to a vouchered Herbarium specimen.
Other linkages	Linkages to genetic resource collections, other DNA banks, herbaria and botanic gardens. Current linkages include collaborative projects, for example the collection of Australian species of <i>Oryza</i> with Japanese colleagues and Australian Tropical Herbarium. International plant genome sequencing projects.
Data access	Data available online at www.dnabank.com.au . Additional data available on request of DNA samples.
Users	Molecular biologists

Australia's Virtual Herbarium contribution to ALA 2009/10

Participant	Contributions	Projected \$	Reported \$
AVH	Cash	0	0
	In-kind	1,000,000	4,301,533
	Total	1,000,000	4,301,533

Activity	AD	BRI	CANB	DNA	HO	MEL	NSW	PERTH
Databasing contribution (outside that funded by AVH2)	\$67,500	\$90,322	\$97,604	\$32,830	\$60,720	\$82,862	\$118,311	\$104,485.30
HISCOM related activities – planning, workshops and technical research and development, support etc	\$72,500	\$31,340	\$429,500	\$3,315	\$10,095	\$935	\$56,450	\$10,222.25
Data – provision, maintenance and accuracy including phenotypic information and descriptions	\$180,000	\$120,230	\$128,515	\$12,258	\$10,890	\$61,098	\$122,520	\$35,942.90
Curation, validation of names, botanical identification	\$542,000	\$142,440	\$702,504	\$15,840	\$105,282	\$175,857	\$462,682	\$674,482.80
Total	\$862,000*	\$384,332	\$1,358,123	\$64,243	\$186,987	\$320,752	\$759,963	\$865,133.20

Note: this does not include contributions relating to taxonomic and systematics research that underpins many of the activities listed above.

Cash Contribution

Herbaria

financial year 2009/10

State Herbarium of South Australia (AD)	862,000
Queensland Herbarium (BRI)	384,332
Australian National Herbarium (CANB)	1,358,123
Northern Territory Herbarium (DNA)	64,243
Tasmanian Herbarium (HO)	186,987
National Herbarium of Victoria (MEL)	320,752
National Herbarium of NSW (NSW)	759,963
West Australian Herbarium (PERTH)	865,133
	<hr/> 4,801,533

* Note: this includes a Volunteer (in-kind) contribution estimated at \$167,000

Australian Biological Resources Study contribution to ALA 2009/10

Participant	Contributions	Projected \$	Reported \$
DEWHA/ ABRS	Cash	0	0
	In-kind	321,000	321,000
	Total	321,000	321,000

Robyn Lawrence: redevelopment of Australian Faunal Directory system and ALA web services layer, incl. documentation	\$87,874
Salary component of ABRS staff involved in production of species material. Proportion of time for: Annette, Patrick, Helen, Alice, Pam	\$83,126
Fauna of Australia grants:	
o Sepiolidae, Sepiadariidae	\$5,000
o Acraspisa Kröber and Parapsilocephala Kröber (Diptera: Therevidae)	\$10,000
o (Hemiptera: Coccoidea: Diaspididae)	\$10,000
o Crenadactylus, Diplopdactylus and Oedura	\$10,000
o (Coleoptera: Cerambycidae). Subfamily Lamiinae	\$45,000
o Zopheridae (Coleoptera: Tenebrionoidea)	\$70,000
TOTAL	\$321,000

Agenda Item 10	IYB PROGRAM
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Frank Howarth will provide an update on activities under the CAMD International Year of Biodiversity project which has been funded by the Department of Innovation, Industry, Science and Research (DIISR).

Background:

Di Jones (Executive Director, Collection and Collection Management, Western Australian Museum) has forwarded a copy of the CAMD International Year of Biodiversity Project Report to DIISR for the first half of 2010. In July, DIISR accepted a series of variations to the project which reflected savings that were made in staffing and the web development elements of the project. The savings have allowed the allocation of a greater proportion of the Commonwealth grant in seed funding direct to community and museum projects across Australia and to communicating directly with audiences.

Recently, the site has included a fun online activity which allows users to morph their face onto an animal of their choice. See <http://www.biodiversity2010.org.au/>

Meredith Foley
CAMD Executive Officer

Item 10 Attachment A

Project Title

Council of Australasian Museum Directors International

Year of Biodiversity Project

Recipient

Western Australian Museum

**Progress report prepared for the
Department of Innovation, Industry, Science and Research**

Program

Science Connections Program

1 January - 31 May 2010

I am pleased to be able to submit the following report on the progress of the Council of Australasian Museum Directors (CAMD) International Year of Biodiversity (IYB) Project.

A summary of the milestones appears below with a statement for each milestone appearing after the table.

Milestone reporting for period ending 31 May

Milestone	Due	Met
Steering committee first meeting	26 February 2010	26 February 2010
Promotion of seed funding to CAMD members	5 March 2010	5 March 2010
Steering committee seed funding meeting	31 March 2010	1 April 2010
Website live	30 April 2010	30 April 2010
Progress report	31 May 2010	31 May 2010

Steering Committee first meeting (virtually or physically) by 26 February 2010;

The first steering committee meeting was held via teleconference on 26 February with three committee members and the two final committee members were on board by mid March.

The national steering committee members are:

Catherine Belcher, Regional Manager, Western Australian Museum – Geraldton, WA
(catherine.belcher@museum.wa.gov.au)

Dr M. Julian Caley, Principal Research Scientist, Australian Institute of Marine Science, QLD
(J.Caley@aims.gov.au)

Michael Harvey, Head of Exhibitions & Creative Services, Australian Museum, NSW
(michael.harvey@austmus.gov.au)

Tim Sullivan, Deputy CEO & Museums Director, The Sovereign Hill Museums Association, VIC
(tsullivan@sovereignhill.com.au)

Geoff Crane, Program Manager, Science Communication and Strategic Partnerships, Questacon, ACT
(gcrane@questacon.edu.au) - Secretariat

Promotion to CAMD member institutions of the availability of project seed funding by 5 March 2010;

An email via the Executive Officer of CAMD was sent out to all CAMD members by this date. The email is attached as appendix A.

Selection of at least two proposals for seed funding by 31 March 2010;

Four projects were selected by the national steering committee at the first seed funding meeting held by 31 March 2010. A list of these recipients, amounts received and project descriptions can be found at Appendix B.

A subsequent round of funding was made available with the closing date 24 May 2010. Eight projects were selected by the national steering committee for round two funding. A list of these recipients, amounts received and project descriptions can be found at Appendix C.

A third round of funding was announced through Parliamentary Secretary for Innovation and Industry, Richard Marles on International Day of Biodiversity on 22 May. This round will close on 24 June 2010.

At the end of this reporting period, the project has exceeded its performance indicator from the original contract by receiving 26 applications in total, with 12 being funded through the project (receipt of at least 12 seed funding proposals, selection of a total of at least 5 proposals for seed funding by August 31 2010).

Development of partnerships demonstrated in all seeded projects;

One of the most pleasing aspects of the funding applications received and granted so far is the diverse range of partnerships being demonstrated in the creation and development of IYB events throughout the year. These can be seen in the project descriptions contained in the appendices.

Partnerships between museums and the education sector, the arts community, small regional or remote groups, indigenous elders and other agencies are evident in the applications submitted.

Participation by the general community in IYB events is a key criteria in the grant application process and these partnerships have fostered a real sense of community excitement and collaboration in each of the communities where funds have been granted.

These partnerships also demonstrate the diversity of stakeholders participating and using museum resources right around the country.

Funding recipients are being encouraged to use the CAMD / IYB website to record and document their project, both as a requirement of the funding, and as another means of demonstrating the high level of partnership in the activities being held.

Web site established by 30 April 2010;

The project website was live at <http://www.biodiversity2010.org.au> on 30 April 2010, indeed a beta version was available for demonstration at the project launch on April 22nd. The development of the site was managed by the Australian Museum Web Unit, and was delivered by three contractors; Never Run Out, Make Me Media and Kinetic Media (who handled the site application build, the template development and the design respectively). The website is developed using an open source content management system, WordPress, and editing access is available to multiple authors (so the project officers and other key stakeholders have ready editing access).

The site includes the following key areas of content:

- basic biodiversity information
- biodiversity 2010 event listings
- biodiversity resources

It also includes a range of channels by which project officers, event planners and the general public can get involved in building an online community around the Year of Biodiversity. Visitors can place that content directly onto the site by tagging existing videos and photographs on YouTube and Flickr, and they can write stories directly to the site. The site also picks up twitter feeds directly from the project officers (bio2010aus) and tweets tagged #iyob2010 are also fed directly to the 'your say'

section. A large number of events are already listed on the site, and the photo gallery has links to over 5,000 user-submitted photos.

Project officer staffing;

Valerie Gregory commenced work as the Project Officer (Eastern) on 16th April. She has been working to develop website content and ensure a wide range of events listed on the site from an early stage. She has been researching Year of Biodiversity events nationwide, contacting their 'owners', and promoting them on the site. Val has also established contact with all successful Round 1 grant recipients and is currently in the process of making contact with their Round 2 counterparts.

The Project Officer (Western) based at the Welshpool office of the Western Australian Museum will commence on the 31st May. Due to a preferred candidate withdrawing from the position in March, the position had to be readvertised and reinterviewed for. During May an acting Project Officer has been based in Geraldton. Main activities of this officer during this time has been promotion of the project to agencies, community groups and organisations in SA, WA and the NT, searching and uploading of events in these regions onto the Biodiversity website, and creating a database of contacts and interested groups to be handed over to the incoming Project Officer.

Marketing of the Project;

A range of marketing activities are currently being undertaken to promote, initially the existence of the project, the website and the grant funding opportunities, but also to begin to promote the events themselves as they come online. Updates to CAMD member organisations and their project partners (and potential partners) was first carried out via the CAMD network.

A launch event was held at Melbourne Museum on April 22nd, at which two key announcements were made by The Hon Richard Marles, Parliamentary Secretary for Innovation. Firstly, the successful recipients of the first round of seed grant funding were identified and their projects promoted. Secondly, an additional \$100K funding for the project as a whole was announced.

The IYB launch event was set up at very short notice, thanks to generous assistance from the Melbourne Museum, Questacon and CAMD. Speakers at the event were Patrick Greene (CEO, Museum Victoria), Margaret Anderson (Chair, CAMD) and Richard Marles. Invited guests included key project stakeholders and potential stakeholders and a prototype version of the website was available for guests to explore. The launch event was promoted through government channels (press release available at:

<http://minister.innovation.gov.au/Marles/Pages/300000FORMUSEUMSTOINSPIREAUSTRALIAINBIODIVERSITY.aspx>), and reported on via the website.

Science in Public, a Melbourne-based science PR agency has been engaged to create and distribute a series of bulletins to their mailing list of over 800 science journalists and some 1500 science communication practitioners in museums, science centres, research centres etc. Two bulletins have now gone out, and a minimum of four more are planned.

The steering committee has also agreed to split the remaining marketing budget between a 'conventional' publicity campaign, based on existing science communication/science media networks (to be run by *Science in Public*), and a broader internet-based campaign to be run by the Sydney-based agency *Cabana Boys*. The final details of these campaigns are in development now.

Future milestones

In the second half of the year, the project will be able to report on the following upcoming milestones and performance indicators:

- Details on the final marketing strategy adopted by the national steering committee and increased promotion of website and event participation
- Detailed work output from two project officers
- Further funding awards
- Further development of website content and online community activity
- Initiation and completion of a range of grant-funded events

Weekly teleconferences by the national steering committee will continue and, in addition to their ongoing oversight of the program, they will assess risks of targets not being met and agree on strategies or re-prioritising of tasks to mitigate these risks.

Remaining project indicators

Indicator	Due	Met
3 seeded projects underway or completed	30 June 2010	
3 community engagement action templates prepared and made available	31 December 2010	
2 community engagement action templates used to develop and hold events	31 December 2010	
Biodiversity adopted as a theme in at least 2 festivals or other social event	31 December 2010	
Professional development workshops in at least 20 community groups spread across at least 12 locations	31 December 2010	
Participation in project events by at least 10,000 people	31 December 2010	
5000 unique visitors to website per month	31 December 2010	
User contributions by at least 2% of website visitors	31 December 2010	
Media leveraged to at least 200% value of media spend	31 December 2010	

Remaining project milestones

Milestone	Due	Met
Progress Report	15 September 2010	
Project Completion	31 December 2010	
Final Report	31 January 2011	

Diana S. Jones
 Executive Director, Collection and Content Development
 Western Australian Museum
 Email: diana.jones@museum.wa.gov.au

APPENDIX 1

Seed grant recipients, round 1

Project descriptions

Tasmanian Museum and Art Gallery: “A Year of Wonder in the Island Arc”

Amount: \$5,000

Tasmania, with its living cargo of plants and animals, has been a separate island for 12,000 years. The wide variety of landscapes and habitats has been protected from some of the effects of climate change, human impact and introduced species that have caused extinctions in mainland Australia. Through this program of public lectures, curatorial talks, sessions in the Zoology Gallery, and web based outreach; visitors will discover Tasmania's ancient origins, unique biodiversity and the unusually high numbers of endemic animal and plant species that are present here.

South Australian Maritime Museum: “Diversity at Sea: Port River Dolphins”

Amount: \$5,000

The Diversity at Sea program will enable visitors to explore the rich biodiversity of South Australia's marine bioregions. The program will draw in depth on the local and topical example of the Port River dolphin pod. Visitors will engage in innovative and experiential experiments using the South Australian Maritime Museum's resources including the museum's historic launch to watch and listen to the dolphins in their natural habitat. The program is based on a cross-disciplinary collaboration between a history museum, a conservation society and a state department for environment.

Museum Victoria: “The Art of Scientific Observation” & The Bug Blitz Trust and partners: “Ballarat Biodiversity Discovery”

Amount: \$5,000

Over a weekend, groups of visitors to Narmbool (a 2000 ha pastoral property near Ballarat with large tracts of bushland and biodiversity conservation zones and corridors) join the Sovereign Hill education team and scientists from Museum Victoria in exploring the insect and other fauna diversity of a unique part of western Victoria. Groups of between 20-30 people will walk the tracks on Narmbool, visiting sites to investigate terrestrial and aquatic invertebrate life.

To celebrate the Year of Biodiversity, Museum Victoria is delivering a cross-disciplinary program of science, art and performance across Victoria during Science Week 2010. Entitled The Art of Scientific Observation, this outreach program is being developed with local scientific and cultural partners in regional centres. The Art of Scientific Observation aims to connect people with their local environment and foster collaboration between cultural and scientific organisations to engage new audiences via creative techniques including performance and drawing workshops. Through collaboration with local cultural centres and science research organisations, this project will attract participation from areas surrounding these regional centres.

Crack Theatre Festival: “Biodiversity Performance”

Amount: \$5,000 total, with initial grant of \$3,000 then \$2,000 on satisfactory completion of script.

The centre of this project is the development of a new cross-artform work at the intersection of the 'two cultures': Science and the Arts. This emerging field is a fertile space for creative experimentation. Project managers David Finnigan and Gillian Schwab have a strong background in interdisciplinary practice and in communicating science concepts through performance. Drawing on the resources of the Australian Museum, the project will be a

convergence, a conversation and possibly a confrontation between artistic and scientific ways of seeing.

APPENDIX 2

Seed grant recipients, round 2

Project descriptions

There are eight successful projects in 7 states and territories:

Queensland Museum: Backyard Explorer

Amount: \$5,000

Backyard Explorer is a comprehensive guide for young people to complete a survey of their backyard or schoolyard, and incorporates a scientific examination of the habitat, vegetation, vertebrates, and invertebrates by applying the techniques used by Queensland Museum staff in biodiversity surveys.

The guide contains basic keys and web addresses for other resources to identify the invertebrates collected. Best scientific practices are incorporated at all stages. Using a hypothesis driven approach, Backyard Explorer directs participants to gather scientific evidence to make interpretations about the biodiversity and bio-health of their area.

Students of schools registered with the Backyard Explorer program are encouraged to post digital stories, images, and results online, allowing others in very different environments to appreciate and compare other environments with their own.

Western Australian Museum, Albany: Young Naturalists Club

Amount: \$5,000

The club will meet at sites and events organised throughout the region and offer young naturalists training in observation techniques as well as opportunities to immediately work on local issues and become involved in long term projects like: mallee fowl preservation; black cockatoo preservation; monitoring fauna counts in parks and reserves; assisting in recording long necked turtle nests and hatchings and replanting sea grass beds.

Events will enthuse and engage young people ages of 4-17 and their families in the natural fauna, avifauna and flora of the region and the critical interdependence of these aspects of our natural environment.

The strong involvement of the local Indigenous community elders will highlight the 'caring for country' message so important in the contemporary management of biodiversity and the understanding of the role that interdependence and the health of the environment plays in ensuring continued biodiversity.

Kununurra Agricultural Society: Dingo Trail Scavenger Hunt

Amount: \$3,500

This interesting, fun journey will encourage understanding and an appreciation of life in Australia's north.

Children (ages 6-9 and 10-13) will follow dingo paw prints through five habitats set up throughout the Kununurra Show: tropical rain forest; wetland/marsh; grassland; marine and savannah desert. They will need to collect pictures and other objects, finishing at the Pet

Pavilion where the Western Australian Museum, Geraldton will have staff and a display of museum objects.

Participants will also receive a small biodiversity show bag.

COSMOS Magazine: Biodiversity in the Pub (NSW)

Amount: \$5,000

“*Biodiversity in the Pub*” is a series of three pub science events to be held at the Harlequin Inn in Pyrmont, Sydney, as well as one in Wagga Wagga, NSW.

Pub science events have a proven history of engaging local communities with science questions. The central location and comfortable lively nature of the venues and management support for the project for the regular patrons will ensure that *Biodiversity in the Pub* reaches an audience of non-usual suspects. The event MC will ensure that patrons engage with the topics and the importance of biodiversity.

The RIAus and Cosmos Magazine will record the proceedings and produce podcasts and vodcasts for distribution through the RIAus and Cosmos Web sites as well as via iTunes and Youtube.

The *Biodiversity in the Pub* program in Pyrmont, Wagga and online provides a unique opportunity for biodiversity specialists from the Australian Museum to take the message of the importance of Australia’s biodiversity to new audiences.

Australian Science Festival: Hot Innovation (ACT)

Amount: \$2,000

This free event will feature young, motivational and engaging speakers from both a live and virtual panel of young people who have exciting careers following a science education. Using Questacon’s newly built Digital Studio, it will showcase early career researchers within the biodiversity discipline telling stories of how they came into science and demonstrate the exciting lives of being a scientist. Engaging and inspiring, this event will demonstrate the endless pathways and possible career avenues that science can offer.

All the speakers are young, leading exciting lives with a previous science education and have a passion for communication. The live audience will consist of up to 200 students from all over Canberra in Years 7-12, while the online audience has a potential of being thousands strong.

Bug Blitz: Burke & Wills Project (Victoria)

Amount: \$3,500

It is 150 years since the Burke & Wills Expedition departed from Royal Park in Melbourne. The Royal Society of Victoria sponsored that original 1860 expedition, with one of its primary purposes to make scientific measurements of water, biodiversity and geology along the way. German naturalist and artist Ludwig Becker recorded some of the different life forms he discovered along the track.

In 2010, to mark the 150th anniversary, the Royal Society, Bug Blitz and other partners are following in the footsteps of the explorers with the aims of engaging students in a series of ‘hands on’ investigations of biodiversity in local habitats, raising awareness about the importance of science in our lives and sharing learning about science via the arts.

Based in Castlemaine, the program will provide direct, hands-on science experiences in local field habitats, engaging with scientists from the Royal Society of Scientists, sharing via the

arts (biodiversity mosaic, dramatic performance), studying biodiversity, collecting samples, making a photo record of bugs at a site, looking at reptiles and contributing to a local restoration project are powerful and engaging ways to raise scientific awareness in students and to show them some of the skills and processes needed to study biological science in the field.

Science Teachers Association of Tasmania: Tasmanian Science Talent Search

Amount: \$1,700

The Tasmanian Science Talent Search is an initiative of the Science Teachers Association of Tasmania, which last year involved over 1250 students from Grades P-12.

The Insect Technology Challenge will be undertaken in many classrooms across the state as part of the science curriculum and integrated with technology, art and language. Thanks to the CAMD International year of Biodiversity grant, winning projects will be now be on display to the community the during National Science Week at the Queen Victoria Museum and Art Gallery in Launceston.

The grant will also provide for a biodiversity –related school prize for the winning primary and secondary school.

Museums Australia (WA): Wetlands Exhibition Program

Amount: \$2,000

The CAMD grant will be used for a series of public lectures/talks/demonstrations by eminent persons (for example Dr Harry Butler) to promote the touring “WA Wetlands” exhibition during the International Year of Biodiversity. The exhibition encompasses the importance of wetlands to healthy water supplies, biodiversity and living sustainably, myths and Indigenous stories, and community activities to rehabilitate and save wetlands.

A key biodiversity message is: 'Humans are part of nature's rich diversity and have the power to protect or destroy it.' The exhibition will tour to a range of museums, galleries and community spaces in Western Australia and will have interest and meaning for a wide range of audiences.

Agenda Item 11 NATURAL SCIENCE ALLIANCE

The last meeting of the Natural Science Alliance was held in June 2009. While the intention was to hold another meeting early in 2010 this did not eventuate do to a number of participant's conflicting timetables.

I have been recently contacted by both CAMD member Suzanne Miller and Joanne Daly from CSIRO about work underway to place science collections in Australia in the broader research and innovation context. Suzanne has been asked by NRIC to prepare a 'roadmap' paper on museum science collections for its consideration by mid 2011. Meanwhile, Joanne Daly is investigating the future for CSIRO's biological collections but is also interested in the broader picture for science collections in the country. She has sought CAMD's assistance in bringing members with science collections together for an in-depth discussion.

The CAMD Natural Science Alliance (which includes Directors and Heads of Collections/Research) will be convened to allow a roundtable discussion of issues which feed into these complementary streams of work. This will provide an opportunity for museum needs to be considered in the next round of Super Science infrastructure funding.

Feedback to date suggests a meeting in November either before or after the ICOM Shanghai meeting (which some members will be attending from 7-13 November). To date either 4 or 5 November or the 19 November have emerged as possible dates. I would appreciate feedback at the meeting from members with natural science collections on dates which might be suitable.

Agenda Item 12	NEW ZEALAND REPORT
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Anthony Wright, Director, Canterbury Museum, will provide an update on behalf of CAMD's New Zealand members.



Agenda Item 13	NAME AND TOURING EXHIBITIONS
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The report from the Network of Australasian Museum Exhibitors (NAME) will be circulated separately.

Meredith Foley
CAMD Executive Officer

Agenda Item 14	VISIONS OF AUSTRALIA PROGRAM
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Mary-Louise Williams (Director, Australian National Maritime Museum), the current Chair of Visions, will discuss the current state of play in relation to this program.

Background:

Members may recall that in 2008 CAMD was asked by the Commonwealth Department of Environment, Water, Heritage and Arts (DEWHA) for its views on a proposal to transfer the *Visions of Australia* Program to the Australia Council for the Arts. CAMD wrote to the Department opposing this suggestion.

Unfortunately, during the recent Federal elections the Labor Government announced that a number of programs, including *Visions*, would be transferred to the Australia Council.

CAMD has already written to the new Minister for the Arts, Simon Crean, to protest this decision (see attachment A)

Meredith Foley
CAMD Executive Officer

Item 14 Attachment A

The Hon. Simon Crean MP
Minister for Regional Australia, Regional Development,
and Local Government and the Arts
PO Box 6022
House of Representatives
Parliament House
Canberra ACT 2600

23 September 2010

Dear Minister

**Museums, Regional Australia and the
Visions of Australia Program**

I am writing in my capacity as Chair of the Council of Australasian Museum Directors (CAMD) to welcome you to your new portfolio as Federal Minister for the Arts. CAMD members look forward to working with you on matters pertaining to the cultural and heritage fields within arts policy and also believe there are significant synergies between the work carried out by its member institutions and your additional portfolio of Regional Development.

CAMD brings together the leaders of the major national, state and regional museums in Australia and New Zealand. Its 22 members operate in over 68 locations across Australia and New Zealand and include natural science, social history and film museums, industry and technology collections, science centres, combined museum/art galleries, heritage houses and outdoor museum sites. I have attached a list of CAMD members, the museums they manage and a fact sheet concerning the work of CAMD for your information.

Australia has a decentralized museums system, with the bulk of collections managed by state and locally funded museums. At present, there is no framework to coordinate support for these collections across Australia. As a group CAMD members work collaboratively, with strong links to national institutions and other peak organisations in collecting fields to encourage coordination and collaboration.

In recent years CAMD has launched a number of collaborative programs including the development of the online *Atlas of Australian Life* which is now part of the Government's Super Science initiative and, most recently, the *Museum Metadata Exchange* with Museums Australia which will enhance the access of academic researchers to humanities, arts and social science collections in museum. Until its recent defunding, CAMD was also an active supporter of the Collections Council of Australia (CCA). CAMD would welcome an opportunity to discuss the need for some type of advisory body for museums to fill the policy and coordination lacuna created by the demise of CCA.

CAMD members also take a lead in supporting rural and regional museums and, by extension, their communities. A number of its members (including the Queensland Museum, History SA, the Western Australian Museum and the Museum and Art Gallery of the Northern Territory) support active networks of regional museums in their States and Territories. Most members also provide formal and informal assistance such as internships and training to other collecting institutions and heritage organisations and groups in rural and regional Australia. Co-operation in the touring of exhibitions has been a significant part of this support and also of CAMD members' desire to make strong connections with rural and regional communities.

In this context, CAMD would like to raise a particular issue of concern sparked by the decision, announced during the election, to transfer the *Visions of Australia* program from the arts department (formerly DEWHA) to the Australia Council. The *Visions* program funds touring exhibitions of Australian 'cultural material' which is defined in its Guidelines as, 'material relevant to Australian culture due to its historical, scientific, artistic or Aboriginal and Torres Strait Islander significance'. In recent years the program has provided highly valued support for the development and touring of cultural material throughout Australia, including regional and remote centres.

The exhibitions that have received funding have been diverse in their content and themes and have ranged from object-rich history and cultural exhibitions through to photographic displays on contemporary issues. The support of *Visions* has allowed these exhibitions to tour to areas of Australia that may otherwise have missed out on hosting due to the cost or complexity of the project. Recent exhibitions funded have included:

- **Smalltown – Historic Houses Trust of NSW**

Photographs by Martin Mischkulnig and readings and a film from seminal Australian author Tim Winton travelling through remote areas of Australia and chronicling the marginal and disenfranchised small town environments rarely encountered by most Australians. The exhibition toured 13 venues throughout New South Wales, Queensland, Australian Capital Territory, South Australia and Western Australia.

- **Off the Beaten Track: A Journey across the Nation** – National Motor Museum, South Australia

The centrepiece of the exhibition was the 1908 Talbot motor car in which the first motor crossing of the continent was made. The exhibition included a visual chronicle of the journey through objects and photographs. It visited more than 20 venues in outback Australia.

- **Tayenebe: Tasmanian Aboriginal Women's Fibrework - Tasmanian Museum and Art Gallery**

Tayenebe is a Tasmanian Aboriginal word meaning 'exchange' and is also the title of the exhibition supporting more than thirty Tasmanian Aboriginal women, aged between twenty and ninety, involved in the reinvigoration of traditional fibre artwork skills. The contemporary works, alongside baskets made in the 1840s, reveals how the reinvigoration of an Indigenous craft process renews connections between families, revives traditional practices and reintroduces the Indigenous knowledge of plants, country and seasons. The exhibition will tour to four venues in the Australian Capital Territory, New South Wales, Victoria and South Australia.

- **Australian Minescapes - Western Australian Museum**

Australian Minescapes features the work of internationally renowned photographer Edward Burtynsky. The exhibition features 28 chromogenic colour photographs of various mining landscapes in the Eastern Goldfields and Pilbara regions of Western Australia and documents the impact of mining on the Western Australian landscape and its people. The exhibition will tour to three venues in New South Wales, Victoria and the Australian Capital Territory.

None of these exhibitions would have been possible without Visions funding and none would have fitted the limited criteria for support from the Australia Council

In addition to stimulating the touring of a wide range of social history and heritage exhibitions, *Visions* has also successfully encouraged partnerships between organisations and collecting domains. By example, funding was provided to tour *New South Wales Cultural Treasures*, which brought together, for the first time, significant cultural and historical collections from the Australian Museum, Historic Houses Trust of New South Wales, Powerhouse Museum, Art Gallery of New South Wales, State Library of New South Wales, State Records Authority of New South Wales and the Museum of Contemporary Art.

Visions is currently the **only** avenue of federal assistance for State and Territory museums wishing to tour exhibitions of natural or social history and heritage materials. In the current environment of budgetary constraints, museums are struggling to resource their on-site programs before any consideration can be given to touring to regional and remote areas. This situation is exacerbated for CAMD's State and Territory museums by the fact that they do not have statutory responsibilities to tour interstate. Yet the same institutions, due to their history, often contain by far the largest components of Australia's significant object collections. **Limiting their display to a particular State means the majority of Australians are denied the opportunity to see collections which illuminate their national story.**

Over the last few years, CAMD has been gratified by the balance achieved under the *Visions* program in supporting cultural and history exhibitions alongside visual arts and craft exhibitions. This has been due to the efficiency of the Department, the work of the *Visions* committee in eliciting high quality applications from museums, its liaison with relevant museum bodies such as the Network of Australasian Museum Exhibitors (NAME) and the broad representation on the committee, which ensures expertise in a range of subject areas and, in particular, an awareness of the complexity and cost of touring three dimensional object-based shows.

If a major reorganisation of this program is to occur, CAMD would support the development of a dedicated exhibition touring program for major, state and regional social and natural history museums which provide similar levels of expertise. The separate Contemporary Touring Initiative program for Australian arts and crafts under *Visions* provides one model of how this might be achieved.

In the absence of such a proposal, CAMD believes that the success of the touring program would be best served by retaining *Visions* within the arts department. This would ensure that the Department and the Minister maintain an internal constituency alive to the diverse interests and needs of collecting institutions and the regional audiences that the *Visions* program serves.

CAMD believes that the Australia Council, as currently organised, is not the most appropriate body to make decisions about *Visions* applications that relate to exhibitions from cultural, natural science and historical collections. The Australia Council lacks any responsibility for museums in its brief. Its legislative function is to fund and support contemporary and innovative arts practice, which contrasts sharply with the *Visions* of Australia mandate to enhance access to significant exhibitions of historical and cultural material from a range of disciplines. CAMD believes that the retention of *Visions* by the new arts department would best meet the needs of natural and social history museums seeking support to ensure that Australians throughout the country have access to their national stories, science and heritage collections, wherever they are held.

If the Department can no longer provide this administration, we recommend that *Visions of Australia* be transferred to an agency or organisation that can maintain the program's long-standing focus on the full range of Australian cultural material, and can engage the full diversity of Australia's collections sector as applicants and partners to the program.

CAMD would welcome the opportunity to meet with you to discuss this issue and the contribution which Australia's museums can make to a number of Government policy agendas. Our Executive Officer, Dr Meredith Foley, will be in touch within the next few weeks to make initial contact with your office. She can be contacted in the meantime by telephone 02 9412 4256 or by emailing mfolwil@bigpond.net.au

Yours sincerely


Margaret Anderson

Chair, CAMD

Director, History SA

Attach:

1. CAMD Fact Sheet
2. List of CAMD Members
3. CAMD Members' museums – all sites

 COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS	CAMD ROLE AND ACTIVITIES
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The Council of Australasian Museum Directors (CAMD) brings together the leaders of the major national, state and regional museums in Australia and New Zealand.

CAMD's 22 members operate in over 68 locations across Australia and New Zealand and include natural science and social history museums, industry and technology collections, science centres, combined museum/art galleries, heritage houses and outdoor museum sites. They work across disciplines including history, the arts, natural sciences and humanities and engage in formal partnerships and collaborations with other collection organisations and a wide variety of Government and non-Government agencies and academies.

Established in 1967, CAMD is an independent, non-governmental organisation. It acts as a body setting national strategic direction in the museum sector, encouraging the development of national standards and facilitating collaboration in research, exhibitions and education. It also represents the interests of the major museums to Government and other stakeholders, provides a forum for the sharing of information and ideas amongst members and works to promote the social, educational, scientific, cultural and economic benefits of the museum domain to the community.

CAMD carries out an annual survey of its members. In 2008-09 it found that CAMD museums:

- held close to **60 million** museum specimens, objects and artworks including significant indigenous collections;
- opened close to **150** new, temporary exhibitions;
- welcomed over **13.5 million** visitors through their doors;
- inspired over **1.3 million** students in organised groups;
- introduced over **3 million** overseas tourists to the people and environment of Australia and New Zealand;
- had over **500** research projects underway; and
- recorded close to **48 million** user sessions on their websites.

In addition to providing a vibrant focus for entertaining and educational events, CAMD member museums contribute to their communities by:

- **encouraging learning and inspiration**; providing educational visits and online content which complements formal schooling and life-long learning;
- **finding solutions to major problems** through research of national and international significance on issues of global importance such as climate change, biodiversity, resource management, biosecurity and effecting relevant cultural change;
- **inspiring innovation and the creative industries** by providing information in a way which bridges the gap between disciplines and encourages different ways of thinking and producing;
- **conserving and preserving heritage** which allows us to understand our past and plan for the future;
- **building community** by using museum sites to generate pride, explore cultural differences and provide a focus for community events;
- contributing significantly to **cultural and international diplomacy** by projecting Australia's distinctive stories and character and promoting partnerships which build mutual trust, understanding and capacity with its neighbours and the world.
- **representing Australia internationally** through policy development, collaborative programs and exhibitions.
- **generating local and regional economic activity** and social cohesion and
- **promoting Australia** as a cultural destination which attracts and builds creative communities and makes a significant contribution to a cultural and heritage tourism market worth over \$20 billion dollars a year.

For further information on CAMD contact:

Dr Meredith Foley, CAMD Executive Officer

02 9412 4256

0438 890 902

or

Ms Margaret Anderson

CAMD Chair and Director, History SA

08 8203 9884

0401 128 582

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS - 2010

Ms Margaret Anderson

Chair, CAMD

Director
History SA

Dr Ian Galloway

CAMD Executive Member

Director
Queensland Museum

Mr Bill Bleathman

Director
Tasmanian Museum and
Art Gallery

Mr Jeremy Johnson

CAMD Treasurer

Chief Executive Officer,
Sovereign Hill Museums Association

Mr Alan Brien

Chief Executive Officer
Scitech Discovery Centre, Perth

Mr Alec Coles

Chief Executive Officer
Western Australian Museum

Dr Dawn Casey

Director
Museum of Applied Arts and Sciences
(Powerhouse Museum)

Ms Darlene Lion

A/Director
Museum and Art Gallery of the Northern
Territory

Ms Kate Clark

Director
Historic Houses Trust of NSW

Ms Karen Mason

A/Director
Auckland War Memorial Museum

Professor Graham Durant

Director
Questacon – National Science and
Technology Centre

Dr Suzanne Miller

Director
South Australian
Museum

Mr Rod Sweetnam

A/Director
Queen Victoria Museum
and Gallery

Mr Shimrath Paul

CAMD Executive Member

Chief Executive
Otago Museum and Discovery World

Dr J. Patrick Greene OBE

CAMD Executive Member

Chief Executive Officer
Museum Victoria

Mr Andrew Sayers

Director,
National Museum of
Australia

Major General Steve Gower AO

AO MIL
Director
Australian War Memorial

Mr Tony Sweeney

Chief Executive Officer
Australian Centre for the
Moving Image

Mr Michael Houlihan

Chief Executive
Museum of New Zealand Te Papa
Tongarewa

Ms Mary-Louise Williams

CAMD Executive Member

Director
Australian National Maritime Museum

Mr Frank Howarth

CAMD Executive Member

Director
Australian Museum

Mr Anthony Wright

Director
Canterbury Museum



CAMD Museum Sites

- **Auckland War Memorial Museum**, Auckland
- **Australian Centre for the Moving Image**, Melbourne
- **Australian National Maritime Museum**, Sydney
 - a. Wharf 7 Maritime Heritage Centre, Sydney
- **Australian War Memorial**, Canberra
- **Australian Museum**, Sydney
- **Canterbury Museum**, Christchurch
- **Historic Houses Trust of NSW**
 - a. Elizabeth Bay House, Sydney
 - b. Elizabeth Farm, Sydney
 - c. Government House, Sydney
 - d. Hyde Park Barracks Museum, Sydney
 - e. Justice & Police Museum, Sydney
 - f. Meroogal, Nowra
 - g. Museum of Sydney, Sydney
 - h. Rose Seidler House, Sydney
 - i. Rouse Hill Estate, Sydney
 - j. Susannah Place Museum, Sydney
 - k. Vaucluse House, Sydney
 - l. The Mint, Sydney
- **History SA**
 - a. History South Australia, Adelaide
 - b. National Motor Museum, Birdwood
 - c. South Australian Maritime Museum, Port Adelaide
 - d. Migration Museum, Adelaide
 - e. Queen's Theatre, Adelaide
- **Museum of New Zealand Te Papa Tongarewa**
 - a. Museum of New Zealand Te Papa Tongarewa, Wellington

- b. Te Papa Tory Street (Research facility & library), Wellington
- **Museums and Art Galleries of the Northern Territory**
 - a. Bullock Point, Darwin
 - b. Fannie Bay Gaol, Darwin
 - c. Lyons Cottage, Darwin
 - d. Australian Pearling Exhibition, Darwin
 - e. Museum of Central Australia, Alice Springs
 - f. Connellan Hangar, Alice Springs
 - g. Kookaburra Memorial, Alice Springs
- **Museum Victoria**
 - a. Melbourne Museum, Melbourne
 - b. Scienceworks Museum, Melbourne
 - c. Immigration Museum, Melbourne
 - d. Royal Exhibition Building, Melbourne
- **National Museum of Australia**, Canberra
- **Questacon – The National Science and Technology Centre** , Canberra
- **Otago Museum and Discovery World**, Dunedin
- **Museum of Applied Arts and Sciences**
 - a. Powerhouse Museum
 - b. Sydney Observatory
- **Queensland Museum**
 - a. Queensland Museum South Bank
 - b. Museum of Tropical Queensland, Townsville
 - c. Cobb & Co Museum, Toowoomba
 - d. Woodworks, the Forestry and Timber Museum, Gympie
 - e. Lands Mapping & Surveying Museum
 - f. The Workshops Rail Museum, Ipswich
- **Queen Victoria Museum and Art Gallery**
 - a. Inveresk
 - b. Royal Park, Launceston
- **Scitech Discovery Centre, Perth**
- **South Australian Museum**
 - a. South Australian Museum, Adelaide
 - b. South Australian Museum Science Centre, Adelaide
- **The Sovereign Hill Museums Association**
 - a. Sovereign Hill, Ballarat

- b. Gold Museum, Ballarat
- c. Narmbool, Elaine
- **Tasmanian Museum and Art Gallery**
 - a. Tasmanian Museum and Art Gallery, Hobart
 - b. Moonah Complex, Hobart
 - c. Tasmanian Herbarium, Hobart
 - d. Rosny Research and Collections Centre, Hobart
- **Western Australian Museum**
 - a. Western Australian Museum, Perth
 - b. Western Australian Museums Kalgoorlie-Boulder
 - c. Western Australian Museum Albany
 - d. Western Australian Museum Geraldton
 - e. Fremantle History Museum
 - f. Western Australian Maritime Museum, Fremantle
 - g. Western Australian Shipwreck Galleries
 - h. Samson House, Fremantle

20 March 2012

Agenda Item 15	MEMBERS' REPORTS
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MEMBER'S REPORTS TO THE MEETING ARE AVAILABLE SEPARATELY ON THE CAMD WEBSITE.

Agenda Item 16	ICOM AUSTRALIA REPORT
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Frank Howarth (Director, Australian Museum) will provide a verbal report in his capacity as the Chair of ICOM Australia.

Agenda Item 17	OBJECT SEIZURE LAWS
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Frank Howarth (Director, Australian Museum), who has been involved in discussions on this issue with CAAMD on CAMD's behalf, will provide further comment on progress in relation to the current development of legislation to ensure immunity from seizure for loans from overseas museums.

Background:

CAMD has supported the Council of Australian Art Museum Directors (CAAMD) to encourage the development of legislation to ensure immunity from seizure for loans of cultural material received from overseas museums.

Mr Kim Allen, Assistant Secretary, Collections, Culture Division, Office for the Arts, spoke at last week's Museums Australia Conference in Melbourne on progress with the proposal for legislation. A copy of the presentation is included at *attachment A*. Mr Allen explained that the Federal Government is yet to be convinced of the actual need for comprehensive legislation on this issue. However, various options to provide protection are being considered within the department and will be circulated shortly to stakeholders in a discussion paper.

One option which appears to be gaining favour involves the making of an application for immunity to the Federal Minister for the Arts on a case by case basis. This approach would only be available to public institutions and then only if the lender institution made the provision of immunity a proviso of the loan. If immunity was required by the lender institution, the Australian institution would need to publish details of the loan online for 60 days prior to the application being made. If no legitimate claim was made in that time, the application would be approved by the Minister.

Members are asked to assist in relation to the development of a case for the legislation by providing examples which demonstrate the need for it. Your feedback on the options

provided in the attached presentation would also be useful for the preparation of a further CAMD response.

Meredith Foley
CAMD Executive Officer

Item 17 Attachment A

Excerpts from Speech Notes, Museums Australia Conference, September 2010

(Slide I) The international loan of cultural property – Australia's legislative framework

(Kim Allen, Assistant Secretary of the Collections Branch in the Office for the Arts, within the Department of the Prime Minister and Cabinet.).

Within the Collections Branch sits the Cultural Property and Maritime Section which administers the *Protection of Movable Cultural Heritage Act 1986* and examines policy issues relating to the international loan of cultural property. I will discuss both this Act and some of these policy issues throughout this presentation.

The loan of cultural property between nations has a long tradition, and is an activity which has the potential to bring significant social, economic and cultural benefits to both the lending and borrowing communities. It advances cultural diplomacy, enhances the study of artists, movements, societies and cultures, and allows for a better understanding of our world and the people and cultures which exist within it.

Particularly when done for the purposes of public exhibition, the loan of cultural property can be very influential and significant, allowing people in a relatively remote country like Australia to experience and view objects from ancient cultures in Africa and the Middle East, artworks from the European renaissance or impressionist movement, and countless other objects which tell a story about the human and natural history of the world. Bringing these objects to Australia provides accessibility, educational opportunities and new inspiration for future generations of artists, historians and anthropologists. It allows objects from distributed collections to be brought together to gain a better understanding of particular artists or societies, and for new research to take place.

Additionally, in a richly diverse community like Australia's, the loan of cultural property for exhibition can provide a tangible link to the culture and history of our parents', or grandparents' homelands, linking countries and histories, and often showing a common heritage which connects us all. Many objects relating to Indigenous Australian history and culture, to early settlement and exploration and to significant Australian individuals are also held in collections overseas. In short, it is an extremely important tool for educating, inspiring and enlightening our contemporary community.

Economics of International Loans

In economic terms, the benefits of international cultural property loans are also significant. While the costs of loaning and borrowing cultural property can be extremely high, the economic impact of

'blockbuster' exhibitions can be considerable, and may in turn improve an institution's ability to acquire new objects, or host smaller exhibitions of local or lesser known artists, improving Australia's cultural landscape and the strength of our public collections. The recent *Masterpieces from Paris* exhibition at the National Gallery of Australia brought an unprecedented influx of tourists to Canberra, many of whom had never visited before. The 476, 000 people to visit the National Gallery were exposed not only to the exhibition of European masterpieces, but also the broader permanent collection. Visits to other cultural attractions in Canberra also increased in a positive flow on effect of the exhibition's popularity, and over \$90 million was contributed to the ACT economy. Similarly, the National Gallery of Victoria's *Winter Masterpieces* program attracts increased numbers of tourists to Melbourne during the colder months, with last year's *Dutch Masters* exhibition attracting 218,000 visitors and generating \$23.8 million for the state of Victoria. These are not insignificant contributions by any measure, and result from the ability of the galleries to negotiate and borrow works of art which the Australian public are obviously enthusiastic to view.

Australia has no established standard procedural framework for organising and procuring international loans. Collecting institutions operate differently from one another throughout the country, and the loan agreements which are negotiated change markedly from one loan to the next. However, over the past 18 months, Australia's lack of comprehensive immunity from seizure has been raised as an issue with the Australian Government, and feedback from the collecting sector has suggested that it is increasingly commonplace for overseas lenders to request such protection for objects on loan to Australia, as part of their loan agreements. Further feedback received has also indicated that this perceived lack of protection is resulting in protracted negotiation times, and, that in the future, the absence of comprehensive anti-seizure legislation could potentially put at risk Australia's ability to borrow and exhibit cultural objects for the benefit of the Australian public.

Several foreign countries have enacted such legislation to date, with many seemingly expecting the same provisions in return, and other countries are refusing to loan objects to nations that do not have immunity from seizure provisions in place. The Australian Government does recognise this issue as being one of great concern for collecting institutions in Australia, and we are currently exploring threshold policy issues, beginning with looking at existing laws and protections already in place.

Australia's Legislative Framework

Australia currently has some legislative measures offering protection from seizure that apply in specific and limited circumstances. These are established by the *Protection of Movable Cultural Heritage Act 1986*, the *Foreign States Immunities Act 1985* and the *Diplomatic Privileges and Immunities Act 1967*. Some collecting institutions also offer 'letters of comfort' to lenders, informing them of the laws which are in place.

The *Protection of Movable Cultural Heritage Act 1986*, which is referred to as the PMCH Act, commenced operation on 1 July 1987. The Act gives effect to the 1970 UNESCO *Convention on the Means of Prohibiting and Preventing the Illicit Export and Transfer of Ownership of Cultural Property*. The PMCH Act protects Australia's movable cultural heritage objects, and supports the right of foreign countries to protect their heritage of movable cultural objects. In general, objects can be seized under this Act if a request to do so is made by a foreign government in order to protect cultural

property which has been stolen or illegally exported from its country of origin or ownership. However, if cultural property from an overseas collection is being exhibited in Australia under a loan agreement of up to two years, it is not liable to forfeiture or seizure under the PMCH Act.

In relation to Australian protected objects (such as Indigenous art) that are being temporarily imported into Australia for the purposes of an exhibition or sale, a certificate of exemption will usually be granted allowing the objects to be subsequently exported on completion of the exhibition or if there is no sale in Australia. If a certificate of exemption is granted, claims cannot be made under the *Aboriginal and Torres Strait Islander Heritage Protection Act 1984* in relation to the objects.

Another limited protective measure comes from section 9 of the *Foreign States Immunities Act 1985*, which gives immunity to a foreign state from the jurisdiction of a court in Australia in a legal proceeding. There are several important exceptions to this provision, and while it is potentially useful to Australian institutions seeking to borrow cultural property owned by a foreign state, it is not applicable to loans from an individual, or an independent institution. Additionally, objects imported for the purposes of a profit making exhibition could be argued to be commercial property, and under the *Foreign States Immunities Act*, protection does not generally apply to commercial property, making the overall effectiveness of this Act very specific and limited in terms of protecting cultural property from seizure.

The purpose of the *Diplomatic Privileges and Immunities Act 1967* is to give relevant provisions of the Vienna Conventions, relating specifically to diplomatic and consular privileges and immunities, the force of law in Australia. It has little relevance to the loan of cultural property between nations for the purposes of exhibition.

In terms of our international obligations, Australia is a signatory to several existing international conventions and treaties which require fulfilment of certain obligations regarding the protection, repatriation and return of cultural property. As a result, any provisions for immunity from seizure would also need to be balanced with measures to ensure that Australia continues to meet its international obligations, particularly those under the UNESCO *Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property 1970*. This Convention covers a broad range of issues aimed at protecting cultural objects, including obliging all parties to take appropriate steps to recover and return stolen or illicitly exported objects, primarily through diplomatic channels. The 2009 Report on the Review of the Protection of Movable Cultural Heritage Act 1986 also made a recommendation that Australia's ratification of the 1995 UNIDROIT Convention on Stolen or Illegally Exported Objects be considered further. This will take place through targeted consultation on the issue.

It is extremely important to note that while the benefits resulting from the international loan of cultural property are numerous and expand beyond those I have time to speak about today, Australia's fulfilment of its international obligations is an important priority for the Australian Government. Of equal importance is the need to recognise and facilitate the requirements and concerns of Indigenous communities in Australia who are concerned with repatriating cultural property that is significant to them, their history and their beliefs. Additionally, it is vital that the Australian Government be sensitive to the need to facilitate claims from rightful owners to the title

and possession of their property. These issues, and any further concerns which are raised during consultation with relevant stakeholder groups will guide the progression of any consideration of changes to Australia's current legislative framework for international loans of cultural property.

The scale of the issue

Feedback from museums and galleries has suggested that Australian collecting institutions are experiencing increasing reluctance by overseas museums, galleries and individuals to lend objects for exhibition in Australia, due to concerns about their potential seizure by third party claimants. Such claims may relate to:

- Australian cultural objects, which could trigger attempts to retain them in Australia permanently; or
- to foreign objects that may be claimed to have been illegally acquired from their original owners, and/or illegally exported from their country of origin; or
- to foreign objects claimed as part of an unrelated legal dispute with the current owner, the lending institution or the country in which the lending institution is located.

While the Australian Government recognises the issue is clearly a concern in the collecting sector, the case has yet to be made that there is a definite need for the implementation of legislation to provide comprehensive immunity from seizure protection for loans. Little evidence has thus far been provided that this will indeed become a critical barrier issue for Australian institutions, nor that it is significantly damaging, or inhibiting, the negotiation for loans of cultural property objects. The Government is, however, aware that one area which may make a significant impact is the potential for foreign countries flatly to refuse loans to nations without comprehensive immunity from seizure protection – a step already taken by some countries.

Current actions – Consultation

The Australian Government is currently chairing a Working Group on this issue, made up of representatives from each state and territory, with the aim of canvassing the policy issues surrounding the question of immunity from seizure, with key stakeholders in the collecting sector, in state and territory governments, in the education sector (through Universities Australia and the Council of Australian Universities, Museums and Collections), as well as with representative bodies such as the Executive Council of Australian Jewry, and the Return of Indigenous Cultural Property Program Management Committee. Some initial consultation has taken place to date, and many people here may have had the opportunity either to view or respond to a list of policy based questions which has been circulated widely.

Feedback from this initial period is being used by the Australian Government to develop a discussion paper for broader consultation in the near future. However, as I mentioned earlier, a key factor in examining this issue is the necessity to prove that there is a genuine need for comprehensive immunity from seizure legislation to be implemented. While the Australian Government is aware that the issue is of concern, I should reiterate that it has yet to be demonstrated that comprehensive immunity from seizure legislation is warranted. The development of legislation is a labour intensive and costly process, and demonstrating need is a vital step in determining whether any type of legislation is to be drafted and introduced into Parliament.

International Models

The feedback thus far received from stakeholders in the initial consultation period has shed little light on the preferences of the Australian collecting sector as to what type of operational model for providing immunity from seizure would be the best fit for use in Australia. Several foreign nations have implemented anti-seizure of legislation, and as you can see, there are 5 main types of immunity legislation which have been brought into force.

These are:

- **Automatic Immunity** – objects on loan to cultural institutions for temporary exhibitions are automatically granted immunity from seizure. (Belgium)
- **Application** – an application, usually including detailed provenance information, must be submitted to the government or managing authority prior to the object/s importation into that jurisdiction (Switzerland, France, and United States)
- **Application and publication** – as above, with the additional requirement that the objects intended for import must be publicised and accompanied with a period of non-objection (United Kingdom, France, Israel)
- **Immunity from forfeiture** – objects on loan for exhibition are excluded from forfeiture provisions under unlawful import laws (New Zealand, Ireland, Australia)
- **Sovereign Immunity** – immunity provisions may only be available in the event that the lender is a 'sovereign' (Belgium, France).

Model – Hypothetical

One possible model for Australia that I'd like to explore with you now is as follows. Under this model the Australian Government would provide for the immunity from seizure for objects on loan from overseas to public collecting institutions in Australia upon application. Immunity would be granted at the discretion of the Minister for the Arts or his delegate. The objects must be arriving in Australia for the purposes of public exhibition and be subject to particular requirements. Immunity from seizure would only be granted by request to objects or collections for which the lender was seeking immunity as part of the loan agreement.

Operation

Immunity from seizure would not be automatic under this model. It would be available when lenders insisted on this protection, and when they, or the borrowing institution, were able to provide full provenance information and details of origin. It would also be subject to a 60 day publication requirement, wherein images and information about the object or collection for which immunity is being sought would be displayed online. During this period potential claimants would be able to notify the Australian Government that they may make a claim on the object/s. Should no objections or notifications of intention to claim be raised in this period, an immunity from seizure certificate would be granted. It would only be granted when it had been determined that:

- A. no legitimate claim had been made to the property during the publication period
- B. the import of the object/s was not illicit; and
- C. the loan agreement stipulated that the property must be returned to the lender following the exhibition.

The immunity would be able to be applied for up to two years in advance of an object entering

Australia. As a Commonwealth law, this legislation would override all state and territory laws to the extent of any inconsistency, excepting public records laws which allow state and territory public record offices to seize and retain ownership of documentary heritage records which were created by the relevant state or territory government.

How do you foresee the implementation of this model affecting the current operations of museums in Australia? Do you have concerns over this model? Is anything missing which you would like to see included?

Conclusion and Discussion

There is an increasing trade and exchange of movable cultural heritage between nations, and the loan of cultural property for the purpose of exhibition plays a big role in this increase. As a signatory to the 1970 UNESCO *Convention on the Means of Prohibiting and Preventing the Illicit Export and Transfer of Ownership of Cultural Property* the Australian Government has an obligation to implement legislation to ensure the protection of cultural heritage. To facilitate the delivery of Australia's international obligations the Government's key objectives continue to be to work in partnership with collecting institutions and other stakeholders to protect and conserve Australia's most significant heritage objects, without unnecessarily restricting export, trade or cultural exchange, and while supporting the loan of cultural property between Australia and other nations, to allow the Australian people the chance to experience the wide variety of benefits that such loans can bring.

DISCUSSION

Is the absence of comprehensive immunity from seizure legislation having a serious and detrimental effect on the business and operations of museums and galleries? Do you see this type of legislation as necessary in Australia? Why? Why not? Is it preventing or inhibiting the loan of cultural objects from overseas? Is there a genuine need for this legislation, or would it serve mainly to appease the requests of international lenders?

SCENARIOS

Scenario 1. An Australian public collecting institution, the Museum and Gallery of the State, requests the loan of a significant early 19th century Australian artwork, which was exported from Australia in 1868. The artwork is provided with a certificate of exemption under the PMCH Act for the duration of its exhibition in Australia. The lender expresses some concern over Australia's lack of immunity from seizure legislation, but the Museum and Gallery of the State are able to negotiate and provide a comfort letter to the lender. The artwork arrives in Australia in 2009 for a one-year exhibition. Two months after its arrival, a Victorian man, a descendant of the original owner who commissioned the work, makes a claim that the work was not legitimately sold and exported in 1868, but was actually stolen and smuggled out of Australia. And seeks restitution. *Are there any state and territory laws under which the man may be able to seize this object? What actions could be taken by him currently if this were to occur? What actions could the Museum and Gallery of the State take?*

Scenario 2 An Australian public collecting institution, the Museum and Gallery of the State is intending to borrow a film from an overseas archive for exhibition as part of its annual summer series. The subject of the film is potentially controversial, and may cause offense to some members of the community. The film is not an Australian protected object, and cannot be granted a certificate of exemption, and it is also not covered by the Foreign States Immunities Act . The lender is insisting

that the loan agreement contains a clause guaranteeing the return of the film print, and the Museum and Gallery of the State is concerned that this is not possible, and that, although it is extremely unlikely, there could be some potential for seizure under censorship or public offense laws. *Are there any state or territory laws which could be used to seize or remove this film from the Museum and Gallery's custody? What actions could be taken by a member of the community currently if they were offended by an object or objects in the exhibition? What actions could the Museum and Gallery take if a claim like this was made?*

DAY TWO: Friday 8 October 2010

TOUR OF BIODIVERSITY GALLERY - 9:00am - with David Kerr, Manager Development and Design.

Please meet in the South Australian Museum's front foyer.



The South Australian Biodiversity Gallery is a transect through South Australia, from the hot and dry north through to the deep oceans of the south. It tells the unique story of South Australia's diverse wildlife, divided into four distinct environmental regions: arid, temperate, coastal and marine.

It is a comprehensive introduction and a conduit for visitors to South Australia to further explore and appreciate our natural assets.

The gallery features touch screen resource libraries, film clips, electronic labelling, interactive specimen drawers containing some of the museum's extensive collections, and vibrant displays to make the gallery visually and mentally stimulating for visitors of all ages.

It is hard to see where reality ends and imitation begins, because the attention to detail in creating the 12,000-plus individual models is so great.

Walk through the gallery and take in the different zones with the creatures that inhabit them.
Discover the things you can do in your own backyard to help conserve the wonderful natural heritage of South Australia.

Agenda Item 18	HASS ISSUES
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Margaret Anderson (Director, History SA) will introduce discussion of current and emerging issues for museums with humanities, arts and social science collections.

For the information of members, I have attached the transcript of a speech and associated media release by the Minister for Innovation, Industry, Science and Research delivered on 1 October at a conference of the Deans of Arts, Social Sciences and Humanities (see attachment A).

Meredith Foley
CAMD Executive Officer

Item 18 Attachment A

DEAN OF ARTS, SOCIAL SCIENCES AND HUMANITIES 2010 CONFERENCE AND ANNUAL
GENERAL MEETING CLOSING REMARKS

Esplanade Hotel
Fremantle, WA
1 Oct 2010

[check against delivery]

We are here to talk about the role of the humanities, arts, and social sciences in the Australian research community.

This is a subject close to my heart.

So I trust you will permit me to repeat the views I've expressed many times.

You will know that I'm in the business of excellence in research.

You will also know I am committed to ensuring those with talent and drive have the opportunity to make their contribution.

And you will have heard me acknowledge that the Australian government demands great things of our researchers.

I've said we expect researchers to help cure the sick, feed the hungry, and save the planet.

We expect researchers to help us fuel new industries and improve our quality of life.

We expect researchers to interpret the world and help all of us to change it.

I make these points together, but I want to emphasise that last expectation today, because that's about you.

The humanities and social sciences are uniquely equipped to interpret the world – and help us change it.

That's why, when I talk about what Australia needs from its researchers, I always include the crucial role that the humanities, arts and social sciences play.

A research system that can deal with the physical world, but fails to take account of humanity, is fundamentally incomplete.

An inclusive definition of science

So let me reiterate here my definition of 'science'.

When I talk about science, I have in mind an older sense of the word. It embraces all forms of knowledge, and all branches of inquiry. It refuses to judge the quality of an idea by the discipline that produced it. I don't have time for intellectual snobbery.

Different scientific disciplines explore different aspects of our experience. They use their own tools and languages. They work within their own agreed methodologies.

Your research concentrates upon the world in which real people live, dream and create.

Not everything in the world can be measured and counted. Not every experience can be reduced to falsifiable hypotheses.

But the hopes, the ambitions, and the beliefs of human beings are rightfully explored. And sometimes, they are explained.

The social and cultural life of all the people on earth is a story of wonder.

It is a vivid part of everyday experience.

In fact, social engagement lies at the very core of human history. Our fortunes depend on understanding it.

So when I talk about science, and when I talk about scientists, I mean humanists, creative artists and social scientists.

The Germans have a wealth of expressions to capture this philosophy of science. In our quest for precision, we have lost those words in English. And we have lost our comprehension of the richness of human experience.

That loss carries great costs.

For every challenge Australia faces today is ultimately a human challenge. And real world solutions to the problems will not respect modern disciplinary boundaries.

We depend on your disciplines to remind us of the enduring effects of our past decisions.

We need you to challenge us to rethink our assumptions about the world today.

And we ask you to help shape our dreams for tomorrow.

After all, science as often described does not readily acknowledge its debt to imagination.

Reviving the humanities, arts and social sciences

I was reminded of these truths a few weeks ago, when I launched a history of the social sciences in Australia by Professor Stuart Macintyre.

The book's called *The Poor Relation*.

Stuart's theme might resonate with many of you.

It's certainly fair to say that when we came to office this sphere had suffered from a decade of neglect.

We set out to change that.

One of my first acts as Minister was to expand the scope of the International Science Linkages program to include the humanities and social sciences.

The two Academies are funding projects to the tune of \$1 million over 3 years to help scholars build and maintain international links.

We put a humanities representative on the Prime Minister's Science, Engineering and Innovation Council.

We changed the rules for Cooperative Research Centres to make the humanities and social sciences eligible in their own right for the first time.

And I appointed experts from your disciplines to the CRC Committee to help it make decisions in these new domains.

We oversaw a rise in the proportion of ARC funds dedicated to HASS disciplines, from 22 per cent to 30 per cent.

And today I am celebrating the establishment of a \$24 million ARC Centre of Excellence in the humanities – The ARC Centre of Excellence for the History of Emotions.

Second term agenda

Much has been achieved, but much remains to be done.

I am deeply troubled that so many public policy debates are now mired in quasi-scientific analysis.

I am deeply troubled that the spirit of inquiry no longer thrives in all sectors of the media.

And I am deeply troubled by the growing calls to slash the research budget – particularly the money some would say we 'waste' on the humanities and social sciences.

That's why the humanities and social sciences are at the core of my agenda for our second term in government.

I am determined that they be brought into the mainstream of the research support activities within my department.

I don't mean small targeted initiatives to paper over the gaps.

I mean ensuring that the legitimate needs of this research community are addressed through all of our support programs that promote engagement and enable excellence.

We want to make sure that your fields share in the benefits of the reforms we are putting in place to repair a decade of neglect.

Our improvements to the indexation of block grants will deliver an extra \$2.6 billion to universities from 2011 to 2015.

Sustainable Research Excellence in Universities – our new scheme to support indirect research costs – will deliver another \$1.1 billion or so over the same period.

We will encourage and reward excellence through the establishment of the Tertiary Education Quality and Standards Agency and the Excellence in Research for Australia scheme.

We will provide over \$500 million in additional funding to ensure fair access to Australian Competitive Grants for all universities and researchers.

And we are developing a Research Workforce Strategy to ensure we can maintain for the next generation the gains we are making today.

I am grateful to DASSH for contributing the insights of the humanities and social sciences to many of these strategies, and I look forward to working more closely with you and your colleagues as we continue to improve our higher education system.

We want to collaborate with you, and we need you to collaborate with each other. I expect DASSH to link up with the Academies, with CHASS and with other bodies to help us address the needs of your sector.

With your help, we will ensure fair, transparent and sustainable support for the human and social sciences.

Conclusion

I've praised your knack for asking questions, so it's only fitting to open the floor to you now.

In this, as in all your work, I expect great things.

HUMANITIES CRITICAL TO AUSTRALIA'S FUTURE

The creative arts, social sciences and humanities will help secure Australia's future as a prosperous, innovative, compassionate and fair nation.

In addition, research across these areas will identify ways for Australia to increase its productivity and build harmonious and sustainable communities.

Delivering the closing address at the Deans of Arts, Social Sciences and Humanities (DASSH) 2010 conference in Fremantle today, Innovation Minister Senator Kim Carr reiterated the absolute importance of these disciplines in addressing the challenges Australia faces today.

“To solve Australia’s unique and complex problems we must think critically and creatively,” Senator Carr said.

“The creative arts, social sciences and humanities inspire this kind of thinking.”

Speaking about the Government’s higher education reforms, the Minister emphasised the key role creative arts, social sciences and humanities researchers play in the implementation of the reforms, and the continued support the Government will provide them.

“I am proud to support humanities, creative arts and social sciences research and researchers through a wide-range of programs administered by my portfolio,” Senator Carr said.

“This includes Australian Research Council grants and fellowships, and university research block grants.”

The DASSH conference involved more than 100 deans, university senior administrators and guests from across Australia and New Zealand.

For more information on the conference, visit www.dassh.edu.au.

For more information on Senator Carr and the grants administered within the Innovation, Industry, Science and Research portfolio, visit www.innovation.gov.au.

Agenda Item 19	ANDS/MUSEUM METADATA EXCHANGE PROJECT
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Margaret Anderson, who is Co-Chair of the Museum Metadata Exchange (MME) Project, will provide an update for members on the progress of this project.

She would also like to discuss with members, the potential for this project to act as a spring board to a broader vision of a HASS version of the *Atlas of Living Australia*. The MME project will have a Sustainable Advisory Group to explore opportunities for the long term sustainability and potential extension of the project and would welcome member’s suggestions on this point.

A report on the MME project is attached for your information.

Meredith Foley
CAMD Executive Officer

Item 19, Attachment A

Steering Committee and Project Team

Much work has been undertaken on the CAMD-MA *Museum Metadata Exchange* (MME) Project in recent months. Following the Australian National Data Service (ANDS) indication that it was willing to provide \$500,000 to support the MME, a Steering Committee, with representatives from CAMD, Museums Australia and the research community, was set up to review and endorse the strategic direction and scope of the project. An overview of the project is provided in the flyer at attachment B. The flyer has been circulated to CAMD supporters and was also circulated to delegates at the Museums Australian conference last week.

Details of the membership of the Steering Committee are included as attachment C. CAMD's Executive Officer, Dr Meredith Foley, has been separately contracted to provide support to the Steering Committee and to act as a conduit for communication on the project.

The Steering Committee has worked closely with the Powerhouse Museum which is hosting the project. The following Project Team has been appointed:

- Ms Ingrid Mason, Project Manager;
- Ms Lynne McNairn, Data Analyst; and
- Ms Julie-Anne Carbon, Data Analyst.

The team will be augmented in October by a Technical Developer. A Technical Advisory Group (TAG) has also been convened to provide technical advice to the Steering Committee and Project Team as required. Details of the membership of the TAG are included in attachment C.

In association with ANDS, the Steering Committee and Project Team have prepared a project charter and associated plans which are now in implementation.

Project Focus and Resourcing

The project focus over the next six months (September 2010 to February 2011) will be on assisting museums to prepare and publish collection level descriptions which can be harvested by the *Museum Metadata Exchange*. Examples of the envisaged format and content of these descriptions are at attachment D.

Fourteen CAMD museums and the National Film and Sound Archives (NFSA) have committed as a group to preparing and publishing up to 700 collection level descriptions. These museums were chosen because they had the resources and capacity to begin preparing and publishing this data without delay. To meet the quota, the data providers have agreed to prepare approximately 50 or more collection level descriptions each.

The preparation of collection level descriptions for publication will be a new departure for many of the museums involved in this project and, as such, will require appropriate resourcing to allow the project to meet its quota in line with ANDS deadlines. The project will require the data providers to work closely with Project staff to prepare collection descriptions for publication and harvest.

Project Implementation

The project will be implemented in the following stages:

1. Nomination of Site Coordinators (end September)

An information package has been sent to the Director of each of the museum participants. They have been asked to appoint a staff member (either a senior curator or registrar) to act as a Site Coordinator for the life of the project.

A data provider agreement is also to be circulated to each museum. The agreement will set out the terms for data provision and access and enable the Museum Metadata Exchange to make the collection level descriptions publicly accessible. Under the agreement, members will retain both their rights and responsibilities for the material harvested.

2. Pilot (Sept-Oct. 2010)

A pilot program has been launched with collection staff at the Powerhouse Museum and this will shortly be extended to CAMD's museums in New South Wales to trial the chosen approach to assisting museums to prepare collection level descriptions for web publication and harvesting.

It is anticipated that the pilot phase in NSW will be completed by the second week in October and this will be followed by the roll out of the project to other CAMD museums and the NFSA from mid-October 2010.

3. Initial Contact (Sept-Oct. 2010)

Once nominations are received, the Project Team will contact each museum's Site Coordinator to provide further information about the envisaged form of the collection level descriptions. They will also assist museums to commence an in-house process to identify potential collection level descriptions, establish whether they require repurposing or clean up and determine where descriptions will need to be newly created.

The project methodology will not rely on 'one size fits all' approaches but will recognise the level of readiness, capabilities and resources of each museum data provider.

It is anticipated that there will be a body of information already available in most museums which will yield material capable of being reshaped into collection level descriptions eg information already in the form of significance statements, collection statements for the Collections Australia Network (CAN), on websites, within collection development policies or in publications such as exhibition catalogues.

The Project team will also outline the process to be undertaken in harvesting the published descriptions and ask Site Coordinators to indicate the extent to which they will require assistance in preparation for the harvesting of published collection level descriptions.

4. Site Visits (Sept. – Nov. 2010)

This initial liaison will be followed by Data Analyst site visits. A provisional timetable has been drafted but is liable to change to allow those institutions requiring the most assistance in preparing and publishing collection level descriptions to be addressed early in the process.

During the site visit, the Data Analyst will work with individual collecting staff and groups identified by the Site Coordinator to finalise a list of proposed collection descriptions and work up examples to guide the work of preparing descriptions for publication and harvest.

Support for automatic harvesting and updating from museum sites will be provided with the aim of facilitating the development of this capacity. Where that is not possible, the Data Analysts will implement manual data gathering processes and input data into the metadata repository on behalf of museum data providers.

5. Ongoing Liaison and Support (Nov. 2010 – Feb. 2011)

Following their visits, the Data Analysts will work closely with each museum team to assist in the preparation of collection descriptions, web publication and harvesting. Support material and model collection level descriptions will be added to the project website continually, along with other guidance material covering automatic harvesting and manual data gathering, for reference on the MME project website. The website, which will be launched in coming weeks, will also provide a forum for problem solving.

5. Thesaurus Development (Dec. 2011 – July 2011)

A thesaurus will be developed collaboratively using the Powerhouse object-based thesaurus (which is already used by a number of CAMD members) as a base, although the use of this thesaurus by data providers will not be obligatory. An approach will be developed to provide the opportunity for different communities, including researchers, to identify and negotiate on the search terms they wish to see included in the thesaurus. Over time other vocabularies may be introduced to improve discoverability.

6. Technical development of metadata repository and data services (Sept 2010 – July 2011)

This will occur in parallel to the data gathering process. Further details will be released progressively to the project website. This period will entail the evaluation of interoperability with the ARDC, the development and release of public tools and services, evaluation workshops with academic researchers and liaison with museums over use of data tools and services and ensuring sustainability of collection descriptions beyond the project cut-off date.

Looking to the Future

While the initial 12 month project will represent a modest start on releasing the enormous and relatively untapped resources in Australia's collections, it will build infrastructure, tools and services which hold the potential for a sustainable and expanding program. It is anticipated that the model created will lead to the development, over time, of a national program to make Australia's cultural collections systematically discoverable and accessible.

This project will be the first ANDS-funded project focussed on cultural and historical collections and the HASS researcher communities. We need your support to ensure that it delivers high quality data in a timely manner if further extensions or similar projects of this sort are to be pursued.

Attachment B follows.

Meredith Foley
CAMD Executive Officer



Museum Metadata Exchange

Council of Australasian Museum Directors and Museums Australia

‘Linking museum collections and HASS researchers’

Overview

The Museum Metadata Exchange (MME) project is a joint project of the Council of Australasian Museum Directors (CAMD) and Museums Australia which has been set up with funding from the **Australian National Data Service (ANDS)**. The project is being hosted by the Powerhouse Museum.

The MME has been designed to harvest collection level descriptions from a number of major museums and the National Film and Sound Archive and to supply that data in a standardised format to the Australian Research Data Commons (ARDC).

The selection of collections and search terms will be assisted by academic researcher communities. This will ensure that, for the first time, many museum collections of particular interest to Humanities, Arts and Social Sciences (HASS)

researchers will be readily discoverable through the ARDC.

How will this be achieved?

The MME project will achieve its aims in a number of practical ways. In particular, it will:

- assist Australia’s major museums to prepare collection level descriptions in a standardised format;
- create a virtual exchange capable of feeding collection level descriptions into the Australian Data Research Commons (ARDC);
- establish routine capture and publication of museum collection descriptions into the ARDC;
- work closely with individual academic researchers, academics and universities to identify research priorities and common search terms; and
- provide a common collaborative sector-wide

thesaurus as a two-way service to assist museum data providers and to facilitate effective searching by researchers.

The project will challenge previous obstacles to collaboration of this type by:

- standardising terminology and infrastructure within the museum sector to enhance interoperability; and
- by establishing, over time, an automated ongoing harvesting of data from cultural and historical collections which can be expanded as further resources are secured.

Project Outcomes

It is envisaged that the project will have a number of beneficial outcomes for museums and academics:

- The MME will raise the profile of **museum research** repositories and enhance their value in research, education and policy input;

- The MME will assist **collection managers** to gain further expertise in creating, managing and sharing data in a form which can be directly accessed by Australia's collections.
- The MME will allow **researchers** to discover collections hitherto below the radar of online academic and generic search engines such as Google and to gain a sense of the full range of resources available in museum collections.
- The data held by ARDC will lead researchers back to the **source museum** and potentially foster new research collaborations between museum and scholarly researchers.
- The ARDC can also potentially feed data back to institutions about **researcher's use of the collections**; highlighting the value of this data and allowing museums to better align with researchers.

Museum Collaboration

The CAMD – MA partnership in the MME Project aims to build museum collaborative 'muscle' so that a greater sharing of collection data and expertise can be instituted across the nationally distributed collection and peak museum bodies will present a strong coalition to Government.

While the initial project will represent a modest start on releasing the enormous and relatively untapped resources held in Australia's collections, it will build infrastructure, tools and services which hold the potential for a sustainable and expanding program. The model created will lead to the development of a national program to make Australia's cultural collections systematically discoverable and accessible.

Who is involved?

Academic researchers will be approached to assist in providing subject descriptors which may be included in the thesaurus. The project will work closely with HASS researcher communities, primarily through its research partners:

- Monash University;
- Flinders University;
- RMIT University;
- University of Sydney;
- Donald Horne Institute, University of Canberra
- The Australian Academy of the Humanities; and
- The Council for the Humanities, Arts and Social Sciences.

The principal contributors to the initial metadata repository project will be the major museums

which are members of the Council of Australasian Museum Directors (CAMD) and the National Film and Sound Archive (NFSA).

Project Phases

The MME project will have the following overlapping phases:

Step	Action	Date
1.	Site Coordinators nominated	20 - 27 Sept 2010
2.	Pilot	Sept - Oct 2010
3.	Initial Contact	Sept – Oct 2010
4.	Site Visits	Sept - Nov 2010
5.	Ongoing Liaison & Support	Nov 2010 – Feb 2011
6.	Thesaurus Development	Dec 2010- July 2011
7.	Technical development of metadata repository and data services/Evaluation	Sept 2010 – Feb 2011

Further Information

For further information about the Museum Metadata Exchange Project please contact:

Dr Meredith Foley
CAMD Executive Officer
Ph: 02 9412 4256
Mob: 0438 890 902
Email: mfolwil@bigpond.net.au

Item 19 Attachment C

MUSEUM METADATA EXCHANGE PROJECT

Steering Committee Membership

Voting Members

Ms Margaret Anderson	Chair, Council of Australasian Museum Directors (CAMD), Director, History SA, (Co-Chair MME Project)
Dr Darryl McIntyre	President, Museums Australia (MA); CEO, National Film and Sound Archive, (Co-Chair MME Project)
Dr Christina Parolin	Executive Director, The Australian Academy of the Humanities
Mr Darren Peacock	Consultant, History South Australia/Director, Sweet Technology (Chair Technical Advisory Group)
Ms Mary-Louise Williams	CAMD Executive Member, Director, Australian National Maritime Museum
Dr Andrew Simpson	President, Museums Australia NSW; Director, Museum Studies, Dept Environment & Human Geography, Macquarie University
Dr Dawn Casey	Director, Museum of Applied Arts and Sciences, Powerhouse

Non-Voting Member

Ms Robina Sanderson	Business Analyst, ANDS
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Secretariat

Meredith Foley,	CAMD Executive Officer Ph: 02 9412 4256 Mob: 0438 890 902 Email: mfolwil@bigpond.net.au
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Technical Advisory Group

Membership of the Technical Advisory Group is as follows

Mr Anthony Beitz	Technical Manager, Monash e-Research Centre
Mr Seb Chan	Head of Digital, Social and Emerging Technologies, Powerhouse Museum
Mr Paul Flemons	Manager, Collections Informatics Unit, Australian Museum
Mr Tim Hart	Director, Information Multimedia Technology, Museum Victoria
Mr Darren Peacock	Consultant, History SA/Director, Sweet Technology (Chair, Technical Advisory Group)

Item 19 ATTACHMENT D

Model Content Level Descriptions

Name	Clyde Engineering Photograph Collection
Dates	1895-1950
Online	http://www.powerhousemuseum.com/collection/database/collection=Clyde_Engineering_Photoğraf
Description	The Clyde Engineering photographic archive consists of about 3000 images dating from 1895 to 1950, many of which are glass plate negatives. They document the activities and output of the Clyde Engineering Works which was, in its time, the largest engineering enterprise in NSW.
Significance	The Clyde Engineering Works company produced locomotives, railway and tramway rolling stock, mining, refrigeration, water supply and agricultural machinery at its site at Granville, near Parramatta, in Sydney. The images are an excellent source of information about industry and related social conditions from 1895 to 1950. Many of Clyde's products found applications in regional areas - typical images include equipment for use in wheat and wool growing, flour milling, chaff and feed production, water supply and irrigation, in refrigeration of foodstuffs, and in all aspects of mining, including smelting. Many of the images depict people making or using machinery produced by Clyde Engineering Works.
Subjects	Trains Rail transport industry Rail vehicles
Place	Granville Sydney New South Wales Australia

Name	Hedda Morrison Collection
Dates	1931-1967
Online	http://www.powerhousemuseum.com/collection/database/collection=Hedda_Morrison
Description	A large archive of Hedda (Hammer) Morrison (1908 – 1991) containing photographs, personal memorabilia and collected objects.
Significance	The Hedda Morrison collection in the Powerhouse Museum, Sydney was generously donated by Alastair Morrison, Hedda's husband of forty-five years, in the years since Hedda's death in 1991. The collection primarily comprises 349 exhibition prints that were made by Hedda after she settled in Canberra in 1967. The prints include photographs that she took in China, Sarawak and Australia, where Hedda lived for extended periods, as well as other countries that she visited for shorter periods. The collection also includes 165 slides of Asia, New Zealand and Australia, and a group of negatives of the Trachtenfest folk festival taken by Hedda in Stuttgart in 1931, which are the only known photographs that Hedda produced in Germany. A collection of personal papers and objects that were collected by Hedda and Alastair, notably Chinese papercuts and toggles, also forms part of the collection.
Subjects	Chinese culture Photography British empire Chinese trade Domestic life
Place	Beijing Peking China Hong Kong

Name	Annette Kellerman Costume Collection
Dates	1905-1970
Online	http://www.powerhousemuseum.com/collection/database/collection=Annette_Kellerman_Costume
Description	A collection of costumes, props and memorabilia relating to Annette Kellerman, from 1905 to 1970s.
Significance	Annette Kellerman, born in Sydney in 1886, was an endurance swimmer who created the women's one piece swimsuit. She went on to become a famous entertainer of the vaudeville stage. She developed a spectacular form of entertainment that combined diving into a glass tank, swimming and graceful underwater ballet, playing in theatres across Europe, the United States and Australia. Kellerman was the first Australian woman to star in American movies and she became a star of the American silent screen, making films such as 'Neptune's Daughter' in 1914. As creator of the women's one-piece swimsuit, she influenced public attitudes toward the female body. She published books instructing women on beauty and physical fitness, and lectured on health and exercise throughout Europe and America.. This collection of objects includes swimwear, costumes, props, photographs, posters and other memorabilia relating to her life and work.
Subjects	Swimming Costume
Place	Sydney New South Wales Australia Boston Washington United States of America London England

Name	Don Harkness Archive Collection
Dates	1916-1971
Online	http://www.powerhousemuseum.com/collection/database/collection=Don_Harkness_Archive
Description	Personal papers of Donald James Harkness, relating to motor racing and the design of aero engines from 1916 to 1971.
Significance	Donald James Harkness, pioneer in the Australian automotive and aeronautical industries, racing driver and record breaker, was born in Leichhardt, NSW in December 1898. This archival collection consists of photographs, scrapbooks, news cuttings, letters received, subject files and biographical notes. It relates to Harkness's career in motor racing and aero engine design, particularly his collaboration with racing driver Norman 'Wizard' Smith, 1930-32 to break the Australasian one mile record and the world ten mile record. Harkness also had an early interest in aviation and included is material relating to the construction of the Harkness Hornet aero engine in 1930, the first Australian built engine to pass the Commonwealth Government's airworthiness type test.
Subjects	Motor racing Aeronautics Norman Leslie 'Wizard' Smith Harkness Hornet aero engine
Place	Sydney New South Wales Australia

Agenda Item 20 FEDERATED PACIFIC COLLECTIONS

Frank Howarth, Director Australian Museum, will outline progress in developing a Federated Pacific Collections Platform with other CAMD members.

Background:

The Australian Museum has been working for some time with University of Wollongong on a *Virtual Museum of the Pacific (VMP)* project which was funded through an ARC grant for development of online navigations tools/access and Web 2.0 interaction capabilities. The VMP project, with an initial 427 objects online representing 15 Pacific nations, was launched at a seminar on access to Pacific Cultural Collections in November 2009. The Australian Museum has also participated in a joint project with RMIT to look at *Copyright and Traditional Knowledge* (to be discussed under agenda item 21).

At a workshop in September at the museum, delegates from CAMD museums with substantial Pacific collections explored the possibility of creating a Federated Platform for their Pacific Collections. The seminar agreed that the user groups would be:

- creator communities
- diaspora Pacific communities in Australia
- scholarly researchers and
- museum professionals.

Discussions have also been held with the Pacific Islands Museums Association (PIMA) and diaspora Pacific communities to seek partners in Pacific museums and communities.

Meredith Foley
CAMD Executive Officer

Agenda Item 21 TRADITIONAL KNOWLEDGE AND COPYRIGHT

Frank Howarth (Director, Australian Museum) will introduce the first outcomes of research undertaken by the Australian Museum and RMIT on traditional knowledge and copyright.

Background

At the Australian Museum *Casting the Net Symposium* held on 17 September, museum delegates heard the outcome of research undertaken by Meredith Blake and Supriya Singh from RMIT on attitudes within Pacific diasporic communities to the digitisation of Pacific collections in Australian museums. A copy of their paper is at attachment A.

In summary, Meredith and Supriya reported that most, but not all, of those consulted were in favour of digitisation but **only** if consultation was carried out before objects were uploaded.

A number of respondents also commented that digitisation should not be seen as an alternative to providing physical community access. This paper and an address from Tarisi Vunidilo, Secretary General, Pacific Islands Museum Association (PIMA) suggested that diasporic and creator communities preferred consultation to take place prior to the online publication of object images and information. The Te Papa model, which utilises an advisory board, was noted as a good way of providing this consultation.

Meredith Blake has offered to make a presentation on further aspects of research in this area at the first CAMD meeting next year.

I have also attached a paper by Professor Margaret Jackson and Dr Paul Coughlin from Smart Services Centre at RMIT (see attachment B).

The traditional knowledge and copyright research was undertaken with funding provided by the Smart Services CRC which aims to support research projects which will assist in the creation of online communities and the collaborative curating of digital collections. Further information about the Smart Services CRC can be seen at www.smartservicescrc.com.au. Warren Brady, CEO and Director of the Smart Centres CRC has offered to present to future meetings of CAMD if members are interested.

Meredith Foley
CAMD Executive Officer

Item 21 Attachment A



**The digitisation of Pacific cultural collections:
Consulting with Pacific diasporic communities and
museum experts**

Supriya Singh and Meredith Blake

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The digitisation of Pacific cultural collections: Consulting with Pacific diasporic communities and museum experts

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Abstract

This paper is about the digitisation of Pacific cultural collections. It is based on open-ended interviews with 27 people from the Pacific diaspora in Australia and 17 museum experts and specialists on Pacific cultures. These interviews shaped our understanding of the best practices to be followed in the digitisation of Pacific cultural collections held in Australian and overseas museums.

The overwhelming view is that digitisation, if responsibly used, could fruitfully broaden access. It would benefit people from the Pacific diaspora, artists, researchers and cultural experts. The source communities – provided there is sufficient Internet access – are also likely to use it for a revitalisation of their culture and to communicate their culture across generations. The Web can harness the power of the visual, connecting cultural objects to their stories of every-day and ceremonial use and meanings. In its most positive light, the Web is a community space where people can tell their stories.

Participants also felt strongly that digitisation should go hand in hand with providing physical access to the Pacific collections. Reservations around digitisation revolve around the adequacy of consultation before digitisation to ensure that traditional knowledge and copyright have been respected. Secret and/or sacred cultural objects have to be treated with particular care, and access, if any, needs to be negotiated. Hence digitisation is suitable for only part of the collection. Digitisation also cannot be regarded as a form of repatriation.

1. Introduction

Museums across the world are digitising their collections.¹ This is also true for museums with significant Pacific cultural collections such as the British Museum in London, the Musée du Quai Branly in Paris, the Field Museum in Chicago and the Bishop Museum in Hawai'i.² The extent of digitisation varies from having catalogue type entries to images associated with video stories relating to objects and allowing for user generated content. Although museums have put in place extensive protocols for consultation with Indigenous and Pacific peoples, digitisation has proceeded without consultation or agreement on best practices.

In this paper we are not evaluating museums' current attempts at digitising Pacific collections. Instead, we aim to discover what the Pacific diasporic population in Australia, museum and cultural experts would like to see happening in digitisation.

¹ Digitisation in this paper refers to the practice of museums uploading their museum catalogues (including photographs of objects where available) to the internet, to be a fully searchable Web-based resource.

² http://www.britishmuseum.org/research/search_the_collection_database.aspx

<http://www.quaibranly.fr/fr/documentation/le-catalogue-des-objets.html>

www.pacificanthropology.org

<http://www2.bishopmuseum.org/ethnologydb/index.asp>

2. Our study

This qualitative study was conducted by RMIT researchers who are part of the Smart Services Cooperative Research Centre (CRC).³ Within the CRC we worked collaboratively with the Australian Museum in Sydney, which holds 60,000 objects in its Pacific collection. At present, the Australian Museum does not have a permanent exhibition of its Pacific collection. Like all major collecting institutions, the Museum has a small proportion of its Pacific collection accessible through loans for exhibition purposes, and limited behind the scene visits by members of creator and diasporic communities, researchers and the general public. The Australian Museum together with the University of Wollongong has piloted digitisation of 427 cultural objects in the Virtual Museum of the Pacific (<http://epoc.cs.uow.edu.au/vmp/#>).

This RMIT study focuses on the broader issues that lie behind the digitisation of Pacific cultural collections, rather than an evaluation of the Virtual Museum of the Pacific (VMP). This consultation with the diasporic and specialist communities is a first step in the development of best practices guidelines for museums digitising Pacific cultural collections.

The question of our relationship with the VMP repeatedly came up when we were speaking with museum curators and cultural specialists. We were conscious that some of their comments referred to the VMP, even though we were neither involved in its design nor evaluation of use.

Our study is based on open-ended individual and group interviews with 44 people – 27 from the Pacific diaspora⁴ in Australia and 17 museum and cultural experts on the Pacific. The qualitative approach helped us discover the important issues relating to digitisation. It is important to note that four of the museum/cultural experts were themselves of Pacific Islander heritage, that two of the diasporic members were the Anglo-Australian spouses of Pacific Islanders. We also draw on our participation in Pacific conferences and fora which considered issues of digitisation and consultation.⁵ In our sample, we have wide representation from the diasporic population from the Pacific in Melbourne, Sydney and Brisbane. We also covered important experts and museum specialists in Australia related to the Pacific collections, ensuring that we spoke with those who were known to have positive and negative views on digitisation. All participants were given the choice of anonymity and confidentiality. Those who chose to be identified by their own names had an opportunity to review the draft paper to ensure they had been accurately quoted and in context.

Our sample was a convenience sample, drawn from our professional networks. We were conscious there should be a rough equivalence between our diasporic participants and the strength of particular countries in the Australian Museum's Pacific collections. Even when we sought the participants independently we found they often knew each other, and had already discussed us with the previous interviewees. This reflected the close networks that exist within each of the diasporic communities of the Pacific. An important limitation of our study is that we were not able to travel to the Pacific to comprehensively cover representatives of the source communities.⁶

The interviews were transcribed and analysed using NVivo 8, a computer program for the analysis of qualitative data. This process of analysis helped display in a transparent way how we arrived from the interview data to best practice guidelines.

³ This is a federal initiative bringing together funding from the Commonwealth Government, industry and universities for innovative research. See <http://www.smartservicescrc.com.au/>

⁴ In our study we include those who self-identify as Pacific Islanders now living in Australia.

⁵ Fora attended included: 'Access to Cultural Collections' seminar at the Australian Museum, 24 November 2009, Australian Association for the Advancement of Pacific Studies 'Oceanic Transformations' 3rd conference 8-11 April 2010, The Pacific Arts Association 10th International Symposium 'Museums, New Global Communities and Future Trends', 9-11 August 2010.

⁶ At the Pacific Arts Association 10th International Conference, Meredith Blake interviewed two members of Pacific source communities; one man from Bougainville and one man from the Cook Islands.

3. Digitisation as broadened access

In our study we address digitisation as a way of broadening access to the Pacific cultural collections, rather than focus on its technical and design aspects. Most of the diasporic community and the museum experts and specialists favour the responsible digitisation of Pacific cultural collections. Museums today are obliged to digitise, as the Internet is an important communication channel. As Joses Kenneth, 35-44 years old, a Ni-Vanuatu IT professional says, '...we live in an age where we don't really have...a choice'.

Professor Amareswar Galla who has a long involvement with the Pacific and cultural collections, says,

I'm a strong advocate of using digital technologies in an appropriate way and I think digitising the collections the way (the) Australian and other museums are trying to do it is very important and I know that Pacific Island countries appreciate it. The only thing people are asking is, when you're doing it, negotiate the appropriate way of digitising. ...I support it, but I think responsible digitisation is really important and that's what I advocate.

Lillian (pseudonym) a Papua New Guinean curator of a Pacific collection says,

It's a shame not to access these collections because people need to connect with them, especially those of us here...We're away from home. ...That's your connection to your homeland... Personally, I think digitisation is a good thing to have, provided proper consultation and selection [takes place] of what you put out there and how much you put out there, with the community or the people that these things originate from.

Of the 44 participants, four from the diasporic community and one cultural expert are explicitly against digitisation. Their main concerns are that it will not be done in a 'responsible' manner, that there will be loss of copyright, and disrespect for traditional knowledge. They are concerned that digitisation is seen as an easy way of displaying the whole collection. This universal access to everything in the collection would impose Western views on Pacific notions of the secret and sacred and become a form of re-colonisation.

The other 39 interview participants expressed their support for digitisation. This support was based on a number of qualifications. Frequent reservations were stated such as the need for museums to consult communities before objects of sensitive, ritual or sacred significance were considered for digitisation. The risk of photographs of objects being downloaded by internet users inappropriately was also commonly cited in interviews, as was the fear that tangible designs or intangible components of heritage (traditional knowledge, songs, rituals etc) could be copied by other people who had no right to know or practice that culture. Participants grappled with the tension between 'access' and 'control'. Although they explicitly expressed reservations associated with 'loss of control' they generally weighed up these arguments against the current situation of limited 'access' to Pacific collections held by foreign museums. On balance the remaining 39 participants welcomed digitisation as one way of broadening access. Physical access, photographs, traveling exhibitions continued to be important for the experience of the Pacific cultural collections. It was also hoped that the digital access would increase a desire in audiences for the physical experience within the museum – resulting in increased objects on display and increased visitation.

3.1 A valued experience

'Thank God, somebody has finally made it accessible for us, after all these years of (using) our IP (intellectual property)', Shigeyuki Kihara, 25-34 year old Samoan/Japanese artist says. Eddie

(pseudonym), 35-44 from the Solomon Islands and working in media is even more enthusiastic, saying, 'I can only see positive there. I don't know much about intellectual property rights....but ... from a layman's point of view, I think it's a bloody... good idea.'

Digitisation of the Pacific collections is valued because it offers access when physical access is not possible or difficult. For some of our diasporic participants, it was important that digitisation would help increase knowledge about their cultures. This broader access is a positive even when the participants do not know that the Museums have vast stores of collections that are seldom displayed. Tevita (pseudonym), 55-64 from Fiji who works in language studies has been to the Te Vainui O Pasifika gallery at Museum Victoria. But he did not know that the museum had more collections in the store.

The participants – both the diasporic population and the experts – also noted that the Web is an oral and visual medium. It allows the opportunity of sharing stories, of presenting the linkages between material culture, stories and everyday practices.

Karlo (pseudonym), 55-64, a Tongan elder in Australia notes,

I think it's a fantastic thing to do...here's one thing that I know of the Tongans, maybe it's the same with other Islanders - they like to read pictures.... I think they will be excited about it because they are a communal society... It's being shared, which is really one of the bases of a communal society: you share things...

The artists in our sample revelled in this combination of text, oral and the visual. Regina, 25-34, a Papua New Guinean artist in Australia says she prefers having 'someone talking to you and telling you what it was, as opposed to just reading a placard in a museum setting.... I think that's really important, because Pacific cultures are oral cultures'. Maryann Talia Pau, 25-34, an artist from Samoa says, 'being a visual person, seeing a photograph of something helps me to understand or think through stuff.'

Museum curators are amongst the most enthusiastic about digitisation, for it allows them to place material culture in the context of people's everyday lives, ceremonies, memories and beliefs. Imelda Miller, Assistant Curator of Torres Strait Islander and Pacific Indigenous Studies at the Queensland Museum say that with digitisation

You can make relationships with other places in the Pacific, with other Pacific museums or other indigenous museums across the world. You're able to make that kind of connection to stories to show that there's strength in what we're saying, looking at the spiritual relationships and how true that is, and it exists around the world. Online you can show that; you can link those things, whereas here in a museum you might not be able to.

Dr Barry Craig, Senior Researcher with the Foreign Ethnology department of the South Australian Museum says digitisation allows the museums to make their collections useful for a variety of audiences. He asks, 'If you are storing these things what are you storing them for? ... If you are going to keep it, do something useful with it'.

3.2 Not a substitute for physical access

Digitisation is one way of broadening access, but it is not a substitute for appropriate physical access. For some of our participants like Joses Kenneth, an IT professional from Vanuatu, 'there is a richer experience in actually seeing the thing'. For others, arguing for increasing access through digitisation, while not taking any action to make at least some part of the Pacific collections easily accessible, is trampling on their rights and cultural heritage. It is a devaluing of the importance of the Pacific collections, and by implication of the Pacific peoples for whom these collections are culturally meaningful.

Joyceclin Kauc Leahy a Papua New Guinean, freelance curator and Managing Director of Beyond Pacific Art, says that at present Australian museums give little physical access to their Pacific collections. A person has to get in touch with the Museum, hoping they will be able to open up their vaults. Once she did get access, she found the sheer size of the collections was daunting. She says some of

...the things I have never seen myself as a child ...growing up in my village in Papua New Guinea. So, I feel that they're vital heritage. ...They're even...national heritage, that [is] totally inaccessible to any generation; even the generation before me...They're not shown publicly. ... I feel that they're very, very important cultural objects that are here, that need to be linked up somehow to the community, whether it's diaspora or the source country or the museum in the source countries.

She says in one museum she saw things she had not seen in the national museum in Papua New Guinea. 'So to me that's a ...massive loss to the generation or generations....My children should have the right to see.'

Dr Katerina Teaiwa, Pacific Studies Convenor at the Australian National University is of Banaban and I-Kiribati, descent. She says museums are able to get away without regular access to their collections, because Australia is disconnected with the Pacific. Moreover, the Pacific Islander diaspora is not politically organised in a way that ensure their voices and cultural concerns are acknowledged by public institutions.

Penny Iking, Collection Manager, Oceania, Asia, Africa and the Americas at Museum Victoria worries whether the emphasis on digitisation will take away the focus on the physical collections. She says:

The...problem I have with ... computerisation/digitisation is that the beauty of a museum object is that it's a real object, it's something that's tactile, it's something that's three-dimensional... that's meant to be what the beauty of a museum is, that there [are] real objects here. Here we are spending a lot of money or time on digitising things, but we won't put enough objects on display, so...is there a conflict of interest maybe?

Maria Tence, then Manager of Community Exhibitions at the Immigration Museum in Melbourne is more hopeful that the digital will bring people back to the museum. She says:

I think...creating web-based accessibility is really good, because, as you know, the wonderful thing about making connections with communities and for them to understand the validity of museums is that you allow them in and you allow them behind the scenes, and everyone likes to have a look behind the scenes. Creating that relationship is really good because they trust you.

4. Who benefits?

Penny Ikinger and Prof Amareswar Galla say one of the first questions that should be asked when digitising cultural collections is: Who benefits? Prof. Amareswar Galla says, 'I think there needs to be a benefit analysis for source communities, diaspora communities, and the host institution'.

From our interviews with people from the diaspora and museum and cultural experts, digitisation is of sure benefit to the diasporic population and the experts. Imelda Miller from the Queensland Museum holds that for the general public, digitisation is 'an opportunity for people to know more about the Pacific, even down to, like, those tourist things that they buy, the shell necklaces and what they truly mean'.

The more tangled issue is whether it is of benefit to the source and creator communities.

4.1 The source communities

We did not speak to the Pacific creator and source communities, hence the benefits or otherwise are based on reflections of the two groups we interviewed. Robert Anita, 25-34, a teacher and a Solomon Islander says his grandparents in the Solomon Islands would agree with digitisation.

This will be helping their great-grandchildren to see what they looked like, or what life in the olden days looked like. I guess anyone else would like that to happen so that their generations to come would see what life was like in the olden days.

Our experts are divided on digitisation's benefits to the source communities. In the first group are those who argue that at present the Internet is not a main communication channel in the Pacific. Photographs and DVDs are the preferred representation. Edward (pseudonym), a cultural expert of the Pacific says that 'the major beneficiaries' of digitisation will be 'the art dealers, art historians, expatriate researchers, the white people'. The creator communities will 'be the ones left out'.

Most experts were not concerned about the current state of the Internet in the Pacific. They felt that it is important to give back knowledge to these communities in whatever form, for they are losing their traditional knowledge. Dr Barry Craig from the South Australian Museum says that many source communities

... have lost a lot of their material cultural heritage. Even their oral traditions have often been lost because the old people have died and the young ones haven't bothered to listen or learn in the way they used to because people don't rely so much on memory anymore ... So those sort of sites are important for those people if they suddenly feel the urge to learn their ancestral heritage whether it's objects or stories. You can put stories on the web too which is what we are doing with our site [ARC-Linkage funded Upper Sepik-Central New Guinea Project www.uscngp.com]...then people will have a richer notion of their past.

The proviso is that digitisation should not be seen as digital repatriation. Prof Amareswar Galla says digitisation is 'a means to provide access to what is there...digital repatriation is a misnomer... (It is) a way of denying any physical repatriation or other kinds of sharing of collections.'

Dr Jenny Newell, a Research Fellow, National Museum of Australia specialising in Tahitian collections concurs. She feels that photographs allow very valuable connections between communities and collections, but that the process is not the same as repatriation.

She says

I certainly have heard quite a few Aboriginal people comment negatively on digital repatriation because it's almost become associated with the cheat's way of repatriating. The idea [is] that well, we'll just digitally repatriate these objects and then we don't have to do the hard yards of discussing the repatriation of material objects.

Stéphanie Leclerc-Caffarel, a Ph.D. Candidate at the University of East Anglia in Norwich, presented at the Pacific Arts Association Conference in Rarotonga on 11 August 2010 on the issue of digital repatriation. Leclerc-Caffarel says,

I do not really believe in virtual repatriation. I think that's something that can't really work. What's [the value of] a picture of a very sensitive object such a Maori head? What's the picture of a *Churinga*? That's certainly not the *Churinga*... We think too much in... a very occidental way, especially in terms of thinking of an individual's property or private property, rather than thinking in a more Pacific way which would be, in my point of view, about circulation and exchange of objects, rather than ownership.

Dr Barry Craig however says

digitising [Pacific] collections can just as surely promote actual physical repatriation by informing indigenous peoples as to what is in museums that they might want to request.

He wonders whether some museums may adopt a policy of not digitising their collections, or parts of their collections, precisely to avoid becoming the target of repatriation requests.

Ana (pseudonym), 25-34 a Papua New Guinean in media in Australia says that perhaps as an adjunct to digitisation, the museums can give back the actual objects. She says,

Give it back to the people that it came from. No place needs that many pieces of work, especially if they're just going to sit collecting dust. ... And it does mean a lot to these traditional cultures. Help them set up something or get a project happening where this work can be displayed within that context. Because as lovely as it would be to see PNG work in a Western context, there is nothing like seeing an original piece of work or hearing an original piece of music in [the] framework of where it came from.

4.2 Diaspora

There is little doubt from our interviews that the diasporic community would benefit from digitisation. It is a connection with their heritage. Digitisation raises awareness that museums and galleries in Australia have substantial Pacific collections, something that many of our diasporic participants did not know. It takes a person behind the scenes to see more than can be exhibited.

'Alopi Latukefu, 35-44 of Tongan, Polynesian and Melanesian descent who has written on IT issues in remote Aboriginal communities' says having the collections digitised will become increasingly important as future generations in the diaspora get further away from their traditions.

⁷ Latukefu, 'Alopi, S. (2006) 'Remote indigenous communities in Australia: Questions of access, information and self-determination' in *Native on the Net: Indigenous and Diasporic Peoples in the Virtual Age*, Landzelius, Kyra (ed) Routledge, London.

'Alopi says,

It will be a generation or two before young people of Tongan or Melanesian descent, or others, who live in other places start to say, "Well, I actually don't understand that much about the culture I come from and how can I understand a bit more and what access do I have?" Those questions aren't yet there because Pacific communities, as they are, are incredibly, highly integrated under the family model and so there still exist strong links ... to the culture we come from.

Imelda Miller from the Queensland Museum says that for people from the diaspora, digitisation 'creates an awareness about their culture here in Queensland, that they too have stories here'. Digitisation allows one to 'access a whole new audience, one that doesn't necessarily come into a museum'.

4.3 Research

Researchers of Pacific culture want the access provided by digitisation. Jason Gibson is researching 'Reconstructing the Spencer and Gillen Collection: Museums, Indigenous Perspectives and the production of cultural knowledge'. This project is still in its early stage. His comments in this paper are based on his experience in digital archiving projects with remote Central Australian communities. He says, 'Being able to digitise material and quickly forward it on to people in the community of interest you're working with, with other researchers, just speeds up [research]'. His current position at the museum

...is primarily to ensure that the Baldwin Spencer and Frank Gillen collection goes online, not only collection items held at Museum Victoria but also the various aspects of the collection which have ended up across the globe in various museums. So, we're bringing it all together in digital form and producing an online database. ... I think it's fantastic, although there are very real concerns with that particular collection around restricted ceremonial material that we certainly cannot provide public access to, ever. But there is a large component of the collection which we can show and it should be out there and it should be made available to public, including manuscript material, photographs, objects, the works.

Dr Barry Craig says that digitisation should only take place after every attempt has been made to verify and complete information. Dr Michael Gunn, Senior Curator, National Gallery of Australia, reported that he had to delete an early attempt of digitization off the website, for it was 'full of errors'. But when collections are digitised, as Craig says,

....there's also the fact that by researching and regularising this data you can correct the misinformation. ... There probably has to be a very clear indication on a website that this is the information we have. We can't guarantee it's 100 per cent correct because it's information that has been gathered over a long period of time by all sorts of people with different levels of concern about accuracy.

Grace (pseudonym) a 35-44 Nurse from the Solomon Islands was also enthusiastic of having the information at hand, saying, '[For] some of the research... I want to focus on a certain group, for example, women in the Solomon Islands ... There's not much. It's very limited.'

Dr Jacqui Durrant, Pacific Art Correspondent for Art Monthly Australia, reflects on the value of digitised collections for her research. 'I think that many people I know in the Cook Islands would be happy with [digitisation], but only in a sense that it is better than nothing. Of course, it doesn't compare to repatriation.' She researches Cook Islands material culture

...and the biggest holdings of Cook Islands stuff is in the British Museum.
... I literally would not be able to achieve anything without the British Museum online catalogue. There are some other online catalogues that don't have pictures, but at least enable me to know what's in their collections. The Cambridge Museum of Archaeology and Anthropology is one of those... The Auckland War Memorial Museum has their *tapa* cloth collection online and that has been of help to me too. Heaps of contemporary artists are revisiting those same forms. Having really, really good photographs aids their cultural revival.

6. Secret and sacred objects

Dr Michael Gunn, the Senior Curator of Pacific Arts, National Gallery of Australia says he is a heathen but he developed a healthy respect for the sacredness and power of objects when he was working at the Metropolitan Museum in New York (the 'Met'). He says,

There was an old, very old, figure from the Sawos... in middle Sepik. Great figure. When I arrived there, I was looking at the collection and I found it out the back. I thought this figure's way too good to be hidden in the back. It should be out in the gallery.

So, after six months or so...we cleared a glass case, and put him in. There he was; put the label and everything up; shut the case. That evening, around 11.00 at night, I got a call from security. They said, "You'd better come in. One of your cases has exploded."

When Dr Gunn and his eight year old son went to investigate the spooky 'Met' in the middle of the night,

Sure enough, that piece, right above its head there was a hole about 80 centimetres wide and about 40, 50 deep. All the glass had exploded outwards into the gallery and it became quite obvious he didn't like the case. ...The interesting thing was that glass was about, what, eight millimetres thick; it was safety glass; it was rubber mounted.

He says, 'Over the next week we moved (him) into a much larger case and gave him more space around him and he seemed fine. The glass didn't explode. ... When they don't like something, they let you know.'

Edward (pseudonym), a cultural expert of the Pacific would not have been surprised at this story. He says

Every single group in Melanesia has religious beliefs and it's encapsulated in material form in certain objects... Respect ... is absolutely necessary with these sorts of objects; that keeps these sorts of objects alive, because the objects are not dead. They're actually alive. They have spirits.

Robert Ancisi, Chief Executive Officer of the Division of Media, Communication and Culture, Autonomous Bougainville Government-PNG (interviewed at the Pacific Arts Association Conference in Rarotonga in August 2010) told a story which illustrated the relationship between people and objects. He remembers in 2007 encountering a pig tusk ornament from his mother's village in New Ireland in the Musée du Quai Branly in Paris. When asked how he felt to see an object from his mother's village he said he felt a mixture of emotions. The object seemed to recognise him and he felt that the reunion with his 'kin' made the object happy. But, being in a museum so far away from its people back in New Ireland, he could detect a terrible sadness emanating from the object. Robert said "our objects are never dead for us".

For Evelyn Baines, 45-54, a Solomon Islander, the feeling of the sacred is palpable in some objects. She was talking of how the British Museum had invited her to check some of the things in their Santa Isabel section, and she said there was one object in particular where she felt if she touched it, 'it might do some harm to us'. The other two people from the Western Solomons had similar feelings about this particular object. So, they felt 'we should show high respect to all this because our ancestors did have high respect for these objects.'

The secret and sacred varies with people and cultures. For Shigeyuki Kihara 25-34 Samoan/Japanese artist living in New Zealand, the digitisation of human remains should be accompanied with a warning. For Fipe Howard, Fijian volunteer broadcaster for Sydney's community radio station Skid Row, a *Tabua* (whale tooth) from Fiji should not be digitised. Interestingly, Alisi (pseudonym) a 55-64 Fijian woman, had no problems at all with having a *Tabua* digitised and accessible on the Web, and proudly displayed a *Tabua* in her own home.

It is the ritual meanings rather than the category of object which makes it deserving of particular treatment. Evelyn Baines tells the story of the special meanings of her father's walking stick that his father had made for him.

People might classify this as just an ordinary walking stick. [When my father] grew up his father ...handed it over to him ... and he said to him, "This is a walking stick which ties you and I...Every time you see it you know that you are holding onto me." ...Later on this walking stick was blessed by one of the priests. ...Whenever we went out to the Islands, it was always kept at the front of our canoe. Now the significance about this is that because it's been blessed by a priest, therefore we are not to put it anywhere at all where we go over it, step over it. Or it has to be on top of our luggage.

Her family's belief in the walking stick is so strong that when there are heavy seas out on the Islands, 'my dad or my mother, whoever is there at the time, will wave it, believing that it will have the power to calm the water or to calm the strong wind'.

At a forum on Accessing Cultural Collections at the Australian Museum on 24 November 2009, Director of the Vanuatu Cultural Centre, Marcellin Abong said that it was acceptable to digitise the common or basic, everyday cultural items from Vanuatu. However he did not support the digitisation of ritual or ceremonial objects particularly from those cultures in the northern half of Vanuatu with strongly-developed traditional copyright systems, nor sacred or *tabu* objects from the northern or southern islands of Vanuatu

It is important to note that many of the people from the diaspora whom we interviewed could not think of anything that should not be digitised. This was particularly true for those from Fiji, Samoa, and Tonga. Tevita (pseudonym), 55-64 from Fiji who works in language studies, when asked what sort of Fijian objects could be problematic to have photographed on the Web replied

I can't really think of any, I suppose generally I would say that because for Fijians the taboos that are associated with certain traditional objects have I suppose generally been lost or set aside because of the Christian beliefs and practices, so people can look at objects nowadays and not have the feeling that this should not be shown.

Seini (pseudonym) 35-44 a Tongan artist also spoke of how Christian religion had influenced Tongan traditional culture and ancestor worship. When asked about taboos related to ancient objects, and whether these taboos meant that objects should not be digitised nowadays, she stated
Tonga really doesn't have that kind of taboo because they have totally accepted religion and accepted that those kinds of objects are just objects. They are not

associated with anything except possibly traditional kava ceremonies and it's only treated with *mana* during those ceremonies and of course they are stored in places for safe-keeping because of those traditional things.

Diasporic Ni-Vanuatu and Solomon Islanders we interviewed did not find it easy to come up with objects that should not be digitised. Joseph Kenneth, 35-44, an IT professional from Vanuatu nominated a type of club (*Nal Nal*) and a type of dancing mask in the form of the head of a shark as sacred items from his island of Uripiv in Vanuatu, but suggested that I contact Ralph Regenvanu, the Chairman of the Vanuatu National Cultural Council (also from Uripiv) as he would really be able to tell us what objects were suitable or not for digitisation.

When asked whether there were sacred or taboo objects or objects in Solomon Islands cultures that would be inappropriate to be digitised and displayed online Eddie (pseudonym) 35-44 and working in the media said 'No, no. Not that I'm aware of'.

Grace (pseudonym) a 35-44, nurse from the Solomon Islands said when questioned about taboos in the Solomon Islands responded 'I know ... taboo places when I was growing up, I'm not allowed to go to that place, that's only for men, and I don't do that. But in terms of objects? Not that I know of'.

Robert Anita, 25-34, a teacher and a Solomon Islander responded that in terms of taboo objects from his homeland that he was aware of, human remains should be treated with sanctity. He said, 'I think in my culture all human remains should be kept secretly in a house that belongs to the spirits'.

There was no consistency throughout the interviews conducted, as to the issue of the treatment of human remains. Although it was generally acknowledged that biological specimens such as human skulls, bones and Maori tattooed heads (*Mokomokai*) must never be displayed publicly or in the digital environment, there was less concern with human remains when they had been modified to be made into cultural objects, such as over-modelled skulls from Vanuatu.

Dr Barry Craig from the South Australian Museum and John (pseudonym) a curator of an Australian Pacific art collection had both previously consulted and received approval from the Vanuatu Cultural Centre and appropriate source communities, for the physical display (in exhibitions) of over-modelled skulls in their respective museums.

6.1 Respect and restricting access

Secret and/or sacred cultural collections have to be treated with particular care, as often physical access to them is restricted. Even when the object is not secret, the rituals around it may not be shared between men and women, the initiated and the uninitiated within the tribe, or across tribes. As Prof Amareswar Galla notes; 'Not all collections can be digitised'.

Edward, (pseudonym), a cultural expert of the Pacific says

There are certain things that women are not allowed to see. There are certain things that men may not be allowed to see... Also, there are certain things that can only be seen at certain times ...for example, certain things that may be ritually seen by women, but only from a distance and they may only be allowed to see one side of it...a lot of the headdresses and masks, you're not allowed to see inside.... Unless you have the rights, you can't see inside, you can't see how it's constructed, and you can be fined. If you repeatedly infringe that copyright system and you don't pay the fines, you can be killed, and that still goes on now, today.

Joyceelin Kauc Leahy a Papua New Guinean, freelance curator and Managing Director of Beyond Pacific Art when asked about displaying sacred or taboo objects online responded

I don't think they should be displayed. I'm totally against it. Traditionally they're not seen... say, in the *kasrom* [if] I want to do something, you always have a meeting and you have a discussion... So, I need to know what you are doing, you tell me, and I have to agree or we have to come to a compromise and an understanding that I am allowing you to use this information or use this material or these objects.

Edward (pseudonym), a cultural expert of the Pacific says some computer programmers and software designers feel 'Everything should be completely democratically available online'. He says that for them it is like a 'religious cult', but this approach signifies a total lack of respect for Pacific cultures. He notes,

...you can't do that with Melanesian cultures. You'll create... problems and the people who get the problems will be the ones who have the rights over the objects and the rituals and the knowledge

He worries that digitisation by making everything completely accessible will not respect Pacific cultures. He adds,

It's almost like stripping yourself fully naked and exposing yourself, because of the nature of secrecy and levels of knowledge and access to knowledge and access to what you see, hear and do, learn, in Melanesian culture....With Melanesian cultures you have to be very highly selective, what you put online, how you put them online, and what information you put on with them....

Other experts and people from the diaspora agree with the need to show respect. They speak of the need to consult in grey areas. Jason Gibson says much of the ceremonial material in the Spencer and Gillen Collection is clearly restricted and cannot be shown publicly. He says,

But there is some grey area and there's been ...a long history of consultation with community about that portion of the collection. Until access levels are determined the project will group this material together within the classification 'yet to be determined'. This material would then feature in future discussions with senior custodians. The access levels may change over time and will change according to contexts as well. So, I don't think there will ever be a solution to some of that material. ...We just have to work within the ...cultural context of the time

People from the diaspora and other experts also point to the immense cultural diversity in the Pacific and the need to take into account changing ideas of the secret and sacred. Evelyn Baines says how people in her family are willing to share their ritual objects, if they know they will be treated with respect. She has items in her personal collections where the older people have allowed her to display the photographs, without identifying clan names. She says, 'The older people want to share these cultural objects so that the younger people can know their culture'. Personally, she says, she would display them in a museum,

...because I'd like the younger generation to know about how my people used to be, how they respect these things... as long as they also want to respect all these collections of old items. For me, it's so important that this knowledge is handed down to the younger generation.

Her husband Dr Graham Baines who has been active in taking representations of cultural objects back to Santa Isabel Island in the Solomons, says that objects that were sacred in the past are not as

sacred today. "They know that in the past it was a very important and a dangerous item, but ... I can understand Evelyn's reaction. Today it's not something that they're worried about".

7. Respecting copyright and traditional knowledge

Some of our participants expressed reservations about digitisation because it would lead to an infringement of copyright and traditional knowledge. Having the image of the object online would lead to others copying traditional designs and imported products being passed off as authentic craft. Non-Indigenous artists would imitate Indigenous art.

Samuel (pseudonym) 65+ from Papua New Guinea related a story that encapsulated both his support for digitisation, and his concern about the possibility of images being used and copied.

I see benefits of it. I mean, it [provides access] in the same way as in a museum, but the thing that I feel uncomfortable about online is that nowadays things are copied and then... replicas of the thing are made and copied. I think that sort of degrades what it is or removes any sacredness of what it is. It's my experience in Papua New Guinea that ... China, has copied certain images, like a *Tubuan* image. In fact, my father commented to me once when he saw an image on a lap-lap [sarong], where they separated the [the body from] the headdress... He said to me "You know, they have ruined our culture by doing that".

Others were not worried as it is the knowledge relating to making the cultural object that is secret and copyright, rather than the object itself. Dr Michael Gunn says that on the Tabar Islands copyright does not rest in the object, which is often destroyed, but in the reproduction of the object. He says people in New Ireland told him that

...when we westerners buy an object, we're not buying a copyright. We're just buying a piece of carved wood. The copyrights are the rights that are used to reproduce that object, to recreate it in its proper context. In New Ireland, this copyright is specific to a particular group and clan. Though it is supposed to go down the matrilineal line, it often goes from father to son. Moreover copyright moves. What was owned by one group 80 years ago, they may have sold the copyright on.... Whoever last owned the copyright when that piece was produced, they may have produced it and then moved the copyright on and they don't own it any more...

7.1 Fear of losing control

During interviews there was a lot of discussion about, and support for technical methods of ensuring that photographs of objects on the Web could be made more secure or protected from being downloaded. However in this paper we are not concentrating on the technical design of digitisation that would prevent copying or restrict user-generated. Instead, in this paper, we are presenting responses from interview participants about issues surrounding traditional knowledge and control.

Dr Ron Vanderwal, Curator Emeritus, Anthropology at Museum Victoria says:

I've always been a proponent of getting stuff up there. It's kind of this great divide between collections managers and curatorial staff. [Collection managers' concerns are] that it becomes public information and probably the worst of that, in their eyes, is that there are a number of objects which are images and images can be used in publications in which we, the museum, have no control over. Mind you, even ones

that we have supplied to other people, we have no control over once they leave in the form of digital images.

Josés Kenneth, 35-44 a Ni-Vanuatu IT professional says that the issue is not whether the museum loses control of an image. The person who loses control is the one who owns the artefact. He says, 'The Ni-Vans have already lost control of it by whoever got it from Vanuatu, whether it's secretive or whatever'. However, in Vanuatu the traditional way of passing down the knowledge is protected, whether it's on the web or it's not. 'The Chinese might try and imitate it, but I don't think they'll ever achieve that way of making it. So, the traditional method and secrecy will be protected regardless.'

Karlo (pseudonym), 55-64, a Tongan elder in Australia notes, 'It's a very narrow-minded way of controlling things... if there's something that is here in the museum that shouldn't be on the Net, then it shouldn't be here in Australia anyway.'

8. Consultation

Consultation is essential in resolving issues of access, digitised or physical, to parts of the cultural collections that may infringe on the secret, sacred, copyright and traditional knowledge. The experts we interviewed pointed out that the protocols and ethics of consultation with Pacific peoples and Indigenous groups have long been discussed and agreement has been reached.⁸ The need is to learn how to put these principles in practice.

A recent example of the crucial need to consult source communities was given in Rarotonga during the Pacific Art Association's triennial international conference in August 2010. Troubled by a German curator's musings about the possible meanings of a Cook Islands wooden carved god in her museum's collections, local carver Mike Tavioni made a public and impassioned plea to the curator in question, and to all the international curators present at the gathering:

It's a mistake to make assumptions on these gods. You cannot generalise on these things. My reason for standing is; I wish, when you are doing research on our artefacts, why can't you request that one of us will be with it? That will help you not stray away from what these artefacts stand for. Our artefacts have been talked about as being regimental, repetitious, simplified, but for all of those, each one has a reason... So this is a good meeting when all of you are here. I wish, when you are dealing with someone else's artefacts, the decent thing is to ask somebody from there, to give you a hand.

⁸ These include:

- Pacific Islands Museums Association's Code of Ethics (2006) <http://pima.museum/about/code-of-ethics/>
- New Zealand Ministry of Pacific Affairs Pacific Consultation Guidelines (no date) cited May 2010 www.minpac.govt.nz/resources_pacificconsultationguidelines.pdf
- Continuous Cultures, Ongoing Responsibilities: Principles and guidelines for Australian museums working with Aboriginal and Torres Strait Islander cultural heritage (2005) http://www.museumsaustralia.gov.au/userfiles/file/Policies/ccor_final_feb_05.pdf
- 'Ask First': a guide to respecting Indigenous heritage places and values (2002) <http://www.environment.gov.au/heritage/ahc/publications/commission/books/pubs/ask-first.pdf>
- Aboriginal and Torres Strait Islander Library and Information Resources Network Protocols (1995) <http://www1.aiatsis.gov.au/aiatsis/protocols.aiatsis.asn.au/ATSILIRNprotocols.pdf>
- University of British Columbia Museum of Anthropology Guidelines for Management of Culturally Sensitive Material and Guidelines for Behind-the-Scenes Access/Non-Commercial Photography of Museum Objects (2001) <http://www.moa.ubc.ca/collections/>
- Mātauranga Māori and Museum Practice (2006) <http://www.tepapa.govt.nz/SiteCollectionDocuments/NationalServices/Resources/MataurangaMaori.pdf>

Our interviews with museum curators consistently revealed that all the curators thought consultation was extremely important, and all were dissatisfied with the time and resources available for consultation.

There was also agreement that the consultation should be conducted in an open and inclusive manner, and not be used to rubber-stamp a decision that has already been taken. Tevita (pseudonym), 55-64 from Fiji who works in language studies cited this tokenistic approach as a barrier to effective consultation with community groups

I suppose...if you want to consult with another person just to be aware of ...approaching the consultation with an open position rather than already have a set position. [Do not] just approach it because you want confirmation, justification of your position, but approach it in a sense where you really want to discuss and come up with a workable solution that considers all aspects that are important ...before the decision is made on what is to be done.

Consultation should precede digitisation; rather than be used as a way of discovering whether placing the object on the Internet gives rise to objections.

Seeing consultation as a two-way process is particularly important when there have been unequal power relations in the past. Jason Gibson says a real sharing of information makes the process worthwhile for both parties. Indigenous groups often complain of the 'one-way' direction of knowledge favouring anthropologists. He says he sees his role as researching as much as he can about the history of an object type, and then sharing his knowledge with community members. Often they do not know that kind of detail, and are pleased to learn from him. At other times, they open up much more by being prompted by Jason telling them something about an object, and they 'remember' or realise knowledge that they have.

Participants stated that their preference was to go to the source communities and follow the path they suggested for consultation. Many of our diasporic participants said they did not have the specialist knowledge needed to accurately describe which objects should or should not be digitised. They were conscious of the immense cultural diversity even in their own region and so did not feel they could speak for more than their own cultural group. Melanesian interview participants in particular, continually cited the number of language groups within their country as evidence of cultural diversity and the fact that they could really only know about their community⁹. Grace (pseudonym), a 35-44, nurse from the Solomon Islands said she couldn't even comment on the material culture of a village 20 minutes walk away, as they were culturally quite different people from her own. 'I can't speak on behalf of them. I would rather speak of something that I belong to and I know the ins and outs of it'.

A sure route for avoiding disputes over access and respect is to work with a local. Ana (pseudonym), 25-34 a Papua New Guinean in media in Australia says,

They'll be able to talk you through the protocol and give you a much better and deeper understanding of the artwork if you work with them. They'll show you the way. I saw it with the art at the Ōmie exhibition. I definitely saw Aunty Sana's (Sana Balai) hand at play....All I heard was absolute pride that New Guinean women's art was on display in one of the biggest galleries in Australia. Not only was it one of our own presenting the artwork, but it was our culture. It put us on the map again.

⁹ The Ethnologue Languages of the World website lists 830 living languages spoken in Papua New Guinea, 108 living languages spoken in Vanuatu and 71 living languages spoken in the Solomon Islands.
http://www.ethnologue.com/country_index.asp?place=Pacific

Jane (pseudonym) who works with a Pacific collection in a state museum agrees with the need to consult members of a source community before digitising unfamiliar cultural objects. She says:

I would feel uncomfortable to put collections online if they weren't from my place and I hadn't spoken to anyone from that community, because that's their stuff....It belongs to the people and without working with the community and then just putting it online for the whole world to see, yeah, it's not very fair.

Eight participants suggested liaising with the Pacific Islands Museums Association (PIMA) and/or the Pacific museums themselves in order to share research about Pacific material culture, and to introduce foreign museums to appropriate source communities to discuss specific or categories of objects which were appropriate for digitisation.

9. Best practices

From our interviews with experts and the diasporic community, we conclude that people are enthusiastic about broader access to Pacific collections. However, digitisation requires close consultation with the community and museums in the Pacific islands, to ensure respect for culture and traditional knowledge.

We suggest the following points need to be considered when recommending best practices for the digitisation of Pacific cultural collections.

- Digitisation can broaden access, but is not a substitute for physical access.
- Design digitisation programs in response to the question: 'Who benefits?'
- Use the Web to harness the power of the audiovisual, connecting cultural objects to their stories of every day and ceremonial use and meanings.
- Consult in an open and inclusive manner to determine levels of access to parts of the collections that are secret, sacred, or deal with traditional knowledge and copyright. Digitisation should proceed only after the prior informed consent of creator communities.
- Digitisation needs to be based on knowledge that is as complete and accurate as possible. It should not be used for flushing out more complete knowledge about the object or practice.
- Digitisation should not be regarded as a form of repatriation.

Digitisation has the potential for broadening access to museum collections. Its success needs to be evaluated by the empowerment it offers to the varied communities served by museums.

Acknowledgement

We wish to thank all of our interview participants who generously shared their stories and thoughts with us. The insight, warmth, openness, humour and passion with which the participants approached their conversations with us is greatly appreciated. We would also like to thank Jonathan O'Donnell and Yvonne Gora for their help with the interviews and coding.

Item 21 Attachment B

Casting the Net Symposium – Indigenous Collections and Legal Issues around Digital Access

Professor Margaret Jackson and Dr Paul Coughlin, Smart Services CRC at RMIT University

There are a number of areas of the law that need to be considered by a museum seeking to digitise indigenous collections. These areas of law include: intellectual property (primarily copyright and designs), confidentiality (breach of confidence action), contract law, bailment, data protection law, and specific cultural heritage legislation. The applicability of these laws depends on the origins and purpose of the indigenous objects, the way the museum obtained them and who owns them. The key area to be examined, though, in respect of the digitisation of the Pacific collection is that of copyright law.

Copyright law applies to literary and artistic works, films, sound recordings and music. The works must be created by human effort and not be a natural object. The law does not cover ideas or knowledge, only the expression of ideas. The relevant legislation in Australia is the *Copyright Act 1968* (Cth) and it applies only to works made by an Australian or made in Australia. Any indigenous objects collected outside Australia are unlikely to fall under the Act. It is then necessary to ascertain whether any other country's copyright law applies.

Copyright law is fairly restricted in its operation and will generally not apply to old objects, objects that were created for a practical purpose, like cooking, and objects from overseas (depending on the status of the law in the country of origin). It also requires the creator to be known. It is not ideal for the protection of traditional knowledge and cultural heritage collections.

While the application of copyright law to the Pacific collection held by the museum may not be clear, there are other obligations to be considered when the issue of preparing a collection for digitisation arises, primarily in the area of protection of cultural heritage. There is international awareness about the importance of protecting, preserving and studying cultural heritage and two key international bodies have been developing guidelines in this area.

The 2002 *Regional Framework for the Protection of Traditional Knowledge and Expressions of Culture* is a:

draft model law establishing a new range of statutory rights for traditional owners of traditional knowledge and expressions of culture. The model law provides a basis for Pacific Island countries wishing to enact legislation for the protection of traditional knowledge and expressions of culture.¹

The objective of the Model Pacific Law, as it is also known, is the safeguarding of the rights of the traditional owners of expressions of culture and traditional knowledge. The model law has been developed by the SPC (Secretariat of the Pacific Community), UNESCO and Forum Pacific Island member countries and territories and the Council of Pacific Arts.² The model law aims to operate within the realms of intellectual property laws, while providing for the protection of expressions of culture and traditional knowledge.³

¹ SPC, *Regional Framework for the Protection of Traditional Knowledge and Expressions of Culture*, 2002, see Background, <http://www.forumsec.org/resources/uploads/attachments/documents/PacificModelLawProtectionofTKandExpressionsOfCulture20021.pdf> at 1 February 2010.

² Only Papua New Guinea has adopted the Model law.

³ SPC, *Regional Framework for the Protection of Traditional Knowledge and Expressions of Culture*, 2002, see Definitions.

Who owns an object needs to be determined when a museum decides to digitise an object in its collection. Another important matter with digitisation of objects and the law relates to the question of access. Is access to the online material restricted to museum staff or to members of a particular group of researchers or is it open to the wider community? Can individuals from outside Australia access the material? As discussed earlier, while a particular object may not be subject to copyright in Australia, it might be in another country. The Internet may allow access to the digitised collection to people located in many countries. The museum has to be aware of the relevant laws in these countries when using the Internet and to be aware that a court can only hear a case if it has jurisdiction over the matter.

A museum can only digitise an object if it owns it, has permission from the owner or if no copyright exists. When an object is digitised, a new image is created which is copyrightable. It is assumed for this presentation that the purpose of the digitisation is to make the copy available to the public. That causes questions about the extent of that access, which in many instances can be world-wide.

Generally, before digitising objects, a museum must ask:

1. Does the museum know the origin of the object and where it was created?
2. Does the museum know the creator of the object?
3. Is it a copyrightable object – in Australia or in its country of origin?
4. Is it still under copyright protection or is it in the public domain?
5. Was it ever 'published'?
6. Does the museum own the copyright?
7. If not, does the museum know who holds copyright?
8. If not, what steps has the museum taken to identify the copyright owner?
9. Would digitisation without consent be fair dealing?
10. Have the moral rights of the creator being respected?
11. If the object is not protected by copyright, does the museum know the relevant cultural community?
12. Is consultation with that community possible?
13. Has consultation taken place?
14. Has the context of the object been identified and understood?

Next, it needs to consider the following:

1. Who can access the object?
2. How should the object be presented online?
3. Can it be copied?
4. Will conditions be imposed as to copying and access?

<http://www.forumscc.org/resources/uploads/attachments/documents/PacificModelLawProtectionofTKandExpressionsOfCulture20021.pdf> at 1 February 2010.

Agenda Item 22 AUSTRALIAN DRESS REGISTER

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

**Agenda Item 23 INTERNATIONAL CULTURAL COUNCIL AND
CULTURAL MINISTERS COUNCIL**

A presentation will be made by Ms Alexandra Reid, Executive Director, Arts SA. Ms Reid is also a representative on the Cultural Ministers Council Standing Committee and a Government member of the Australian International Cultural Council (AICC).

Background:

Members will recall that we discussed museum involvement in the AICC at the CAMD meeting in Auckland. Prior to the election, the AICC was co-chaired by the Minister for Foreign Affairs and the Minister for the Environment, Heritage and the Arts. Members of the AICC Committee include representatives from industry, writing, film, publishing, art galleries and the Australia Council. The only museum related representative would appear to be Ms Sue Nattrass, former Chair, Collections Council of Australia.

Members may also wish to ask Ms Reid about future plans for the Cultural Ministers Council.

Meredith Foley
CAMD Executive Officer

**Agenda Item 24 TRANSFORMATIONS IN CULTURAL
COMMUNICATION CONFERENCE 2011**

Associate Professor, Angelina Russo (School of Media and Communication, RMIT University) has approached CAMD to gauge interest in a further *Transformations in Cultural Communication Conference* for museum directors. Members will recall that the last Transformations meeting specifically for museum Directors was held in Melbourne in March 2009.

Associate Professor Russo is seeking feedback from CAMD Directors on their level of interest in participating in such a conference and any particular issues they would like to see canvassed at such a meeting. She has provided the following outline for the proposed conference in 2011:

Transformations in Cultural Communication Conference 2011

14th and 15th April 2011

Melbourne, Australia

Venue: Storey Hall, cnr Swanston and La Trobe Streets, Melbourne

The first few years of social media brought with them new approaches to audiences and an emphasis on changes to learning and communication. As organizations explored the challenges inherent in unlocking their content and connecting with audiences in public forums, their focus was necessarily on the impact this would have on their internal practices.

Increasingly, we are witnessing a change to the ways in which social media is used to support and develop notions of cultural diversity. Exploring meaning through integrated onsite and online programs is a highly charged and contentious issue, particularly when the complexities of communities are added to the discussion.

Transformations in Cultural Communication recognizes that in order to maintain and grow culturally diverse audiences, organizations will need to embed social media strategies into their communication programs. This is particularly important in the contemporary landscape where audiences are shifting beyond expressing opinion and are increasingly seeking partnerships with institutions in order to explore identity, citizenship and critical practice.

This symposium offers a unique opportunity to draw together some of the leading researchers and professionals in the field of cultural communication to explore beyond the polemics of inclusion and address the tangible ways in which media can engage culturally diverse audiences. It draws on national and international experience in building and maintaining networks focused on the development and communication of cultural practices. It provides an excellent opportunity to address highly charged and significant questions related to the ways in which cultural organizations encourage audiences to engage in issues related to broad global and civic themes

14 April 2011

Session 1 - 10 – 11.15am

Social media goes mobile – new media, old messages

This session explores mechanisms for distribution and communication of cultural practices across multiple platforms. Presenters will examine the process by which communications can engage culturally diverse audiences, focusing on mobile technologies and social media online and onsite. *This session will be of value to cultural managers, curators, community representatives, communication specialist, on-line producers.*

Chris Winter – Head of Innovation, ABC Television

Nancy Proctor – Smithsonian Museum

Sebastian Chan – Powerhouse Museum

Chair – Angelina Russo

Session 2 – 11.15 – 1.00pm

Supporting cultural diversity

This session explores the cultural and political dimensions of indigenous content in relation to collecting institutions. It will explore curatorial practices in dealing with indigenous artefacts, dance and music based notions of intangible culture and the role of the institution as advocate, preserver and communicator.

This session will be of value to curators, directors, senior managers and policy makers.

John Hawarth, Director, National Museum of the American Indian, New York

Phil Gordon, Head of Indigenous Programs, Australian Museum.

Chair: Lynda Kelly

Session 3 2.00 – 3.00pm

Co-creating with underserved communities

This session explores how participatory content creation can be undertaken in communities. Presenters will examine diverse approaches which allow for a greater voice of participants and generate new interactive relations with community and /or the notion of culturally diverse communication strategies. *This session will be of value to content producers, media artists, community creators and curators.*

Caroline Payson – Director of Education, Cooper Hewitt National Design Museum

Mei Mah – Deputy Director of Education, Cooper Hewitt National Design Museum

Chair – Michael Parry – Australian Centre for the Moving Image

Session 4 – 3.00 – 4pm

Connecting across communities

This session explores connections between online and onsite notions of culture. Speakers will examine the role of sport as a conduit between on-line and on-site cultural diversity and will explore the value and benefits of building onsite networks to explore and extend an understanding of cultural practices.

This session will be of value to communication designers, museum curators, architects, community cultural development specialists, artists and on-line producers.

(speakers to be confirmed)

Chair: Tim Hart - Museum Victoria

Followed by drinks till 5pm

15 April 2011

Workshops

4 workshops will be offered concurrently between 10am & 1pm

Each workshop is structured around specific issues in relation to attracting and maintaining culturally diverse audiences.

The workshop sessions will be of value to cultural administrators, visual and media artists from diverse backgrounds, cultural programmers from local arts agencies, presenters and museum professionals

Nancy Proctor

The future roles of mobile and portable media for co-creation.

Seb Chan/Paula Bray

What policy directions offer social media programs in cultural institutions

Caroline Payson & Mei Mah

How to build links between communities and institutions through participatory practices.

Lynda Kelly

How to engage audiences in complex contemporary issues.

Lynda will use successful examples such as Mr Blobby The BlobFish, All about Evil and Winnysaur to demonstrate how to reach audiences and engage them in discussions around contemporary issues. The purpose of this workshop is to explore how participation can make museum content relevant to broad audiences.

A flyer for the proposed meeting is also at attachment A.

Item 24 Attachment A

TRANSFORMATIONS IN CULTURAL COMMUNICATION

Special Meeting of Council of Australian & New Zealand Museum Directors

14 APRIL 2011 3 – 5PM
STOREY HALL, CNR SWANSTON AND LA TROBE STREETS, MELBOURNE

Followed by dinner 6pm – 9pm location to be confirmed.

In association with the Transformations in Cultural Communication Conference, we invite you to attend a Special Meeting of Australian and New Zealand Museum Directors, to be held at Storey Hall, Melbourne, 14 April 2011.

This focus of this meeting will be issues of cultural communication in the ASEAN region and the technologies which support the development of strategic partnerships, capacity building projects, and cultural tourism. The session offers a unique opportunity to examine how cultural communication can be utilized to build links between communities and institutions in the ASEAN region to forge new relationships and develop future projects.

The meeting will form the basis of an ARC Discovery research project to discover the critical issues in the ASEAN region which would inform cultural understandings required to enable future partnerships, projects and exchanges.

Special guest speakers

John Hawarth – Director, National Museum of the American Indian, A Smithsonian Institution

Nancy Proctor – Head of Mobile Technologies, Smithsonian Institution

Fotis Kapetopoulos – Director, Kape Communications

Speaker to be confirmed – Cultural Tourism

Cost: \$220 (includes dinner)

To register, please contact

Angelina Russo
angelina.russo@rmit.edu.au
03 9925 2753
0416 106 097

Chair: Associate Professor Angelina Russo, PhD

Agenda Item 25 DISCOVERY GRANT – MUSEUMS AND ASEAN

Associate Professor Angelina Russo (School of Media and Communication, RMIT University) is seeking CAMD support and involvement in a Discovery Grant proposal to be submitted in February 2011. She has provided the following overview for CAMD members' information.

Meredith Foley
CAMD Executive Officer

Transformations in Cultural Communication Version 1 19 September 2010

Associate Professor Angelina Russo In preparation for an ARC Discovery Submission, February 2011

The development of long term productive cultural relationships between Australia and the ASEAN region are often hindered by rapid changes in communication technology, coupled with a high demand for quality cultural content and a general lack of cultural understanding. There is little doubt that the next two decades will produce an unprecedented rise in the influence of the Asia-Pacific region. It is therefore crucial that the Australian cultural institution sector ensure it understands the region's cultures and has the tools with which to establish mutual understanding and respect between partners.

Transformations in Cultural Communication (TCC) takes as a starting point, the knowledge that culture and cultural heritage are critical components of all societies. It recognizes that museums not only engender understanding of national heritage but also strengthen a sense of social harmony and confidence across diverse cultural communities. This is achieved through a variety of activities, most importantly the roles they play in hosting visits from politicians, leaders, diplomats and other key figures from various ASEAN countries.(CAMD 2008) For this cultural diplomacy to succeed, the cultural institution sector requires a clear understanding of the critical issues which create both difference and similarity in regional cultural programs.

TCC aims to:

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

TCC will explore the critical issues that underpin the success of potential Australian and ASEAN cultural sector collaborations, both at a cultural diplomacy and project level. It will compliment this discovery with an exploration of the types of digital cultural content and communication strategies that underpin the distribution and

promotion of cultural collections. In the long term, TCC will deliver a network of senior museum professionals with the knowledge and expertise to apply discoveries and innovations across the ASEAN region. It is envisaged that this discovery will enable both Australian and ASEAN museums to position themselves in supportive environment conducive to future partnerships and project participation.

Research Plan

Year 1: conduct research to discover the extent of digital cultural content within identified national museums in China, Hong Kong, Taiwan and Thailand. Conduct surveys and interviews in 4 Australian national museums to discover the extent of existing partnerships, formal relationships, collaborations and exchanges.

Year 2: Directors of the identified museums will be interviewed to explore critical issues to be addressed in order to establish a vibrant and sustainable network of executives with the capacity and remit to establish new regional partnerships.

Year 3: the findings will be analyzed and mapped to strategic cultural agendas, (including cultural brokerage and cultural tourism) exploring the social and economic opportunities that could develop from formal relationships at a national and international level.

Agenda Item 26 MUSEUMS AUSTRALIA

Dr Darryl McIntyre, National President Museums Australia and CEO National Film and Sound Archive has apologized for his inability to attend the meeting.

It is anticipated that a report from Museums Australia will be circulated prior to the meeting.

Meredith Foley
CAMD Executive Officer

Agenda Item 27 COLLECTIONS ADVOCACY AND REPRESENTATION

Over the last year, the museum sector in Australia has been grappling with an increasingly difficult political scenario at the Federal level. This has included:

- the Commonwealth Government's decision to wind up the **Collections Council of Australia** (CCA). The Council, on which CAMD was represented, provided an opportunity for museums to collaborate with the library, archive and galleries domains and saw some good outcomes including the development of a National Digitisation framework as a first step towards nation-wide work in this area. While CAMD was critical of CCA progress at times, it was supportive of the principle of

collaboration and keen to see CCA highlight activities across the collection sector to a broad range of departments and agencies;

- since CCA's demise, CAMD has engaged with the Arts Department to encourage the replacement of the CCA by a wider **advisory board** of heads of peak collecting organisations to allow for sector advice and contributions to be utilised fully by Government. While the Department has been receptive, the care-taker mode and election campaign has made it hard to make progress;
- the difficulty involved in gaining traction in relation to the development of a **National Cultural Policy**. Needless to say, CAMD has taken a number of opportunities through meetings with Ministers and Department staff and through briefings and submissions to press its views on how museums can contribute to a National Cultural Policy. However, museums were not represented on the committee to consider the NCP and information released to date on its content has not been encouraging;
- the Government's failure to support a sustainable **Collections Australia Network (CAN)**. CAN was acting, in some part, to fill the vacuum left by the demise of CCA. It has encouraged continued collaboration across the collections sector and provided much-needed support to small to medium museums, galleries, archives and history collections across suburban and regional Australia. The failure to support ongoing funding for CAN at a sustainable level represents a serious withdrawal of support for the museum domain in particular and the collecting sector as a whole.
- the Government's most recent **Arts Policy**, *Investing in a Creative Australia Fact Sheet* (see <http://www.scribd.com/doc/35906022/Investing-in-a-Creative-Australia-Fact-Sheet>), which was released during the election campaign, makes no reference to museums or cultural institutions and, to add injury to insult, proposes to transfer the *Visions of Australia* program of funding for the touring of cultural material to the Australia Council;
- the new arrangement for the arts and cultural organisations has been termed the **Office of Arts** ('Culture' was considered but dropped from the title) and the rearrangement has separated it completely from Heritage. CAMD'S recent response to a questionnaire circulated by the former Department of Environment, Water, Heritage and Arts (DEWHA) is included for your information at Attachment A;
- CAMD has also been alerted to the fact that consideration is being given to winding up the **Cultural Ministers' Council (CMC)** in order to rationalise the number of such councils. If this occurs it will close off yet another important avenue through which we have been able to seek nation-wide consideration of museum sector concerns and challenges; and
- even news from countries which have had been models of success in some areas of museum support has been grim following the global fiscal crisis. In particular, news that the **Museums, Libraries and Archives Council (MLA)** was to be wound up in the United Kingdom is dismaying. The group tasked with finding the 'way ahead' for museums in Britain is keen to see museums there 'freed from their comfort zone' and encouraged to 'embrace economic change, innovate, find new partners - and stand

tested by the quality of the public's experience'; an approach which will not escape the notice of Australian policy-makers;

CAMD and its members have also had some success in this period, particularly in attracting funding for online collections infrastructure and in representation on science-based committees. The Minister for Innovation, Industry, Research and Science, Kim Carr, has taken a stance which has provided opportunities for increased science and research funding to science museums and also opened the door for humanities, arts and social science to be funded from the science portfolio and programs. CAMD has written to the new Minister for Arts, Simon Crean, to welcome his appointment and to note the convergences between the work of museums and his additional responsibilities in the portfolio of Regional Australia, Regional Development and Local Government. Issues of culture, innovation and liveability have been major considerations in relation to regional life and investment in recent years. It is anticipated that there is also some advantage in the physical positioning of the new Office of Arts within the Office of Prime Minister and Cabinet.

CAMD will be seeking a meeting with the new Minister in October at which major CAMD concerns will be canvassed.

Despite such opportunities, it is clear that a policy lacuna is threatening to open up in relation to collections of material culture at the national level in Australia. Achieving a policy shift is proving to be increasingly difficult for one organisation alone. If CAMD museums wish to develop opportunities for museums to shape, contribute and deliver on key national issues, a more collaborative and concerted campaign needs to be attempted.

It is suggested that CAMD members use this meeting to consider the organisation of a collaborative campaign to develop and promote a collections policy agenda.

A potential title for the campaign could be:

CACHE – the Consortium of Australian Collections and Heritage Exchange

The term CACHE is suggested as it represents:

- a hidden storage space, treasure or hoard of objects and specimens saved for future use – the consortium will be striving to ensure that access to the knowledge embedded in collections, which belong to all Australians, be maximised through national initiatives;
- the continuing nature of collections and their management, which, like cache memory, are continually updated and improved to ensure that future performance is enhanced. The digital connotations of the term highlight the future, online, aspects of collections access.

It is envisaged that CAMD could seek the cooperation and collaboration of some if not all of the following organisations in developing CACHE and its campaign:

- Museums Australia;
- Council of Australasian Art Museums Associations ;
- Council of Australian University Museums and Collections;
- Federation of Australian Historical Societies;
- Libraries with object collections;
- Archives associations;
- State and Territory History Councils;
- State and Territory Museum and Gallery Associations;
- Council of Heads of Faunal Collections;
- Council of Heads of Australasian Herbariums;
- CSIRO collections; and
- Other University and Government specimen agencies and organisations.

Support for the campaign would also be sought from learned academies and from organisations such as the Council for the Humanities, Arts and Social Sciences (CHASS).

The envisaged aims of the association would be to:

- promote the importance of collections and the knowledge and inspiration they contain for Australia and the international community;
- urge the establishment of a sustainability review of the distributed national collection;
- encourage Government to develop a national framework for their protection and access which is fully integrated with the National Cultural Policy;
- support the formation of a Collections Advisory Council covering material culture collections and museums;
- resource a national support program to conserve and preserve collections;
- enable on-line access to the major resources and databases of Australia's collecting institutions for the benefit of researchers, industry and the public;
- establish a coordinated advisory, outreach and partnership program;
- preserve and enhance Visions of Australia as a national touring exhibition for material culture;

- develop a Government mechanism to showcase Australia's heritage, art, culture and design internationally; and
- develop a national disaster management framework for heritage collections.

Members' views on this proposal will be canvassed at the meeting.

Margaret Anderson
CAMD Chair

Meredith Foley
CAMD Executive Officer

Item 27 Attachment A (CAMD'S response is in blue text).



Australian Government

Department of the Environment, Water, Heritage and the Arts

2010 Collections Organisations Survey

Welcome to the Australian Government's 2010 Collections Organisations Survey.

SURVEY AIMS

This survey is being run by the Department of the Environment, Water, Heritage and the Arts (DEWHA).

Participation in this survey is being sought from national collections organisations, including the national collecting institutions and collections peak bodies which represent collections professionals and their interests at a national level.

DEWHA would like to learn more about the key needs of national collecting institutions, national collections peak bodies and national collections for the period 2011-2014.

The survey will also seek your organisation's views on how the Australian Government could practically assist with supporting these key needs.

This survey is the Australian Government's principal consultation in 2010-11 about its support for national collections needs and strategies. It is a significant opportunity for your organisation to inform and influence Australian Government support for collections.

As the government is currently in a caretaker role, the data collected through this survey will be a matter for the incoming government.

NOTE: This survey builds on recent consultations conducted by the Cultural Ministers Council Collections Sector Working Group, by seeking your organisation's views about the specific role of the **Australian Government** in supporting collections. DEWHA is a member of the Collections Sector Working Group and will also consider state, territory, regional and other non-government organisation perspectives which have already been communicated to the Collections Sector Working Group and DEWHA during 2009 and 2010.

COMPLETING THIS SURVEY

This survey will be available from 23 August 2010 and will close on **20 September 2010**.

The survey has a maximum of 28 questions.

We are seeking **one coordinated survey response** from each collections organisation and peak body. Therefore, throughout this survey references to 'you' and 'your' mean your *organisation*. DEWHA encourages each organisation to seek the views and input of its diverse areas of expertise when forming a response.

An online version of the survey is available at:
<http://www.arts.gov.au/collections/survey2010/>

You can return to your responses before you submit your complete online survey response, as they will be saved.

A hard copy and e-mail copy of this survey has also been sent to each organisation's Director and relevant governance or government liaison contact (if applicable) to assist you in coordinating your organisation's response.

Throughout this survey, definitions for terms used have been provided where necessary. Terms for which definitions have been provided appear in italicised text. For example: '*national collections needs*'.

If you have a question or request, please contact:
collectionsdevelopment@environment.gov.au or Alexis Kelly, Senior Policy Officer on (02) 6275 9462.

We sincerely thank you for taking the time to respond on behalf of your organisation.

PRIVACY AND CONFIDENTIALITY

By participating in this survey, you consent to DEWHA using the information provided in your organisation's response in the following manner:

- DEWHA may provide the Minister with the information or brief the Minister in relation to the information, including contact details and information that may identify your organisation;
- in relation to parties other than the Minister, DEWHA will only use the information in a form which is aggregated with the other responses received, and which does not identify your organisation to third parties;
- with the exception of information provided to the Minister, DEWHA will only use the professional contact details provided for the purposes of contacting your organisation to clarify information received if necessary, and for keeping an internal record of the scope of this consultation.

SECTION 1 – KEY NATIONAL COLLECTIONS NEEDS 2011-2014

This section of the survey invites you to identify key national collections needs from 2011-2014, and discuss how they could be addressed.

Question 1: What are the key *national collections needs* which must be addressed from 2011-2014?

Definition: In this survey, the term *national collections needs* refers to collections needs that you consider the Australian Government to have a primary role in addressing, rather than state, territory or local governments.

Please list these needs below:

- **creation of a Museums' Advisory Council which can fully integrate the work of museums across Australia with Government at a national level.**
- **a sustainability review of the distributed national collection as was done with the Myer and Nugent reviews. The last review of this type for the museum sector was carried out over 35 years ago.**
- **expand online access to the knowledge held in collections and associated Web 2 technologies**
- **a national support program to conserve and preserve collections**
- **a coordinated advisory, outreach and partnership program**
- **a national touring exhibitions program for museums**
- **Government mechanism to showcase Australia's heritage, art, culture and design internationally.**
- **disaster management for heritage collections.**

Question 2: How would you rank the IMPORTANCE of these key *national collections needs* from 2011-2014, with number 1 being the most important?

See answer to question 1

Question 3: How would you rank the URGENCY of these key *national collections needs* from 2011-2014, with number 1 being the most urgent?

See answer to question 1

Question 4: For the top 3 needs you have identified, how urgent are these needs when compared with each other?

Note: Where answer boxes are provided throughout this Microsoft Word version of the Survey, please indicate your answer by deleting the relevant box and inserting an 'X' in its place.

Very Urgent

Somewhat Urgent

Important but not Urgent

Need 1	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Need 2	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Need 3	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Question 5A: Did your organisation participate in the Australian Government's 2009-10 National Cultural Policy forum?

☐ Yes

☐ No

☒ Not sure (CAMD made a submission on the National Cultural Policy but was not invited to participate in any NCP meetings.)

Question 5B: What were the most important and practical collections proposals put forward (by anyone) through the National Cultural Policy forum?

If not applicable, please go to the next question.

CAMD considers the recommendations it made to the NCP inquiry are a continuing imperative. CAMD recommended that the NCP:

- extend to encompass the complexity and diversity of Australian culture beyond specific arts practice;
- acknowledges the significant role of collections and museums in strengthening national identity and culture, inspiring learning, innovation and invention, stirring creativity and engaging the community;
- allows for the development of a national framework for the museum sector which encompasses national, state, regional and local museums and their collections; and
- provides an opportunity for the development of a national body for the museums sector which includes representatives from national, state, regional and local museums and works closely with the Arts and other relevant portfolios.

Question 6: What type of national initiative would best address the MOST IMPORTANT need that you identified in Question 2?

For example, please consider in your response (without being limited to only these considerations):

1. What initiative is required? **Creation of a Museums Advisory Council**
What would it aim to achieve? **A Museums Advisory Council would encourage a collaborative approach to protect and fully leverage investment in the nation's collections for the benefit of all Australians.**
2. Who would develop or drive it? **The Federal Ministry for the Arts**
3. Who would run or administer it? **As above**
4. Who should be involved and consulted? **The Council of Australasian Museum Directors and Museums Australia**
5. What costs could be involved? **Resources would be required to support meetings, provide a secretariat and provide seeding funds to commission studies and collaborative projects.**
6. How will its achievements be measured? **Through provision of relevant and timely advice; prioritisation of national needs; contribution to Government policy utilising or impacting on scientific, cultural and heritage collections; advice on natural disaster preparedness; and advice on sectoral needs and priorities.**
7. Are there examples of similar models in Australia or overseas?
US National Endowment for the Humanities - <http://www.neh.gov/whoweare/index.html>
Canadian Heritage Information Network (CHIN) – <http://www.rcip-chin.gc.ca/index-eng.jsp>
The UK and Scotland are other countries providing coordinated services for collections at every level of Government.

Question 7: What type of national initiative would best address the MOST URGENT need that you identified in Question 3?

For example, please consider in your response (without being limited to only these considerations):

As above for Question 6

8. What initiative is required?
9. What would it aim to achieve?
10. Who would develop or drive it?
11. Who would run or administer it?
12. Who should be involved and consulted?
13. What costs could be involved?
14. How will its achievements be measured?
15. Are there examples of similar models in Australia or overseas?

Question 8A: Is regular collaboration between national collections organisations crucial for the future development of collections?

- ☒ Yes
☐ No
☐ Sometimes, on a case by case basis

Question 8B: Has collaboration between national collections organisations increased, decreased, or stayed the same in the last 3 years?

- ☐ Increased
☒ Decreased (with the abolition of CCA)
☐ Stayed the same

Question 8C: What level of collaboration with other national collections organisations would you like to see in the future?

- ☒ Increased levels of collaboration
☐ Decreased levels of collaboration
☐ Current levels of collaboration

Question 8D: Have you gained clear benefits from your collaborations with other national collections organisations?

- ☒ Yes
☐ No

Please comment on your experience of collaboration (optional):

Current collaborations involving CAMD members include involvement in the Atlas of Living Australia biodiversity project with CSIRO and university collections and the Museums Metadata Project, newly established with ANDS funding, which brings together national, state and regional museum collections, CAMD, Museums Australia, academic researchers in the humanities, arts and social sciences, universities, academies and organisations. Both projects create national online databases in order to make the knowledge in their collections accessible to academic researchers.

Question 9A: Is regular collaboration with the Australian Government crucial for the future development of collections?

- ☒ Yes

- ☐ No
- ☐ Sometimes, on a case by case basis

Question 9B: Has collaboration with the Australian Government increased, decreased, or stayed the same in the last 3 years?

- ☐ Increased
- ☒ Decreased (with abolition of the Collections Council of Australia (CCA) and wind-up of the Collections Australia Network (CAN). Suggestions that the CMC may also be wound-up will continue this decline in collaboration).
- ☐ Stayed the same

Question 9C: What level of collaboration with the Australian Government would you like to see in the future?

- ☒ Increased levels of collaboration
- ☐ Decreased levels of collaboration
- ☐ Current levels of collaboration

Question 9D: Have you gained clear benefits from your collaborations with the Australian Government?

- ☒ Yes
- ☐ No

Please comment on your experience of collaboration (optional):

Question 10: Do you wish to comment on both the current and future contributions of your organisation, as well as collections generally, to the following national policy agendas?

In alphabetical order:

- ☒ Aboriginal and Torres Strait Islander culture
- ☒ Education
- ☒ Environment
reputation as well as contributing to the global cultural and science knowledge base;
- ☒ Health
- ☒ Innovation

☒ Research

☒ Social Inclusion

Please respond below:

Aboriginal and Torres Strait Islander culture

Museums play a key role in promoting an understanding of the cultural practices, beliefs and aspirations of Aboriginal and Torres Strait Islander communities. They have assisted Indigenous communities to reclaim their lost heritage through repatriation of material culture from around the world and have affirmed the place of Indigenous communities within mainstream culture by including Indigenous stories and cultural material in museum exhibitions and programs. More recently, museums have worked closely with local Indigenous peoples to promote cultural regeneration of lost skills using the collections as reference points. This work has been carried out in close collaboration with Indigenous groups in a way which also changes public perceptions of Indigenous and non-Indigenous relations.

Education

The beneficial education outcomes associated with the use of object-based collections and on-site visits has been clearly enunciated in the National Curriculum. Museums and education authorities need to work together closely to ensure that collections are fully utilised to enrich early learning, school-based and life-long learning. State and Territory collections have an important role to play in delivering local information and stories which resonate deeply with students and the public in their region. Collaboration on outreach and online delivery will have particular significance for those in regional and remote areas. As trusted sites of information, museums have much to offer educators and student.

Innovation

Museums are an integral part of the creative economy and creative communities, providing inspirational sources, nurturing the development and application of innovative ideas, acting as sites for cutting-edge design and contributing to the energy and inspiration which attracts creative industries, cultural entrepreneurs and innovators to certain cities and centres above others. By combining inspiration and ideas from all walks of life, they foster the creativity which the Government has already identified as one of the greatest contributors to productivity in the 21st century.

Research

Museum collections provide a critical resource for researchers and also generate leading-edge in-house research projects and collaborations with other research agencies and academics, across the sciences and humanities, between disciplines and in nationally and globally significant areas such as climate change, biosecurity, biodiversity, cultural identity and resource management.

Social Inclusion

Onsite and online programs in museums are based on social access and cohesion principles. Museums build community by using museum sites to create a sense of belonging, generate pride, explore cultural differences and provide a focus for community events for all members of society. The public trusts museums, seeing them as amongst the most trusted sources of information and secure sites within which to discuss contested issues; thousands volunteer or join museum friend's societies. Museums are important sites of intergenerational learning, uniting grandparents, parents and children in the pursuit of knowledge and ideas. Museums give a voice to diverse communities and build bridges of understanding between them;

Migrant and refugee groups experience pride, confidence and a greater sense of belonging to the wider community, by presenting their stories in museums. A number of museums have become sites for the celebration and remembrance of the migration experience and new citizenship. Museums interpret communities to each other and extend the identity of cultural groups by revealing unknown aspects of their culture.

SECTION 2 – AUSTRALIAN GOVERNMENT COLLECTIONS SUPPORT

This section of the survey asks about your awareness of existing Australian Government initiatives to support collections.

Question 11: Are you aware of the following Australian Government initiatives for collections?

	Yes	No
Australian Government International Exhibitions Insurance Program (AGIEI)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
<i>Collecting Cultural Material: Principles for Best Practice</i>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Community Heritage Grants Program (CHG)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Consultation on Extension of Legal Deposit of Library Material	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Contemporary Touring Initiative (CTI)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Cultural Gifts Program (CGP)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Distributed National Collections Program (DNC)	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Maritime Museums of Australia Project Support (MMAPS) scheme	<input checked="" type="checkbox"/>	<input type="checkbox"/>
National Collecting Institutions Touring and Outreach Program (NCITO)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
National Cultural Heritage Account	<input checked="" type="checkbox"/>	<input type="checkbox"/>
<i>Protection of Movable Cultural Heritage Act 1986</i>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Visions of Australia	<input checked="" type="checkbox"/>	<input type="checkbox"/>

Cultural Ministers Council initiatives supported by the Australian Government:

	Yes	No
Collections Australia Network (CAN)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
<i>Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions</i>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Return of Indigenous Cultural Property (RICP) Program	<input checked="" type="checkbox"/>	<input type="checkbox"/>

Question 12: Have you EVER been *involved in* the following Australian Government initiatives for collections?

Definition: In this survey, the term *involved in* includes: Using or being the beneficiary of an initiative; applying for an initiative; administering an initiative; and providing feedback on an initiative's development, operations or review.

	Yes	No
Australian Government International Exhibitions Insurance Program (AGIEI)	<input type="checkbox"/>	<input checked="" type="checkbox"/>
<i>Collecting Cultural Material: Principles for Best Practice</i>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Community Heritage Grants Program (CHG)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Consultation on Extension of Legal Deposit of Library Material	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Contemporary Touring Initiative (CTI)	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Cultural Gifts Program (CGP)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Distributed National Collections Program (DNC)	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Yes	No
Maritime Museums of Australia Project Support (MMAPS) scheme	<input checked="" type="checkbox"/>	<input type="checkbox"/>
National Collecting Institutions Touring and Outreach Program (NCITO)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
National Cultural Heritage Account	<input checked="" type="checkbox"/>	<input type="checkbox"/>
<i>Protection of Movable Cultural Heritage Act 1986</i>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Visions of Australia	<input checked="" type="checkbox"/>	<input type="checkbox"/>

Cultural Ministers Council initiatives supported by the Australian Government:

	Yes	No
Collections Australia Network (CAN)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
<i>Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions</i>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

Return of Indigenous Cultural Property (RICP) Program



Question 13: What is the MAIN way you currently become informed about Australian Government initiatives for collections?

- ☐ DEWHA website (www.arts.gov.au)
- ☐ Contacting DEWHA staff
- ☐ Meeting DEWHA staff
- ☐ Contacting / meeting staff in another portfolio department
- ☒ Ministerial media releases
- ☐ Ministerial contact / correspondence
- ☐ Contact with organisations administering DEWHA programs
- ☐ Sector / peak body e-bulletins
- ☐ Sector / peak body magazines
- ☐ Sector / peak body forums / meetings / conferences
- ☒ Other - please specify:

Newspapers

Question 14: Are the communication methods used by DEWHA to inform the sector about its collections initiatives effective?

- ☐ Yes
- ☒ No
- ☐ Not sure

Please comment further:

For example, you may wish to consider in your comments (without being limited to these considerations):

16. Are DEWHA's communication methods easy to access?

17. Are DEWHA's communication methods of an adequate frequency?

CAMD has noted a problem with:

1. the frequency of information – there are often long, unexplained lapses between circulations of information about issues under discussion or development;

2. the stage in the policy cycle at which information is circulated – information is best received when it is still in its consultation phase and there is still an opportunity to make input; and
3. the extent to which information reaches the relevant organisations and institutions – museums on occasion are left out of relevant discussions eg heritage, science, research, innovation, education, as their role in these areas is not fully understood.

Question 15: How could DEWHA improve its communications about Australian Government collections initiatives?

By establishing a Museums Advisory Council which can advise on best communications methods, encourage early consultation with relevant bodies in the sector and coordinate responses.

SECTION 3 – FUTURE COLLECTIONS SUPPORT

This section of the survey invites you to provide feedback on the Australian Government's role in supporting collections at a national level.

Question 16: What type of collections do you consider to be national collections?

Collections from around Australia which reflect an aspect of the national story.

Question 17: To your knowledge, where are national collections located?

National collections are currently dispersed across a range of national, state and regional museums.

Question 18: Is supporting national collections the responsibility of the Australian Government alone?

☐ Yes

☒ No

Please comment (optional):

Museums are funded by state, regional and local governments as well as being private not-for-profit organisations. The most important support which could be provided by the Australian Government would be to ensure that a national advisory framework existed to link and leverage public investment in collecting institutions in the national interest, with targeted financial support for strategic programs.

Question 19: What should the Australian Government focus on to support national collections?

See above.

Question 20: What roles can national collections organisations and peak bodies play in supporting national collections from 2011-2014?

They can act as the providers of expert advice, advise on sector priorities and advocate on behalf of the sector.

Question 21: Why are the key collections needs that you identified in Question 1 best addressed by the Australian Government, rather than state, territory and local governments?

Please explain this for each need that you identified below:

As the Government works to establish a national cultural policy, national curriculum initiatives and a National Broadband Network there is an ever growing need for a national approach to the museum sector. The potential of museums to contribute to national development – scientific, social, cultural and economic – will be significantly impeded without a collaborative national approach and a participative national voice.

Question 22A: Are there key *national collections needs* that the Australian Government has previously tried to address, but has not addressed adequately?

☒ Yes

☐ No

Question 22B: If yes, what are these needs, and what changes need to be made to address them?

The Federal Government previously tried to address the needs of the nationally distributed collection through the Collections Council of Australia (CCA).

The funding base for the CCA and its low level of staffing made it difficult for it to build the type of profile for the collecting sector that the Australia Council has achieved for the arts. There were pronounced gaps between the resources, capacities and capabilities of the different collecting domains which could not be adequately addressed in a situation where only issues of concern to **all four** domains were countenanced for further action. While CCA brought the collecting sector as a whole to various policy-setting tables at the federal level, it did not have the resources or Government linkages to ensure that the separate collecting domains were invited to participate in non-arts policy making relevant to their interests and to those of the wider community.

Question 22C: What role is your organisation able to play in these changes?

CAMD has been a long-time supporter of national coordination for the museum sector. It wishes to be involved in activities such as a Museum Advisory Council

which would focus on integration, advocacy for the contribution of the collecting sector and the development of collaborative activities.

Question 23: Does the Australian Government provide adequate support for collections of national significance held outside the major public collecting institutions?

☐ Yes

☒ No

Question 24: How could the Australian Government improve its support for collections of national significance held outside the major public collecting institutions?

See responses above. Continuation of key national funding programs are essential. The proposed transfer of the Visions of Australia program to the Australia Council is a current issue of major concern to museums, given the focus of the Australia Council on funding contemporary arts programs.

Question 25: Are there national or international models relating to government support for *national collections needs* that you wish to bring to DEWHA's attention?

☒ Yes

☐ No

Question 26: Please state how these models could be beneficial to the Australian collections sector and provide reference details for them below:

The models noted below provide a framework and funding to utilise all museums across their countries to achieve national goals and project their national story on an international field.

US National Endowment for the Humanities -

<http://www.neh.gov/whoweare/index.html>

Canadian Heritage Information Network (CHIN) –

<http://www.rcip-chin.gc.ca/index-eng.jsp>

The UK and Scotland are other countries providing nationally coordinated services for collections at every level of Government.

SECTION 4 – FURTHER COMMENTS

Question 27 (optional): If you have additional comments to make about the Australian Government's role in supporting collections at a national level, please submit these below.

Alternatively, you can also send additional comments (by **20 September 2010**) to:

collectionsdevelopment@environment.gov.au OR

Collections Development Section
Department of the Environment, Water, Heritage and the Arts
GPO Box 787
CANBERRA ACT 2601

Please submit your additional comments below:

SECTION 5 – CONTACT DETAILS

Please provide your professional contact details below. As previously noted, with the exception of information that may be provided to the Minister, your contact details will only be used by DEWHA for the purposes of contacting you to clarify information received if necessary, and for keeping an internal record of the scope of this consultation.

Question 28: Please provide your contact details:

What is the name of your collecting institution or peak body? [Council of Australasian Museum Directors \(CAMD\)](#)

Your name: [Dr Meredith Foley](#)

Position title: [Executive Officer, CAMD](#)

Office phone number: [02 9412 4256](#); **mobile:** [0438 890 902](#)

Office e-mail address: mfolwil@bigpond.net.au

Agenda Item 28 STRATEGIC PLAN

A paper will be circulated prior to the meeting.

Agenda Item 29 NEW MEMBER PROPOSED

Steve Gower (Director, Australian War Memorial) has proposed that CAMD consider admitting Dr Darryl McIntyre, CEO National Film and Sound Archive, as a member of CAMD. Major General Gower's letter of proposal is at attachment A. Information on the NFSA collections and Dr McIntyre are included at attachment B.

Resolution:

1. That Dr Darryl McIntyre be accepted as a CAMD member and that the constitution be amended to reflect this addition.

Carried/Lost

CSIRO

Earlier in the year, Dr John La Salle, Head Australian National Insect Collection, CSIRO Entomology also approached the Chair seeking to renew his attendance at CAMD meetings. Apart from the National Insect Collection, CSIRO is the custodian of several other collections of animal and plant specimens that contribute to national and international biological knowledge including the National Wildlife and the Australian National Fish Collections.

Both Dr La Salle, and before him Dr Ebbe Nielson, attended earlier meetings. CSIRO was included as a member of CAMD until 2005 when the constitution was amended.

Dr La Salle has indicated that CSIRO itself decided to discontinue attendance in 2005 as the meetings dealt with a wide range of front of house museum issues which were not of relevance to the CSIRO collections. Given that CAMD's still has a strong focus on museum exhibitions, education and associated programs, CAMD's Executive has suggested that it might be more appropriate for Dr La Salle to be invited to attend CAMD's Science Alliance meetings of Directors and Heads of Collections.

Resolution:

1. That Dr La Salle be invited to represent CSIRO at CAMD's Science Alliance meetings.

Carried/Lost

*Meredith Foley
CAMD Executive Officer*

Item 29 Attachment A

S.N. Gower AO AO(Mil)
Director



6 July 2010

Dr Meredith Foley
Executive Officer
CAMD
C/- Australian National Maritime Museum
PO Box GPO 5131
SYDNEY NSW 2001

Dear Meredith

I wonder if you could include this in the next CAMD meeting agenda:

PROPOSED ADDITIONAL CAMD MEMBER

The possibility at the last meeting of the National Film and Sound Archive being a member of CAMD was raised under "Other Business".

The attached is a proposed draft of an agendum item.


Steve Gower
July 2010

GPO Box 345 Canberra ACT 2601 Telephone (02) 6243 4225 Fax (02) 6243 4218



Item 29 Attachment

B

**PROPOSAL FOR THE INCLUSION OF THE NATIONAL FILM AND SOUND
ARCHIVE AS A MEMBER OF CAMD**

Background

The possibility of the NFSA being invited to be a member of CAMD was raised at the end of the last meeting but was deferred.

This item provides background information to assist members to form a view.

The NFSA

The NFSA was established as a statutory authority on 1 July 2008 (following the abolition of the former Australian Film Commission). It had existed under different guises for some years previously. Its statutory responsibilities are the development, preservation, maintenance and promotion of the national collection of audio visual material (which includes film, sound recording broadcasting material) as well as associated artifacts and documents. NFSA's principal responsibility is to manage the national collection in its care and to develop strong access and national outreach programs so that as many Australians as possible can enjoy films and recordings in the national collection and develop a greater appreciation and awareness of our finest films, television programs, music and spoken voice recordings. The NFSA also has a strong online presence which has won two international awards.

The NFSA's collection is significant. It comprises some 1.4 million items and will exceed 2 million items in the next few years. The collection includes films (dating back more than 100 years), television programs, sound recordings, radio broadcasts, a huge collection of photographs, movie stills, film posters, home movies, piano rolls, draft and final film and radio scripts (including the entire Blue Hills scripts which are 5800 in total), production notes, personal diaries and written records from cinemas and production houses. The collection also includes the first Oscar awarded to an Australian (shared between Damien Parer and Ken G Hall for *Kokoda Front Line* in 1942), as well as oral histories. Also held are Indigenous films and sound recordings and copies of these are repatriated back to the communities, along with undertaking oral histories with Indigenous actors and people in their own language as part of language maintenance. The NFSA also collects new media and social networking media as part of the contemporary collecting activities. It also restores a number of films such as the *Story of the Ned Kelly Gang*, the *Sentimental Bloke* and *Wake in Fright* and we work with Aclab/Deluxe and Kodak on restoring five or six films per annum.

The NFSA is also working on digitising the collection as well and working with the National Library of Australia and the National Archives of Australia on a major digitisation project. The work includes devising digitisation standards, work flows, addressing major challenges and infrastructure issues.

The NFSA is also a partner in a number of ARC linkage grants with various universities and its director will participate as a co-supervisor of doctoral students and as a member of the governance committee for these major research projects.

In summary, the NFSA is by any standards a major collecting and exhibition facility undertaking important conservation work.

The Director

The NFSA's director is Dr Darryl McIntyre who was appointed Chief Executive Officer of the NFSA with effect from 17 November 2008. His previous appointment was Deputy Director and Group Director, Public Programs (which covered curatorial, learning, public programs, exhibitions and design, and information technology as well as oversight of the London Museums Hub office which served non national museums across metropolitan London as part of the Renaissance program which was managed by the Museums, Libraries and Archives Council for the UK Department of Culture, Media and Sport) from 2003 to 2008. His appointment prior to moving to London was General manager, Core Operations and then General Manager, Public Programs and Content Services at the National Museum of Australia from 1994 to 2003 he was also involved with the conceptual planning, development and construction of the new museum building on Acton Peninsula. From 1985 to 1994 he worked in the Cultural Heritage Branch of the Arts portfolio, including two years as Assistant Secretary for Cultural Heritage. There he worked closely with the national cultural institutions and was a member of Commonwealth-State working parties on heritage issues. He also oversaw the compilation of the then Prime Minister's national cultural policy statement, *Creative Nation*. From 1972 to 1985 he worked at the Australian War Memorial, including five years on the official history of the Korean War with Professor Robert O'Neill, AO.

He holds an honours degree and a doctorate in history from the University of Queensland and he continues to have a research interest in 20th century Australian, American, British and European history. He has served on the executive boards of ICOM Australia and the United Kingdom, as well as ICOM's International Committee CAMOC (Collections and Activities of Museums of Cities). He is currently National President of Museums Australia, and chair of the National Cultural Heritage Committee. He has presented papers at many Australian and international conferences and has published in the field of museum studies and history. Currently he is editing a collection of conference papers on museums and refugees for UNESCO following an international conference convened in London in March 2008. He has been asked to write a 10,000 word chapter on museums and change for publication in a book of essays on museums to be published in 2011. He has been president of the Canberra & District Historical Society and as national president of the Federation of Australian Historical Societies. While in London, he was on the Advisory Board of the Centre of Metropolitan History in the School of Advanced Studies at the University of London, as well as teaching in the School of Advanced Studies at the University of Venice in Italy. He is also a member of the peer review college of the UK Arts and Humanities Research Council.

Recommendation

Given the foregoing, it is recommended that CAMD members agree to invite the NFSA to become a member.

Agenda Item 30 CONSTITUTIONAL AMENDMENT

It is proposed that CAMD'S constitution (see attachment A) be amended to reflect new members and their institutions under Item 5 of the constitution. The rules can only be amended by resolution passed at a meeting of the Council by a three quarter majority present.

Resolution:

- | |
|---|
| 1. That the constitution be amended to reflect new memberships. |
|---|

<i>Carried/Lost</i>

Meredith Foley
CAMD Executive Officer

Item 30 Attachment A

**COUNCIL OF AUSTRALASIAN MUSEUM
DIRECTORS**

CONSTITUTION AND RULES

Adopted 2 May 2005
Amended 11 August 2005

Council of Australasian Museum Directors Constitution

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COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS CONSTITUTION

Adopted 2 May 2005

1. Name

The name of the incorporated association is the Council of Australasian Museum Directors.

2. Definitions

In these Rules, unless the contrary intention appears:

‘Act’ means the *Associations Incorporation Act (Victoria) 1981*;

‘Executive’ means the committee of management of the association;

‘Council’ means the association;

‘Director’ means the Chief Executive Officer or principal officer however titled;

‘financial year’ means the year ending on 30 June;

‘member’ means a member of the association;

‘museum’ means a permanent institution that acquires, conserves, researches, communicates and exhibits for the purpose of study, education and enjoyment, material evidence of humankind and its environment;

‘written notice’ of meetings may be sent by prepaid post to the address appearing in the register of members or by facsimile or electronic transmission;

‘ordinary member of the Executive’ means a member of the Executive who is neither Chairperson nor Treasurer;

‘regulations’ means regulations under the Act;

‘relevant documents’ has the same meaning as in the Act.

3. Alteration of the Rules

These Rules and the statement of purposes of the Council must not be altered except in accordance with the Act.

4. Statement of Purpose

The aim of the Council is to provide a forum for Directors of major regional, state and national museums in Australia and New Zealand to share experiences and ideas, consider strategic issues of interest to the museum profession nationally and internationally, and to be a lobby group on these issues as required.

5. Membership

(1) The Membership shall be the Directors of the:

- Auckland War Memorial Museum
- Australian National Maritime Museum
- Australian War Memorial
- Australian Museum

- Canterbury Museum
- Historic Houses Trust of NSW
- History Trust of South Australia
- Museum of New Zealand Te Papa Tongarewa
- Museums and Art Galleries of the Northern Territory
- Museum Victoria
- National Museum of Australia
- National Science and Technology Centre
- Otago Museum and Discovery World
- Museum of Applied Arts and Sciences (Powerhouse)
- Queensland Museum
- Queen Victoria Museum and Art Gallery
- Scitech Discovery Centre, Perth
- South Australian Museum
- The Sovereign Hill Museums Association
- Tasmanian Museum and Art Gallery
- Western Australian Museum

and the Directors of such other Institutions as the Council may in future decide. Members shall be members in their own right.

- (2) A person who applies and is approved for membership as provided for in these Rules is eligible to be a member of the Council on payment of the annual subscription payable under these Rules.

6. Register of Members

- (1) The Chairperson must keep and maintain a register of members containing:
 - (a) the name and address of each member; and
 - (b) the date on which each member's name was entered in the register.
- (2) The register is available for inspection free of charge by any member upon request.
- (3) A member may make a copy of entries in the register.

7. Deputies

The Director of a museum may appoint a member of staff to represent him or her at any meeting where the Director is unable to be present. Such representative shall have the right to be heard on all matters and shall have the same rights of voting as if he or she were the Director of the Institution represented.

8. Observers

Council may invite such persons as it chooses to attend meetings as (non-voting)

observers.

9. Chairperson and Executive

- (1) The affairs of the Council shall be managed by the Executive.
- (2) The Executive :
 - (a) shall control and manage the business and affairs of the Council; and
 - (b) may, subject to these Rules, the Act and the Regulations, exercise all such powers and functions as may be exercised by the Council other than those powers and functions that are required by these Rules to be exercised by general meetings of the members of the Council; and
 - (c) subject to these Rules, the Act and the Regulations, the Executive shall deal with those matters referred to it by a Council Meeting and shall have power to act in relation to such other matters which it considers are of such significance that delay in action would not be in the best interests of Council.
- (3) *The Executive shall comprise the Chairperson, who shall serve as Chair at executive and general meetings, the Treasurer, and not less than two and no more than four other members.*
- (4) The immediate past Chairperson shall be a member of the executive for the two-year term immediately following his or her term as Chairperson.

10. Election of the Executive

- (1) The Chairperson of Council, the Treasurer and the ordinary members of the Executive shall be elected by the members present at the annual general meeting for a two-year term.
- (2) Following their election, they shall be eligible for election for a further term, providing that no member shall serve as Chairperson for more than two consecutive terms and as an ordinary member of the Executive for more than four consecutive terms.

11. Vacancies

The office of a member of the Executive, becomes vacant if the officer or member:

- (a) ceases to be a member of the Council; or
- (b) becomes an insolvent under administration within the meaning of the Corporations Law; or
- (c) resigns from office by notice in writing given to the Secretary.
- (d) In the event of a casual vacancy in any office referred to in Rule 9(3), the Executive may appoint one of its members to the vacant office and the member appointed may continue in office up to and including the

conclusion of the annual general meeting next following the date of the appointment.

12. Executive Meetings

- (1) The Executive shall meet at such times and places as it determines, providing that not less than one meeting of the Executive shall be held between each annual general meeting.
- (2) Written notice of each executive meeting must be given to each member of the Executive at least 5 business days before the date of the meeting.
- (3) The Executive may meet either in person; by telephone, by audio-visual link-up; or by any other instantaneous communications medium for conferring.
- (4) Any 3 members of the Executive constitute a quorum for the conduct of the business of a meeting of the Executive. No business may be conducted unless a quorum is present. In the absence of a quorum the meeting may be adjourned to a date to be determined by the Executive.
- (5) In the absence of the Chairperson, members may elect a Chair to preside at the meeting in his or her place.
- (6) At any executive meeting a resolution shall be decided by a simple majority of the votes cast.
- (7) In the event of a tied vote the Chair of the meeting may exercise a second or casting vote.
- (8) A declaration by the Chair of the meeting that a resolution has been carried or lost by a particular majority and an entry to that effect in the minutes of the proceedings shall be conclusive evidence of the result.

13. General Meetings

- (1) Council shall meet at times and places which it determines or if Council so resolves, as determined by the Executive.
- (2) No business shall be transacted at any general meeting unless a quorum of seven members of the Council is present.
- (3) The Chairperson of the Council shall preside at every general meeting and shall have, in addition to his or her own vote, a casting or deliberative vote.
- (4) In the Chairperson's absence for any sessions of the general meeting, those present shall elect one of their number to preside at that session.
- (5) At any general meeting a resolution put to the vote shall be decided on a show of hands, unless a poll is demanded by the Chairperson or at least three members present.

14. Annual General Meeting

- (1) The Executive may determine the date, time and place of the annual general meeting of the Council except that an annual meeting shall be held not more than 14 months after the previous annual meeting.
- (2) The notice convening the annual general meeting must specify that the meeting is an annual general meeting.
- (3) The ordinary business of the annual general meeting shall be to:
 - (a) confirm the minutes of the previous annual general meeting and of any general meeting held;
 - (b) receive from the Executive reports of the transactions of the Council during the preceding financial year;
 - (c) elect officers of the Executive; and
 - (d) receive and consider the financial statement submitted by the Council in accordance with section 30(3) of the Act.
- (4) The annual general meeting may conduct any special business of which notice has been given in accordance with these Rules.

15. Notice of Motion

- (1) Notice of motion of any proposal must be deposited with the Chairperson 7 days prior to the time at which the next general or annual general meeting is set down if the matter requires the vote of Council.
- (2) The fact that any item does not appear on the notice paper for the meeting shall not prevent that matter being discussed at the general meeting or annual general meeting.

16. Notice of General and Annual General Meetings

The Chairperson of the Council, at least 21 days before the date fixed for holding a general or annual general meeting of the Council, must cause to be sent to each member of the Council, a notice stating the place, date and time of the meeting and the nature of the business to be conducted at the meeting.

17. Proxies and Postal Votes

A member may vote, in all matters, in person or by proxy or by postal vote. Postal votes do not apply to any form of special resolution. On a show of hands every person present who is a member or duly authorised representative of a member shall have one vote. On a poll every member present in person or by proxy and every duly authorised representative shall have one vote.

18. Minutes

Minutes must be kept of the resolutions and proceedings of each general meeting and each executive meeting, together with a record of the names of persons present at the meetings.

19. Power of Council Resolutions

In as much as members of Council comprises members who attend in their own right and recognising the fact that so far as the majority of the institutions represented are governed by Trusts or other bodies, resolutions of Council shall not be binding on members of Council in any situation where the enforcement of such resolution would be, in the opinion of the Director of the particular institution, contrary to the aims, objectives and adopted policy of that institution.

20. Amendment of Rules

These Rules shall not be amended except by resolution passed at a meeting of the Council by a three quarter majority present and with reference to Clause 3.

21. Finances

- (1) The funds of the Council shall be derived from annual subscriptions, donations, levies and such other sources as the Executive determines.
- (2) The income and property of Council shall be applied solely towards the promotion of its statement of purpose as in Clause 4.
- (3) All cheques drawn in the name of Council shall be signed by the Treasurer or such persons as the Executive may approve, and such payments shall be notified to and approved by the Executive.
- (4) All monies of the Council shall be kept in a bank or banks to be approved from time to time by the Executive.
- (5) The Treasurer shall keep books of account showing all monies received and paid by the Council and shall present to each annual general meeting a statement setting out the transactions which have taken place since the previous annual meeting as required by section 30(3) of the Act.

22. Subscriptions

The annual subscription, which shall be due and payable on July 1st each year, shall be of such amount for each member as is determined at each annual meeting.

23. Custody and Inspection of Books and Records

- (1) Except as otherwise provided in these Rules, the Chairperson and the Treasurer must keep in their custody or under their control all books, documents and securities of the Council.

- (2) All accounts, books, securities and any other relevant documents of the Council must be available for inspection free of charge by any member upon request.
- (3) A member may make a copy of any accounts, books, securities and any other relevant documents of the Council.

24. Cessation of Membership

Any member who ceases to hold the post of Director shall no longer be eligible for membership. Any member may be excluded from further membership if his or her Institution's subscription is in arrears by more than two years or if in the opinion of Council the member takes any action that seriously impairs the standing of Council.

25. Disputes and Mediation

- (1) The grievance procedure set out in this Rule applies to disputes under these Rules between:
 - (a) a member and another member; or
 - (b) a member and the Council.
- (2) The parties to the dispute must meet either in person; by telephone, by audio visual link-up; or by any other instantaneous communications medium for conferring and discuss the matter in dispute, and, if possible resolve the dispute within 14 days after the dispute comes to the attention of all of the parties.
- (3) If the parties are unable to resolve the dispute at the meeting, or if a party fails to attend that meeting, then the parties must, within 10 days, hold a meeting in the presence of a mediator.
- (4) The mediator must be:
 - (a) a person chosen by agreement between the parties; or
 - (b) in the absence of agreement:
 - (i) in the case of a dispute between a member and another member, a person appointed by the Executive;
 - (ii) in the case of a dispute between a member and the Council, an outside mediator acceptable to both parties.
- (5) The parties to the dispute must, in good faith, attempt to settle the dispute by mediation.
- (6) The mediator, in conducting the mediation, must:
 - (a) give the parties to the mediation process every opportunity to be heard; and
 - (b) allow due consideration by all parties of any written statement submitted by any party; and

- (c) ensure that natural justice is accorded to the parties to the dispute throughout the mediation process.
- (7) The mediator must not determine the dispute.
- (8) If the mediation process does not result in the dispute being resolved, the parties may seek to resolve the dispute in accordance with the Act or otherwise at law.

26. Employment of Staff

- (1) The management of any staff employed by the Council will be delegated to the Chairperson and Treasurer.
- (2) The Executive shall ensure that staff are employed on terms and conditions established by the Council.

27. Winding Up

In the event of the winding up or the cancellation of the incorporation of the Council, the assets of the Council must be disposed of in accordance with the provisions of the Act.

28. Disciplinary Procedure

There will be no disciplinary procedure in relation to members.

Agenda Item 31 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 due for election. Eligible to serve again.
Margaret Anderson	Chair	2007	Position not due for election until AGM 2011.
Shimrath Paul	Executive	2010	Position not due for election until AGM 2012.
Ian Galloway	Executive	2002	Position due for election. Not eligible to serve again as has completed 4 consecutive terms.
Mary-Louise Williams	Executive	2002	Position due for election. Not eligible to serve again as has completed 4 consecutive terms.
Frank Howarth	Executive	2009	Position not due for election until AGM 2012.
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.

The following nominations have been received:

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

- Bill Bleathman has been nominated to fill a vacant Executive Member position by Dawn Casey.

Nominations may also be made at the meeting.

Resolution: That the following members are declared elected to the CAMD Executive position/s:

Carried/Lost

*Meredith Foley
CAMD Executive Officer*

Agenda Item 32 GENERAL BUSINESS

Other Business

Other business noted during the meeting may be discussed here.

Venue and Date for 2011 CAMD Meeting

Canterbury Museum and the Queen Victoria Museum and Gallery in Launceston were tentatively nominated at past meetings as possible venues for 2011. Given the impact of the recent earthquake in Christchurch and the Director vacancy at QVMG these suggestions may need to be revisited.

Members may wish to nominate their museum or another venue as a site for a CAMD meeting in 2011 or future years. The known venues of CAMD meetings since 2000 are listed below:

2010	Adelaide, SA AGM Auckland, NZ, GM	2006	Canberra ACT AGM Brisbane, Qld GM	2002	Adelaide, SA AGM
2009	Townsville, Qld AGM Sydney NSW GM	2005	Darwin NT AGM Sydney, NSW GM	2001	Perth & Kalgoorlie, WA AGM
2008	Melbourne, Vic AGM Dunedin, NZ GM	2004	Wellington NZ AGM	2000	Sovereign Hill, Ballarat, Vic AGM
2007	Sydney NSW AGM Hobart, Tas, GM	2003	Brisbane, Qld AGM		

2012 Venues

At a recent meeting at the Australian Museum, I was introduced to the **Pacific Islands Museums Association (PIMA)** Secretary General, Tarisi Vunidilo. In discussion, Tarisi

suggested that CAMD members may wish to join PIMA Directors for a meeting during the next Pacific Arts Festival in April 2012.

The Pacific Arts Festival, which attracts several thousand performers from across the Pacific nations, will be held in **Honiara, Solomon Islands** in 2012. Tarisi has indicated that all the PIMA Directors will be attending the event. I thought it was an interesting suggestion which could strengthen CAMD's Australasian ties and fit in with CAMD's desire to demonstrate the importance of museums to cultural diplomacy and regional stability in the Pacific region. It might also be useful as the site for the launch of a CAMD, ICOM or museum-related Pacific activity and also highlight the broad range of impacts which both physical and digitised collections can bring.

While such a trip and meeting organisation could be costly, the lead time available for preparation could allow for funding applications for example CAMD and PIMA could approach AusAid or the Department of Foreign Affairs and Trading for funding to support the meeting under one of its professional development grants or similar.

If members are interested, I could undertake a more detailed analysis of the cost of attendance and the resources which might be required to prepare such a meeting in concert with PIMA.

Meredith Foley
CAMD Executive Officer

THE MEETING WILL CLOSE AT 3:30PM.