

2011

[THE DIGITAL CULTURE PUBLIC SPHERE SUBMISSION PAPER]

This Submission Paper is an overview of the perspectives and discussions from the Public Sphere above. The public consultation, event and reporting of outcomes was facilitated by Senator Kate Lundy as an initiative to encourage more open consultation for public policy. Input to the briefing paper includes the blog comments, blog posts, and event input including the talks, Twitter feed and live-blogging. All details at Senator Lundy's website: <http://www.katelundy.com.au/>



The Digital Culture Public Sphere Report by [The Office of Senator Kate Lundy](#) is licensed under a [Creative Commons Attribution 3.0 Australia License](#).

Open Letter from Senator Lundy

It is my pleasure to present this submission to the national Cultural Policy consultation arising out of the Digital Culture Public Sphere to the Minister for the Arts, the Hon. Simon Crean MP.

In doing so I would like to take this opportunity to reflect on the context of this consultation through the prism of my longstanding appreciation of our arts and cultural sectors and the phenomenal talent within and success of our information and communication technology and creative digital industries.

The distinctive multicultural character of our population brings the culturally diverse experiences and insights to creative endeavour in Australia. This attribute deserves greater recognition for the benefits and opportunity it affords Australia's digital arts, creative industries and cultural heritage.

Australia is well positioned for strong growth in our digital industries with a highly skilled and experienced sector. Australians are by global standards early adopters of new, digital technologies and therefore constitute an important audience and market for digital culture in all its forms, old and new.

Right now we have a valuable and globally competitive resource which we will lose without action. Our digital arts, creative industries and cultural heritage are all areas where Australians have significant runs on the board, but too easily we lose talent and companies overseas. We urgently need action to support the creation of, skills development for, exports of and national narrative around, digital culture. We need to link together talented developments across the sector, cultural heritage and other knowledge networks, best practices from around Australia and community expression, as it is through collaboration that the best innovation is found.

When combined with the Federal Government's investment in building a ubiquitous national broadband network, the opportunity that exists for growth in Australia's digital arts, creative industries and cultural heritage grows exponentially.

We are the only nation that will effectively close the digital divide through our rollout of ubiquitous high speed bandwidth and of itself this commitment is socially, culturally and economically significant. In other words, in the not too distant future, all Australians will be able to get high speed Internet as a means for accessing and participating in social networks, cultural experiences, art, content, news, education, health and wellbeing, public and private services, commerce and responding to emergencies.

All these elements contribute to a unique cultural footprint brimming with potential. Digital Culture is something for which Australia already has an international reputation. A strategic approach across the sector is needed to reach this potential.

This is why the Digital Culture Public Sphere was designed to actively reach out and engage with people from digital arts, creative industries and cultural heritage as part of the National Cultural Policy consultation.



The last national cultural policy in Australia was 17 years ago, before the Internet became available to the mainstream population. So much has changed since then, including the internet facilitating digital exports, where even the time difference becomes an asset rather than a disadvantage.

Australia's traditional export challenge of geographic isolation is inconsequential when the Internet is the platform for the product or service.

With a recent Access Economics Report citing anticipated benefits of the NBN to the Australian economy in the order of \$8 to \$23 billion in gross domestic product, the potential for our creative industries is clear. And this economic potential of digital culture is only a part of the story.

For example, the digitising of the national cultural collections has the effect of democratising access to these collections. For the first time, Australians will be able to search for, view and use images of the objects in the collections for which the Commonwealth Government is custodian on behalf of the people of Australia. Communities will also have a means to capture, preserve and present their own cultural heritage and experiences. This is a public good for which the benefits often inaccessible in economic terms, but immense in social and cultural terms.

We have many case studies proposed by each sector that demonstrate internationally recognised excellence of Australia in our digital arts, industries and heritage. And yet Australia is still often promoted internationally as beaches and koalas, neglecting our great creative strengths.

In summary, the following submission prepared through the process of the Digital Cultural Public Sphere makes the case for ensuring that our National Cultural Policy supports, promotes and celebrates Australia's digital arts, creative industries and cultural heritage.

I would like to thank every individual and organisation that got involved. The sheer number of compelling insights, thoughtful ideas and case studies contributed to the consultation has been inspiring.

I would like to personally thank Minister Simon Crean and his wonderful office and departmental staff for their enthusiastic support and participation, all of which made this consultation possible. In particular I want to acknowledge my adviser, Pia Waugh, for her hard work and diligence as the Public Sphere Co-ordinator.

I'd also like to thank our live event sponsors, Google Australia, iGEA, Screen Australia, Cisco Systems, Adobe Australia and our in-kind software sponsors, Palantir and Leximancer.

For those interested in the Public Sphere consultation methodology, which combines the applied use of digital social networking tools to enhance participation and the capture of ideas, the submission also includes a consultation report which documents the participation statistics.

The submission paints a picture of opportunity and practical pathways for the sector. I know Minister Crean and the National Cultural Policy Taskforce are keenly anticipating this submission, and I commend it to them for their close consideration.

Kate Lundy



Table of Contents

Introducing the Digital Culture Public Sphere	7
1. The Public Sphere process	8
2. Outcomes and the consultation framework	9
3. Target audience for the Public Sphere	9
4. Including social media for the Public Sphere	10
5. The Live Event schedule and speaker contributions	10
6. Participation and contributions.....	12
i. All contributions over the consultation	12
ii. The live event statistics	12
iii. Remote “Roundtable” contributions.....	13
iv. Twitter contributions.....	13
v. Wiki contributions	16
vi. Voting for ideas	17
vii. Other contributions	19
viii. All source material.....	19
7. Community Analysis	19
i. Substantial contributors	19
8. Publicity	22
The Digital Culture Public Sphere Submission	24
9. The Big Picture.....	25
i. Community of participation	25
ii. Responses to the NCP four Goals	26
iii. Current Status & Facts	32
iv. Ideas for a Long Term Sustainable Vision.....	32
v. Ideas for What Success Would Look Like	33
vi. Ideas for How to Get There	34
vii. Commercialisation and Emerging Business Models.....	46
viii. Additional References	46
10. Games Development	48
i. Community of participation	48
ii. Current Status & Facts	49
iii. Ideas for a Long Term Sustainable Vision.....	51
iv. Ideas for What Success Would Look Like	52



v.	Ideas for How to Get There	53
vi.	Commercialisation & Emerging Business Models	59
vii.	Additional References	59
viii.	Case Studies from Around Australia.....	59
11.	Film & Animation	61
i.	Community of participation	61
ii.	Current Status & Facts	62
iii.	Ideas for a Long Term Sustainable Vision.....	63
iv.	Ideas for What Success Would Look Like	63
v.	Ideas for How to Get There	64
vi.	Commercialisation & Emerging Business Models	65
vii.	Additional References	65
viii.	Case Studies from Around Australia.....	66
12.	Media & Music.....	67
i.	Community of Participation	67
ii.	Current Status & Facts	68
iii.	Ideas for a Long Term Sustainable Vision.....	68
iv.	Ideas for What Success Would Look Like	69
v.	Ideas for How to Get There	69
vi.	Commercialisation & Emerging Business Models	76
vii.	Additional References	76
viii.	Case Studies from Around Australia.....	76
13.	Digital Arts	78
i.	Community of participation	78
ii.	Current Status & Facts	79
iii.	Ideas for a Long Term Sustainable Vision.....	79
iv.	Ideas for How to Get There	79
v.	Commercialisation & Emerging Business Models	82
vi.	Additional References	82
vii.	Case Studies from Around Australia.....	83
14.	Cultural Heritage	85
i.	Community of Participation	85
ii.	Current Status & Facts	86
iii.	Ideas for a Long Term Sustainable Vision.....	87

iv.	Ideas for What Success Would Look Like	87
v.	Ideas for How to Get There	89
vi.	Commercialisation & Emerging Business Models	103
vii.	Additional References	104
viii.	Case Studies from Around Australia	106



Introducing the Digital Culture Public Sphere

A CONSULTATION WITH THE DIGITAL ARTS, INDUSTRIES AND HERITAGE FOR THE NATIONAL CULTURAL POLICY

This consultation was an effort to engage digital voices throughout the digital arts, industries and heritage sector to contribute their ideas and input to the National Cultural Policy.

The framework of the consultation was based on the National Cultural Policy Discussion Paper and was done in close collaboration with the Office of Minister Simon Crean.

This report is made up of two key parts:

- **Introducing the Digital Culture Public Sphere** – information about the consultation process including the online environments used, some analysis of community participation of the live event, participants and media/blog coverage and the Public Sphere methodology.
- **The Digital Culture Public Sphere Submission** – the ideas and perspectives gathered through the Public Sphere are organised into sectors with an introduction outlining each sector, the community which participated, the ideas raised and links available for further reading. Each idea flagged in the consultation also has the associated vote information (as participants able to vote up or down the ideas) and any additional comments that were added.
- Copyright information – Additional information about the Creative Commons licence of this document, as referenced on the first page by the Creative Commons icon.

On 11 August 2011 Minister for the Arts, Simon Crean, released a discussion paper seeking public input into the [National Cultural Policy](#). This consultation will help to determine a 10 year strategic vision to ensure our arts, cultural and creative endeavours resonate with a 21st century, globally competitive, internationally celebrated and culturally diverse Australia.

The Office of Senator Kate Lundy in collaboration with the Office of Minister Simon Crean ran a **Digital Culture Public Sphere** consultation to look specifically at the digital arts and industries as well as opportunities for cultural institutions around digitisation, public engagement and collaboration.

Minister Crean strongly supported the initiative:

“The Digital Culture Public Sphere consultation is a breakthrough exercise in bringing together ideas and projects, working them through and providing a rich base of information and pathways for Australia’s digital cultural challenges and opportunities. It will provide a valuable contribution to the National Cultural Policy Consultation which is an important opportunity to examine how the Australian Government should support arts and culture in the 21st century.”

“We are laying the foundations for the broad cultural arts and industries in Australia at a time when high speed broadband will provide a platform to use our cultural collections and creative skills for new applications, education and research services. I welcome contributions from the digital arts and industries as well as cultural institutions across Australia”.



1. The Public Sphere process

The Public Sphere process is designed to be as open, transparent and accessible as possible. People can contribute through various social media tools, on the blog, as formal submissions, by email or letter, or however they prefer. By having all contributions publicly available, people can also “peer review” each other’s ideas, giving the recipients of the submission some context around the perspectives being put forward.

As the people running the Public Sphere, our role is simply to facilitate and curate the ideas, feedback, resources and content contributed so that everything is represented in the final submission, along with some contextual analysis to assist the reader on where the contributions fit and where they are coming from.

As such you will find below some statistics and analysis around contributions, participation, sector engagement, communities of interest and other contextual information.

Preparation (week 0)

In this phase:

- The consultation is co-designed in collaboration with identified thought leaders from the stakeholder sectors.
- The communities of interest are researched and identified, and invited participate once the consultation launched.

Conversations (weeks 1-5)

In this phase:

- The consultation is launched as a blog with a [corresponding wiki](#) and Twitter hashtag (#publicsphere).
- The blog is promoted throughout identified communities of interest and participants are encouraged to comment on the blog, wiki and on established social media networks (all to be collated for the consultation).
- The Live Event creates the opportunity for discussion time to share and develop ideas. The Live Event is live streamed over the internet for public discussion and peer review.
- The community is encouraged to run focused roundtables with their sector to contribute to the consultation and to participate in the discussions online during the Live Event.

Consolidation & Submission (weeks 6-7)

In this phase:

- All input collated is published in one place (on a wiki) for public review along with a draft submission paper based on the input for public feedback.
- After the Live Event the ideas are all put into an endorsement system for quality assurance.
- The wiki is closed on October 15th and the submission is finalised and published online.
- The submission is then presented to the Minister prior to the 21st October for consideration and the participating community contributions are recognised through a public thanks.

2. Outcomes and the consultation framework

All contributions to the Public Sphere – including the talks and discussions at the event – were collated into a draft submission including the ideas put forward through the comments on the blog, Tweets to the #publicsphere hashtag, posts on the Facebook page, comments on the wiki, talks and live-blogging. The draft briefing paper was on the wiki and publicly editable from the 6 September till the 16 October. The briefing paper was then finalised, published online and presented to Minister Crean before on the 21st October.

This final submission paper directly reflects the vision and ideas of the participants.

The consultation approach aligned closely with the National Cultural Policy discussion paper, incorporating specific ideas outlined by Minister Crean in his introduction, as well as the four goals. Below is the structure for this consultation.

1. A vision and success for the different sectors of the digital cultural landscape, and then ideas for how to reach each goal. Participants are encouraged to consider areas such as skills development, funding & entrepreneurialism, new opportunities, existing challenges, emerging business models and technologies, the current state of each area, public access & participation and case studies that showcase excellence in each area:
 - Games development
 - Film & Animation
 - Media & Music
 - Digital Arts
 - Cultural Institutions (including galleries, libraries, archives and museums)
2. The Big Picture – the role that arts and culture can play in meeting Australian aspirations and what success would look like for digital culture in Australia:
 - To ensure that what the government supports – and how this support is provided – reflects the diversity of a 21st century Australia, and protects and supports Indigenous culture.
 - To encourage the use of emerging technologies and new ideas that support the development of new artworks and the creative industries, and that enable more people to access and participate in arts and culture.
 - To support excellence and world-class endeavour, and strengthen the role that the arts play in telling Australian stories both here and overseas.
 - To increase and strengthen the capacity of the arts to contribute to our society and economy.

3. Target audience for the Public Sphere

We researched the communities of interest as defined below and directly contacted and invited over 300 people and organisations to participate. They in turn spread the information to thousands of people and organisations. Given more time we could have expanded this further but given the tight timeline of this consultation we were satisfied with the reach and participation statistics.

1. Digital Arts & Creative Industries – games development communities and companies, film, music, media, animation, data visualisation communities, augmented reality communities, a broad representation of industry, creatives and community.
2. Cultural institutions including regional, metro and national galleries, libraries archives and museums – specifically looking at digital cultural assets, online engagement & access initiatives so facilitate public engagement with our culturally diverse heritage and generate ideas for how cultural institutions can collaborate.

4. Including social media for the Public Sphere

The Public Sphere methodology incorporates both traditional and online methods of communication. By using social media such as Twitter for an applied purpose, and asking people to contribute their thoughts, feedback, links to resources and peer review of other ideas, we get a real time conversation that we can capture and analyse for the contribution.

Whilst the wiki was the primary point of collaboration, Twitter was the key tool used for discussion of the topics raised. Twitter is a social media tool where anyone can create an account and have a public conversation in 140 character bits. By using the “hashtag” #publicsphere in tweets, we could then follow along with and engage in the online discussion, particularly during the live event where the online backchannel provided interesting feedback to the ideas presented by speakers in real time.

Tweeting can be used to record and respond thoughtfully to the proceedings of an event. For instance Richard Eccles, the Arts Deputy Secretary from Prime Minister & Cabinet, was present at the live event and live tweeted the proceedings.

It was also made very clear that participants could contribute by email, letter, traditional submission paper or whatever way they felt most comfortable. All inputs received before the 16 October 2011 were integrated into the wiki and then loaded into the voting system as ideas for participants to vote or comment on for final quality assurance and to assist in understanding the priorities of participants.

How people contributed to the consultation:

- **Wiki:** By editing the draft submission directly at [Digital Culture Public Sphere wiki](#).
- **Blog:** Post comments, links to papers, case studies and ideas to the blog.
- **Twitter:** Tweet with [#publicsphere](#) so we could find the ideas, and then collate and include them as part of the feedback.
- **Facebook:** Post ideas on the Facebook page <http://www.facebook.com/digitalculturepublicsphere>
- **Email or snail mail:** Email or send a letter, but please note all topic correspondence will be published online for public transparency and peer review.
- **Run a roundtable:** Run your own discussion or roundtable event and post the outcomes here or email them to us.
- **Live Event:** Join the Live Event (Sydney), which was video streamed online for remote participants.
Video: Submit a (maximum) 10 minute talk by video submission by adding a link to the blog.
- **Endorse:** Endorse the ideas that you think are most important, ideas were put into an endorsement system from the 9th October till the 20th October at <http://digiculture.ideascale.com/>.

5. The Live Event schedule and speaker contributions

The program of the live event, which took place on 6 October 2011, is below.

0900	Welcome and introduction to Public Sphere and process	Senator Kate Lundy
Session 1: Defining a vision for different sectors		

0920	Short talks – one for each sector * Games Development * Film & Animation * Cultural Media & Music * Digital Arts * Cultural Institutions	Speakers: Ron Curry (iGEA) [speech notes] Matthew Deaner (Screen Australia) [slides] John Wardle [discussion paper] Paul Wallbank [blog of speech] Tim Hart (Museum of Victoria) [slides]
1010	Split into sectors to discuss vision and what successful implementation would look like	
1045	Morning Tea and continue discussions	
1115	Brief report back from tables on their discussions on vision and success	
Session 2: Ideas for how to get there		
1155	Short talks – one for each sector * Games Development * Film & Animation * Cultural Media & Music * Digital Arts * Cultural Institutions	Speakers: Paul Callaghan [video presentation] Dr Paul Brock (NSWDEC, Sydney Uni) [speech notes] Craig Wilson (Sticky Ads) [blog of speech notes] Caitlin Vaughan (ICE) [video] Suse Cairns (University of Newcastle) [blog of speech] Please note, Dr Brock stepped in for Greg Hall (Producer of Lockout).
1245	Address from Minister Simon Crean [speech notes]	
1300	Split into sectors and discuss ideas for how to achieve your vision, using themes below as guide: * Existing Challenges – the current state of play. * Local excellence – training, entrepreneurialism, talent and skills development. * Funding & Support – R&D, startups, skills devel+B10, funding. * New Opportunities – emerging business models & technologies, public access and participation.	
1330	Lunch and continue discussions	
1400	Brief report from tables on their discussions on ideas to achieve the vision – reports viewable in livestream captured video	
Session 3: The role that arts and culture can play in meeting Australian aspirations & what success would look like for each goal		
All afternoon talks are available on the captured livestream video .		

1430	<p>Short talks – one for each goal</p> <ul style="list-style-type: none"> * To ensure that what the government supports – and how this support is provided – reflects the diversity of a 21st Century Australia, and protects and supports Indigenous culture. * To encourage the use of emerging technologies and new ideas that support the development of new artworks and the creative industries, and that enable more people to access and participate in arts and culture. * To support excellence and world-class endeavour, and strengthen the role that the arts play in telling Australian stories both here and overseas. * To increase and strengthen the capacity of the arts to contribute to our society and economy. 	<p>Speakers:</p> <p>Lisa Havilah (CarriageWorks)</p> <p>Gavin Artz (ANAT) [slides]</p> <p>Tony Moore (Monash University) [speech notes, slides]</p> <p>Elliot Bledsoe (Australian Council for the Arts) [slides]</p>
1510	Split into groups (cross sector if possible) to discuss the vision of each goal.	
1540	Afternoon Tea and continue discussions	
1610	Brief report back from each group on vision, success and ideas for each goal for The Big Picture and opportunity any last thoughts to share with the consultation.	
1630	Wrapup and Close	Senator Kate Lundy

6. Participation and contributions

i. All contributions over the consultation

This consultation had over 800 individuals contribute with about 250 people contributing substantial text, ideas, votes or other input.

ii. The live event statistics

- Approximately 140 individuals attended throughout the day to the Live Event, which featured 14 speakers.
- Group discussions throughout the day generated substantial contributions to the submission, which were all entered into the wiki and in many cases added to over the following weeks (under “[from group discussion notes]” throughout the document).
- Over 1900 Tweets were generated that day from over 400 users.
- Up to 100 people watched the live streaming of the day from all over Australia.

- Held at the New South Wales Teachers Federation Conference Centre on 6 October 2011.
- Sponsorship – Google Australia covered the catering for the event, iGEA, Screen Australia, Cisco Systems and Adobe Australia covered the costs of the venue, and we had in-kind software support from Palantir and Leximancer for the data and network analysis.

iii. Remote “Roundtable” contributions

Several groups decided to run remote roundtables to gather their ideas together to contribute to the Digital Culture Public Sphere. Below are the ones we know of:

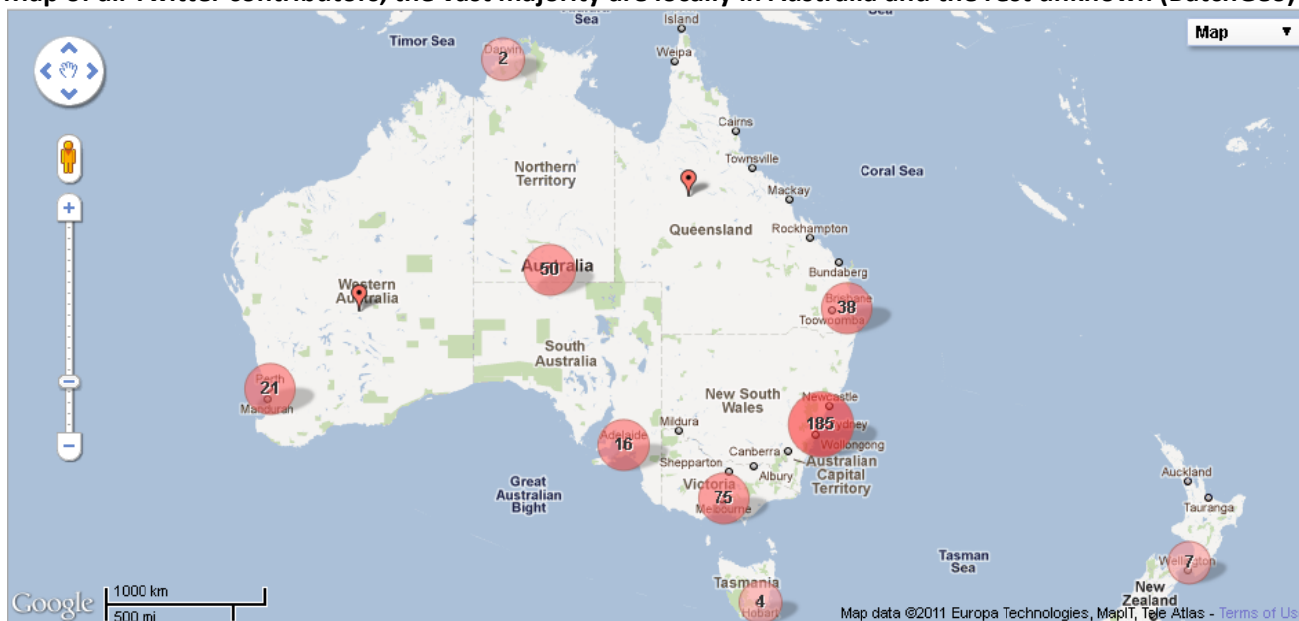
- 12th September - Discussion session on NCP and Digital Culture Public Sphere at Music Council of Australia conference in Canberra (about 40 people)
- 29th September - Coffee discussion with the Lunatics in Newcastle about digital culture (about 10 attendees from education, games, media, film, biz devel/support)
- 2nd October - Games roundtable in Perth coordinated by @letsmakegames (about 10 attendees from community/sector)
- 4th October - "Outer Fringe" panel session at the World Summit for Arts and Culture in Melbourne (about 20 people)
- 7-8th October - Digital Cultural Policy discussion (based on the DCPS) at #THATCamp Canberra - <http://thatcampcanberra.org/2011/10/03/on-the-digital-culture-public-sphere/> (Notes from these available [here](#)). (about 30 people)
- 13th October - Staff roundtable at Public Record Office Victoria to contribute their expertise and ideas. Paper [linked here](#). (about 10 people)

iv. Twitter contributions

Twitter statistics from the day

- 537 Twitter accounts from around Australia with a few international participants (both Australians overseas and international guests). Over 70 Twitter accounts could not be mapped.
- 2603 Contributions over the period of the consultation from 537 individual Twitter account

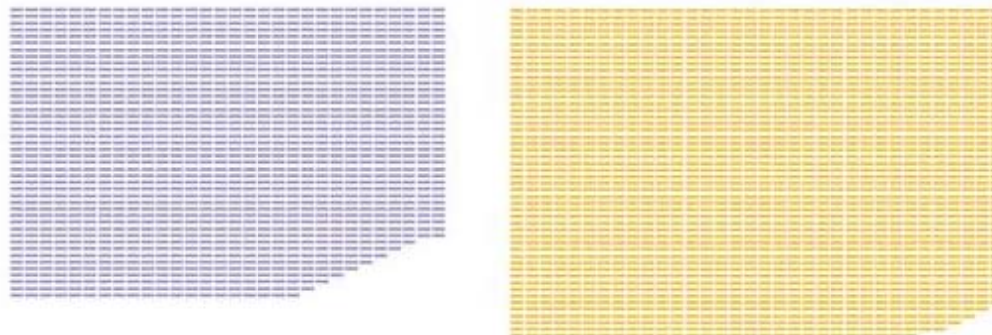
Map of all Twitter contributors, the vast majority are locally in Australia and the rest unknown (BatchGeo)



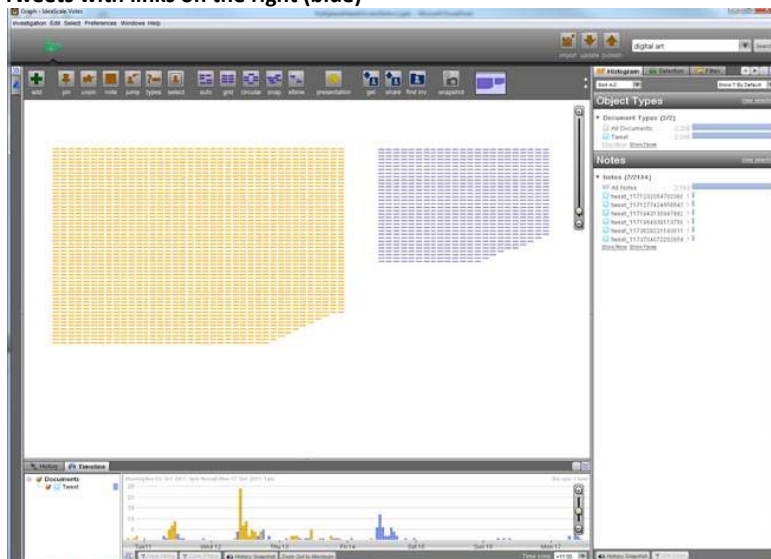


- About 1200 of the Tweets were retweets, leaving with the rest being comments, responses, references, live tweeting, feedback or other useful contributions. Retweets did help identify popular/contentious concepts.

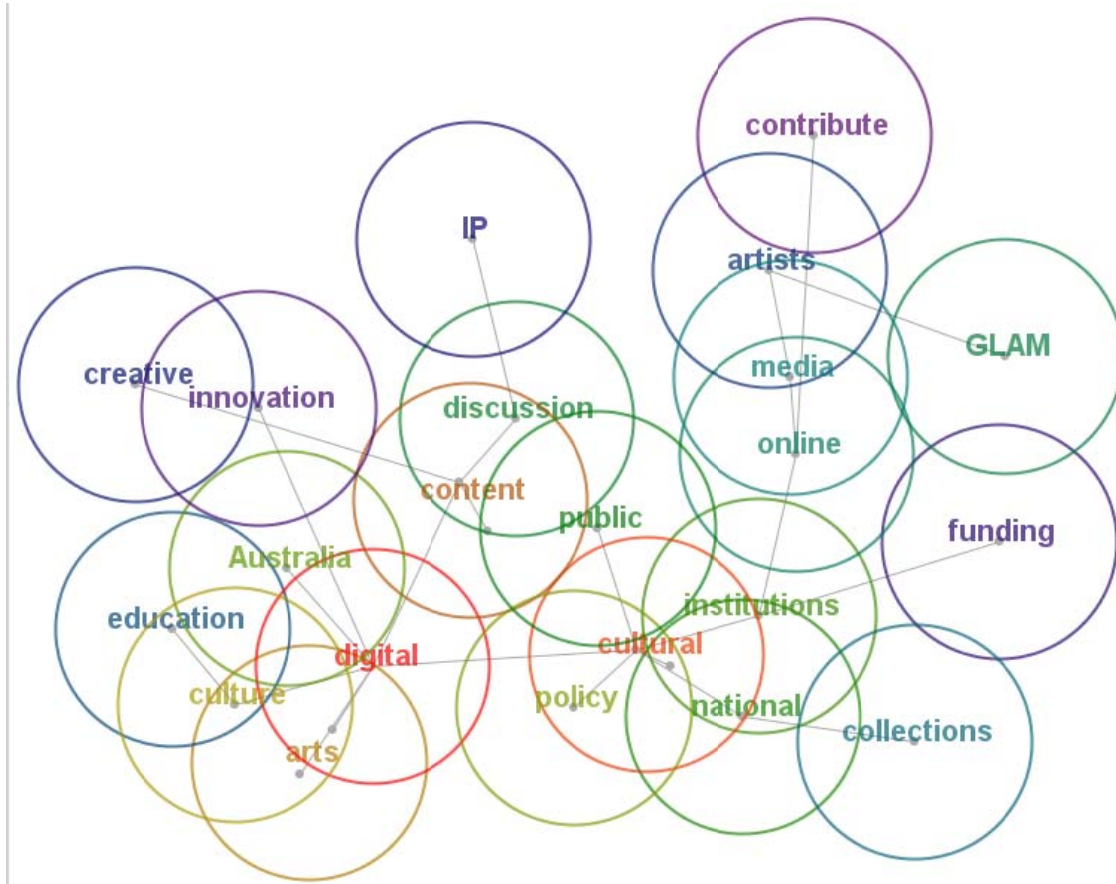
Retweets on the left, and other Tweets on the right (Palantir)



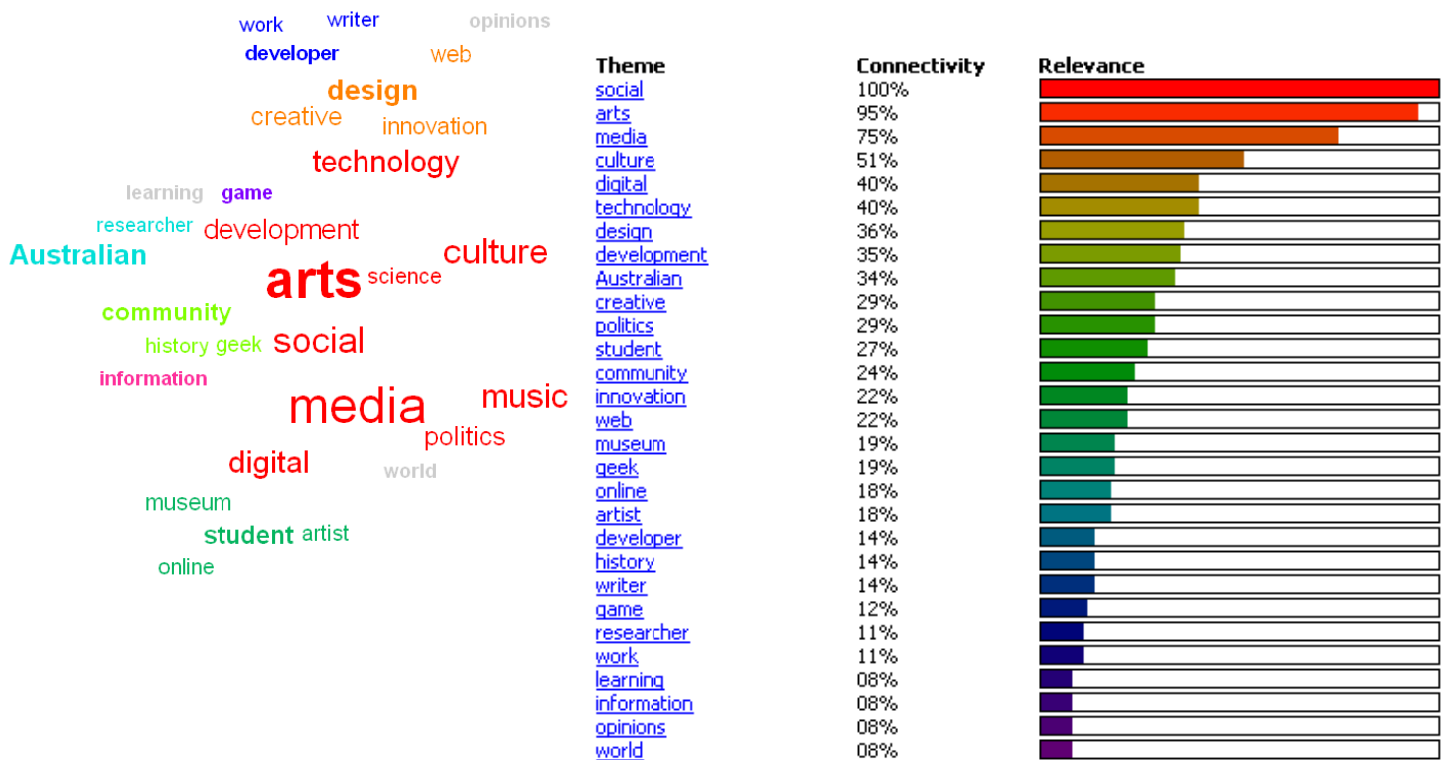
Tweets with links on the right (blue)



A visual representation of the main concepts discussed on Twitter (Leximancer):



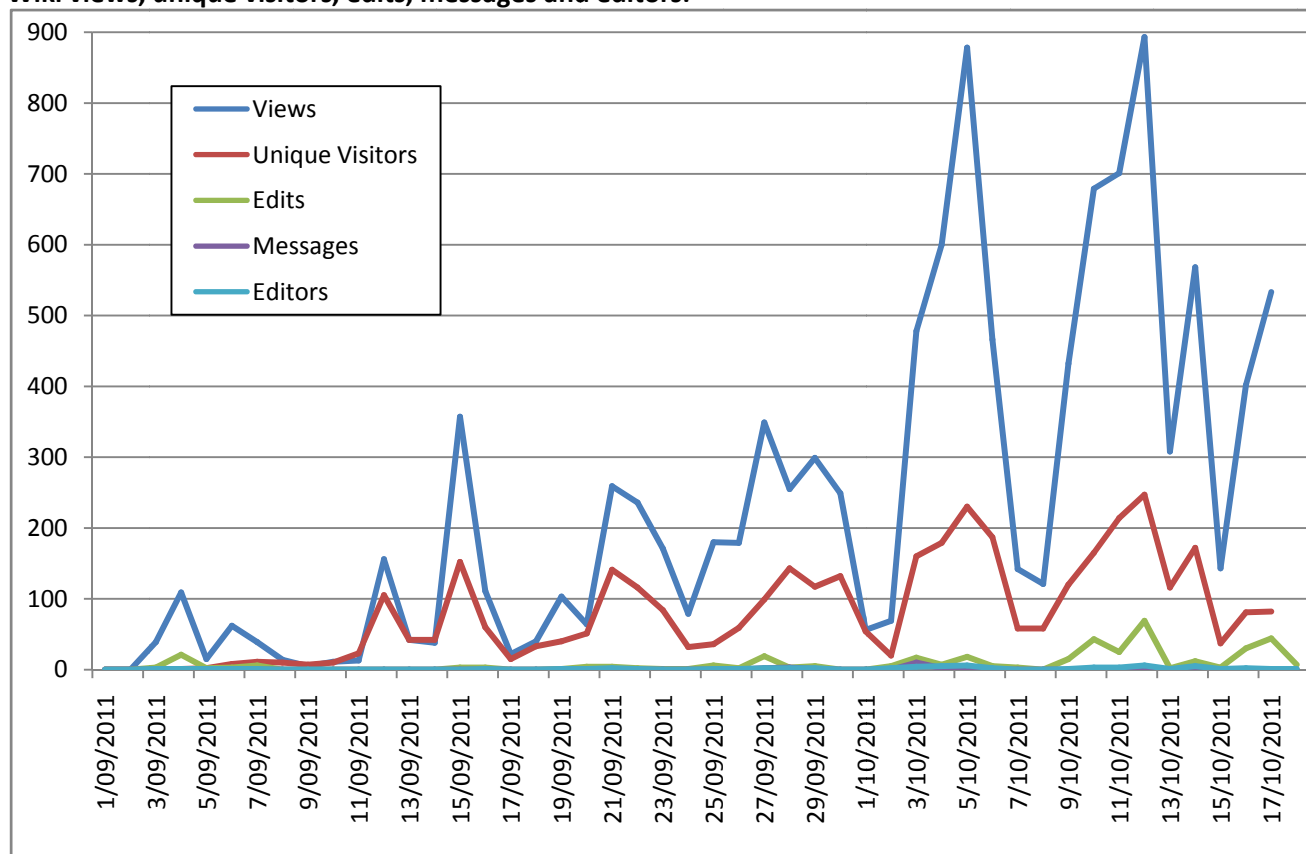
A visual representation of the profiles of the Twitter participants (Leximancer):



v. Wiki contributions

- Created on Wikispaces.com by the office of Senator Kate Lundy.
- 51 direct wiki contributors including 18 “guests” who did not create named accounts.
- Specific ideas from an additional 100 individuals were integrated into the wiki, whether through ideas contributed by email, over the phone, or specific ideas contributed from Twitter.
- Over 37,000 words contributed to wiki
- 371 individual wiki page edits
- 16 wiki messages between contributors
- Wiki Contributors(not including guests) – ADA_ellenbroad, Angelina Russo, artech05, ben_fox, Bytetime, cherylfoong, devdsp, dormston, Ely.Wallis, FeralArts, geoffmuse, johnmccann1, johnmccann2, letsmakegames, lises2, MarkNGibson, mcraford, MFCAMD, mparry, MyleeJ, Next_Wave, paul.callaghan, PiaVaughn, rwri, suehutley, suse_cairns, technoevangelist, thatmorganguy, TimHart, tomworthington, tpong, wragge

Wiki views, unique visitors, edits, messages and editors:



A word cloud visualization of the 'Creative Industries' report. The words are arranged in a circular pattern, with 'cultural' and 'digital' being the largest and most prominent. Other significant words include 'arts', 'australia', 'creative', 'industries', 'education', 'schools', 'development', 'support', 'content', 'media', 'funding', 'world', 'australian', 'innovation', 'culture', 'policy', 'create', 'research', 'case', 'national', 'information', 'access', 'public', 'discussion', 'institutions', 'online', 'copyright', 'collections', 'works', 'libraries', 'government', 'economic', 'social', 'use', 'work', 'people', 'skills', 'creation', 'council', 'approach', 'artists', 'games', 'industry', 'opportunities', 'business', 'community', 'music', and 'education'.

We used IdeaScale for this consultation to load up the ideas contributed on the wiki for participants to vote up or down so we could identify areas of priority. People had 9 days to vote. Below are the statistical outcomes of that process.

- Voting open from the 12th October till the 20th October 2011
- 188 ideas contributed by the administrator from the wiki
- 6 additional ideas contributed by the community
- 2837 votes cast by 258 users as of the morning of the 21st October 2011
- 220 comments made on the ideas

Sector	Total
The Big Picture	146
Cultural Institutions	122
Digital Arts	80
Film & Animation	14
Games Development	73
Media & Music	57

[illegible]

Year	Number of people in the workforce (millions)
1990	410
1991	60
1992	50
1993	120
1994	200
1995	300
1996	400
1997	520
1998	650
1999	970
2000	360

A stacked bar chart illustrating the distribution of creative industries across a period from 12/10/2011 to 20/10/2011. The Y-axis represents a numerical value ranging from 0 to 1000 in increments of 200. The X-axis lists dates from 12/10/2011 to 20/10/2011. The legend identifies five categories: The Big Picture (orange), Media & Music (blue), Games Development (purple), Film & Animation (green), and Digital Arts (red). The chart shows a significant peak on 19/10/2011, with a total value of approximately 980. Media & Music is the most prominent category throughout the period, followed by The Big Picture on 19/10/2011.

Date	The Big Picture	Media & Music	Games Development	Film & Animation	Digital Arts
12/10/2011	10	0	0	0	0
13/10/2011	0	0	0	0	0
14/10/2011	120	180	20	0	20
15/10/2011	0	0	0	0	0
16/10/2011	40	50	10	0	10
17/10/2011	120	100	40	0	20
18/10/2011	180	180	120	0	40
19/10/2011	400	220	150	20	40
20/10/2011	180	100	40	0	20

A bar chart with 'Total' on the x-axis and a numerical scale from 0 to 1200 on the y-axis. The chart displays six bars representing different sectors: The Big Picture (blue), Cultural Institutions (red), Digital Arts (green), Film & Animation (purple), Games Development (teal), and Media & Music (orange). Each bar has its value labeled on top.

Sector	Count
The Big Picture	1117
Cultural Institutions	893
Digital Arts	206
Film & Animation	41
Games Development	371
Media & Music	208

Sector	Percentage (%)
Big Picture	81
Cultural Institutions	77
Digital Arts	10
Film & Animation	1
Games development	15
Media & Music	34

vii. Other contributions

- Facebook – although we set up a Facebook page for contributions, and the page was “Liked” 96 times there were only about 12 contributions on this page, mostly from the Public Sphere coordinator to let people know information. There were 8 specific contributions from 4 people.
- Youtube – we posted a video submission from one contributor, but we received no other video submission. Video was used extensively by Feral Arts for their consultation which is included in the Digital Arts case studies section.
- Emails – we had around 20 email contributions which were all posted to the wiki as documents or ideas, always with the contributor name acknowledged.

viii. All source material

All source material from contributors is available as an appendix to this document and can be downloaded at <http://katelundy.com.au/> for reference.

7. Community Analysis

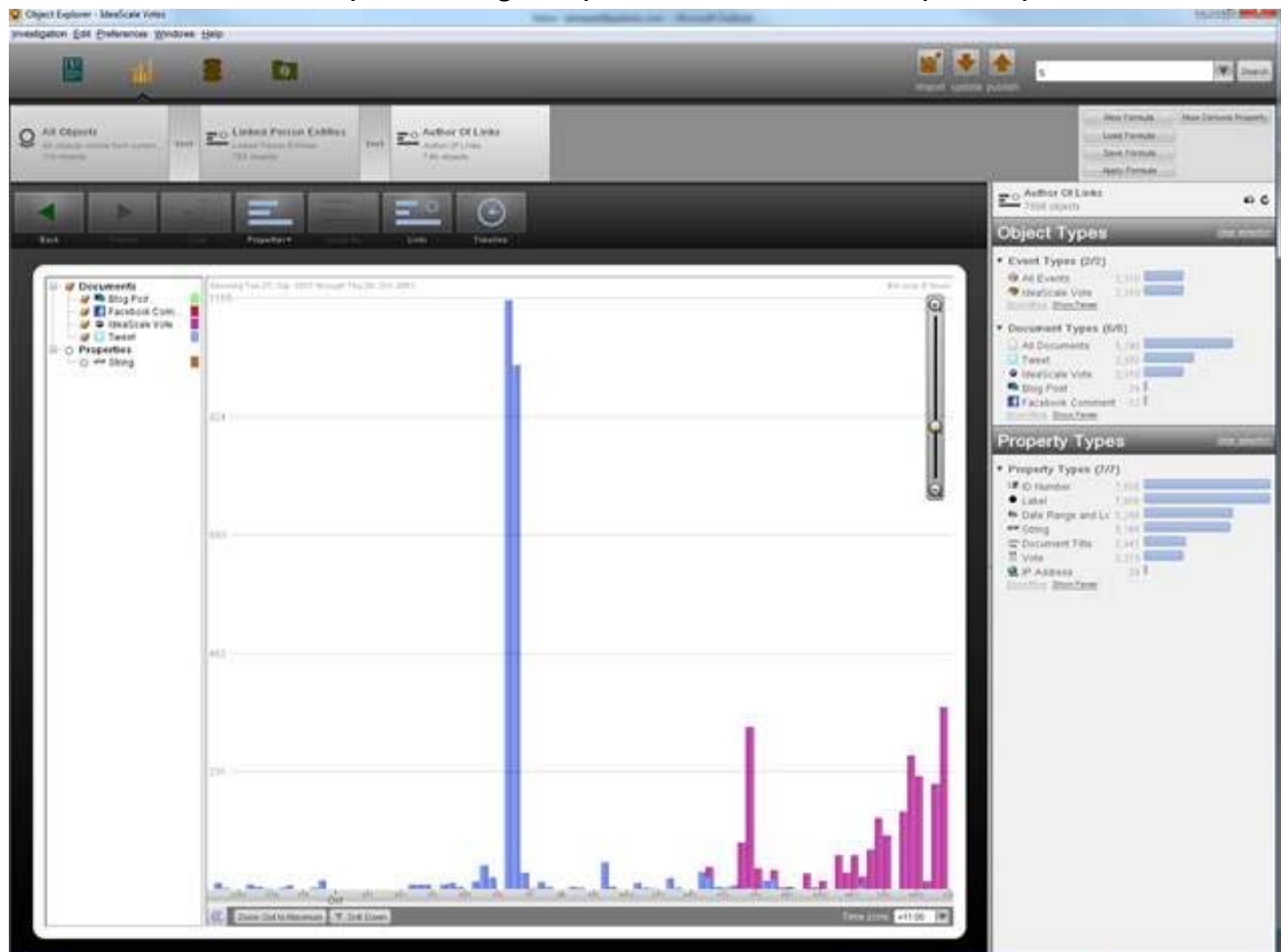
As part of our analysis, we categorised participants as well as we could based on how they self selected at the live event, their contributions and other information such as available profile information. This gave us a reasonable picture of the participants of the Digital Culture Public Sphere which helps present some context for the contributions made.

i. Substantial contributors

Below are some statistics about substantial contributions:

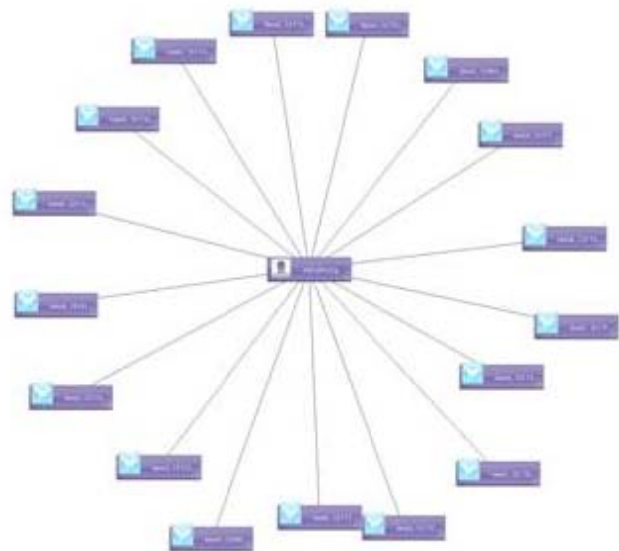
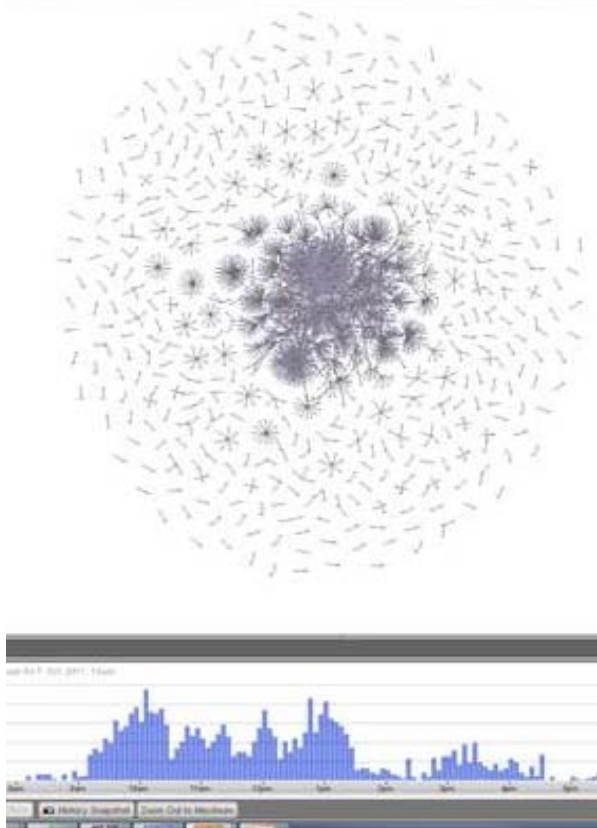
- Approximately 250 of the 800 contributors made “substantial” contributions. That is, something more than just a retweet but rather some original content, idea, comments or wiki edit.
- Approximately 600 (20%) of the Tweets made during the consultation were substantial contributions, with the remainder being “retweets” (where someone resends an existing tweet to help spread the word or to indicate agreement).
- Of the wiki edits, about 130 (33%) were community contributions as opposed to formatting or set up.
- Only 8 of the 12 Facebook comments were community contributions.
- All comments to the blog (24) were substantial, as were all speaker contributions (15).

Timeline of all contributions (not including votes) for the entire consultation (Palantir).

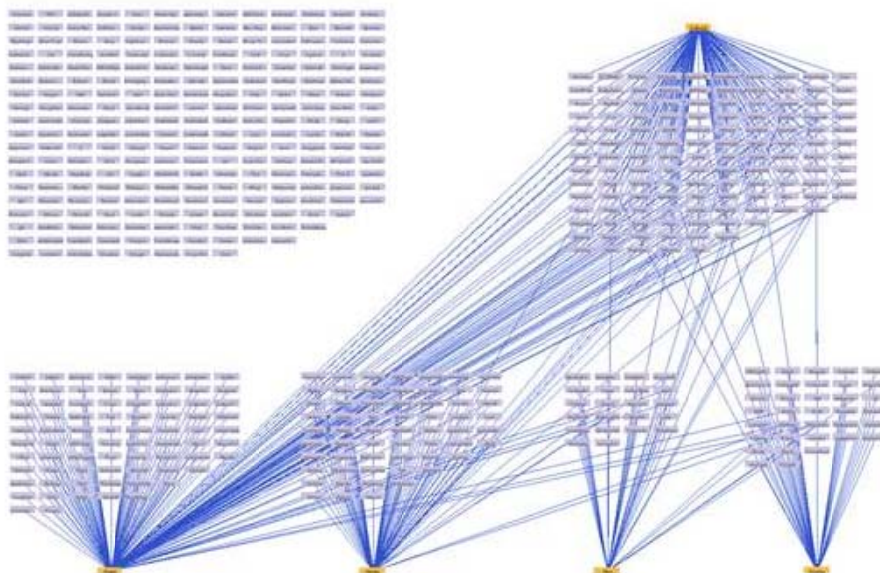


Overview of all users and their contributions (Palantir)

A user with multiple contributions (Palantir)



Below are some visualisations to demonstrate the approximate breakdown of substantial contributors by sector (Palantir). Top left are uncategorised contributors, then Cultural Heritage top right, and from bottom left is Digital Arts, then Media & Music, Film & Animation and Games Development (Palantir).

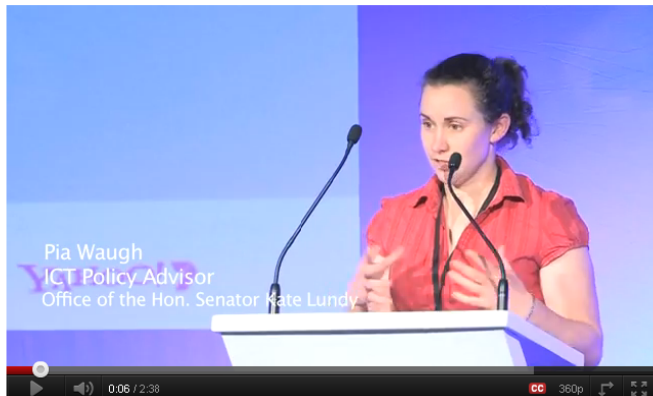


8. Publicity

We launched the initiative on Senator Kate Lundy's blog and announced it at the Creative Australia Online 2011 event, press releases, and have some good coverage of the Public Sphere in the lead up to and after the event. We also extended invitations to various

Creative Australia Online: Digital Culture Public Sphere

GoogleAustralia 148 videos 



this Public Sphere by retweeting, forwarding emails, blogging and letting their spheres of influence know about it.

Media releases:

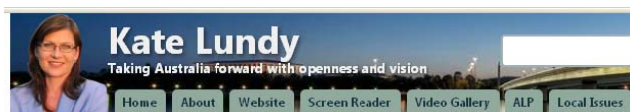
- 21st Sept "Live public sphere consultation on digital culture"
http://www.minister.regional.gov.au/sc/releases/2011/september/sc115a_2011.aspx
- 6th Oct "Live forum on digital culture"
http://www.minister.regional.gov.au/sc/releases/2011/october/sc121_2011.aspx

Press clippings:

- 30th Sept "Where arts and policy meet in the digital sphere" (Crikey, Ben Eltham)
<http://www.crikey.com.au/2011/09/30/where-arts-and-policy-meet-in-the-digital-sphere/>
- 11th Oct "In need of a game changer" (The Australian, Sallie Don)
<http://www.theaustralian.com.au/news/arts/in-need-of-a-game-changer/story-e6frg8n6-1226163342767>
- iGEA backs first national cultural policy in almost 20 years
<http://www.mcvuk.com/news/read/igea-backs-au-s-first-national-cultural-policy-in-almost-20-years/085317>

Photos:

- Paul McCarthy - <http://www.flickr.com/photos/paulmccarthy/sets/72157627856635392/>
- Kate Lundy - photo of breakout group at live event <http://twitpic.com/6vq1m2>



The Digital Culture Public Sphere

September 6, 2011 | By Pia Waugh | Posted in Digital Culture Public Sphere

On 11th August 2011 Minister for the Arts, Simon Crean, released a discussion paper seeking public input into the [National Cultural Policy](#). This consultation will help to determine a 10 year strategic vision to ensure our arts, cultural and creative endeavours resonate with a 21st century, globally competitive, internationally celebrated and culturally diverse Australia.

UPDATE: you can browse the content from the day in the [schedule below](#). We are adding notes and links for all talks.

The National Cultural Policy itself covers three major sectors:

politicians, experts and community groups relevant to the Gov 2.0 space.

A strong period of community development for the first two weeks of the consultation meant the word spread quite rapidly throughout several sectors. The community itself in particular was instrumental in helping promote



Minister for the Arts, Simon Crean, Senator Kate Lundy, Matthew Deaner (Screen Australia), Tim Hart (Museum of Victoria), Dr Tony Moore (Monash Uni), Suse Cairns. Photos care of Paul McCarthy

<http://www.flickr.com/photos/paulmccarthy/sets/72157627856635392/>

The Digital Culture Public Sphere Submission

This submission is a culmination of the ideas and challenges discussed as part of the Public Sphere topic. It is derived from the consultation wiki, blog comments and links, Twitter discussion, IdeaScale, Facebook, Youtube and the speeches presented at the workshop.

For this consultation we identified five parts of the digital culture landscape in Australia so we could actively engage the different sectors but also draw them together as part of the broader cultural and creative sector. This provided an opportunity to look at specific opportunities and ideas per sector as well as look at the big picture as a whole.

For each sector below you can browse through:

- Current status and facts
- Ideas for a long term sustainable vision
- Ideas for what success would look like
- Ideas for how to get there
- Commercialisation and emerging business models
- Additional references
- Case studies from around Australia

We have clustered the ideas submitted according to the themes that emerged, but have also added information for each section about the participating community, the most popular ideas, and any additional comments made about the ideas by the community.

Where possible, contributions are clearly marked with who submitted the idea by the person's name surround by [], eg [Ron Curry].

9. The Big Picture

The **Big Picture** category was an opportunity for the various communities who participated in the consultation to think big, about the sector as a whole and what they wanted to see for Australia.

Below is a combination of the content from the wiki, some analysis about the community of participation and content contributed, and the votes per idea.

We also asked participants to comment on the specific four goals outlined in the National Cultural Policy Discussion Paper.

i. Community of participation

This was the most active part of the wiki with participants contributing from right across Australia and different parts of the sector. Many of the sector specific ideas contributed that were broadly applicable were also integrated into this section.

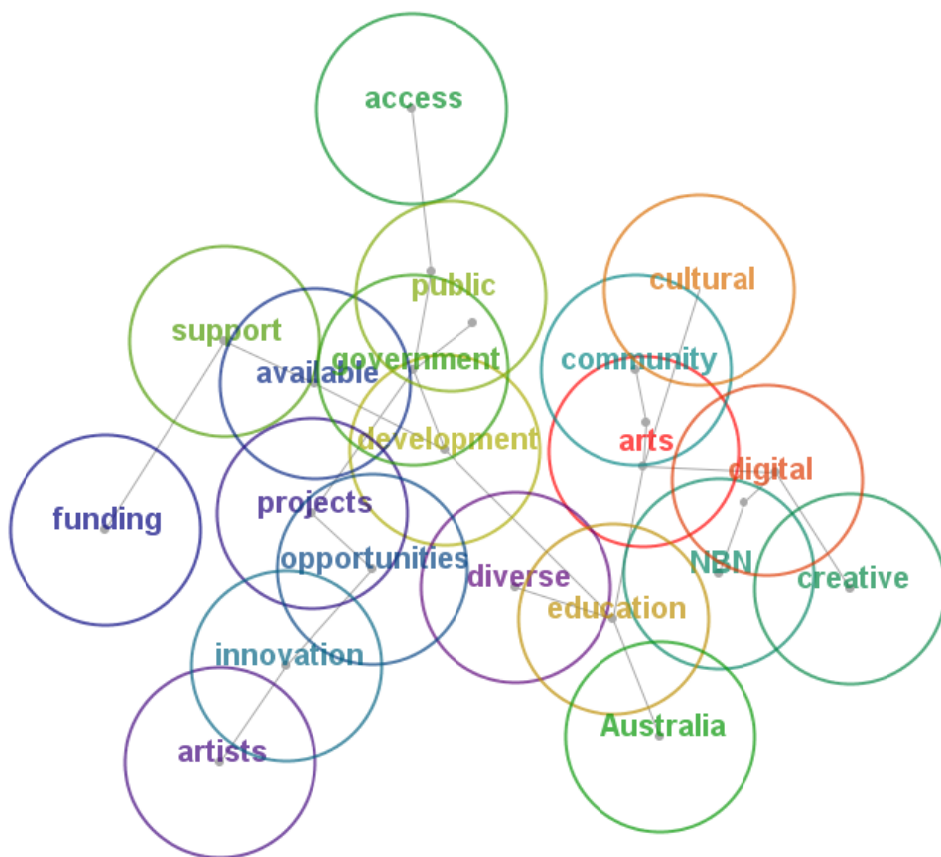
Organisations that specifically had contributions added to the wiki included Australia Council Inter-Arts Office, InfoXChange, Feral Arts, the Music Council of Australia, MEGA plus 33 individuals from a range of organisations and interests.

There were 76 ideas or success metrics submitted to this category and approximately 7300 words contributed to the wiki. There were 1118 votes for these ideas from 146 individuals.

Please see a visual representation of the key concepts raised from the Big Picture wiki contributions →

Top 10 ideas

- 1) NBN and the Arts - a percent for content and capacity – **57 votes** (+59, -2)
- 2) Policy & funding to support cross-disciplinary collaborations – **56 votes**
- 3) Support for incubator projects – **53 votes** (+54, -1)
- 4) Promote Australia as hub of creative excellence & innovation – **51 votes** (+57, -6)
- 5) Improve digital accessibility for low socio-economic households – **49 votes** (+50, -1)
- 6) Establish a Digital Inclusion Initiative for Australia – **43 votes**
- 7) Longer term funding for arts projects – **38 votes** (+39, -1)
- 8) Recognition of community arts & cultural devel as core arts – **37 votes** (+38, -1)
- 9) Physical space for digital culture skills development (eg games) – **35 votes**
- 10) Preserving local content – **31 votes**



ii. Responses to the NCP four Goals

The role that Arts and Culture can play in meeting Australian aspirations and what success would look like

Ideas for each of the four goals below (in italics) as defined by the [National Cultural Policy Discussion Paper](#):

Goal 1: To ensure that what the government supports – and how this support is provided – reflects the diversity of a 21st Century Australia, and protects and supports Indigenous culture.

- **Embracing cultural diversity as key in Australian arts success** - Our digital arts, industries and cultural heritage are already culturally diverse but government could further recognise and support our cultural diversity as strength in our digital culture. (from feedback from ArtScape NCP program, being aired 18th October on ABC) [Vote for this idea.](#)

Comment on this idea:

So important! [Tracey M Benson]

23

+24, -1
2 comments

- **Funding, development & promotion of Aboriginal led digital art** - At a recent Indigenous Roundtable at the Australia Council there was a strong request by peers for organisations and institutions to support development, fund and promote Indigenous lead digital, media and experimental artwork in Australia and internationally [Australia Council Inter-Arts Office]. Understand that there is a vibrant, sophisticated and ever developing indigenous digital arts culture. [ANAT] [Vote for this idea.](#)

Comments on this idea:

I support this in the context of more resources to digitise collections. The most shocking information I gleaned from the #publicsphere live event was that the massive AIATSIS collection is under funded and cultural history will be lost in the next decade. It has not receive sufficient funding to digitise its print, moving image, sound recordings and photographic materials relating to Australian Aboriginal and Torres Strait Islander cultures and histories. Google Australia, you reading this? [michela]

This funding could be part of CLOSING THE GAP, because there is also a huge divide in terms of access to technology between Aboriginal Australians and the rest of the population and this means no possibility of the production of digitally mediated art. [Community Member]

- **More support for young people (outside growth/priority groups)** - More support for young people and artists in communities that are not included as the 'growth/priority' communities - see Altman Altman, J., [Homeland communities destroyed to save a bit of cash](http://theconversation.edu.au/homeland-communities-destroyed-to-save-a-bit-of-cash-3730) <http://theconversation.edu.au/homeland-communities-destroyed-to-save-a-bit-of-cash-3730> (accessed 12 August 2011) and Home Internet for Remote Indigenous Communities, ARC Centre of Excellence for Creative Industries, the Centre for Appropriate Technologies and the Central Land Council available www.icat.org.au. [@bytetime] [Vote for this idea.](#)

5

0 comments

- **Increased funding opp -> small/medium regional institutions/orgs** - More funding support for regional galleries for communications - especially accessible web presence and digitising of collections. Most regional galleries are funded mostly from Shire Councils, which do not have the budget to support such activities. This sort of support is vital to providing an inclusive picture of Australian Arts and Culture and to promote and foster regional artists. [@bytetime] - Funding and digital opportunities for cultural institutions in small-to-medium regional institutions are poor. There is a need for new models and infrastructure set up to support these institutions. Similarly, there should be opportunities for partnerships with major institutions in order to develop ongoing skills and relationships in institutions that have low digital proficiency. Institutions in areas without the NBN further risk being left behind. There must be recognition of the importance of small institutions as an important place of knowledge, education and community in remote and regional areas. [THATCamp] CASE STUDY: [DigitalNZ](#)

demonstrates a significant resource, done well. Also, the Australian Dress Register & Victorian Collections as examples of engaging regional communities in documenting their own collections with the support of State institutions. The [Collections Australia Network](#) funded by the Federal Government built up a strong shared network of Regional Partners through its listserves and website to allow access to posting blogs, uploading data, advertising jobs, and sharing information and event. It doing so it crosses the Gallery, Library, Museum, and Archive as well as across State (and funding) borders. [Geoff Muse] *Please note, this idea was rolled into Big Picture idea for more regional funding for institutions and organisations.* [Vote for idea here.](#)

Comments on this idea

It would also be good to recognise that this idea also covers cultural heritage held in not-for-profit or private organisations. The Distributed National Collection is a mixture of government funded institutions, not for profit, and the private sector. [catherinerobinson8]

Hi Catherine, point noted and I'll add to the submission paper. Thanks! [piawaugh]

- **Tax offsets to apply to all arts/artists** - Recognise that much innovation comes from independent artists/producers and assign the same tax breaks/relief/opportunities to them as to arts organisations. Culture is no longer lead on hierarchical models; it is increasingly based on distributed networks. Policy, especially financial, needs to adapt to reflect these changes. [@bigtripco, Fee Plumley [technoevangelist.net](#)] [Vote for this idea.](#)

Comment on this idea:

Strongly agree. APRA|AMCOS is in the process of determining potential key areas for the application of offsets. [dormston]

- **Recognise and support the contribution to arts and culture of the Maker and Hackerspaces community within Australia.** Recognise and support the contribution to arts and culture of the Maker and Hackerspaces community within Australia [devdsp]

12

0 comments

- **Promote Intercultural Dialogue through art** - this can be done using Social Media and campaign based new media arts to create cultural art that promote online/street action (see <http://talkingcultures.org>) [Vote for this idea.](#)
- Further thoughts captured in other parts of the consultation:
 - Engage broader communities. Eg: equivs of sports clubs or school parent & friends asns are important part of our culture. Groups like country women's asn, or hospital auxiliary's, Rotary & Lions These have online equivs now. Are community theatre groups, suburban dance schools, singing classes & art groups supported to same extent as sports clubs? [katttekrab]
 - Both arts and culture need to be defined. Currently the policy is very focused on the performing and creative arts. [lises2]

- **Recognition of community arts and cultural development as 'core arts'** - The community arts and cultural development sector has led a range of digital inclusion initiatives that are building participation, pathways into the creative industries, as well as producing vibrant and innovative content and cultural output with international resonance. This needs to be recognised and formally stated in the National Cultural Policy – with recognition for the CACD as 'core arts', as adopted and recognised by the Australia Council for the Arts in its review of CACD in 2007. [Caitlin Vaughan, ICE] [Vote for this idea.](#)

7

+8, -1
1 comments

9

+10, -1
0 comments

37

+38, -1
0 comments

Goal 2: To encourage the use of emerging technologies and new ideas that support the development of new artworks, new knowledge and the creative industries, and that enable more people to access and participate in arts and culture.

- **Improved trans-sector digital education in schools/universities** - Government leadership needs to educate creative, business and political elements regime, enabling cultural creative process driving cultural and economic changes and develop a common ground. This requires a greater focus on broad generalist education integrating HASS and trans-sector/media skills development of inherently trans-disciplinary education processes and curriculum. Education processes need to be considered where traditional academic and pedagogical approaches may not be able to cope with the pace of technological and cultural change. Industry and non-traditional education providers that sit between academic institutions will make our large education process and institutions more porous. (ANAT paper linked below). Also needs to be a change in education to reflect change in society due to digital landscape [see [article](#) linked by @Metaphorage] What people are learning at uni=old ways of doing business. Need digital education. I am trying hard to do this in my classroom [@libsmatter]. Craig Wilson (Sticky Ads) says academia in Aus is behind the times in supporting digital industries with educating students. [@1n9r1d]. Idea merged into **Ubiquitous & trans-sector digital education in schools/unis** under Big Picture.

20

+21, -1
1 comments

- **Non-arts skills development for artists/industry - eg. biz, digi** Can't assume all creatives will be able to act as entrepreneurs. Need grassroots funding, training and support available [@moniquep] Trans-sector/media skills development for better opportunities for collaboration, innovation, creation. Eg the "5-day residential to develop multi-platform for feature, TV drama, doco, game or online projects" by AFTRS <http://t.co/GpUxwFMu> [AFTRS]. Improve the quality of digital arts, industries and cultural heritage training and certification as well as entrepreneurial and business skills to meet the growing demand. Many people said current training is out of date, and whether people are working professionally or creatives trying to make a living, professional digital culture skills are needed. This could also include provision of business skills to companies. [Vote for this idea.](#)

Comments on this idea:

Many art schools do not address the issue of professionalism and industry skills until almost the end of a degree program - too little too late [Tracey M Benson]

- **Policy & funding to support cross-disciplinary collaborations** - Through collaboration we see innovation, and the ability to be more competitive globally. The creation of an environment for sharing innovative technologies, ideas and, where possible, competitive advantages over other development territories. For funding grants applicants should demonstrate and deliver on a strategy to collaborate with and engage cross-sector skills for funding in the arts. This would help overcome the silo competitive approach that hinders innovation through discouraging collaboration. Similarly, cross-disciplinary partnerships can create important new opportunities for engagement, innovation and new public value. 'New ideas that [...] enable more people to access and participate in arts and culture' – the policy should explicitly recognise and leverage the fact that 21st-century-tech enables and cultivates participation on a much greater scale and in new forms. Any audience-member/consumer can now also be a performer/producer. This principle underlying digital culture radically changes the process and products of cultural work. It is not only that more people become agents of cultural production; it is also that cultural production becomes multilateral – we can now connect, combine and collaborate. There will always be a place for elite, specialist artistic/cultural production, but governments must also devise new ways to support the arts/culture in light of this transformation. That means supporting interdisciplinary works that operate in the intersections between traditional artforms, or that bridge disparate people or forms or concepts; and it means supporting public and community (participatory) works. [@cathstyles, drawing on Charles Leadbeater's '[The art of with](#)' (PDF)] The trans-disciplinary approach allows the

56

0 comments



feedback and complexity involved in wicked problems to be mapped by process and the unexpected interactions of a trans-disciplinary team. This capacity to translate a mutual value across culture, community and the economy will be a significant change. Business and not for profits will increasingly have the same social and financial goals and we will see the need for different corporate structures. The L3C and Community Interest Company models will be more broadly adapted across commercial and non-commercial entities as cultural and social issues become the stuff of commercial enterprise. [ANAT paper linked below] *Note this idea merged with several other others from other parts of the wiki.* [Vote for this idea.](#) [Vote for this idea.](#)

Comments on this idea:

I think this is very important; a goodly portion of funding should be apportioned to projects that work with apparently disparate sectors or groups, projects that cross surprising boundaries, or work that is generated through public participation (public being by definition diverse groups of people) – because those spaces in-between have the greatest potential for wonderful and disruptive learning and innovation. Of course, outcomes of exploratory projects like this cannot be predetermined, so we require a shift in funding culture and process. Funding allocations for collaborative projects could be small but if so must be relatively easy to acquire. [Cath Styles]

One of the key recommendations from the digital arts roundtable (at the DCS forum) was to create and fund a new interdisciplinary arts organisation in Australia, not dissimilar to Banff in Canada, where artists/scientists/engineers/ etc can work together with excellent infrastructure and experiment and create new languages around experimental work. Even misunderstandings/mistranslations can lead to the creation of great work in this 'third space'. The expansion of the mandate of some of our current organisations such as ANAT and Symbiotica to become bigger organisations embracing a broader range of interdisciplinary practices, not just art/bio/tech, would be another option. [ricardopeach]

Current great example is the Synapse Art/Science Initiative bit.ly/nYhXl8 [ricardopeach]

Thanks all, will add the comments to the submission paper. [piawaugh]

Agree, agree, agree. [Jon Tjhia]

Innovation happens at the intersection of varying disciplines: mash digital artist with performance artist and you get something neither could have produced in isolation for instance.. and its not just arts money I'm talking about > in my neighbourhood, a lot of art interventions are paid for with juvenile diversion programs, or health programs etc In the same way that 'if a tree falls in the forest and there's no-one there to hear it, does it make a sound?' I suggest that sending an arts project bush without someone there to document it doesn't maximise the spend on the workshop. Whitefellas come and go all the time but the kids remain. Soon after the intervention, things return to normal... If the workshops were accompanied by digital documentation and that content uploading to the cloud then long after the whitefellas had disappeared, the memory of the event would be still accessible. It would also allow for the transfer of digital literacy skills - much needed in a digital economy. It would also give the artists some cool stuff for their showreel. So I'm suggesting here that a whole of government response is required to ensure the proliferation of digital content [David Nixon]

Goal 3: To support excellence and world-class endeavour, and strengthen the role that the arts play in telling Australian stories both here and overseas.

- **Promote Australia as hub of creative excellence & innovation-** Change how Australia is presented internationally to highlight our skills and success as a hub of digital creativity and international success, rather than the commonly presented perspective of Australia as beach and forests. Our tourism narrative needs to reflect Australia as a clever country that is internationally competitive, a great place to work and invest, and a country that values creative arts, industries and cultural heritage [feedback from sector discussions to start discussion].

Australians all too often feel that 'excellence' comes from outside the country. The NBN means a wonderful opportunity for Australians to make and share Australian content, but if this low self opinion

51

+57, -6
0 comments



is allowed to continue that opportunity will be lost. Australia has a wealth of creativity, the only thing holding you back is this mistaken belief that other countries do it better. [@bigtripco, Fee Plumley technoevangelist.net] Australia needs to be promoted internationally for our strengths in digital arts, industries and cultural heritage. Currently there is an issue around Australia being seen as just surfers and bikinis, there's a need to project a more sophisticated narrative about Australia that encourages people to move, work and invest here, particularly in areas (such as arts/tech) where Australia does well. [MCA group discussion]. Great example of this is the Digital Sydney video on Creative Industries (<http://www.youtube.com/watch?v=eJpJnR-Qx5g>). [Vote for this idea.](#)

Comments on this idea:

Spare me the creative industries hype ! We are not a clever country and given the number of leaders who are heading o/s simply for the lack of opportunity here there would have to be something spectacular happen for that to change - just throw another prawn on the barbie mate and get over it [davidcranswick]

Thanks for the feedback David but the number of success stories, particularly ones that have been internationally renowned across all elements of the sector indicate that we have some pretty good skills here, so promoting this would be a good way to strengthen the sector and even possibly create more opportunities locally rather than continue to suffer the brain drain. It's a bit chicken and egg but there you go. Just my 2c. [piawaugh]

Of course there are success stories and we do have some really great people here I know. But cost of living here, running a business, cost of education housing and the lack of support for digital initiatives all mitigates against us realising our potential as a creative smart nation. I think the NBN is a fantastic initiative and well overdue, but I am pessimistic. The hype hides the shocking state of support in the public education and cultural sector to anything approaching decent access to the internet. I think we need to fairly and honestly confront our failures before we even think about trying to tell the world we are world leaders in anything. [davidcranswick]

There was a momentum for digital creative excellence following Keating's Creative Nation policy framework in 1994 leading to the funding for co-operative multimedia centres (CMCs), project funding, etc. I was involved in leading one of the CMCs in Queensland from 95-97 and saw real opportunities there in bringing together universities, TAFEs, creative community, industry and government, but this momentum seems to have been lost and there is a real opportunity now to revive it with the work on a new national policy and creative industries. And don't knock the creative industries 'hype' as you call it David. In the UK, where the 'hype' was invented following a visit to Australia by several senior political figures and advisors from the forthcoming Blair administration, this 'hype' has been vital in getting cultural issues and policy into the mainstream of public policy and in getting it out to regional and local government agencies. The same is true in many of the developing and transitional contexts in which I now work - Baltic, Balkan, Central Europe, Pacific regions, and is taking off strongly in Brazil, the Caribbean, Columbia and elsewhere. It's a vital catalyst for new narratives, new jobs, new identities - and Australia can take some pride in having played an important role in this earlier than most. Time to build on all of that: stop being lucky, start being clever and creative again! [Colin Mercer]

We have good skills but the image that is promoted in digital arts via international events like ISEA is pretty monotone, predominately white, urban and male. - We could learn a lot from NZ in this regard - the exhibition at ISEA curated by Ian Clothier is case in point - equal Maori and Pakeha representation and pretty even men and women [Tracey M Benson]

+1 for Tracey M Benson. Australia as a "hub of creative excellence and innovation" rings a little dully to me. My experience hasn't reflected this all the time, and while of course there are plenty of standout individuals and situations, I've often returned from overseas trips a little stifled by how conservative and lazy and self-congratulatory our arts culture can be. Of course there's no simple answer to this problem — if we can even get anyone to acknowledge it — but part of what feeds our 'cultural cringe' and our creative complacency to some extent (cf. how much our arts, film, music subcultures ape their foreign equivalents) is a low level of critical insight and a defensive resistance to good criticism. Perhaps there should be a conscious step to improve this through support of critical publications, fora and artist-

audience-critic dialogues. Or something. Anybody else want to chime in here? [Jon Tjhia]

Agree with what your saying Tracy just had a quote on fb the other day about how people don't like new ideas and John Cage said, "well I don't like old ones". I think in Australia we create many individuals with amazing skills that often have to go overseas to use these eg dancers .(i am a choreographer/visual creator) Personally i find Europe and America extremely supportive towards making and creating new work if only it could be like that here...if we are going to promote Australia as a place of innovation we must make that a reality and in doing this the world will see that Australian artists don't have to go overseas to create innovative works. [dansinmotion]

Indeed - if this is to be a reality it has to be more than hot air and sloganism - where is the support on the ground - the funded blue sky research centres, the support for major new work in festivals - even a strong support fo Australian work - we still suffer the cultural cringe - what is from "abroad is better" - not true of course, but if you look at the major festivals around Australia and at how they budget you would not know that. If there is not really budgest and hence support through the festivals then we are never going to hit a critical mass awareness of new media and interactive work in Australia and hence Australian artists will continue to migrate OS as they have done for decades - returning when they can [Garth Paine]

Goal 4: To increase and strengthen the capacity of the arts and the cultural sector to contribute to our society and economy.

- **Ubiquitous & trans-sector digital education in schools/unis** - Ensure all Australian have the skills the engage in the digital arts and broader arts sector. This includes creative skills, technology skills (creation such as animation or music, netiquette and how to engage online, cyber safety) and entrepreneurialism skills. [feedback from discussions with sector to start discussion] Note this idea merged with several other others from other parts of the wiki, also appears in Big Picture. [Vote for this idea.](#)

Comments on this idea:

I am about to embark on a PhD which will address much of this. I partially disagree with the last sentence of Idea #144, as I am aware of some individuals in academia who are using cutting edge technology for their teaching very successfully. But on the whole, I think the statement in the posted idea is accurate. [k1.howard]

This is really important--we can't assume that 'Gen Y' know everything there is to know about technology. They don't. I see it every week in computer labs at a university level. Just because they seem to know how to use Facebook (which a lot of them also don't *really* understand) does not mean they know anything else about computer tech. There are some people, like myself and Steve Collins and others at MQ I know who are using pretty advanced technology, but on the whole, its hard to get a university to adapt to innovative technologies. Too big, too slow, and often caught up in whatever licence they paid for five years ago. [adamruch]

At our workplace we employ a full time trainer in computer classes for what we call Absolute Beginners. These are the generational and migrant groups that have no idea of how to use a computer. I would like to see more funding at an Local Government level, we are locked out of applying for many grants at State and Federal level. For an LGA this is a considerable expense to allow our clients to access digital material, often provided by State & Federal Govt and private industry. [jtoomey]

I strongly recommend that XMediaLab be involved in this policy area. [Virginia Gordon]

This is a tricky one. The idea sounds good, but implementation would need to be done carefully. In some areas University teaching has been distorted by badly applied "generic attributes" expected of graduates, and I can just see "ubiquitous digital education" making this worse. I'm not against the idea as such, but I'm very nervous of possible implementations. (And, yes, I have taught at University and used digital technology in my teaching.) [p5digit]

9

+10, -1
0 comments

BY

- **Improve general population literacy - digital and otherwise** - The above point is critical as at the moment many people are being left behind - especially in remote and regional communities and people who lack computer literacy skills. There need to be a

16

+17, -1
5 comments

recognition that the NBN will not solve all the issues for all Australians - there needs to be flexible and diverse strategies to apply to the diversity of communities - one size will not fit all. (@bytetime) [Vote for this idea.](#)

Comment on this idea:

At our workplace we employ a full time trainer in computer classes for what we call Absolute Beginners. These are the generational and migrant groups that have no idea of how to use a computer. I would like to see more funding at an Local Government level, we are locked out of applying for many grants at State and Federal level. For an LGA this is a considerable expense to allow our clients to access digital material, often provided by State & Federal Govt and private industry. We provide 5 9-week training courses and genrally have about 40 complete the course each 9 weeks. We have trained over 800 people, which may not sound a lot until you have to train 800 people. [jtoomey]

iii. Current Status & Facts

- *Statements on the current status and useful facts to understand the landscape. Please add links for references.*
- "Australia is currently leading the world in this place where art and culture meets science and technology, particularly when it's mediated through digital. The rest of the world looks to Australia so we need to build upon this vision". [Gavin Artz, Youtube](#)
- Please see my below comment about international representation of Australian digital arts - we need to build a better picture - one that is inclusive (I heard some quite negative feedback about the lack of cultural diversity in the Australian works at ISEA) (@bytetime)
- Many Australians aged over 55 do not have access to the Internet, or do not believe that the Internet will significantly improve their quality of life. Lack of skills is only one of the barriers identified. <http://apo.org.au/research/older-australians-and-internet-bridging-digital-divide>
- Cultural ABS Topics @ a glance <http://t.co/mwIMWN82> (@lizellesmith)
- Australia leads the world in time spent using social media, great opportunity! <http://ow.ly/6OQpH> (@emergingwriters)

iv. Ideas for a Long Term Sustainable Vision

- *How do you imagine the sector could look in the future? How could Australia excel? What would a 10 year plan look like?*
- ***Australia is a country uniquely and well placed for internationally celebrated, globally competitive, collaborative and innovative digital arts, industries and cultural heritage. Our highly skilled sector, cultural diversity, high standard of education and living, impending ubiquitous high speed bandwidth and our successes throughout the world to date all contribute to the vision of Australia as a hub of creative, innovative, sustainable and accessible digital culture.*** [starting point overview from discussions with people throughout the sector]
- Support for independent creatives – currently funding models prefer large establishments, but much innovation happens at the small to medium end, so policy needs to better support small, agile, innovative creatives and organisations. [extrapolated from discussions, also @bigtripco]
- Culture is also about Australians telling stories, not just telling Australian stories. (@ronki)
- How can we create a culture that encourages more risk taking? Is there a place in policy for this? (@Tspong)
- Intellectual property is coal and steel of Australia's future (@moniquep)
- "We need to overcome the concept that artists, scientists are separate breeds." [Paul Wallbank from live event speech]

- "Paul Wallbank, ABC: In reality, *all* art is becoming digital in one way or another #publicsphere" [from live event]
- Policy and vision that values arts and culture for their social and not just economic benefits. "Not saying biz can't be creative, or we shouldn't break down silos, but really important we understand that not all (creativity) leads to \$ [@bigtripco]
- The NBN's extensive bandwidth, generally based on optic fibre (and its scalability) will facilitate on an ongoing long-term basis, the community's ability to access and download film, video and multimedia materials. [cherylfoong]
- The NBN needs to be augmented by other forms of Internet access for remote communities that are not covered under 'Closing the Gap' priority/growth communities - for example- community shared WiFi access to satellite broadband, more government owned 3G infrastructure. [from Tracey B - accidentally signed in as guest]
- Policy to reflect the value of artists as cultural entrepreneurs - The late French sociologist Pierre Bourdieu liked to look at artists as cultural entrepreneurs, who not only compete as individuals, movements and generations, but also amass and deploy capital (Bourdieu 1993). But this capital is not money, as industrial capitalists wield, but cultural capital—the mix of knowledge, skills, contacts, style, personality traits, ideas, education and marketing savvy that enhances the raw talent gleaned from genetics and upbringing to make an artist not just good, but able to work and get noticed and work again. Cultural capital is embroiled in media and reputation, and may become notoriety, fame and celebrity. Institutional arts managers and governments understand quantifiable enhancers of cultural capital like education and training, or galleries, theatre companies and TV stations, but they miss on those equally important banks of cultural capital that cannot be measured or controlled. [Tony Moore from live event speech]
- In summary, important issues for government to consider in a new cultural policy are [Tony Moore from live event speech]:
 - social infrastructure affected by government that enhance creative production, such as student and community radio and newspapers; flexible liquor licenses and cheap inner-city rents;
 - the value-adding that audiences bring to niche and popular arts as fans or members of aesthetic subcultures (e.g., Goths) who interact with artists and their work;
 - how well artists and their work flow from the alternative to mainstream cultural markets at different periods over the last 20 years;
 - the use of new digital technologies, especially those using the internet, to create, broadcast and narrow-cast alternative content and to break down the barriers between producers and consumers by enabling audiences to shape and create art; and
 - what government and commercial actions have facilitated periods where artists emerging from alternative or avant-garde practice have found popular audiences.

v. Ideas for What Success Would Look Like

- *What are some tangible ways we could measure progress in this area?*
- **Establish measurement framework for cultural exports/consumption** - Growth of Australian creativity, cultural consumption and exports: Measuring cultural creativity, consumption and exports, and then seeing growth over time. "Australia is a services economy, unlike many products value is created on consumption, we need a better measurement framework" [@NettieD] [Vote for this idea.](#)

Comment on this idea:

It's very difficult to create a value proposition when the measurement of impact is a creative art in itself. Some means of measurement which stands scrutiny in competing for funding would be invaluable. This will be increasingly important in the growing digital economy which shares more broadly a similar measurement challenge [peterhitchiner]

3

1 comments



vi. Ideas for How to Get There

- *Ideas to achieve the vision for Australia.*
- **Promotion and international reputations**

7

1 comments

- **Greater international presence of Australian arts & industries** - As

a success metric of international proliferation of Australian digital arts, industries and heritage. For example in the games development sector, greater Australian presence at overseas festivals and awards such as Indiecade, the IGF, and Gamecity [Paul Callaghan]

Comment on this idea:

Strongly agree. As a quick win, all Australian embassies and consulates should use/promote Australian content. [Dean Ormston]

- **Skills & capacity development:**

- **Ubiquitous and improved arts literacy for all Australians** - "John Wardle: music education should be available for all children, not just those that can afford it." [@tspong from live event]. The arts are important in education - and education is important in the arts! It is severely lacking, especially at preschool and primary school levels. It is available mainly to the affluent. This means that at tertiary entrance level, it is mainly the affluent who are

prepared. [Richard Letts] Integrated arts – education – engagement strategy - Education for young people in the arts is a major priority, but is not dealt with systematically or strategically under the NCP. NCP needs to more effectively “connect the dots” and particularly address participation, the national curriculum, learning and career pathways, diverse and emerging practices and artforms, engagement with emerging technologies. This needs to be framed around the various ways in which young people are involved in the arts and culture in Australia, and (with convergence and emerging technologies) how this needs to be increasingly embedded into both formal and informal education and participation – in core arts but also across other areas of learning that enable and facilitate creativity and critical thinking. The NCP also needs to recognise young people and their various engagements in the arts – and arts education – as

creators (not just audiences). [Caitlin Vaughan, ICE] Supported by the ideas.

Note this was merged with ideas from other parts of the wiki into a Big Picture idea. [Vote on this idea.](#)

Comment on this idea:

We need this government to deliver on a commitment to the provision of an arts education including music for all Australian school students [jwardle]

9

1 comments

Good general education/literacy: We have to concentrate on literacy too #facts [@lizellesmith] Supported by the idea **Improve general population literacy - digital and otherwise** [Vote for this idea.](#)

Comment on this idea:

At our workplace we employ a full time trainer in computer classes for what we call Absolute Beginners. These are the generational and migrant groups that have no idea of how to use a computer. I would like to see more funding at an Local Government level, we are locked out of applying for many grants at State and Federal level. For an LGA this is a considerable expense to allow our clients to access digital material, often provided by State & Federal Govt and private industry. We provide 5 9-week training courses and generally have about 40 complete the course each 9 weeks. We have trained over 800 people, which may not sound a lot until you have to train 800 people [jtoomey]

- **Open Source tools for arts in schools** - Inclusiveness of education with regards to tools taught - "If Aus Govt. is serious about developing real digital culture, education must employ & champion Free software" [@TheDanAnimal] [Vote for](#)

5

1 comments

24

+25, -1
3 comments

[this idea.](#)

Comments on this idea:

'Open source' or projects like Unity3D which has both a free and a commercial version. Its important to recognise that equipping Adobe Creative Suite or Microsoft Visual Studio is (while useful and empowering students) buying into a corporate product. [adamruch]

Concept is fine but it should not be constrained to open source tools only [ian.birks]

This policy should be extended beyond just arts; all students should be able to receive and submit digital articles in open file formats (for example, OpenDocument Format), rather than being restricted to just falsely promoted "open" formats, such as Microsoft's Office Open XML format. [jacobbrett]

- **Funding/infrastructure to develop new business models** - New Business Models: The Arts in Australia need infrastructure to help Australians understand, and to develop, new business models appropriate for cultural works in digital form made available on-line on an open access basis and/or on any other basis. Fund the requisite soft infrastructure: Government needs to fund and support the public infrastructure that underpins the NCP. [cherylfoong] [Vote for this idea.](#)

8

1 comments

Comment on this idea:

Australian Arts have missed many opportunities to commercially exploit digital cultural IP protected content online, incl overseas, due to an absence of appropriate bus. models built on sound enforceable legal foundations - knowledge of e-commerce functionality and internet law is vital here [nj.hooper]

- **The National Framework for Values Education in Australian Schools** – The values below should individually and collectively, these values should be embedded, indeed celebrated, in our Australian “Culture Public Sphere”. National Framework for Values Education in Australian Schools (Commonwealth of Australia, Department of Education, Science and Training, 2005, p. 4). 1. Care and Compassion: Care for self and others. 2. Doing Your Best: Seek to accomplish something worthy and admirable, try hard, pursue excellence. 3. Fair Go: Pursue and protect the common good where all people are treated fairly for a just society. 4. Freedom: Enjoy all the rights and privileges of Australian citizenship free from unnecessary interference or control, and stand up for the rights of others. 5. Honesty and Trustworthiness: Be honest, sincere and seek the truth. 6. Integrity: Act in accordance with principles of moral and ethical conduct, ensure consistency between words and deeds. 7. Respect: Treat others with consideration and regard, respect another person’s point of view. 8. Responsibility: Be accountable for one’s own actions, resolve differences in constructive, non-violent and peaceful ways, contribute to society and to civic life, take care of the environment 9. Understanding, Tolerance and Inclusion: Be aware of others and their cultures, accept diversity within a democratic society, being included and including others. [Dr Paul Brock]

3

+4, -1
0 comments

7

0 comments

- **Infrastructure support for artists to engage with audiences** - One idea suggested was for shared infrastructure to support artists and creatives to connect with and engage with audiences and participants. This could also facilitate new emerging business models. Infrastructure support for artists to engage with audiences. [Vote for this idea.](#)

Comments on this idea:

I've never understood why there are not specialist teams of social media and other marketing experts to work with teams of artists and small to medium arts orgs - they could be seconded in sectors for say three months. So a social media expert could spend three months working with contemporary dance from individual dancers/choreographers to the S2M companies around Australia. Well resourced major companies receive generous support in this area from the OzCo - small nimbler tactical teams could turbo charge profile, presence, engagement and audience development. [Virginia Gordon]

why fund the art form if the companies and individuals don't have the expertise to reach their natural and potential audience - this strategy would ensure real ROI for govt investment!
[Virginia Gordon]

16

0 comments

○ **Cross-industry & regional collaboration incentives** - Incentives to encourage cross-industry (non-media) and regional (rural and Asia Pacific) collaborations [[Let's Make Games Inc.](#)] Merged into Big Picture from Games Development as a broader idea. [Vote for this idea.](#)

Comments on this idea:

Not just Asia-Pacific - also Africa and South America. [ricardopeach]

Thanks Ricardo, will add to the submission paper. [piawaugh]

Within the Australian music industry, labels such as tenzenmen [1] would benefit greatly from promotion and funding. Through most of its existence, tenzenmen has operated at a loss while cross-promoting Australian artists and releases throughout Asia and also Asian artists and releases in Australia. In my opinion, the cultural exchange with our geographical neighbours is an extremely important connection to grow and maintain, if our own artists wish to tour internationally with lower operating costs as compared to other international locations. [1] <http://www.tenzenmen.com/> [jacobbrett]

- **Policy & funding to support cross-disciplinary collaborations** - Innovation across all sectors with games technology - We feel that the games sector of the future could have far greater breadth in terms of the types of games made, and the types of game developers. Aside from growing the existing commercial industry, game mechanics and technology could be utilised in other industries (such as education, mining, and health). Moreover, we could have more support for small and medium sized game studios. [[Let's Make Games Inc.](#)] Policy incentives to reward and encourage collaboration, fighting for same pool of funding hinders innovation and creativity. [@mig_gonz] Point merged with Big Picture from Games Development points about supporting cross sector collaborations. [Vote for this idea.](#)

56

0 comments

• Collaboration:

- **Support for incubator projects** - Pathways & support for smaller independent developers/incubators - Incubator projects - Larger scope for trying out ideas rather than focusing on any one project, incubator projects can help. (Ed Orman) Games: talent is here in Australia, need to foster experimental training environment to allow Australian style to come through [group report back to live event]. Pathways and support for the development of smaller volume, commercially focused, independent developers of AAA level projects designed for digital distribution such as [Infinity Blade](#) on iOS, [Trenched](#) on PSN, or [Shadow Complex](#) on XBLA [Paul Callaghan]. Also see work by Jason Della Rocca [proposing a structure and format for an incubator](#) [@morganjaffit]. [Vote for this idea.](#)

53

+53, -1
2 comments

Comments on this idea:

Would like to see this implemented in a wide range of locations. Small developers can emerge from almost any location in Australia (all states, territories - including regional areas). It would be a shame if such an initiative were limited to incubators only in major capital cities such as Melbourne and Sydney. [Nick]

Agreed, Nick. I am 'Sydney-based' but I work out in the suburbs, not in the CBD. Nothing wrong with the 'burbs! [adamruch]

- **Facilitate and encourage collaboration between users & industry** - Right now, there are number of initiatives like the Victorian iPads in schools program that vaguely promote or endorse the use of some software titles in schools, with different titles recommended in various categories. It would be great if there was a transparent collaborative approach to educational software

7

0 comments

development, where decision makers and teachers could post requirements and then make them available to developers in Australia (or all over the world) so anyone could make an application / software title which might be considered for use in our nations class. This is really an idea that could be transferable to any industry in Australia though. [johnmccann1] At the moment, there are too many over heads, and too many barriers to entry for independent software developers in a very small market (compared with making software for the US market for instance). It would be great to see a coordinated approach at some level, like a government portal where businesses, schools and industry could post requirements and then discuss them with developers who could pitch ideas, or research ways to improve their existing product ideas. [Vote for this idea.](#)

• **Cultural policy/funding development:**

- **Commission Nugent-style report to investigate viability of arts** - Securing the future: Contemporary Music and the small to medium arts sector. The contemporary music sector is facing similar issues that the major performing arts companies faced ten years ago. Funding, access, financial viability and artistic vibrancy. Commission a Nugent-style report to investigate the financial viability of the music (and small to medium arts) sector and secure the future. [John Wardle] [Vote for this idea.](#)

1

+2, -1
0 comments

7

0 comments

- **A Federal version of the Interactive Media Fund** - Only a few days after the Public Sphere live event, the NSW government announced the continuation (and expansion) of the Interactive Media Fund—a move we welcome warmly. The Federal government would be well-placed to consider similar programs to help medium businesses graduate from the ‘indie’ game scene into a commercially-viable top-tier production studio. [Adam Ruch, IMI] [Vote for this idea.](#)

- **Support for experimental/artistic work w/o economic imperative** - Creative Exploration: There is a need to value creative exploration more highly. This capacity for pure research in both HASS and STEM sectors to discover new unthought of problems not based on goal setting, but creative exploration will become crucial to the economy and society. This processes needs to be embedded in a trans-disciplinary context where the benefits of creative exploration can be more readily translated to other aspects of society, culture and the economy. These more creative processes need to be brought into how government and business operates if we are to derive the true benefit from Australia’s creative and cultural resources. The difficulty faced in achieving this is the current fixation on specified and detailed goal achievement; particularly in business and government. Over the next ten years the pace of cultural change and the interlinking and ongoing feedback of constant data will mean closely specified goals will be less beneficial than continually emerging solutions to broad strategic goals. (ANAT paper linked below). More opportunities should be made available for artists to experiment with open data, for example the National Archive has had a number of very successful artist residency projects - eg Mitchell Whitelaw. Trove: Perhaps this above objective could be achieved by expanding capacity and funding for Trove? Perhaps also linking Trove to data.gov.au? [Tracey B] *Note this idea merged with several other others from other parts of the wiki.* [Vote for this idea.](#)

9

0 comments

4

0 comments

- **Define and Value Creative Industries:** Excellence and consistency in language and protocols around creative work and industries will encourage Australian and International communities to increase value, and to communicate that value to others. [ben_fox]

- **Support local content development:** "Europe's copyright 'strategy' favours US over locals" <http://j.mp/oWbkOu> <-- Could easily say the same for Australia's IP laws [@ncoghlan_dev]. This idea holds across all sectors, and was seen as important whether for cultural, industry or heritage reasons. A strong culture of supporting and then exporting locally owned content (or local IP) is important for continual cultural creativity and innovation, for sustainable industry growth and benefits realisation, and to demonstrate to the world some recognition of Australian skills and capacity. Please note this does not necessarily only mean Australian content, it could mean Australians making content for a global audience. Given we are such a multicultural nation, all Australian content will be relevant around the world. *Note this idea merged with several other others from other parts of the wiki.* [Vote for this idea.](#)

11

0 comments

Comment on this idea:

If we don't strongly support local content production it will no be increasingly difficult to find alternatives to low quality imported content [peterhitchiner]

43

0 comments

- **Establish a Digital Inclusion Initiative for Australia** - The NBN is quite possibly the largest single investment in cultural infrastructure that has ever been known in Australia. However, many sectors of the arts, the creative industries and wider communities are unprepared to take advantage of opportunities, are facing many challenges in relation to technological change, and may be further disadvantaged by digital exclusion if they are left behind. A Digital Inclusion Initiative needs to work alongside the NBN, preferably located within the Dept of Prime Minister and Cabinet – to lead coordination across all levels of government in order to ensure that adequate investment and support is leveraged, that disparate policy areas impacting on digital (and social) inclusion ‘speak’ to each other, and that targeted support is going where it is needed most. The Digital Inclusion Initiative will be backed by an investment commensurate with the investment in the NBN (based on a percentage for Australian content and capacity) that supports Australian arts and cultural sector and communities to ensure that the benefits of technological change and the digital economy are inclusively distributed. It will coordinate and connect the dots with digital inclusion implications across all other areas of government, from the arts to social inclusion to innovation. The Digital Inclusion Initiative builds on initial experiments (eg the Community Hubs program) to ensure that it addresses wider issues of digital and social inclusion, as well as harnessing the benefits and opportunities of engaging as diverse a cross-section of the population as possible, particularly 1) digital exclusion in areas with high concentrations of CALD communities, socially-excluded, and people with disabilities 2) preparation for digital capacity in areas where the NBN rollout is still further down the track. [Caitlin Vaughan, ICE] [Vote for this idea.](#)

- **Investment in whole-of-government partnerships and programs** - Artists, arts organisations and community organisations are already delivering significantly on the areas outlined in the National Cultural Policy, including in cross-government partnerships and collaboration. The National Cultural Policy needs a mechanism, preferably led from the arts / cultural / community arts + cultural development sector to lead and leverage community partnerships and programs across government. This mechanism could be: [Caitlin Vaughan, ICE] [Vote for this idea.](#)
 - A dedicated, sector-based cross-artform brokerage agency to be established, with strong expertise and focus in community-based programs and policy, whose role would be to lead and broker partnerships and programs between different layers of government, and support collaboration between the arts and other areas of government policy.
 - A dedicated funding stream to support a group of agencies and organisations who are already doing this well, to scale-up this work, and whose remit would include investing

28

0 comments

in and supporting other smaller organisations and independent artists to do this more effectively.

- A cultural desk in every government department and agency. This is a model that has worked in Africa and was identified through dialogue at the recent Fifth World Summit on Arts and Culture hosted by the International Federation of Arts Councils and Culture Agencies (IFACCA) in Melbourne (3-6 October 2011). *It should be supported with comparable support for arts and cultural sector leadership in this area.*

38

+39, -1
0 comments

- **Longer-term funding built-in to project support for the arts** - The National Cultural Policy articulates the need for the widest possible participation of diverse communities in arts and culture. This requires multi-year funding for communities and community arts and cultural development organisations. Not one year, three year or four year funding. We are talking about funding for over six and ten year periods. [Caitlin Vaughan, ICE] [Vote for this idea.](#)

- **Access to culture:**

- **Support digital culture and fringe events** - TED glam or equiv a great idea. Others mentioned SXSW and @electrofringe - perhaps GLAM sessions at the latter? [@vaguelym @artech05] [Vote for this idea.](#) →

7

0 comments

4

0 comments

- **Funding for exhibitions/touring programs**- National and international touring exhibition programs need funding [@Mig_Gonz] [Vote for this idea.](#) ←

- **Free public transport to cultural events** [idea from Elliot Bledsoe live event talk] [Vote for this idea.](#) →

9

+10, -1
3 comments

Comments on this idea:

Brilliant idea! [dormston]

It will be very difficult to define 'cultural' for funding purposes, what I consider to be cultural may be thought to be nonsense to someone else [hanischterry]

sometimes the simplest ideas can be the best. I know when the free bus used to run around Sydney lots of people would jump on it and visit the art gallery as it made it so easy to get there and back. Free transport to sporting events make the decision to go to them an easy one - let's use the same approach when we can. A Kultcha Bus. Thinking what fun a bus around Art and About in Sydney might be at the moment when the heat and walking may be too much for some [Virginia Gordon]

38

0 comments

- **Leveraging public institutions** (such as libraries) for digital art [see digital arts page for more public access ideas] [Vote for this idea.](#) ←

- **Bridging the Digital Divide:**

- **Improve digital accessibility for low socio-economic households** - If culture is to be the stuff of economic as well as social interactions, then there is a greater need to ensure freedom of expression. Our creative freedom will be driving commercial and social processes, so the ability of culture to continually develop and be inclusive will feed economic and social success. Over the next ten years the need to merge the digital and real world will mean there will be a greater need for all citizens to be able to access the digital world. This access will have to be more mobile with what we would consider considerable bandwidth if the continual flow of data is to be of value. Tackling access means tackling issues of physical access (affordable bandwidth, affordable devices, affordable software), tackling skills development for all people (netiquette,

50

+51, -1
5 comments

creativity skills, cyber safety) and finally by ensuring easy to use citizen centric on-line government services exist for those who are limited in opportunities through distance, education, job opportunities or other personal or professional circumstances. (ANAT and InfoXChange papers linked below). Internet access for the unemployed or other strong economically challenged people needs to be about \$10 per month (InfoXChange). *Note this idea merged with several other others from other parts of the wiki. [Vote for this idea.](#)*

Comments on this idea: Tackling access means tackling issues of physical access (affordable bandwidth, affordable devices, affordable software), tackling skills development for all people (netiquette, creativity skills, cyber safety) and finally by ensuring easy to use citizen centric on-line government services exist for those who are limited in opportunities through distance, education, job opportunities or other personal or professional circumstances. Internet access for the unemployed or other strong economically challenged people needs to be about \$10 per month. [InfoXChange]

See earlier comments re NBN [Tracey M Benson]

Grassroots of change need to start in Local Government with their respective communities. For example, calling yourself a city of learning is far fetched if you are charging 40c a page to print and \$3.30 for your second hour at your library to peruse the Internet especially if the city is socio-economic poor! [Community Member]

Without a commitment to narrow the digital divide as a national policy the rest is moot. [robinsedon]

I disagree. A digital culture policy (and its implementation) is important regardless of the existence of the digital divide. Society is divided in many ways, yet that does not mean we deliver only services available to everyone. As a simple example, we provide schools and hospitals despite some people living in remote areas without any schools and hospitals. The digital divide is a real issue and like "School of the Air" and the Flying Doctor we need to find innovative ways to support people on the "other side" of the divide, but that is largely orthogonal to the issue of Digital Culture because the digital divide affects access to a vast range of information and services, e.g. employment, education, etc, not just culture. [Community Member]

Public Libraries are the sustainable link in communities around Australia - if this infrastructure was supported to be the digital hubs in every community to tackle issues of the digital divide and the need for assistance in accessing online tools it would work well. Local government will likely be concerned about the potential 'cost shifting' so this role as a digital hub would need to be funded to ensure it continued to be sustainable. [mjoseph]

availability, accessibility, affordability are distinct vectors shaping digital inclusion... you've got them a bit muddled in the post above. Each is essential to digital inclusion. people have to own ideas in order to have a commitment to them: in remote Australia - where policy generated in urban Australia is applied to them instead of by them - there is an air of disenchantment. New models of participatory democracy are required for which connectivity and digital literacy are essential skills. The paucity of bandwidth on offer via satellite (12mb down/ 1mb up) is likely to inhibit PD services such as video conferencing. [David Nixon]

- **Explore the idea of free and open public spaces online** - Just as we wouldn't think of developing a real space with out considering societies need for free, open spaces, or spaces for cultural use, the new digital spaces need to have similar considerations. The spaces we use for cultural expression are mostly proprietary and if we see the digital realm as a place for a vibrant Australian culture that all can access, equally and where cultural history will remain, then we need to at least explore this issue [ANAT]. [Vote for this idea.](#)

6

0 comments

- **Public access, literacy and skills development in libraries** - The Development and equitable access of Public local libraries must be seriously developed, given the highest bandwidth possible, federally funded, to be accessible to citizens and visitors for browser-based access. Download and upload at high-capacity. We need to avoid and move beyond parochial, narrow minded policies (due to under-funding by state and federal government) preventing out-of area visitor use and with short time limits. Public libraries should be about equitable, top-quality access to public information by public society. They are a tax-funded key part of democracy, civic engagement, transparency, freedom of information, access to life-long learning and skills development. Increasingly, people are travelling more, Australians in particular. Public libraries are leading the way in many aspects and they need to do this in regards to broader access, more bandwidth, more terminals, skilled development. *Note this idea merged with several other others from other parts of the wiki.* [Vote for this idea.](#)

9

0 comments

- **Copyright, Cultural Heritage and Intellectual Property:**

- **Open access to research:** currently access to research papers can be quite difficult and is a barrier to innovation & collaboration. [points made by @elyw, @leighblackall, see references below] [Vote for this idea.](#) →

17

0 comments

6

0 comments

- **Establish support mechanisms for creating digital**

archives: Collection policies need to be developed to identify exactly what is meant by a Digital Creative archive. More than that, programs, procedures, standards and guidelines for formats, migration and emulation need to be developed, resourced and supported. [lises2] [Vote for this idea.](#) ←

- **NCP to be in harmony with broader gov open information policy** - As part of the NCP, government needs to develop policies in harmony with its broader whole of government Information Policy, including in relation to open access, to encourage or require public sector agencies to make the cultural materials which they hold (whether "owned" by government or by a third party) available on an open access basis to maximise its lawful reuse. [cherylfoong] Public collecting institutions and government agencies' role would be to manage and make available resources such as data, for the non-government sector to utilise. This is in line with various Open Government and Open Data policies happening around Australia, such as AusGOAL (Australian Government Open Access and Licensing framework) and PSIRF (Public Sector Information Release Framework) [PROV]. [Vote for this idea.](#)

3

0 comments

7

0 comments

- **Find policy balance between "protecting" IP and innovation** - "we need to be wary of the UK digital econ. model, which fell in behind existing digital rights holders, not innovation" [Paul Wallbank from speech to live event] ref http://en.wikipedia.org/wiki/Digital_Economy_Act_2010. Copyright and IP apparently major themes for all sectors #publicsphere shows we shouldn't follow UK model [@brightcarvings] [Vote for this idea.](#)

- **Shorter term for initial copyright then artist re-registration** - Yes, a creator is entitled to profit from their work. But if the copyright holder is no longer seeking to derive economic benefit from their work, then I think the public should be allowed to make use of it without the constraint of copyright. If copyright applied automatically for (say) the first 2 years but after that required the copyright holder to actively assert their copyright by registering on some national copyright register (and paying a small fee), a process that would need to be repeated every (say) 2 years. This approach would solve two problems. Firstly the effort of re-registering (and the small fee) are small disincentives to someone continuing to assert copyright over their work when they have no further intention to exploit it, but at the same time not a

7

+11, -4
4 comments

barrier to anyone who has good reason to retain their copyright. It also means that there is some relatively recent contact details available to others who wish to contact the copyright holder for whatever reason (currently one can know the work is subject to copyright but be unable to contact the copyright holder). [Vote for this idea.](#)

Comments on this idea:

This idea overlooks the basic rights of creators - presumably a primary group we are trying to support in developing a cultural policy. APRA has 67,000 members who have all, to varying degrees, invested time and money in developing their work. Deriving 'economic benefit' from their work is more than likely going to take longer than 2 years. There is no cost to music creators to become a member of APRA - it makes no sense to suggest that they pay a fee to be part of a national copyright register. Further, and specifically in relation to music, the idea is at odds (at best) with the many agreements/treaties, local and international which provide broad access to the vast majority of the world's musical works. [dormston]

- *I think two years is too short, but 70 years after the death of the creator, which is what it is now, is way too long. When I first met contemporary classical music composers, I couldn't understand why they were using words from people long dead, but I soon found out: copyright was stopping them from using anything written after the early 1900s. Obviously the creators don't benefit from this very long period of copyright. Who does benefit? Disney, EMI, Sony Music I guess. And Governments have feebly given into them. How much does APRA pay out to the large overseas music companies each year? I bet it's a lot more than Australian artists get. At one time in the U.S. copyright was 25 years, and then a further 25 years if renewed. That seems quite adequate to me. [p5digit]*
- *PS: Don't forget Creative Commons, including options to release a work for non-commercial purposes. APRA doesn't like Creative Commons, and it used to be that if you went with APRA you couldn't use any of the Creative Commons licenses. I don't know if that is still true. [p5digit]*
- *APRA has a positive relationship with Creative Commons and recognises the relevance of its licences to members of the creative community. Like any form of licence, Creative Commons licences have terms and it's important that both creators and consumers understand the terms and conditions of any agreement. Detail relating to APRA's distribution for the 2010-11 financial year is available on the APRA website at http://issuu.com/apraamcos/docs/apraamcos_yir11/1. [dormston]*

• Digitisation:

- **Digitise the public domain:** A prerequisite to making much of the national cultural heritage available on-line is the digitisation of such materials. This requires public support. [cherylfoong] [Vote for this idea.](#) →

Comment on this idea:

There are some current GLAM practices in which user pay fees meet the cost of digitisation for the object being sought. This allows some progress and has the advantage of identifying consumer priorities. However a more comprehensive publicly funded process would reap more benefits sooner. It is a question of policy priority. [nj.hooper]

- **Digitise out of print, in copyright books:** We need to develop as a matter of urgency a strategic plan within the NCP to lawfully digitise and make available these kinds of materials in a way that does not create new barriers to access. We need to do this hand in hand with new business models that facilitate broad public access. [cherylfoong] [Vote for this idea.](#)

Comments on this idea:

so many of the books that define us a country are impossible to easily find and enjoy. . . [Virginia Gordon]

This is most important in enabling a very large quantity of valuable cultural material to be made available for lawful reuse and remixing. It is a major lost cultural opportunity whilst this material

8

1 comments

12

2 comments

remains inaccessible. Bus. Models, not involving large \$ sums, to be negotiated with pub. houses etc. They are unlikely to be publishing the work further anyway. [nj.hooper]

- **Infrastructure support:**

- **Support to leverage physical spaces for creative collaborations** - In places like Newcastle (or other regional centres). We have hundreds of empty buildings in Newcastle, why not put to them to good use (in a more permanent way). Regional centres like Newcastle could benefit massively from shared workspaces to help connect people, share ideas and motive innovation and knowledge sharing. [johnmccann1] [More of this](#). Grants for physical spaces: Target grants at fitting out community workshops with handtools; rapid prototyping tools like 3D printers, laser cutters and milling machines; and electronics prototyping tools to grow the local culture of personal manufacturing and allow a wider range of artistic expression. [@devdsp] [Vote for this idea](#)

6

0 comments

19

+20, -1
0 comments

- **A Digital Public Space:** The creation of a Digital Public Space for digital culture - see UK example <http://www.guardian.co.uk/technology/blog/audio/2011/sep/28/tech-weekly-digital-public-space-audio> [Ian Birks] [Vote for this idea](#).

- **Tax incentives to support community workshops & biz spin offs** - Provide tax incentives for companies to donate equipment and space for community workshops/hackerspaces [@devdsp] Support new companies designing and building kits and products aimed at DIY electronics hobbyists. [@devdsp] [Vote for this idea](#).

8

0 comments

- **Leveraging high speed bandwidth:**

57

+59, -2
4 comments

- **NBN and the Arts - a percent for content and capacity** - Feral Arts At \$36 billion, the **National Broadband Network (NBN)** is the largest infrastructure project in Australia's history. The NBN is a key element of the Government's **National Digital Economy Strategy** and its goal to position Australia as one of the world's leading digital economies by 2020[1]. Achieving this goal will require investing in people as well as infrastructure. In the US for example, 10% of the \$7billion dollar budget for an optic fibre roll-out in 2010 was allocated to community capacity building and digital literacy programs[2]. The Federal Government has begun to address this challenge with a range of initiatives released under the *National Digital Economy Strategy*. The current outlay of \$63.4 million represents just one sixth of one percent of the total \$36 billion NBN budget[3]. Based on the US experience a much larger investment will be required if we are to maximise the potential benefits of the NBN roll-out across the community. The arts and cultural sector has the potential to make significant contributions to transforming Australia into the world's leading digital economies over the next decade. A 'percent for content and capacity' investment in the arts sector would provide the necessary resources to make this vision a reality. There are many national and international examples of successful 'percent for public arts' programs as part of major government infrastructure projects[4]. An NBN 'percent for content and capacity' in the arts and cultural sector builds on these established precedents. The program would generate a fund worth \$360 million dollars to invest in the arts and cultural sector nationally over the next decade. Given that the NBN is also poised to play a central role in the new National Cultural Policy [5] a 'percent for content and capacity' program would provide the sector with the necessary resources to properly implement the new policy. [FeralArts] [1] http://www.nbn.gov.au/wp-content/uploads/2011/05/National_Digital_Economy_Strategy.pdf [2] <http://www2.ntia.doc.gov/about> [3] http://www.nbn.gov.au/wp-content/uploads/2011/05/National_Digital_Economy_Strategy.pdf [4]

http://en.wikipedia.org/wiki/Percent_for_Art [5] http://culture.arts.gov.au/Vote_for_this_idea

Comments on this idea:

Its a worthy idea but I would prioritise support for community based infrastructure especially in regional centres. For example creation of free high speed wifi zones around cultural facilities such as libraries would be very useful and a proven strategy for public engagement. See State Library of Queensland. Similarly free network access to high speed data at Centre Link office - main street public spaces post offices aged care facilities etc needs to be a priority [davidcranswick]
The NBN is not a cure all and many people will miss out. Agree with David that high speed free wireless hubs and broadband satellite in areas that would be not covered by the NBN is crucial [Tracey M Benson]

This is an excellent proposal, especially since artists/enterprises working in this space often fall between the cracks in terms of being eligible for funding (often not deemed eligible for arts funding, and often not focused enough on training/education to qualify for NBN funding, and worst of all, not large enough to qualify for Enterprise Connect) Digital content creation and broadband capacity in communities go hand in hand. Making it easier for small, innovative partnerships/orgs/artist collectives to access funds for digital content projects, particularly in regional communities, is one way to demonstrate the uses and value of broadband infrastructure. [keltham]

This initiative is an excellent, sustainable proposal to ensure quality Australian content, old and new, is available. The expectations that the content is more important than the platforms is confirmed by research reported in "Digital Australians — Expectations about media content in a converging media environment" <http://engage.acma.gov.au/digital-australians/> [mjoseph]

- **Industry support mechanisms:**

- **Support, incentives and promotion for start-up companies** - Public policy should stimulate networking and venture capital for hothouse projects rather than be poured into monolithic institutions that squander resources on consultants and management hierarchy. Why not provide low interest government loans for artists and cultural enterprises that mimic the micro-credit schemes enabling self-sufficiency in the developing world? Or government funds could be directed to a much larger number of start-up projects, with extra public money kicking in on a dollar-for-dollar basis as private investors come on board, a version of which occurs with the new Australian film tax concession to be administered by Screen Australia. [Tony Moore] We have entered a new phase of the game development industry in Australia. With the closure of the high-profile studios, there will be a gap in the middle of the industry where graduates of games design courses will have few obvious targets for employment. To develop this middle area of the industry, entrepreneurial knowledge will be required by the developers in order to create start-up companies. These could be supported by government like other small businesses, in order to integrate the new start-ups into the existing industry, such as arranging expos or other opportunities for networking with investors, publishers and potential employees. If the government is supporting a national publisher of interactive media, then that body should actively seek out interested start-ups with new projects, and support them with education and assistance in managing a business. We should not be waiting for the arrival of overseas veterans to start Australian-based studios as was the case with Team Bondi. [Adam Ruch, IMI] Equally important is the nurturing of talent in public and private media spaces that should be a diverse cottage industry rather than twentieth-century style silos. [Tony Moore from live event speech]
- [Vote for this idea.](#)

9

0 comments

- **Additional ideas added by participants in IdeaScale:**

- **Cross portfolio approach to cultural policy** – For cultural policies to have any impact/effect there must be a cross portfolio approach to funding strategies/initiatives where there are clear cultural benefits. Many arts based

19

1 comments



initiatives will deliver benefits in terms of Education, Health, Indigenous, Regional, Trade and Communications portfolios. Accordingly, there needs to be an effective mechanism/process in bringing such initiatives to the wider government table. [Dean Ormston]

Comment on this idea:

Absolutely - as a person who lives on both sides - working in gov and practising artist/researcher i can see how important it is for artists to engage with policy agendas in creative ways - helps promote government agenda and opens the way for innovation and cross pollination [Tracey M Benson]

- **Cross pollination between established and emerging artists** - More opportunities for mid career artists to work with emerging artists has huge benefits on both sides. For the established artist it is an opportunity to be exposed to fresh ideas and approaches. for the emerging artist it is a way to build networks into the culture and be guided/mentored [Tracey M Benson]

4

0 comments

9

0 comments

- **NBN allowing greater connectivity for marginalised art practices** - allowing for connectivity to audiences and practitioners in marginalised practices such as Live Art regionally and internationally [Ben Cunningham]

- **Youth Media** - A mentor based youth media organisation, particularly in regional communities, to produce local media (mining coys, gov depts, tourism, etc) using the NBN

to interact on productions with other communities. Broadcast on Community TV and NITV [John McBain]

6

0 comments

- **Social media and Local Government Councils** - There needs to be support for all

9

0 comments

public libraries, museums and art galleries in local government councils to be able to use social media to engage their respective communities. Engaging in social media will improve council's transparency and efficiency. Councils need to let go of their "micro-power" and let staff promote their facilities and what is on offer to help their communities. [Community Member]

- **Free Fast WIFI in and around city** - Free and Fast internet connection in the Sydney CBD as in Paris. Low cost fast internet in Regional NSW [dansartinmotion]

Comments on this idea:

And free WIFI also for small rural Aboriginal communities, another way in which Closing the Gap can be achieved; this was done for small towns for free in Chile, I am sure Australia can afford this too. [Community Member]

I met free WiFi in several Italian cities on my recent trip there. And it was pretty good, genuine full Internet access, not funnelled through some commercial website full of ads. In one case I know it was funded by the local city council, but they may have got support from other levels of government. [p5digit]

15

2 comments

- **New national interactive media publisher and broadcaster** - A suggestion from the Games working group as part of the Digital Culture Public Sphere was to create a new national digital publisher and broadcaster specifically for the digital and online works. While the Screen Australia, ABC, SBS do a brilliant job with their online work they are all organisations built around film and television and a new organisation could bring Australian games and interactive media culture to a global new level. [paul.mccarthy]

3

+6, -3
0 comments

4

+5, -1
0 comments

- **Improve funding support for games, digital and animation** -

Government financial support continues to be provided on an out-dated model which preferences traditional forms of screen (film and TV) production. The emerging and growing sectors of digital artistic creation; including games, animation, multimedia, online and cross-platform require support from governments at least equal to what is currently provided to the various

'traditional' film funding models. [vanaalst.robert]

vii. Commercialisation and Emerging Business Models

- New models for IP remuneration needed. Models eg. Up front funding then micropayments to producers and creatives based on use [@Moniquep]

viii. Additional References

- *Any additional information you think might be useful, including case studies, success stories, research papers.*
- [Creative Industries Page, Wikipedia](#) [ben_fox]
- Paper by Australian Network for Art and Technology (ANAT): The next 10 years of digital culture in Australia [ANAT The Next 10 Years of Digital Culture.pdf](#)
- Documents from InfoXChange discussing issues around how to achieve equitable access online so all citizens can participate in digital culture
- [DII docs.zip](#)
- 'Remotely connected, remotely creative', ISEA2011 presentation <http://www.slideshare.net/bytetime/isea2011-traceybenson> [Bytetime]
- Cultural Analytics - coined by Lev Manovich in 2007 <http://lab.softwarestudies.com/2008/09/cultural-analytics.html> [@Bytetime]
- Blog post on Mediakult <http://mediakult.wordpress.com/2011/09/23/low-and-high-fidelity/> [@Bytetime]
- "Hacking Teaching" article about changing teaching to reflect the digital culture of students <http://www.digitalculture.org/hacking-the-academy/hacking-teaching/> [@Metaphorage]
- "Seven steps to successful organisational collaboration" by Dr Graham Hill <http://www.zdnet.com/blog/projectfailures/seven-steps-to-successful-organizational-collaboration/14333> [@benpaddlejones]
- US blog post about the link between art and innovation economy "No art? No social change. No innovation economy:" <http://t.co/AU8FUOXz> [@transmediaNT]
- Open access to information, and to research papers and scientific outcomes
 - "Why KCA need to change their name" <http://leighblackall.blogspot.com/2010/11/why-kca-need-to-change-their-name.html> [@leighblackall]
 - "Hacking the Academy: book crowdsourced in a week" <http://t.co/j7Mwsjs> [@ghbrett via @cathstyles]
 - "The Washington Declaration on Intellectual Property and the Public Interest" <http://infojustice.org/washington-declaration> [@ncoghlan_dev]
 - "Venturous Australia" Innovation Report (2008) <http://t.co/BZnSVNN7> [@piawaugh]
- Report from the World Summit for Art and Culture 2011 "Creative Partnerships: Intersections between the arts, culture and other sectors" <http://media.ifacca.org/files/CreativePartnershipsDP.pdf> [piawaugh]
- Paper - amazing piece by @rushkoff on how distributed networks are carving new approaches/perspectives <http://t.co/fJFBmfZ3> [@bigtripco]
- Digital Citizenship - <http://t.co/b1RrHtxP> framework, curriculum & resources by NSW DET [benpaddlejones]
- The Melbourne Declaration on Educational Goals for Young Australians (opens as pdf) <http://t.co/tVWGE5rN> [@libsmatter via Paul Brock]
- Simulcasts like the Vienna Philharmonic performance from PCH to regions are digital and regional and create access [CountryArtsWA]
- MEGA - MEGA is an Entrepreneurship Masterclass series which takes participants from the mobile, digital content and ICT industries through an industry-driven development program to build their

creative, technical and business skills for the development of new products and services for global markets <http://www.mega.org.au/> [megapeta]

imi.mq.edu.au for MQ interactive media institute [@adamruch]

- Shane Simpson: Copyright law Vs Imperative of Digitization is the collision of 2 moral goods <http://t.co/EF2Ku90p> [@chessiqua]
- The Arts and Australian education :realising potential by Robyn Ewing <http://t.co/oRYily99> [@libsmatter]
- Divergent Convergence: Learning in a Multiplatform World <http://t.co/PTPISoWl> via @GaryPHayes [@benpaddlejones]
- The Lost Generation Project: promoting social inclusion for people with intellectual disabilities through the use of film and digital media [from Frank Panucci & David Doyle from DADAA] [LGDpolicypiece.docx](#)
- Geek in Residence - Australia Council pilot program placing geeks (artistically confident technicians and technically confident artists) in to arts orgs to build a 'water cooler' style knowledge share. placements cover 'artistic programming', 'general operations' and 'audience development' - so aims to create an holistic cultural shift across the whole of the organisation <http://residentgeeks.net>. Also now runs an "NBN Geeks" model to help innovation in the NBN rollout areas: <http://www.residentgeeks.net/2011/07/01/nbn-geeks/> [@bigtripco, Fee Plumley technoevangelist.net]
- Great example of strong narrative around the strength of Australian creative industries is the Digital Sydney video on Creative Industries <http://www.youtube.com/watch?v=eJpJnR-Qx5g> [CIIC]
- [Mary Anne Reid late submission to blog comments] The Australian Copyright Council is a big supporter of the new opportunities opening up for the arts online. In particular, we are excited by the possibilities for:
 - * creators to find new ways to distribute and monetise their work,
 - * audiences to find new ways to access and enjoy the arts
 - * creators and audiences to develop new ways to communicate and interact.

The Copyright Council supports a creative Australia by providing information and advice about copyright, so we are particularly concerned with artists' rights in the digital space. We believe it is important for creators to have the right to decide whether they want to be remunerated for their work or whether they want to put it online for others to share free of charge. If creators don't want to give their work away for free, then we don't think it's OK for others to take it without payment. We believe that the Government needs to continue to lead industry discussion around what steps should be taken to ensure that creators' works are protected from illegal filesharing and other types of copyright infringement. We understand that there are some grey areas, though, like orphan works, and the Council is working actively to recommend reforms that will allow cultural institutions like galleries, museums and libraries to provide better access to genuine orphan works. We also support digitisation of the cultural collections held by these kind of institutions, provided the digitisation process respects the rights of the creators of the works involved. We commend this Digital Culture Public Sphere initiative and look forward to expanding the ideas here in our submission to the National Cultural Policy consultation.

10. Games Development

The **Games Development** category aimed to reach individuals and organisations that represented the breadth and diversity of the Australian games development sector and engage them in their ideas for how Australia could better realise the benefits and opportunities of this area, both socially and economically.

Below is a combination of the content from the wiki, some analysis about the community of participation and content contributed, and the votes per idea.

i. Community of participation

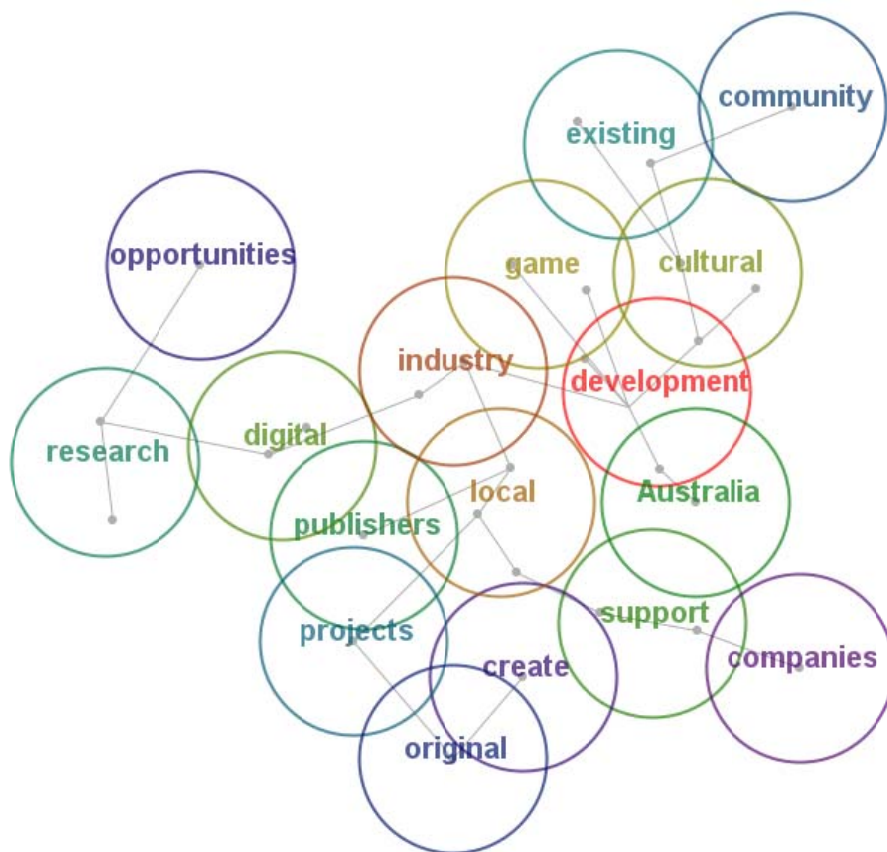
This was the third most active sector of the consultation with participants contributing from right across Australia and different parts of the sector.

Organisations that specifically had contributions added to the wiki included iGEA, GDAA, IMI, Macquarie University, Let's Make Games plus 8 individuals from a range of companies and interests.

There were 25 ideas submitted to this category and approximately 6000 words contributed to the wiki.

There were 371 votes for these ideas from 73 people.

Please see a visual representation of the key concepts raised from the Games Development wiki contributions →



Top 10 ideas

- 1) Tax incentives that makes Australia competitive (eg Canada) – **votes 45** (+46, -1)
- 2) Comparable games ratings system to other countries – **votes 36** (+37, -1)
- 3) Recognition of games as a valid form of artistic expression – **votes 27** (+31, -4)
- 4) Inclusion of games development voice in cultural policy level – **votes 21** (+24, -3)
- 5) A National broadcaster for games – **votes 19** (+22, -3)
- 6) Education funding to include games development – **votes 19** (+20, -1)
- 7) Establish better talent incubation – **votes 17** (+18, -1)
- 8) Bootstrap funding for cross platform development – **votes 13**
- 9) Early public funding of content to attract external investment – **votes 12**
- 10) Improve industry exposure/visibility of Australian games devel – **votes 12**

ii. Current Status & Facts

Below are statements made on the current status and useful facts to understand the landscape.

- [iGEA, Ron Curry]

Over the past few years the digital games market has emerged as a serious competitor for consumer media spending. The global industry is expected to generate in excess of \$80-billion in revenues by 2014 which reflects a projected growth rate of 9.8% - a higher growth rate than any other entertainment media form.

In addition, PwC recently predicted that by 2015, 50% of this revenue will come from the digital delivery of content. For context, this only reflects what we consider today as the 'traditional' games market and doesn't explore the sphere of the increasing 'gamification' that is happening across many up to now unrelated sectors.

In Australia, demand for games continues unabated. Based on current research over 90% of Australian homes have a device capable of playing games, with the average age of a gamer over 30 years old and a local industry generating more than \$2 billion in sales in 2010. While the overall local market size may pale in comparison to many other territories, spending per capita makes Australia one of the world's top consumers of digital game content.

The industry is evolving at a rapid pace. It is migrating and growing beyond the contained formats on which it developed. The emergence of digital distribution, smartphones and tablets have transformed the way game makers engage with players and indeed how gamers engage with games. Not only has this model had significant positive revenue impacts for the industry, but for the first time the consumer is able to engage with the content creator directly, and in a far more meaningful capacity. Games have moved from being a commodity to becoming a service and new content monetization structures are being developed, explored and deployed to a very willing, eclectic and demanding audience. Games have, and continue to quite literally transform, the ways consumers engage with their content.

- [Paul Callaghan]

Videogames, like all creative industries must be looked at in terms of their audience and their creation. From a consumer perspective, videogames are a multi-billion dollar industry (cite some PWC report stuff here) covering hardware development, software development, retail, etc. These tend to be lumped under the leading of 'Industry' The recent '[Working in Australia's Digital Games Industry Consolidation Report](#)' summarised a UK Department of Trade and Industry (2002) report that broke industry down into:

- Development
- Publishing
- Middleware and tools
- Outsourcing and service companies
- Format holders/console manufacturers
- Distributors
- Retailers

Comments here will focus on the 'Development' aspect – creation of original or 'work-for-hire' for distribution through retail or digital channels.

In Australia, the industrial component is missing Publishing from the above list, meaning studios have tended to secure funding from overseas publishers in a 'work-for-hire' model that focused on licenses over original projects. Looking solely at Victoria and using data from Metacritic, the period from 2000 – 2009 saw the output from the studio system dominated by such titles alongside ports, with only a small number of original titles being released – [link](#).

Recently, Australia has seen the closure of a large number of studios, many of which focused on this work-for-hire model – [Krome](#), [THQ](#) – as well as others which worked to create original titles – Blue Tongue; [Team Bondi](#). Partly a function of the recent shift in the Australian Dollar in relation to the US

dollar is a contributing factor to these closures as well as publishers consolidating in the face of a shifting market that includes the emergence of social games, new platforms such as the iPhone, and the opportunities and threats for digital distribution. Many publishers have also made [public statements](#) about focusing on new projects rather than licenses as their core business.

Overseas, there has been the creation of ‘super-clusters’ of developers – most notably Canada – built around government incentives. These massive studios employ thousands ([e.g. Ubisoft Montreal](#)) of developers in the development of high profile franchise titles. Government incentives are only part of the reason for these being set-up as evidenced by comments from industry – [Jason Della Rocca](#) – which touch on the established talent pool and education infrastructure.

However, the same shifts in markets and technologies have enabled the emergence of small developers operating independently from the studio system. Able to be self-funded or financed through a mix of government, personal, and small-scale publisher involvement, and distributed online via services such as the App Store or Steam, these projects tend to be more experimental and creative. Studios such as [Halfbrick](#) or [Firemint](#) fit into this mould.

Alongside this has been the emergence of more personal and artistic developers who have grown up with games and are using it as their medium of choice. Worldwide events such as the [IGF](#), [Indiecade](#), [Gamecity](#), and local events such as the [Indie Games Room](#), [Game On](#), and [Freeplay](#) point to the a new creative and cultural form developing. [Farbs](#), [Murudia](#), and [Alex Bruce](#) are example of these developers. Lastly, games are slowly finding a hold in established cultural organisations. State Libraries in [Victoria](#) and [Queensland](#) actively run game programs; Galleries such as the [National Gallery of Victoria](#) exhibit games and associated art-work; and education departments such as the [Victorian DEECD](#) are experimenting with games based learning. This increase isn’t surprising when you take into account the changing shape of the demographic of those who play videogames and their integration into the mainstream of culture.

- [\[Let’s Make Games Inc.\]](#)

Let’s Make Games Inc. is a non-profit incorporated association that supports the game development community of Western Australia. We promote game development as an important creative endeavour with a community (rather than industry) focus. Paul Callaghan’s comments above provide a great summary of the commercial games industry. For this section, we will write about the current cultural and community status of games within Western Australia. (We regularly engage around 150 developers in Western Australia, and fewer than 30 of these will be commercial game developers.) Most Western Australian game developers create games as a labour of love and a form of artistic expression. We feel it important to note that game development should also be supported for its cultural and artistic value (rather than just potential commercial benefit). [Let’s Make Games]

- [\[Adam Ruch, IMI\]](#)

Videogames are a genre of digital art, and the term can encompass a huge variety of art projects and experiences. Game technology can be used to create any kind of virtual environment, from a gallery or museum to the interior of a human heart—and be useful for a wide variety of industries. Of the digital arts, videogames are the most commercialised. The existence of a videogame industry internationally does not, however, guarantee the successful production of Australian digital content. In fact, the recent closure of virtually all ‘AAA’ studios is testament to this fact. (AAA here refers to the high-end, big-budget games developed by these studios for publication on the current generation consoles such as PlayStation3 and X-Box 360 and PC.) The precise reasons for these closures are complex and involve the global economy, but can be summed up with reference to foreign ownership. The studios (Blue Tongue, Krome, Pandemic, THQ etc) closed were subsidiaries of much larger developers or publishers headquartered overseas. As economic pressure mounted, these international companies sought to reduce overheads, and so closed their far-flung Australian studios. Further to this, in recent years these AAA studios were contributing to some of the less innovative examples of videogames. Sequels and licenced titles that involve original content devised by the Australian developers themselves. These two factors demonstrate the need for a period of incubation of the local industry, with the end goal of a mix

of sustainable, Australian-owned developer studios, local publishers, and foreign investment. Paul Callaghan has contributed a breakdown of what the measure for a sustainable local development industry would look like on the digital culture wiki page, citing a workforce of 2000 people and around \$300 million turnover by 2021. The game production industry is a chain, beginning with individual people acquiring the skills, through to publication and distribution of a finished product. Australia needs to create a spine for this industry from beginning to end, rather than develop sections of the industry in isolation and relying on foreign investment for the other sections. There are several steps that need to be taken to move in this direction. I have the following recommendations for particular problems and possible solutions. Beginning at the top, then, with investment, publication and distribution: publishers generally act as investors who fund the development studio to produce a game over a number of months or years, so addressing the source of this investment is an important step. [Adam Ruch, IMI]

iii. Ideas for a Long Term Sustainable Vision

Below are statements made on how participants could imagine the sector could look in the future? How could Australia excel? What would a 10 year plan look like?

- [extrapolated from discussions and contributions made]
A globally competitive, sustainable and internationally recognised games development sector, that includes a range of large, small and medium sized development studios, world class skills and certification, independent games and local IP creation, and that supports innovation throughout the cultural and broader sectors through collaboration and innovation through games technologies.
 - *There was a lot of support at the live event on Twitter for programs to support mid-sized agile games development companies. eg. @nickonetwenty*

Additional comments on the vision of note included:

- [Paul Callaghan]
 Attracting international publishers to Australia requires a mix of established talent, economic incentives, and training programs. Development of all three in parallel is essential.
- [thatmorganguy]
 Australia should excel through strong creative work that fuses our cultural strengths with commercial product. This should be represented by our strong product in emerging domains, as Halfbrick and Firemint's successes in bringing Flight Control and Fruit Ninja to the Appstore early on were enabled by their agile position and experience, Australian game studios should be poised to take advantage of new opportunities.
- {Extract from opening address by Ron Curry}
 Detailed vision [iGEA/GDAA input] We have fleshed out a series of outcomes that will crystallise the vision for Australian games development in the coming years.
 1. For Australia to become a world class game development territory with a strong base of mid-sized players, developed organically and increasingly attractive to acquirers. Supporting this is a stable number of large scale companies who are robust enough to take chances on original product and IP development.
 2. A geographically dispersed industry that has equal access to infrastructure, technology and talent development.
 3. An industry that is integrated into Australia's economic landscape through structured mechanisms to encourage cross-platform and cross industry collaboration.
 4. A diversified industry that leverages multiple support mechanisms to augment the development of, and for, existing and emergent platforms.

5. An industry known as a creator of high quality digital content geared towards the GLOBAL marketplace.
6. The vision to achieve global recognition and to be identified as world's best talent requires a supportive education system that is internationally recognised and delivers industry ready students to the expanding industry.
7. As rapidly changing business opportunities and models present themselves, so too does the need for agility within the development community. A future business landscape needs the flexibility to support the ebb and flow of resources (for example talent and capital) that are needed to react nimbly and with minimum friction.
8. Lastly, an industry that is able to create and retain original and profitable IP is more able to protect its longer term success and stops the bleed of local development talent from leaving Australia.

[Ed Orman]

Vision for local industry, best case would be a handful of larger studios, a lot of smaller studios developing games for a variety of platforms and devices, more capacity to try things that fail, larger studios to have backbone, training and experience. There aren't many Australian large scale companies, and a sustainable games development industry needs this. Robustness so that when studios shut people don't leave Australia. We have world class skills here in Australia and an incredible opportunity to create a strong local industry with local IP. The continual development of non original IP is a problem, companies always go to the cheapest so Australia often loses out.

iv. Ideas for What Success Would Look Like

Below are contributions on some tangible ways we could measure progress in this area?

- **Sector metrics (workforce, exports, turnover):**

- **Success for Games Devel Industry - 100% growth 10 years** - Success : A range of game developers creating a range of games at different scales, with greater employment and opportunities that we have today. 100% growth in a 10 year period from the numbers cited in the ISIS report of 2011 (931 working game developers - since that report we've lost the biggest studios in NSW, VIC and QLD) - so lets call that 2000 professionally employed game developers. I believe film employs about 16,000 <http://www.ibisworld.com.au/industry/default.aspx?indid=634> and therefore 2000 employed in games by 2021 seems reasonable. [Vote for this idea.](#)

5

+6, -1
0 comments

5

+8, -3
0 comments

- **Success for games devel: At least two "mega" studios locally** - To put some concrete numbers against that for a 10 year outcome I would expect to see at least two "mega studios" of 500+ people, which serve as the training grounds for high level people and feeders for smaller studios. To achieve this means bringing a publisher to town (Activision, Ubisoft, EA) with incentives that encourage location of work here. These studios hire a lot of students and "level them up" so that can fill roles throughout the rest of the industry. [Vote for this idea.](#)
- **Success for games devel: 10 studios of 50+ people** - 10 studios of 50+ people (probably addressing new areas in game development - social, casual, transmedia, and the new business models of the next 10 years), 20 studios of 10-30 people, and an assortment of profitable 1-10 person companies. For each of those to be sustainable, they need to do business of \$150k per person per year, so you'd expect the earnings on a 50 person studio (for example) to be doing \$7.5 million of business per year. [Vote for this idea.](#)
- That means 2000 people should result in about a \$300 million per year, export focused industry.

2

+4, -2
0 comments

- **Cultural metrics (presence, profile, local IP projects going global, skills retention):**



- [Paul Callaghan] Industrial success is easily measured in the number of staff or the economic turnover. More difficult is measuring creative and cultural success. Self-sustaining studios at all levels directing development of their own internationally successful original game projects. Reduced reliance on government funding for development of original titles.
 - Greater Australian presence at overseas festivals and awards such as Indiecade, the IGF, and Gamecity. Greater high profile Australian presence as speakers at conference events such as [GDC Idea merged with big picture focus](#). More complex public dialogue of games and their place in culture as part of mainstream discourse (essentially moving beyond tech, economic, or scaremongering). [Vote for this idea.](#)
 - **Success for games devel: greater skills retention locally** - Greater skills retention in the local industry rather than losses to overseas studios or other industries [Vote for this idea.](#)
- [[Let's Make Games Inc.](#)] **Success for games devel: Measuring cultural benefits of games** - Recognition and appreciation of the cultural benefits of the games sector could be measured by: [Vote for this idea.](#)
 - Higher community participation in game making, playing, and appreciation
 - Success in international game awards and emergence of internationally-recognised local game awards
 - Increasing recognition and reference of games culture in other forms of media (eg. music, television, popular culture)
 - More Australians engaged in sustainable game careers (game development as a viable career option in all states and territories)
 - Improvement in cultural trade deficit (ie. number of games exported vs. imported)

Comments for this idea:
These points came out of a round-table discussion in which we were trying to identify reasonable metrics for cultural (rather than simply economic) success. I feel that the third point is the most interesting - having locally developed games routinely referenced in other media would mark the fluid integration of local games as integral components of local culture. [Nick]
And maybe some form of rating of the social disfunction they might be causing to the user. [Community Member]

8

0 comments

8

2 comments

v. Ideas for How to Get There

Below are Ideas to achieve the vision for Australia.

• Skills development:

- **Establish better talent Incubation:** The creation of a talent and technology pipeline between schools and industry that enhances the relationship between the academic community and games developers, [iGEA] [Vote for this idea.](#)
Comment on this idea
Creative arts schools kids with talent. The ones who do have this it should be developed like other countries do stop the brain drain leave it in Australia develop the talent .Be leaders in the world not followers or do what the others do. Kids that are good with writing games technology encourage help them to go the next level. If you see talent help develop it and it will benefit the country long term. [show1e1]
- **Support in curriculum teach children skills/opps in games devel** - Virtual environments and support in curriculum to teach children the skills and opportunities in games development - Currently there are many educators in all sectors attempting to bring 'game design' and 'game based learning' onto the

17

+18, -1
0 comments

5

+6, -1
0 comments

educational agenda though using virtual worlds and game worlds. Sadly, much of this is social-enterprise between those who are researching and working in this area. There is almost no investment in this as game generally - as a culture - sit beyond the cultural boundaries of what education (and policy) thinks is ICT. Take a look at the National Curriculum draft - no games agenda. At best games are seen as a novelty, despite decades of research supporting educational theory and empirical analysis. If we contrast this with the rush into "web2.0" and social media in the classroom, which is largely unproven, there is a gap in the agenda. There are many many groups of students that disconnect with school, and numerous studies to show how serious games engage and motivate even the disenfranchised. I would hope that there is funding for such projects - and that this funding is not tied to current educational structures - which show little interest and have little experience in delivery. It is entirely possible to create virtual learning spaces to address this - and to give students in school now - the skills and opportunity to find work in the industry you describe above. Currently, as an example, I am part of a social-enterprise for kids (<http://minecraft.jokaydia.com>) among others, which I put forward as an example of how culture informs social practice. Will funding, project like this can move from stimulation and incubation to scale. We are not talking vast sums, however right now much of the game-development in schools is developed by advocacy not policy. I should like to change that - and more than happy to demonstrate the effect a quality games-world can have on kids, that in some of our cases have been deemed incapable of meeting traditional performance standards. Any improvement on zero dollars would be great - waiting for systemic change (as research shows) towards games will mean Australia will fail to deliver work-ready creative minds into the industry. I write about games in learning at <http://deangroom.wordpress.com>. [Dean Groom @vormamim - Macquarie University, Sydney]. Games literacy skills development - Greater emphasis on games and games literacy as a necessary skill alongside traditional literacy and numeracy skills and other media literacy such as music and film. Some education departments are trialling game based learning and game development courses for both teachers and students with strong results. [Paul Callaghan] [Vote for this idea.](#)

- **Better education about funding resources for the sector** - Skills retention requires a broad range of projects available locally, as well as enough funding – either from publishers, local sources, or government to support them. Education of availability of funds, commercial opportunities, as well as transparency and accessibility of government selection processes would help existing studios position themselves as well as new studios plan for growth. [Paul Callaghan] *Integrated into broader Big Picture point about education about funding options for entire sector.* [Vote for this idea.](#)

4

0 comments

7

1 comments

- **Funding & incentives for training/mentorship/placements programs** - Industrial placements/mentoring - Skills development is a function of a mix of local talent able to grow, as well as mentorship and structures to support skills growth. Industrially, much of the skills required are in design and production and may require incentives for experienced international mentors to relocate temporarily. Skills sharing or overseas industrial placements would also offer a model for such skills sharing. [Paul Callaghan] Incentives for skills development - It would be great to see some initiatives for companies to hire and train staff, particularly with programming skills. When we advertise for staff, there's usually 90% of applicants who have some skills that aren't immediately transferable or they have no direct experience. If there were incentives to hire and train people, this would provide a viable alternative to outsourcing work to other countries and help develop skills locally [[johnmccann1](#)] [Vote for this idea.](#)

Comments on this idea:

Improve public funding and tax breaks to support more mentoring and apprenticeships. Arts practitioners need apprenticeships as much as "regular" trades Increase capability to pass down

skills and craftsmanship to new generations. Provide support for individuals to invest in individuals, not just via institutions. The Digital Arts roundtable at live event was notably dominated by institutions although the contributors did include individual artists and entrepreneurs. [michela]

- **Internationally recognised games development certification** - A internationally recognised Games development degree covering all aspects of games development [guest] At an academic level, Macquarie have just launched two new courses in games development, both of which integrate some arts and humanities study which we feel will improve our graduates' abilities to create works of *cultural*, rather than only commercial or technological, significance. [Adam Ruch, IMI] [Vote for this idea.](#)

1
 +4, -3
 0 comments
 - **Physical space for games skills development** - Provide physical space for youth (beyond sports) to allow them to find mentors, be supported as a place to geek-out, tinker and explore ideas though seed projects in partnership with industry. There is a total lack of physical space to do this. [guest] *Merged into Big Picture idea as more broadly relevant.* [Vote for this idea.](#)

35
 4 comments

Comments on this idea:
Look to The Edge in Brisbane as a useful model for this - refer to comments on Splendid [davidcranswick]
This could develop well beyond 'youth' as well, through to at least university ages. [adamruch]
There are a number of Hackerspaces in Australia. Would this result in public funding for these existing spaces (usually run by non-profit organisations) or effectively introduce public sector competition? http://hackerspaces.org/wiki/List_of_Hacker_Spaces [Nick]
We've just started this up - Media Lab Melbourne <http://www.medialabmelbourne.com.au> and we are also faced by the problem of finding a permanent space [pierre]
 - **Support for experimental/artistic work w/o economic imperative** - Support for experimental and artistic work outside of industrial and economic imperatives [Paul Callaghan] *Integrated into broader Big Picture idea.* [Vote for this idea.](#)

9
 0 comments
 - **Industry support mechanisms:**
 - **Support for digital cluster development:** Proximity can provide industries with significant competitive benefits, such as increased industry productivity, access to skilled employees and public infrastructure. [iGEA] *Moved to Big Picture for voting as broadly applicable.* [Vote for this idea.](#)

7
 +8, -1
 0 comments
 - **Early public funding of content to attract external investment:** Early stage funding of content development to attract external investment into a production, [iGEA] *Put in Big Picture as broadly applicable.* [Vote for this idea.](#)

15
 0 comments

Comment on this idea:
I expect CIIC at UTS would be able to provide useful insights for this as they do this already. [Virginia Gordon]
 - **Tax incentives that makes Australia competitive (eg Canada)** - Tax Incentive Programs: This includes development of a tax incentive scheme to encourage inward and local investment into the games industry, [iGEA]. We need tax incentives to make us competitive with comparable countries like Canada. (Ed Orman). Indirect financial support through incentives or tax exemptions would bring us closer in line with comparable countries such as Canada where (particularly in Montreal, see Ubisoft Montreal for example) big-budget game production is increasingly successful. Tiers of funding could be scheduled, contingent on the nature of the project: a fully-Australian developer with an original concept might receive greater funding or
- 45**
 +46, -1
 1 comments

exemptions than a studio producing a game under contract to a foreign publisher. This kind of measure would likely be required as a long-term commitment to allow Australia to compete with other countries, regardless of other steps taken. [Adam Ruch, IMI] [Vote for this idea.](#)

Comment for this idea

This has worked so well for Canada, and for Publishers that they are setting up Super Studios being staffed by 600-1000+ developers working on multiple projects at a time. It could very well work here and while it may not attract American based publishers, it could very well lure in Japanese and other Asian Based Companies to open up studios in Australia. If the government funded games like they have done with the automotive industry more money and jobs would of been generated. [haza.smith92]

7

+9, -2

1 comments

○ **Support in bringing in international publishers** - and enabling the creation of high staff, AAA focused publisher owned studios to provide console development skills, high profile projects, skillsets and content pipelines [Paul Callaghan] [Vote for this idea.](#) ←

Comment for this idea:

I disagree with this largely because this is how we ended up in the mess we're in currently. We have had international publishers, they have closed half a dozen studios in the last five years. We need an Australian publisher or three.

[adamruch]

- **Creation of middleware companies** - The creation of innovative middleware companies such as [FMOD](#) [Paul Callaghan] [Vote for this idea.](#) →
- **Bootstrap funding for cross platform development** (of successful games) - It is extremely difficult to grow a small software business, even with a proven

13

0 comments

commercial concept. An example, we have a good product, that has been featured on a major TV news network in the states... and it sells well in many countries. It makes a reasonable amount of money, but to grow the concept and develop it for other platforms would take a lot more money than we have in the bank. It would be great to see incentives, including funding, or some other assistance (even interest free loans or similar) for small businesses to

help them get a leg up before market opportunities expire. [\[johnmccann1\]](#) [Vote for this idea.](#)

- **Education funding to include games development** - Rethink funding to 'usual' recipients - ie Learning Object Federation, and allow collective groups and individuals to access development funding for school focused games based learning development [guest] [Vote for this idea.](#) →

Comment for this idea

Long overdue, maybe this way will see games that make sense. [Community Member]

- **A National broadcaster for games.** What a compelling vision to support Australian and cultural content. [\[@letsmakegames\]](#), [@JensSchroeder](#), [@ronki](#). A 'national broadcaster' for videogames, partly or fully Federally-funded in a similar model to the ABC or SBS television networks. This would be the most secure option to ensure some content is produced and distributed in the national interest. This body would be mandated to seek out promising Australian developers with innovative ideas that would represent Australian creativity. Like the ABC or SBS, this body would be much less commercially-focused than the publishers overseas. [Adam Ruch, IMI]. Creation of a low risk local publisher/broadcaster with an interest in the Australian perspective and industry - International publishers are increasingly risk-averse. They are less likely to invest in unproven studios (which any new Australian developer would be) and in unproven content. This has already led to a gradually homogenizing focus on established franchises such as Call of Duty, Gran Turismo, Assassin's Creed, or Warcraft for example. In the Australian context, then, there is a need and opportunity to develop a less risk-averse, local publisher with an interest in the

6

0 comments

19

+20, -1

1 comments

19

+22, -3

2 comments

Australian perspective and industry. Several versions of this were discussed at the live event: The IMI and Macquarie University could act as publisher. Our new games development undergraduate degrees will offer students the opportunity to, as part of a degree, build videogames. The best of these could be produced and published with the University (or Faculty, or Departments) absorbing the fees associated with publishing to the various digital distribution channels. These costs are not generally very high, but can be prohibitive for hobbyists and students. A profit-sharing model would have to be defined, and the rights of the students carefully protected. Again, the interests of the University will likely be much less commercially-driven, like the above suggestion. Some combination of the above two, whereby a governmental funding body (such as Screen Australia or the Australian Research Council) collaborates with a University to produce interactive digital content. This could be extended to honours and post-graduate work as well, which would increase the research focus of the videogame products. For example, the academic and creative work of Peter Doyle at Macquarie University would provide compelling content for a videogame experience in the vein of (Sydney-produced) L.A. Noire. The recent popularity of the Underbelly television series suggests an interest in this kind of material, but a foreign investor is unlikely to be impressed. (For comparison, see The Witcher, a Polish fantasy RPG inspired by the novels of a Polish writer.) A genre of interactive documentary could produce a range of compelling educational experiences by placing 'players' in the midst of important historical moments. [Adam Ruch, IMI]. [Vote for this idea.](#)

Comments on this idea:

This could also be combined with the idea of a national broadcaster for games:

<http://digidculture.ideascale.com/a/dtd/New-national-interactive-media-publisher-and-broadcaster/55064-16099> Also let's not limit this suggestion to just one uni ;) [jschroeder]

Agreed, this is very similar in spirit to the games 'broadcaster' model that was suggested earlier. [adamruch]

The ABC has started doing things in this space (e.g. the serious games initiative a few years ago with Screen Australia) but it would be great if the ABC, Screen Aust or could do more to support interactive Australian media. [Community Member]

- **Collaboration opportunities:**

- **Creation of environment for games devel sharing of tech & ideas** - The creation of an environment for sharing innovative technologies, ideas and, where possible, competitive advantages over other development territories, [iGEA] [Vote for this idea.](#)
-

3

+4, -1
0 comments

- **Promotion of Australian games development industry:**

12

0 comments

- **Industry Exposure and Visibility:** The development of programs designed to increase awareness and recognition of the Australian industry, [iGEA] Greater Australian presence at festivals and awards could be subsidised or supported similar to current film festival incentives and placements. [Paul Callaghan] [Vote for this idea.](#)

- **Games Development Industry Policy:**

- **Inclusion of games development voice in cultural policy** - Developers should develop a cultural and artistic voice separate from that defined by the established screen industry, both in their engagement with existing dialogue, but also in terms defined by the strengths, weaknesses, and audience of games as a medium. [Paul Callaghan] Games sector representation in cultural policy development groups and funding agencies [[Let's Make Games Inc.](#)] [Vote for this](#)

21

+24, -3
0 comments



[idea.](#)

27
+31, -4
0 comments

[Inc.](#) Australian needs a federally represented council including representatives of developers, industry, community & retail to influence policy [guest] [Vote for this idea.](#) →

27
+31, -4
3 comments

○ **Recognition of games as a valid form of artistic expression** - Recognition of game development as an important cultural endeavour at all federal and state levels [\[Let's Make Games Inc.\] Vote for this idea.](#) ←

○ **Establishment and funding of games cultural bodies** - (rather than just industry bodies) [\[Let's Make Games Inc.\]](#) Australian needs a federally represented council including representatives of developers, industry, community & retail to influence policy [guest] [Vote for this idea.](#) →

4
+5, -1
0 comments

○ **Recognition of games as a valid form of artistic expression** - is an important step in expanding the cultural significance of games. This includes defining standards and criteria for game development funding on all federal and state levels, and supporting game development for its cultural value and contributions [Let's Make Games Inc] [Vote for this idea.](#)
Comments on this idea:

Maybe some games like Puppet Motel can be consider a piece of art, but for the VAST MAJORITY art is the wrong word. [Community Member]

Surely the same thing can be said about audio, video, and written works? (The vast majority cannot be considered pieces of art.) All of these forms of media (video, text, games) are ways in which individuals and groups choose to artistically express themselves. Moreover, interactive games are an intuitive and accessible means of expression for many young Australians - and more suitable for realisation of certain creative endeavours than any other form of media. The majority of games not being considered art only adds to the argument that this area needs attention and support. How far would other forms of media have come without recognition and funding for their artistic merit? [Nick]

A quick follow-on: Clearly this doesn't suggest that there should be arts or cultural funding going to commercial games with little artistic merit, cultural value, or cultural contributions. (Much like arts and cultural funding shouldn't be contributed towards shallow commercial projects in other forms of media.) It's more about finding suitable works and supporting them. [Nick]

• Classification:

- **Comparable games ratings system to other countries** - xBox already has a thriving Community games community using on free and platform known as XNA (that can publish to any platform xBox just being one of them). However in Australia because of "rating" madness this community is disabled on Australian IP addresses. Blocking this community is the video equivalent of blocking Youtube for the movie making community. Rather than looking for corporate solutions I think we also need to enable existing, robust and performing communities. [guest]. Need classifications sorted and in line with international standards so Australia not at a disadvantage. [from tweets, eg @TheDanAnimal] [Vote for this idea.](#)
Comment for this idea:

36
+37, -1
1 comments

Games are currently classified under a scheme developed for film and video releases. This is increasingly inappropriate, particularly as it cannot be practically applied to the large volume of games that are released directly via the Internet. Games should follow a classification model more similar to commercial television, in which there is a code of conduct and content is self-classified by the broadcaster. Game publishers (including individual game developers) should be able to release games, noting an appropriate classification based on clear and easily accessible guidelines (eg. using an online rating questionnaire freely available on a government website). If game players feel that a self-assigned rating does not match the corresponding game content,

they should have recourse to lodge a complaint with a body responsible for enforcing an industry code of practice. [Nick]

- Ideas contributed by participants on IdeaScale:
 - **Sustainable design gaming** - I would like to see sustainable 3D design software (architecture) amalgamated with gaming to enable collaborative online multiplayer sustainable design [John McBain]

5

0 comments

vi. Commercialisation & Emerging Business Models

Thoughts and references for where this sector is going, emerging business models, opportunities for commercialisation.

- Steam is an interesting case study because it connects mainstream games studios directly with consumers, similar to how the app stores of iPhone and Android have connected mobile games studios directly with consumers. <http://store.steampowered.com/>

vii. Additional References

Additional information that might be useful, including case studies, success stories, research papers.

- Kodu Game Lab: <http://www.kodugamelab.com/>
- Microsoft XNA: <http://msdn.microsoft.com/en-us/library/bb200104.aspx>
- xBox Indie Game hub: <http://create.msdn.com/en-US/>
- "Can Games be radical" <http://whatgamesare.com/2011/09/can-games-be-radical-art.html> [via @benpaddlejones]
- Digitalkoot - A great example of games + libraries + crowdsourcing from National Library of Finland <http://t.co/2NmeWnmQ> [@myleejoseph]
- Submission paper from Adam Ruch (IMI) [Digital Culture Policy Recommendations-IMI-Games.docx](#)
Second submission from Rosemary Eliot from IMI [Digital Culture Policy Recommendations-IMI-Games.docx](#)

viii. Case Studies from Around Australia

- Leading case studies from the sector to help contextualise Australian innovation in this area.
- The [DEEWR ICTIF](#) project [PLANE](#) is developing a Virtual World game built in OpenSim for teachers to explore, create and share Games Based Learning for their classroom.
- [3dedrats](#)
- Virtual History Centre (FUSE Victoria) - <http://www.virtualhistorycentre.com>
- Massively Minecraft - Before/After School Games Development Social-Enterprise (<http://www.massivelyminecraft.org>)
- Case study - Discussing WARCO, the war correspondent game styled as a first person shooter (skip to Robert Connolly) <http://t.co/BxwuDppX> [@mattner_d]
- Games industry incubator case study - Defiant Development, a Brisbane based independent game developer. They make exciting games for mobile, augmented reality, and console platforms. <http://www.defiantdev.com> [@morganjaffit]
 - Case study in education and policy [from IMI paper, Rosemary Eliot]. See paper for more information. IMI is a new research group within the Department of Media, Music, Communication and Cultural Studies (MMCCS) at Macquarie University. It was formed out of an organic collection of compatible research interests by a number of faculty members and PhD candidates. IMI's goals are

to keep academic research in touch with the emerging new technologies and reception techniques that surround these new media forms, and to marry that insight to inform production. As a heavily practice-based Department, MMCCS looks forward to developing new collaborations with technologists and experts in other fields who can contribute directly to the production of innovative works.

In the last twenty years, 'new media' have burst upon the scene and evolved at an incredible pace. The interactive nature of these new forms of communication have unprecedented implications, and present artists, industry and consumers with myriad opportunities. Even 'old media' are implicated as they seek to co-exist with new media and interactivity. Whether this cohabitation will survive remains to be seen.

The vision of IMI is to blur the line between technology and art in academia. This tendency has already emerged organically through the research of a number of faculty members who focus on digital, computerised and interactive media forms such as web technology, interactive digital music, animation, moving image and videogames. The aim of the IMI is to encourage growth in this area by providing opportunities for further collaboration across disciplines, research institutions, government departments and agencies and industry.

The Interactive Media Institute is uniquely positioned to engage in future cross-disciplinary projects spanning disciplines such as engineering, cognitive science (psycholinguistics, visual cognition and cognitive neuropsychiatry), psychology, language technology, medicine and social, cultural and political change. A number of these disciplines have been designated as "Concentrations of Research Excellence" at Macquarie.

Two new programs for undergraduate study representing a new combination of technical and critical studies in the area of videogames and interactive media will commence at Macquarie University in semester 1, 2012:

- [Bachelor of Information Technology](#) in Game Design and Development.
- Bachelor of Arts, with a major in [Interactivity and Gaming](#).

At the postgraduate level, IMI welcomes expressions of interest for doctoral research projects in any area of interactive, digital or innovative media research or practice. Through these undergraduate and postgraduate programs, IMI will sustain the academic pursuit of interactive media, and strengthen and enhance digital citizenship skills into the 21st century.

- Literacy in the 21st Century: Learning from Computer Games [@brettmclennan]
<http://t.co/WI9xVfpR>

11. Film & Animation

The **Film & Animation** category aimed to reach individuals and organisations that represented the breadth and diversity of the Australian film & animation sector and engage them in their ideas for how Australia could better realise the benefits and opportunities of this area, both socially and economically.

Below is a combination of the content from the wiki, some analysis about the community of participation and content contributed, and the votes per idea.

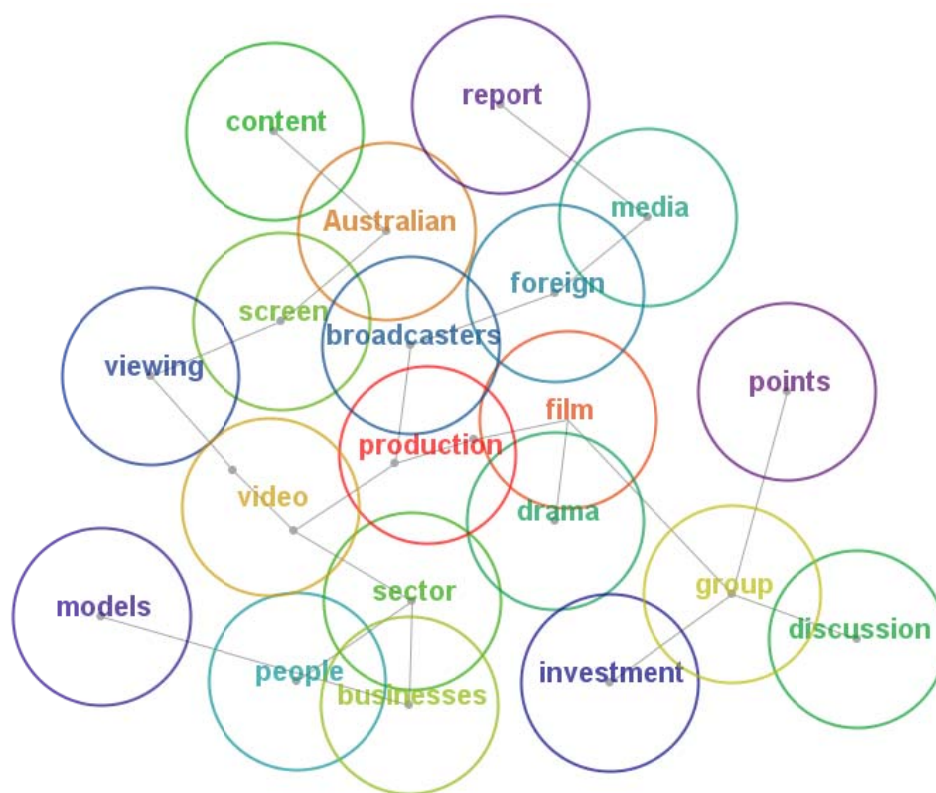
i. Community of participation

Organisations that specifically had contributions added to the wiki included Film Australia plus 3 individuals from a couple of organisations.

There were 9 ideas submitted to this category and approximately 2000 words contributed to the wiki.

There were 41 votes for these ideas from 14 people.

Please see a visual representation of the key concepts raised from the Film & Animation wiki contributions →



Top 10 ideas

- 1) Encourage foreign investment in film in Australia – **10 votes**
- 2) Support of Entrepreneurial Impressario Model – **5 votes**
- 3) Help Australian organisations/people retain IP – **5 votes**
- 4) Review definition of media and recognise value of new media – **5 votes**
- 5) Create an "online productions space" – **4 votes**
- 6) Encourage and support film collaborations – **4 votes**
- 7) Government supported aggregators model mirroring free to air. – **3 votes**
- 8) Collaboration & cross sector skills development for film sector – **2 votes**
- 9) Encourage large scale investment in film and TV – **2 votes**

ii. Current Status & Facts

- *Statements on the current status and useful facts to understand the landscape. Please add links for references.*
- Free to air television platform is annually earning \$3.5 billion – set to increase over the next 5 years by 2.3%. And 3 major entities: 7, 9 and 10 to divvy that revenue share up. Subscription television – earning \$2.8 billion – with FOXTEL the key and dominant platform. [from Matthew Deaner's speech, see [slides](#)]
- 59% of funding for "storytelling" comes from non-government sources, with almost a third of that being foreign investment [from Matthew Deaner's speech, see [slides](#)]
- Background information from Screen Australia [Matthew Deaner via submission paper]
 - BBO
 - Television remains the leading method of viewing screen content, at over three hours on average per day. Free-to-air and subscription services have each remained steady with participation rates of 94 per cent and 19 per cent respectively.
 - Cinema participation has grown slightly over the last five years, with the proportion of people attending in the preceding four weeks rising by almost 2 percentage points to 29 per cent in 2010
 - Watching video on DVD or Blu-ray remains an activity regularly undertaken by the majority of the population but is the only access point to record a decline in the last five years.
 - The rise of social media is a new way of engaging with screen content. Facebook and YouTube are at the forefront.
 - Fuelled by an increasing number of people accessing the internet through high-speed connections and the roll out of the NBN, there is growing capability and interest in viewing long-form video online. In 2010, 20 per cent of people had used a computer to watch video online and 2 per cent had done so using a mobile.
 - Convergence Review:
 - The report reveals a significant dilution of Australian content in the media diet. Since 2008, the hours of foreign content on free-to-air (FTA) television have increased 154 per cent greatly outstripping the growth in Australian content at 59 per cent.
 - The traditional media sector dominated by commercial television and feature films are the only significant investors in Australian stories at this time. The combination of incentives and government requirements has ensured Australian stories remain on Australian screens. The difficulty, moving forward in a multi-channel, converged environment, is the economics of screen production.
 - Australian content is more expensive for broadcasters than foreign imported content on FTA. The high levels of production output from the US and the relative pricing of that content result in a lopsided marketplace for content whereby it is significantly cheaper for a broadcaster to purchase a high-rating US series like *Two and a Half Men* or decades-old programs like *Charlie's Angels*, than to invest in production of new Australian programs. As a result, more than 70 per cent of the commercial FTA broadcasters' drama expenditure relates to foreign drama.
 - Of their main channels, all the commercial free-to-air networks screen above the quote of 55 per cent Australian content required by the Australian Content Standard. However, the standard applies only to the main channels, not to the digital multi-channels introduced in recent years. With no minimum content requirements imposed on them, the multi-channels are currently broadcasting significantly less Australian content.
 - Piracy poses economic threats not just domestically but to the screen sector worldwide. 2011 analysis of audience behaviours by Screen Australia found that 5 per cent of all viewings for the surveyed movies occurred via online video, with just 1 in 20 of those viewing paid for. (BBO report)

- 2010 Review
 - Screen Australia has undertaken new, original research to provide a snapshot of independent documentary and drama screen production business in Australia. Based on analysis of Screen Australia's project databases there are 394 businesses currently active in the production of feature films, TV drama & documentaries in Australia (ie have made at least one title in the last three years)
 - The 2006/07 Australian Bureau of Statistics (ABS) Screen Industry Survey (SIS) – *Television, Film and Video Production and Post-production Services* – provides a snapshot of *all* film and video production businesses, post production businesses and creative service providers (such as producers, writer and directors) as well as other crew and screen resource providers. It does not include television broadcasters. The results of the 2006/07 survey suggested that the film and video production sector was made up of 2,492 businesses employing 13,844 people at that time. In terms of the number of businesses, this represents growth of 15 per cent from the previous SIS survey (2002/03) when there were 2,174 businesses. The majority of these businesses were small businesses (85 per cent), with little more than 1 per cent employing over 50 people. The total sector earned \$2.208 billion in 2006/07 and had an operating profit margin of 8.8 per cent.
- Research section of Screen Australia website
 - The production of Australian animated feature films has increased significantly in recent years. Five titles, accounting for 50 per cent of all Australian animated feature films, were completed or began production between 2008/09 and 2009/10, including the high-budget *Legend of the Guardians: The Owls of Ga'Hoole* and *Happy Feet 2*.

iii. Ideas for a Long Term Sustainable Vision

- *How do you imagine the sector could look in the future? How could Australia excel? What would a 10 year plan look like?*
- A broad, active and diverse national and international participation in Australian (and Australian made) content including viewing, contributing and participating. [from discussion group notes]
- Well tested models in digital distribution with several streams (including grass roots and highend) with emerging financially successful models for productions and distribution of Australian (and Australian made) content in parallel with traditional models/ This would include 'lab' funding for testing new sustainable models and would lead to private sector and government investment in these models (including support for content distributors, not just creators. [from discussion group notes]
- Dissolved silos across sectors, some shared goals and objectives, and some points of distinctiveness [from group discussion notes]
- Acknowledge three levels of support: regulation, direct investment and indirect investment and balance these appropriately [from group discussion notes]

iv. Ideas for What Success Would Look Like

- *What are some tangible ways we could measure progress in this area*
- 2010 Review [Matthew Deaner, Screen Australia]
 - Screen Australia has examined two possible indicators of business sustainability – consistency of production activity & profitability – and analysed the currently active businesses from 2010 *Business Survey* displaying these indicators.
 - A consistent business was defined as having a TV series or two or more one-off feature, TV drama or documentary titles in production since 2006/07

- A profitable business was one that reported a profit in 2008/09 and/or 2009/10 in the survey
- Based on these definitions:
 - 40 per cent of businesses could be defined as consistent
 - 56 per cent of businesses could be defined as profitable
 - 29 per cent of businesses were both consistent and profitable
- BBO [Matthew Deaner, Screen Australia]
 - In April 2011, Screen Australia released *Beyond the Box Office*. The report analyses patterns of screen media consumption in Australia, helping to understand shifts in media penetration and offering never-before-published insights into consumption of DVD/Blu-ray and online video. Focusing initially on feature films, Screen Australia also released a new standardised audience metric, designed to evaluate the number of times a film is viewed across its first-release lifecycle. Modelling the slate of domestic features released since 2007 not only highlights the size of their total audience but also the propensity of some theatrical releases to find a proportionally higher number of viewers beyond the box office.

v. Ideas for How to Get There

- *Ideas to achieve the vision for Australia.*

- **Policy:**

- **Review definition of media and recognise value of new media** - Convergence - adapt and revisit old definitions of media. Look at the concept of storytellers and storytelling, embrace the new platforms, media and process innovation needed [from group discussion notes] Recognition of new media - eg implementation of games offset for narrative based interactive and artistic expression [from group discussion notes] [Vote for this idea.](#)

5

0 comments

- **Investment/funding:**

2

0 comments

- **Encourage large scale investment in film and TV** [from group discussion notes] [Vote for this idea.](#) ←

- **Encourage foreign investment in film in Australia** [from group discussion notes] [Vote for this idea.](#) →

8

0 comments

- **Local content creation and preservation:**

4

0 comments

- **Help Australian organisations/people retain IP** [from group discussion notes] [Vote for this idea.](#) ←

- **Preserve local content** - what if film makers and artists were funded to lodge the results of their work in a GLAM organisation for preservation? [@elyw] *This idea was put in Big Picture ideas for voting as it applies more broadly.* [Vote for this idea.](#) →

31

0 comments

- **Initiative ideas to boost industry:**

38

0 comments

- **Establish 'lab' funding** - for testing some sustainable models. [group discussion notes] [Vote for this idea.](#) ←

- **An "online productions space"** - (next new networks). A Channel model which shifts location online. [from group discussion notes] [Vote for this idea.](#) →

3

0 comments

- **Government supported aggregators model** mirroring free to air. [from group discussion notes] [Vote for this idea.](#)

5

0 comments

- **Support of Entrepreneurial Impressario Model** - vision plus economic driven partnerships [from group discussion notes] [Vote for this idea.](#) ←

- **Funding/infra to develop new business & distribution models** - Film/animation: multiple distribution models needed, grassroots & high end; content creators *and* distributors important [@artsculturegov livetweeting on the film group report] *Note idea was merged with Big Picture idea about support for new business models.* [Vote for this idea.](#)

Comment on this idea:

Australian Arts have missed many opportunities to commercially exploit digital cultural IP protected content online, incl overseas, due to an absence of appropriate bus. models built on sound enforceable legal foundations - knowledge of e-commerce functionality and internet law is vital here [nj.hooper]

2

0 comments

8

0 comments

- **Skills development and educations to create trailblazers:**

- Primary schools - get children in touch directly with creators [from group discussion notes] - related to idea *Merged into Ubiquitous and improved arts literacy for all Australians (Big Picture).* [Vote for this idea.](#)
- Support creators/distributors to develop skills for economically viable objectives [from group discussion notes] *Note this idea merged with broader Non-arts skills development for artists/industry - eg. biz, digi - Big Picture idea.* [Vote for this idea.](#)
- **Collaboration and cross sector skills development** To help film industry be more innovative and engage new skills - Eg, AFTRS: screen culture, MSAB, MSA, ARCHIVE, sharing and streaming interactive inspirational content, connecting with creative people regularly for cross sector collaboration. [from group discussion notes] [Vote for this idea.](#)

1

0 comments

- **Collaboration:**

- **Encourage and support film/media collaborations** - between content producers, platforms and government on productions [from Matthew Deane's speech, see [slides](#)] [Vote for this idea.](#)

2

0 comments

vi. Commercialisation & Emerging Business Models

- *Add your thoughts and references for where this sector is going, emerging business models, and opportunities for commercialisation.*
- The most difficult issue is there is no clear business model [@mig_gonz]

vii. Additional References

- *Any additional information you think might be useful, including case studies, success stories, research papers.*
- Submission from Screen Australia at <http://digidculture.wikispaces.com/ScreenAustralia>

viii. Case Studies from Around Australia

- *Leading case studies from the sector to help contextualise Australian innovation in this area.*
- Creative Industries Innovation Centre, NFSA, Screen Australia, AusFilm, Fox Studios [group discussion notes]
- **Health environment where original content can live in the online space.** "lifting the other end of the couch", not ancillary, not microbudget. [group discussion notes]
- Case studies from Matthew Deaner, Screen Australia
 - Australian Government's 2010 Review of the Independent Screen Sector
http://www.screenaustralia.gov.au/documents/SA_publications/2010Review_full_Final.pdf
 - Beyond the Box Office: Understanding audiences in a multi-screen world
http://www.screenaustralia.gov.au/documents/SA_publications/Rpt_BeyondBoxOffice.pdf
 - Convergence 2011: State of Play
http://www.screenaustralia.gov.au/documents/SA_publications/Rpt_Convergence2011.pdf
 - Drama Production Report 2011
http://www.screenaustralia.gov.au/documents/SA_publications/DramaReport.pdf
 - Production of Australian animated features and TV drama, 1990/91–2009/10
<http://www.screenaustralia.gov.au/research/statistics/mpanimationssummary.asp>
 - Box Office Reports 2010
http://www.screenaustralia.gov.au/news_and_events/2011/mr_110120_boxoffice.aspx

12. Media & Music

The **Music & Media** category aimed to reach individuals and organisations that represented the breadth and diversity of the Australian music and media sectors and engage them in their ideas for how Australia could better realise the benefits and opportunities of this area, both socially and economically.

Below is a combination of the content from the wiki, some analysis about the community of participation and content contributed, and the votes per idea.

i. Community of Participation

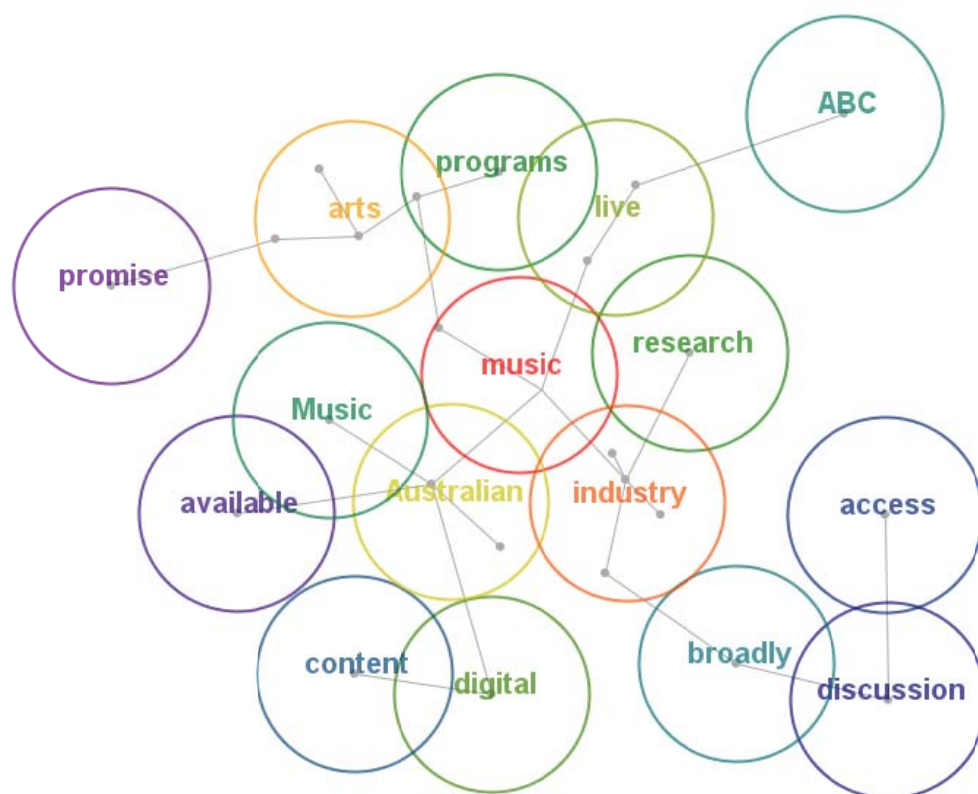
This was the most active part of the consultation with participants contributing from right across Australia and different parts of the sector. Many of the sector specific ideas contributed that were broadly applicable were also integrated into this section.

Organisations that specifically had contributions added to the wiki included APRA, the Music Council of Australia, Google Australia and some feedback from individuals from the ABC plus 14 individuals from a range of organisations and interests.

There were 23 ideas submitted to this category and approximately 3350 words contributed to the wiki.

There were 208 votes for these ideas from 57 people.

Please see a visual representation of the key concepts raised from the Media & Music wiki contributions →



Top 10 ideas

- 1) Publicly funded media / content made publicly available - **votes 36**
- 2) Address the asymmetry in music budget and priorities of Ausco - **votes 12**
- 3) A commitment to research & stats on contemporary music - **votes 11**
- 4) Funding programs to support DIY initiatives - **votes 10**
- 5) Using existing cultural real estate to broadcast live Aussie music - **votes 8** (+9 -1)
- 6) Reduce barriers to live music performance – **votes 8** (+9 -1)
- 7) Development of an IP methodology for new content for digital use – **votes 8** (+9 -1)
- 8) Ensure temp exemption from local content requirement is not renewed – **votes 7**
- 9) Establish social security and arts policy – Art start – **votes 7**
- 10) Statistics from ABS for music – **votes 7**

ii. Current Status & Facts

- *Statements on the current status and useful facts to understand the landscape. Please add links for references.*
- We have a vibrant and awesome music scene in aust [@tbag5]
- The biggest issue for the Arts/Culture sector is structural. This is evident on the ground by observing the large gap in communication/shared agendas etc between the "commercial" parts of the sector and the "cultural" or not for profit sector. It is evident in reading the discussion paper e.g the mixed message in goal 3 between Australian stories and world class endeavour....both worthy goals BUT they may not be compatible? I believe there needs to be a structural review of the sector that clearly identifies for each of the various art forms both how they operate from education, community, professional and elite and also how these are linked. This should include a philosophical narrative, an articulated and active broad based participation strategy, a consistent and cohesive professional career pathway and support for elite practitioners. As part of this we should ensure that there is shared learning between the art forms and that at least at the elite level we are benchmarking our achievements against international standards. [Michael Smellie - personal perspective]
- Australia is not well placed in terms of innovations in the global context in the arts/cultural industries (despite what the various Ministerial pronouncements may say). I make this observation based on our declining importance in providing content to the world. Whilst the information is inexact (and that is a problem in itself), I think Australia consumes about 1.4% of the worlds content yet provides only 0.4%...and I think this has declined over the last decade. [Michael Smellie - personal perspective]
- We need to understand the economic value/contribution of the arts (music) in order to develop effective policy and strategy. By way of example research recently conducted by Ernst & Young ([Live Music research](#)) revealed that live music in venues (pubs, clubs, bars etc) contributed \$1.2billion to the national economy in 2010. An estimated 42.9 million patrons attended approx. 328,000 live music performances at approx. 4,000 live music venues nationally. The venue-based live music industry supported employment of nearly 15,000 full time jobs. This info gets the attention of musicians, venues and all levels of government - and ultimately focuses attention. We similarly need to understand the value chain of the digital music economy. It's the first step in understanding areas of need and potential. The spend to conduct this research is a small investment. Ideally industry value would be measured by the ABS. If this is not feasible in the short term Govt (Fed/State), Industry and Academia could collaborate. [Dean Ormston, APRA]

iii. Ideas for a Long Term Sustainable Vision

- *How do you imagine the sector could look in the future? How could Australia excel? What would a 10 year plan look like?*
- **(need vision statement on film)**
- **A musically literate nation that can play, create & share. An environment where musicians are supported through mid and late careers, not just early stages.** [extrapolated from MCA session, ABC Artscape #NCP session, John Wardle's comments at live event, @piawaugh @perkinsy]
- The emphasis on the instrumental value of the arts - as contributors to the economy, technology, innovation, social inclusion etc - should not divert us from the 'intrinsic' value of the arts. They are interlinked. For music to be effective as a diversionary strategy for at-risk youth, they have to have a genuine, deep experience of music making and musical values. There is no point in our marketing mediocre music internationally; success and longevity depend upon marketing of brilliant music brilliantly performed. [Richard Letts]
- Copyright Issues for contemporary music - The evolving digital environment creates significant challenges for the music sector. The rights of Australian artists must be respected by regulators. [jwardle]

iv. Ideas for What Success Would Look Like

- *What are some tangible ways we could measure progress in this area?*
- **Policy shift to recognise intrinsic value of arts** - Issue of everything submitted being seen through the lens of economics, so everything ends up being seen as grants programs, and we need to also look at cultural impact, trade impact, differentiation between commercial cultural policy ("clear goals") and community stuff (not for profit, individuals). Look at elite sport versus community sport. [Vote for this idea.](#)

Comment on this idea:

Great comment hope it gets more votes!! [dansartinmotion]

- "Recognition" for local efforts around culture (eg local choirs). So what does recognition look like. [from MCA discussion]

7

1 comments

v. Ideas for How to Get There

- *Ideas to achieve the vision for Australia.*
- **Financial incentives/support:**
 - Tax offsets to apply to all arts/artists - Tax offsets to areas other than screen arts: authors, musicians, performance ... (cf. idea raised by John Wardle in the morning session) [from group discussion] *This idea was put in Big Picture ideas as broadly applicable.*

10

0 comments

- **Funding programs to support DIY initiatives** - that enable communities to develop programs – for example music and media programs in schools (cf. the Geek in residence scheme for arts organisations) [from group discussion] [Vote for this idea.](#)

- **Improving access to media & music:**

- Mechanisms for allowing people to put up their own content in public institutions: there are good examples of this in the GLAM sector; it should be extended to music and media (eg. a drama pilot, where people could view and vote on it – cf. The Arctic Monkeys – became established because fans bootlegged copies of their work and put them online) [from group discussion] Merged into **Encourage more art in public spaces like libraries** in Digital Art category.
- **Federal support for public spaces to be used for art/music/online** - Could be tied to the rollout of the NBN. [from group discussion]. [Vote on this idea.](#)

Comments on this idea:

Assume we are talking about wireless access in public spaces and the NBN [davidcranswick]

This is more about physical space to be used, such as parks, libraries, etc, talking about online access in public spaces is an interesting point. I'll include your comment in the submission.

Cheers, Pia. [piawaugh]

- **Policy:**

- **Statistics from ABS for music** - For the music sector, there is enormous agreement on the lack of serious gathering of statistics by the ABS and the urgent need for them. [Richard Letts] [Vote for this idea.](#) →
- **Centres of Excellence** for showcasing case studies, skills, development/transfer, and importantly to represent Australian excellent to the world. [MCA conference] *Note this idea was put in Big*

12

2 comments

7

0 comments

Picture as broadly relevant. [Vote for this idea.](#) ←

- **Ideas to help Indigenous artists feel valued**, better narrative about Indigenous art. [MCA conference] → [Vote for this idea.](#)

Comment on this idea:

More inclusion in mainstream narratives and equity in terms of access to tools and online environments - particularly for the many, many communities that fall outside the identified 'growth' communities. [Tracey M Benson]

- **A national song book**, all children should learn to sing. [MCA conference] [Vote for this idea.](#) →

Comment on this idea:

Yes - this could be a good initiative, especially if there was some teaching on the notes, intervals and chords. The Kodály Concept comes to mind here. [jwardle]

- **Flexibility in policy to support different business models** - Challenge between finding balance around protecting artists rights and access/distribution of content was obvious on the day. Policy likely needs to reflect diversity in business models rather than just traditional models. [extrapolated from tweets and group discussion]. We need a nuanced / sophisticated model for ip. That's all, so there can be free content & avenues for \$\$\$\$. Up to artist too [jwardle] *Please note this idea merged into Big Picture as more broadly relevant.* [Vote for this idea.](#)

- There were some comments on Twitter that challenged traditional approaches to protecting IP, eg:
"Speaker wants to build more walls around the music industry - aargh! lead the world, don't protect rubbish" [The_Git]

- **Development of an IP methodology for new content to streamline for digital use.** Intellectual property support for media/music - [from group discussion]. Development of clear instructional material on IP, particularly for the regions and outer suburbs (Anne Fitzgerald's point from this morning) [from group discussion] [Vote for this idea.](#)

Comments on this idea:

The vote seems to be splitting across a number of topics like this one that really seems to be saying the same thing... Understanding of usage rights is important and open access needs to be considered/understood/taught/built in with the creation of any digitisation project in GLAMs or anything born-digital created with public funds... [k.greenhill]

I would like to see more explanation of this, it is unclear and I cannot tell if this is a good or fair idea or not. [Community Member]

- **Publicly funded media publicly available** - Tied grants to the ABC to digitise its archive for use in schools and public access online and obtain necessary copyright clearances. There is a need also for researchers in the ABC archive to help public access material. [from group discussion] [Vote for this idea.](#)

Comments for this idea:

This was raised in the Digital Arts table at live event. Opportunity for policy to show cause why public funded content not be open licensed, in the same way as public funded software should be open licensed. [michela]

Government-commissioned works of art should be licensed free of charge and re-usable, e.g. by Creative Commons Attribution (CC BY). [michela]

Residuals for the artists, actors and creators would need to be worked around as content involves copyright etc., if I understand the opportunity that is being asked for... [dansartinmotion]

@dansartinmotion not necessarily for all uses. The default could be a Creative Commons Attribution, Non-Commercial, No Derivatives license to allow sharing with residuals still applying for commercial availability, commercial remixing and the making of derivatives.

<http://creativecommons.org/licenses/by-nc-nd/3.0/au/> [michela]

7

1 comments

4

0 comments

8

+9, -1
0 comments

36

13
comments

The issue of open licenses for content is a tricky one as the current arrangements around copyright and licensing are very complex. ABC produced content has a lot less restrictions for reuse than co-productions and externally licensed material. We are currently working through some of the issues around reuse of content online within the ABC, however the current models which have built up around a limited run broadcast approach are pretty limiting. A lot of the rights agreements are also set up to provide an income stream for copyright owners and creative staff on productions so any changes need to take this into account. [moniquepotts]

Agree especially with Monique Potts. As I understand it, this idea has been circulating in or around the ABC for at least a few years amongst some people who are very open to the possibility. The fact that it hasn't happened yet does speak to the difficulty in negotiating the details, but I hope we can get there. [Jon Tjhia]

Creators want government funding and yet want to own their IP and the right to exploit it. It's tricky to have both. [stonestacy4]

why is it tricky? How do artists get their income if they do not retain the IP? The funding is for the creation of the work not the ideas. There is not enough funding to generate income for all artists so they must retain their ideas - that is their contribution to society - the manifestation of those ideas costs money and funding helps there. [Garth Paine]

I think quite a few people would be happy with a generous one-off artist's fee in exchange for the work then being placed under an open licence. [p5digit]

@p5digit, that's exactly what we did when engaging actors for a Creative Commons licensed film. 2.5 x award rate in exchange for CC free-for-non-commercial-plus-attribution-share-alike rights. No complaints [michela]

Interesting discussion. However, I think the issues relating to royalty payments for individual artists and the terms of access to government-funded media in a digital age are somewhat different. [barns.sarah]

What Sarah Barns / Barns Sarah said. [Jon Tjhia]

@barns.sarah, agreed Some more thoughts on open licensing here

<http://thequality.com/people/michela/weblog/archives/003036.html> [michela]

- **ABC Archive, National Memory and Education in the digital age** (Tony Moore) The ABC needs to take seriously its role as a great repository of Australia's moving images and sound, and make this vast archive freely available to the citizens who have funded its creation. There are already snippets but not nearly enough. All ABC owned documentaries, dramas, current affairs, arts, science and programs should be available to Australians to download, especially for educational and research purposes. The British (eg BBC) and Americans take very seriously public access to their TV history, yet the ABC remains wedded to a professional sales model where archive 'footage' is sold to media professionals at expensive commercial rates for use in their own program making. If a much loved old ABC program is not one of the few to have been repacked as a DVD, viewing or listening to it is beyond discovery or the purse of most Australians, and thus our cultural heritage remains locked away in the vault. Some copyright and actors residuals will need to be cleared, and digitising the ABC's holdings for podcast will be expensive, but making these programs available to schools, universities, libraries and future generations is worth it in terms of civic national identity. Indeed parliament might consider legislation that sets aside residual rights in older ABC owned programs for educational and academic research purposes. This boon to our cultural literacy will dovetail nicely with the carrying capacity of the NBN and New National Curriculum's emphasis on Australian history, redressing the domination of American digital texts and data in our schools that has occurred in the name of free trade. This is an extract from Dr Tony Moore's submission to the Senate Inquiry into Recent ABC Programing Decisions. The full submission may be downloaded at: http://www.aph.gov.au/senate/committee/ec_ctte/abc/submissions.htm

- "The ABC are looking at opening up archives for education" [@tspong At the live event]

- **Skills and capacity development:**

- **Broad training for cultural education** - Broadening of arts education beyond elite training in creative practice, to provide support for the development of skills as cultural entrepreneurs. Training needs to include education on developing careers, use of new platforms and media, IP issues etc. [from group discussion] *Merged with Big Picture idea* **Non-arts skills development for artists/industry - eg. biz, digi -**
- **Digital accelerator program** - There is a need to provide an "digital accelerator" program to redress this. The object should be to accelerate the learning, innovation and investment process.

8

0 comments

This "accelerator" program needs to be multi faceted but the part I mentioned to you involves the establishment of "Digital Exemplars" of which the ANU remote teaching could be one. The idea would be to make some funding available to institutions/individuals who are prepared to share their innovative use of digital technology with other potential users. This should enable users (and I think that this particularly applies in Regional Cities and remote areas) to more quickly adopt "best practice" and move along the digital learning curve. [Michael Smellie - personal perspective] *Note this idea was put under Big Picture for voting as broadly applicable.*

[Vote on this idea.](#)

- **Online engagement skills for artists/industry** - teaching new artists to use the power of the Internet to connect with communities, to grow fanbase, connect with potential earning. [extrapolated from points made by @lufearnside and music/media discussion group] *Note this idea was put in Big Picture as broadly applicable.* [Vote on this idea.](#)

3

0 comments

- **Publishing ideas:**

- **Support for eBook Publishing:** In the rush to video and digital on-line work the role of the humble book in Australian culture has been forgotten. However, the book is being re-borne as the e-book and Australia can have a viable e-publishing industry. This industry can be supported by Australia's libraries and universities. This will enhance the traditional role of the library as a resource for authors, for allowing them not only to research their work but prepare it for publication, submit it and also offer a not-for-profit service for free open access publishing. This will provide savings, for libraries which currently are required to purchase access to the works written by their clients. [tomworthington] [Vote for this idea.](#)

12

+15, -3
0 comments

Comment on this idea

E-books still need professional editors and professional book designers. A way needs to be found to make such people available. On a related matter, many University theses are available on-line. But people in Art and Design have a serious problem with copyright in relation to this. Theses in this area often contain numerous illustrations of other artists' work, discussed in relation to the original work (whether creative or critical) of the author of the thesis. As long as the thesis is only available for inspection in a University library, this has not caused legal problems. But it is impossible for such a thesis to be made publicly available as the law now stands. [p5digit]

- **Reform of university presses:** Currently the Australian government subsidizes non-profitable university publishers. These publishers produce works on paper which are not available to most of the Australian population. Under a revised system, universities would merge their presses into "Universities Australia e-Press" with the mission to produce cultural works on-line for free, for community benefit. [ANU ePress](#) would be used as the model for the new organization. [tomworthington] [Vote for this idea.](#)

Comment on this idea:

1

+3, -2
0 comments

Monash Uni also has an e-press. I don't think the University presses need to be merged - that would just add more bureaucracy. This issue is part of the broader question of making publicly funded works publicly available, and should be considered in that light. [p5digit]

- **Supporting Contemporary Music** - Policy recommendations from John Wardle. Full paper below - note, twitter backchannel feedback to John's talk was quite positive. (eg "This guy gets it education, policy & fiscal policy interconnect! #publicsphere" @benpaddlejones)

- Fulfill 2007 / 2010 election commitments to the contemporary music sector. Walk the talk.

- **Establish a Social Security and the Arts policy** - Art Start (Election promise 2007). [Vote for this idea.](#) →

3
+9, 3
0 comments

- **Require international acts use**

Australian support acts - Amend the Migration Regulations 1994 for the Temporary Entertainment Visa to require Australian supports for all international acts (Election promise in 2007). [Vote for this idea.](#) ←

7
0 comments

- **Reduce barriers to live performance** - Work with States, Territories and local government to reduce barriers to live music performance and encourage live music precincts (Election promise 2007). [Vote for this idea.](#) →

8
+9, -1
0 comments

4
2 comments

- **Boost music exports through**

coordinated marketing - Boosting music industry exports through a more coordinated and consistent approach to international marketing (Election promise in 2007). [Vote for this idea.](#) ←

Comments for this idea:

To be honest, I won't 'agree' (or 'disagree') with this idea but I don't feel it reflects an understanding of how taste and music marketing are effective. To my mind, and in my limited but engaged experience, this kind of funding would be better dished out to single artists/groups looking to access certain markets or raise profile; if they could justify why said market is being targeted, detail a strategy, support a tour with promotion and so on. It's always been a kind of vibe-killer to read government-funded music marketing. It just makes it seem daggy and safe. This may not apply to classical music but I'd guess it does to most other genres. [Jon Tjhia]

I also think 'music exports' is not the clearest way to understand this, given how few actual discs sell these days. It should be understood more in terms of media presence and the sense that an artist is engaging with a region or a particular subculture. [Jon Tjhia]

- **Complete the Strategic Contemporary Music Industry Plan and implement:**

Introduce its components, including: [Vote for this idea.](#)

- Establish the Australian Contemporary Music Industry Advisory Council. Including DPMC Arts Office, Australia Council, State arts agencies, APRA, AMIN state associations, ARIA, AMA - to develop a coordinated investment strategy.
- Assist State and Territories in reducing regulatory barriers to live performance.
- Develop best practice guide to improve workplaces for live performance.
- The creation of a National Live Music Coordinator position.

7
0 comments

- Music education in the national curriculum - Delivering on a commitment to the provision of an arts education including music for all Australian school students (Election promise 2007). Added

to the idea. *Merged with Ubiquitous and improved arts literacy for all Australians (Big Picture).*

12

0 comments

- **Address the asymmetry in the music budget and priorities of the Australia Council** - The Australia Council invested \$83.5 million in music in 2011, of which only \$5.3 million goes to the Music Board and not all of that to contemporary music. This needs to be increased by at least \$5 million targeted at contemporary music industry development. [Vote on this idea.](#)

Comments on this idea:

Indeed - good point - strange that the title of much of what is being addressed here is Digital Media - and yet the digital music communities in Australia gets very little support either for the funding of individuals to create works for public consumption - be that festivals for for more standard release approaches, or even the support of distribution channels - sure a few people get funded here and there and produce some amazing work, but come on, this is the major music channel of our time! any yet it is seen as a series of subcultures and what funding gets applied just reinforces those sub-culture divisions. A much bigger picture needs to be taken - a policy with an big open heart and with inclusiveness at its core. [Garth Paine]

This is part of a general problem where there is only very minor support for individual creators, with money going to larger organisations instead. [p5digit]

- **Investment/tax incentives for recording grants** - Negotiate investment/tax incentives for the establishment of an industry supported fund for recording grants. To provide financial support to assist Australian artists and bands to produce broadcast-ready commercial products for radio and export. NZ invests \$5.4 million per year on funding for recording and music videos through NZ On Air. [Vote for this idea.](#)

6

0 comments

13

0 comments

- **Expand the existing education tax rebate to arts** - Increase the family tax benefit to allow parents to claim \$500 + p/child on private tuition in music and the arts . To support participation, literacy and jobs prior to the introduction of music in the national curriculum. *Note this idea was broadened to all arts as a Big Picture idea.* [Vote for this idea.](#)

○ **A commitment to research on stats on contemporary music** - Secure investment in research and statistics for improving data relating to the contemporary music industry to further inform policy. [Vote for this idea.](#)

11

0 comments

7

0 comments

- **Ensure that the temporary exemption from local content requirements for digital radio is not renewed** - Australia has a content standard for television. Radio should be no different. Ensure ACMA develops a nuanced program standard for digital radio & remove the temporary exemption from the

Commercial Radio Codes of Practice. [Vote on this idea.](#)

- **Music Australia** - Consideration given to the establishment of a Federal Government direct funding body for the Australian music industry sector informed by the Screen. [Vote for this idea.](#)

1

+2, -1
0 comments

8

+9, -1
0 comments

- **Use existing cultural real estate to broadcast live Australian music**, such as 9pm til 6am on ABC3. [Vote on this idea.](#)

Comments on this idea:

If I had the time I would do it myself .Im too busy [show1e1]

Brilliant. It could be like the TAB channel only with Music - Visual Arts - Drama - Dance, instead of Trots, Dogs and Racing [jwardle]

There might be some concern that ABC3, being a kids-only channel, might risk its brand by

becoming a non-G-classified space overnight. I would see this as a reasonable stumbling block for the idea. An alternative could be child-friendly or child-focused (via curation) arts programming. There is heaps of weird, amazing, experimental and very immersive screen art which isn't going to shock or upset most parents. It'd be a nice bridge and provide some less conventional programming in the kid space - plus parents could timeshift that stuff if they wanted their kids to have access to it during regular hours. [Jon Tjhia]

- Additional ideas contributed by the community:

- **Association with MusicBrainz—an open music encyclopedia** - MusicBrainz [1] is a peer-reviewed source of music metadata that can be contributed to by anyone. Nearly all data is in the public domain. I think it would be greatly beneficial for entities such as the National Library of Australia's Trove [2] to integrate with MusicBrainz's vast data source—Trove could choose to increase their data quality of Australian artists and releases and MusicBrainz could benefit from the already existing data contributions of Trove's editors/librarians. MusicBrainz has the capability to store very detailed information of musical acts and releases; see the entry on "Nick Cave & the Bad Seeds", for example [3] and also their Relationships page. [4] They are also the main data source of music metadata for BBC Music. [5] Note: Australia is ranked 8th in terms of releases present in the MusicBrainz database at around 15,000. [6] [1] <http://musicbrainz.org/> [2] <http://trove.nla.gov.au/music/> [3] <http://musicbrainz.org/artist/172e1f1a-504d-4488-b053-6344ba63e6d0> [4] <http://musicbrainz.org/artist/172e1f1a-504d-4488-b053-6344ba63e6d0/relationships> [5] <http://www.bbc.co.uk/music> [6] <http://musicbrainz.org/statistics/countries> [jacobbbrett]
- **Greater funding recognition for sound design and sound art** - I humbly suggest that music and arts funding in this country is too strongly focussed around performing arts and music. Whilst some provision exists for contemporary music producers and composers to extend their skills, projects and impacts, it's often limited to 'new music' and contemporary classical/free jazz. In addition, funding bodies and governments should recognise the contribution sound can make to interdisciplinary projects. Sound art (or experimental music) and innovative sound design projects (including those produced alongside other media such as text, spoken word, moving images — but in too hefty a component to be covered by the funding available for those artforms alone) should be supported as part of our country's aspirations to tell its own stories, and to tell them with insight and panache. [Jon Tjhia]
- **Stricter Minimum Local Content on Radio and TV** - Radio and TV Stations can get around current Local Content requirements by playing their local content at any time of day. Stronger requirements should be in place to encourage broadcasting of local content - during breakfast, business hours, drive-time, etc. [penmonicus]
- **Stream music and videos online change business model** - Set up Ipod docks in shopping centres with a video screen stream all music and videos on a big screen. The consumer will see what video or song she or he likes. Have a digital printer and cd printer on standby. The consumer decides on the song or video then downloads it to a ipod dock station. The cd or video is also printed and produced while you wait. This creates a new business model everyone is happy and everyone gets paid. [show1e1]

5

0 comments

4

0 comments

3

0 comments

-4

1 comments

Comment on this idea:

Sounds more complicated than using your own PC to access the many different ways to download content legitimately. Plus it introduces queueing and plastic discs which we could certainly go without if it's for iPods and stuff anyway. [Jon Tjhia]

- **Need to get smarter with illegal downloading** - Charge a fee with your internet subscription to cover illegal downloading to pay artists producers etc for creating all this work that people download. Introduce a levy on blank cd dvds to pay for illegal downloading. The benefits, govt gets taxes the artist gets paid. No use taking these smart kids to court they are too smart [show1e1]

Comments on this idea:

Too difficult and costly to administer, doomed to fail in my eyes. Most illegally downloaded material would be from overseas anyway, and the point is that it's not easy to track whose work is being downloaded — so if we're to include every artist globally in this remuneration, it's going to work out to basically nothing. [Jon Tjhia]

It's not a bad idea and certainly one that the music industry has considered. International research shows most people will do the right thing where the boundaries of the market are made clear. There are over 35 legitimate music services available to Australian consumers so there is no justification for illegal downloads. ISPs have a role to play. They profit from bandwidth, and music/film etc use bandwidth. They benefit from Safe Harbour provisions in the Copyright Act and accordingly need to come to the party in working collaboratively with content industries in reducing the impact of illegal downloads. It's difficult for new digital business models to establish when their investment is undermined - leads to market failure. What do we need? A Code of Practice for ISPs - notices sent to those who download illegally and agreed sanctions for repeat offenders. A MOU has been signed in the US between content industries and ISPs to this effect. Simple! [dormston]

-4

+1, -5
2 comments

vi. Commercialisation & Emerging Business Models

- Add your thoughts and references for where this sector is going, emerging business models, opportunities for commercialisation.
- "Why aren't local online cloud music services really taking off? Surely never been easier to get local music to buyers.." [ianbirks]

vii. Additional References

- Any additional information you think might be useful, including case studies, success stories, research papers.
- "Re-constructing digital democracy: An outline of four 'positions'" - <http://nms.sagepub.com/content/13/6/855.abstract?etoc> [JohnPostill]
- "The 21st Century Public Sphere" by Pierre Levy - http://techyredes.files.wordpress.com/2011/08/techyredes_article_pierre-levy.pdf [fredgarnett]
- Documentary about digital culture "Buy This Movie Or Legally Download It For Free: Your Call" <http://t.co/VqXhIReI> [kattekraab]
- Discussion paper from John Wardle on music in Australia [John Wardle - Contemporary Music And The New National Cultural Policy For Australia Discussion Paper V2.pdf](#)

viii. Case Studies from Around Australia

- Leading case studies from the sector to help contextualise Australian innovation in this area
- The Sydney Opera House "YouTube Symphony" initiative - [media release](#) [Minister Crean's speech]
- Warren Fahey claims to have Australia's first "enhanced" eBook, with Folk Songs <http://t.co/V2tsRmn2> [tomworthington]
- Triple J Unearthed an awesome addition to #publicsphere [rhysatwork]



- [Traditional Knowledge Revival Pathways](#) – not sure which section to put this work into. Victor Steffensen & co use video storytelling and music to revive Indigenous cultural knowledge [ANAT]
- It is worth considering the experience of the British Art School that helped translate generations of working and middle class kids who did not fit into scholarly or technical education into commercial designers, pop musicians, filmmakers, fashion gurus and artists. Think “School of Rock” for children from blue collar families. Skilled up for creative entrepreneurship and expression, working class sensibilities can change a national culture. In the late 1980s, Simon Frith (now Professor of Music, Edinburgh University) examined the role of the British Art School in producing romantic bohemian subcultures, forging links with emerging creative industries and raising artistic and intellectual horizons amongst post-war students who went on to make significant contributions to British pop music, design, film and television. Graduates of the British art schools include John Lennon, Paul McCartney, Pete Townsend, Malcolm McLaren and Vivien Westwood. East Sydney Tech, Sydney’s closest equivalent, gave us Martin Sharp, Jenny Kee, kooky cartoonist Reg Lynch, Mental As Anything and RegMombassa, the genesis of Mambo. Swinburne in Melbourne has churned out some of our most innovative filmmakers and commercial artists. Reformed public schools and TAFE can be the site for teaching cultural literacies and skills and building a democratic creative culture in Australia. [Tony Moore from live event speech]
- [Wilurarra Creative](#) Part arts space, part library, part internet café, part hair salon, part music studio; [All creativity, all community](#), Wilurarra Creative is bursting at the seams; full of people, ideas and action. Wilurarra Creative supports young adults to build strong communities and strong artistic practices in the [Ngaanyatjarra Lands](#). Wilurarra Creative’s vision is to create a wider horizon for young people and support their cultural and creative well being. [ben_f0x]Refs:
[Wilurarra Creative Music Program](#)
[How Wilurarra Music Studio Works](#)
[Wilurarra Creative Very Remote Indigenous Photography, non-lingual blogging](#)
[Wilurarra Creative Video Program](#)

13. Digital Arts

The **Digital Arts** category aimed to reach individuals and organisations that represented the breadth and diversity of the Australian digital arts arena and engage them in their ideas for how Australia could better realise the benefits and opportunities of this area, both socially and economically.

Below is a combination of the content from the wiki, some analysis about the community of participation and content contributed, and the votes per idea.

i. Community of participation

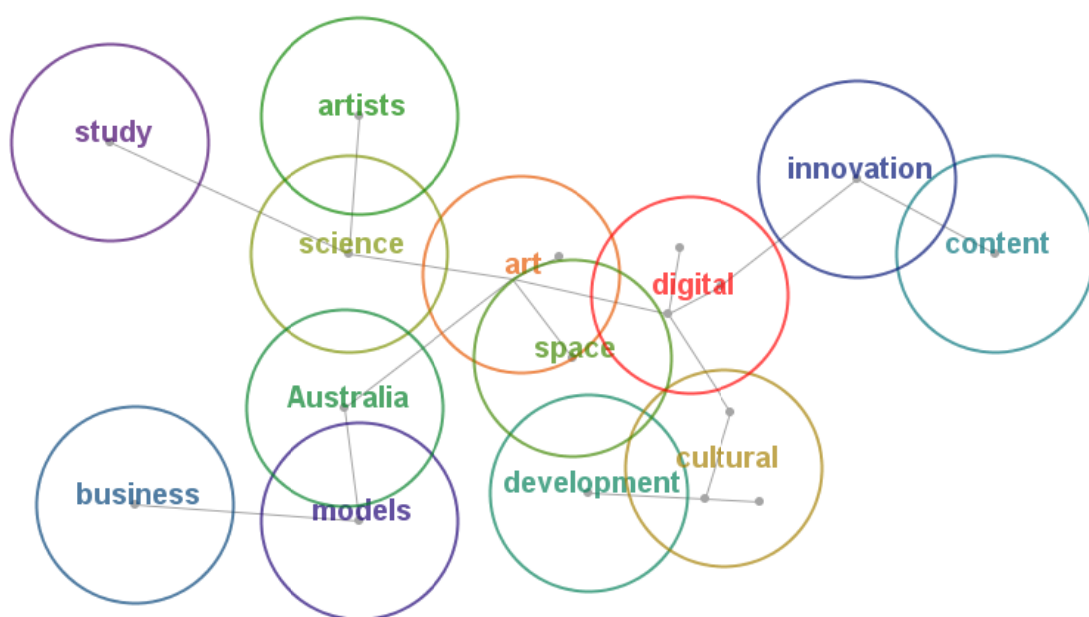
This was the second most active sector of the consultation with participants contributing from right across Australia and different parts of the sector.

Organisations that specifically had contributions added to the wiki included ANAT, Feral Arts, ICE, CIIC (NSW), Digital Sydney plus 16 individuals from a range of companies and interests.

There were 11 specific ideas submitted to this category and approximately 7300 words contributed to the wiki. It is worth noting several of the recommendations were put into the Big Picture category as they were broadly relevant.

There were 206 votes for these ideas from 80 people.

Please see a visual representation of the key concepts raised from the Digital Arts wiki contributions →



Top 10 ideas

- 1) New Creative industry funding models for emerging digital arts - **34 votes** (+36 -1)
- 2) Establish fair use provisions under copyright law - **28 votes**
- 3) Org / program to support development in community arts and cultural development - **23 votes** (+25 -2)
- 4) Establish trans-disciplinary lab or incubator funding for sector - **19 votes**
- 5) Use of public "screens" for public access to art - **17 votes** (+20 -3)
- 6) Encourage culture of open source hardware and software - **16 votes**
- 7) Fund major Australian interdisciplinary arts/science/tech organisation - **15 votes** (+16 -1)
- 8) Recognise and support Maker and Hackerspaces in cultural policy - **9 votes** (+10 -1)
- 9) Tax incentives to support community workshops and biz spinoffs - **8 votes**
- 10) Establish legislation similar to the French and UK example - **1 votes** (+4 -3)

ii. Current Status & Facts

- *Statements on the current status and useful facts to understand the landscape. Please add links for references.*
- Increasingly the ordinary consumer is put into a position where they can themselves create, publish and distribute digital content (audio, video, images) in a simple manner online. The line that distinguishes the ordinary person's published digital content from an artist's published content is blurring. We can see that for example on Flickr and YouTube where artistic content is published and found alongside other more or less cultural content. [guest]

iii. Ideas for a Long Term Sustainable Vision

- *How do you imagine the sector could look in the future? How could Australia excel? What would a 10 year plan look like?*
- Ideas for What Success Would Look Like
- What are some tangible ways we could measure progress in this area?
- One key thing to keep in mind is that collaborative processes and learning takes time and we have to give artists and collaborators space to learn and 'fail' and try again, without expecting immediate cultural outcomes. Only if we allow this space will we continue to lead the world in the area of digital art. [Australia Council Inter-Arts Office]
- We're already seeing the traditional model of government support to big producers; be they factories, movie producers or games studios suffering as economic adjustment undermines many of their business model. The old economic development models are becoming irrelevant as history overtakes them. It may well be that the role of governments over the next decade is to create a framework that allows new mediums, creation tools and distribution channels to develop. [Paul Wallbank from live event speech]

iv. Ideas for How to Get There

- *Ideas to achieve the vision for Australia.*

Policy:

- **Recognition of 'digital' arts/media as creative in its own right** - as Recognition that 'digital' does not simply mean marketing or a platform for art. Digital arts/media arts is a creative experience in its own right, one which frequently places the audience at the heart of the experience. Supporting 'digital platforms' or commercial digital contexts is not enough. Open research & experimentation without the pressure of commercial success is essential for growth. [@bigtripco, Fee Plumley [technoevangelist.net](#)] [Vote on this idea.](#)
- **Overcome the artificial separation between arts, science & biz** - Over the next decade we'll also have to confront one of the great Twentieth Century conceits; that artists are a separate breed from scientists, Engineers and business people. Prior to the beginning of the last Century it was accepted a tradesman or inventor could also be an artist and this damaging idea of silos between creative and so called 'real' industries, suited only to a brief period of our mass industrial development, will have to be forgotten. This will be a challenge to our governments, educators and training providers. [Paul Wallbank from live event speech] [Vote on this idea.](#)



Comment on this idea:

These types of distinctions or silos need to be broken down. Renaissance thinking. The different sectors have far more in common than is realised - solutions can be common too. Bringing the

various sectors together as in Research Workshops which CC Australia at QUT have run recently simply highlights these commonalities [nj.hooper]

- **Fund a major interdisciplinary arts/science/tech organisation in Australia** - One of the key recommendations from the digital arts roundtable (at the DCS forum) was to create and fund a new interdisciplinary arts/science/tech organisation in Australia, not dissimilar to Banff in Canada, where artists/scientists/engineers/ etc can work together and experiment and create new languages around experimental work. Even misunderstandings/mistranslations can lead to the creation of great work in this 'third space'. [Australia Council Inter-Arts Office] The expansion of the mandate of some of our current organisations such as ANAT and Symbiotica to become bigger organisations embracing a broader range of interdisciplinary practices, not just art/bio/tech, would be another option. [Australia Council Inter-Arts Office] [Vote on this idea.](#)

15

+16, -1
4 comments

Comments on this idea:

EEK! i clicked the wrong button! Can I undo this? [gurney1977]

I've been thinking about this for a while, and with some colleagues started up Media Lab Melbourne earlier this year - <http://www.medialabmelbourne.com.au/> [pierre]

Yes, ANAT seemed to float a little for a few years before dropping out of view for the most part. I support what ANAT was doing but it wasn't broad or nimble enough. I'd like to see either ANAT or a similar organisation refocusing on creating stimulating interdisciplinary collaborations. It makes productive sense for all sectors. [Jon Tjhia]

Cross-media and interdisciplinary projects and experimentation is essential, but can we avoid creating yet more organisational infrastructure? If we want nimble, temporary, experimental projects, then lets make it easier for a diverse range of people to access funds for their projects, rather than funding additional layers of administration by creating a replacement to ANAT. [keltham]

- **Establish fair use provisions under copyright law** - Decriminalise remix art practice particularly for video artists using commercial video samples. Aus does not have "fair use" provisions to protect remixers. The Electronic Frontiers Foundation secured certain legal protection for US video artists in 2010.

28

0 comments

References: http://www.austlii.edu.au/au/legis/cth/num_act/caa2006213/sch6.html, <http://www.copyright.gov/fls/fl102.html>, <http://modfilms.com/index2.html>. [@michela] [Vote for this idea.](#)

- **An advocacy organisation or program to support sector development in community-based arts and cultural development** - This proposition was developed by the community arts and cultural development sector to undertake capacity building work for long-term impact. This would include long-term work in creating pathways and making use of knowledge that the sector has established, and would also ensure that this work around digital capacity was addressed in the field. [Caitlin Vaughan, ICE] [Vote for this idea.](#)

23

+25, -2
0 comments

• Inclusiveness:

- **Art prizes in Australia should all have junior categories** - Digital arts: All major art prizes in Australia should have junior categories to encourage emerging artists. [@scruzin] [Vote on this idea.](#)

Comments from this idea:

Not all emerging artists are young - some people don't begin to be an 'artist' until later in life. [alison.kershaw]

I agree with the last comment - some awards in the visual arts recognise that emerging artists

-2

+4, -6
2 comments

can be of any age. In music an awful lot of things seem purely to be age-based, which is cutting out many people. So-called mid-career artists seem to miss out badly also. [p5digit]

- **Skills development:**

- **Establish trans-disciplinary lab or incubator funding for sector** - The funding by government and industry of a national, experimental incubator/laboratory workshops, perhaps in a regional NBN hub such as Armidale, where a range of arts practitioners and creatives from various disciplines including filmmaking, game art, performance, engineering, programming etc can learn about the cultural space that is the digital sphere/NBN network, and think in new ways about how this networked space can be used innovatively, would be essential. To then have seed funding from government and industry to activate and realise some of the best ideas that come from this cultural incubator, would also be important. [Australia Council Inter-Arts Office]. New form of incubators to foster and encourage experimentation and play with new technology [Next Wave]. Interdisciplinary discussions and collaborations artists, scientists, business et al. [Next Wave] [Vote on this idea.](#)

See also the broader Big Picture "Support for incubator projects" which got 53 votes.

19

0 comments

- **Innovation:**

- **Encourage culture of open source Hardware and Software:** Hackerspaces are starting up in major cities around Australian on the back of the opensource hardware movement. Supporting the culture of sharing digital design files for manufacturing of electronics and products will foster this emerging culture within Australia. [@devdsp] [Vote for this idea.](#)

16

0 comments

- **Public access to digital art:**

- **Use of public "screens" for public access to art** - Large-scale Public Screens are becoming more and more common in populated areas. Engaging these public screens with artistic content gives presentation opportunities for digital artists that distinguishes content beyond online forums. We curated a year-long program of digital works that were presented weekly on two of Fed Square's big screens (<http://inside.nextwave.org.au/news/next-wave-time-lapse-federation-square-june-2009-may-2010>). It is important to create more presentation channels for digital arts that connect with audiences beyond the laptop or device. Public screens are used far too often to only convey marketing messages or providing yet another outlet for TV, Tourism and sport. Cultural content needs to be a priority to present a balanced representation of Australian Culture. [Next Wave] [Vote on this idea.](#)

Comments on this idea:

This has nothing to do with the NBN [davidcranswick]

Digital Arts must look at a better way to gather in digital culture than just online. The Artists use digital mediums as tool and their work can exist on broader platforms than the internet. This forum is for submitting ideas for a digital culture...not the implementation of a more robust broadband network. [gurney1977]

20

+20, -3
2 comments

11

0 comments

- **Encourage more art in public spaces like libraries** - Exhibiting art in public libraries - I would like to see more art exhibited in public libraries [lizzellesmith] [Vote on this idea.](#)

v. Commercialisation & Emerging Business Models

- Add your thoughts and references for where this sector is going, emerging business models, opportunities for commercialisation.

- **Incentives:**

- **Incentives for NFP orgs tot seek private investment** in new business models that allow experimentation with new tools [Next Wave]. This could take the form of L3C or Community Interest Companies adapted to Australian conditions [ANAT]. [Vote on this idea.](#)

5

0 comments

- **New creative industry funding models for emerging digital arts** - New creative

35

+36, -1
0 comments

industry funding models for digital art such as the Splendid young and emerging artist initiative with the music festival Splendour in the Grass

<http://www.splendid.org.au/> [Australia Council Inter-Arts Office] [Vote on this idea.](#)

Comments on this idea:

I'm a strong supporter of Splendid especially that it is based in a regional centre and has few connections to Universities and rather is a free space for engagement and creative development and mentoring. I think to it has potential to fill the gap left when ANAT discontinued it's Summer Schools programs which played a critical role in developing a strong cohort of creative practitioners. I'd like to draw attention to the work of mervin jarman - container and istreetlab who is currently in Australia running labs and informal workshops within disadvantaged communities [davidcranswick]

We are also working in the field of emerging digital arts: Media Lab Melbourne - <http://www.medialabmelbourne.com.au> [pierre]

- **Models:** ANAT has been working with artists who use technology in their practice to take steps toward commercialising their intellectual property. The Ancillary IPs (<http://www.ancillaryips.com>) model has been used as a guide to look at artistic practice in a different way. Allowing commercial aspects of practice to be developed without interfering with the creative process. [ANAT]

- **Additional ideas from community:**

- **Establish Legislation similar to the french and uk example** - Digital economy act .To protect ceative digital art online. All current laws are outdated .The french have new laws .I think the USA has the digital economy act. With the introduction of E books and the very fast broadband everything will change. Every business needs to change with the times otherwise we will be left behind or even worse go out of business. [show1e1]

1

+4, -3
0 comments

vi. Additional References

- Any additional information you think might be useful, including case studies, success stories, research papers.
- [The purpose of Art \(Wikipeda\)](#) [ben_fox]
- Inter-Arts Office Funded Projects [Australia Council Inter-Arts Office] <http://www.australiacouncil.gov.au/artforms/inter-arts>
- Digital Culture Fund Projects [Australia Council Inter-Arts Office] http://www.australiacouncil.gov.au/special_projects/arts_digital_era <http://bump.net/>
- Artz, G. 2011 "Art, Technology and Business: Trans-disciplinary teams in the arts", Proceedings of ISEA2011 - Istanbul. <http://www.ancillaryips.com/?p=700>.

- ANAT and Adelaide University ECIC, 2010. "Creative Collaboration, Commercialisation and Career Study." Filter Magazine (Online). <http://filter.org.au/opinion/creative-collaboration-commercialisation-and-career-study/> http://aphids.net/current/Metaverse_Makeovers
- New Media Arts Scoping Study 2005 [Australia Council Inter-Arts Office] http://www.australiacouncil.gov.au/data/assets/pdf_file/0012/34104/New_Media_Scoping_Study_-_FINAL.pdf
- Submission from Caitlin Vaughan, ICE [ICE-NCP_Digital_Sphere_propositions.doc](http://www.ice-ncp.org.au/digital_sphere_propositions.doc)

vii. Case Studies from Around Australia

- *Leading case studies from the sector to help contextualise Australian innovation in this area.*
- [Information and Cultural Exchange](#) - ICE runs programs to upskill young people in digital and creative arts (video, music, visual, etc) but also run residences for young artists to learn entrepreneurial skills and how to build a sustainable career.
- Synapse Art/Science collaborations [Australia Council Inter-Arts Office] http://www.australiacouncil.gov.au/grants/grants/synapse_-_inter-arts <http://www.synapse.net.au/http://bit.ly/nYhXl8>
- AlloSphere Artist Residency [Australia Council Inter-Arts Office] http://www.australiacouncil.gov.au/grants/grants/allosphere_residency
- ArtLab Projects [Australia Council Inter-Arts Office] http://aphids.net/current/Atelier_Edens <http://www.remnantartlab.com/> <http://thinkingthroughthebody.net/>
- Symbiotica Arts/Science Organisation <http://www.symbiotica.uwa.edu.au/> eg Silent Barrage <http://www.silentbarrage.com/project.html>
- Case study - Digital arts: Calling out the Google Art Project as an example of the power of digital platforms. <http://t.co/vXW9noE2> [@scrucin]
- Case study – Synapse – bringing science and art together for collaborative projects <http://t.co/a1Z5m2xX>
- Case study – Feral Arts – Place Stories - an idea on how to fund content creation and capacity building - <http://t.co/CZlRxLZo> [@FeralArts]
- Case study – AncillaryIPs <http://www.ancillaryips.com/> [@gavinartz]
- CAN WA Digital Artist Networking Sessions <http://t.co/a6jVMMCU> [@what_might]
- Geek in Residence - Australia Council pilot program placing geeks (artistically confident technicians and technically confident artists) in to arts orgs to build a 'water cooler' style knowledge share. placements cover 'artistic programming', 'general operations' and 'audience development' - so aims to create an holistic cultural shift across the whole of the organisation <http://residentgeeks.net>. Also now runs an "NBN Geeks" model to help innovation in the NBN rollout areas: <http://www.residentgeeks.net/2011/07/01/nbn-geeks/> [@bigtripco, Fee Plumley technoevangelist.net]
- The International Symposium of Electronic Arts in Sydney in 2013 offers a fantastic opportunity to support highly innovative Australian digital art [Australia Council Inter-Arts Office] <http://www.isea2013.org/>
- The Australian Centre of Virtual Art [Australia Council Inter-Arts Office] <http://www.acva.net.au/>
- Culture at Work (Case study) <http://cultureatwork.com.au> Culture at Work is a nfp organisation and Approved Research Institute (ARI) working on local and national projects for the development and growth of art and science collaborations, creativity, innovation and learning. As artists and educators we at Culture at Work are interested in the crossover between art and science and the possibilities that this intersection offers to a new world learning culture. Our aim is to work with cultural and scientific and organisations to develop innovative, rich and varied projects. We aim to access innovative technologies to encourage discovery and experimentation and innovation. A Board and Research Committee of representatives from education, art, science, research and business support our start up organisation. A range of artists in residence linked to scientists have been working at Culture at Work since its inception with organisations such as the National Breast Cancer Foundation, The Garvan Institute, The Queensland Brain Institute and The School of Physics Sydney University. The organisation is not funded but has

received 4 small grants and donations from private donors. The CEO is a volunteer and the annual budget is around \$20,000 on average. Achievements include participation in the 2010 Ultimo Science Festival, 4 artists in residence, 4 exhibitions, a program of art and science classes for families (40), a mentorship and art-science program for teenagers (20), a new gallery space called ACCELERATOR, Art and science talks by the artists and the scientists that are collaborating in the residencies. Culture at Work is located in Pyrmont in a Sydney Harbour Foreshore Authority heritage building. [Sherryl Ryan, Culture at Work]

- Digital Sydney as case study for supporting, promoting and facilitating innovation in the creative industries - Digital Sydney (NSW Trade and Investment, also supported by CIIC) – State gov initiative, but- looks at sydney, greater sydney, regional (eg, Ballina, Byron – cluster created). Goals: 1) To create profile and aggregate the community. 2) Digital Media Initiative Fund (to fund projects for content and encourage hard core film/innovation). 3) ICT Collaborative Solutions to get tech and content people together, if they create collaboration proposals then they could get funding. All came from Trade and Investment NSW Business Sector Growth Plan – Sept 2010. Creative industries page 67. Digital Economy within creative industries section. Formally launched in May 2011, May 2010 was the Digital Sydney Forum to bring together thinkers in digital context. Bring people together and prepare to launch something bigger beyond physical precinct, incorporate virtual space. 17 member board, including Telstra, Optus, NICTA, Fuel visual effects, Steam Engine, Project Factory, The Australian Centre for Design - it was purposefully promoting multihybrid literacy to be relevant across arts in 21st Century. Digital Sydney created a virtual presence to create a profile or hub for case studies of what is happening. Way to keep thumb on the pulse. Great example of national narrative is the promotional video they did for NSW Creative Industries at <http://www.youtube.com/watch?v=eJpJnR-Qx5g> [CIIC]
- “Fishburners” – a coworking space and entrepreneur community. Came together via grad connect – entourage. One large floor of building, 60-80 ppl, shared workspace and shared knowledge space and ~30% digital media, several creative industries, and others. <http://fishburners.org/> [CIIC]
- CIIC – Formed in 2009 – Part of Enterprise Connect (DIISR) Federal initiative – remit to develop business capability for SMEs businesses. Series of programs, business advisors to advise and mentor businesses through change process for future planning. Knowledge transfer through advisors and website/case studies. <http://Creativeinnovation.net.au> Business advisors also look at businesses that are highly established and successful to help them get a digital strategy. They run monthly bistros to hear business advisors talk, Q&A. Currently focused on analytics with over 260 biz reviews to date, and so have started being able to look at their performance, success indicators, will have model in coming months. [CIIC]
- NSW Digital Economy Industry Action Plan Task Force - [http://www.business.nsw.gov.au/news/nsw-announces-digital-economy-taskforce-and-\\$3-million-interactive-media-fund](http://www.business.nsw.gov.au/news/nsw-announces-digital-economy-taskforce-and-$3-million-interactive-media-fund)
- By way of example, check out Eco-Annandale 2011. The Ecologically Sustainable Annandale Exhibitions were something I instigated in 2009. Eco-Annandale 2011, the fourth exhibition is on now at Leichhardt Library, Italian Forum, Norton Street until 29 October 2011. This year’s exhibition features works by 9 artists on the Theme of Water in Annandale. Leichhardt Library is a good venue which brings art to an audience who may not necessarily visit an Art Gallery. Without a public space, such as this, I would not be able to stage my exhibitions – which have an environmental education focus. Online Catalog is available here: <http://ramin.com.au/annandale/eco-annandale-2011.shtml>
- The Key Producer Network (KP-11) ran a website consultation where there were 170+ video contributions submitted by community arts and cultural development artists from across the country <http://placestories.com/project/7950/#!v=stories>. Quite a lot of these pieces include examples of digital community arts practice - so its a pretty interesting national snapshot. You can use the map check out the geographic spread of the activity. They also ran a panel session in the Sydney Opera House for the NCP which included several discussions about digital arts. An edited video of the morning session is up online at <http://placestories.com/story/18524> and the full audio stream of both sessions is available on <http://placestories.com/project/7950/#!v=webcast>

14. Cultural Heritage

The **Cultural Heritage** category aimed to reach individuals and organisations that represented the breadth and diversity of the Australian GLAM sector (galleries, libraries, archives and museums) as well as other cultural institutions and engage them in their ideas for how Australia could better realise the benefits and opportunities of this area, both socially and economically.

We asked for ideas about digital cultural heritage, particularly as it pertains to digital access and participation by the public, and opportunities to collaborate in the GLAM sector in Australia and internationally.

Below is a combination of the content from the wiki, some analysis about the community of participation and content contributed, and the votes per idea.

i. Community of Participation

This was the most active sector of the consultation with participants contributing from right across Australia and different parts of the sector. It was particularly good to see institutions and organisations from regional, metro and national institutions all getting involved.

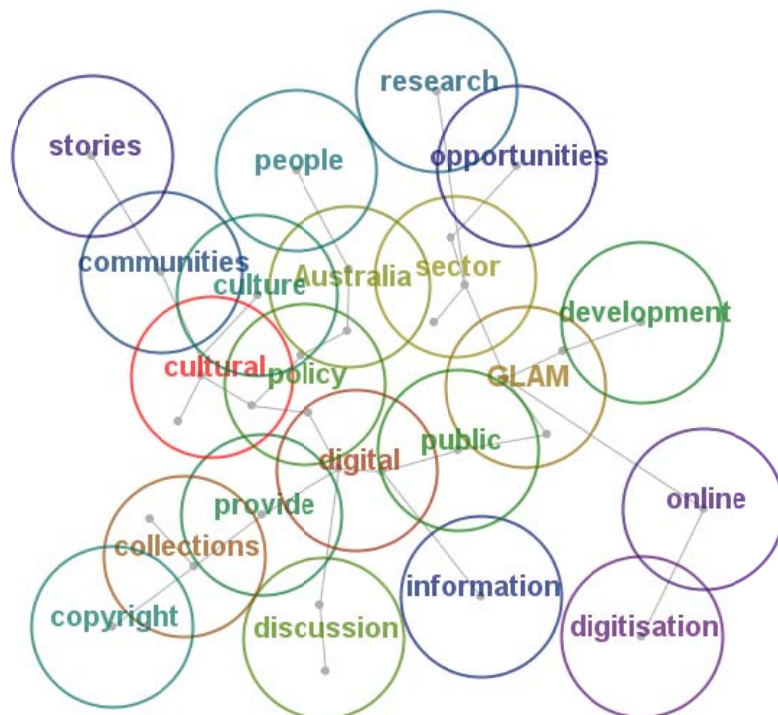
Organisations that specifically had contributions added to the wiki included Powerhouse Museum, Museum of Victoria, National & State Libraries Australasia, National Library of Australia, Public Record Office Victoria, the Australian Library and Information Association, the Australian Centre for the Moving Image plus over 30 individuals from a range of organisations and interests.

There were 51 ideas submitted to this category and approximately 10300 words contributed to the wiki. There were 893 votes for these ideas from 122 people.

Please see a visual representation of the key concepts raised from the Cultural Institution wiki contributions →

Top 10 ideas

- 1) Strategies for preserving content that is born digital - **63 votes** (+64 -1)
- 2) Require linked open data for cultural collections – **48 votes** (+49 -1)
- 3) Skills development for digitising of collections - **46 votes**
- 4) Establish for permissive copyright (eg CC) as default for GLAMs - **43 votes** (+47 - 4)
- 5) Encourage partnership for share infrastructure (policy / funding) - **40 votes**
- 6) Establish national policy and legislation for orphaned works - **40 votes** (+41 – 1)
- 7) Create a distributed national collection (public archive) - **38 votes** (+40 -2)
- 8) Prioritise funding and strategies for digitisation in GLAMs - **36 votes**
- 9) Establish ways to share information between GLAMs interoperability - **35 votes** (+35 -0)
- 10) Support partnerships for developing digital content - **34 votes** (+35 -1)



ii. Current Status & Facts

- Statements on the current status and useful facts to understand the landscape. Please add links for references.
- Public libraries form one of the critical access points in communities - ensuring that everyone can participate in digital culture. The facts and figures about public libraries are available in the [Australian Public Libraries Statistical Report, 2009-10](#) released by the National & State Libraries Australasia (NSLA).
 - Many public libraries are contributing to the [Australian Newspapers Digitisation Plan](#), led by the National Library of Australia.
 - The rich resources held in many local studies collections of public libraries need to be digitised to enhance discovery, access and preservation.
- Looking for:
 - Statistics/data on current digitisation within cultural institutions required (the old CCA website has some useful if slightly out of date information see <http://www.collectionscouncil.com.au/Default.aspx?tabid=262>)
 - Best practice policies on digitisation central source for information
 - Identification of potential partnerships
 - Public Record Office Victoria (PROV) has done a lot of work around providing standards/advice on best practice in image capture, storage, preservation of digital records in the public sector [PROV]
- The GLAM sector has done a sterling job in responding to new audience expectations. From digitisation to social media programs, the past 10 years (and the last 5 in particular) have seen a growth and change in the communication practices of major cultural organisations in Australia. Is it enough though? The first wave of social media brought with it excellent prototypes for future cultural communication processes but how much of this has become embedded in the everyday workings of our sector? If we are to continue to excel and lead in this area, the next stage needs to be more strategic, looking at how we encourage engagement, participation and co-creation as defined cultural practices. A ten year plan needs to include strategic partnerships with multiple networks; broad discussions regarding how these partnerships encourage new knowledge, products and services, while upholding the sovereignty of the cultural sector. These are not easy conversations to have. Broad digital cultural communication programs which encourage three way communication are contested, time consuming and risky. They suggest changes to work practices, changes to funding models and changes to professional (rather than audience) expectation. They also suggest a shift away from what matters to the organisation, to what matters to the audience. Why would we undertake such risky discussions? What's in it for us? The proposed Digital Cultural Sphere process is an exceptional opportunity to engage in these conversations and to redefine, not only the internal practices of specific areas but the public understanding of what cultural organisations can offer. A ten year plan needs to realistically address these issues. [artech05]
- Cultural institutions are the social fabric of a nation [@camcgr] <- This is not a fact but a desired goal. (See ABS and State data on actual participation and diversity of 'audiences')
- **Collections, digitisation and the data economy:** In a data economy, rich data sets and digitised collections held by collecting institutions have significant value as both assets, and infrastructure upon which innovation, new knowledge and new stories can be built. However, these data sets are most useful when mobilised, and made openly and widely available for research, reuse, remixing and reconfiguring. This matches the findings of the [2010 Engage Report](#) from the Government 2.0 taskforce, that: "Once public sector information is liberated as a key national asset, possibilities — foreseeable and otherwise — are unlocked through the invention, creativity and hard work of citizens, business and community organisations. Open public sector information is thus an invitation to the public to engage, innovate and create new public value." By connecting to a global ideas marketplace via the Internet, cultural institutions are able to tell international stories using Australian objects, and tell Australian stories both here and overseas. Further to this, cultural institutions can enable and empower communities to tell and record new stories to preserve Australia's culture into the future. (Important to emphasise that this storytelling needs to be a mix of public, non-profit and for-profit. Maximal rights

clearance is important to enable the latter where commercial business models can support future work. This is why Gov2 Taskforce recommended a default of CC-BY and *not* CC-BY-NC.)

GLAMs are the nation's memory institutions, and play a significant and ongoing role in protecting and preserving Australia's past and present, in order to better prepare for the future.

If we do not equip our collecting institutions with long-term means to digitise both legacy collections, and contemporary and future collections, we risk losing our existing stories, and knowledge. The Internet for the first time enables public collections to be truly public. This means that the significant investment that has to date been made in cultural and heritage institutions now has the most opportunity to reap ongoing benefits. (Maybe important to note that not everything in collections needs to be digitised. There will be a % of material that isn't unique and also that isn't 'significant'. The Dutch have done some good work in this regard and one estimate was 42% of Dutch holdings did not require digitisation (p. 4,

http://ec.europa.eu/information_society/activities/digital_libraries/doc/recommendation/reports_2010/netherlands.pdf) [THATCamp]

iii. Ideas for a Long Term Sustainable Vision

- How do you imagine the sector could look in the future? How could Australia excel? What would a 10 year plan look like?
- ***A collaborative GLAM sector that reflects Australian diversity and works together across Australia and with other digital culture sectors to create and maintain an accessible, sustainable, citizen-centric, immersive, internationally celebrated and engaging digital cultural heritage online that stimulates and facilitates public contributions and social and economic innovation.*** [aggregated from discussions]
- ***A nationally and internationally trusted and accessible source of Australian cultural heritage in all its diversity.*** [aggregated from discussions]
- A national 'vision' for cult orgs should help create a space where individuals can build & pursue their own visions. [@wragge]
- Open cultural heritage - "Digitisation is really only successful if it is accessible, can be shared, used for innovation and research." [@paulabray]
- Vision for cultural heritage in Australia would look a lot like DigitalNZ [from group discussion tweets @elyw] Digital New Zealand information is here: <http://t.co/sKo7PXpD> [@libsmatter]
- Communities engage with digitising and contextualising collections that are meaningful to them - cultural institutions develop and promulgate standards, tools and education that means the wealth of newly published digital cultural expressions are archived by the communities that create them and are findable and usable into the future.[BCoupe]
- "we have entrenched cultures/histories, operating in silos (sectors) within the cultural industries, and that must be overcome" [@Mig_Gonz]

iv. Ideas for What Success Would Look Like

- *What are some tangible ways we could measure progress in this area?*
- **Potential Digital Cultural Heritage Key Performance Indicators for GLAMs**
 - **KPIs for GLAMs around digitisation, access, reuse & engagement** - Measure creation of digital content/digitisation, online engagement/"visits", user engagement/reuse of artefacts, "usability" of artefacts: Most of the larger museums are currently structured around workflows which are focused on getting people through their doors using a very 20th century model of exhibition development. This sees resources heavily weighted to the production, designing, and marketing of exhibitions and while the importance of digital, social media and content development are increasingly acknowledged they are still driven by a model that

9

0 comments



promotes the experience as the one in the museum rather than what occurs before and after the visit. One measure could be the introduction of new workflow models that integrate the creation of digital content at the earliest stages of the development of all museum experiences. This includes the updating and promoting of collection databases, publications, blogs, videos, social media etc. Seb Chan at the Powerhouse has talked a lot about the importance of this and the success and failures of working 'pre' and 'post' 'The 80s are Back' exhibition are discussed on [The end of the 80s – summing up a 24 month web presence](#). All resources held by the GLAM sector will be accessible online. Each resource has a persistent URL and any portion of it can be assigned a persistent URL if desired (call them resource-lets). There is a framework that allows any resource/resource-let to be tagged, commented, have a discussion around, link to other resources/resource-lets. That way all of our culture can be meaningfully linked together to enjoy, explore, and extend. [geoffmuse] Digitisation as an output of NCP, not just a strategy [also integrates points from group discussion notes] Encourage reuse of cultural collections [from group discussion notes]. Measure public feedback: Feedback from the actual public/users, surveys, one-on-one interviews, workshops and group discussions. In order to achieve success, we need to listen to people and take suggestions on board. [guest]. How do we benchmark our performance? Can there be a best-practice model? [PROV]. Business analysis will be a necessary part of the metrics development process. Business analysts should be involved in the archives. [PROV] [Vote on this idea.](#)

- **KPIs for GLAMs to measure cultural output created "with" public** - Measure collaborative

5

0 comments

public engagement efforts: Beyond just measuring how the 'audience' is consuming 'our' collections - measure the volume of cultural output created *with* the public. This would cover user contribution, participation, reuse and knowledge augmentation that was coming from outside the institutions. [Vote on this idea.](#)

- **Policies that support citizen-centric approach to GLAMs** - Citizen-centric approach to online experience of GLAMs: Aggregation of information from GLAMs about events, artefacts, exhibitions, etc to make it easier to look for all GLAM related events relevant to a particular area. Would also help GLAMs collaborate. Eg - If I am interested in Ned Kelly or Phar Lap, then all the books, photos, artefacts etc are linked together online. I don't have to fly all over the place to personally inspect the items in dozens of museums, libraries, etc. [Vote on this idea.](#)

4

0 comments

9

0 comments

- **Measure and reward skills development and access for the public** -

Measure the activities of GLAMs (in particularly libraries) with regards to skills development and public access and reward accordingly. Particularly to transition staff from traditional GLAM backgrounds [from group discussion notes] [Vote on this idea.](#) ←

○ **KPIs for GLAMs to measure national/international recognition:** some measurement based on international demand, interaction with and collaboration with Australian cultural heritage [extrapolated from group discussion] [Vote on this idea.](#) →

4

0 comments

6

0 comments

- **Measure accessibility of collections: online, language, disability** - measure the accessibility online but also across different languages, disability requirements, low bandwidth, etc [from group discussion] [Vote on this idea.](#) ←

○ **Measure openness of collections - stds, metadata, copyright** - what percentage of collection metadata is available in open, machine-readable formats. This could be measured against the [five star deployment scheme for Linked Open Data](#) and the [4 star classification-scheme for linked open cultural metadata](#) developed at the [LOD-LAM](#) (Linked Open Data in Libraries, Archives and Museums) summit recently. [wragge] [Vote on this idea.](#)

11

1 comments

Comment on this idea:

This is of vital importance. Unless policy, technology and law come together then an open access approach will not be realised. Each component is equally important. Experience in the US govt agencies has highlighted the need for user friendly formats to facilitate productive and imaginative reuse, remixing etc [nj.hooper]

v. Ideas for How to Get There

- *Ideas to achieve the vision for Australia.*
- **Skills development and public access to cultural heritage**

- **Skills development for digitising of collections-** in order to make them available to all through digital means - in all GLAM institutions involves dealing with a huge backlog legacy. It also involves a much broader range of skills than are traditionally associated with museums, libraries, galleries - namely curatorial/registrar/collection management skills. We need the skills of photographers, filmmakers, illustrators, sound recordists, web designers and ICT professionals. Success in museum collections content creation for the digital age would, for me, look like a very broad range of skills being introduced into the museum environment through partnerships, grants and at libraries must be treated as serious civic assets, enabled to provide public digital access to all visitors and citizens. [ben_fox] The Development and equitable access of Public local libraries must be seriously developed, given the highest bandwidth possible, federally funded, to be accessible to citizens and visitors for browser-based access. Download and upload at high-capacity. We need to avoid and move beyond parochial, narrow minded policies (due to under-funding by state and federal government) preventing out-of-area visitor use and with short time limits. Public libraries should be about equitable, top-quality access to public information by public society. They are a tax-funded key part of democracy, civic engagement, transparency, freedom of information, access to life-long learning and skills development. Increasingly, people are travelling more, Australians in particular. Public libraries are leading the way in many aspects and they need to do this in regards to broader access, more bandwidth, more terminals, skilled development.[ben_fox]Positively correct increasing localisation of culture of Australian public libraries, both in terms of resources, and also systems. Public libraries should actively supported so they do not have to discriminate based on clients residential address [ben_fox]. Life Long Learning: Cultural institutions have a significant role to play in education. However, in order to best meet the changing needs of Australians in a global ideas marketplace, there must be significant and ongoing support for lifelong learning and the development of new skills. In the US, the Macarthur Foundation supports development of digital literacy in myriad ways – through both research and tools, workshops etc. [DML Central](#) is a hub for communications on these activities. [THATCamp] [Vote on this idea.](#)

46

2 comments

Comments on this idea:

Completely agree with this, but will add that it is not only ICT skills that are required. ICTs IMHO are enablers - you also need the "soft skilled" Information Professionals who are able to collect, describe, organise, store and preserve both "old" and "new" documents (whether they be 'born digital' or not) which is fundamentally required if people are actually going to access this information. Having ICTs that can provide the system requirements for this is great, but it is only half of the story. [k1.howard]

12

0 comments

Hi, thanks for this comment. Point noted and I'll add to the submission paper. [piawaugh]

- **Support inhouse skills devel and support for technology in GLAMs**
 - Support the inhouse skills development and support for technology in GLAMs
 - eg The Geek in Residence model for bringing technology skills to cultural

heritage <http://www.residentgeeks.net/>
 Comment on this idea:

We also need internships with GLAMs that are using technology to allow existing staff to develop new skills. [mjoseph]

15

+16, -1
0 comments

- **Cultural heritage in National Curriculum** - Cultural heritage can play an important part in education, so the links in the National Curriculum to cultural heritage should be stronger. Feedback from the education sector to GLAMs could provide feedback loop to make cultural collections more relevant to day to day education experience [from group discussion]. [Vote on this idea.](#)
- **Employment strategy** - the creation of an employment strategy for the GLAM sector that helps facilitate skills transfer and support throughout Australia (particularly to regional areas). Perhaps another job for the peak body? [from group discussion notes] [Vote on this idea.](#)
- **Support new career paths** - To take advantage of these new opportunities

8

0 comments

9

0 comments

cultural institutions need staff with new combinations of skills - scholar/hacker, artist/hacker, librarian/hacker hybrids. We need to find ways to support and encourage people like this whose strengths and passions might not fit easily within traditional bureaucratic structures. The #alt-ac (Alternative Academic Careers) movement has identified a range of issues that are relevant within the cultural heritage sector -- see [Alternative Academic Careers for Humanities Scholars](#). [wragge] [Vote on this idea.](#)

- **Copyright:**

- **Establish a national policy & legislation for orphaned works** - Cultural institutions in Australia trying to provide digital access to their collections face battles with a rigid and complex copyright regime, and ferocious lobbying from copyright holder groups determined to lock down control of any materials even remotely capable of containing copyright. Cultural institutions hold a large number of orphan works (where a copyright holder cannot be located) and are restricted from providing access to these materials for fear of litigation and negative attacks from lobby groups. To give an idea of the intimidating landscape for cultural institutions wanting to provide digital access to these orphan works, recent media coverage of [HathiTrust](#) and [Georgia State University](#) actions brought against libraries for digitising orphan works use language around “abducting books”, “theft”, “violation of fundamental rights”, “largest copyright infringement in history” and even (in the HathiTrust action) call for copies of works digitised to be impounded! [ADA_ellenbrod & point made also by @shineslike]. Many of the works that can be digitised have little commercial value, but great informational value. Developing strategies for finding copyright holders for large collections of archival materials is difficult and resource intensive. [lises2]. **Orphan works:** Explore legislative change to make orphan works available for broad public access, with a provision for a copyright holder to object and request that the materials be removed from the scheme. [cherylfoong] Orphan works in archival collections provide a particular challenge. [lises2] A statutory or commercial licence for cultural institutions to provide access to their collections is NOT the answer. This could mean cultural institutions paying fees to provide access to the materials that have been deposited with them in good faith. [Vote for this idea.](#)
 - One of the most significant impediments for archives and other public collecting institutions making digital copies of their collections available online and reusable is copyright, particularly around orphan works. Clarity around the legislation that enables these institutions to make copies available online and authorise reuse would assist here. [PROV]

40

+41, -1
8 comments

- *There was a lot of support on Twitter for the need for a policy around dealing with orphaned works, it is seen as quite an inhibitor of cultural institutions to open up their collections*
- *Comments on this idea:
There have been protocols written for orphan works funded by commonwealth collecting agencies [rod.stroud]
Hi Rod, could you please add some links? I have seen papers but not policy or protocols. [piawaugh]
One example is...
<http://www.nsla.org.au/publications/standards/2011/pdf/NSLA.Standard-20110621-Guidelines.for.Reasonable.Search.for.Orphan.Works.pdf> Protocols along these lines are of limited value for manuscript collections (e.g. government archives) due to the number of orphan works in the collection, the very wide range of authors, and because the orphan works are diffusely spread through the collection. Correspondence files, for example, are common records held by archives. The whole purpose of these files is to contain the correspondence around a transaction - typically with an external party. The copyright in the letters received originally resided with the original author. Given the age of the letters typically held by an archive, the author is typically deceased and the copyright is now held by whoever inherited the estate (possibly over several generations). Note that these letters are unpublished and so the copyright will never expire. How would an archive feasibly locate the copyright holder? The ownership may not even be clear - estates are often left in shares to children. Even an archive did this, that is one letter of the millions they hold... This issue also occurs for manuscript collections in libraries - the library may have been assigned the copyright of the person that donated the collection (e.g. the correspondence of a noted author), but they cannot get copyright over the letters penned by the correspondents. [andrew.waugh]
Even for a single orphan work, this is incredibly cumbersome and tasks like "search for heirs" are often impossible due to privacy restrictions placed on wills and death certificates. It is unworkable for masses of documents. I think GLAMs should be allowed to publish lists of older material that they are proposing to digitise in (say) 1 years time. Advertise the availability of this list in major newspapers and on their own WWW site and have this flagged in the individual catalogue entries, and invite copyright holders to object. After the year is up, digitise any material where the copyright holder has not objected. Provide a database where concerned copyright holders can register their works and contact details as a means of ensuring they can be located and contacted in relation to their copyright. That is, make it easy for people who want to continue to assert their copyright to be contacted but at the same time make it easy for the GLAMs to not be hamstrung by dead/disinterested creators. [Community Member]
A related suggestion under the 'Big Picture' category supports this suggestion: to require creators to re-register their works after a period (shorter than current copyright periods) to re-assert their copyright otherwise it becomes public domain. [stonestacy4]
Screenrights commissioned a paper with the Communications Law Centre to assist policy and practical considerations in "The Use of Subject Matter with Missing Owners". It is not our view per se but we did so to bring interested parties together to work through this issue. Collecting institutions, academics and copyright interests were invited to the first consultation last month, and there were some really encouraging discussions about how this important issue can be approached. The paper is up on the Comms Law website, and was also presented to the recent Copyright Symposium attended by many reps of GLAM and other sectors. [Virginia Gordon]
This links to the idea of default licencing for GLAMs and would need to be implemented before licencing can be considered. [Community Member]*

43

+47, -3
7 comments

- **Establish permissive copyright (eg CC) as default for GLAMs** - Central to the success of the Creative Archive and many New Business Models is the availability of user-friendly legal tools which deliver and maintain the open access status of the archived materials. This is fundamentally important to ensure that all digital materials remain available to all for lawful re-use, and to be available in a user friendly format to foster creative activities and enterprises - where the institution or individual chooses to do so. The needed “soft” infrastructure to facilitate open access and lawful re-use and remixing of digital cultural objects, includes the use of open content licenses such as Creative Commons licenses. [cherylfoong]
Access to cultural heritage: For cultural institutions to be fully able to provide access to their collections and participate in the digital culture sphere, there must be support and leadership from government policy makers to move towards a flexible copyright regime as well as resources for cultural institutions to enable digitization efforts. [ADA_ellenbroad] Government leadership and willingness to advance a balanced and flexible copyright regime, enabling cultural institutions to fully embrace the use of emerging technologies and provide access to the wealth of materials they possess. [ADA_ellenbroad] *Note this idea merged with several other others from other parts of the wiki [Vote for this idea](#).*
 - Open access to content held in GLAM organisations is vital. We hold orphaned works, never published works (e.g. diaries, scrapbooks, field notebooks, photograph albums etc) and all manner of material where the copyright status is unproven or uncertain. In the spirit of open government and open access, GLAM sector institutions need adequate licensing arrangements for works they hold copyright in and works where copyright is uncertain - I look to AusGOAL as an excellent start (@elyw). We must all take a position of Open Access-use the material and tell the stories-this is critical [Tim Hart from live event speech] So much of the debate revolves around copyright, but the ability to change copyright law is limited by international obligations. The orphan works issue is discussed around the world, but remains unresolved. What would help in Australia would be clear exceptions allowing non-commercial use by cultural institutions (with an agreed definition of non-commercial) that contain protections for copyright owners. Also agreed industry protocols for the use of orphan works (that aim to shield good faith users from liability). Such agreed industry protocols should not include a statutory license for cultural institutions to provide access to their collections.
 - Similarly, the rich data sets made available by digitising Australia’s cultural collecting institutions can lead to important new discoveries that will have ongoing broad benefits, including economic benefits, for the nation. [THATCamp]
 - *Lots of online/Twitter support for this idea of opening cultural heritage with permissive licensing so the public can reuse, educate and innovate with collections. Several people including some speakers from the live event thought Creative Commons should be mandatory for cultural collections. Note though, that while creative commons licensing sounds ideal, cultural institutions and libraries do not own copyright in a large number of collection items and so cannot licence without the copyright holder's permission. At the point of deposit/donation, staff may be able to add licensing of the work under CC to the list of permissions given by the copyright holder. Further, compulsory CC licensing would clash with the cultural restrictions on many indigenous items in GLAM collections*
 - *Comments on this idea:*
We must all take a position of Open Access-use the material and tell the stories-this is critical.
This was also tabled in the Digital Arts group at live event. [michela]
There are several sides to the copyright debates. Establishment of permissive copyright licensing for reuse of cultural heritage is fundamental to open access. But we do need to acknowledge that on the other side of the copyright fence are contemporary artists,

authors, musicians to seek to earn a living through royalties and other ways of being recompensed for their works. We need to consider both models. [ewallis]

We also need to consider cultural context of material - ensuring we respect artists rights and have proper permission to use images by or about Indigenous people as a matter of consultation and respect [Tracey M Benson]

It's wrong to imply that copyright doesn't work. As Screenrights has shown with its work in the education sector and with its innovative EnhanceTV project, access models that enable ease of use whilst ensuring legitimate returns to makers of content can be developed. Partnership is what makes copyright a great enabler, ensuring more content can be made as returns enable creators and makers to continue with their practice.

[Virginia Gordon]

Like the idea of requiring rather than encouraging Linked Open Data, it would be difficult, if not, impossible to implement across the board, let alone monitor. Again, encourage or promote the use of copyright licencing. [Community Member]

Through the use of the CC licences as a default the international compatibility of the Australian GLAM sector will be greatly enhanced and will help facilitate initiatives for cross border lawful reuse, value adding, and remixing [nj.hooper]

- **A consistent approach to copyright across cultural institutions:** this would help in the sharing of information but also mitigate risk of out of copyright works. Perhaps a "copyright hotline"? [from group discussion notes] [Vote for this idea.](#)
Comments for this idea:
The various institutions have many common problems. Some guidance on an appropriate approach to copyright would be worthwhile for all the institutions [nj.hooper]

7

1 comments

18

1 comments

- **Education about IP for GLAMs** - Need more education about IP, particularly so copyright (permissive or not) is embedded in digitally born artefacts to avoid new orphaned works. [from many tweets and group discussions (music/media, cultural heritage)] [Vote on this idea.](#)

Comment on this idea:

Strongly agree. It's vital that creators and consumers of content understand IP and rights management (irrespective of the model) [dormston]

- **Deposit legislation is extended to audiovisual & digital materials** so cultural institutions can easily and legally harvest works distributed by broadcast and the internet. It could also ensure that they are legally able to undertake the preservation copying of materials that may otherwise be prevented by legal or technical piracy protections. [BCoupe] [Vote on this idea.](#)

Comment on this idea:

Currently, there is no National legal deposit legislation other than in the Copyright Act. Most States have deposit legislation either as standalone or as part of a Library Act. WA does not have legal deposit legislation due to a change in the Library Board Act, which has still to be adequately addressed. [Community Member]

11

+12, -1
1 comments

- **Enabling collaboration (sometimes with technology):**

- **Create a Distributed National Collection (public archive)** -Public Creative Archive: Establish a free and reusable open access archive of Australia's cultural heritage particularly that which is owned and managed by the public sector. This archive can be used to foster creative innovation in and beyond Australia. When this archive is matched with new business models, the archive can open up new revenue streams and opportunities. It can also help Australians of all ages be aware of and engaged with Australia's rich cultural heritage. [cherylfoong] This would be a way to tie in all collections from all cultural institutions and organisations across Australia improving ability to showcase, collaborate, present a truly national story and heritage, and

38

+40, -2
4 comments

improve access to collections to all Australians. It would be a 'living organism' and could be achieved through consistent approach to IP, interoperability layers on top of existing systems, good metadata sharing. [from Tim Hart live event speech, group discussion notes, and supported on twitter eg @Mig_Gonz] *Note this idea merged with several other others from other parts of the wiki.* [Vote for this idea.](#)

Comments on this idea:

Key to this would be a simple stable national content management system that individuals and organisations from regional communities all around Australia could collaboratively contribute local history, stories and photographs. [paul.mccarthy]

Thanks for that Paul, I'll make sure the comment gets included in the submission paper.

[piawaugh]

There are already ways to start doing this - projects including Trove, Picture Australia, Collections Australia Network was successful for many years. In Sciences the formation of the Atlas of Living Australia has really given life to this idea for floral and faunal collections. Equally important to find ways to do this in the cultural sector. [ewallis]

Please see organisations such as Screenrights as potential partners in such projects in terms of the copyright options. . . we are driven by enabling access. [Virginia Gordon]

- **Sustainable Data Storage Strategies** - Distributed (Cloud) systems that keep data in Australian legal jurisdiction, and have a reasonable chance of enduring [ben_fox] [Vote on this idea.](#)

Comments on this idea:

Yes to sustainable data storage strategies, but there are more solutions possible than just "cloud" (which is probably higher risk due to its relevant new-ness).

[Community Member]

+1. What is the sustainability status of key elements of network infrastructure such as telephone exchanges and telcos? [Jon Tjhia]

Ensure here that the definition of "data" is wide enough to include not only text based data but images, audiovisual, sounds, music. [ewallis]

- **Require linked open data for cultural collections** - Linked Open Data enables cultural collections to be shared and linked without the need for top-down aggregation. Massive projects like [Europeana](#) are embracing LOD as an effective means of sharing, enriching, accessing and re-using cultural metadata. The [LOD-LAM](#) movement is gaining traction within large cultural institutions such as the Smithsonian. [wragge] Shared identifiers: Cultural collections metadata typically describes the same sorts of stuff -- objects, publications, images and records and their relationships to people, organisations, places and events. Linked Open Data can help bring together metadata records across institutions by making it clear when we're talking about the same stuff -- it does this by sharing vocabularies and identifiers. Australia is well positioned to take advantage of existing initiatives: [People Australia](#) provides identifiers for people and organisations, the [Powerhouse Object Thesaurus](#) provides a vocabulary for things, the [Geoscience gazetteer](#) can help provide identifiers for places. We now need to go make the next step and make sure that these, and similar resources are exposed according to basic Linked Open Data principles. [wragge] Linked Open Data is and will enable digital collections held by different organisations to be more easily discoverable by online visitors, and will also provide additional contextual information about collection items. [PROV] [Vote on this idea.](#)

Comments on this idea:

I agree but note there must be respect for Indigenous moral and cultural rights [rod.stroud]

Thanks Rod, point noted and I'll add to the submission paper. [piawaugh]

What does require mean? That GLAM institutions are required to markup their collections with people/organisation/place? For an archive what level - fond, series, file, or item? What is the resourcing implications? [andrew.waugh]

32

3 comments

48

+49, -1
8 comments

It's not just respect for indigenous rights - marking up related to people has to be considered carefully. Imagine that it was possible to label all the records in a large government archive with the subject person. You could create a snapshot of your great-grandmother's life - her will/probate, the inquest on her death, school records, that she was arrested as a prostitute. Some people would love this. Others would absolutely hate it. Some would love it until it was their grandmother... [andrew.waugh]

Have you seen the The UK Digital Public space project? It aims to create an access point for all of the UK's cultural archives through agreed standards and a common data model to access to cultural institutions. It is at its very beginning and being led by Tony Ageh: the developer of the BBC iplayer who now runs the BBC archive. It involves almost all key UK cultural institutions with digital assets including the BBC, The National Library, British Museum, British Film Library and The National Library. The Guardian has been following this one quite closely. Doing something like this in Australia might be a very practical way to move this agenda along. Any thoughts? [bheuston]

I would suggest replacing the word 'require' - as it implies that someone is going to come along and check whether or not cultural orgs are doing it. I'd encourage the framework for development of linked open data - this is already starting to happen organically. [ewallis]
Creative people need to have skills in using linked open data in useful and accessible ways - THATcamp is perhaps a good model here [Tracey M Benson]

Agree with Andrew and others. Require should be replaced with encourage, and the national policy should look at ways of supporting that, through a body or bodies providing consistent advice and support. Think of ways to promote and link collections [Community Member]

- **Exploring the possibilities of GeoCommons for GLAMs** - [GeoCommons](#) for publically mapping out our [Australian Cultural Institutions](#) and for managing events like the Queensland Floods [Geoff Muse]. [Vote on this idea.](#)

Comments on this idea:

Yes, it would be great to be able to search our GLAM catalogues geographically. [Community Member]

I suggest looking to the natural history community for the lead. Museums with Natural History collections who participate in the Atlas of Living Australia already contribute a great deal of data to the Atlas which can be mapped through the ALA spatial portal. But the mapping tools developed in ALA needn't only be used by the scientific community. It's public infrastructure. [ewallis]

8

2 comments

- **Policy ideas:**

- **Broaden NCP def of culture (heritage) to include cultural memory** - CAMD would urge that the

4

0 comments

NCP embrace a broader concept of culture which acknowledges the importance to cultural and creative life of 'cultural memory' and the cultural collections which sustain, interpret and develop it. Culture as a concept is much broader than the arts alone. Culture covers both the tangible and intangible aspects of life which give us our identity and sense of self. Culture includes beliefs, traditions, memories, languages, practices and knowledge— as well as their

artistic expression - but most of all it encompasses cultural memory and the cultural expression which flows when people engage with culture past and present, national and international. Culture and creativity do not emerge from a vacuum; they arise from re-examination of the social and natural world and from examination, cooption or rejection of the work and ideas of those who have gone before. Museums provide countless physical, as well as increasingly digital, ways to interact with our cultural heritage. [Vote for this idea.](#)

- **NCP goals expanded to inc promoting a dynamic cultural heritage** - CAMD would suggest that the NCP draft goals be expanded to include a goal which aims to promote a dynamic cultural heritage that is preserved, easily accessed and continually developed and which facilitates cultural connection and

3

0 comments

expression for all Australians. Australia's major museums play a crucial role, in collaboration with Indigenous communities, in protecting and promoting understanding in Australia and abroad of the rich cultural practices, beliefs and aspirations of Indigenous people. Museums also collaborate with culturally and linguistically diverse communities to explore, document, memorialise and present the stories, experiences and material culture of immigration and cultural diversity in Australia and to reflect the creativity and adaptability of the many cultural groups reaching our shores. [Vote for this idea.](#)

24

0 comments

- **Review cultural funding policies and reflect changes in sector -**

review and overhaul cultural funding policies to recognise change in GLAM sectors. Current policies re stuck in old models of reaching the public and new opportunities not recognised or rewarded in funding policies. [from group discussion notes] [Vote on this idea.](#)

- **Create national coordinating body/program for digital heritage -** Establish (or re-fund) a peak body for cultural heritage: To ensure a coordinated strategy for sector, lobby and advocate on behalf of GLAMs, support cultural institutions and organisations across Australia, to engage in cultural heritage policy development, perhaps to be a funding body for pilot partnership programs (esp wrt NBN) and play matchmaker for collaboration projects, to track trends and allocate special funds for access/digital divide projects. Also to act as a "digital heritage clearinghouse by a) coordinating with education/tourism/science b) coordinating professional development for the sector & c) "enabling" GLAMs to do digital cultural heritage. This peak body would be a mechanism to achieve a true National Distributed Collection [from group discussion notes]. Need for peak body for collecting institutions. [PROV] Australia has yet to develop a united program along the lines of [Digital NZ](#), [Europeana](#) or [JISC](#). This is due in part to a lack of funding, but also the loss of a co-ordinating body such as the Collections Council of Australia. [lises2] *Note this idea merged with several other others from other parts of the wiki.* [Vote on this idea.](#)

5

+7, -2
1 comments

- One stop shop for GLAM sector exposure and consumption of collection items and resources. These resources do not just constitute collection items and associated metadata, but secondary materials, and the current state of knowledge around the collection items i.e. academic research, professional research. [PROV]
- *This idea had a lot of support both in the room and one Twitter. Several people brought up CAN as a model that was de-funded, and although not perfect, was something that filled the gap.*
- *Comments on this idea:*
To ensure this body sits at the heart of the GLAM section and has its undivided attention, it could have the role of assessing and funding applications for projects from the GLAM projects that deliver on policy goals specifically on digital access outcomes to ensure shared (linked) outcomes, shared standards, shared resources, a distributed digital platform etc. A lot of suggestions here have been requests for more money/funding. Instead of increasing funding to individual GLAMS for policy outcomes EG for digitisation, this organisation and function could be the funding agency. This could help achieve another lot of suggestions here (especially in the cultural institutions section) about getting the GLAM orgs to work together. [stonestacy4]
- **Policy development for presentation/access -** Development of strategic collection policies for distributed collections to make it easier for artefacts to be accessible from collector to facilitator [from group discussion notes] [Vote on this idea.](#)
- Remove state governments - Only have state and regional [from group discussion notes, please note in the presentation of this idea they

1

0 comments

acknowledged it was unlikely, was not put into voting.]

- **Encourage private and public use of collections** - GLAMs are currently unwilling to let other make money from collections or let go of "ownership" of collections for reuse "in case anything bad happens". This needs to change and reuse of cultural heritage needs to be encouraged to improve relevance, exposure & innovation [from group discussion notes]. [Vote on this idea.](#)

0

0 comments

18

1 comments

- **Change in approach to risk** - GLAMs can engage positively with risk, try new ideas and be innovative. [from group discussion notes] [Vote on this idea.](#)

Comment on this idea:

A vague point but yes; sector-wide approach to risk and new ideas is disappointing at best. [Jon Tjhia]

- **National approach not just National Institutions** - As a result of its history as a federated nation, the major museums of long standing are located in the states. It is essential for the Federal Government to support the development of national programs that reach and strengthen all Australian Galleries, Libraries, Archives and Museums GLAM's not only the national institutions. In the absence of such a nationwide approach Australia will fall further behind due to the unfocused nature of its national response to the demands of the digital age we are now living in. [TimHart] It's important for bigger institutions and collections to support smaller organisations with creating and managing their digital collections; advice and training in image capture, metadata standards, storage. [PROV] [Vote on this idea.](#)

Comment on this idea:

This links to the idea of interoperability with institutions, and also the need for a co-ordinating body such as Planets and Europeana and Digital NZ [Community Member]

- **National Standards Disaster Management for GLAMs.** The 2011 Floods made it clear how atomised disaster management was across the GLAM sector. Advice on handling and managing of flood affected objects differed from institution to institution and state to state. In addition each state and sector represented itself first with no-one officially responsible for handling the overview of the situation, [attempts were made by CAN](#) but this was not resourced to do this efficiently. [Geoff Muse] [Vote for this idea.](#)

8

1 comments

Comment on this idea:

Very powerful technology in natural disasters. Qld Police Service wonderful performance. The clear need is there. [nj.hooper]

- **Funding for GLAMs to support Aboriginal Australians** - Indigenous Australians - The National Cultural Policy must support continued efforts in reconciliation - Museums play a vital and active role in this process and have been at the forefront of engagement with indigenous peoples for decades. The continued funding of the Return of Indigenous Cultural Property Program (RICP) must also be included in the final policy. [Vote on this idea.](#)

Comments on this idea:

The highest priority should be given to Indigenous collections at risk of permanent loss within the next 10-15 years - wherever it is held. As so much Indigenous knowledge has been lost already - to allow this loss to continue is unforgivable. [rod.stroud]

Government needs to review access policies around Indigenous collections in relation to cultural restrictions. It is currently too easy to put a 'restricted' stamp on material and it never sees the light of day again. People who create anthropological records/recordings should not be able to

25

1 comments

12

2 comments

prevent the recorded community from having access to these records as is currently the case. [stonestacy4]

3

0 comments

- **Establish national framework for best practise** - Need to set up a National Framework for best practice digital culture that can support baseline development in a rapidly changing application environment. [PROV] [Vote for this idea.](#)

- **Collaborating and leadership for cultural heritage:**

- **Support partnerships for developing digital content:** I am interested in partnerships with cultural institutions, university faculties and coastal Indigenous communities interested in developing research around collections and creating digital content for schools, museums and communities. A particular interest is identifying projects that could relate to communities identified as regional hub sites under the NBN. [Vote on this idea.](#)

Comment on this idea:

Agreed. Fellowships and residencies with a stipend. [Jon Tjhia]

40

1 comments

- **Encourage partnerships to share infrastructure (policy/funding)** - Partnerships for sharing infrastructure - such as licensing, source code, open access. There needs to be partnerships between large/state and regional institutions to meet shared outcomes. [from group discussion notes] [Vote on this idea.](#)

Comment on this idea:

Where networks already exist eg. National & State Libraries Australasia (NSLA) they could be used to coordinate existing partnerships and to establish new ones with other GLAM sectors. [mjoseph]

- **Establish ways to share info between GLAMs** - interoperability- ways to easily share information about collections, artefacts, events, etc between GLAM institutions, whether that be through shared infrastructure, common APIs/standards, an integration/interoperability layer on top of existing systems or whatever best enables GLAMs to share information and thus better facilitate collaboration and aggregation. [extrapolated from group discussion notes] Interoperability across different GLAMs - eg My future sustainable vision is this: To see ONE Library Management System for all libraries that can communicate with all libraries within Australia. This would enhance not only digital culture, but also library awareness, digital awareness, total access to information, better literature programs and learning structures for all Australians. [@lizzellesmith] Remove barriers to sharing - need to remove barriers to sharing information and collections (such as charging for access or reuse). Need to resist extending time to copyright [from group discussion notes] [Vote on this idea.](#)

Comment on this idea:

This could be merged with the other suggestion about creation of a way to access the distributed national collection. [ewallis]

18

0 comments

- **Collaboration with the broader digital sectors** - by collaborating with other creative industries and organisations, cultural heritage can be made more accessible, interactive and relevant to society. "Museum Victoria works with games sector because "that's where all the good ppl are"" [Tim Hart from live event speech] [Vote on this idea.](#)

○ **Encourage and support partnerships with creative & research communities** - There are engaged, passionate communities out there who already connect with cultural organisations, for instance: [astronomers](#), [photographers](#), [fish scientists](#). These communities connect, share

34

+35, -1
1 comments

4

0 comments

35

0 comments

30

+32, -2
5 comments

knowledge, discuss new approaches and are generally committed to engagement and participation. What if the GLAM sector could work with these communities in new ways? Ways which built capacity, drove innovation and created new products, processes and services? Would either the communities or GLAMS see the value of this? Why would they do it? GLAMS hold collections. Those collections are a spatial and temporal record which defines, denies, contests, affirms and illustrates cultures, events, opportunities. Creative Communities that are seeking to build capacity often have little chance of supporting innovations in their area. Creative partnerships should be considered joint-ventures rather than collaborations. Each party agrees to a finite time in which to develop a new process, product or service. Equity on either side is in-kind and contributes to a broader understanding of the value of the cultural sector in supporting creative communities. [Angelina Russo] Partnerships with the research sector: The research sector, particularly research that leads to cultural production, has a significant and ongoing role in strengthening the arts and culture within Australia, and should be supported as such. It's also important that the digital culture policy supports smaller-scale and informal research: hacking, experimental cultural production. The US [Office of Digital Humanities](#) has [start-up grants](#) to get good ideas off the ground, and this could be used as a model to encourage innovative research in the field of digital culture and the arts. CASE STUDY: [Tim Sherratt's Trove Harvester](#) project led to an NLA fellowship for 3 months, and led to the National Library of Australian becoming aware of new use possibilities for their data. Research has a significant role to play in encouraging groundbreaking innovation in the arts and cultural sector. Such research can and should occur outside government models. However, there is a need for responsive recognition and support when such projects show potential for success and innovation. The role that research can play in Australia's digital arts and cultural development should be linked to the [Strategic Roadmap for Australian Research Infrastructure](#). [THATCamp] [Vote on this idea](#).

Comments on this idea:

Increase in research is constantly argued by the academic sector more so in the area of arts and culture and I think its becoming increasingly imbalanced at the expense of artists and the arts themselves. Aside from universities ring fencing more IP derived from self serving research projects we now see cultural funding agencies directly funding arts projects in Universities.

Opportunities for people coming out of tertiary sector in the arts diminish. [davidcranswick]

Agree with David that funding Universities for Culture abd the Arts Can be disadvantaging individual Artists and collectives working in cross artform as a independent artist I see research as a way of creating Taking the creativity away ... Research is for Science and some how has become accepted now in the arts. [dansartinmotion]

not an area I can really add to, but I remember some powerful cross-art form work being undertaken under the New Media Arts Board of the OzCo (Lest We Forget) under Lisa Colley - artists working with electricity, with health practitioners and other areas - their work assisted researchers and others with ways of approaching problems. [Virginia Gordon]

Yes, in New York artists are in residence in schools to work alongside teachers teaching Maths Or English i suggested this here yet It was not accepted.....all for artists in residence everywhere artists can change the atmosphere in health Environments and see and think "outside the square" they can be surprised by what answers arrive through a extremely developed creative mind! [dansartinmotion]

I agree that the role that research can play in Australia's digital arts and cultural development should be linked to the Strategic Roadmap for Australian Research Infrastructure. Cross sectoral engagement and collaboration will lead to innovation [nj.hooper]

- **Collaborate to identify new approaches to current issues** - Identify current issues which can be described through collections & partner with creative communities to create new content. Work with creative communities to explore new approaches to current issues. Use collections to illustrate this endeavour. Take the [Australian Museum's Climate Change](#) as an example. In

4

0 comments



many ways, this is a curated public discussion around current issues. How could this be broadened to create new products, services or processes? There is a vested interest in innovation from both parties so how could the museum act as a laboratory for testing new ideas? Some may ask why you would use a GLAM as a laboratory. I don't think there would be many people in the sector who would suggest that GLAMs aren't research institutions. The best research institutions pose hypotheses, test these hypotheses and create new knowledge. This new knowledge can contribute to three broad areas: the discipline itself, professional practices, broader discourses. Is this type of research currently happening in the sector? I would suggest that it does, in some areas but is rarely aimed at new products, services or practices. Could we test new partnerships by co-creating specific content in a structured and strategic way?

[Angelina Russo] [Vote on this idea.](#)

- **Support and encourage the telling of regional stories** - The NCP should enable the smaller regional stories to be told, enhance community identities (eg Indigenous Knowledge Centres in NT, or Knowledge Baskets in Digital NZ). Regional stories are part of the national story. [group discussion notes] [Vote on this idea.](#)

29

1 comments

Comment on this idea:

Good idea. I'd add to this a continued and broadened interaction, through residency or incentive programs, between regional and indigenous communities and their urban counterparts. These interactions and collaborations seem to work well and bring great value to all parties involved, but they must be well supported by either the public sector or the private (via community support programmes by companies which take heavily from the land, such as mining). To my mind, "telling stories" is only half the picture. We have to listen, too. Establishing stronger relationships between very disparate and physically distant groups of people will enhance empathy and connectedness. Simply creating repositories of stories can be patronising if done poorly. [Jon Tjhia]

There is a danger of the 'urbanisation' of digital culture via lower bandwidth in the bush and the absence of a critical mass of cultural content producers to stimulate production. Without a story, you are invisible. Rural, regional and remote Australia already suffers systemically from the tyranny of the majority. [David Nixon]

- **Investigate new opportunities with digital cultural heritage:**

- **Decouple content creation from content distribution in policy/implementation**

- If you're still reading you may suddenly feel a rush of terror at the suggestion of decoupling content creation from distribution. I can offer an example: [The History of the World in 100 Objects](#). 100 x 15min podcasts co-created by the

British Museum and the BBC, distributed on both their platforms and, importantly, iTunes. Why iTunes? Here's why... "The podcast has had over 18

million downloads worldwide in 2010. Initial evaluation suggests that 24% of the UK population (i.e. 14.8 million people) listened to at least one episode, whether on air, online or via the podcast." [via Museums&The Web 2010](#) We have many EXISTING opportunities for innovative

distribution in Australia. Think [ABC Open](#) or the [ABC Pool project](#), not to mention the National Curriculum up-and-coming National Broadband Network. If we can get our heads around decoupling digital cultural content creation from distribution, our sector can partner to create new innovations and to demonstrate the value of cultural collections to the broader public.

Importantly, we can do this from the standpoint of our expertise rather than by searching for ways to make our content more "popular" or as some might say by "dumbing it down".

[Angelina Russo] [Vote on this idea.](#)

Comment on this idea:

Another way to describe this is having many doorways into the digital branch of a GLAM ... very effective examples exist where GLAMs are participating in Flickr Commons (eg. Powerhouse

10

1 comments

Museum, SLNSW, SLQ, Australian War Memorial, Australian National Maritime Museum). The duplication (hosting on govt sites) is also necessary to ensure sustainability in case some of the commercial services are discontinued or terms of service change and they can no longer be used. [mjoseph]

- **Public engagement and participation in cultural collections** - needs to be supported at a GLAM policy level [from group discussion notes] Public Engagement & Crowdsourcing: Talk to people, the users of technology, look for ways to engage citizens in the creation of cultural heritage through providing their stories, context, feedback, error correction. [guest] Enable Australians to contribute Australian content for Australian stories, cultural institutions should value crowd curation and co-curation of collections with the public. Public Engagement to the GLAM community also can mean a) a wider concept of collecting/access b) volunteers (though not as unpaid core professionals) c) community development, d) research. [from group discussion notes] (great success story here is [National Newspapers Project @ NL](#) [Vote on this idea.](#)

18
+20, -2
1 comments

Comment on this idea:

It is important to consider distributed and decentralised models around public engagement/participation. Whether NBN-related or regional programs, Australia would benefit from a supporting initiative such as the UK Online Centres <http://www.ukonlinecentres.com/> [John Wells]

- **Strategies for preserving content that is born digital** - as it is equally important as preserving other cultural content. [from group discussion notes]. More and more of Australia's new cultural content is born digital. Many cultural works, including film, sound, computer games, art works, websites, personal records, government records, literature, etc., are created digitally, distributed digitally, and often only exist in their digital manifestations. Without strategies for preserving and making born digital content accessible, Australia places its digital cultural heritage at risk. [Vote on this idea.](#)

63
+64, -1
9 comments

Comments on this idea:

I'm glad to see the strong support this idea is getting but perhaps it needs a fuller description?? Something along the lines of: "More and more of Australia's new cultural content is born digital. Many cultural works, including film, sound, computer games, art works, websites, personal records, government records, literature, etc., are created digitally, distributed digitally, and often only exist in their digital manifestations. Without strategies for preserving and making born digital content accessible, Australia places its digital cultural heritage at risk."? [richard.lehane]

Thanks Richard, done. [piawaugh]

Some libraries such as the National Library of Australia undertake to preserve some of this. Are libraries communicating with each other? It should be a coordinated effort. And libraries should ensure that their staff are skilled enough to intelligently execute this great but big idea! [Jon Tjhia]

I am a bit tired of all the copyright and possessive "they're ripping us off" mentalities. Draw the Line and Open up Communication, drive an artistic space that shares, allows re-mix of artistic reflections. [Inspiration - feedback and response]. Create true policy of "Community Engagement". Give Credit where Credit is Due.... inclusive at the fringe. Most of all. Work to "close the digital divide" [Maria Altmann]

I strongly support this. I know the NLA was very early to focus on this area. Some of the most exciting work in Australia needs to be more than an ephemeral experience of the moment. Often this area of broad practice is unsupported by the well-funded art form boards and peak bodies. It is a fragile sector in many ways whilst being artistically, creatively and intellectually strong. [Virginia Gordon]

Need to include strategies for development of open standards, interoperable platforms and of

course, funding, funding, funding as a recurring component, not just one off. and across all levels of government. [Community Member]

If we don't do this we are repeating the errors of history. Get carefully considered rules looking over the horizon sorted at an early stage and foster good practices in key institutes [nj.hooper]
It would be excellent to have a well-engineered archival system that could be web-accessible-- something akin to <http://www.archive.org/> though centred on Australian arts and flexible to emerging technologies. Also, it would have no limitation to file format (obviously, lossless and open standards would be preferred for long-term posterity). Perhaps it would ideally be associated with <http://trove.nla.gov.au/>. [jacobbrett]

I'd also like to add that anybody would be able to submit their original artwork for archival consideration, which would be placed in a (peer?) moderated queue. [jacobbrett]

- **Prioritise funding and strategies for digitisation in GLAMs** - need funding and strategies to be put in place for digitisation of cultural heritage. If the digitisation strategy targets both preservation *and* access, then that may help. NCP should fund cultural institutions to do work, not policy people or consultants, otherwise skills lost. [from group discussion notes] (and these dollars need to deal with the previous point about preserving born digital content.) [mparry] The need for funding has been made clear to government including through the report of Professor John Quiggan to Gov 2.0. He concluded that 'most Australian cultural institutions have implemented their digitisation strategies as 'unfunded mandates', at a time of decreasing funding. He concluded that this was a barrier to cultural institutions wanting to let go of any revenue streams, including charging for use of their collections.[BCoupe]

<http://gov2.net.au/projects/project-6/>. Digitisation is much more than

metadata creation and scanning/photography and this needs to be explicitly acknowledged.

(Consider what digitisation of a musical instrument might mean. Or a computer game.) [wragge]

[Vote on this idea.](#)

Comments on this idea:

What would digitisation of a computer game (something already in digital form) mean? I'm a bit wary of broadening out the definition of digitisation to include the preservation born digital content. The two do go hand in hand but I fear that lumping them together under "digitisation" may dilute the case for preserving born digital material (like computer games, websites, digital media, digital records etc.). [richard.lehane]

Fair call Richard. I'll remove that part of this idea for clarity as it appears to be more about promoting thinking beyond the norm. [piawaugh]

Brilliant, thanks Pia, I'm now happy to add my vote :) [richard.lehane]

Additionally, there needs to be some prioritisation of materials to be digitised. By this I am referring mainly to "at risk" Indigenous collections. With the NCP's focus on Indigenous Culture and language renewal etc - collections of audio that could be lost forever within 10-15 years would be national disgrace [rod.stroud]

Can't do much without the \$s!!! Also agree with Rod's comment above. [k1.howard]

Thanks all, will ensure comments are added to the submission. [piawaugh]

Further to this, funding could be linked to research via ARC grants and the former ALTC (assuming that something replaces it, as it was 'dissolved' earlier this year). [k1.howard]

Different ad hoc models are out there seeking to fund digitisation. It needs a co-ordinated and comprehensive approach to be done effectively and to derive maximum benefits. What can happen is that due to lack of \$'s we get metadata digitisation and no more for a long time ie actual content is what is really needed to be accessible in digital format before full benefits flow. [nj.hooper]

11

1 comments

- **An open cultural heritage platform** - there is need of an open platform to launch content, eg Digital NZ. [Vote on this idea.](#)

Comment on this idea:

36

8 comments

Trove and NLA are already doing a pretty good job of this. I would suggest that the issue here is expanding the collaboration with many partners, rather than that we lack a platform. [ewallis]

12

0 comments

- **Support and facilitate hackathons in policy/funding opportunities -** Hackathons present a great way of fleshing out ideas. however capacity to make solutions scalable & long-term demands support [@criticalsenses] [Vote on this idea.](#)

- **Establish cloud policy specific to digital GLAM**

collections - Rapidly changing cloud computing environment requires associated developments in standards and policy of which PROV has already done a lot of work. A cloud policy specific to digital storage for public/distributed collections is needed. An 'Arts' cloud that can 'talk' to other data sets/contributors is needed i.e. federated and replicated to all states and territories (rigorous backup protection default). [Vote on this idea.](#)

6

+7, -1
0 comments

- **Promote Australian digital cultural heritage:**

- **Strategies to support international promotion of Aus digheritance** - Recognise promotion as an integral, curated digital cultural communication process - If I had a dollar for every time someone in the sector told me that their marketing was done by "someone else" I wouldn't have to keep writing blog posts. I'd be lying on a beach somewhere. Why would the promotion of

4

0 comments

innovative processes be undertaken by others? Why would marketing and promotion be seen as slightly sordid? I would posit that the cultural sector sometimes sees these activities as separate to the "serious" work they do. I'm just guessing here, but I would suggest that part of the reason is that they are not trying to "make money" out of their content. Yes, commercial entities are established to create and distribute income and yes, cultural institutions are not. Then again, commercial entities are rarely subsidized at around [\\$517,000,000](#) per annum. (p8). Return on investment does, of course, come in many different forms but what I would propose here is that promotion become an integral part of the digital cultural communication program - and I'm not talking about promoting events. I'm suggesting that we work with our creative communities to promote the innovations we create on both our and their platforms. That we develop strategic, end-to-end communication programs that are highly curated, integrated and, essentially, small research projects in themselves. I can talk about this in more detail but [I think I wrote a post describing it here.](#) [Angelina Russo] [Vote on this idea.](#)

vi. Commercialisation & Emerging Business Models

- *Add your thoughts and references for where this sector is going, emerging commercialisation models for sustaining cultural assets and digitisation projects.*
- "Cultural institutions need digital business models for long term preservation and access" [@myleejoseph]
- **Review GLAM business models & KPIs** - are cultural institutions really about generating income from collection, or how many people walk through the doors? Need to look into new measures of success and business models to sustain work of GLAMs whilst responding to community needs. [from group discussion notes]. [Vote on this idea.](#)

15

2 comments

Comments on this idea:

GLAMs business models could benefit from more effectively incorporating a strong "social case" - and perhaps adapting /learning from "freemium" strategies of the online world. [John Wells]

I think we need to measure online activity. I compare the way I can use Trove to access a digitised resource in a matter of a minute, compared with the time and cost of the flying to another city to view a paper or microfilm and the value of a digitised collection becomes very clear. [Community Member]

- **In GLAM agreements to support cross GLAM collaboration** - In-GLAM agreement as to how each part of GLAM forms an important node in a network and not each institution as individual operators. [wragge] [Vote on this idea.](#)
- **Training in research development and commercialisation for GLAMs** - I've met very few people in academia who have degrees in Research Development and Commercialisation. Nor have I met many who have experience in commercialising

9

0 comments

7

1 comments

content. It may be the case that I've spent too much time with Humanities and Arts academics but then again, it is the HASS sector that we are, for the most part, describing here. I'm going out on a limb, but I'm going to suggest that the GLAM sector doesn't have many in-house R&D and Commercialisation specialists either. We need to be careful though about how we consider "commercialising content" within a flexible non-commercial licence to use copyright materials (see discussion above). If cultural institutions are seen to be generating a profit from works they do not own, this will fall outside of a non-commercial use exception and is likely to lead to conflict with copyright holder groups. This conflict between non-commercial use and commercialisation of content poses real issues. So, if this is the case, how do we conceptualise commercialisation opportunities in the GLAM sector? The National Cultural Policy could do well to lead an investigation into cultural research development and commercialisation opportunities. It may well start with a small research project, (possibly using some of those very few academics with these qualifications) to test the waters. Following this, small prototypes may well be developed to test propositions. [Angelina Russo] [Vote for this idea.](#)

Comment on this idea:

Such degrees do exist. Here is one: <http://www.qut.edu.au/study/courses/graduate-certificate-in-research-commercialisation> But having said that, should we be "selling" the national collections back to the very taxpayers who paid for them to be collected in the first place? I have a bit of a problem with that. I think the trick is to be creative and find the "value add" products/services you can sell. It may sound corny but people do like to buy things like the front page of the newspaper on someone's date of birth to give as a gift. Images printed on T-shirts, coffee mugs, mouse mats where I choose the image from the collection (instead of just picking from the very limited choices available in the gift shop). And if we are talking on-site opportunities, people love to rest their weary feet over a meal with a good coffee or a glass of wine, yet some GLAMs have none, others offer only a selection of reheated pies and sausage rolls with a can of soft drink, or have a decent cafe but hide it so you can't find it. But all of this needs a willingness to think differently. [Community Member]

vii. Additional References

- Any additional information you think might be useful, including case studies, success stories, research papers.
- Over the past 7 years I've been working with an end-to-end digital content structure which my colleague [Associate Professor Jerry Watkins](#) established. I'm using it here to suggest what success might look like [Angelina Russo]
- The [Digital Repatriation Forum](#) set up In 2009 is an individually funded initiative but it is one which could be improved if embraced within this Policy. Currently it is set up to develop digital solutions for sharing and exchanging knowledge between originating communities and GLAM collections. Often culture does not fit neatly into a specific geographical location and given the diaspora of peoples and culturally significant objects which have both come to Australia and moved from its shores to global collections this forum has remained open to peoples outside Australia. [geoffmuse]
- Wikispaces like this one provide free, open and sharable spaces though which meaningful exchange and development of ideas. Another is the [PhotographyOceania](#) which is an A-Z index of photographers from the Pacific. Rather than publishing as an eBook, or through traditional printing, academic research conducted within GLAM sector could be made open for engagement and updating by both fellow GLAM institutions and the broader community. [GeoffMuse]

- At the ACCAN conference in Sydney this year quoted the following figures for Internet Use n Australia i- 14% of Australians [around 3 mill] have no access to internet at home 42% of these find internet too expensive [***accan11**](#) [geoffmuse]
- The Culture 24 Report on [how to evaluate online success](#) from September 2011 [geoffmuse]
- [Hyperconnected Education](#) Post [geoffmuse]
- [History Pin App](#) - Use photographs and tell stories about places from the past and present fro your mobile or web [geoffmuse]
- UNESCO's The Australian Memory of the World Register this week http://www.amw.org.au/register/amw_reg06.htm [geoffmuse]
- UK Cultural Trends annual conference 24th November <http://www.tandf.co.uk/journals/pdf/conferences/ccut-conference-announcement-2011.pdf> Cultural Value a key topic [***culturalvalue**](#) [geoffmuse]
- Archiving the Web: Papers from the International Web Archiving Workshop (Vienna 2010) has put some papers online although 1 link appears faulty the others include: Archiving web video – <http://liwa-project.eu/images/publications/ArchivingWebVideo.pdf>, Terminology Evolution Module for Web Archives <http://liwa-project.eu/images/publications/TerminologyEvolutionModule.pdf>, Archiving Data Objects using Web Feeds <http://liwa-project.eu/images/publications/ArchivingDataObjects.pdf> [geoffmuse]
- The Smithsonian's open source web development tools Omeka beta launches <http://bit.ly/bBShhX> [geoffmuse]
- Paper by Bill Nethery "Takin' It to the Streets: Hand-held Media in Heritage Interpretation" which also explores the changing relationship between the public and heritage given the technological landscape of the 21st Century [Takin it to the Streets 12pt.doc](#) [Bill Nethery by email]
- Blog post on "How Telecom and the NZ Archives could save NZ online culture" <http://learnonline.wordpress.com/2009/02/08/how-telecom-and-the-nz-archives-could-save-nz-online-culture/> [@leighblackall]
- Paper by the NFSA "Statement on Orphaned Works" http://www.nfsa.gov.au/site_media/uploads/file/2011/02/03/Statement_on_Orphan_Works.pdf [@piawaugh]
- Blog posts by @shineslike
 - "Public Sphere: Museums 2012" <http://museumgeek.wordpress.com/2011/09/12/public-sphere-museums-2012/>
 - "The Internet, GLAMs and the production of new knowledge" <http://museumgeek.wordpress.com/2011/10/10/the-internet-glams-and-the-production-of-new-knowledge/>
- MacKenzie Smith of MIT and Creative Commons talks about the new 4-star rating system for open licenses for metadata from cultural institutions: <http://librarylab.law.harvard.edu/blog/2011/06/08/mackenzie-smith-on-open-licenses-for-data-and-metadata/> [wragge]
- An introduction to Linked Open Data in libraries, archives and museums by Jon Voss: <http://lod-lam.net/summit/2011/09/15/intro-to-lodlam-talk-live-from-the-smithsonian/> [wragge]
- Copenhagen's large-scale public interactive wall project with interactive 3D model of city. Video about Museum of Copenhagen's interactive video wall can be seen at <http://ow.ly/6OMhE> Thanks Tikka! [@perkinsy]
- Zooniverse is here <http://t.co/C4Q1hnUI> Lots of fantastic crowd sourcing projects. [@shineslike]
- Case study - National Library of Israel - digitisation of Dead Sea Scrolls by Google - this transfered "copyright" gateway access to Lib [@libsmatter]
- Submission paper from Public Record Office Victoria (PROV) [PROV Submission - Digital Culture Public Sphere consultation FINAL 20111014.doc](#)

- "[Preserving Our Digital Heritage: The National Digital Information Infrastructure and Preservation Program 2010 Report](#)" documents the achievements of the Library of Congress and its NDIIPP partners. [Geoff Barker, PHM]
- [Tim Sherratt] As someone who's spent a number of years finding ways to extract and use data from our cultural institutions, I think we should stress that access in the digital realm means more than just discovery. Digital holdings, and most importantly the metadata describing them, need to be made available in ways that encourage experimentation. I gave a talk a while back in which I described the 3 (+1) wishes of an 'impatient (digital) historian': let me play, let me connect, let me transform, and let me work with you. (See <http://discontents.com.au/words/speeches/confessions-of-an-impatient-historian>) I think we need to move away from client/service models towards ones based on active collaboration and engagement around the collections themselves. Obviously there are technical, cultural and legal aspects involved in this. On the technical front, it's worth checking out what's happening with LOD-LAM (Linked Open Data in Libraries, Archives and Museums) – <http://lod-lam.net/summit/> This work is gathering pace around the world and there'll be a LOD-LAM meeting after the National Digital Forum in NZ soon. And for some recent examples of the sorts of things that a little cultural data hacking makes possible, see: <http://discontents.com.au/shoebox/archives-shoebox/the-real-face-of-white-australia> <http://discontents.com.au/shed/experiments/when-did-the-great-war-become-the-first-world-war>

viii. Case Studies from Around Australia

- Leading case studies from the sector to help contextualise Australian innovation in this area
- [Arts and Culture in Australia a Statistical Overview](#), Australian Bureau of Statistics (ABS) 2010 [geoffmuse]
- [Collections Australia Network](#) (CAN) with around 1600 Partners from the GLAM sector was set up to allow partners (particularly less funded institutions) access to free digital services.. It also runs a list serve of over 2000 members many of whom are from Regional Australia. [geoffmuse]
- [Cultural Funding in Australia](#) ABS statistics 2009-2010 [geoffmuse]
- [Attendance at selected Cultural Venues and Events](#) ABS statistics 2009-2010 pdf [geoffmuse]
- Australia Regional Initiative - website - [myregion \(beta\)](#) forums, maps, data, sets, etc. [geoffmuse]
- Australian Major Performing Arts Report, Securing the Future, 2002 –2009 download [australiacouncil.gov.au...](#) [geoffmuse]
- To support the development of inclusive practices and opportunities for all people with a disability living in NSW, Accessible Arts has developed a Rural and Regional Engagement Strategy 2010-12 [apo.org.au/resear...](#) [geoffmuse]
- [DigiMacq](#) - explore 19th century Parramatta with 21st century technology with DigiMacq: the Spirit of Macquarie in Parramatta, a new downloadable iTunes application that takes you on a fantastic multi-media adventure through the streets of Parramatta 200 years ago. Join Governor Lachlan Macquarie and experience his vision through the eyes and voices of the soldiers, scoundrels, convicts, clergy and free settlers who roamed the streets of Parramatta in colonial times. Get to know the man determined to lead the remote penal colony to a virtuous and prosperous future, on this fun and informative interactive tour. An initiative by Parramatta Heritage Branch and Parramatta City Council. [Bill Nethery by email]
- [Museums Australia \(Victoria\)](#) in partnership with [Museum Victoria](#) has developed [Victorian Collections](#) a free, easy to use, online cataloguing system for all types of collecting organisations throughout Victoria. [Further information here.](#) [TimHart]
- Connecting:// arts audiences online - a fantastic piece of research by the Arts Council exploring how arts organisations can use digital to engage audiences and increase attendance. <http://connectarts.australiacouncil.gov.au/> [tspong]
- <http://libraryhack.org/> - Libraries and their collections in a digital environment [suehutley]
- <http://trove.nla.gov.au/> - Award Winning Treasure Trove - One Search... A Wealth of Information via Australian Libraries [suehutley]

- <http://aso.gov.au/> - award winning site publishing Australian film, TV and also sound clips, works with individual producers and industry [bcoupe]
- <http://nsla.org.au/projects/rls/> - Re-imagining Libraries and Digitisation [suehutley]
- Heritage photo browser in a library setting <http://t.co/lucwxxoXU> users can contribute content [@myleejoseph]
- Tools for creating your own cultural collection (APIs and the like) <http://wraggelabs.com/emporium/> [@wragge]
- Case study - And LOD-exposed collections will enable new forms of storytelling - <http://t.co/eBZLqd9U> & <http://t.co/hRNRVGnc> [@wragge]
- Case study - shoutout to #ALAU for great progress in access to science collections without funding new registration projects [@elyw]
- Indigenous Knowledge Centres in NT as examples of communities supported to create their own stories digitally [@libsmatter]
- Powerhouse Museum collection API used as eg: get your key here and innovate <http://t.co/o54xRLol> [@paulabray] and @museumvictoria collections api is here <http://t.co/KnKAINd6> [@elyw]
- Case study of funding grants to encourage innovation in libraries - Investment incl social & economic \$\$ benefit Dollars&Sense www.plvn.net.au/node/13 [@alianational]
- Western Desert Exhibition at NGVA a joint NGV MV partnership <http://t.co/xDdpczFh> [@timh01]
- Mukurtu -A free and open source community content management system that provides international standards-based tools adaptable to the local cultural protocols and intellectual property systems of Indigenous communities, libraries, archives, and museums. A flexible archival tool that allows users to protect, preserve and share digital cultural heritage through Mukurtu Core steps and unique Traditional Knowledge licenses. <http://t.co/82wbbOrU> [@libsmatter]
- Digital Community Building @ ACMI “In Our Words” is a collection of nearly 200 stories of Victorian veterans as digital stories and mini-documentaries, which comprise a “Virtual Veterans Museum”. The timing of this initiative had a sense of urgency: the number of Victoria’s Veterans was and is rapidly declining due to the ageing of the World War II veterans. It was therefore important to collect these stories in a format that was accessible on the internet to a wider audience than was already served by traditional autobiographies, lengthier oral histories or TV documentaries. Where the project was taken out to regional centres, we were able to partner with local schools. This was positive for the veterans themselves – to have an interested audience on the day who was computer savvy and able to help them, and for the students – to hear the veterans stories, men and women from their own neighbourhoods. Each story can be characterised by fascinating and moving revelations about the experiences these men and women have had across a range of conflicts from World War II, Vietnam, Korea, Malaysia and Borneo, through to peacemaking, peacekeeping and current conflicts such as Rwanda and Afghanistan. The project also featured oft forgotten Indigenous service men and women’s stories. The content resides on ACMI’s Generator (our online learning studio) with a significant amount of footage and stills collected through the project and donated to Generator stock library to encourage students to produce family veteran stories and publish these back to the Generator under a Creative Commons licencing framework <http://generator.acmi.net.au/> [mparry]
- Networked Learning and Distributed Masterclasses - In September 2011, NASA Astronaut Rex Walheim, who recently returned from the last Shuttle mission, joined us to launch our new exhibition, Star Voyager. Whilst at ACMI a key part of our program was to connect Rex to over 100 classrooms across the state to reach an estimated 3000 students in real-time. The program was possible due to ACMI’s long standing partnership with the Department of Education and Early Childhood development. The program followed a model developed by ACMI for distributed ‘masterclasses’ – pioneered in 2010 with guest Tim Burton, broadcast across big screens at Federation Square and online via ABC Arts. Rex joined over 50 students onsite in our studios, and we able to participate in question and answer sessions with remote students from ‘mission control’. We will soon be enhancing this distributed masterclass model to provide new capacity to provide two-way dialog and enhanced real-time interaction between remote

sites and ACMI. More information on the event with Rex can be found here

<http://blog.acmi.net.au/index.php/2011/09/blast-off-with-astro-rex/> [mparry]

- 15 Second Place - In 2010, recognising that increasingly just about everyone has a mobile phone, and just about every mobile phone has some form of video camera ACMI set out to explore a new kind of co-creative project. The ubiquity of these personal video cameras makes the public the new curators of documentary content, the networked and GPS functionality means we are both physically located and constantly connected to others. 15 Second Place is both a website and a mobile-based project. It allows you to create 15 seconds of video footage of a place: around the corner, up the street or down the lane to capture a mood or tell a story of a place. Armed with a hand-held device, you become diarist, reporter and documenter contributing over time to a collective experience of place, sharing your stories, but also exploring the stories of others around you. While designed for our digitally savvy audience, 15 Second Place is also structured to provide key educational outcomes for students. It encourages investigation of physical spaces and their diverse cultural, social, political and historical aspects; and to reflect on their understanding and respond creatively to a space. Students create 15 seconds of video of a place - and upload it to the site. They can comment, share and tag their own and others' interpretations of places - with a place, mood and theme. Students capture a moment in place and time, and develop their screen-based storytelling skills in a way that is inquiry based and student-led.
<http://15secondplace.acmi.net.au/> [mparry]
- Digitisation is not forever either - <http://nfsa.gov.au/preservation/digitisations-last-hurdle-or-bridge-too-far/>
- Case studies from Public Record Office Victoria:
 - The National Library of Australia's online newspapers project and their development of Trove is a great example of making digital content available online through partnerships and community involvement.
 - It would be great if the elements and resources that make a project, such as the NLA's online newspapers program, a success could be made available to other institutions around Australia, for example, as a starter kit for similar partnerships & projects containing model contracts, workflows, specifications etc. (It's acknowledged that the NLA have been leading the way with publishing program and project documentation.)
 - Te Papa Museum in Wellington, New Zealand is another case study of an institution that encourages public access.
 - Municipal Association Victoria (MAV) are exploring a new model for the development of a central service provider to meet digitisation needs of local government.
 - There are ~700 collecting organisations in Victoria (source: Museums Australia, VIC). PROV interacts with 150 Places of Deposit throughout Victoria.
- Case study of social media and GLAMs for crowdsourcing knowledge about collections - Aggregate then Curate - <http://mosialong.wordpress.com/2011/08/08/aggregate-then-curate/> [@fredgarnett]
- Case study for [publicsphere](#) RT [DigitalNZ](#): blogpost about how awesome digital content yields awesome creative stuff! [j.mp/q1xH8B](#) [@elyw]