

GENERAL MEETING OF COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

Time: 10:30 am to 5:00pm, Thursday 19 March 2009

Venue: Boardroom, Powerhouse Museum, 500 Harris Street, Ultimo

AGENDA – DAY ONE

Item	Presenter	Time
<i>Tea & coffee</i>	<i>available on arrival in Boardroom</i>	<i>From 10:15am</i>
1. Welcome	Margaret Anderson, CAMD Chair, Director, History Trust of South Australia	10:30am
2. Confirmation of 2008 Gen. Meeting Minutes & Business Arising	Chair	
3. Chair's Report	Chair	
4. CCA Report	Chair and Seddon Bennington, Director Museum of NZ Te Papa Tongarewa	
5. Interim Financial Report	Tim Sullivan, Deputy CEO and Museums Director, Sovereign Hill Museums <i>on behalf of Jeremy Johnson, Treasurer CAMD, Director, SHM</i>	
<i>Tea/coffee</i>		11:15am
6. Executive Officer's Report	Meredith Foley, CAMD Executive Officer	
7. CAMD Survey	Executive Officer	
8. CAMD Website Usage Survey Report	Carolyn Meehan, Manager, Visitor Advocacy, Museum Victoria (via link)	
<i>Lunch:</i>	<i>In Board Room anteroom. Professor Lumby will join us for lunch</i>	12:30pm
9. CHASS	Professor Catherine Lumby, Director, Media and Journalism Research, UNSW and CHASS Board Member	1:30pm
10. New Zealand Report	New Zealand members	
11. Natural History Museums	Frank Howarth	
12. OPSAG Marine framework	Executive Officer	
13. Australian Bureau of Statistics	Executive Officer	
<i>Tea/coffee</i>		3:00 pm
14. Object Seizure Laws	Frank Howarth, Director, Australian Museum	3:15pm

Item	Presenter	Time
15. Contingent Valuation	Ian Galloway, Director, Queensland Museum	
16. Sharing Strategies for the Economic Recession	Seddon Bennington	
17. Collections Australia Network	All members	
Meeting closes		5:00pm

Drinks will be served from **5pm – 5:45pm** at the Powerhouse Museum (place to be confirmed).

CAMD Members have been invited by the **Australian National Maritime Museum**, 2 Murray Street, Darling Harbour, to attend the opening, at **6pm**, of the **exhibition**, *Charles Darwin: Voyages and Ideas that Shook the World*.

The opening will be followed by a **CAMD dinner** from **7:30pm** at Zaafrans which is a short stroll away at Level 2, 345 Harbourside Shopping Centre, Darling Harbour.

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

ATTENDEES – GENERAL MEETING

Powerhouse Museum, Sydney, 19-20 March 2009

NAME	MUSEUM/ORGANISATION
Ms Margaret Anderson	Director, History Trust of South Australia
Ms Nola Anderson	Branch Head, Assistant Director, National Collection, Australian War Memorial (<i>deputising for Steve Gower, Director, Australian War Memorial on 19th March</i>)
Dr Seddon Bennington	Director, Museum of New Zealand Te Papa Tongarewa
Mr Michael Crayford	Assistant Director, Collections and Exhibitions, Australian National Maritime Museum (<i>deputising for Mary-Louise Williams, Director, ANMM on 20th March</i>)
Dr Dawn Casey	Director, Powerhouse Museum
Ms Kate Clarke	Director, Historic Houses Trust of NSW
Ms Louise Douglas	General Manager, Audience and Programs Division, National Museum of Australia (<i>deputising for Craddock Morton, Director, NMA</i>)
Prof. Graham Durant	Director, National Science & Technology Centre
Dr Ian Galloway	Director, Queensland Museum
Major General Steve Gower AO	Director, Australian War Memorial (on 20 th March)

AO MIL

Dr John Patrick Greene OBE	Chief Executive Officer, Museum Victoria
Mr Frank Howarth	Director, Australian Museum
Ms Apolline Kohen	Acting Director, Museum and Art Gallery of the Northern Territory
Ms Di Jones	Director, Western Australian Museum
Mr Tim Sullivan	Deputy CEO & Museums Director, Sovereign Hill Museums Association (<i>deputising for Jeremy Johnson, Chief Executive Officer, SHM</i>)
Dr Suzanne Miller	Director, South Australian Museum
Dr Vanda Vitali	Director, Auckland War Memorial Museum
Ms Mary-Louise Williams	Director, Australian National Maritime Museum (on 19 March)

APOLOGIES

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

IN ATTENDANCE

NAME	MUSEUM/ORGANISATION
Dr Meredith Foley	Executive Officer, CAMD
Mr Tim Hart	Director, Information Multimedia Technology, Museum Victoria (item 22)
Professor Catharine Lumby	Director, Media and Journalism Research, UNSW and CHASS Board Member (item 9)

DAY ONE – 19 MARCH 2009**AGENDA ITEM 1 WELCOME**

The CAMD Chair, Margaret Anderson, will open the meeting at 10:30am and welcome all delegates to the 2009 General Meeting of the Council of Australasian Museum Directors. Margaret will also extend CAMD's thanks to Dawn Casey and the Powerhouse Museum for hosting the General Meeting.

A welcome will be extended to our newest member, Kate Clarke, who took on the role of Director, Historic Houses Trust of NSW, in October 2008 and is attending her first general meeting, although, she has already met many of you while participating in the recent CAMD Humanities Roundtable.

CAMD also welcomes several deputies to the CAMD meeting including:

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

Congratulations will be extended to Mary-Louise Williams, who has been reappointed to her position as Director of the Australian National Maritime Museum and Steve Gower who has been reappointed as Director of the Australian War Memorial.

Apologies - Apologies have been recorded in the list above.

AGENDA ITEM 2 CONFIRMATION OF MINUTES AND BUSINESS ARISING

Minutes of Last General Meeting

The last CAMD General Meeting was held at the Otago Museum and Discovery World, Dunedin on 8 April 2008.

Minutes of this meeting have been circulated to members for consideration and/or amendment (see *attachment A to this item*).

Resolution:

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

Carried/Lost

A copy of the minutes from the CAMD Annual General Meeting held 1-2 October 2008 in Melbourne are also attached for the information of members. As these minutes have not previously been circulated, members are invited to note any amendment required (see *attachment B*).

Business Arising

There will be a call for business arising. Members may also wish to suggest additional agenda items for discussion during the meeting.

AGENDA ITEM 1- ATTACHMENT A

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

DRAFT GENERAL MEETING MINUTES

8 April 2008

Otago Museum and Discovery World,
Dunedin, New Zealand

ATTENDANCE

Margaret Anderson	Director, History Trust of South Australia
Nola Anderson	Branch Head, Assistant Director, National Collection, Australian War Memorial (<i>deputising for Steve Gower, Director</i>)
Seddon Bennington	Director, Museum of New Zealand Te Papa Tongarewa
Bill Bleathman	Director, Tasmanian Museum & Art Gallery
Max Dingle	Assistant Director, Commercial and Visitor Services, Australian National Maritime Museum(<i>deputising for Mary Louise Williams, Director</i>)
Graham Durant	Director, National Science & Technology Centre
Ian Galloway	Director, Queensland Museum
Helen Horner	Acting, CEO, Otago Museum & Discovery Centre
Frank Howarth	Director, Australian Museum
Caron Irwin	Director, New Museum Project, Western Australian Museum (<i>deputising for Diane Jones, Acting CEO</i>)
Jeremy Johnson	Chief Executive Officer, Sovereign Hill Museums
Suzanne Miller	Director, South Australian Museum
Suzy Nethercott-Watson	General Manager, Operations, National Museum of Australia (<i>deputising for Mr Craddock Morton, Director</i>)
Vanda Vitali	Director, Auckland War Memorial Museum
Peter Watts	Director, Historic Houses Trust of NSW
Anthony Wright	Director, Canterbury Museum

IN ATTENDANCE

Meredith Foley	Executive Officer, CAMD
Priscilla Pitt	Chair, Museums Aotearoa
Phillipa Tocker	Executive Director, Museums Aotearoa

APOLOGIES

Alan Brien	CEO, Scitech Discovery Centre, Perth
Dawn Casey	Director, Powerhouse Museum
Patrick Filmer-Sankey	Queen Victoria Museum and Gallery
Steve Gower	Director, Australian War Memorial Museum

Patrick Greene	Chief Executive Officer, Museum Victoria
Anna Malgorzewicz	Director, Museum & Art Gallery of the Northern Territory
Craddock Morton	Director, National Museum of Australia
Shimrath Paul	Director, Otago Museum & Discovery Centre
Jennifer Sanders	Deputy Director, Collections and Outreach, Powerhouse Museum
Mary-Louise Williams	Director, Australian National Maritime Museum

1. **WELCOME AND CONFIRMATION OF MINUTES**

CAMD Chair, Margaret Anderson (History Trust of South Australia) opened the meeting and welcomed delegates, particularly those deputising for their Directors and noted apologies (recorded above).

Margaret thanked Shimrath Paul and the Otago Museum and Discovery World for hosting the CAMD General Meeting and expressed her regret that Shim was unable to attend the meeting due to overseas business commitments. Helen Horner welcomed delegates to Otago Museum on behalf of Shim who had sent his apologies and best wishes for the meeting's outcome.

Congratulations were extended to:

- Dawn Casey on her appointment as Director, Powerhouse Museum;
- Steve Gower who was made an Officer of the Order of Australia on Australia Day 2008;
- Anna Malgorzewicz and Frank Howarth who have been invited to participate in the Australian 2020 Summit;
- Patrick Greene, who was recently appointed a Professorial Fellow at Melbourne University; and
- long standing CAMD member, Peter Watts, who will be retiring shortly from his role as Director of the Historic Houses Trust of NSW, a position he has held for 28 years. It was noted that Peter has been active contributor to CAMD since joining in 1981. CAMD members wished Peter all the best for his post-HHT career.

Members also agreed to send best wishes to Mary-Louise Williams who had not attended the meeting due to recent surgery.

It was agreed;

Resolution 1:

That the minutes of the CAMD General Meeting held in Hobart on 9 February 2007 be accepted.

Carried

2. **CHAIR'S REPORT**

Margaret Anderson spoke to her report, noting that the majority of issues covered were included on the agenda for further discussion later in the meeting.

3. **CAMD EXECUTIVE**

Executive Role

CAMD Executive Officer, Meredith Foley, reported on recent discussions concerning the role of the CAMD Executive. The Executive had resolved to hold teleconferences or meetings at least once every two months and also to explore the setting up of working committees on various issues. Frank Howarth (Australian Museum) suggested that a Natural History Working Group of CAMD might be formed to consider the details of issues particular to that group. Jeremy Johnson (Sovereign Hill) noted that it was important that Meredith have a regular opportunity to discuss her work. He also suggested that perhaps the Executive should be rotated to ensure it has a real Australasian focus with a Chair from one country and deputy Chair from the other.

CAMD Advocacy

Frank raised the need for CAMD to be a more assertive lobbying voice in Australia. Graham Durant (Questacon) noted that it was difficult for federal government bodies such as Questacon and the National Museum of Australia to be seen to be lobbying their Minister via another route. Suzy Nethercott-Watson (National Museum of Australia) reiterated this concern on the part of Craddock Morton. Frank noted that this was not as much a difficulty for the States and that perhaps the best approach was to consider campaigns on an issue by issue basis. He agreed that difficulties could ensue if CAMD was seen to be interfering in relation to individual institutions but that it should not be problematic if the advocacy related to sector-wide issues.

4. CAMD MEMBERSHIP

Meredith reported that the Chief General Manager of Old Parliament House (OPH) had indicated an interest in CAMD membership, although no formal request has been received.

At present CAMD does not have formal criteria for membership. Critical mass/scale (eg budget, workforce, business) has always provided an important first step criteria. The presence or otherwise of enabling legislation was not a definitive criteria as some members were set up within government structures rather than under their own legislation. Graham noted that this was the case with Questacon which was a division within the Department of Innovation, Industry, Science and Research with an Advisory Council. In the case of OPH, the Chief General Manager reports directly to the Departmental Secretary.

It was noted that around \$30 million has been allocated for the further development of OPH. Members also noted that OPH exhibitions had shown a high degree of professionalism. It was agreed however that it was possibly too early to judge whether an invitation should be extended to OPH.

ACTION:

The Executive was asked to consider drawing up a formal set of criteria for CAMD membership. The criteria to consider would include:

- scale (budget, staff, visitation);
- governance (including ability to exercise independent action or autonomy on significant issues); and
- accreditation/professionalism.

Members also asked the Executive to consider whether there should be a joining fee in order to protect CAMD's intellectual property.

5. INTERIM FINANCIAL REPORT

The CAMD Treasurer, Jeremy Johnson, noted that the following documents were circulated to members with the meeting papers:

- an interim Financial Statement as at 28 December 2007 and
- an audited Financial Report as at 30 June 2007.

Jeremy predicted that the Budget for next financial year would be at a similar level.

Resolution 2:

That Jeremy Johnson be thanked for his work as Treasurer and that the interim Financial Statement and Financial Report as circulated be accepted.

Carried

6. COLLECTIONS COUNCIL OF AUSTRALIA

Margaret Anderson provided a verbal update on the action arising from the most recent Collections Council of Australia (CCA) Board meeting.

Regional Hubs

Margaret noted that the Western Australian Government had included an increased commitment of \$60,000 to the Collections Council and \$120,000 over three years to pilot a regional hub. CCA has also been awarded \$120,000 by the Myer Foundation for the CollectionsCare project. The application of this funding is still to be resolved. Jeremy Johnson reported that Sovereign Hill Museum had volunteered to act as a hub but has not received any feedback. In discussion, members indicated concerns about the apparent 'one size fits all' approach characterising the hubs and the possibility of duplication of existing activities.

Future of CCA

Members discussed the future of CCA under the new Federal Government. A review of CCA, undertaken before the new Government took office, has recently been signed off by the Cultural Ministers Council (CMC). Margaret noted that the CCA was the creation of the former Federal Government and only has approved funding to June 2008. It was also noted that the NSW Government refused to pay its contribution to CMC last year and that the Commonwealth did not make up the difference.

It was agreed that CCA had been constrained in what it could achieve by the fact that it was not funded to run projects. Frank Howarth commented that the CCA had not really developed its identity. It had not been financed to run programs but had attempted this nevertheless. It was agreed that activities such as the National Summit on Digitisation, which promoted collaborative policy setting and advocacy across the collections sector was a more useful focus for the CCA. Margaret noted that the Libraries were considering withdrawing from CCA activities but Archives still considered that CCA had some value. Bill Bleathman (Tasmanian Museum and Art Gallery) reported that CAAMD also felt the CCA model was not delivering.

Graham Durant suggested that one of the challenges for CCA is to work with a sector which has become even more fragmented in recent times. CCA emerged through the former Department of Communications, Information Technology and the Arts (DCITA) which formerly covered a range of collecting sector institutions. However, Archives has now moved to the Department of Finance and the national museums in CAMD are covered by three different Departments.

Peter Watts (Historic Houses Trust of NSW) commented that museum issues were more diverse and varied than other domains and that he was not convinced of the effectiveness of CCA as currently established. He mentioned a CAMD submission made when CCA was first established. CCA has not dealt with the CAMD points raised in that paper. Peter agreed to find a copy of the paper for circulation to members. He suggested that museums should strike out on their own and become either a section of the Australia Council or push for a Piggot Report- style Museums Commission.

After further discussion, members agreed that:

- the timing was right for a reconsideration of Federal Government structures for museums (and collections generally);
- there was a need for some fundamental review and master planning for the sector. It was suggested that this might be achieved through an approach to the CMC;
- a body was required that could cut across the federal different departments and link museums with appropriate programs and funding sources;
- CAMD needed to give further consideration to whether museums should 'go it alone' with a separate body, such as a Museum Commission as first outlined in the Piggot Report; and
- it was agreed that CAMD would continue to discuss the way forward with Libraries and Archives and bring their concerns to CCA discussions.

7. NATIONAL MUSEUM STANDARDS

Members considered a draft version of the *National Standards for Australian Museum and Galleries* which have been prepared by a national taskforce with representatives from museums in most States and Territories.

After discussion of the Standards and their application, members agreed to endorse the standards and to suggest to the taskforce that they would benefit from a 'staged maturity overlay'.

8. EXECUTIVE OFFICER'S REPORT

In response to the circulated report, members discussed the issue of getting CAMD messages into the media. Ian Galloway (Queensland Museum) suggested that we need to get media people from local institutions involved early in an issue. Frank Howarth noted that we needed to be more strategic in getting media releases placed; at times an opinion piece strategically placed with one outlet might be the most effective way to garner attention. Frank also recommended using the free-lance media advisor utilised by the Australian Museum for the Eureka Awards. Bill Bleathman noted that the Tasmanian Museum and Art Gallery had found working with Robin Williams to be very successful.

Ian Galloway mentioned that Queensland Museum had held a Contingent Valuation workshop and a museums and galleries master class with lectures by David Throsby. The aim was to create a framework for a contingent valuation study. Ian offered to present a paper to the next meeting on the outcomes.

On the issue of cultural tourism, Jeremy Johnson noted that the Tourism Research Australia statistics on cultural tourism were challengeable and should be treated with some qualifications. Nola Anderson suggested members consider attending or sending

representatives to the INTERCOM conference on Museums and Tourism to be held in 2008 at Rotorua, New Zealand 25-28 November 2008.

9. STRATEGIES FOR WORKING WITH NEW AUSTRALIAN GOVERNMENT

Members discussed the draft advocacy paper prepared by the Executive Officer and made the following suggestions:

- inclusion of a section on 'generating economic activity' dealing with the ways in which museums drive, employ and consume in ways which impact on local economies;
- ensure the paper targets areas where we can address Government policy;
- include reference to the ways in which museums build partnerships and act as nodes of 'connectivity' eg Questacon has 80 active partnerships;
- showcase the impact of Australian museums abroad particularly in relation to cultural diplomacy;
- emphasise the centrality of collections which are 'repositories of the past' but make museums 'problem solvers for the present and future'. Collections hold the benchmarks for what has gone before;
- note the national and international role played by British and other museums when given sufficient funding eg British Museum Director's position as Cultural Attaché for the UK;
- emphasise that natural history collections are the centre of taxonomic expertise ie they are part of the intellectual ability to identify, describe and map relationships between species which feed into a range of studies including those on climate change;
- the concept of involving 'citizen scientists' through museums should be canvassed. Australia does not have enough people on the ground in museums and universities to monitor biodiversity. 'Citizen scientists' can provide these eyes and ears under the guidance of museum teams;
- museum databases eg of wallpapers and textiles, are used by contemporary designers; and
- recommendations should contain reference to a futures fund.

10. AUSTRALIA 2020 SUMMIT

It was agreed that CAMD should make brief submissions to the Australia 2020 Summit sessions on Creativity; Sustainability and Climate Change; Indigenous Australia; and Strengthening Communities.

Indigenous Australia

Frank Howarth suggested that CAMD's submission on Indigenous Australia stress that collections represent the embodied knowledge of Indigenous Australia and should be progressively encouraging their access. Museum involvement should also be represented as linking to the idea of Treaty and as offering powerful vehicles for reconciliation and trusted neutral spaces within which to discuss these ideas.

Suzanne Miller (South Australian Museum) suggested preparing a general introductory statement with links back to the session areas.

Sustainability and Climate Change

Various messages were suggested by the meeting:

- Museums are a trusted avenue for advice on these issues;
- Natural history museums are records through time and space of the past and a predictor for the future;
- Museums allow people to appreciate their 'place' in a fragile land;
- Museums are unique places where families can converge and explore issues across generations.

Graham Durant reminded the meeting that the submissions were asking for a projection to 2020 of what museums could achieve eg Broadband access would be universal and museums online would act as nodes of citizen engagement on a whole raft of issues.

Jeremy Johnson noted that the submissions needed to be brief and to the point. Ian Galloway, Graham Durant, Frank Howarth, Nola Anderson and Margaret Anderson agreed to meet with the Executive Officer the following morning to fine-tune the approach to the submissions.

11. NEW ZEALAND GOVERNMENT ISSUES

Helen Horner noted that Otago received very little support from the central Government. Only the Museum of New Zealand was nationally funded while the other three members received regional funding. A commission (closing on 22 April) is looking at how regional funding will be allocated.

National Government was currently in a pre-election hiatus with some possibility of change later in the year. Te Papa is currently working with Libraries and Archives to build a central storage facility like the Castle Hill and Museum Victoria sites. Museums are also considering how their function will change with the spread of broadband by 2020.

Meredith agreed to circulate an IMLS National Study on the Use of Libraries, Museums and the Internet (see <http://www.interconnectionsreport.org/>) and a report mentioned by Suzanne Miller which touched on homework and internet use. It was also noted that interesting internet initiatives were coming out of the European museum collections. Frank Howarth noted that museums are moving towards a role as facilitators and monitors of on-line debates.

On other issues, Seddon noted that Audit NZ wants policy on non-financial fraud. Nola Anderson mentioned the Australian War Memorial had a fraud risk assessment program and Suzanne Miller noted that there was a South Australian policy on fraud in relation to the management of collections.

12. MUSEUMS AOTEAROA

Priscilla Pitts, Chair and Phillipa Tocker, Executive Director, Museums Aotearoa (MA) joined the meeting. Priscilla provided an outline of MA membership and activities noting that the association currently has 169 museum in addition to 189 individual members. MA is governed by a 6 member board, including a Maori representative. Membership funding allows the employment of 1 full-time and 1 part-time employee; no funding is received from the Government. The major role of MA is advocacy, particularly on the part of small museums, and liaison with museums and local funding authorities. The association also holds conferences and publishes a Directory and a journal as well as maintaining enews on its website.

Phillipa Tocker provided members with a copy of a report on a recent MA web survey which aims to begin the process of building data on museum dimensions and activities. It is intended that the research will better enable MA to make a stronger case for the sector.

Phillipa also outlined the National Collections Project, developed to highlight the distributed national collection, which will have three linking main elements: an exhibition of 200-400 items (2011), a book and a website with associated information.

In discussion Phillipa and Priscilla noted the difficulties in expanding MA activities given the small membership base the size of many members. They also agreed that there were similar gaps in areas such as training for conservators in both countries.

13. INNOVATION SYSTEM

National Innovation System Review

Following discussion, members suggested that the proposed CAMD submission to the Australian National Innovation System Review include reference to the following issues:

- museums are not alerted/targeted when new initiatives such as Cooperative Research Centres are proposed. CAMD should argue the need for museums to be linked into research networks;
- the possibility of a non-competitive grants strand for major museums which currently lack the staff to prepare large-scale applications;
- universities receive infrastructure funding for their postgraduates while museums, which also host postgraduate students, do not;
- museums lack the seed funding to prepare bids for major Australian Research Council (ARC) grants and cannot apply for ARC linkage grants;
- major museums need access to core funding for research;
- museums are a key part of a diminishing 'public good' base for research in Australia;
- museums combine disciplinary approaches which leads to innovation; and
- museum exhibitions have broad and often unexpected outcomes eg Peter Watts noted that amongst those accessing the Justice and Police Museum's 'City of Shadows' crime scene photo exhibition was the fashion design house of Karl Lagerfeld, multi-media fringe artists and Polish interests who took the exhibition to Warsaw.

Suggested case studies for inclusion in the CAMD submission included the Australian National Maritime Museum's Darwin project and the South Australian Museum's Geochemistry of Ochre project.

Meredith encouraged members to provide other case studies as soon as possible to enable the submission to meet the Government deadline of 30 April.

Creative Innovation Economy Report

It was noted that this report, recently endorsed by the CMC, made only passing references to the creative activity of museums, particularly in the area of digital technology,. Members agreed that a response be made to highlight this omission. Members are to provide examples of projects for reference in the response.

14. CAMD ANNUAL SURVEY

The Executive Officer reported on the outcomes of the 2006-07 annual CAMD survey and encouraged members to alert staff to the timing for the 2007-08 survey which will be circulated at the beginning of September. She also reported that only minor progress had been made on the CAMD website due to more pressing deadlines.

Meredith also raised a few 'data gaps' for discussion:

- **Tourism:** around a third of CAMD's members were unable to provide detailed information in relation to the proportion of visits made by tourists. Members suggested that this be addressed by seeking estimates from the institutions in question;
- **Digitisation of objects:** the survey does not collect information about the extent to which museum holdings are digitised or databased. It was suggested that a new survey question be added which sought estimates of the number of objects in the collection; the number digitised; the number databased; and the number of objects available on the web;
- **Conservation and storage:** a question is to be included which seeks an estimate of the number of collection items appropriately stored.

15. WEBSITE USAGE SURVEY

Meredith reported on preparations for the next website usage survey. Carolyn Meehan (Museum Victoria) has agreed to chair the working party for this year's survey.

16. NCRIS

An update was provided on the National Collaborative Research Infrastructure System (NCRIS) review of its 'Roadmap' for future investment. It was noted that Humanities, Arts and Social Sciences would be considered for inclusion in the 'Roadmap' for the first time. CAMD will respond to the discussion paper due in mid-April.

17. NATURAL HISTORY MUSEUMS

Atlas of Living Australia

Frank Howarth, who is CAMD's representative on the ALA management committee, reported on progress with the project.

Natural History Meeting

Frank also suggested that CAMD members with natural history collections consider meeting periodically, along with their Heads of Science or Research, to discuss issues specific to these types of collections including the rationale for collections, key future collection areas and how to link these collections and associated research to the bigger questions facing Government. Graham Durant suggested that such a group should also meet with State Chief Scientists.

Members agreed on the usefulness of such a meeting and Frank offered to coordinate the first meeting of this CAMD sub-group to address the kind of issues raised above.

CReefs

Frank tabled a letter from CReefs and raised concerns in relation to the lack of funding support and representation for museums in the CReefs project. He noted that liaison would continue on this issue.

OECD Global Forum

Frank referred members to circulated documents which outlined a proposal to establish a new international coordinating organisation for scientific research collections. A workshop to define the new organisation would be held in early May in Washington.

18. CONSERVATION

Members agreed that a letter should be sent to the University of Canberra congratulating it on its plan to commence two new degrees in conservation in 2009. It was also noted that the University of Melbourne was considering a similar course.

19. MUSEUM LEADERSHIP PROGRAM

Members noted that the Museum Leadership Program was to continue. It was agreed that the Executive Officer send a letter to the Darling Foundation thanking them for their continued support.

20. TOURING EXHIBITIONS

Frank Howarth reported that the Australian Business Arts Foundation (AbaF) was not interested in providing financial support for the development of a CAMD touring exhibitions partnership agreement. He noted that the Australian Museum would be using 2 agreements developed by Shane Simpson and would be happy to share the checklist and model agreement with other CAMD members.

21. AUSTRALIAN BUREAU OF STATISTICS

ABS Survey Program

Meredith reported that CAMD had made representations to ABS over possible cuts to the museum survey program. Several individual CAMD members also sent submissions. Advance information seems to suggest that the museum survey will escape the cutbacks.

Data Standards

Meredith also noted that the ABS has finalised its *Dictionary of Standards* for cultural institutions data which will be released sometime in 2008.

An Information and Development Plan had also been released which will feed into the work programs of the ABS and the CMC Statistical Working Group to the extent that funding is available.

22. CAMD RECIPROCAL AGREEMENTS

Alan Brien has written to CAMD seeking advice on any agreements or protocols for members and staff of CAMD institutions in relation to entry to each other's venues.

Bill Bleathman noted that the Council of Australasian Art Museum Directors (CAAMD) has free access cards for Directors and Board members and their partners. Cardholders are encouraged to contact the institution in question before arrival.

Frank Howarth noted that the Australian Museum had free entry for staff (not spouses) if they came by prior arrangement.

All agreed on the usefulness of these ideas. Jeremy Johnson agreed to develop a card and coordinate its printing.

23. TMAG BARK CANOE PROJECT

Bill Bleathman outlined the development of the Tasmanian Museum and Art Gallery indigenous gallery and exhibition and the decision to contribute to cultural renewal through the construction by reviving the construction of a traditional Aboriginal bark canoe. He noted that cooperation with the local indigenous community on the boat-building had opened up an important dialogue. The project has since won an ACTKM Knowledge Award for Cultural Retrieval and the program developed in relation to the project was booked for 8 months in advance.

24. ICOM

Ian Galloway spoke to the paper provided by Craddock Morton and noted that ICOM was now sharing a secretariat with Museums Australia. He encouraged more CAMD members to become involved in ICOM's partnership program with the Asia-Pacific region.

25. ABAF

Margaret Anderson reported that a History Trust of South Australia project was recently refused consideration for funding under AbaF on the grounds that it fell outside the arts remit of AbaF. Similar projects had been supported in the past and, eventually, AbaF did accept this project. Their response on this occasion raises questions about whether the organisation has changed or intends to change its criteria. It was agreed that a polite approach be made to AbaF to see if any change was envisaged.

26. WA MUSEUM PROJECT

Caron Irwin, the Director, New Museum Project, Western Australian Museum, provided a presentation on the new \$505 million museum project in WA. A copy of Ms Irwin's power point presentation will be circulated separately. Caron has asked that you please treat this presentation as **strictly confidential** to CAMD members and refrain from circulating it further at present.

27. MA MEMBERSHIP

Members discussed a proposal by Museums Australia (MA) to widen its base by providing universal/automatic membership of Museums Australia for all employed staff and registered volunteers in the museum sector.

Members noted that this would require each museum to raise sharply its contribution to MA. They also questioned whether it was appropriate to join staff up whether they wanted membership or not.

It was agreed that the MA conference was an excellent training and development event for staff and that museums were happy to continue to encourage involvement. It was also noted that there were real difficulties for MA in recruiting amongst staff and in funding the national conference.

After discussion, it was suggested that CAMD members could assist MA in other ways eg by organising deductions for existing MA members; by supporting conferences and other events; or by including MA material in new staff/volunteer orientation packages.

The Chair and Executive Officer will meet with the MA President and Executive Director to discuss other options.

28. GENERAL BUSINESS

- Jeremy Johnson noted that a recent Australian Financial Review article dealing with arts boards also had relevance for the boards of museums. A copy of the article is at attachment A to the minutes.
- Members thanked Helen, Shimrath and the staff of Otago Museum and Discovery World for their hospitality and support for the meeting.
- The next meeting of CAMD will be the Annual General Meeting to be held at Melbourne Museum at a date to be advised [*date now confirmed as 1 and 2 October 2008*].

Item 1 ATTACHMENT B

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

ANNUAL GENERAL MEETING MINUTES

1- 2 October 2008

Melbourne Museum, Melbourne

DRAFT MINUTES

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

APOLOGIES

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

IN ATTENDANCE

NAME	MUSEUM/ORGANISATION
Ms Jennifer Aughterson	The Le@rning Federation

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

DAY ONE - 1 OCTOBER 2008

1. WELCOME AND CONFIRMATION OF MINUTES

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

2. CONFIRMATION OF MINUTES AND BUSINESS ARISING

It was agreed:

Resolution 1:

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

There was no business arising.

3. CHAIR'S REPORT

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

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

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

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

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

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

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

4. NATIONAL INNOVATION REPORT

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

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

5. NATIONAL INNOVATION REPORT – ANDREW REEVES

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

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

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

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

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

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

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

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

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

Andrew outlined the timetable for the White Paper:

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

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

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

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

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

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

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

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

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

6. EXECUTIVE OFFICER'S REPORT

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

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

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

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

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

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

7. CAMD SURVEY

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

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

8. ELECTIONS

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

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

Resolution:

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

9. OBJECT SEIZURE LAWS

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

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

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

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

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

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

10. WEBSITE USAGE SURVEY

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

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

11. COMMUNICATIONS CONFERENCE

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

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

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

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

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

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

12. ICOM

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

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

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

13. MEMBERS' REPORTS

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

Questacon

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

Museum of New Zealand Te Papa Tongarewa

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

Australian Museum

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

Tasmanian Museum and Art Gallery

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

Canterbury Museum

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

Queensland Museum

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

Queen Victoria Museum and Art Gallery

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

Museum of Applied Arts and Sciences (Powerhouse Museum)

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

Sovereign Hill

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

Australian War Memorial

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

Australian National Maritime Museum

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

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

National Museum of Australia

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

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

Western Australian Museum

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

Museum Victoria

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

History Trust of South Australia

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

DAY TWO – 2 OCTOBER 2008

14. TOURING EXHIBITIONS

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

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

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

15. NEW ZEALAND REPORT

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

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

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

Repatriation

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

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

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

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

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

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

16. CONTINGENT VALUATION

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

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

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

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

17. NATIONAL CULTURAL STRATEGY

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

18. NATURAL SCIENCE MUSEUMS

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

The Executive Officer was asked to send the minutes of the meeting to New Zealand members. Frank noted that tensions continued between those who supported highlighting the need for taxonomy to be funded and others who wished to see funds directed to the big issues such as biodiversity and climate change.

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

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

Marine Research and Development

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

19 MUSEUMS AND HASS RESEARCH

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

20. MUSEUMS AUSTRALIA

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

Pat Sabine, National President, Museums Australia and Bernice Murphy National Director, Museums Australia, joined the meeting. Pat acknowledged the differing forms of support provided by CAMD museums to the MA and outlined recent activities including cooperation in the development of the Museums Leadership Program, museum week radio competition, work

on advocacy and the work of Bernice on the ICOM Ethics Committee (see papers circulated with meeting papers).

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

- Newcastle 2009
- Melbourne 2010
- Western Australia 2011.

A trade show will be held to provide some funding.

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

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

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

21. UK COLLECTIONS TRUST

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

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

Nick outlined a number of UK issues including:

- strengthening the infrastructure for *Renaissance in the Region*; its current cascade investment is under review with an eye to a distributed network of museums and funding for regional centres of excellence;
- the 2012 Olympics is diverting public funds and the rebadging of cultural activities as Olympiad needs to be carefully handled;
- growing culture of innovation is encouraging view of funding as enterprise seeding;
- wholesale review of property law underway;
- struggling with ways to demonstrate public value of collections;

- had a 'binge' on digitisation but now need to know more about how the public is using online material; there also needs to be more consideration of providing deeper thematic content;
- the 'democratisation' of collections, which is interpreted as a move from didacticism to a growing public role in assigning meaning. This change is being partly driven by social media but also by the sheer fact that collections and their objects are always open to new interpretation; and
- positioning museums as user-focussed with an emphasis on a more market defined offer and quality user experiences.

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

Nick mentioned a number of other policies of interest including:

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

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

22. COLLECTIONS COUNCIL OF AUSTRALIA

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

23. MUSEUM AND EDUCATION DIGITAL CONTENT EXCHANGE

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

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

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

24. NATIONAL DIGITISATION WORKING PARTY

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

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

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

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

25. CAMD RESOURCES

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

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

26. FINANCIAL REPORT

Jeremy also detailed the circulated financial report to date.

Resolution:

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

Carried

27. CRITERIA FOR MEMBERSHIP

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

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

28. STRATEGIC PLAN

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

29. CULTURAL TOURISM STRATEGY

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

30. GENERAL BUSINESS

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

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

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

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

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

The meeting closed.

AGENDA ITEM 3. CHAIR'S REPORT

CAMD Chair, Margaret Anderson, will provide a report to the meeting on CAMD activity since the last CAMD meeting in October 2008.

AGENDA ITEM 4. COLLECTIONS COUNCIL OF AUSTRALIA

Margaret Anderson, who represents CAMD on the board of the Collections Council of Australia (CCA), will provide a verbal update on action arising from the most recent CCA Board Meetings. Seddon Bennington, who attends the meetings as a New Zealand observer, will also comment.

CCA's call for comments on the second draft of the *Significance Version 2* guidelines will be dealt with later in the meeting under agenda item 19.

Members may also be interested in the first exposure draft (although incomplete) of Shane Simpson's *Collections Law: Legal Issues for Australian Archives, Galleries, Libraries and Museums* which can be accessed at:

<http://legal-issues.collectionscouncil.com.au/>

A summary of CCA projects and programs to date, drawn from the CCA website, was included with email 1 of the meeting papers as Item 4 – Attachment A.

CCA and Fees – Request for Feedback

An update from Margaret Birtley (CEO, CCA) is also attached for your information (see attachment B below).

Margaret Birtley has included a request for CAMD Members to consider a proposal by the CMC that CCA become an organisation which charges fees for stakeholder members including CAMD. **For discussion at the meeting.**

Meredith Foley
CAMD Executive Officer

Item 2 – Attachment B

Collections Council of Australia Ltd

Update for CAMD, 16 March 2009

Board and Secretariat

- Ms **Sue Nattrass** AO has retired after providing four years of outstanding service as Chair of the Board. Mr **Noel Turnbull** was appointed as the new Chair in mid-February.
- Ms **Regina Sutton**, State Librarian and Chief Executive of the State Library of New South Wales, replaced Mr **Alan Smith** as chair of National and State Libraries Australasia, and thus took over this ex-officio position on the Board from January.
- Ms **Banduk Marika** concluded her two year term in early February, and the Board is working to fill the vacancy.
- The Secretariat has two new members: Ms **Alexis Tindall** commenced in January as the Council's inaugural Project Officer, 3 days per week. Alexis has experience in the museum, cultural heritage and community sectors, having recently completed the Australian National University Graduate Diploma of Arts (Museums and Collections). Ms **Amber Chapman**, a Graduate Diploma in Arts and Cultural Management student at the University of South Australia, is completing a placement with the Collections Council.

Funding

- The Cultural Ministers Council has agreed to fund the CCA through to June 2011, subject to certain conditions being met. These conditions include presenting a revised Business Plan (now in development following the Board's Planning Workshop in early March). Another condition requires the CCA to 'consider establishing a schedule of membership fees for stakeholders'. **CAMD's view(s) on the feasibility of the CCA becoming a fee-paying membership organisation will be appreciated.**

Projects – completed (or well advanced)

- **Working Principles for Regional Collections** – In preparation for commencing a demonstration project for our *CollectionsCare* initiative, we have published two documents that are designed to increase understanding of *CollectionsCare* and regional collections. These documents are:
 - Working Principles for Regional Collections
 - *CollectionsCare* – The What, How and Why
- **Collaborative Projects Showcase** – Submit your own collaborative project for potential inclusion in this Showcase!

- **SAGE - Standards And Guidelines: an E-directory** – The Exposure Draft attracted some useful suggestions that are now being incorporated.
- **Digital Standards Bibliography Version 2.0** – This updates the version that was published in the Working Papers for the 2006 Summit on Digital Collections. Following a 3-month ‘exposure’, this resource is now being finalised to include users’ suggestions.
- **National Standards for Australian Museum and Galleries** – This resource was developed via a collaborative taskforce that included some CAMD members. During the period 23 September 2008 – 12 March 2009, there were 4077 downloads of the PDF document. Most users (52%) accessed the document via the NSAMG landing page (http://www.collectionsaustralia.net/sector_info_item/107), and 35.66% via the home page of CAN where it has been featured. The location from which users came were:
 - Sydney 22.25%
 - Melbourne 19.33%
 - Perth 12.26%
 - Brisbane 9.57%
 - Canberra 8.71%
 - Adelaide 7.70%

Projects – nearing completion

- **Collections Law: Legal Issues for Australian Archives, Galleries, Libraries and Museums** – This online publication by Shane Simpson is being released in stages, as chapters are completed. Six chapters were published prior to Christmas 2008, and another two in January 2009. The assistance of Experts nominated by CAMD and other industry councils has been very helpful to Mr Simpson and the CCA. Version 0.1 of the book is an Exposure Draft. Comments can be recorded online, and will be carefully considered by Mr Simpson.
- **Significance 2.0** – A draft of the text was released to invited members of the collections sector in early February. Suggestions from these reviewers are informing the final revisions. The book is scheduled for publication in late April 2009. The print run will be limited, with the majority of copies going to Australian collecting organisations. Pre-orders are encouraged NOW from individuals and organisations who want to secure their own print copy. The publication will also be freely available online.

Projects – in development

- **CollectionsCare demonstration project** – The CCA is currently awaiting information from the States and also from the Northern Territory to help the Board determine the location for a project to demonstrate the *CollectionsCare* initiative, using a \$120,000 grant from the Myer Foundation.
- **Collection Connections** – With a \$20,000 grant from the .auDA Foundation, the CCA is undertaking a project that aims to enhance the utility of the Internet for the benefit of the Australian community, and to demonstrate the role that Wikis can play in developing interest in rural and regional collecting organisations. The

CCA's partner in the project is the Mallala Historical Committee in South Australia.

- **'Snapshots' of the collections sector** – Thanks to very useful feedback from CAMD members, the CCA's approach to this project is being reconsidered.

Ongoing programs

- **Blue Shield Australia** – The CCA is the Secretariat for BSA which has been active in planning and advocacy over recent months. Robyn Riddett (Australia ICOMOS) and Margaret Birtley (CCA Secretariat) attended, at their own expense, the inaugural conference of the Association of National Committees of the Blue Shield in The Hague in early December 2008. Both agreed that this was a useful event and that Australia's work for Blue Shield is well aligned with other nations' efforts. In addition to preparing a forward plan for BSA and providing advice about salvage after bushfires and floods, BSA is preparing its annual MayDay campaign to encourage each cultural heritage organisation to ensure that it is prepared to respond in the event of a disaster. BSA members have commented favourably on the readiness of each domain to collaborate with the others, and have noted the ease with which the bushfire response has been progressed – in comparison with the situation after the Canberra fires in 2003.

Advocacy

- **Responding to bushfires and floods** – The CCA has extended sympathy to those who have suffered loss during the recent bushfires and floods that have affected communities and collections in several Australian states. With the assistance of the CCA's publicist, media releases to promote appropriate salvage techniques and conservation treatments have been issued collaboratively with the Australian Institute for the Conservation of Cultural materials, and with Blue Shield Australia.
- **Pre-budget submission for the Federal Treasurer** – This recommended substantial funding for CCA initiatives (*Australian Framework for Digital Heritage Collections*, *What's Inside?* and *CollectionsCare*) and also for the national collecting organisations, and for federal grants programs.
- **Response to the Digital Economy Future Directions Consultation Paper** – This recommended that the Department of Broadband, Communications and the Digital Economy support the CCA's plans to develop an *Australian Framework for Digital Heritage Collections*, and assist the collections sector with the digitisation of its 'analogue' holdings.
- **Response to the Review of the Protection of Movable Cultural Heritage Act discussion paper** – This submission pointed out that significance should be the primary criterion for assessing objects to be protected, and expressed support for the methods of significance assessment soon to be published in *Significance 2.0: assessing the significance of collections* (2009).
- **The efficiency dividend and small agencies: Size does matter** – We were delighted to learn, in December 2008, that the Australian Parliament's review of the ongoing efficiency dividend had resulted in a report that carries good news for

the Commonwealth's collecting organisations. The report addresses the concerns raised by and on behalf of the cultural agencies. The CCA's submission to the review was referred to in the report.

- **Encouraging improved data-gathering in the collections sector** – The Australian Bureau of Statistics has launched its *Information Paper: Towards Comparable Statistics for Cultural Heritage Organisations*. The CCA is encouraging all collecting organisations to consider adopting the terminology, measures and methodologies suggested by the ABS when gathering data about their operations.
- **What's Inside?** – The CCA is approaching Minister Julia Gillard and the Commonwealth Education department to locate funding support for an educational resource that aims to inspire all primary and middle school students about collections in large and small organisations, and to help teachers align their curriculum requirements with the resources offered by the collections sector.

AGENDA ITEM 5. INTERIM FINANCIAL REPORT

Tim Sullivan, Deputy CEO & Museums Director, Sovereign Hill Museums will speak to members on behalf of Jeremy Johnson, CAMD Treasurer, about the following documents:

- an interim financial report from the Treasurer (*attachment 1*);
- a Financial Statement as at 24 December 2008 (*attachment 2*);
- bank statement as at 24 December 2008 (*attachment 3*); and
- draft budget 2009/10 (*attachment 4*).

Item 5 – attachment 1

GENERAL MEETING OF
COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS
19 – 20 MARCH, 2009

AGENDA ITEM:

Financial Statement to 28 December & Draft 2009/10 Budget and Subscriptions

The financial report for the six months to the end of December 2008 is attached. I anticipate we will have a surplus of over \$8,000 at 30 June, 2009.

The draft Budget and subscriptions for 2009/10 is also attached.

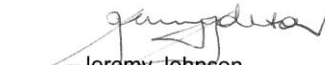
These provide for the Executive Officer at 3 days per week.

At present, the subscriptions are based on the 2006/07 CAMD Table "M" Operating Income Return Turnovers excl. GST. This may change once the 2007/08 information is finalised. Some institutions may change subscription category.

Should we choose not to increase subscriptions at all, the cost to the draft Budget would be \$2,500 which could be absorbed by the estimated surplus available.

The 2008/09 Budget column figure is shown as a full year equivalent. In fact, we used a pro-rata budget as the increase in the Executive Officer's hours did not take place until part way through the 2008/09 financial year.

Subject to the correct categorisation of institutions within the subscription bands, the draft Budget can be approved in principle and subscription notices forwarded early in the new financial year.


Jeremy Johnson
HON TREASURER

Item 5 – attachment 2

**COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS
FINANCIAL STATEMENT AS AT 24 DECEMBER 2008**

	\$	\$
Balance B/F as per Bank & Financial Statement 27/06/08		12,126.26
<u>Plus Income</u>		
Interest	63.92	
Subscriptions Received (Incl. CAMD Access)	62,720.00	
GST Refund	0.00	
Contribution to Expenses	<u>110.00</u>	<u>62,893.92</u>
		75,020.18
<u>Less Expenses</u>		
Bank Fees	86.85	
GST Paid	2,674.00	
Employment Costs (incl. \$4905 GST)	21,612.16	
Office Expenses (incl. Travel)	6,710.72	
CAMD Survey	<u>0.00</u>	<u>31,083.73</u>
* Balance at Bank at 24/12/08		<u>43,936.45</u>
<u>Reconciliation of Funds Available for 2009/10:</u>		
Balance at Bank at 24/12/08		43,936.45
<u>Less</u>		
Anticipated expenditure 25/12/08 - 30/6/09		38,000.00
<u>Plus</u>		
2008/09 Subscriptions/Income not yet received:		<u>2,378.00</u>
		8,314.45
<u>Plus</u>		
Income 2009/10 as per Budget attached		<u>86,000.00</u>
		94,314.45
<u>Less</u>		
Expenses 2009/10 as per Budget attached		<u>86,000.00</u>
		8,314.45
Estimated Surplus C/F 30/6/09		<u>8,314.45</u>

Jeremy Johnson
Hon. Treasurer
24 December 2008

Item 5 – attachment 3

Commonwealth BankCommonwealth Bank of Australia
ABN 48 123 123 124 AFSL 234945

THE SECRETARY
COUNCIL AUST MUSEUM DIRECTORS
THE SOVEREIGN HILL MUSEUMS ASSOCIATION
SOVEREIGN HILL POST OFFICE
BALLARAT VIC 3350

Statement	91 (Page 1 of 1)
Statement begins	29 November 2008
Statement ends	24 December 2008
Closing balance	\$43,936.45 CR
Enquiries	13 2221 (24 hours a day, 7 days a week)

Cheque Acct Bearing Interest

Account number 06 2900 28020589

Name: COUNCIL OF AUST MUSEUM DIRECTORS

Branch: LONDON CIRCUIT AND AINSIE AVE CANBERRA CITY ACT
Bank, State & Branch number (BSB) 06 2900.

Note: Proceeds of cheques are not available until cleared. Please check that the entries listed on this statement are correct. If there are any errors, please contact the Bank immediately on 13 2221.

Further information about your account, including details of benefits or fees and charges, is available by telephoning the enquiry number listed above. If you have a complaint, information about our dispute resolution process is available from the same enquiry number.

Date	Transaction	Debit	Credit	Balance			
29 Nov 2008	OPENING BALANCE			\$42,277.79 CR			
01 Dec	CREDIT INTEREST		14.76 0575				
01 Dec	ACCOUNT SERVICE FEE	6.10 1545		\$42,286.45 CR			
24 Dec	Historic Houses EFT1504		1,650.00 0150	\$43,936.45 CR			
24 Dec 2008	CLOSING BALANCE			\$43,936.45 CR			
	Opening balance	-	Total debits	+	Total credits	=	Closing balance
	\$42,277.79 CR		\$6.10		\$1,664.76		\$43,936.45 CR

During these uncertain times, it's reassuring to know you're banking with one of the world's strongest banks.

In fact, we're one of only 20 banks in the world to have the security of an AA credit rating. Our strong capital and funding position, coupled with our disciplined approach to managing risk, means we can continue protecting the interests of our customers even in these times. That's why more Australians trust us with their savings than any other bank.

We have been providing Australians with financial advice, products and service for more than 96 years and will offer you great strength today, tomorrow and in the future.

Item 5 – attachment 4

TREASURER'S REPORT

DRAFT

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS
BUDGET 2009-2010

Financial year: 1 July 2009 - 30 June 2010

	2009/10 BUDGET	2008/09 BUDGET
	\$	(Full Year Equiv.) \$
EXPENSES		
Executive Officer (On costed salary @ 12%)	64,000	62,000
Travel & Conferences	7,750	7,500
Office Expenses	7,500	7,450
CAMD Survey & Analysis	5,800	5,600
CHASS Subs	950	950
TOTAL	86,000	83,500
INCOME		
Subscriptions *		
(* Based on 2006/07 CAMD Table M Operating Income Return Turnovers excl. GST)		
(a) Major Institutions (BUDGET > \$20M p.a)	6,200	6,000
Australian Museum	6,200	6,000
Powerhouse Museum	6,200	6,000
Australian War Memorial	6,200	6,000
Museum of Victoria	6,200	6,000
Australian National Maritime Museum	6,200	6,000
National Museum of Australia	6,200	6,000
Historic Houses Trust	6,200	6,000
Western Australian Museum	6,200	6,000
National Science & Technology Centre	6,200	6,000
Sovereign Hill	6,200	6,000
Queensland Museum	6,200	6,000
(b) Medium (BUDGET \$10-20M p.a)	3,300	3,250
South Australia Museum	3,300	3,250
(c) Smaller (BUDGET < \$10m p.a)	1,700	1,650
Museum & Art Gallery NT	1,700	1,650
History Trust of South Australia	1,700	1,650
Science Discovery Centre	1,700	1,650
Queen Victoria Museum & Art Gallery	1,700	1,650
Tasmanian Museum & Art Gallery	1,700	1,650
(d) New Zealand Institutions (@ AUD\$1200)	1,500	1,500
Te Papa Museum of New Zealand	1,500	1,500
Auckland Museum	1,500	1,500
Canterbury Museum	1,500	1,500
Otago Museum	1,500	1,500
TOTAL	86,000	83,500
SURPLUS/(DEFICIT) FOR 2009/10 YEAR	0	0
SUMMARY		
B/F Funds Available 30/6/09 (Estimated)	8314.45	
SURPLUS/(DEFICIT) FOR 2009/10	0	
EST C/F FUNDS @ 30/06/10		

Jeremy Johnson
Hon. Treasurer
28/12/2008

AGENDA ITEM 6. EXECUTIVE OFFICER'S REPORT

Since the last meeting, I have been carrying out my work on a three day a week basis, which has greatly assisted in allowing me to address the ever growing range of issues upon which CAMD has been called to comment. Actions related to advocacy in support of the National Innovation Report, *Venturous Australia*, the CMC's *Building a Creative Innovation Economy* and the opportunities provided by NCRIS's revised *Strategic Roadmap* have occupied some time although this activity has decreased since the deepening of the economic crisis. A start was made on preparing lobby material on the digitisation of cultural collections but this was overtaken by the need for a shift in perspective on our approach to Government. I have set time aside on the agenda for this meeting to discuss how CAMD might continue to advocate for the sector when Government is focussed on meeting the global recession.

Since the last meeting I have prepared the following:

- a submission to the Australian Government's Oceans Policy Science Advisory Group commenting on its **Marine Research and Development Framework Plan** – the final plan was launched this week and will be discussed under agenda item 12;
- detailed input to the **Australian Bureau of Statistics** on its review of the usefulness of Service Industry Surveys of the museum sector. (for further information see see agenda item 13);
- a submission to the Department of Foreign Affairs and Trading on **museums and ASEAN countries** (see attached);
- detailed input to the Collections Council of Australia (**CCA**) on its proposal to 'poll' museum members to collect a snapshot of information for promotional purposes. CAMD concerns in relation to the methodology and focus of the polling were relayed to the CCA;
- a submission to the Department of Environment, Water, Heritage and the Arts in support of the **UNESCO Convention on the Protection and Promotion of Diversity of Cultural Expression** (see attached); and
- most recently, a submission to the review of the **Protection of Movable Cultural Heritage Act and Regulations**.

Many thanks to the CAMD members who provided input to assist in the preparation of these submissions.

Work on the **CAMD Survey** flowed into 2009 due to the late, but in most cases unavoidable (due to the absence of staff), arrival of some surveys and the need for others to be returned for the completion of key sections. The late arrival of responses unfortunately collided with my holiday leave (taken in lieu of overtime

worked across 2008) and with leave taken by the consultant. I will return to the survey timing issue and make suggestions for tackling this problem later in the meeting.

A number of CAMD meetings were also arranged in this period. These included:

- **CAMD Executive Meetings** held by teleconference on 9 December 2008 and 30 January 2009;
- the **CAMD Humanities Museums Roundtable** held in Hobart on 4 February 2009 which involved 18 Directors and Heads of Collections/Research from ten CAMD museums. Minutes of the meeting have been included under agenda item 20;
- preparations were commenced for the **Natural History Museums Roundtable** which was to meet on 23 February 2009 but this meeting has been postponed and will now be held in Sydney on 19 June 2009;
- the **CAMD Digitisation Working Party** which was held in Melbourne on 5 March 2009. Minutes for this meeting will be circulated separately prior to the general meeting and Tim Hart will discuss outcomes later in this agenda. While in Melbourne I also took the opportunity to participate in the **Transformations in Cultural and Scientific Communications Conference** which expanded my understanding of the opportunities and challenges facing museums as social media use spreads;
- as I was in Townsville on a personal visit in February 2009, I took the opportunity to meet with Peter McLeod, Director, Museum of Tropical Queensland, to make arrangements for the **CAMD Annual General Meeting** to be held at that venue from 20-21 August (when I am assured it is very much cooler!);
- preparations for a **sub-committee meeting of the CAMD Humanities Roundtable** which will meet at the Australian Museum on 18 March 2008 to work on scoping a digital humanities proposal. The outcomes of this meeting will also be discussed later in the agenda; and
- preparations for the **CAMD General Meeting** to be held 19-20 March 2009.

Many thanks are due to Margaret Anderson, who may be long-distance 'as the crow flies' but always deals cheerfully and efficiently with my multiple emails and phone calls for advice and support, Mary-Louise Williams who provides an opportunity for face to face discussion and a venue/teleconferencing facilities for the CAMD Executive every two months and the CAMD Executive, itself, which has been consistently constructive and supportive in these past busy months.

Meredith Foley
CAMD Executive Officer

Item 6 – attachment 1

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

Submission to the Joint Standing Committee on
Foreign Affairs, Defence and Trade Inquiry into
AUSTRALIA'S RELATIONSHIP WITH ASEAN

Introduction

The Council of Australasian Museum Directors (CAMD) is making this submission to the Inquiry in order to highlight the importance of cultural links in forging greater understanding and enduring relationships between Australia and its neighbours in the ASEAN region. Culture and cultural heritage are critical components of all societies and nations; they underpin and inform social exchanges, economics, politics and international relations. Poised as we are on the edge of an age which will undoubtedly see an unprecedented rise in the influence of the Asia-Pacific region, it is incumbent on Australia to ensure that it holds the keys to understanding the culture of the region and the tools with which to establish mutual understanding and respect between regional partners.

Australia's major museums are in a unique position to assist in this process. Museums have the knowledge, contacts and professional skills to foster the cross-cultural understanding which is necessary for the development of long-term, productive relationships between Australia and its regional neighbours. Museums can do this by:

- projecting Australia's distinctive stories, heritage and character to its neighbours and the world;
- opening Australian eyes to different cultures and promoting understanding with our neighbours; and
- promoting partnerships within the region which build mutual trust, understanding and capacity.

CAMD

The Council of Australasian Museum Directors (CAMD) brings together the leaders of the major national, state and regional museums in Australia and New Zealand (see appendix 1 for a list of members). Established in 1967, CAMD is an independent, non-governmental organisation which:

- considers national strategic directions for major museums;
- encourages the development of national standards;
- facilitates collaboration in research, exhibitions and education;
- represents the interests of 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's 21 museums operate in over 67 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 in the arts, sciences and humanities and engage in formal partnerships and collaborations with a wide variety of Government and non-Government agencies and academies.

MUSEUMS AND CULTURAL DIPLOMACY

Over the past decade or more, the work of Australia's major museums with their Asia-Pacific counterparts has gathered momentum. From events such as the 'Sunken Treasures of Brunei Darussalam' exhibition, organised in conjunction with the Brunei Museum and Government to tell the story of South East Asia's 14th and 15th century sea trade, to the Australian Museum's involvement in the ARC research project 'Understanding Balinese paintings: Collections, narrative, aesthetics and society' and to Questacon's successful piloting of science training in East Timor and provision of training programs for science centres in Thailand, Malaysia and Indonesia, Australia's museums have made a significant contribution to the process of building relationships with other countries in the South East Asian region.

A number of CAMD members, including the Australian Museum, Australian National Maritime Museum, Museum and Art Gallery of Northern Territory, Museum Victoria, National Maritime Museum and Powerhouse Museum are active members of AusHeritage, the network of Australian cultural heritage management organisations, established by the Australian Government in 1996 to facilitate the engagement of practitioners and organisations for the Australian heritage industry in the overseas arena.

CAMD is aware that AusHeritage has made a separate submission to the enquiry and wishes to record its strong support for the recommendations therein. Like AusHeritage, CAMD believes that Australia can perform an important leadership role in the Asia Pacific Region through the development of partnerships in all areas of museum and heritage work.

Telling our Stories

One obvious way in which Australia's major museums can contribute to building regional relationships is in characterising and promoting Australia and its culture to the region. Museums collect and hold the objects that bring Australia's past and its unique biodiversity to life and help us to make sense of our social identity and explore the environment we inhabit. Australia's major museums draw on their

immense collections to present and interpret Australia's diverse heritage and natural character to the world through exhibitions, public programs and on-line resources. At a time when some still view Australia as a cultural satellite of Europe or America, museums capture and tell our national stories and, in doing so, promote understanding of distinctly Australian goals, values and ideas. One telling demonstration of the unique role played by major museums in this respect is the extent to which they are called on to play host to visits from politicians, leaders, diplomats and other key figures from various ASEAN countries.

Bridging Cultures

This type of cultural diplomacy, however, is not only about projecting an image but, more significantly, about engagement and relationship building. Museums not only engender understanding of Australia's heritage but also work to strengthen a sense of social harmony and confidence across our diverse cultural communities, many of which are drawn from the Asia-Pacific region. Museums play an important role in acknowledging and telling the different individual and communal stories of migrant cultures which have come to our shores and in exploring the different histories, cultural traditions and natural environments of the Asia-Pacific region. Museums interpret communities to each other and extend the identity of cultural groups by revealing unknown aspects of their culture. In doing this they build mutual respect and understanding between the richly diverse range of cultures which make up Australian society and heighten awareness of our place in the Asia-Pacific region and the wider global context.

In 2007-08 CAMD museums launched over 180 public programs and exhibitions which fostered cultural diversity and understanding by exploring Indigenous, South East Asian and other cultures from around the world. Many of these events grew from the formal affiliation of museums with overseas museums and other cultural organisations in the region. In many instances Australia's major museums are keepers of national stories and custodians of important aspects of other countries' cultural heritage and, as such, play a key role in maintaining and strengthening cultural identity in the region.

The impact of these programs is heightened by the incontestable reach of CAMD's museums into the Australian community. In 2007-08 they recorded over 9.7 million visits in Australia including over 1.2 million students in formal groups. Museum curators and scientists held talks, workshops and presentations which reached over three quarters of a million more people. The major museums also travelled their exhibitions across Australia and, where they were able, sent them to other sites within the Asia-Pacific region.

Australia's museums have also opened virtual gateways to its neighbours. There has been a massive rise in virtual visits to museum websites. In 2007-08 alone the number of 'virtual' visits to 68 CAMD museum websites was more than 50 million. These figures represent an impressive engagement with a public, here and

overseas, actively pursuing ideas and information about Australia and its region.

Promoting Partnerships

While the public face of exhibitions and on-line resources contributes to building regional ties, as important, are the behind-the-scene relationships forged through professional exchange. CAMD's major museums have actively promoted two-way staff exchanges, capability building exercises, research collaborations, training workshops, conferences and seminars which centre on engagement and relationship building. Dialogues are established at the professional level and with leadership from all areas of society which helps maintain links and communication even when relations between countries have broken down at a diplomatic level.

4. Recommendations

While CAMD's museums have made significant contributions in the areas outlined above, there is potential for a far wider and more strategic input from this sector in the ASEAN region. Despite their interest and involvement in this form of cultural diplomacy, many CAMD museums are state-based and not funded specifically to exhibit overseas. Moreover, their funding has not kept pace with an increasing range of functions and Government and public expectations in recent years. They are also limited by the fact that both capacity building exercises and exhibitions cannot be prepared quickly but require long-term preparation and funding to succeed.

For these reasons, CAMD recommends that:

- the Government foster a greater coordination of cultural diplomacy activities and, in particular, undertakes long-term strategic planning in this area in close collaboration with major cultural institutions;
- expanded financial resources be made available to support initiatives for cultural presentations and to enhance cultural and heritage capacity building initiatives;
- further work be undertaken by a coordinated program to identify potential partnerships and provide relevant diplomatic introductions; and
- enhanced funding be provided to exchange and scholarships programs.

CAMD members would welcome the opportunity to collaborate with the Department of Foreign Affairs and Trade in developing these recommendations further. We would also be happy to provide further information or clarification in regard to the points made above. Please feel free to contact Dr Meredith Foley, Executive Officer, CAMD, 02 9967-3237 or by email mfolwil@bigpond.net.au.

Dr Meredith Foley
Executive Officer, CAMD

28 November 2008

CAMD

COUNCIL OF AUSTRALASIAN
MUSEUM DIRECTORS

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Jane Carter
Film Incentives and International Section
Department of the Environment, Water, Heritage and the Arts
GPO Box 787
Canberra ACT 2601

3 November 2008

Dear Ms Carter,

Protecting Cultural Diversity

I am writing to you, on behalf of the Council of Australasian Museum Directors (CAMD), in response to your request for comments on the ratification of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

Consultation with members of CAMD has indicated that there is widespread support for ratification of the Convention. Many of the major museums within CAMD have the building of mutual respect and understanding between the richly diverse range of cultures which make up Australian society as a key imperative for their cultural programs. Through their collections, research and public programs they explore other cultures, particularly those whose representatives have been part of the waves of migration to Australia over the last 220 years. Museums also play an important role in acknowledging and telling the individual and communal stories of migrant cultures which have come to our shores. Migrant communities experience pride, confidence and a greater sense of belonging to the wider community, through these programs.

CAMD's member museums have also played a particularly important role in promoting an understanding of the rich cultural practices, beliefs and aspirations of indigenous cultures in Australia, Papua New Guinea, the South Pacific region, and the countries of South East Asia. Museums have linked with creator communities and assisted them to reclaim their lost heritage through repatriation of material culture from around the world. They have affirmed the place of indigenous communities within mainstream culture by including indigenous stories and cultural material in museum exhibitions and programs. 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.

CAMD does not anticipate that the policy, resourcing or infrastructure implications of the ratification of the convention will impact negatively on its members. Moreover, it hopes that the convention will instead act

AUCKLAND WAR MEMORIAL MUSEUM

AUSTRALIAN MUSEUM

AUSTRALIAN NATIONAL
MARITIME MUSEUM

AUSTRALIAN WAR MEMORIAL

CANTERBURY MUSEUM

HISTORIC HOUSES TRUST OF NSW

HISTORY TRUST OF SOUTH AUSTRALIA

MUSEUM OF APPLIED ARTS
AND SCIENCES (POWERHOUSE)

MUSEUM OF NEW ZEALAND
TE PAPA TONGAREWA

MUSEUM VICTORIA

MUSEUMS AND ART GALLERIES
OF THE NORTHERN TERRITORY

NATIONAL MUSEUM OF AUSTRALIA

NATIONAL SCIENCE AND
TECHNOLOGY CENTRE

OTAGO MUSEUM AND
DISCOVERY WORLD

QUEEN VICTORIA MUSEUM
AND ART GALLERY

QUEENSLAND MUSEUM

SCITECH DISCOVERY CENTRE, PERTH

SOUTH AUSTRALIAN MUSEUM

TASMANIAN MUSEUM
AND ART GALLERY

THE SOVEREIGN HILL
MUSEUMS ASSOCIATION

WESTERN AUSTRALIAN MUSEUM

to create further opportunities to protect and promote the diversity of cultural expression in Australia and for museums and the community to develop more robust links with other cultures in their region.

Yours sincerely

A handwritten signature in black ink that reads "Meredith Foley". The signature is written in a cursive style with a large, stylized 'M' and 'F'.

Meredith Foley
Executive Officer, CAMD

Item 6 – attachment 2

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

Submission to the Review of the Protection of Movable Cultural Heritage Act 1986 and Regulations

Introduction

The Council of Australasian Museum Directors (CAMD) brings together the leaders of the major national, state and regional museums in Australia and New Zealand (see appendix 1 for a list of members). CAMD's 21 museums operate in over 67 locations across Australia and New Zealand and include natural science and social history museums (the latter often holding large indigenous collections), industry and technology collections, science centres, combined museum/art galleries, heritage houses and outdoor museum sites.

As a result of this breadth, CAMD museums have had cause to utilise the *Protection of Movable Cultural Heritage Act* (the PMCH Act) for a wide range of activities including the acquisition of items of national significance for collections; the provision of expert advice on assessments and on the relative representation of specific objects in major national, state and regional collections; and the use of permits to loan objects and specimens to foreign institutions for temporary exhibitions and scientific research.

CAMD acknowledges the important role that the PMHC Act has played to date and welcomes the opportunities provided by the review to enhance and strengthen its protection of Australia's movable cultural heritage.

The following submission is drawn from input provided by a range of CAMD member institutions and addresses the major points raised by the review. CAMD is also aware that a number of its members have provided detailed submissions to the review and would encourage the review group to give close consideration to their specific suggestions.

The following CAMD comments are aligned with the numbering providing by the Discussion Paper:

1. National Cultural Heritage Control List

While there was general agreement amongst CAMD members that the range of objects currently on the Class A list were undoubtedly of national significance, it was also noted that additional objects of national significance could be identified and accorded a similar protection. Examples cited included the journals of James Cook or the Mabo papers, high level awards made to Australian citizens, the Eureka Flag and material central to the foundation of the colonies and nation. Clearly this deficit might be addressed by the creation of a National Register (in relation to which, see

further comment below) but it could equally be dealt with by ensuring that additions and changes could be made to the Class A list following careful assessment.

Various suggestions were made by CAMD members on ways to organise and/or broaden the categories under the Class B list but it was generally agreed that some rationalisation should be considered to ensure that the list was easily understood and applied.

2. Thresholds and the PMCH Regulations

Most CAMD members found that the existing age thresholds provided a simple criteria to reduce the number of unnecessary applications. In some cases, particularly in relation to modern technology, it was suggested that a lower threshold could be introduced. In general, however, it was agreed that the principle criteria for significance should revolve around the objects significance rather than age or monetary value.

A number of CAMD members also suggested that the Minister should be able to specifically name or identify additional objects less than 30 years old which are of national significance but which fall below both age and monetary thresholds.

3. Significance and the PMCH Regulations

CAMD strongly supports the use of the Heritage Collections Council's *Guide to Assessing the Significance of Cultural Heritage Objects and Collections*, in assessments under the PMCH Act. Although it does not specifically cover 'national significance', and may need some reworking or extension for certain categories of listed objects, it was agreed that it provides useful guidelines and modifying criteria.

4. Indigenous Objects

Most CAMD museums with indigenous collections supported current provisions and wanted to see special protection for objects, including artworks, which have sacred or secret significance for Aboriginal and Torres Strait Islander people. Identification of, and consultation with relevant indigenous groups would be required if a temporary permit was considered.

5. A National Register?

Concern was expressed over the feasibility of creating a National Register and its potential to redirect resources from more effective uses in the public collection sector. If such a Register was to be developed it was agreed that it would require the commitment of substantial resources and that the control list would still be required for some time while the Register was populated. It was also noted that a detailed Government inventory of this type could impact negatively on cultural sensitivities in the case of indigenous sacred/secret objects and potentially lead to the movement and ownership of some material to be hidden.

6. Export Permit Applications

In general, members supported the need for more documentation to accompany export permit applications but confirmed the continuing need for expert assessors to provide research. Most of those providing input supported the charging of permit application fees which would be linked object value on a sliding scale.

It was not considered necessary for a public collecting institution to agree to acquire and maintain an object to enable an export permit to be denied. Clearly, public collecting institutions do not always have the resources necessary to acquire and store an object. CAMD believes that there is a need to resource public institutions or publicly incorporated preservation groups to acquire or care for objects. It was also considered useful for a register to be kept of the owner and location of Australian protected objects denied export permits.

7. Temporary Export Permit Applications

There was very limited support for the Canadian model of automatic temporary export permits for five years. Most museums noted their concern that there were no effective mechanisms to monitor returns when the period expired and that substantial resources would need to be expended to enforce such returns. It was thought that a case by case consideration by the Minister before permitting such permits might be effective. It was agreed that exemptions for major collecting institutions should continue to apply and that temporary permits might apply to Class A objects in appropriate circumstances eg for exhibition in foreign cultural institutions or for scientific research.

8. Expert Examiners

CAMD agrees that far more can be done to support examiners and ensure consistent, high quality advice is available for assessments. Measures supported included the periodic review of temporary export permits; the updating of expertise through online training; reviews every five years of expert panels; the use of accreditation schemes to ensure examiners are aware of criteria; and feedback to examiners on the outcome of assessments to ensure consistency and accountability.

Most members supported the payment of examiners or institutions providing expert advice and, in particular, reimbursement of relevant travel costs incurred in the course of researching objects.

9. National Cultural Heritage Account

CAMD believes that the current level of funding under the National Cultural Heritage Account is inadequate. This problem could be addressed by providing funding to collecting institutions as necessary to acquire and preserve items of national significance or by establishing an accumulating fund of \$5m which could be topped up on an annual basis after purchases. It was agreed that establishing a link to the

Cultural Gifts Program may assist institutions to find private support to assist in purchases

10. Enforcement Provisions

There was agreement that enforcement provisions should be strengthened and better resources provided to support action where necessary.

11. Broader Arts and Culture Policy Framework

Consideration should be given to addressing the problems which have arisen in the recent past when the PMCH Act has been used to argue for the retention in Australia of material lent by overseas institutions. The lack of anti-seizure provisions has made it difficult for major museums to negotiate some loans from overseas institutions.

In general, CAMD believes that the object of safeguarding Australia's movable cultural heritage would be best served by the provision of an appropriately resourced national program to safeguard nationally significant objects and cultural collections. A national program akin to the UK Museums, Libraries and Archives Council or the National Endowment of the Humanities and National Science Foundation in the USA would strengthen the ability of collecting institutions to acquire, protect, research, manage and interpret the nation's collections.

12. International Conventions

CAMD supports the suggestion that Australia should join UNIDROIT and that it ratify or align with relevant international treaties and conventions concerning the protection of cultural heritage from illicit trade.

9 March 2009

For further information please contact:

- **Ms Margaret Anderson**
Chair, CAMD
Director, History Trust of South Australia
Phone: (08) 8203 9888
Email: manderson@history.sa.gov.au
- **Dr Meredith Foley**
Executive Officer, CAMD
Phone: (02) 9967 3237
Email: mfolwil@bigpond.net.au

AGENDA ITEM 7 CAMD SURVEY

The CAMD Annual Survey Report and Tables for 2007-08 has been circulated to Directors and survey respondents within each museum. A copy of the highlights and report is attached for your reference at the meeting (see attachment 1).

Many thanks to all those who responded so promptly with the December/January figures which we had hoped to use to demonstrate the impact of the 'staycation' in raising museum attendances. In fact, however, we found that only a handful of members experienced increased attendance in this period so we were unable to utilise the information in a media release in the way planned.

As reported earlier, a number of museums were up to a month late in returning their responses to the survey. A number of other responses left key sections unanswered requiring a return to the institutions for supplementary information. The problem in both cases seemed to relate to the absence of key staff. Unfortunately, these delays pushed production of the report and tables into the holiday period and the early part of 2009 which was already an extremely busy time with a number of planned meetings.

From discussions with CAMD Directors in past meetings, it would appear that the Survey has two main uses for members:

- 1) as a benchmarking tool for internal use; and
- 2) as a source of data to publicise the impact and contribution of museums.

The delays encountered this year made it difficult to meet either aim effectively. In addition, the release by CAAMD, in mid-October, of the results of their 'snap survey' of galleries would have made it even more difficult for CAMD to gain wide media coverage of results.

This problem was discussed by the CAMD Executive at its January meeting and a change of approach suggested. The proposed new approach would involve carrying out the survey in two parts in 2009:

Part I to be circulated in **August** will gather information for public release/promotional indicators (eg visitor numbers, tourist numbers, student visits, new exhibition numbers, visits to websites and research projects/publications numbers).

Part II which covers benchmarking information, to be circulated in **October** with a mid-November return date. A full report would be circulated to institutions at the beginning of December.

I have had heard comments from some member's staff in the past that they were unable to provide responses because their attendance figures etc were still

unaudited. I would like to emphasise that the figures to be gathered in August would be indicative only and would be used for promotional purposes in an aggregated form. This would provide some flexibility for later adjustments. Members would be prompted in the October questionnaire to update their figures with audited numbers where required.

I would appreciate feedback from Directors on the proposed approach above.

Amendment to 2007-08 Survey Highlights and Report

I have been alerted to an error in the attendance figures relating to Auckland War Memorial Museum which came about when updated figures were not picked up in the final crunching of data; my apologies to Auckland.

Thank you for the opportunity to review the draft Annual CAMD survey results. I've read through the report and have noted a few errors, which I would appreciate you correcting before the final report is released.

- Auckland Museum's total visitation for 2007/08 was 517,804 rather than 345,548 as stated in the report. Unfortunately this error impacts on subsequent analysis throughout the report. When I sent through my initial response to the survey, the figures did not include education groups (hence the 345,548 figure); and although I sent through revised figures in November, they seem to have been missed from the analysis. I apologise for the confusion.
- Table C – the breakdown you have is based on the breakdown of the 345,548 rather than the 517,804. Auckland Museum's official reports have the composition of our audiences as follows: Auckland region (48%); Other NZ (12%); and international tourists (40%). However, we don't collect visitor origin data for all of our visitors, so I'm not able to provide you with a full breakdown of the 517,804 (for Tables 35 and 36). The numbers I have are as follows: Auckland region (N=167,667); Other NZ (N=43,591); and international tourists (N=140,395)
- Talks and presentations (Table 11) does not include curatorial presentations. (Curatorial staff were on leave when I responded to the survey, so I sent through the information in December). When curatorial presentations are included, the figures are as follows: onsite presentations (N=77) with estimated attendance (N=2491); offsite presentations (N=52) with estimated attendance (N=2911); total attendance (N=5640). I have attached the document with curatorial presentations just in case you didn't receive it earlier.
- Table K does not have the correct visit numbers (517,804) or visits to presentations (5640). With these figures corrected, the total would be 1,248,262.
- Table 53 excludes \$6,197,000 of commercial activities, so the total operating income is incorrect.

I will circulate an amended Survey Highlights and Report before the meeting.

Meredith Foley
CAMD Executive Officer

AGENDA ITEM 8 CAMD WEBSITE USAGE SURVEY

Carolyn Meehan, Manager, Visitor Advocacy, Museum Victoria will present the report from the 2008 CAMD Website Usage Survey via video link.

Copies of the report will be tabled at the meeting.

[Table double sided A4 sheet for each member to refer to during the meeting.

Carolyn will provide a specific dataset for each institution early next week. It will include the data for the total sample + their specific institution sample. Some institutions had such low responses that I can only provide the verbatim responses, some of which whilst not quantifiable make for interesting and information reading]

CAMD Online Survey

METHODOLOGY

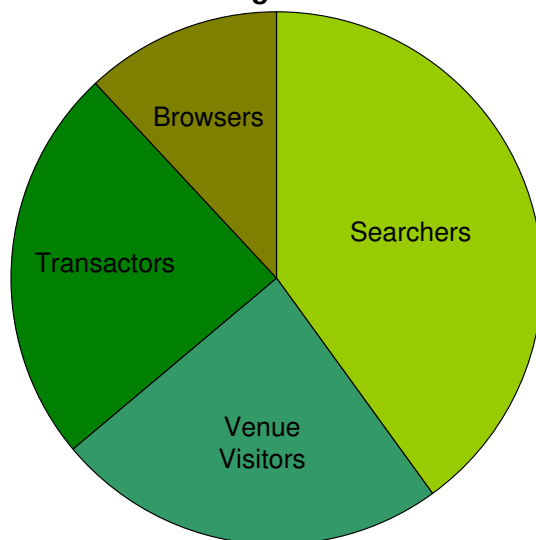
Instrument: Self-complete survey posted on multiple pages of most websites and hosted on website of external provider. Similar questions asked in 2007.

Survey period: 25 August 2008 to 31 January 2009.

Total # surveys: 1026 (752 in 2007).

FINDINGS

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



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

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

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

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

- What's on – 86% found; 76% useful
- Admission charges – 75% found; 71% useful
- Opening times – 83% found; 76% useful
- Exhibition of interest – 73% found; 66% useful (lower than 2007).

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

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

7. Two in three were satisfied with their visit.

8. One in four had problems with the look/layout of the website.
9. Museum website visitors are very like other internet users.
10. Website visitors are broadband users.

ISSUES

1. Sample size

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

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

2. Implementation of changes

- Provision of findings
- Action plans
- Reporting

RECOMMENDATIONS

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

AGENDA ITEM 9 CHASS

Professor Catharine Lumby, Council of Humanities, Arts and Social Sciences (CHASS Board member and Director of the Journalism and Media Research Centre at UNSW) has been invited to speak to members about CHASS strategic directions for 2009. Professor Lumby has indicated that she is strongly committed to communicating the value of new humanities knowledge to the public, private and community sectors and to promoting interdisciplinary collaborations that build the research capacity of the HASS sector.

Professor Lumby has been briefed about many of the issues of interest to CAMD members including the need:

- for funding for digitising collections;
- to highlight and expand museum involvement in research;
- to promote the role museums can play in linking the general public and researchers; and
- the general interest of museums to raise the profile and understanding of the sector in the media.

A copy of the CHASS Draft Strategic Plan for 2009 was sent with the meeting papers as Item 9 attachment A

Meredith Foley
CAMD Executive Officer

AGENDA ITEM 10 NEW ZEALAND REPORT

CAMD's New Zealand members may wish to use this section of the agenda to outline significant Government initiatives or to raise issues of concern to their institutions.

AGENDA ITEM 11 NATURAL HISTORY MUSEUMS

Frank Howarth, Director, Australian Museum and CAMD representative on the online *Atlas of Living Australia* will provide an updates on activities with relevance to CAMD's natural history museums.

AGENDA ITEM 12 OPSAG MARINE FRAMEWORK

On October 2008, CAMD provided detailed comments on the *Marine Research and Development Framework Plan* prepared by the Australian Government's Oceans Policy Science Advisory Group. The submission (see attachment 1) which drew from CAMD member input, emphasised the paper's relative lack of acknowledgement of museum expertise in relation to the marine science research effort and made suggestions to ensure the integration of museum work and involvement in this area.

A later draft of the OPSAG *Framework Plan* seemed to have addressed many of the issues CAMD raised by acknowledging the need for:

- companion studies in the humanities and social science;
- community engagement not just information transfer;
- greater collaboration between universities and museums on taxonomic education; and
- included a paragraph supporting the digitisation of priority marine science collections to fully unlock their value.

The final Framework Plan will be launched on 17 March in Canberra by the Minister for Innovation, Industry, Science and Research. The launch will be followed by a 'Science Meets Parliament Forum – Coasts and Oceans into the Future: Australia's Marine Domain'. Graham Durant will be representing CAMD at these event and will be able to comment on the outcome at the meeting.

Item 12 – Attachment 1

Museums and the National Framework for Marine Research and Innovation

The OPSAG consultation paper, *A Marine Nation: National Framework for Marine Research and Innovation* was discussed by members of the Council of Australasian Museums (CAMD) at their recent Annual General Meeting. CAMD's members, who include the leaders of the major national, state and regional museums in Australia and New Zealand, welcomed the paper's overall thrust to have the marine environment recognised as a national research priority and its emphasis on the need for collaboration in developing a national framework for marine-based research. They also endorsed the key areas identified by the paper for further focussed work.

Some concern was expressed, however, at the paper's relative lack of acknowledgement of museum expertise in relation to the marine science research effort. It was felt that, despite the input of a number of CAMD members in response to the questionnaire

circulated by OPSAG, the unique contribution of Australia's museums to this field and the challenges faced in maximising the resources available to marine research in museums were not captured in the paper. Concern was also expressed that the paper proposed a national research framework focussed only on natural science and did not recognise the contribution that social science studies might make.

CAMD has encouraged its members to send individual responses to you detailing each museum's role and potential in this field. We would also like, however, to outline ways in which museums can and do make a unique contribution to marine research. We hope that the following information will assist OPSAG in its redraft of the consultation paper.

Museums and Marine Collections and Research

A number of CAMD's members, including the Australian Museum, Museum and Art Gallery of the Northern Territory, Museum Victoria, Queensland Museum, South Australian Museum, Tasmanian Museum and Art Gallery and Western Australian Museum are involved in research in relation to marine biota. These museums:

- manage substantial **specimen collections** which document the marine biota of Australia. These collections of many millions of specimens are a series through time, as well as through space, recording changes since white settlement which are vital to understanding the changing dynamics for our continent and the oceans which surround it. The role of collections as research infrastructure has already been identified through the NCRIS Roadmap process and, subsequently, through the provision of funds for the online *Atlas of Living Australia*. More recently, their importance has also been flagged in the Report of the National Innovation Review. Sufficient funds to manage the collections have yet to be committed. CAMD would welcome OPSAG's support in the paper for appropriate funding levels to ensure that collections are accessible online to researchers here and overseas;
- initiate and participate in **marine exploration, discovery and research**. Museums maintain marine research stations, undertake primary field studies (ship-based, diving and intertidal), revise the taxonomy and evolution of specific marine groups; produce species descriptions, taxonomic identification keys, regional checklists and biogeographic and ecological papers. They undertake marine inventories, discover, collect and identify new specimens and carry out taxonomic studies on specimens collected by other research programs;

- are a unique source of the **taxonomic expertise** on which both Commonwealth and State agencies in this field depend. Museums are central players in the field of taxonomic studies, the cornerstone for all biological sciences, and the information they provide informs the core environmental concerns of Government including biosecurity response, identification of pests and diseases, mapping ecosystems for bioregional planning and assessing and establishing the conservation status of threatened species;
- **supervise postgraduate** marine biology and taxonomy students and mentor undergraduate science students. In a number of cases, museums are not funded to supervise students;
- play a significant role in carrying out port studies and in detecting, identifying and managing **marine pests** which, if unchecked, can have massive environmental and economic impacts;
- participate in numerous **international collaborations** which enhance Australia's reputation as well as contributing to the global cultural and science knowledge base. The involvement of CAMD museums in projects such as the *Atlas of Living Australia*, which will provide a single portal access to biological information underpinning research and decision making on issues such as biosecurity, global change management and conservation, and the *International Bar Code of Life* project demonstrates this high level involvement.
- contribute to the involvement and engagement of the community in marine issues by developing marine based **public exhibitions and public programs**.

On this basis, it can be seen that CAMD's natural science museums are key rather than ancillary contributors to the **five key opportunities and challenges** identified in the consultation paper.

Museums and HASS research

A number of CAMD members noted that the human element was insufficiently acknowledged in the consultation paper. The CAMD group of major museums also includes the Australian National Maritime Museum, History Trust of South Australia (which encompasses Migration and Maritime Museums), National Museum of Australia, Powerhouse Museum and others which could contribute to the work of the national marine research sector through their expertise on historical and contemporary socio-economic impacts on marine environments.

The recent NCRIS and National Innovation review reports both emphasised the extent to which a broader interdisciplinary approach and, in particular, the involvement of humanities and social sciences could be of primary assistance in problem-solving and in encouraging community uptake of new ideas for marine conservation and management.

Involving the Community

The consultation paper also raises another area in which major museums can make a significant contribution. The paper acknowledges the impact of major cities, urban areas and industry on marine environments and (on.13) notes the need for a program aimed at informing and engaging the Australian community on the need to address the problems facing Australia in protecting the marine environment.

Museums have an important and unique educative role in translating the advances of scientific research into easily accessed public programs and in engaging the community in problem-solving on key environmental issues. CAMD museums have an incontestable reach into the Australian community. In 2006-07 they recorded over 9.6 million visits in Australia including over 1.2 million students in formal groups. Museum curators and scientists held talks, workshops and presentations which reached over three quarters of a million more people. The major museums also travel home-grown exhibitions across Australia which ensures access for tens of thousands more in the regions and remote areas. In combination, over the last five years, CAMD museums in Australia have played host to over 45.4 million visitors through their doors. Impressive though these numbers are, they are greatly overshadowed by the massive rise in virtual visits to museum websites. In 2006-07 alone the number of 'virtual' visits to CAMD museum websites was 50.8 million.

Museums are also trusted sources of information on contested issues. They have a unique ability to present a multidisciplinary perspective on significant issues, promoting community understanding and engaging visitors in seeking solutions. As important sites of intergenerational learning, uniting parents and children, or grandparents and children, in the pursuit of knowledge and ideas, museums have an important role to play in fostering community awareness of global issues and in enhancing community confidence in problem solving. Given the critical importance of marine conservation and management, it will be of particular importance to the national framework to ensure that avenues for education and debate are available on significant issues.

Governance

As a peak body for Australian museums, CAMD would be pleased to provide nominees for inclusion on the National Framework committee. CAMD would also recommend that the committee including a humanities and social sciences representative as well as an indigenous member.

Conclusion

The contribution of Australia's major museums in the areas outlined above has been underplayed and under-resourced for a number of years. Australia has no national natural science museum; this has meant that the national collection of significant marine collections and associated museum scientists are distributed across State and Territory museums and predominantly under arts portfolios. Their positioning, outside Government science research structures, along with the absence of a national Government coordinating body for museums, has meant that they face a constant challenge to gain resources for research as 'outsiders'. The wide variety of roles museums have been funded to pursue and the Government emphasis on front of house, public programs has meant that research and taxonomy has received declining support.

CAMD has been encouraging Government for some time to rethink the way in which museums are resourced and utilised in order to maximise the State's investment in their scientific collections, scientific expertise and educative role. For this reason, it welcomes OPSAG's attempt to improve collaboration in relation to the marine research sector in the expectation that this will lead to the direct involvement of museums in marine research. It is clear that the development of a national framework for marine research and innovation and the future of Australia's marine environments will depend on cooperation, collaboration and communication. CAMD's museums welcome the opportunity to contribute fully to this effort

Suggestions in relation to the consultation paper:

- 2.3 Amend paragraph to read: 'The development of integrated sustainable management and strategies needs to take account of all this complexity and requires **'companion studies in the humanities and social science'**

- 3.1 It is suggested that the national framework be broadened to capture the need not just to transfer information to the community but to engage them actively in problem-solving. CAMD would suggest that a fifth element be added to the national framework as follows:

Managing Human Impacts

3.1.1 Should be renamed Managing Human Impacts and outline the need to manage human impacts through a broader interdisciplinary approach to establish better knowledge of the socio-economic factors driving coastal urban development and develop better predictive models of future issues, both ecological and socio/cultural.

3.2.1 Amend last paragraph, second sentence to read ‘Similarly, as Australian expertise in taxonomy is primarily located with museums, **appropriate funding support should be provided to museums for taxonomic studies and** mechanisms for closer interaction ...’.

3.2.2 Both the NCRIS and National Innovation reviews have recognised that museum collections constitute critical research infrastructure. Insert additional infrastructure need:

Digitisation of Priority Marine Science Collections

Marine science is critically dependent on museums and other collection holders for data generation, management, curation, maintenance and delivery of digitised collection information across the nationally distributed collection. Support is required to fully unlock these collections for marine researchers here and overseas.

7 – Table 1

Add to Innovation, Industry Science and Research: **National Science and Technology Centre**

Add to Environment, Water, Heritage and the Arts: **Australian National Maritime Museum, National Museum of Australia**

Table 2

Add to following:

NSW	Australian Museum, Powerhouse Museum
Victoria	Museum Victoria
Queensland	Queensland Museum
South Australia	South Australian Museum; History Trust of South Australia

Western Australia	Western Australian Museum
Tasmania	Tasmanian Museum and Art Gallery
Northern Territory	Museum and Art Gallery of the Northern Territory

Table 3 (Add the following museums which responded to the OPSAG questionnaire)

Australian Museum

South Australian Museum

Tasmanian Museum and Art Gallery

Amend CAMD title to 'Council of Australasian Museum Directors'

Meredith Foley
Executive Officer
Council of Australasian Museum Directors

10 October 2008

AGENDA ITEM 13 AUSTRALIAN BUREAU OF STATISTICS

Review of Service Industry Surveys

The Australian Bureau of Statistics (ABS) approached CAMD toward the end of December 2008 seeking input to a new review of the usefulness of Service Industry Surveys of the museum and other sectors.

A number of CAMD members answered my call for advice and I subsequently had a teleconference with staff from the National Centre for Cultural and Recreational Statistics. The major thrust of the review seems to be to:

- determine whether users value the data currently collected;
- to identify the uses to which it is put; and
- to tease out the pros and cons of providing a free service to industry versus user funding.

In a subsequent teleconference, I emphasised that the ABS museum data was:

- unique;

- utilised by many institutions within the sector;
- not easily replaced; and
- provided decision-makers and the public with a clear picture of the inputs and outputs of the sector.

A copy of the notes I used in the response are at attachment 1 to this item.

Collecting Sector Indicators

Ian Galloway (Director, Queensland Museum) has drawn our attention to a recent consultation paper released by the Australian Statistics Advisory Council. The paper confirms that the Guidelines for the reporting of statistics by museums, art galleries, libraries and archives, including data on visitors, collections and financial information will be adopted by various sectors over the coming month.

Meredith Foley
CAMD Executive Officer

Item 18 - Attachment 1

DISCUSSION POINTS RE ABS INDUSTRY SURVEY REVIEW

19 January 2009

The Council of Australasian Museum Directors (CAMD) brings together the leaders of the major national, state and regional museums in Australia and New Zealand (see appendix 1 for a list of members). Established in 1967, CAMD is an independent, non-governmental organisation. It acts as a body setting national strategic directions, 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's 21 museums operate in over 67 locations across Australia and New Zealand (see appendix 2) 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 the arts, sciences and humanities and engage in formal partnerships and collaborations with a wide variety of Government and non-Government agencies and academies.

What do users want the data for?

Want to ensure that:

- (a) members have access to authorised figures about sector . Particularly important as Government constantly asks that claims be quantified:
- inform internal decision-making/benchmarking
 - strategic planning
 - gauge effectiveness of different strategies in own and other museums eg (NSW) Results and Services Plans – figures used as tool to communicate relative outcomes to Cabinet, Minister, CEO and the community
 - support case for additional funds
 - general promotion to public and Government;
 - to inform Boards on range in relation to particular performance issues
 - to inform the media on the characteristics of the collection sector and its relationship to other sectors
 - The data has also been used to support funding bids for significant projects, such as exhibition renewal.
 - to demonstrate relative effectiveness, reach etc to private and business benefactors and supporters
 - clarify for stakeholders the extent of and contribution by the museum's sector across the state and nation.
 - A number of members have said that they are not aware of being able to find comparable official statistics elsewhere.
 - Trend analysis. The data is primarily used as a point of reference and to identify trends, for example in undertaking environmental scans that provide context for our planning discussions.
 - Use figures to determine trends and issues in relation to small to medium sector museums – assists in decision-making about allocating assistance
- (b)
- Government and public has access to authorised figures about the sector to inform decision-making; investment; review; expansion; feasibility studies; case for capital funding; education; exhibition refurbishment etc
 - Used to compare with others in cultural sector and in other recreation activities and across time.
 - Re public – considerable funds are provided to the museum sector by Government. The public has a right to easily accessible information about the application of public money
- (c) Survey data allow CAMD as an advocate to understand trends in financial distribution and government support across the sector and how these changes relate to CAMD members.

What questions and problems are users trying to answer? What examples of these types of questions, and how the data answers them, can users provide?

See above. Funding and support across jurisdictions. Comparisons between collecting domains and other Government-funded sectors eg museums compared to galleries or libraries eg can use data from sports statistics to compare with participation/attendance of museums.

What information (e.g. specific data items, subtotals, publication tables) of a survey collection release are of critical or particular value to users? What data is not used or ignored? Is any data currently collected considered obsolete?

Most responses did not flag anything. Use attendance figures; employment characteristics;

If anything, would like to see the range of questions expanded.

Don't find data collected as part of cultural attendances survey (telephone survey) to be of use.

It generally underestimates ticketed attendances by about 2/3rds.

Are there policy and other initiatives the data provide information on, or are used to support?

Input to development of arts and cultural heritage policies. Internal museum policies.

Is the data used as a tool for lobbying for funds or for other supportive purposes? What are examples of these activities?

Yes, provided some background for recent submissions from CAMD re the Federal Government and Innovation. Used by individual members eg to make funding bid for significant projects, such as exhibition renewal.

Are users trying to do detailed analysis on this data or is at about comparing across jurisdictions (e.g. state and territory comparisons)?

Both – in particular across domains, sector and jurisdictions

What levels of data do users want, i.e. State and Territory, Australia, ANZSIC Division, Subdivision, Class?

National, State and Territory

Are there specific or critical data gaps known to users? What are they? (seek examples)

Appropriate housing of collections; web visits;

Would like to see not just input and outputs recorded but further research on value studies and contribution to social capital: intrinsic value; institutional value (centre of expertise); non use value. Eg recent Canadian study which correlated involvement in cultural activities/visiting cultural institutions with such impacts as relationship between involvement in cultural institutions and volunteerism, donation rates, sense of belonging

to neighbourhood and to nation, extent to which attendance lessens feeling of being trapped in daily routine

A core set of data for museums has been established in conjunction with the ABS. This core set includes questions that will produce a more useful set of data than has been available in the past. It is essential that this data set is collated consistently over time to allow for trend analysis and the like.

How often do they need the data, e.g. annually, every 3 years, every 10 years?

Every three years. Every ten years is too infrequent to establish useful trend information and/or to act on trends.

What will happen if they don't get data from the ABS?

CAMD museums have data from their own survey but it does not have the authority of ABS figures. CAMD would be forced to undertake costly auditing process for figures or risk their rejection by Government and the public.

Collecting sector – particularly museums – extremely disparate – different types of museums eg natural history, design, art, historic sites, science centres etc Large number – over 1,350 – fed, state, local govt, private, institutional – professionally run and run by volunteers. No one organisation exists to gather the information provided by the Service Industry Survey .

CAMD survey does not cover all museums. CAMD relates only to 21 museums (with 67 sites) in Australia and New Zealand. Leaves the other 1,500 odd museums in Australia without statistical data. CAMD supports need of collections sector to have Government funded provision of this information.

Are there other alternative data sources? How does the quality/range/availability/etc of this data compare with data from the ABS?

See above

Is it essential this data be collected by the ABS?

Yes – to ensure official recognition.

Do they need data to be a time series and/or a snapshot? Must it be comparable over time? If so, what time period needs to be available?

Yes – for trend analysis – in rapidly changing economic and technological scene, seems even more important for Australians to have access to information about this important sector of cultural industry.

What do they need in terms of data and output? Is a PDF file essential or are data cubes accessible from the ABS website satisfactory?

Both forms are used. The data cubes which enable users to pick and choose data that suits them are particularly useful for analysis. The pdf publication however provides a broader accessibility.

- CAMD carries out its own annual survey of members but it differs from the ABS survey as follows:
 - it only covers the 21 major institutions which are members of CAMD – it does not provide a profile of the museum sector
 - it does not cover comparable art galleries which are members of CAAMD
 - it only covers those of the 21 members who have galleries as well as museum collections
 - it is not officially recognised as is ABS
 - members have not endorsed the release of a range of CAMD survey data.

Meredith Foley
CAMD Executive Officer

AGENDA ITEM 14 OBJECT SEIZURE LAWS

At the last CAMD Meeting, Frank Howarth circulated a paper on the lack of anti-seizure laws in Australia and New Zealand and opened the debate on this issue. A working party including Frank Howarth (Convenor), Dawn Casey, Patrick Greene and Andrew Wright was formed to take the discussions further on this issue and to talk to ICOM and Shane Simpson.

Frank Howarth will provide an update on action to date.

AGENDA ITEM 15 CONTINGENT VALUATION

At the last meeting, Peter McLeod (Director, Museum of Tropical Queensland) spoke to a paper on Contingent Valuation tabled at the meeting and suggested that further questions concerning the detail of the process might be referred to Ian Galloway (Director, Queensland Museum) at a later meeting.

Ian may wish to use this opportunity to provide further input to members on the course of the process at Queensland Museum.

AGENDA ITEM 16 SHARING STRATEGIES FOR THE ECONOMIC RECESSION

Seddon Bennington (Director, Museum of New Zealand, Te Papa Tongarewa) has asked that this item be included on the agenda for general discussion and information sharing.

AGENDA ITEM 17 COLLECTIONS AUSTRALIA NETWORK - DISCUSSION

The Cultural Ministers Council (CMC) has commissioned a review of the Collections Australia Network (CAN) by Mary O'Kane & Associates Pty Ltd. The recently updated CAN site can be accessed at: <http://www.collectionsaustralia.net/>

In order to allow CAMD members an opportunity to input to this important review, it was decided to utilise a session at the CAMD General Meeting to allow a direct exchange on the CAN Review between Mary O'Kane and CAMD members.

This session has been set aside to allow CAMD members to discuss the future of CAN prior to its meeting on Day 2 of the General Meeting with Mary O'Kane.

The formal **Terms of Reference** of the CAN review include:

1. examining the effectiveness of current activities of CAN
2. suggesting future options for resourcing of CAN
3. assessing whether CAN program service delivery priorities need to change
4. examining the relationship between CAN and the Collections Council of Australia and
5. considering the characteristics, issues, recent developments and trends in online resources across governments and the culture sector.

The review team are seeking CAMD's views on the history of CAN and about what CAN needs to do in the future to best serve the major museums and the museum sector.

In particular, the review team is interested in **your views on:**

- how well CAN serve your needs?
- what is useful, important and successful about it?
- what could be improved about it?
- how do you see CAN's potential?

- what would you need to make maximum use of CAN's potential?
- how important are online developments for the collections sector as a whole?
- how would you like to see CAN develop?

For the discussion of Directors.

Item 17 - Attachment 1

Outline of CAN copied from its website: <http://www.collectionsaustralia.net/site/about>

About CAN

This statement outlines the origins and objectives for the Collections Australia Network (CAN).

In 2004 the Cultural Ministers Council (CMC), through the Australian Government Department of Communications, Information Technology and the Arts (DCITA) provided the funds for the redevelopment of the Australian Museums and Galleries On Line (<http://amol.org.au/>) website.

The CMC is a joint initiative of the Australian Government and Australian State and Territory Governments in partnership with the Australian cultural sector.

The Collections Australia Network (CAN) portal is intended to be the public gateway to collecting institutions across Australia including the small to medium regional institutions.

Besides providing access to nationwide information on Australia's cultural heritage, members of the public can also access an individual institution's own CAN website to explore its specific content, including:

- collection descriptions and objects
- exhibitions and general events
- news
- useful tools, links, resources for people working in the sector

A private, web-accessible area of the portal has been created for CAN partners. Here they can access sector information as well as tools to manage the content on their own institution's CAN-provided website.

Only not-for-profit, permanent organisations with publicly accessible collections (or groups representing the interests of such organisations) are eligible to apply for CAN Partner status.

Item 17 – Attachment 2

Overview of CAN – current aims, structure and activities

INTRODUCTION

The Collections Australia Network (CAN) is the product of a refocussing and redevelopment of the Australian Museums and Galleries Online (AMOL) web site. The new CAN site was first unveiled at the National Museums Australia Conference in May 2005. CAN provides an internet portal with the potential to service the whole collecting sector in Australia.

AMOL

The original AMOL site was also set up to serve as a national internet portal to Australian museums, art galleries and other collecting institutions but in practice it was used and supported in the main by museums and galleries. Funding for the site has been provided since 1995 by the Cultural Ministers Council (CMC). The Department of Communications, Information and Technology (DCITA) administered the funding and provided secretariat services to AMOL/CAN until late 2007 when this role was moved to the Department of Water, Heritage, Environment and the Arts. Since 1998, the project has been managed by a team situated within the Powerhouse Museum (Museum of Applied Arts and Sciences) in Sydney.

At a CMC meeting in 2002 the Ministers decided that a redevelopment of AMOL should be carried out to refocus the site on the CMC's policy priorities for the heritage collections sector and, in particular, to facilitate collaboration between galleries, libraries, archives and museums.

AMOL Review and Redevelopment

Two independent studies dealing with the future of AMOL were completed in 2002 and 2003 (*'A Study into the Key Needs of Collecting Institutions in the Heritage Sector'* and *'AMOL Business Analysis Requirements'*). On the basis of these studies, which involved stakeholder input from across the collections sector and its users, the Cultural Ministers Council (CMC) identified a range of primary objectives for AMOL's redevelopment. These included the need for a redeveloped site to:

- support workers in all the collecting sectors, especially in the regions, to improve networking and communications;
- help place collections online with correct documentation and provide centralized access to agreed training and standards;
- enable comprehensive and high quality content;
- extend partnerships with the education and tourism sectors and the general public; and
- extend the scope of regional collections online and provide support for professional development and collection management including digitisation.

In 2004 the CMC, through DCITA, provided funds for the redevelopment of the AMOL website. The redevelopment was completed in 2005.

Collections Council of Australia and CAN

At early meetings of the CCA in 2005 a decision was taken to encourage the development of CAN in ways that would serve the shared interests of archives, museums, galleries and libraries. It was also agreed to instigate formal discussion between the CCA and DCITA concerning the nature of a future role for the CCA in relation to CAN. Subsequently, discussions have been held to consider ways to involve CCA in the running of CAN and to resource CAN activities. At several points, CAMD has unsuccessfully advocated that CAN governance be taken over by CCA with resources being made appropriate to this task.

The CAN website www.collectionsaustralia.net/ is intended to be a public gateway to and between all collecting institutions across Australia. Since coming on-line in mid-2005, its reach across the collecting sectors has expanded and it now provides services and links not only for museums, galleries, libraries and archives, but to other collections including zoos and aquaria. In its new format it offers a range of services, tools and communication and collaboration opportunities for the general public, including students and researchers, and to the staff and volunteers associated with collecting institutions across Australia.

General Access

Besides providing access to nationwide information on Australia's cultural heritage, the CAN portal provides public access to the websites of individual CAN partners to explore their specific content including records, objects and images. It also serves the general community and collecting sector by providing information about:

- exhibitions and general events. CAN operates as a central dissemination point for news, exhibitions and events relating to the collections sector as a whole;
- useful tools, links and resources about work in the sector;
- contextual stories about objects and collections;

The CAN site currently provides public search access to over 2m records from over 80 collections.

While the information contained on the CAN site makes a substantial contribution to public access to collections, the focus of the redevelopment has been to make additional inroads into providing support for small to medium and regional collecting institutions.

Small to Medium and Regional Collecting Institutions

The results of the reviews undertaken of the AMOL site made it clear that further support was necessary for the small to medium and regional collecting institutions in

Australia. It was found that this sector, which holds a significant proportion of Australia's body of cultural, scientific and historic heritage, generally:

- lacked the professional skills and resources necessary to support adequate collection documentation and to support digitization projects;
- lacked access to regular accredited training;
- had low levels of access to and takeup of digital technology; and
- were reliant on local technical support which varied in quality.

It was also noted that, at least in relation to small to medium museums and galleries, there was no reasonable way to audit the size and significance of their holdings. This makes the work of State and Federal support agencies problematic as they are not able to determine where additional collection support may need to be targeted.

Small to medium and regional institutions can create and maintain their own CAN-hosted web pages via free web page creation tools, free web hosting and a free content management system. CAN provides secure access to the tools for building capacity in small to medium institutions. Users will gain access to critical best practice training materials, online collection publishing tool, website production tools and a communications framework designed to foster collaboration in the sector.

Registered CAN Partners are able to remotely upload, add, edit and delete their own news items, calendar exhibitions or events, collections, and/or individual collection items regardless of which collection management or operating system they might be using. CAN allows the individual to put collection records online if they are unable to do this themselves.

CAN Registered Partners

The number of registered CAN Partners is over 16,000, the majority of which are small to medium museums and galleries but increasing numbers of archives and special collections libraries.

On-Line Training Guides

CAN also has an extensive collection of training guides, links and on-line training covering areas such as:

- disaster management;
- collection conservation and conservation resources;
- website development including online web page development tools and templates adhering to best practice and accessibility;
- managing indigenous collections;
- digital collection standards and digital imaging. Digitisation activities are further supported by partnering institutions with training providers and outreach programs in the collections sectors;
- tourism and heritage;
- volunteering;
- copyright and intellectual property;

- environmental controls in cultural institutions;
- managing electronic records;
- moveable heritage;
- assessing significance; and
- developing community links.

Professional Development

The portal provides links to further information and resources on relevant archives, library, and museum and art gallery websites. It also provides a professional development and information forum, linking the 1,600 institutions to:

- advice on touring exhibitions;
- a directory of venues;
- portfolios of information and objects;
- discussion lists; and
- advice on raising institutional profiles
- CAN outreach blog.

Training

CAN formerly provided outreach training for staff and volunteers from collecting institutions on how to use the tools and resources provided on CAN and also dealing with collections in an online environment. Currently it has staff of FTE 2.6 . While there is no longer an outreach officer, the CAN Manager has provided training reaching about 150 organisations across the country in the last 12 months.

A CAN User manual has also been published to complement and compensate for the current constraints on CAN's Outreach capability. The manual is available as a free download from the CAN site.

Libraries and Archives

In order to increase capacity and encourage archives, libraries and galleries to collaborate with CAN, attention has been paid to their particular needs and the existing support infrastructure within which they currently operate. At the most basic level the redevelopment and hosting of CAN has considered the unique technical standards that underpin the operation of these other areas within the collecting sector.

A cornerstone of the CAN development is the adoption of common metadata interoperability standards. CAN has the potential to operate as a central dissemination point for news, exhibitions and events relating to the collections sector as a whole. It can also serve as a sector-wide promotions platform, and will be able to harvest and disseminate collections information. It is important, however, to point out that CAN is not seen as **the** sole entry point for all collections. CAN does not wish to duplicate other online projects but rather to complement and collaborate in linking sites and streamlining access to collection information.

Federated Searching

Another aim of the new site is to provide a federated basis for searching across all contributed collections data. During the redevelopment period, consultations revealed that it was critical that national cataloguing protocols be developed with the leadership of the major institutions across galleries, libraries, archives and museums. Without this important work the aspiration of a 'virtual collections online' will be unattainable.

CAN currently uses an open search method to search large collections already on line Including the Powerhouse Museum, Museum Victoria, libraries, Picture Australia, NSW state records and shortly the National Museum of Australia. It is also implementing an OAI (open archive initiative) harvester and repository in order to facilitate more complex and sophisticated searching for collection records.

CAN - CURRENT FUNDING & STRUCTURE

Government Funding

AMOL/CAN began operating under CMC's auspices in 1995. Total funding provided for the establishment and maintenance of AMOL to 2003 amounted to \$3.4 million, of which CMC directly contributed \$1.8 million.

Redevelopment of the AMOL site and hosting of its successor, CAN, has been funded by a grant awarded by CMC to the Museum of Applied Arts and Sciences (Powerhouse) Museum in February 2004. Grants funds totalling \$1.6 million (provided jointly by CMC and DCITA) were awarded to cover both the redevelopment and hosting costs for the two years through to June 2006.

Current funding is \$400,040 per annum; this has not increased since 1995. The current funding agreement covers July 2007 to June 2010.

The Funding Agreement is covered by a Museum of Applied Arts and Sciences-DCITA services contract (MAAS-DCITA contract) that provides for progress payments following the submission (and successful evaluation) of concurrent quarterly progress and Service Level Agreement reports.

Staff

As at March 2009 , CAN was supported by the following staff members: one project manager, one tech developer and support from powerhouse web services team

Governance

The current accountability structure for CAN is as follows:

- the Cultural Minister's Council is responsible for the overall vision and aims of the CAN website and services and for the provision of policy direction although has received little formal direction;

- DEWHA is responsible for providing the funds and contracts the developers and hosting agency to provide the site – important to note that DEWHA also administers the licences copyright and other contract negotiated for CAN on behalf of the Commonwealth;
- CAN is administered by DEWHA on CMC's behalf and there is no direct liaison between CAN and CMC.
- The Powerhouse Museum, as CAN Host, is responsible for ensuring the day-to-day functional operation of the site and related services, by providing IT and communications infrastructure, employing staff and engaging contractors, providing access to workspace and related facilities, facilitating reporting processes, providing administrative and other business functions and meeting other needs according to contractual arrangements with DEWHA. Management responsibility is vested – via contract – with the Powerhouse Museum which furnishes DEWHA with quarterly financial and project reports.
- As a quid pro quo, CAN personnel contribute wherever possible to in-house Powerhouse programmes, the CAN Manager being a member of the Museum's senior management group.

Meredith Foley
CAMD Executive Officer

DAY 2 – 20 MARCH 2009

TOUR OF STAR WARS EXHIBITION



Join Dawn Casey and Curator Kerri Dougherty on a journey into a galaxy far, far away....

9:00am to 9:45am

Meet in the main foyer of the Powerhouse Museum.

AGENDA ITEM 18 COLLECTIONS AUSTRALIA NETWORK - REVIEW

Mary O'Kane and Sue Graebner of Mary O'Kane & Associates Pty Ltd have been engaged by the Cultural Ministers Council (CMC) to undertake a review of the online Collections Australia Network (CAN).

Professor O'Kane is a former Vice Chancellor of Adelaide University and member of the ARC Board. Last year she led the review of the CRC program and was appointed NSW's first Chief Scientist and Scientific Engineer.

The formal terms of reference and review questions have been provided at agenda item 17 but are repeated here for the convenience of Directors.

The formal **Terms of Reference** for the CAN review include:

1. examining the effectiveness of current activities of CAN
2. suggesting future options for resourcing of CAN
3. assessing whether CAN program service delivery priorities need to change
4. examining the relationship between CAN and the Collections Council of Australia and
5. considering the characteristics, issues, recent developments and trends in online resources across governments and the culture sector.

The review team are seeking CAMD's views on the history of CAN and about what CAN needs to do in the future to best serve the major museums and the museum sector.

In particular, the review team is interested in **your views on:**

- how well CAN serve your needs?
- what is useful, important and successful about it?
- what could be improved about it?
- how do you see CAN's potential?
- what would you need to make maximum use of CAN's potential?
- how important are online developments for the collections sector as a whole?
- how would you like to see CAN develop?

AGENDA ITEM 19 SIGNIFICANCE VERSION 2

CAMD has been given an opportunity to view the second draft of *Significance 2.0: a guide to assessing the significance of collections (2009)*. The link to the guide was provided by email to members last week. A copy of the attachment was also emailed with these papers.

The revised guide has been rewritten by Kylie Winkworth and Roslyn Russell following survey work in 2007 and a workshop in 2008 and is scheduled for publication at the end of April.

The document is on a very tight schedule to ensure publication by the end of April. In order to respond as quickly as possible, this agenda item has been included to allow Directors to provide feedback which I will relay to the publication team.

Major Changes

The major changes have been to:

- profile shared issues and applications across the collections sector;
- clarify and simplify the language to ensure it is accessible to the community as well as major institutional users;
- incorporation of scientific as well as cultural case studies; and to
- link significance with sustainable collection management.

Comments Required

As some aspects of the draft are still incomplete, the writers are seeking overall impressions of the document or of its specific sections rather than detailed suggestions re wording or case studies chosen.

Confidentiality

The CCA has noted that the document is confidential at this stage and has asked that Directors restrict the circulation of the draft to those who need to see it for review. Please delete the document after reviewing. Copies of the final version will be sent to institutions.

AGENDA ITEM 20 HUMANITIES AND SOCIAL SCIENCE MUSEMS ROUNDTABLE

The inaugural meeting of the CAMD Humanities and Social Science Museums Roundtable was held in Hobart on 4 February. Minutes of the meeting are at attachment 1.

Margaret Anderson will outline the outcomes of this meeting and a subsequent sub-committee meeting (scheduled this week for 18 March).

Item 20 – Attachment 1

COUNCIL OF AUSTRALASIAN MUSEUM DIRECTORS

HASS COLLECTIONS ROUNDTABLE

Tasmanian Museum and Art Gallery

Wednesday 4 February 2009

DRAFT MINUTES

PARTICIPANTS

NAME	POSITION
Australian Museum	
Mr Frank Howarth	Director
Mr Vinod Daniel	Head, Cultural Heritage and Science Initiatives Branch
Australian National Maritime Museum	
Ms Mary-Louise Williams	Director
Mr Nigel Erskine	Curator of Exploration
Historic Houses Trust of NSW	
Ms Kate Clark	Director
History Trust of South Australia	
Ms Margaret Anderson	Director
Mr Kevin Jones	Director, South Australian Maritime Museum
Museum Victoria	
Dr Robin Hirst,	Director, Collections, Research and Exhibitions
Dr Richard Gillespie,	Head, History and Collections Department
Queensland Museum	
Dr Ian Galloway	Director
Dr Celmara Pocock	Head of Cultures and Histories
Sovereign Hill Museum	
Mr Tim Sullivan	Deputy CEO and Museums Director
South Australian Museum	
Dr Suzanne Miller	Director
Dr Philip Clarke	Head of Anthropology and Manager of Sciences

Dr Robert Morris Head of Collections

Tasmanian Museum and Art Gallery

Dr Andrew Rozefelds Deputy Director, Collections and Research

Western Australian Museum

Mr Ross Chadwick Curator, Anthropology

APOLOGIES

Mr Patrick Filmer-Sankey Director, Queen Victoria Museum and Gallery

Dr J. Patrick Greene Director, Museum Victoria

Ms Diana Jones A/Director, Western Australian Museum

Dr Dawn Casey Director, Powerhouse Museum

Mr Jeremy Johnson CEO, Sovereign Hill

Prof Graham Durant Director, National Science and Technology Centre

IN ATTENDANCE

Dr Meredith Foley Executive Officer, CAMD

1. WELCOME AND MEETING OBJECTIVES

Margaret Anderson (Chair, CAMD and Director, History Trust of South Australia) opened the meeting and welcomed delegates to the inaugural roundtable of CAMD museums with humanities, arts and social science (HASS) collections and research programs.

Margaret noted that the idea for the roundtable grew out of discussions at the last CAMD Annual General Meeting. The Directors and Heads of Research and Collection in natural science museums within CAMD have been meeting for some time to collaborate on projects; most notably and successfully on the online Atlas of Living Australia.

A further impetus for a similar humanities group to form was provided by several strategic developments at federal level:

- the decision of the National Collaborative Research Infrastructure Strategy (NCRIS) to invest in HASS eResearch infrastructure including the digitisation of cultural, historical and heritage materials and objects in collections and the funding of data management and linkages to develop distributed data repositories.
- the expansion of Australian Research Council funds; and
- the acknowledgment by the Federal Minister for Innovation, Industry,

Science, and Research that HASS research has intrinsic importance to social and economic growth.

Margaret emphasised that the major museums needed to look for ways to advocate their research and to raise the museum sector's profile at the federal level where funding was available for nationally-based, collaborative projects.

She invited attendees to take the opportunity in this meeting to consider where these developments might take museum collections and research in the future and to consider possibilities for collaboration and advocacy.

Ian Galloway (Director, Queensland Museum) commented on the utility of meeting and planning collaboratively in the natural science museum group. Through their efforts they had contributed to a shift in thinking about the role of natural history collections as significant areas of research infrastructure. While NCRIS funding for digitisation of natural history specimens has not yet been provided, there were promising signs that this would follow.

Robert Morris (Head, Collections, South Australian Museum) reported that the Federal Government was already making overtures to the Atlas about what might be digitised and whether this could be linked to jobs. The important point was to ensure that museums were prepared if and when such opportunities arose.

Suzanne Miller (Director, South Australian Museum) noted the importance also of having examples of the ways in which data could be used to answer questions of national significance such as climate change, biosecurity. It was agreed that any proposals to be developed needed to fit in with the national research priorities although it was also noted that there was a better 'fit' between the national research priorities and the physical sciences (see attachment a)

2. MUSEUM RESEARCH AND COLLECTIONS OVERVIEW

Attendees provided a brief overview of collections and associated research in HASS areas in their respective museums. As some papers were tabled at the meeting I have included them again as attachment A to these minutes.

Historic Houses Trust of NSW – Kate Clark (Director, Historic Houses Trust of NSW) noted that she was relatively new to the job having joined the HHT three months previously. She noted that buildings and landscapes were the biggest part of their collection although there were also collections relating to those buildings and the Caroline Simpson Library. The HHT maintained an ongoing research program with strong publications accompanying exhibitions. She noted her concern, however, that currently, the research which goes into exhibition development is not being kept in an easily accessible format.

At present the Trust does not usually undertake research on a collaborative basis with universities but has found that the need for resources is encouraging this type of exchange. She noted that the online Dictionary of Sydney project, in which the HHT was a partner, provided an interesting example of what could be achieved online with a history/heritage Atlas. She also outlined a successful UK project she had been involved in which dealt with antiquities hunters using metal detectors and helped identify, register and monitor their finds. She commended this program as a useful model of an excellent community program with good academic outcomes.

Sovereign Hill Museums – Tim Sullivan (Deputy CEO and Museums Director) outlined the museums operated by the Sovereign Hill Museums Association (Sovereign Hill Outdoor Museums and Mining Museum; the Gold Museum; and Narmbool Environmental Discovery Camps). Sovereign Hill holds or manages large historical collections dealing with changes to colonial life during the gold rush. It has not had an opportunity to disseminate or publish this material but has collaborated with Melbourne University and the University of Ballarat and has an interest in a number of research projects covering areas such as indigenous peoples' contact with the gold rush; an economic history of Ballarat; a thematic history of agricultural property, Narmbool; and reviews of historiography in relation to migration and the development of responsible Government.

Opportunities exist to broaden the reach of the museum and to collaborate on a local and national level. Future directions include a focus on digitising more of the collections (one third of social history collections are digitised) for the education market and providing search tools for internal users and visitors on the website.

Queensland Museum - Celmara Pocock (Head of Cultures and Histories) noted that she has recently been appointed to her current position and is in the process of developing the museum's cultures and history program for its four campuses. Queensland currently has two major AEC linkage grants: one to create, with the University of Queensland, a Queensland Historical Atlas – the Atlas will be available in hard copy for high school students and as a more expansive online entity; it is organised thematically and there is a strong emphasis on historical maps or other spatial representations of significant themes and topics (eg timetables of rail maps can be 'maps' of time and space). In populating the Atlas, the museum has discovered surprising gaps in collections eg covering the Joh years. The second ARC project funds a postgraduate research project to examine ethnographic objects in the collection in terms of motivations for collection and acquisition and examines how collection can impact on public perceptions of indigenous culture.

Future research projects cover emerging marine history, research relating to Aboriginal, Torres Strait and South Sea Island cultures, a new social exhibition for Queensland Museum, archaeological projects related to Brisbane city, the Burke and Wills exhibition and the wet tropics.

Ian Galloway (Director, Queensland Museum) noted that the museum has recently received funding to develop heritage trade training at a nearby TAFE college. He offered to share details of the new curriculum with Sovereign Hill Museums and any others interested.

Museum Victoria – Robin Hirst (Director, Collections, Research and Exhibitions) referred attendees to the paper provided for this meeting (see attached) for an outline of museum departments and collections. He noted that the museum is currently involved in 12-13 AC linkage grants; it intends to continue involvement in ARC grants in the future but is also interested in extending into other partnerships. Current research is focusing on studies of childhood in history but also covers a wide range of other projects listed in the paper. The museum is working towards a virtual reality site on Melbourne - an encyclopaedia of Melbourne.

Robin noted that the museums indigenous cultures collection was heavily used and that a number of projects were underway including a reconstruction in virtual space of the Spencer and Gillen collection.

Robin emphasised the importance of museums taking research management seriously in order to ensure that they fitted into broader research funding strategies. He also noted that the museum was taking a proactive approach in readying its databases and ensuring its records are online in order to take up opportunities to improve access when funding became available. He noted that the net contribution of NCRIS to the museum on an annual basis was only \$1,000 as Museum Victoria provides the already digitised data at a cost of \$2.50 per item. HASS items would be more costly to digitise.

The meeting discussed the need to attract additional funding to assist digitisation. It was noted that the Atlas of Living Australia had been able to gain assistance because the collections had built interest in the uses of this taxonomic material. This case has yet to be made strongly in the history, humanities areas. To date the universities have established the themes to explore but museums also needed to take a strong role in identifying themes around their collections.

The meeting also agreed that museums needed to develop their contact networks with universities. Richard Gillespie (Head, History and Collections Department, Museum Victoria) emphasised that museums have an important role in brokering knowledge and interpretation between universities and the wider public discourse. Suzanne Miller (Director, South Australian Museum)

noted that her institution had 26 science grants but little interest had been shown in the humanities by partnering universities. It was agreed by the meeting that generally it was very difficult to get the humanities engaged with material culture. Celmara suggested that one way to establish these links and gain traction was to establish relationships with particular people on relevant ARC panels.

Australian Museum – Frank Howarth (Director) outlined the museum's areas of strength in cultural areas such as indigenous, Melanesian, Indonesian and Balinese studies. Additional work is being undertaken with diaspora communities from the Pacific to ensure a more community linked and open focus to the management of access to ethnographic collections.

Vinod Daniel (Head, Cultural Heritage and Science Initiatives Branch, Australian Museum) outlined work being undertaken by the museum in digital repatriation of objects relating to indigenous communities and the way in which this exchange of knowledge added value to collections and supported community aims of cultural rejuvenation eg portable cultural field kit designed to be used when travelling within communities and pilots to find new ways to classify and search across cultural collections. In particular, there is an interest in utilising existing technology to search graphically, thereby removing the need to use language. A constant problem is finding the funding to digitise and image content.

Ian Galloway noted that the Federal Government, which had made the 'sorry' statement one of its first major actions, should be highly responsive to these types of initiatives. It was up to museums to bring them and their potential to Government notice.

History Trust of South Australia – Margaret Anderson (Director) outlined the Trust's major collection areas including post-contact South Australian history and the migration collection. She provided detail on a number of projects including an urban ecology of Adelaide, identity in migrant communities, life in the 50s and 60s, the ketch trade, maritime trades and work.

Australian National Maritime Museum – Mary-Louise Williams (Director) noted that the museum had a couple of ARC linkage grants underway plus work with Glasgow and Liverpool on child migration. It was also working with Canberra University on the museum's collection of indigenous material. Mary-Louise noted that the wife of the Prime Minister, Therese Rein, was highly supportive of museums, particularly their indigenous collections, and should be encouraged in this interest.

Nigel Erskine (Curator of Exploration) referred the meeting to the range of themes listed in the overview paper and the two ARC linkage grants underway on Darwin and the development of timelines. He noted that the museum had

1,500 objects on line plus a registry of marine vessels and was interested in the possibility of digital repatriation of objects relating held in UK and European collections.

South Australian Museum – Phillip Clarke (Head of Anthropology and Manager of Sciences) noted that the Mawson Centre, Anthropology Department and museum archives were relevant to humanities research. He referred to the museum's overview paper for a list of the specialist areas of current museum researchers. The museum had a number of research projects in mind including the archaeology of the arid zone; historical records of Australian indigenous languages; the digitisation of 'contact' material; digital repatriation of Pacific Island collections; and an historical perspective of the polar collections but required funding and partners. The museum has a database project with the Pitinjara Council, utilises cultural protocols such as gender, land, religion, dreaming etc, which is being accessed locally but also internationally. Suzanne Miller noted that the museum would be happy to share this model with other museums to assist in community work.

Western Australian Museum – Ross Chadwick (Curator, Anthropology) reported on the museum's metropolitan and regional sites noting that this distributed network of collections had an impact on the way the museum conducted its work. The museum's strengths are in the history of Western Australia, migrant history and childhood history. Research has, in the main, been driven by the exhibition program over the last ten years and impacted on by the relocation and a shortfall in curatorial staff. Digitisation has been sporadic and the museum was not ready as yet to put its collection online; extra funding would be needed to allow the museum to catch up in this area. A number of research projects dealing with areas such as mining history and development collections management are covered in the overview paper.

Tasmanian Museum and Art Gallery – Andrew Rozefelds (Deputy Director, Collections and Research) noted that the museum's strengths were in its Pacific Island collections (eg Fiji, Solomons), its convict and numismatic collections. It was currently deaccessioning its film program. He noted that, as a number of other museums have reported, TMAG was involved in a range of cultural rejuvenation projects with local indigenous communities. He noted that 'reconnection' may be the more preferable word to use in these exchanges. These included the recreation of a Tasmanian Aboriginal canoe and a basket program [Andrew later arranged for the meeting to have an opportunity to view the baskets and discuss the development of a forthcoming exhibition with the curator].

3. AUST HUMANITIES DIGITAL ARCHIVE

Margaret Anderson reported on a workshop she attended in December 2008 with members of the Australian Academy of Humanities. The workshop

considered the potential for an *Australian Humanities Digital Archive* to be developed as an NCRIS funded proposal. She noted that the invitation to the museums was only extended late in the process; the majority of those attending the workshop were from the university sector plus a representative from the National Library. Not surprisingly, the *Humanities Digital Archive* proposal has been conceptualised by and large in terms of universities and libraries with an emphasis on documentary material.

Frank Howarth noted that all of the CAMD museums have document collections and/or libraries which allows them a 'foot in the door' in this project. Museums need to demonstrate to this group, however, that it would be a great loss to confine this resource to paper rather than including other objects. To get NCRIS to fund our involvement, or separate museum-oriented projects of this sort, we need to show that our resources are being used by researchers. He noted that museum's had good credibility with NCRIS due to the success of the Atlas project and that we need to build on this to highlight the benefits of bringing our humanities research and collection into the NCRIS scope.

In discussion, it was agreed that NCRIS and the universities had a poor understanding of how objects could be used in the humanities. Richard Gillespie suggested that perhaps we could explore the opportunity for funding for iconographic research which would highlight the unique importance of objects.

Mary-Louise Williams queried whether a nomenclature project could be seen as tool development. It was generally agreed that this might be acceptable to NCRIS.

CAMD was encouraged to prepare a response quickly to the Archives project which could cover the nature of collections, the research already undertaken in relation to them, including linkage grants, and their research potential. This should be circulated to the Academy General Manager. It was also noted that Graham Turner (who was a member of the NCRIS humanities expert panel) was the prime mover for the Humanities Archive. His interests were in media and communications and the meeting was encouraged to consider whether they had projects in the popular culture area which would be of interest to him.

ACTION: that CAMD prepare a 2-3 page paper, with compelling collaborative, case studies, in response to this proposal to demonstrate how museum collections fit into its scope.

Frank Howarth noted that the humanities museums were impeded in organising this work somewhat by the fact that it did not have other key organising bodies dealing with collections such as the Council of Heads of Faunal Collections and the Council of Heads of Herbariums and the organisational and political support of the CSIRO.

4. DIGITISATION STANDARDS

The meeting discussed some of the issues which they would wish to see the digitisation working party (to be convened by Tim Hart at Melbourne Museum on 5 March) discussing. These included nomenclature (and whether some of the work already undertaken in the natural sciences area could be utilised); 3D imaging (which is currently undertaken at the Australian Museum, Tasmanian Museum and Art Gallery and Te Papa).

Kate Clark suggested that we also needed to find out more about why the UK Humanities database was viewed as relatively unsuccessful. It was noted that this had been said by Nick Poole who had spoken to CAMD Directors towards the end of last year. Some of their difficulties seemed to include that standards were not always agreed to beforehand and that there were problems with harvesting the metadata. There was also some question over whether the database understood what the users wanted.

ACTION: the Executive Officer will seek further advice on the operation of the UK Humanities Database from Kate Clark and Nick Poole.

It was noted that the NCRIS Atlas of Living Australia has funded a more detailed user analysis to assist it to shape future priorities. Other issue which any Australian Humanities counterpart would share would be the need to prioritise digitisation/imaging. Robert Morris noted that this had become a big thing for the Atlas. Frank Howarth suggested that we needed to deal firstly with standards, then with things already digitised and then with those still requiring digitisation. This, of course, can be problematic as curators and institutions have their own layers of prioritisation. At a basic level, we need institutions to be able to deliver digitised information at an agreed standard eg Darwin Core.

ACTION: the Executive Officer is to provide Tim Hart with a brief drawn from the issues raised in today's meeting. It was also agreed that Tim should be invited to present at the next CAMD Meeting (General Meeting 19-20 March).

5. A DIGITAL PROPOSAL

Robin Hirst suggested that we needed to develop a **CAMD vision** for a digital humanities project that highlighted access for the public and researchers. This might be that "all people with home computers should have access to all information within museums" or that "every Australian should have access to information about their culture and their past". It was noted that The Australian that morning had reported on a new Google capacity [the Google mobile phone]. It was also noted that temporal cities eg ancient Rome were being developed with the gradual modelling of buildings.

Frank Howarth noted that the Australian Museum was struggling with digitisation and **Intellectual Property** rights. Deciding on IP became quite difficult with older objects when the creator community unknown. He noted that the British Museum approached this problem by putting objects online and only taking them down if there was a valid complaint. Obviously, a consistent approach will be required on this issue. Interestingly, museums were finding that people didn't usually object if material was published or exhibited but did not like to see it online. Suzanne Miller agreed and noted that the South Australian Museum was being contacted frequently by IP lawyers about indigenous objects. She supported an attempt to find a consensus on this issue. Celmara Pocock suggested that the British Museum approach could be a dangerous one which would not work for some of CAMD's members.

Robert Morris suggested that there could be different levels of access eg public access and research levels. This was done with the natural science collections where, for instances, the coordinates for sites of endangered animal communities or secret sites were not provided on public access.

ACTION: It was agreed that the possibility of developing a CAMD policy on Intellectual Property should be placed on the agenda for the next CAMD meeting.

6. HASS LOBBY

Margaret Anderson noted that CAMD was a member of the Council of Humanities, Arts and Social Sciences (CHASS). Following prompting from its collection sector members, CHASS has included support for the digitisation of collections in its strategic plan. Margaret encouraged individual CAMD museums to join CHASS as it gave museums an excellent opportunity to network with universities.

ACTION: It was decided to invite the Executive Director and/or Board Members of CHASS to address the next CAMD General Meeting.

Kate Clark noted that the principles embodied in the Burra Charter, revolving around the idea of place and that people had different values about place, had spread around the world but that Australia had seemed to lose interest. She suggested that Australia should have badged Burra principles and place-based initiatives.

ACTION: Kate Clark to discuss the application of the Burra Charter further with Ross Chadwick and Celmara Pocock in order to develop suggestions about the different ways in which people can be engaged with collections and how this might impact on a digital proposal.

It was noted that Denis Byrne was researching this issue for the National Parks and Wildlife Service in NSW.

Tim Sullivan noted that there was a growing interest in an atlas type proposal which would provide encyclopaedic information but also allow people to create their own stories.

Meredith Foley (CAMD Executive Officer) outlined the project types which had emerged from discussions to date and might be worked up for NCRIS funding. These included:

- an audit of collections
- Indigenous Repatriation – cultural revitalisation
- Indigenous Skills - reconnection
- Indigenous Collections – spread across the world – virtual repatriation
- Temporal and spatial on line record
- Atlas of Australian Culture
- Global Warming and Impact on Communities
- Heritage Trades
- Nomenclature

Suzanne Miller also suggested the inclusion of hard infrastructure such as 3d imagery hardware to move around the country – the deliverable could be digital repatriation. Frank noted that scanning hardware has come down in price. The biggest issue is stitching software for 3d manageable file sizes. This might be referred to Tim Hart and the digital working party. It was noted that Liverpool Museum has a huge digital capability. The hardware could be available as Centre of Excellences (at state level) or as a portable facility.

ACTION: Executive Officer to prepare general paper on digitisation of museum collections and why it is needed which can be applied in applications to a range of Federal funding bodies. Frank Howarth and Suzanne Miller to develop an add-on proposal concerning the funding of hardware and software for 3d imaging.

The potential for a **virtual repatriation/access project** was also discussed. It was noted that long periods of consultation would be required to set up such a project but that it would have the benefit of returning some control to indigenous communities over their dispersed material culture. Robin Hirst suggested that a prototype could be utilised such as the Museum Victoria Indig project which involves a a prototype multi-institutional search engine for Australian Indigenous collections developed under the auspices of an ARC eResearch Support Special Research Initiatives. The search engine harvests data directly from participating institutional databases and delivers it to the end user via a single web-based interface.

The meeting returned to the idea of a vision for a digital humanities project. It was agreed that such a vision would include reference to every Australian's access to the research and information held in museums, the unique position of museums to deliver this access and information, the ability of museums to engage the community and researchers and to provide the virtual access required by the world.

ACTION: Robin Hirst and Ian Galloway will develop wording for the vision.

Following further discussion, it was decided that a project which could be scoped immediately would be an **Atlas of Australia's Culture and Heritage**. The project could include access and databases and fuzzy logic finding tools (taking note that the majority of online users browse rather than search). Linkage grants could be sought with computer/maths experts to develop frameworks and tools. An alternative title could be the **Atlas of Australia's Culture, Heritage and Place**.

A sub-committee to scope the proposal was set up involving the following:

- Margaret Anderson
- Robert Morris
- Celmara Pocock
- Tim Sullivan
- Richard Gillespie
- Kate Clark
- Frank Howarth
- Vinod Daniel

The meeting would consider the following in relation to the proposal:

- Title
- Clarification of vision
- Structure and architecture
- Rough outline of content
- Projects to demonstrate worth of project achievable within 3-4 years

Robert Morris will interface between Tim Hart's digital group and this group.

ACTION: It was agreed that a sub-committee would meet on 18 March at the Australian Museum to scope further the proposal for a Humanities Atlas.

ACTION: It was also agreed that the Roundtable membership would become a standing committee of CAMD and meet again at a date to be determined.

It was agreed that the National Museum of Australia, Powerhouse Museum and Australian War Memorial should be encouraged to be involved [Louise Douglas from the NMA will be attending the sub-committee meeting]. Mary-Louise Williams offered to discuss the War Memorial's involvement with its Director.

Margaret Anderson closed the meeting noting her appreciation of the input of those present and her excitement at the possibility of significant collaborative activity between CAMD's humanities museums. She also extended the meeting's thanks to Andrew Rozefelds and the Tasmanian Museum and Art Gallery team for their hospitality in hosting the meeting and arranging on-site tours.

ATTACHMENT A – HASS COLLECTIONS AND RESEARCH OVERVIEWS

AUSTRALIAN MUSEUM

Australian Museum: Cultural collection overview

The Australian Museum's cultural collections, which began to be assembled in the 1880s, are largely representative of indigenous cultures from Australia, the Pacific and, more recently, Indonesia. The Australian Museum's ethnographic collection is divided into three main sections: Indigenous Australia (approximately 40,000 objects); the Pacific (approximately 60,000 objects) and Asia, Africa and the Americas (approximately 10,000 ethnographic objects). In addition to our ethnographic collection, the Australian Museum also holds approximately 1 million archaeological specimens.

Current research projects

ARC Linkage Project: The application of concept lattices to digital museum collection management and access (The Australian Museum and the University of Wollongong)

This pilot project is aimed at the development of a navigational tool to be used for searching collection databases using 'concept lattices', a tool developed at the University of Wollongong. Our broader aim is to develop and test a new approach to annotate, search and navigate through cultural collections. 400 objects from the Australian Museum's vast Pacific collections will be comprehensively documented and photographed, and the resulting database will be user tested by the general public and creator community members through the Museum's website. If proven successful it may be a first step towards developing a Virtual Museum of the Pacific.

ARC Linkage Project: Understanding Balinese paintings: collections, narrative, aesthetics and society (The Australian Museum and the University of Sydney)

This project will use digital tools, fieldwork and formal analysis to link a major collection of Balinese paintings held in Australia to collections elsewhere in the world, and to the current practices of Balinese artists. The project will increase our capacity to analyze the cultures of Indonesia and contribute to regional heritage preservation. The outcomes will provide a basis for future public exhibitions of Balinese paintings and web-based resources linking Australian public institutions and Balinese communities.

Solomon Islands intangible heritage field kit

The Australian Museum worked with the Solomon Islands National Museum in the development of an intangible heritage field kit. The kit assists Solomon Islands Museum staff to gather, document and display key cultural practices in remote communities and schools. It consists of a waterproof case containing a LCD widescreen, DVD player, two mp3 recorders and microphones. Future iterations will be solar powered. As part of this program (seed funded by ICOM-Australian National Committee), Solomon Islands Museum staff were trained in strategies and methods for the documentation and revitalization of intangible cultural heritage.

Contextual information surrounding objects housed in the Australian Museum and Solomon Islands National Museum, documented and fed back to both institutions, will form the core of a digital cultural exchange program.

Yirrkala digital exchange project

The Australian Museum is piloting the *Yirrkala Digital Exchange Project* in partnership with the Buku Larrnggay Mulka Centre at Yirrkala (NT). Digitized cultural materials (photographs, video, audio) relating to Yirrkala were provided to the community to be entered into a local database. The Museum plans to receive a copy of information generated by community members relating to the material provided. This is one of the many ways in the Museum is linking intangible knowledge with the objects held in its collections.

Vanuatu web site project

In collaboration with the Vanuatu Cultural Centre (VKS) the Australian Museum set up a closed community website on which a selection of culturally significant ethnographic objects are presented with images and documentation. Through invitation by the VKS, community members are invited to discuss the objects and information shown on the site. A similar trial site is being investigated with the Fijian community in Sydney.

Future research projects

Pitjantjarara mapping project

The Australian Museum is planning to trial a digital tool such as Google Earth to provide digital access to the Museum's sensitive collections for senior Pitjantjarara men.

Singleton project

In partnership with the Wonnarua Nation Aboriginal Corporation the Australian Museum aims to provide digital access to a key Indigenous cultural collection held at the Museum and to develop a web-based platform to promote local intergenerational experiences of the collection. The project aims to facilitate community building and strengthening of local identities through encouraging cultural transmission of intangible cultural heritage. This will be achieved through training community members in specialized new media skills (video production, web 2.0 functionality).

Repatriation Project

The Australian Museum has been repatriating secret and sacred materials and human remains to Aboriginal people for nearly thirty years. This project will provide the first overview of not only the history of repatriation but also the personal experiences of those associated with the process. Both a book and a web site will be developed to record this information, and allow the vast amount of primary source material to be compiled and presented in a useable form. It will also provide a unique resource for people to upload their own material and stories and for two-way interaction through using Web 2.0 tools. It is intended that the National Museum of

Australia, Museum Victoria and the Australian Museum will be the three partners in the book and the website.

AUSTRALIAN NATIONAL MARITIME MUSEUM

OVERVIEW OF RESEARCH

Collection focus areas:

Indigenous Communities; Exploration and European Settlement; Convicts, Migrants and Refugees; Australian Naval History; Shipping and Trade; Environment and Industry; Maritime Technology; Maritime Archaeology; Sport and Lifestyle; Australian – American Maritime Experience.

Research projects:

- ARC Linkage grant 2007-2010: *Seeing Change: Science, Culture and Technology in the Antipodes from the age of Darwin*, (Partners: Australian National University, Sydney University, Screen Australia; \$361,000 cash component)
- ARC Linkage grant 2007-2011: *Rethinking Timelines: a new methodology for describing and communicating history*, (Partners: Sydney University, Macquarie Library P/L; \$364,000 cash component)

Fellowships, Secondments and Internships

- In 2008 the museum awarded its first USA Gallery/Bill Lane Fellowship to Michael Dyer, Librarian at the New Bedford Whaling Museum. The fellowship enabled Michael to research the National Maritime Collection and other Australian collections on the subject of American whaling activities in colonial Australia.
- The museum maintains a reciprocal secondment program with the National Maritime Museum, London.
- ANMM research also extends to enhancing traditional maritime skills, and in 2008 the museum supported a Fleet shipwright to spend several weeks at Mystic Seaport, Connecticut, USA under an ISS scholarship and Pratt Foundation grant.
- The museum supports the University of Sydney's Museum Studies Internship Program through periodic placements.

Prizes and Grants

- Frank Broeze Memorial Maritime History Book Prize. Inaugurated in 2003, the prize is jointly sponsored by the Australian National Maritime Museum and the Australian Association of Maritime History.
- Maritime Museums of Australia Project Support Scheme (MMAPSS) fosters professional development within smaller maritime collections through grants and internships.

Recent Publications

- *Australian Maritime Series* undertaken in conjunction with Horden House. The most recent and sixth in this series is *Georg Forster: Cook, the Discoverer*.
- *Dunbar 1857 disaster on our doorstep* by Kieran Hosty, ANMM 2007
- *In the Wake of the Beagle – Science in the Southern Oceans from the Age of Darwin*, UNSW Press 2009

Australian Register of Historic Vessels

- Launched in 2007 - the Australian Register of Historic Vessels is a digital resource aimed at providing a national picture of historic boats and their designers, builders and owners from around Australia.

Maritime archaeology

- The museum's maritime archaeology unit has been involved in fieldwork both nationally and internationally since the museum's opening. In January 2009, the unit successfully located the wreck remains of the *Mermaid*, a survey vessel associated with PPKing, wrecked off the north coast of Queensland on 13 June 1829.

Collaborative research

- The museum is currently collaborating with the Queensland University of Technology researching changing fashions in swimwear.
- The museum is working with Merseyside Maritime Museum researching postwar child migration to Australia.
- The museum has collaborated with the British Museum, National Maritime Museum (London), Oxford University Museum of Natural History, State Library of New South Wales, Macleay Museum, Tasmanian Museum and Art Gallery, State Library of Tasmania, Queensland Museum, CSIRO, Sydney University and the Australian National University in developing its exhibition *Charles Darwin – Voyages and Ideas that shook the world* which will open on 20 March 2009 – with a two day symposium of international speakers 20-21 March.
- Exhibition content from *Charles Darwin – Voyages and Ideas that shook the world* has been made available to Screen Australia (ARC linkage partner) for use in their Digital Learning online education resources.

eMuseum

- In response to government and public expectations regarding online access to collections, in December, ANMM launched eMuseum - an online collection of objects from the National Maritime Collection. The initial launch makes approximately 1500 objects online at www.anmm.gov.au/emuseum and will be added to with monthly updates. The roll-out of eMuseum is a result of ANMM's change to a new Collections and Exhibitions management system in 2006 and has involved retraining staff in using the system, and additional curatorial research and editing of collection records.

Future research directions

In 2007 the museum initiated a five year Research Strategy and appointed a Research Committee. The role of the Research Committee is to:

- Review existing ANMM research initiatives
- Encourage and coordinate research, building its quality, quantity and relevance to the Museum's strategic aims
- Assess research proposals

- Facilitate dissemination of research through publications, digital media, conferences, seminars, workshops and other means
- Identify potential national and international partnerships which advance the Museum's research activities
- Advise on funding requirements to advance the research strategy

In 2008 the museum appointed a dedicated Web development manager to oversee utilization of Web 2.0 technologies (Flickr, Blogs, Facebook, Myspace, YouTube). A current project is to make part of the Hood photographic collection available online through Flickr Creative Commons. Future areas for development include digitization of books in the National Maritime Collection, and the development of online exhibitions and digital interactives.

We are continuing to widen our search for research partners and to develop new and exciting initiatives that support and enhance our core functions and activities.

HISTORY TRUST OF SOUTH AUSTRALIA

Summary of current research projects

History Trust

Margaret Anderson & Mandy Paul (with Alan Mayne, Christine Garnaut & Chris Daniels UniSA) 'The urban ecology of Adelaide in historical perspective – 1836-1930.' A trans-disciplinary study of evolving human habitats - both the physical environment and social relationships. (potential ARC project).

Mandy Paul 'Suburban dreams: homes and home building in South Australia in the 1950s and sixties'. (For an exhibition and web publication).

Migration Museum

Christine Finnimore & Catherine Manning, Home life and identity amongst migrant communities in the 1950s and sixties. (For an exhibition and web publication.) Part of a broader study of material culture and identity amongst South Australian immigrant communities.

Rosa Garcia 'Preserving cultures'. A study of food cultures and identity amongst South Australian immigrant communities. (A multimedia program.)

National Motor Museum

Allison Russell, 'Getting hitched: mobile homes in Australia in the 1950s and sixties'. (For an exhibition and web publication.)

South Australian Maritime Museum

Kevin Jones, 'Working life and the South Australian ketch trade.'

Lindl Lawson & Kristy Dermody, 'Migrant ship-board experience in the 1950s and sixties'. (For an exhibition and web publication.)

Kristy Dermody, 'Citizenship and Australian identity: post Second World War migration to Australia', PhD, Adelaide University.

Adam Paterson, 'Heritage management in a disused industrial landscape', ARC linkage project, Flinders University.

MUSEUM VICTORIA

HISTORY AND TECHNOLOGY COLLECTIONS

The development of the Technology collections commenced in the 1850s, when Frederick McCoy, Director of the National Museum of Victoria, purchased and commissioned a substantial number of mining and machinery models. The History collection formally commenced in 1986, with a new focus on the social history of Victoria and Australia. The History and Technology collections were formed in 2001 by combining two separate collections. The History and Technology collections comprise 260 000 objects, 300 000 images and 45 000 items of trade literature.

The History and Technology collections are organised in the following collection areas: Arms; Childhood and Youth; Clothing and Textiles; Cultural Diversity; Domestic and Community Life; Engineering; Horology; Images and Image Making; Information and Communication; Leisure; Medicine in Society; Migration; Numismatics and Philately; Public Life and Institutions; Science and Measurement; Sustainable Futures; Trade Literature; Transport; and Working Life and Trades.

Research Projects:

- ARC Linkage Grant: Childhood, Tradition and Change: a national study of the historical and contemporary practices of Australian children's playlore. (Partners: University of Melbourne, National Library of Australia, Curtin University, Deakin University; \$237,000 cash component)
- ARC Linkage Grant: Historical Archaeology of the Commonwealth Block, 1850-1950 (Partners: LaTrobe University; \$214,000 cash component).
- PhD student fellowships: Australian childhood in the 1950s; Glory boxes in Australia, 1930-60; Drought, risk and rural endurance. (Both funded by University of Melbourne)
- Other research projects: migrant shipping; history of Royal Exhibition Building and international exhibitions; immigration history; Women on Farms Gathering heritage project; Queer history & collections in Victoria; history of computing in Australia; history of Melbourne Observatory.

A major focus of work at present is to make the History & Technology Collections accessible online. This currently entails a great deal of curatorial research on the collections to enhance the collection records, and digitisation of the collections. It also includes experimenting with data retrieval methodologies to encourage use by schools and the general public.

Future Research Directions:

A strategic priority will be on digitising the collections, and establishing research projects that analyse the collections in new ways.

- The ARC Linkage Grant with LaTrobe University on the Commonwealth Block, commencing in 2008, analyses a large and complex urban archaeological assemblage. Approaching the archaeology of the modern world requires a framework of methods and theories that will successfully integrate material evidence drawn from sites around the world, with dense local historical documentation. The sheer amount of evidence is a major challenge to historical archaeologists and museum curators, but then so is the creation of viable strategies for integrating the various types of evidence we routinely deal with (eg oral history, photographs, written documents, plant and

animal remains, and material culture). This project will link an analysis of Casselden Place assemblage with the Rocks in Sydney, and research into 19th century San Francisco, New York and London, through the Network for the Historical Archaeology of Cities.

- Discussions have commenced with the National Centre for Text and Data Mining (Sydney, Monash & Flinders Unis) for a project that would create a 'virtual reality' of Melbourne from 1835-1852, drawing together archives, publications, images, artefacts, landscape and indigenous knowledge. The project would test new methodologies for text and data mining using natural language processing.
- Australian Children's Folklore Collection: funding is being sought for digitisation and online access to this unique archive of children's rhymes, games and play. Developed over the past 50 years, the collection is listed on the UNESCO Memory of the World Register.

INDIGENOUS CULTURES COLLECTIONS

The Indigenous Cultures collections comprise internationally significant collections of indigenous art, ethnographic artefacts, archaeological items, photographs, archival documents, and film and sound recordings. The Indigenous Cultures Collections comprise 66,000 ethnographic objects, 46,000 photographs, films and sound recordings, 22,000 manuscripts, 2,000 ancestral remains and over 108,000 archaeological units.

Their origins lie in the 19th century collections of the National Museum of Victoria, Industrial and Technological Museum, National Gallery of Victoria and Public Library. The collection continues to be developed via strategic acquisitions that both complement the existing collection and push it into new areas of cultural relevance, in conjunction with Indigenous communities.

The Indigenous collections are generally defined either by geographic region or by the type of item they contain (an exception is the Donald Thomson Collection, on long-term loan to Museum Victoria). This is done to reflect the various views of significance that these collections have for the individuals, communities and cultures from whom these collections originate, and for whom the collections continue to resonate with meaning. The collections are organised into: Ancestral Remains; Archaeology; Central Australian Ethnographic; Donald Thomson Collection; Ethnohistory; International Ethnographic; Northern Australian Ethnographic; Pacific Islands Ethnographic; South-eastern Australian Ethnographic

Research Projects:

- ARC Linkage Grant: Reconstructing the Spencer and Gillen Collection: Museums, Indigenous perspectives and the production of cultural knowledge (Partners: ANU, South Australian Museum, Kerry Stokes Foundation; \$574,000 cash component).
- ARC Linkage Grant: Oral tradition, memory and social change: Indigenous participation in the curation and use of museum collections (Partners: University of Queensland, Deakin University; \$273,000 cash component).
- ARC Linkage Grant: Conciliation narratives and the historical imagination in British Pacific Rim settler societies (Partners: University of Melbourne, NMA, TMAG; \$300,100 cash component).

- *Idig*, a prototype multi-institutional search engine for Australian Indigenous collections developed under the auspices of an ARC eResearch Support Special Research Initiative grant in conjunction with the Research School of Humanities, ANU, the Berndt Museum, UWA and the Mulka Centre, Yirrkala. The search engine harvests data directly from participating institutional databases and delivers it to the end user via a single web-based interface. The search engine is currently being trialled by the Yirrkala community.
- The Victorian Indigenous Manuscript Digitisation Project, involving the digitisation of four key manuscript collections (Howitt, Kenyon, Bulmer, Endicott) for preservation, facilitated research access and eventual presentation online.

Future Research Directions:

Generally, these will include:

- Material culture studies with an emphasis on the cultural significance and meaning of heritage material, and compositional studies in materials analysis;
- The history of collections and collectors;
- The meaning and significance of the cultural collections to Indigenous communities in Australia and the Pacific.

Specific projects include:

- Ongoing research into the secret/sacred and ancestral remains collections in support of MV's repatriation program.
- Contemporary craft practice and museum collections, a focused study of Lamalama (northern Queensland) material culture in conjunction with Lamalama practitioners.
- Exhibition projects including *Old Masters of the Western Desert* (exploring the foundations of the Western Desert art movement and its origins in traditional iconography) and *Ancestral Power and the Aesthetic* (presenting Donald Thomson's little known research into the Yolgnu's sense of the aesthetic and the manifestation of ancestral power in their paintings).
- *Coiled!* – a coordinated set of research, exhibition, and collection development activities related to an investigation and celebration of traditional Indigenous fibre practice in southeastern Australia.
- archaeological collections –investigating the content of the collection and its potential for further research in collaboration with university researchers and students.

QUEENSLAND MUSEUM

Cultures and Histories Program

Summary of Humanities and Social Sciences Research Projects

The Cultures and Histories Program at the Queensland Museum comprises three core research areas:

- Customs, Cultures and Country (Aboriginal, Torres Strait Islander, South Sea Islander cultures and archaeology)
- Histories (social history, maritime history, transport history)

- Science and Technology (history of science and technology in society)

This program operates across each of Queensland Museum's four distinct campuses:

- Queensland Museum, South Bank
- Museum of Tropical Queensland, Townsville
- The Workshops Railway Museum, Ipswich
- Cobb & Co. Museum, Toowoomba

The South Bank campus is the central campus with a broad responsibility for research and collections related Cultures and Histories. Each of the regional campuses has a focus on a different aspect of transport history: The Museum of Tropical Queensland on maritime history; and the others on railway transport and carriages, respectively. This focus is beginning to change as some of the campuses become less specialised. Cobb+Co Museum will undergo a major redevelopment in 2009/10 which will see it double in size and become a centre for heritage trade training.

Queensland Museum has adopted a broad strategic framework of 'Distinctively Queensland' on which to focus its collections, research and public programs. This is explored through a number of priority themes which include Cultures and Histories content, including:

- Queensland Stories – the people places cultures and events that make Queensland distinctive
- Sustainable Queensland – the documentation, conservation and appreciation of Queensland's unique biodiversity
- Life in the Tropics
- Customs, Culture and Country – Aboriginal, Torres Strait, and Pacific Islander experiences, perspectives and cultures
- Science and Technology in Society – Heritage trades, technology and the role of science in people's lives
- Connecting Queensland: Reaching the World – transport, communications and Queensland's place in the world

Current Research Projects

ARC Linkage Grant – Queensland Historical Atlas

The major current research project for the Cultures and Histories Program is the Queensland Historical Atlas. This is an ARC funded research project with The University of Queensland. The project was conceived to address the Queensland sesquicentennial in 2009. Queensland Museum is the industry partner on this extraordinary project which is exploring the past 150 years of Queensland history through a landscape approach. The Atlas will be produced as a print Atlas, largely targeted at high school students and as a more flexible and expansive eAtlas for web delivery. The Atlas is organised thematically and addresses a number of topics in a fresh and exciting way. Each of these topics is explored through commissioned contributions from established scholars. There is a strong emphasis on historic maps or other spatial representations of historically significant themes and topics. Staff in the Cultures and Histories program are contributing to topics in their areas of expertise and initiating research in new areas. The published Atlas will be an authoritative resource that can be drawn on for exhibitions, flow-on publications and

public programs. It is further serving to identify strengths and weaknesses in collections and research at Queensland Museum and will shape and influence future research programs.

ARC Linkage – Roth and Coghlan Collections

Funding has been received for a Postgraduate Research project through University of New England. The student will examine the Roth and Coghlan collections of ethnographic artefacts at the Queensland Museum to understand the manner and motivations of their collecting and the Museum's acquisition of these artefacts. It further explores how museum displays and the act of collecting can shape public perceptions of Aboriginal and Torres Strait Islander cultures.

Future Research Projects

Queensland Museum is in the midst of a major redevelopment proposal. Should the funding bid be successful, major redevelopments are planned for all four campuses. Simultaneously, the Cultures and Histories program is currently undergoing an extensive restructure that will develop new priorities and strategic directions. Future research projects will be aligned with the outcomes of the QHAtlas project; the infrastructure development proposal; priority themes and organisational restructure.

- Social history research generated through the Queensland Historical Atlas, including Aboriginal and Torres Strait Islander histories
- A major new permanent social history of Queensland exhibition at South Bank
- Energy and Technology research including development of interpretation associated with the Powerhouse redevelopment at The Workshops Rail Museum, Ipswich
- Heritage Trades at Cobb & Co Museum.
- Emerging maritime history
- Aboriginal and Torres Strait Islander research
- South Sea Islander research
- Archaeological projects related to the Wet Tropics; the Burke & Wills expedition and Brisbane City.

SOUTH AUSTRALIAN MUSEUM

Humanities Research at the South Australian Museum

Philip A. Clarke

29 January 2009

Introduction:

The sections within the South Australian Museum that are relevant to Humanities research include the Mawson Centre, Anthropology Department and South Australian Museum Archives. The staff in these areas research and care for world class collections focused on polar research and exploration, indigenous southern Pacific cultures and Aboriginal Australia. The collections include both artefacts and documentary material, all of which are heavily used in exhibitions and publications. Within the South Australian Museum is a team of researchers with the following research interests:

Researchers and Projects:

Mr Mark Pharaoh is the Collection Manager for the Mawson Centre and is specifically researching polar magnetic work by the major expeditions up until the post-war era. He is currently focused on supporting the exhibition 'Quest for the South Magnetic Pole'. Mr Pharaoh is also researching the subject of polar newsletters, and working collaboratively with the State Library of South Australia on publishing the Mawson manuscript, 'The Adelie Blizzard'.

Dr Keryn Walshe is an archaeologist engaged in the following major field projects: the cultural investigation of the Adelaide Gaol; ground surface survey of the arid zone, focussing upon Boolcoommatta Reserve, Quinyambie Station, Bon Bon Reserve and Nullarbor Plain; post contact heritage of Gluepot Reserve in the Murray Basin; and the archaeology of Kangaroo Island. She is also engaged in lab-based projects: the geographical distribution and typology of bone points in Museum collection; spatial and type distribution of Aboriginal ochres; the analysis of the finds from Koonalda Cave excavations (1956 to 1978). Dr Walshe is supervising postgraduate students working on Museum collection based projects: the biogeographical interpretation of the faunal material from Fromm Landing; investigation of Noola Rockshelter material; and the descriptive analysis of Melville Island canoes.

Professor Peter Sutton is an anthropologist/linguist on an ARC Fellowship to research the social history and material culture of the Wik people of Cape York Peninsula, Queensland. In 2008 he published on topics as diverse as Dutch-Aboriginal contact history, the history of Aboriginal politics in Queensland, and on the work of anthropologist W.E.H. Stanner. Professor Sutton also completed a book on Australian Indigenous policy history, to be published in 2009 by Melbourne University Press. His book on Wik ceremonial sculpture was accepted for publication by Macmillan Publishing Australia in January 2009.

Dr Barry Craig is an anthropologist/historian who specialises in research of the major Pacific ethnographic collections represented in the Pacific Cultures Gallery at the South Australian Museum: including the collections of Edgar Waite, Kenneth Thomas, William Gray, and particularly the 1887 Papuan Gulf collection of Theodore Bevan. He is working on a ARC-Linkage Project to construct and publish a database of cultural items from the Upper Sepik-Central New Guinea region with Andrew Fyfe. Dr Craig is also working collaboratively with Dr Ron Vanderwal at Museum of Victoria, on the World War 1 collections from New Guinea.

Ms Aphrodite Rose is an Anthropology collection manager who conducting research in the Museum's foreign ethnographic collections for the purposes of exhibitions and catalogue publication, specifically upon the Japanese and Egyptian collections.

Dr Philip Jones is an historian working on the heritage significance of museum collections. His current research includes the cultural associations relating to red ochre use in Aboriginal Australia, and the documentation of the F.J. Gillen Aboriginal ethnographic collections, both of which are funded as ARC Linkage projects with collaborations with other institutions. Dr Jones is also researching the history of European perceptions of Aboriginal art. He is working collaboratively with linguist Dr Luise Hercus on the material culture and Aboriginal sites of north-east South Australia, which is funded by the Australian Institute of Aboriginal & Torres Strait Islanders Studies (AIATSIS). Dr Jones is cataloguing international collections of Aboriginal material culture, particularly the early Dutch collections, as well as

researching the history of the South Australian Museum and the Afghan cameleers in Central Australia.

Dr Philip Clarke is a social anthropologist/cultural geographer who specialises in the study of cultural interactions with the environment. This research aim is chiefly expressed through his work within the field of Aboriginal ethnosciences. Dr Clarke is currently focused on ethnobiological topics, more specifically a study of the plants Aboriginal people use to make artefacts, the history of Australian ethnobotany, and the relationship between Aboriginal people and insects. Although he has worked widely across Australia, the regional focus has more recently been the arid zone. Dr Clarke is also currently working on Return of Indigenous Cultural Property projects in Central Australia and the Top End.

Delivery of Research Benefits:

While the collections and research programs at the SA Museum are broad, there are common threads in the areas of making cultural heritage collections (both artefacts and archival documentation) accessible to the broader public, including researchers and indigenous community members. The Museum plans has developed web portals to assist in making its collections accessible, beyond the traditional means of holding exhibitions and publishing catalogue books.

To assist in opening up the collections, the development of a standards based humanities web portal is required in order to make content more freely available and easier to use for research purposes. Specific projects could be launched to demonstrate the value of the portal. With the prominence of its collections and the availability of research staff, the SA Museum is well positioned to take a leading role in particular areas. The following are possible projects coordinated from the SA Museum, should funding become available.

1. The Archaeology of the Arid Zone

Since the ancestors of Aboriginal people arrived in Australia some 50,000 years ago, the arid zone of this continent has gone through several periods of expansion and contraction in response to global climate change. The study of Aboriginal desert culture is highly topical, and will encourage tertiary students to access and work on material evidence and contribute to such disciplines as prehistory, archaeology, anthropology, history and social sciences. Digitisation of relevant Indigenous collections would include artefacts and archives from several key collecting institutions.

2. The Historical Record of Australian Indigenous Languages

The South Australian Museum Archives holds a wealth of archival material relating to threatened Indigenous languages. Digitisation of collections from key cultural and language groups from across Australia available through a layered GIS structure will facilitate access to these resources.

3. The Digitisation of 'Contact' Materials

Many of the Indigenous artefacts in museum collections incorporate 'foreign' elements, both in terms of appropriated styles and materials. By exploring the diversity of such collections, greater focus can be given to the complexities of the interaction between Asian, Melanesian, Afghan, European and Indigenous Australian cultures on the frontier. Digitised collections would include items such as Kimberley

glass points, Macassan pottery, Melanesian-style dugout canoes, northern style tobacco points and Aboriginal 'story board' carvings.

4. Collections from the Pacific Islands

While it is still not possible to safely repatriate fragile ethnographic collections held in Australia to the Pacific countries that produced them, there is a growing need to 'return' digital images and records. The increasing availability of electronic records of Pacific ethnographic collections is stimulating further research out in the field.

5. An Historical Perspective of the Polar Collections

Several Australian institutions house world class historical collections associated with the Antarctic and Arctic regions. The availability of a digitised catalogue of research materials will enable a greater educational focus upon the science that was a driving force behind the exploration expeditions.

SOVEREIGN HILL MUSEUMS ASSOCIATION

Overview of The Sovereign Hill Museums Association

The Sovereign Hill Museums Association operates:

- the Sovereign Hill Outdoor Museum and Mining Museum
- the Gold Museum, and
- Narmbool Environmental Discovery Camps.

The Outdoor Museum interprets the development of Ballarat's Main Road and environs in the first fabulous decade after the discovery of gold in 1851, and by night is the stage for *Blood on the Southern Cross*, the sound-and-light show telling the story of the Eureka Uprising.

The Mining Museum extends our interpretation of mining in Ballarat into the period up to WWI and includes the Sovereign Quartz Mine (intersecting some original late-19th century underground mine workings and remnant surface structures) and operating heritage steam collection including the engine house, beam pump, boiler house and quartz crushing battery and blacksmith's shop.

The Gold Museum extends the history we interpret from before the discovery of gold to the present. Its semi-permanent exhibitions interpret the story of gold, its physical properties as a metal, and the particular heritage of gold mining in Ballarat and its region. Community-based exhibitions provide public space for heritage groups and communities in the region to tell their stories, often using our collections with their own, and sharing knowledge of the tangible and intangible heritage of the region.

A partnership with the Ballarat Historical Society has been mutually advantageous: the Society has developed a large and important photographic, archival and manuscript collection which is managed by Sovereign Hill, and extensively used in the Association's public programs and research.

Narmbool is a 5,000 acre pastoral property where Sovereign Hill runs environmental education programs. It includes an historic homestead and outbuildings, remnant structures of the closer settlement period, and a combination of bushland, pasture, restored lands and waterways supporting biodiversity study programs.

Sovereign Hill's Research and Interpretive Focus and Collections

Typically, research for the Outdoor Museum and Mining Museum has been applied to the development of exhibits and programs, and the collections which are brought to them, with less emphasis on publishing research outputs.

As a consequence, we have built a large archive of research and narrative materials on the mining and social history of the central-Victorian goldrushes, and the context in which they occurred.

The collection has particular strengths in works on paper, manuscripts, rare books (memoirs, technical journals, souvenir booklets, commemorative publications), music, photographic lots, mining lithographs, maps and technical drawings.

The **collections** includes:

- large-scale examples of mining and industrial technology and machinery
- gold, gold nuggets, gold in quartz, crystalline gold, and material relating to the geology of Ballarat's goldfields
- material on the development of gold mining technology and innovation, and industries supporting gold mining
- documents and reference material on gold mining companies, company histories and individuals associated with gold mining in Ballarat and region
- material relating to the uses of gold, particularly as a medium of exchange, its association's with wealth and its cultural significance
- material relating to the agricultural activity supplying the goldfields
- material relating to the industrial, commercial, social and domestic development of Ballarat as it relates to the heritage, impact or influence of gold mining

Specialised Collections: specialised collections, some of which are now peripheral to our primary collecting objectives but associated with Sovereign Hill's development.

- Jessica and Paul Simon Collection: over 900 gold samples, nuggets and rare gold coins, medals and tokens.
- Ballarat Historical Society Collection: social history material including manuscripts, periodicals, publications, maps, works on paper and lithographs relating to Ballarat's history, and a large collection of photographs.
- Bolte Collection: material collected by Sir Henry Bolte during his political career.
- Arnott Rogers Collection: Chinese decorative art and blue and white textiles collected by Ballarat missionaries and acquired for the Association.
- Pern Collection: Indigenous Australian and Pacific Island artefacts (owned by the Ballarat City Council and held in the Gold Museum).
- FitzGerald Postcard Collection: 30,000 postcards spanning the history of the medium and covering an international range of themes.

Art Collection: artworks relevant to the story of the goldfields or to Ballarat's history.

Pioneer Chair Collection: hand-made Australian chairs and furniture pieces.

Eureka Collection: artefacts, memorabilia and books on the Eureka Uprising.

Costume Collection: a diverse collection of costume focussing on domestic, ceremonial, industrial and military clothing.

Rare Book Collection: historical publications relevant to the heritage of gold mining in central Victoria.

Business and Community Archive Collection: *includes the archives of local businesses, significant families and individuals, and community groups.*

Narmbool: material associated with the history and operation of the farm, and two specialised collections (art and colonial furniture) in the homestead.

Ferry Art Collection: Australian art with excellent pieces from the colonial period, early 20th century and some modern.

Recent major heritage/collections research projects

- Black Gold: ARC Linkage grant with University of Ballarat to research the nature and consequences of contact between Indigenous people in Victoria and the society of the goldsekers
- Mining History of Ballarat: revision of the literature on the mining history of Ballarat drawing on up-to-date information compiled by Lihir Gold
- Goldfields Popular Songs: the first in a series of collections of popular goldfields songs
- Narmbool's colonial furniture: significance study of Narmbool's rare Australian colonial furniture collection
- Ballarat Historical Society Photographic Collection Significance Study: funded by the National Library of Australia
- Blue and White—the Arnott Rogers Collection: research for travelling exhibition from *Visions*
- The Simon Coin Collection: audit and contextual research of the major pieces in the gold nugget, gold coin and medals and tokens collection

Future major research projects

- An economic history of Ballarat 1851-1918 (with a focus on the economics of mining and exploration, technology in mining, commercial life, industrial development, capital markets, and entrepreneurialism).
- A thematic history of Narmbool and its development within the mainstream of agricultural and environmental history.
- A review of the historiography of the migration experience in the rushes to the Victorian goldfields in the 1850s, with particular attention to trends in key demographics, the aspirations and intents of migrants, and the creation of identity on the goldfields.
- A review of the historiography on the impact of the goldrushes on the development of self-government for Victoria, the development of responsible government and the roles of local and colonial government, democratic reforms in the period and the emergence of the liberal-conservative heritage.

Future Directions in Collection Development

About one-third of the 100,000 items in the social history collections have complete digital records though the quality of images associated with them is variable.

A major focus will be digitisation of the collections of historic photographs, artworks and lithographs associated with Ballarat and its region, and the consequences of gold mining. These areas are particularly sought after by our education audience.

A major investment in our website is being scoped to provide a more effective tool for researching the collections for internal users and visitors to the website, and for the

potential to link with the TLF project. It will also provide a platform for wider publication of materials from research projects which are typically applied to exhibit and program development.

Tim Sullivan
Deputy CEO & Museums Director
The Sovereign Hill Museums Association
February 2009

TASMANIAN MUSEUM AND ART GALLERY

TMAG Cultural Heritage Department

History

Strategic Goals and Research Projects

1. Curation Goals

Update History collection records

The TMAG history collection records were digitised in the early 1990s. Volunteers concentrated on creating a digital record for each object and with more than 20,000 records to be created there was not time to fully enter all the details which were included on the existing hard copy records. This project will update all the digital records with full information from the hard copy registers.

Due to database problems, there are few hard copy records of objects acquired for the collection since 2000. The project will rectify the database problems and produce hard copy records.

Archaeological collection

TMAG has a substantial collection of archaeological material collected during various excavations in Tasmania. This includes material from excavated on the TMAG site. This project will scope the extent of the material, prepare an archaeological collection database and register archaeological material appropriately.

Police Records

In 2007 a very significant collection of nineteenth century police records, many of them relating to convicts, was donated to the museum. Generous external funding from a private organisation has allowed TMAG to employ a copy photographer to digitally photograph the entire collection at very high resolution and to train a team of volunteers to transcribe their content for future display and research purposes. This will ensure that the records can be stored safely yet still be accessed easily by researchers.

Maritime collection

A project to conserve ship's medicine chests in the collection will be undertaken.

The museum has an incomplete collection of silk Hobart Regatta programs. This is Australia's oldest continuing regatta. A project reviewing the programs and identifying gaps in the collection is being undertaken.

Markree

Markree is a house which was bequeathed with its contents to the TMAG in 2007. The Cultural Heritage Department is represented on the Markree Project Steering Committee

Photographic collection

De-accession TMAG's movie film content.

History collection

Identify gaps in the collection in response to the Cultural Heritage Collections Policy and prepare acquisition program to fill these gaps.

2. Research Projects

Redevelopment Exhibition

There is currently a project researching the collection and preparing a major Tasmanian history exhibit for the proposed redevelopment of the museum.

Oral History Program

TMAG is to undertake an oral history program. This will regularise the previous ad hoc approach to oral histories and will also serve as an outreach program to Tasmanian communities. It is expected that the links created will also help the museum to identify and locate objects for possible addition to the collection to fill identified gaps in the collection.

Mary Walsh letter

In 2005 the museum acquired a rare letter written to an Irish convict, Mary Walsh. This research project was commenced during a research trip to Ireland by senior curator Elspeth Wishart in 2005. It seeks to uncover the story behind the letter, and into the letter writer (her husband) and Mary herself. It also seeks to gain insights into the life of female convicts, particularly Irish convicts in Tasmanian in the mid nineteenth century. The research will be incorporated into a booklet and a web page about Mary Walsh.

Baily Flag

In 2001 the museum acquired a Red Cross flag owned by Tasmanian HE Baily which was flown over Gallipoli in 1915 and which he later had signed by fellow servicemen. Research into the flag and associated diaries and other material has led to the creation of a website on the flag. Research into the signatories of the flag is continuing.

Convict Clothing

Together with staff from the Queen Victoria Museum and Art Gallery, and the Port Arthur Historic Site Management Authority, TMAG is undertaking research into its internationally significant collection of nineteenth century convict clothing. A paper has been prepared for publication in the Berg Encyclopedia of Costume and Fashion to be published in 2010. Several lectures about the clothing have been presented to Tasmanian audiences.

Thomas Wroot Midwood

In 2007 the family of Thomas Wroot Midwood donated uniforms and other material owned by him in his duties as an officer in the Commissariat Department in Hobart in 1832-1855. This continues a tradition of donation started by Midwood himself when

he donated relics he collected during the Crimean War in 1857. Midwood worked in buildings now part of the museum. This project will research more detail about the life and times of Midwood and the functions of the Commissariat in colonial Van Diemens Land.

Other Research

Research is also being undertaken into various aspects of the photographic, archaeological and maritime collections. In 2009 the TMAG's cultural heritage department will supervise two honours students from the University of Tasmania who will undertake a collection based research project under the Cultural, Environments and Heritage (CEH) program.

3. Outreach

The TMAG provides advisory services to other institutions in Tasmania. These include:

- Port Arthur Historic Site Management Authority
- Entally House Historic Site
- Tasmanian maritime museums
- West Coast Heritage Authority
- Parks and Wildlife Service

Indigenous Cultures

Exhibitions

Ningeneh Tunapry Exhibition

The first bark canoe built by the Tasmanian Aboriginal community in more than 160 years is a feature of the new Tasmanian Aboriginal Gallery

Awards

2007 - TMAG's Bark Canoe project has won a Knowledge Management, Gold Award (in the Cultural Initiatives Category) at the ACTKM Forum

2008 – Tasmanian Indigenous Tourism Award

Tayenebe exhibition

Tayenebe is a joint project with the National Museum of Australia and Arts Tasmania on Tasmanian Aboriginal baskets – both kelp and fibre baskets. A development grant has been secured from Visions of Australia. It is due to open in July 2009. The curator is Julie Gough.

2. Collection Goals

RICP Project is ongoing

Rhys Jones Archaeology Collections

Ongoing curation of incoming items

3. Research Projects

In 2009 the TMAG's Indigenous cultures unit will supervise an honours students from the University of Tasmania who will undertake a collection based research project under the Cultural, Environments and Heritage (CEH) program.

Writing up of paper describing the techniques used to reconstruct water craft.

Andrew C Rozefelds

February 2009

WESTERN AUSTRALIAN MUSEUM

Collections & Content Development Division

Summary of Humanities and Social Sciences Research Projects February, 2009

The purpose of The Western Australian Museum is to:

- Collect, preserve, investigate, document and showcase the enormous wealth and diversity of this State's fauna, geological and meteoritic resources, as well as its social and maritime history.
- Enrich Western Australia's cultural life through a platform of sharing the unique stories of Western Australia's people, land and sea and the State's role in the region and the wider world.
- Integrate strategic collection and research activities with exhibitions and public programs that are educational, experiential, exciting, entertaining and innovative.
- Inspire discovery across diverse audiences, offering a forum to engage in debate and question issues that are important to, and impact on, society and the community

Work done to achieve the museum's purpose is carried out in the areas of *Collections, Knowledge, Experiences, Community and Capacity*. These five areas provide a strategic focus for the museum's objectives, goals, performance measures and strategic initiatives.

New Museum – preliminary research and exhibition planning has begun for the proposed new Museum. While there has been no announcement as to when and where, it is likely that work towards the development of concepts and themes will become a priority for research in the near future. Two exhibition programmes in our Albany and Kalgoorlie branches are also in progress and will be the priority for 2009.

The following four departments manage and curate the Humanities and social science collections:

- **Anthropology/Archaeology**
- **History**
- **Maritime Archaeology**

- **Martime History**

Their research is framed predominantly by the Museum Act, 1969, the *State Maritime Archaeology Act 1973* and *Commonwealth Historic Shipwrecks Act 1976*, by the nature of the existing collections and directions of current collecting, by exhibitions, and by personal expertise and interests.

Anthropology

- The Department is focussed on developing collections that target several Government goals, most particularly in relationship to supporting remote/ regional Aboriginal communities by collecting arts/crafts/traditional objects that contribute to sustainable economies in those communities.
- The Museum also supports communities by helping source images e.g. assisting Ngarinyin community by providing copies of historic images photographed during the Brockman exhibition of 1901
- The Department is deeply involved in the Return of Indigenous Property program.

Research projects:

The Anthropology Department is engaged in a range of research programmes that continue to focus on developing our knowledge of the collections, but also including a range of community based research projects. These include:

- using geophysical techniques in the identification of unmarked historic graves [in conjunction with Flinders University];
- investigating Aboriginal peoples' involvement and participation in sport;
- an ARC funded Kimberley research focussing on Kimberley Aboriginal prehistory and culture;
- consideration of ethnographic information collected during extensive field programmes as Intangible Cultural Heritage;
- Aboriginal archaeology along the south coast of Western Australia;
- the production of fibre work sculptures in the Western Desert;
- research into the Old Kingdom Middle Egypt [with the University of Michigan].
- Exhibition research - with local communities, develop content for the Albany and Kalgoorlie branch museums

The collection, its development and significance remains a focus of research interest and will also feature prominently in the existing and proposed exhibition programs.

Future Research projects:

These will continue:

- to highlight the processes by which the Museum's Anthropology/Archaeology collection developed, including the role of producers, collectors and curators;
- significance assessment of the collections as part of the development of the Museum's strategic research and collection management plan;
- through ongoing object provenance research as part of the Museum's repatriation program, but also as part of the wider exhibition development plans for the Albany and Kalgoorlie branches and in preparation for a new Museum.
- in response to Aboriginal community interests and initiatives, such as cultural centre installations and requests for collection related information.

History

The History Department is concerned with Western Australia's social and cultural history from the time of European settlement.

The Department seeks to preserve and record the diversity of Western Australia's cultural heritage and represent the full range of social and cultural experiences. Through its collections, exhibitions and research, the Department emphasises social, cultural and environmental change and the impacts of that change.

Current Research Programs

- History of Albany – a multidisciplinary look at the social, cultural and environmental history of Albany with a strong historical emphasis. This project is part of the redevelopment of the Western Australian Museum's Albany branch exhibitions. (exhibitions open late 2009)
- History of Kalgoorlie – again a multidisciplinary look at the social, cultural and environmental history of Kalgoorlie with a strong historical emphasis. This project is part of the redevelopment of the Western Australian Museum's Kalgoorlie branch exhibitions. (exhibitions open 2009/2010)
- Mining History Collection – historical research and significance assessment of the Museum's mining history collection. This research will not only contribute to better interpretation of the material culture of goldmining in exhibitions at the WA Museum's Kalgoorlie branch and New Museum development, but will also contribute to the development of long term management and maintenance strategies for the collection.
- Motor Vehicle Collection – historical research and significance assessment of the Museum's motor vehicle collection. This research will contribute to the development of procedures and protocols for the care and use of the motor vehicle collection.
- Fleeing Nazi Germany – historical research, and material culture interpretation, on the story of a German-Jewish family's flee from Nazi Germany in 1938 and resettlement in Western Australia. This project is based on the recent acquisition of a highly significant collection of over 300 artefacts, photographs and documents.
- *Vite Italiane: Italian Lives in Western Australia* an ARC linkage project exploring the history of Italians and their descendants in Western Australia. The project is led by the University of Western Australia and industry partners include the State Library of WA, WA Museum, Italo-Australian Welfare and Cultural Centre, Office of Multicultural Interests, Cassamarca Foundation, Italian Consulate Perth.

Maritime Archaeology

The work of the department focuses on maritime archaeological collections from the sea floor and is principally governed by the statutory requirements of the *State Maritime Archaeology Act 1973* and *Commonwealth Historic Shipwrecks Act 1976*, in addition to the *Museum Act*. Part of the work of the Maritime Archaeology Department is to register, document and research the shipwreck collections in order to identify the various components of the ship-its hull structure, fastenings, fittings etc., and its contents-ship's equipment, stores, cargo, personal possessions of the crew, and so on.

Current Research Projects:

- Includes a variety of projects investigating and researching aspects of Western Australia's maritime heritage including:
 - the Old Albany town jetty;
 - the Cockburn Sound World War II submarine net;
 - re-visiting wreck sites on the Ningaloo Reef;
 - HMAS Sydney and HSK Kormoran

Future Research Projects:

- Trial 1622 Australia's first shipwreck
- Aboriginal Underwater Cultural Heritage
- Corrosion and Metals conservation - Issues in training future generation of conservators
- Immigration (inc. convict ships)
- Sealing and whaling wrecks

Maritime History

The Western Australian Maritime Museum has Australia's largest water-craft collection. The Maritime History Department's collection is distinct from maritime archaeology in that the collection comprises non-archaeological materials (donated by the public) representing individuals, communities and organisations that have contributed to our maritime heritage.

The maritime history program deals with the contributions made by our multi-cultural population and women, the future for our youth, the management of our natural maritime resources, and the significance of Western Australia's development within the Indian Ocean region.

Research Projects

Maritime History is building a research database around "vessels", "arrivals", "people", "images", and "artefacts" associated with Western Australia but not exclusively so. This database will form the foundations for a website. For the department, it integrates its image and artefact collections with historical data over time and space. All data verified using primary sources, including Fisheries Department license registers, shipping registers, and arrivals and departure records. The database provides statistical data as well as historical information to assist with public inquiries, managing departmental collections, developing exhibitions, and research of watercraft, maritime industries, and communities. Included in this database are three-dimensional records of historical vessels: body, plan, lines, construction and layout. Three dimensional recording is obtained using 3D electronic Total Station, as well as physically recording these dimensions manually. The vessel plans form the basis of ongoing documentation, and research of Western Australian watercraft.

AGENDA ITEM 21 TRANSFORMATIONS IN CULTURAL AND SCIENTIFIC COMMUNICATIONS CONFERENCE

Frank Howarth, Patrick Greene and other attendees will be asked to share their experience of the special session for Directors held at Melbourne Museum on 5 March and the Transformation Conference with other CAMD members.

AGENDA ITEM 22 DIGITAL WORKING PARTY

Tim Hart, convenor of the CAMD Digital Working Party, will discuss outcomes of the meeting held at Melbourne Museum on 5 March to coincide with the Transformation Conference.

A copy of the minutes of this meeting will be circulated separately to members prior to the general meeting.

AGENDA ITEM 23 INTELLECTUAL PROPERTY, ETHICS AND DIGITISATION

Legal and ethical questions concerning the digitisation of collection material, particularly ethnographic objects and art, have arisen at a number of recent CAMD meetings.

At the CAMD Humanities Roundtable held in February, some present felt that museums should follow the British Museum model of putting material on the web but taking it down if a negative response was received. Others present felt that this was a dangerous approach to take as it neglected consultation with creator communities and could be seen as an act of cultural imperialism. I was ask to include this issue on the agenda for the CAMD General Meeting to start discussion on whether there should be a CAMD policy or guidance on this issue.

Creators, Copyright and Digitisation – ARC Linkage Project

On the copyright side of intellectual property, I am aware that a number of CAMD members were part of a recent ARC Linkage project looking at current and emerging ways of using digital collections in museums, galleries, libraries and archives, in light of copyright law and the interests of creators. Members who were part of this project may wish to comment on the outcomes.

For the information of Directors I have attached a 2007 article by Emily Hudson and Andrew T.Kenyon, *Within Walls: Copyright Law and Digital Collections in Australian Cultural Collections*, which can be found attached to the email accompanying the day two meeting papers.



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**Without Walls: Copyright Law and Digital
Collections in Australian Cultural
Institutions**

Emily Hudson and Andrew T Kenyon

(2007) 4(2) *Script-ed*

Without Walls: Copyright Law and Digital Collections in Australian Cultural Institutions

Emily Hudson* and Andrew T Kenyon*

Abstract

Digital communications technologies are providing new means for museums, galleries, libraries and archives to pursue their public interest missions, including in relation to access. However, as practical impediments to collection access change, copyright law poses significant challenges to the development of digital collections. This article uses recent experience in Australia to discuss copyright's impact on digitisation, and to explain why and how copyright has influenced the cultural institution "without walls". It also describes recent amendments to Australian copyright law – in particular, introduction of a flexible exception for some activities by cultural institutions. This may represent an important development in Australia, and offers relevant case study internationally, for addressing copyright issues about digital access.

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This article arises from two projects funded by the Australian Research Council, see below n 8. It also draws on a paper by both authors and Andrew F Christie, 'Fair Use Exceptions and Practices of Australian Collecting Institutions' which was presented at the conference 'Creating Commons: The Tasks Ahead in Unlocking IP' (University of NSW, 10–11 July 2006) Thanks to Graham Greenleaf for organising that event and prompting the writing of this article. Other papers from the conference are published in a special issue of *SCRIPT-ed* (2007) 4:1; available via <<http://www.law.ed.ac.uk/ahrc>>.

1. Copyright and digital access

1.1 Introduction

Australian museums, galleries, libraries and archives are increasingly using digital technologies in the management of their collections. In some instances, longstanding activities are now undertaken using digital rather than analogue equipment. Examples include: projects in which hard copy collection files are migrated to electronic form;¹ record photography, where works of art and other objects are photographed for internal administrative purposes;² and image delivery services, where collection items are reproduced in response to external requests.³ In these cases, digitisation produces certain advantages when compared with analogue reproduction, for instance in ease of staff access to collection information, and the ability to re-purpose digital reproductions for multiple uses.

However, digital technologies also provide cultural institutions with broader ways of pursuing their goals. This article focuses on a particular category of such activity: the use of digitisation to facilitate public access to cultural collections.⁴ Provision of access is often seen as a key goal that drives the activities of cultural institutions, and indeed underscores their continued existence. Much institutional activity – preservation activities, administration, and so forth – can be seen as a pre-condition for ongoing access to collections. And in the absence of providing access, it is difficult to justify acquisition and conservation efforts. That is, institutions acquire and preserve collection items of artistic, historic, scientific, technological, cultural and social significance because of decisions that ongoing access to such materials is important.⁵ Promoting access to collection material has long been linked to technologies of reproduction: current developments in digital access arise within a long movement towards institutions “without walls”. As André Malraux discussed more than 40 years ago in light of print technology:

*A museum without walls has been opened to us, and it will carry infinitely farther that limited revelation of the world of art which the real museums offer us within their walls.*⁶

¹ These projects aim to create electronic databases of collection information (curatorial, legal, and so on), and often require significant resources to verify and update existing records. See eg Timothy Hart, ‘Digitisation: An Australian Museum’s Perspective’ (Paper presented at the Collections Council of Australia’s Digital Collections Summit, Adelaide, 16–17 August 2006).

² See eg M R W Williams, ‘Art Galleries, Museums, Digitised Catalogues and Copyright’ (1997) 2 *Media & Arts Law Review* 160.

³ See eg Ted Ling, *Taking it to the Streets: Why the National Archives of Australia Embraced Digitisation on Demand* (2002) National Archives of Australia, available at <<http://www.aa.gov.au>>.

⁴ See eg Jesmond Calleja, ‘On-Line Access to the Art Gallery of New South Wales’ Collection’ (2005) 14(2) *Museums Australia Magazine* 22. The article leaves to one side another avenue of using digital technology, where institutions seek to raise revenue by commercially exploiting collection material, see eg Marilyn Phelan, ‘Digital Dissemination of Cultural Information: Copyright, Publicity, and Licensing Issues in Cyberspace’ (2002) 8 *Southwestern Journal of Law and Trade in the Americas* 177.

⁵ Whether it is desirable to offer unrestricted access to *all* such collection items has been questioned: see below nn 25 to 30 and accompanying text.

⁶ André Malraux, *Museum Without Walls* (1965, trans Stuart Gilbert and Francis Price, 1967) 12. For other literature invoking the metaphor of ‘without walls’, see eg Mary Brandt Jensen, ‘Is the Library

That sentiment exists all the more with digital technologies, with emerging technologies being used to ‘activate, engage, and transform’ the social and intellectual capital held in cultural institutions.⁷ But questions exist as to whether limitations in access have shifted from the physical walls of Malraux to copyright “walls” of legal limitations and their everyday implementation within the sector.⁸

This article explores the impact of copyright law on the digital accessibility of material held by Australian public galleries, museums, libraries and archives. It describes the results of interviewing approximately 150 staff of cultural institutions, as well as organisations representing creators, in relation to the digitisation activities of institutions and the influences of copyright on those practices. The quantity and range of interviews produced a comprehensive picture of institutional digitisation practices.⁹ As discussed in Part II, the fieldwork suggests that copyright has had a significant impact on digitisation practices to date, including in the selection of material to digitise and the circumstances in which it is made publicly available. This has resulted in notable differences between analogue and digital collections – what could be called a “digital skew” – and has driven the content of online exhibitions, galleries and databases. Thus while digital technologies have enhanced the ability of institutions to provide access to their collections, the need to comply with copyright has constrained decision-making about online content. Importantly, such restriction does not always seem necessary to protect the interests of creators and copyright owners.

This situation could prompt reform of at least three types: amendment of copyright law, in particular statutory exceptions; reform of licensing practices, especially

Without Walls on a Collision Course with the 1976 Copyright Act’ (1993) 85 *Law Librarian Journal* 619; Susan J Drucker and Gary Crumpert, ‘Museums Without Walls: Property Rights and Reproduction in the World of Cyberspace’ in Susan Tiefenbrun (ed), *Law and the Arts* (1999) 47. Neither Jensen, nor Drucker and Crumpert, overtly link their chapter title to work such as Malraux’s, although the latter do note the classic writing of Walter Benjamin on images and technologies of reproduction: ‘The Work of Art in the Age of Mechanical Reproduction’. The metaphor could also be explored through examining communication theory and the recurring dream of communication as a communion between minds; see eg John Durham Peters, *Speaking in the Air: A History of the Idea of Communication* (1999).

⁷ The quoted words come from an interesting recent anthology of critical heritage studies, Fiona Cameron and Sarah Kenderdine (eds), *Theorizing Digital Cultural Heritage: A Critical Discourse* (2007) 1.

⁸ As well as offering new avenues for dissemination to cultural institutions, digital communications offer similar possibilities to non-institutional actors, changing the political economy of culture; see eg Guy Pessach, ‘Museums, Digitization and Copyright Law – Taking Stock and Looking Ahead’ (2007) *Journal of International Media and Entertainment Law* in press; <<http://ssrn.com/abstract=961328>>.

⁹ The methodology and results of the project are explored in detail in Emily Hudson and Andrew T Kenyon, ‘Digital Access: The Impact of Copyright on Digitisation Practices in Australian Museums, Galleries, Libraries and Archives’ (2007) 30:1 *University of New South Wales Law Journal* (in press). The research was supported by the Australian Research Council (Andrew Kenyon and Andrew Christie, LP0348534) through its Linkage Projects scheme. Instigated by Museums Australia, six institutions were research partners in that Linkage Project: Art Gallery of New South Wales, Australian Centre for the Moving Image, Australian War Memorial, Museum Victoria, National Museum of Australia and State Library of Victoria. The fieldwork involved 38 cultural institutions, not merely the partner institutions. The research team has commenced a subsequent project, with funding during 2007–2009 from the Australian Research Council, cultural institutions and creator-focussed organisations such as the Arts Law Centre of Australia and the Australian Film Commission (Andrew Kenyon and Andrew Christie, LP0669566). That project is examining further aspects of the public availability of digital cultural material in Australia, Canada and the US. Queries on the research are welcome to Andrew Kenyon: a.kenyon@unimelb.edu.au.

collective licensing whether of voluntary or statutory form;¹⁰ and development of new curatorial practices and risk management strategies. To some degree, such changes are already occurring. For example, Australian copyright law has seen recent amendments that introduce new exceptions for non-commercial activities within cultural institutions; these are discussed in Part III. While Australia has not moved to a broad “fair use” model¹¹ – although that change was considered before the reforms – it has introduced a “flexible” provision in s 200AB which could allow some similar activities in this sector to those permitted by fair use,¹² and could also support developments in voluntary licensing practices and risk management.

By examining the legal milieu that existed prior to this legislation, this article seeks to illustrate the significance of the 2006 reforms to both the particular situation of cultural institutions, and to wider debates about copyright exceptions in many countries.¹³ The reception of s 200AB, in particular, deserves close attention. It can be expected to offer a case study of wide relevance, as many and varied digital collections are being developed internationally.¹⁴ The extent to which s 200AB can facilitate digital access will depend on a number of factors, including interpretation of terminology drawn from the TRIPS Agreement, and how public institutions, copyright owners and (should disputes reach the courts) judges respond to its greater flexibility than the existing, detailed libraries and archives provisions within the Copyright Act 1968.

1.2 Access as an Australian legislative aim

Improving the public accessibility of copyright materials can be seen as a sustained goal of copyright legislation in Australia, particularly for amendments concerned with cultural and educational institutions. In 1976, for example, the authors of the Franki Report argued that there is “*a very considerable public interest in ensuring a free flow of information in education and research, and that the interests of individual copyright owners must be balanced against this element of public interest*”.¹⁵ In their

¹⁰ Eg Australia has elaborate statutory licensing for some educational activities in Copyright Act 1968 (Cth) part VB.

¹¹ Copyright Act of 1976 (US) §107. For discussion of the reform process, see eg David Lindsay, ‘Fair Use and Other Copyright Exceptions: Overview of Issues’ (2005) 23 *Copyright Reporter* 4.

¹² Eg Drucker and Crumpert, above n 6, 54: ‘[M]any Internet sites are created for informational or public relations purposes rather than as profit-seeking enterprises, so these sites may well fall within the fair use privilege’. See also eg *Kelly v Arriba Soft Corporation* 336 F 3d 811 (9th Cir, 2003) in which online thumbnail images of photographic works constituted fair use. Relevant factors were the size and resolution of the images, 818–19, and the finding that the search engine did not harm the photographs’ market, 821–22. It appears that compensation was paid settling claims related to high resolution images; see eg Ian McDonald, *Fair Use: Issues & Perspectives* (2006) 59. Possible limitations on the applicability of fair use to museum digitisation activities are also examined by Pessach, above n 8, particularly the fair use factors of a use’s transformative quality and its effect on the market for a copyright work.

¹³ See eg Robert Burrell and Allison Coleman, *Copyright Exceptions: The Digital Impact* (2005).

¹⁴ Projects digitising books in the US and Europe and the copyright difficulties they face are just one current example, see eg Charlotte Waelde, ‘The Priorities, the Values, the Public’ in Charlotte Waelde and Hector MacQueen (eds), *Intellectual Property: The Many Faces of the Public Domain* (2007) 226, 237–38; and the European Commission’s Information Society initiative, i2010: Digital Libraries, High Level Expert Group – Copyright Subgroup, *Report on Digital Preservation, Orphan works, and Out-of-Print Works, Selected Implementation Issues* (18 April 2007).

¹⁵ Copyright Law Committee on Reprographic Reproduction (Franki Committee), *Report of the Copyright Law Committee on Reprographic Reproduction* (October 1976) [1.02]. The Franki Committee was appointed by the federal Attorney-General in Australia to consider possible reforms to

recommendations related to s 50 of the Copyright Act 1968, which deals with the “inter-library loan” scheme,¹⁶ the Franki Report noted the challenges caused by Australia’s size and varied population density,¹⁷ and the negative effects of information not being “*readily available*” to users at libraries across the country.¹⁸ Some two decades later, when the debate shifted to amending copyright law for digital technologies, access was again emphasised. The stated aims of the Copyright Amendment (Digital Agenda) Act 2000 included to:

*...ensure that cultural and educational institutions can access, and promote access to, copyright material in the online environment on reasonable terms, including having regard to the benefits of public access to the material and the provision of adequate remuneration to creators and investors.*¹⁹

Similar sentiments appeared in explanatory material to the most recent amending legislation: the Copyright Amendment Act 2006. This compendious legislation introduced numerous amendments to the Copyright Act 1968, including new exceptions for cultural and educational institutions.²⁰ The stated aim of these was “*to ensure that exceptions and statutory licences in the Act continue to provide reasonable public access to copyright material*”.²¹ As discussed below, the Digital Agenda and earlier copyright reforms – while they permitted digitisation for purposes such as administration and user requests – had limited direct relevance to institutions’ broader public activities. This makes the operation of the 2006 reforms particularly important.

Before outlining institutional practices, it is important to note debates about “access” and whether increased accessibility is necessarily desirable. On the first question: there can be a tendency to equate making content *available* online with improving that content’s *accessibility*. In the cultural institution sector, this statement may be true if one merely compares the number of “virtual” visitors with the number who attend an institution’s physical premises.²² However, online access is far from equal for all. Ownership and availability of computer equipment varies across populations,

the Copyright Act 1968 (Cth) in the light of new technologies of reproduction. The committee’s recommendations spanned numerous topics, including fair dealing, copying by libraries and archives, and special provisions for educational institutions.

¹⁶ The term ‘inter-library loan’ includes the situation in which one institution, upon the request of a second institution, makes a reproduction of a work in the first institution’s collection, either for inclusion in the second institution’s collection or supply to a patron of the second institution: *ibid* [4.01].

¹⁷ *Ibid* [4.03]–[4.05].

¹⁸ *Ibid* [4.06].

¹⁹ Copyright Amendment (Digital Agenda) Act 2000 s 3(d). For discussion of the Digital Agenda Act, see eg Tanya Aplin, ‘Contemplating Australia’s Digital Future: The Copyright Amendment (Digital Agenda) Act 2000’ (2001) 23(12) *European Intellectual Property Review* 565.

²⁰ For an overview of the reforms as they relate to cultural institutions, see eg Emily Hudson, ‘The Copyright Amendment Act 2006: The Scope and Likely Impact of New Library Exceptions’ (2006) 14(4) *Australian Law Librarian* 25. For an overview of the reforms in general, see eg the Australian Copyright Council, ‘Information Sheet G096 Copyright Amendment Act 2006’ (January 2007), available at <<http://www.copyright.org.au>>.

²¹ Parliament of the Commonwealth of Australia, House of Representatives, *Copyright Amendment Bill 2006: Explanatory Memorandum* 7.

²² Discussed in Hudson and Kenyon, above n 9.

as do internet connections and expertise in navigating the web. These disparities echo older variations in the usage of cultural institutions, along distinctions drawn along lines of education, gender, class and race.²³ While certain segments of the public are served well by online technologies, others have no or limited ability to access digital collections over the internet. Online technologies are clearly powerful in expanding the reach of institution activities – and reaching new audiences²⁴ – but are limited by inequities in the presence and use of technological infrastructure. On the question of the desirability of access, some commentators have questioned the value of increasing access to at least some types of cultural collections. For instance, Anderson and Bowrey question the claims of the access to knowledge (A2K) movement, noting that arguments championing development of a commons of information may mask power imbalances in the politics and history of content creation.²⁵ One example is material recording and representing the lives of Australian Aborigines and Torres Strait Islanders, much of which contains sensitive personal and cultural information, was not created with informed consent or the provision of benefits, and is not owned by the people to which the information relates.²⁶ While 1990s Australian cases about Aboriginal art demonstrate copyright law's flexibility in recognising certain Indigenous interests in some forms of cultural material,²⁷ the scope of legal protection available in that way is substantially narrower than the range of Indigenous concerns about material in cultural institutions. Janke's work for the World Intellectual Property Organization provides one important exploration of these issues, based on a close investigation of the wider circumstances of some key instances of litigation.²⁸ As she earlier noted, "*Indigenous Australians point out that they have little say about how this material is represented, accessed, used and disseminated*".²⁹ These concerns have led to the development of policies and protocols directed to Indigenous collections, including varying degrees of restriction

²³ See eg the classic study of Pierre Bourdieu, *Distinction: A Social Critique of the Judgement of Taste* (trans Richard Nice, 1984) and in the Australian context, Tony Bennett, Michael Emmison and John Frow, *Accounting for Tastes: Australian Everyday Cultures* (1999).

²⁴ See eg Catherine Styles, 'Vroom Fever: Inducing a Passion for Archives' (2005) 38 *Southern Review: Communication, Politics & Culture* 50; Klaus Neumann, 'Probing the Past: Ideas for a Web-Based Learning Resource about the White Australia Policy' (2005) 38 *Southern Review: Communication, Politics & Culture* 33.

²⁵ Jane Anderson and Kathy Bowrey, 'The Imaginary Politics of Access to Knowledge: Whose Cultural Agendas are Being Advanced?' [2006] *Australasian Intellectual Property Law Resources* 13. See also Jane Anderson, 'Indigenous Knowledge, Intellectual Property, Libraries and Archives: Crises of Access, Control and Future Utility' in Martin Nakata and Marcia Langton, *Australian Indigenous Knowledge and Libraries* (2005).

²⁶ Ownership here refers to both the physical record, and intangible rights, of particular relevance for present purposes is copyright. For discussion, see eg Terri Janke, *Our Culture: Our Future, Report on Australian Indigenous Cultural and Intellectual Property Rights* (1998); Emily Hudson, *Cultural Institutions, Law and Indigenous Knowledge: A Legal Primer on the Management of Australian Indigenous Collections* (2006).

²⁷ For overviews see eg Colin Golvan, 'Aboriginal Art and Copyright – An Overview and Commentary Concerning Recent Developments' (1996) 1 *Media & Arts Law Review* 151; Andrew T Kenyon, 'Copyright, Heritage and Australian Aboriginal Art' (2000) 9:2 *Griffith Law Review* 303–320 (special issue: Intellectual Property and Indigenous Culture). See also the attempts, to date unsuccessful, to introduce statutory Indigenous communal moral rights in Australia, eg Samantha Joseph and Erin Mackay, 'Moral Rights and Indigenous Communities' [September 2006] *Art and Law* 6.

²⁸ Terri Janke, *Minding Culture: Case Studies on Intellectual Property and Traditional Cultural Expressions* (2003).

²⁹ Janke, above n 26, 31.

on the accessibility of certain materials, but also recognising how digitisation and online technologies can be used to promote access by Indigenous people.³⁰

2. Copyright and cultural institutions

In this Part, an argument is set out that copyright has acted directly and indirectly to shape the content of digital collections and the activities of cultural institutions “without walls”. This is because the scope of pre-2006 statutory exceptions, combined with legal and practical difficulties in obtaining licences, have meant that many public digitisation activities would constitute an infringement of copyright. Institutions commonly report focusing digitisation efforts on works for which copyright is easy to deal with, such as items in the public domain and those for which licensing is straightforward. Importantly, it appears that the exclusion of many collections from public digitisation does not necessarily further any economic or non-economic interest of creators and copyright owners.

2.1 Relevance of copyright

Copyright has great relevance to cultural institutions because they generally do not own copyright in collection items,³¹ but routinely perform acts within the exclusive rights of the copyright owner,³² placing them at risk of infringing copyright.³³ Copyright has long been relevant for cultural institution activities, and was a focus of attention from the 1950s to 1970s due to the advent of self-service photocopiers and library photocopying services.³⁴ However, awareness of copyright appears to have increased dramatically with digital technologies, and the resulting expansion in the reach of institution activities.³⁵

The research with cultural institutions revealed four main approaches to dealing with the risks of digitising collection materials. First, institutions often rely on statutory exceptions. However, the devil is in the detail; many exceptions only permit activity

³⁰ See eg ATSILIRN, Aboriginal and Torres Strait Islander Library and Information Resource Network Protocols (updated 2005); Museums Australia, *Continuous Cultures, Ongoing Responsibilities: Principles and guidelines for Australian museums working with Aboriginal and Torres Strait Islander cultural heritage* (updated 2005); National and States Libraries Australasia, *National Policy Framework for Aboriginal and Torres Strait Islander Library Services and Collections* (2006).

³¹ Ownership of copyright and physical property are separate, and can be held by two different people: see eg *Re Dickens*; *Dickens v Hawksley* [1935] Ch 267; *Pacific Film Laboratories Pty Ltd v Commissioner Taxation* (1970) 121 CLR 154.

³² Copyright Act 1968 (Cth) ss 31, 85–88.

³³ Copyright Act 1968 (Cth) ss 36(1), 101(1).

³⁴ Library photocopying was considered in detail in major reviews of copyright legislation: see eg Franki Report, above n 15, and the ‘Spicer Report’: Copyright Law Review Committee, *Report of the Committee Appointed by the Attorney-General of the Commonwealth to Consider what Alterations are Desirable in The Copyright Law of the Commonwealth* (1959). It was also the focus of major pieces of litigation, eg, *Williams & Wilkins Company v United States*, 487 F 2d 1345 (1973), affirmed by an equally divided court, 420 US 376 (1975); *University of New South Wales v Moorhouse* (1975) 133 CLR 1.

³⁵ For a discussion of these themes in the context of academic libraries, see Samuel E Trosow, ‘The Changing Landscape of Academic Libraries and Copyright Policy: Interlibrary Loan, Electronic Reserves, and Distance Education’ in Michael Geist, *In the Public Interest: The Future of Canadian Copyright Law* (2005) 375–377. Other research suggests a similar increase in awareness has occurred in educational settings, see eg Martine Courant Rife and William Hart-Davidson, ‘Is There a Chilling of Digital Communication? Exploring How Knowledge and Understanding of the Fair Use Doctrine May Influence Web Composing’, unpublished report (21 July 2006) 10–11; <<http://ssrn.abstract=918822>> and <<http://www.wide.msu.edu/Members/martine/FAIRUSE/index>>.

in limited circumstances, and typically not where digitised material is to be made available to the public. Second, institutions report dealing with copyright through negotiating for licences and assignments. Two main difficulties arise, related to the costs of individual negotiation and the impact of orphan works. Where exception- and negotiation-based approaches fail, two main options remain: avoid copyright issues through the selection of works, such as materials in the public domain; or proceed with infringing conduct under a risk management strategy.³⁶ The influence of exceptions, negotiation and risk management is discussed next, in Parts 2.2 to 2.4. Our research shows that the lack of relevant copyright exceptions, difficulties in the licensing process to date, and institutions' generally conservative and under-developed risk management have resulted in copyright significantly influencing the selection of materials to digitise and their availability to the public.

2.2 Copyright exceptions

In Australia, two sets of exceptions have been particularly relevant to cultural institutions: fair dealing, and the libraries and archives provisions.³⁷ Fair dealing permits activities that are fair, and performed for one of the following purposes: research or study, criticism or review, professional legal advice and, since December 2006, parody or satire.³⁸ While fair dealing is relevant to research activities of patrons and staff, and for some lectures and publications of criticism and review, it is not relied on more generally. There appear to be two reasons for this. First, the exception is purpose-specific. Despite judicial statements to the contrary,³⁹ commentators argue that the terms have been interpreted narrowly by Australian courts,⁴⁰ particularly when compared with the more expansive definition of "research" accepted by the Canadian Supreme Court.⁴¹ Second, it has been held that the relevant purpose, when assessing a defence of fair dealing, is that of the alleged infringer.⁴² This means an institution cannot rely on fair dealing because a recipient required, or a user accessed, material for research purposes.

The libraries⁴³ and archives⁴⁴ provisions allow cultural institutions including public museums and galleries to reproduce collection items for designated purposes, such as:

³⁶ See also Hudson and Kenyon, above n 9.

³⁷ See eg Andrew T Kenyon and Emily Hudson, 'Copyright, Digitisation, and Cultural Institutions' (2004) 31(1) *Australian Journal of Communications* 89.

³⁸ Copyright Act 1968 (Cth) ss 40, 41, 41A, 42, 43(2), 103A, 103AA, 103B, 103C. On the new parody and satire provisions, see eg Melissa de Zwart, 'Australia's Fair Dealing Exceptions: Do they Facilitate or Inhibit Creativity in the Production of Television Comedy?' in Andrew T Kenyon (ed), *TV Futures: Digital Television Policy in Australia* (2007, in press).

³⁹ See eg *TCN Channel Nine Pty Ltd v Network Ten Pty Ltd* (2001) 50 IPR 335, 380–381 (Conti J).

⁴⁰ See eg Melissa de Zwart, 'Seriously Entertaining: The Panel and the Future of Fair Dealing' (2003) 8 *Media & Arts Law Review* 1; Michael Handler and David Rolph, "'A Real Pea Souper': The Panel Case and the Development of the Fair Dealing Defences to Copyright Infringement in Australia' (2003) 27 *Melbourne University Law Review* 381.

⁴¹ *CCH Canadian Ltd v Law Society of Canada* (2004) 236 DLR (4th) 395.

⁴² See eg *Sillitoe v McGraw-Hill Book Co (UK) Ltd* [1983] FSR 545, 558; *De Garis v Neville Jeffress Pidler Pty Ltd* (1990) 18 IPR 292, 297–299. This position, however, has been criticised with a wider approach being recommended; see eg Patricia Loughlan, *Intellectual Property: Creative and Marketing Rights* (1998) 62–63; Australia, Copyright Law Review Committee, *Simplification of the Copyright Act 1968: Part 1 Exceptions to the Exclusive Rights of Copyright Owners* (1998) [4.06]–[4.18].

⁴³ The term 'library' is not defined in the Copyright Act 1968 (Cth), although s 49 (user requests) and s 50 (requests by other cultural institutions) only apply to libraries that have collections accessible, in whole or part, to the public directly or through inter-library loans.

responding to user requests for copies of published works and articles;⁴⁵ participation in the interlibrary loan scheme;⁴⁶ preservation of manuscripts, original artistic works, sound recordings held in the form of a “first record” and films held as a “first film”;⁴⁷ replacement of published items that are not commercially available;⁴⁸ and reproduction of literary, dramatic, musical and artistic works for administrative purposes.⁴⁹ Fieldwork suggested that while the libraries and archives provisions accommodate some internal uses well (as exemplified by the administrative purposes provision), they contain anomalies and restrictions that do not seem justified by any compelling policy reasons.⁵⁰ Importantly for this research, the libraries and archives provisions are generally not applicable for public activities, such as reproducing material for exhibitions, allowing patrons to browse collection items onsite on copy-disabled terminals, or the creation of online databases.⁵¹ Given that fair dealing is also limited, cultural institutions have relied on other strategies in their public digitisation activities.

Since the above fieldwork, the Copyright Act 1968 has been amended. Among other changes, two new exceptions have been introduced: a flexible exception for cultural institutions and other specified users in s 200AB, and a provision allowing preservation copying of significant collections by key cultural institutions.⁵² The possible impact of these provisions is considered later in this article.

⁴⁴ The term ‘archives’ means four listed archives (Copyright Act 1968 (Cth) s 10(1)) and public museums and galleries more generally: s 10(4). This is broader in scope than many library and archives copying provisions, cf eg Copyright Act of 1976 (US) §108; Pessach, above n 8, 12 and its note 41; Burrell and Coleman, above n 13, 137 who have called for the UK law to take a similarly broad approach to its library and archive provisions. The term ‘public’ is used in this article given the prominence of publicly funded museums, galleries, libraries and archives in Australia, but the legislative provisions apply where:

- (a) a collection of documents or other material of historical significance or public interest that is in the custody of a body, whether incorporated or unincorporated, is being maintained by the body for the purpose of conserving and preserving those documents or other material; and
- (b) the body does not maintain and operate the collection for the purpose of deriving a profit.

Copyright Act 1968 (Cth) s 10(4). It is worth noting that this definition would encompass many of the private charitable institutions that are significant in countries like the US.

⁴⁵ Copyright Act 1968 (Cth) s 49.

⁴⁶ Copyright Act 1968 (Cth) s 50.

⁴⁷ Copyright Act 1968 (Cth) ss 51A(1), 110B.

⁴⁸ Copyright Act 1968 (Cth) ss 51A(1), 110B.

⁴⁹ Copyright Act 1968 (Cth) s 51A(2), (3).

⁵⁰ For instance, the preservation copying provisions in s 51A and s 110B *never* apply to published items, regardless of whether they are rare, old or out-of-print. And the administrative purposes provision does not apply to sound recordings and films held in the collection, but only to literary, dramatic, musical and artistic works: s 51A(2). See Hudson and Kenyon, above n 9.

⁵¹ The Copyright Act 1968 (Cth) contains narrow exceptions allowing published works acquired in electronic form to be made available on electronic copy disabled terminals (s 49(5A)), and preservation copies of unstable artistic works to be made available on entirely copy disabled terminals: s 51A(3A). There is also a provision under which certain old, unpublished manuscripts can be included in a new publication without infringing copyright, so long as certain procedures are followed: s 52. Note that this provision applies to any publication, not just those of cultural institutions.

⁵² Copyright Act 1968 (Cth) ss 51B, 110BA, 112AA.

2.3 Licences and assignment

An activity will not infringe copyright if performed under a licence from the copyright owner or its representative.⁵³ As there is no statutory licensing scheme for cultural institutions,⁵⁴ this licensing is undertaken voluntarily with individual owners, although streamlined and collective models have been developed and are becoming more widely used.⁵⁵ Some institutions also seek assignments of copyright, although of the institutions investigated in the fieldwork, none that used assignment came from the gallery sector. While assignment may seem a major step for copyright owners, the value of using it in addition to licensing becomes clear when the breadth of material within cultural institutions, and hence the range of copyright owners and interests, is kept in mind. A utilitarian object within a social history museum is a very different object, in terms of the copyright interests involved, than a piece of visual art. Licensing raises two key issues. The first is cost. Interviewees from across the sector discussed this, noting the resources that can be spent identifying and locating copyright owners, negotiating and recording licence information, renegotiating licences, and so forth.⁵⁶ These costs can be prohibitive on large projects, where hundreds of individual licences may be required. Ironically, while institutional budgets for copyright are growing, this does not necessarily result in higher (or indeed any) fees for copyright owners, given that resources are often exhausted in the search and negotiation process.

The second issue is what to do if traditional licensing models fail. This failure may arise because of the high costs of licensing, but also because works have become “orphaned”: the copyright owner is impossible, in any practical sense, to identify or locate.⁵⁷ At least three factors contribute to the orphan works problem, connected to time, attribution and the breath of material protected by copyright. Given the length of the copyright term,⁵⁸ rights may need to be cleared well after the date of publication or creation. The passage of time can make ownership difficult to trace, particularly for deceased or defunct owners. Second, lack of meaningful attribution poses notable challenges, particularly for social history collections. Interviewees reported regular instances in which it was either impossible to identify a copyright owner, or an extensive search was required. Finally, the breadth of items protected by copyright,⁵⁹ combined with the lack of any assertion or registration requirement,⁶⁰ makes it likely that many individual unaware they are copyright owners.

⁵³ Copyright Act 1968 (Cth) ss 36(1), 101(1).

⁵⁴ There is no statutory licensing scheme directed at cultural institutions generally, although certain subsets of conduct may be covered by other schemes, such as the Part VB licence for educational copying, which might be applicable to some activities by academic libraries.

⁵⁵ For instance, Viscopy, the Australian collecting society for visual artists, negotiates with cultural institutions in relation to collective licensing of works of art, and has created an online database of digital images that can be downloaded and licensed for a variety of purposes:

<<http://viscopy.me.com.au/home.php>>. Proposals for blanket licensing for visual artists are also longstanding, see eg Maralee Buttery, ‘Blanket Licensing: A Proposal for the Protection and Encouragement of Artistic Endeavour’ (1983) 83 *Columbia Law Review* 1245.

⁵⁶ The Australian fieldwork echoes the comments of Pessach, above n 8, on the complexities and costs of digital licensing in the sector.

⁵⁷ See eg definition in United States Copyright Office, *Report on Orphan Works* (2006) 15. See also Ian McDonald, ‘Some Thoughts on Orphan Works’ (2006) 24(3) *Copyright Reporter* 152.

⁵⁸ Copyright Act 1968 (Cth) ss 33, 34, 93–96.

⁵⁹ See eg Jessica Litman, ‘The Exclusive Right to Read’ (1994) 13 *Cardozo Arts and Entertainment Law Journal* 29, 34.

2.4 Risk management

Before considering copyright's impact on public digitisation, it is important to note one final and crucial factor about digital collections and copyright law: public institutions generally appear risk averse. This is not an image of users that has great prominence in debates about digital copyright, where pirates and parasites have taken centre stage.⁶¹ But it was a prominent feature in the fieldwork carried out in Australia, and deserves careful consideration in relation to copyright exceptions and licensing practices.⁶² Given the public status, funding and accountability of cultural institutions – and what has been called their fiduciary duties towards both creator and public⁶³ – it appears more difficult for them than for many other users to infringe copyright law intentionally, even where the financial risks of any breach are slight. Many cultural institutions appear resigned to withholding digital content from public access when managing copyright becomes too difficult. Such an approach is not unknown in other sectors, with other users at times influenced by copyright risks: for instance, recent research on fair use and digital composition practices, such as website authoring,⁶⁴ provide just one example of what could be called the “common place” of copyright law.⁶⁵ However, copyright law can be seen to have operated within analogue environments through, in many instances, being “honoured” in the breach. Routine and common uses of copyright material – such as domestic time-shifting of television content with video cassette recorders – occurred without *any* copyright exception or licence being applicable in countries like Australia.⁶⁶ Indeed, record photography and other standard administrative activities of cultural institutions were only permitted by Australian copyright law (and even then only for literary, dramatic, musical and artistic works) following the Digital Agenda reforms of 2000.

⁶⁰ Copyright Act 1968 (Cth) ss 32, 89–92; see also Berne Convention for the Protection of Literary and Artistic Works art 5(2).

⁶¹ For a useful review of metaphorical reasoning in copyright see Patricia Loughlan, ‘Pirates, Parasites, Reapers, Sowers, Fruits, Foxes... The Metaphors of Intellectual Property’ (2006) 28 *Sydney Law Review* 211.

⁶² Two caveats should be noted. First, our fieldwork largely relied on institutions self-reporting their risk management approach. Second, there were contrary tendencies in some smaller institutions and, importantly, some interviewees from larger institutions discussed difficulties in ensuring copyright-compliant behaviour across institution staff (some of whom could be described as risk unaware); see Hudson and Kenyon, above n 9. However, caution with regards to copyright was a most pronounced tendency from the fieldwork.

⁶³ Drucker and Crumpert, above n 6. See also Kim L Milone, ‘Dithering Over Digitisation: International Copyright and Licensing Agreements Between Museums, Artists, and New Media Publishers’ (1995) 5 *Indiana International and Comparative Law Review* 393, 399–400.

⁶⁴ See eg Rife and Hart-Davidson, above n 35.

⁶⁵ For research into law people's experiences with other areas of law, see eg Patricia Ewick and Susan S Silbey, *The Common Place of Law: Stories from Everyday Life* (1998). And for exploratory interviews with seven collecting societies to discuss some of their concerns about competition between societies in relation to digital content, see Philippe Gilliéron, ‘Collecting Societies and the Digital Environment’ (2006) 38 *IIC* 939.

⁶⁶ See eg Saba Elkman and Andrew F Christie, ‘Negotiated Solution to Audio Home Recording?: Lessons from the US Audio Home Recording Act of 1992’ (2004) 27 *University of New South Wales Law Journal* 123; and for a review of other 2006 amendments to the Copyright Act 1968 which allow some time-shifting of TV content, see Robin Wright, ‘So You Want to Tape Off TV? Copyright Law, Digital Television and Personal Use’ in Kenyon (ed), above n 38.

2.5 The impact of copyright on digital access

Limited exceptions, challenges to licensing in terms of costs and orphan works, and a cautious approach to copyright infringement, mean the selection of works for public digitisation is often driven, in whole or in part, by the ease of copyright compliance. Works that tend to be digitised are those for which copyright licences are readily obtainable or works in the public domain. Works for which licensing is not practical may be digitised under an exception, but – depending on the circumstances – are often withheld from public uses. This does not present substantial problems when those works can be substituted with non-infringing content; for example, for some purposes, one image may be as useful as another within an exhibition. However, copyright can end up driving project content with more noticeable effects when desired works are unique or iconic.

Copyright issues also mean that digital collections often do not reflect the entire analogue holdings of an institution, with certain collections extremely well-represented, but others with little or no digital presence. For example, photographs have been a key target for digitisation because they are information rich and relatively easy to digitise in technical terms. In Australia, pre-1955 photographs are particularly attractive, due to a now-repealed provision of the Copyright Act 1968 that has placed those items in the public domain.⁶⁷ However, many digital photographic collections are primarily historical, with less focus on contemporary images.

The upshot is that copyright is acting, both directly and indirectly, to mould the digital content of the cultural institution without walls. It acts directly because of limitations in the circumstances in which cultural institutions can reproduce and communicate collection items without infringing copyright. It has an indirect effect through the increasing resources being dedicated to copyright compliance: time and money spent on administrative tasks in identifying, locating and contacting copyright owners, rather than acquiring new copyright works, digitising works, paying licence fees to copyright owners, or other activities to develop online collections.

Importantly, these restrictions on the digital availability of cultural collections do not necessarily advance the economic and non-economic interests of copyright owners. While some items held by cultural institutions are created by people who seek income out of creating or commercialising intellectual property, other items – particularly those in social history collections – were not made with any desire to secure an income, or otherwise enforce the rights that are granted automatically by copyright law. For example, the position of a professional author, photographer or filmmaker is very different to that of an individual who wants to donate some letters, photos and amateur footage to a local history collection. In addition, the market for a copyright work changes over time, meaning in many cases that *“as a work grows older, more and more of its market is behind it”*.⁶⁸ A wide variety of works are held in cultural institutions, including those with a current market, those that previously had a market, and those that never had a market. As one interviewee commented:

⁶⁷ The rules regarding duration of copyright in photographs have changed over the years. Until 1 January 2005, copyright in pre-commencement photographs (ie, those taken before the Copyright Act came into force on 1 May 1969) was fifty years following the year the photograph was taken: Copyright Act 1968 (Cth) s 212. That provision was repealed by the US Free Trade Agreement Implementation Act 2004 (Cth). The current rule is that copyright subsists in photographs for the life of the photographer plus seventy years: s 33(2).

⁶⁸ Justin Hughes, ‘Fair Use Across Time’ (2003) 50 *UCLA Law Review* 775, 787.

There's a real conflict between the Copyright Act, which is there, according to the government, to stimulate production of original works and to provide fair economic remuneration, and the effect that has on archival institutions where locking up a manuscript produced in 1970 isn't going to stimulate anyone to do any work because it wasn't produced with that purpose anyway. And [it] isn't going to stop anyone getting economic remuneration because it's not worth anything anyway.⁶⁹

The challenge is to develop copyright law, policy and management practices that reflect variations in the interests of copyright owners, creators and users. While interviewees repeatedly supported the rights of creators to control use of their works and receive an income from their creative practice,⁷⁰ they also spoke at length of the practical difficulties in managing copyright, and of widespread challenges in understanding the law. This appears to have led to a somewhat hostile debate in which institutions bemoan being under-resourced to comply with the law, while creator interests feel those administrative issues are being used to justify the withholding of fair remuneration to copyright owners. There appears to be value in further exploration of copyright law in this context: examining the needs and interests of the multiplicity of copyright owners whose works are held in cultural institutions, and the possible changes to law and practice to help achieve goals of improving access to cultural collections and protecting the interests of copyright owners. The existing Australian fieldwork suggests areas in which the needs of cultural institutions and other copyright users are not being met, often with no corresponding imperative to stimulate creation, secure an income stream to copyright owners, or protect other non-economic interests of creators. Limitations in the statutory exceptions that then existed made this particularly true for public activities, whether for onsite or online access. While the detail of law and practice can be expected to vary across those countries with a similar history of cultural institutions, the Australian example is suggestive of the situation in many commonwealth countries at the least.⁷¹

3. “Flexible dealing” in Australia

The introduction of new exceptions by the Copyright Amendment Act 2006 offers encouraging potential for the Copyright Act to achieve longstanding goals related to public access. Perhaps the most significant change is the introduction of a flexible exception for cultural and educational institutions (and for people with a disability) in s 200AB.⁷² The stated aim of this provision is to:

⁶⁹ Hudson and Kenyon, above n 9, Part VII, Section C.

⁷⁰ See Emily Hudson and Andrew T Kenyon, ‘Communication in the Digital Environment: An Empirical Study into Copyright Law and Digitisation Practices in Public Museums, Galleries and Libraries’, refereed conference paper, Australia and New Zealand Communication Association Conference, Christchurch, New Zealand, July 2005.

⁷¹ The effect, if any, of the varied legal regimes in Canada and the US is one focus of the project that has developed from the research discussed in this article, see above n 9.

⁷² Copyright Act 1968 (Cth) s 200AB. The exception is commonly referred to as the ‘flexible dealing’ exception, after comments in a media release of the Attorney-General’s Department in May 2006: Attorney-General’s Department, ‘Major Copyright Reforms Strike Balance’ (Media Release 088/2006). However, the terminology ‘flexible dealing’ has not been used in the legislation.

*provide a flexible exception to enable copyright material to be used for certain socially useful purposes while remaining consistent with Australia's obligations under international copyright treaties.*⁷³

The exception has two elements. First, there are limits on when the flexible exception applies to cultural institution activities. Thus, the use must be:

- made “by or on behalf of the body administering a library or archives”;
- made “for the purpose of maintaining or operating the library or archives (including operating the library or archives to provide services of a kind usually provided by a library or archives)”;
- not made “partly for the purpose of the body obtaining a commercial advantage or profit”.⁷⁴

The Explanatory Memorandum to the Copyright Amendment Bill states that “services of a kind usually provided” includes both “internal administration” as well as “providing services to users”.⁷⁵ On its face, this would appear to include making reproductions publicly accessible, thus opening up the argument that at least some forms of public digitisation are permitted by a statutory exception. As outlined above, this argument was unavailable in most circumstances under the previous law. The amendment could allow a shift in the risk management policies of institutions, by making them more confident in digitising and publishing some items online where traditional licensing is not practical. The extent to which this shift occurs may depend on interpretation of the second stage of the exception, which assesses whether the proposed use complies with factors drawn from the “three-step test” found in the TRIPS Agreement and other international instruments.⁷⁶ Thus the following factors must be satisfied:

- the “circumstances of the use ... amount to a special case”;
- the use “does not conflict with a normal exploitation” of the copyright work; and
- the use “does not unreasonably prejudice the legitimate interests of the owner of the copyright”.⁷⁷

The direct importation of language from TRIPS into s 200AB is controversial.⁷⁸ For example, some commentators have questioned how “special case” will be assessed,

⁷³ Explanatory Memorandum, Copyright Amendment Bill 2006 (Cth) [6.53].

⁷⁴ Copyright Act 1968 (Cth) s 200AB(2).

⁷⁵ Explanatory Memorandum above n 73 [6.55].

⁷⁶ Copyright Act 1968 (Cth) s 200AB(7). See also Berne Convention for the Protection of Literary and Artistic Works Art 9(2). For a detailed overview of Berne and TRIPS, see Sam Ricketson and Jane C Ginsburg, *International Copyright and Neighbouring Rights: The Berne Convention and Beyond*, 2nd edn (2006).

⁷⁷ Copyright Act 1968 (Cth) s 200AB(1)(a), (c), (d), respectively.

⁷⁸ See eg Hudson, above n 20, 30–32.

given that the term as used in TRIPS refers to the *exception* constituting a special case and not the *use*.⁷⁹ In addition, it remains to be seen what analytical tools will be relevant in interpreting each limb of the three-step test. Apart from the WTO Panel decision,⁸⁰ there is academic commentary on the application of the test,⁸¹ and some case law in overseas domestic courts.⁸² Which sources will inform interpretation by stakeholders and the judiciary, and to what degree? What impact will this have on court procedure, as Australian judges are forced to make determinations previously not required in copyright litigation? And how will the uncertainty surrounding this development be understood within cultural institutions? While such issues might be clarified by future practices or litigation, it seems clear that s 200AB is a qualitatively different exception to those available to cultural institutions under the earlier Australian law; namely, the detailed libraries and archives provisions which are limited to specific works and circumstances.⁸³

The reception of s 200AB by Australian cultural institutions and copyright owners will be important for broader debates about statutory drafting and the desirability of flexible, fair use-style exceptions in copyright law. On its face, s 200AB appears to have the potential to allow greater preservation activities by institutions, and permit some public activities for which licensing is not possible. However, it is an exception for which users' level of knowledge is likely to be a major influence on its practical application (as appears to be the case for fair use).⁸⁴

4. Conclusion

The development of ubiquitous digital technologies offers renewed impetus to dreams of technologically accessible institutions – of cultural institutions without walls. However, copyright law appears to be playing a significant role in the selection of material to digitise and make publicly available. As discussed above, this can drive the content of certain exhibitions, galleries and databases, and create an asymmetry between analogue holdings and digital collections. These copyright issues reflect limitations in the pre-2006 copyright exceptions in Australia, weaknesses in the licensing process, the impact of orphan works, and the conservative risk management approaches of many cultural institutions.

Guy Pessach wrote recently that:

⁷⁹ See eg World Trade Organization, United States – Section 110(5) of the US Copyright Act, Report of the Panel, WT/DS160R, 15 June 2000. The Panel held that exceptions must be limited in qualitative and quantitative ways. The term 'certain' means that the exception must be 'clearly defined': it need not specify every circumstance in which it arises, 'provided that the scope of the exception is known and particularised': [6.108]. The term 'special case' refers to the exception being 'limited in its field of application or exceptional in its scope': [6.109]. Note that 'special' does not import a normative aspect, for instance that there was some discernable policy justification for the exception: [6.111] – [6.112].

⁸⁰ Ibid.

⁸¹ The extensive research paper of Professor Ricketson springs to mind: Sam Ricketson, *The three-step test, deemed quantities, libraries and closed exceptions* (2002) (advice prepared for the Centre for Copyright Studies). See also eg David J Brennan, 'The Three Step Test Frenzy – Why the TRIPS Panel Decision Might be Considered Per Incuriam' [2002] *Intellectual Property Quarterly* 212.

⁸² See generally Martin Senftleben, *Copyright, Limitations and the Three-Step Test: An Analysis of the Three-Step Test in International and EC Copyright Law* (2004).

⁸³ For further discussion, see Emily Hudson, Andrew T Kenyon and Andrew F Christie, 'Modelling Copyright Exceptions: Law and Practice in Australian Cultural Institutions' in Fiona Macmillan (ed), *New Directions in Copyright Law* (Volume 6) (2007) *in press*.

⁸⁴ See eg Rife and Hart-Davidson, above n 35.

[M]useums should be provided with a broad and flexible exemption that permits reproduction, as well as other uses, of copyrighted works for purposes of cultural preservation. This exemption should also secure the public's right of access to such works. ... [T]he fair use exemption seems as the most appropriate legal tool to begin such a reform. This development, however, would require courts to make the move of introducing the values of cultural preservation into the balancing scheme that governs fair use.⁸⁵

The recent Australian reforms do not quite do what Pessach has called for. (It is worth noting, as Pessach does, that his analysis leaves aside matters of significance for individual creators such as moral rights.⁸⁶) But the Australian reforms' broader exception should benefit preservation and may also facilitate some types of digital access, particularly to orphaned material. Under the new provision, institutions need not report to their public funders, for example, that they decided to ignore the requirements of Australia's copyright legislation in pursuing a particular digital collection strategy; instead, institutions could develop policies that clarify which material and which uses they believe are covered by the new flexible exception. Endeavouring to do that may also prompt greater involvement in the development of voluntary collective licences for uses that fall outside the new exception. The degree to which such developments in practice do occur – and the degree to which older dreams of cultural institutions without walls are realised – deserves careful consideration for Australian and for comparative copyright law and policy.

AGENDA ITEM 24 FEDERAL ARTS POLICY

Minister Garrett has announced the creation of a Creative Australia Advisory Group, drawn from the 2020 Summit attendees. The group had its first meeting in February. The group has 11 members and includes:

- Actress, Cate Blanchett
- Griffith Review editor, Julianne Schultz
- Sydney businessman, David Gonski
- Australia Council chairman, James Strong;
- Performing arts cultural consultant, Cathy Hunt
- Melbourne Theatre Company, Dr Julian Meyrick and
- Museum of Contemporary Art Director, Elizabeth Ann Macgregor.

The objectives of the group are being finalised but it would seem that there focus would be on finding new funding streams for the creative arts.

It is suggested that the creation of this group might provide an opportunity for museums to suggest that similar support be provided to the collection sector.

⁸⁵ Pessach, above n 8.

⁸⁶ Moral and economic interests of creators, as well as the interests of cultural institutions, are an important part of ongoing research: see above n 9.

**AGENDA ITEM 25 STRATEGIC DIRECTIONS: MUSEUM
ADVOCACY IN A RECESSION**

This session has been set aside for a discussion of ways to gain Government support for CAMD museums and the sector in the current economic crisis.

AGENDA ITEM 26 ICOM AUSTRALIA REPORT

Louise Douglas, General Manager, Audience and Programs Division, National Museum of Australia, who is deputising for Craddock Morton at the meeting, will provide a brief update on ICOM Australia.

AGENDA ITEM 27 NAME

A brief report from NAME will be tabled at the meeting.

AGENDA ITEM 28 MUSEUM POLICY AND ACADEMIC FREEDOM

Steve Gower, Director, Australian War Memorial, wishes to comment on recent criticisms of Australian War Memorial internal policy by a member of staff at another CAMD museum.

AGENDA ITEM 29 ENVIRONMENTALLY SUSTAINABLE MUSEUMS

At the CAM AGM, Dawn Casey mentioned that the Powerhouse Museum and the Australian Museum were looking at more environmentally sustainable ways to develop exhibitions in relation both to products used and also to their reuse post-exhibition. Dawn and Frank Howarth agreed to cooperate on the development of a paper and checklist.

Dawn and or Frank may wish to comment on any progress in this area.

AGENDA ITEM 30 GIFT AID

Patrick Greene will comment on this item.

AGENDA ITEM 31 MEMBERS' ITEMS

Members may wish to raised late items in this section.

AGENDA ITEM 32 GENERAL BUSINESS

Next Meeting

The next meeting of CAMD will be the Annual General Meeting which will be held at the Museum of Tropical Queensland, Townsville on 20-21 August 2009.

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