

Will collections vanish in the urge to converge? Observations on convergent evolution in the collections sector

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This paper considers the potential merits and pitfalls of convergence in the collections sector. Australia's archive, gallery, library and museum domains are being encouraged to work more closely together and to be recognised as a 'collections sector'. The domains are borrowing techniques from each other in

order to meet the expectations of their audiences. In some settings, new hybrid organisations are being created on the assumption that greater sustainability can be achieved through the shared delivery of similar services. We offer some observations on trends toward convergence of the domains, and a set of possible indicators for the analysis of future convergent evolution of the Australian collections sector.

Introduction

Convergence is apparent – or being aspired to – in many parts of the collections sector.¹ It can be observed in relation to building projects, and also with regard to job design, the implementation of skills and techniques, and the behaviour of audiences and users of collections. A new building in Albury, opened in July 2007, co-locates the regional museum and the local library under the composite name LibraryMuseum, and the staffing structure attempts a convergence of skills to meet responsibilities that are shared by the two services. Historic objects are displayed alongside books on related themes, and public programs are developed from an enriched understanding of the combined collection.²

The Collections Council was established by the Cultural Ministers Council in 2004 to bring Australia's archive, gallery, library and museum domains closer together, and thus to cooperate, where appropriate, as a 'collections sector'. This goal recognises a trend toward convergent evolution as defined in anthropology – 'the development of similar cultural adaptations to similar environmental conditions by different peoples with different ancestral cultures'.³ The Collections Council's existence is based on the assumption that convergent evolution is already occurring, and that greater sustainability can be achieved through the shared delivery of similar services to address similar needs. For this reason, the Collections Council encourages collaboration. It is important to note, however, that the Council does not force collaboration or convergence – it recognises and respects the separate evolution of collections, and of the various organisations involved in the collections sector.

The histories of the professional disciplines and associations serving the collections sector in Australia can be charted in relation to environmental conditions such as market forces, incentives, barriers, and strategic interpretations of these. These forces have at times stimulated the sharing of specialist skills – resulting in convergence and formal mergers. At other times, the strengthening of specialisations has led to splits and divisions. A primary thesis of this paper is that these patterns of human development and cooperation in the collections sector can be viewed in anthropological terms as examples of convergent, divergent and parallel cultural evolution.

We commence this paper with definition of some terms associated with convergence, and some examples of the trend toward convergence of the sector's four major domains: archives, galleries, libraries and museums. This information will feed into a discussion on domain and professional differences. As the term 'convergence' is used rather casually within some parts of the collections sector, we want to make clear the ways in which we think it is relevant to the sector.

What is convergence?

Convergence has been defined as 'the approach toward a definite value, as time goes on; or to a definite point, a common view or opinion, or toward a fixed or equilibrium state'.⁴

This definition comes from *Wikipedia* where it is extended by references to specific contemporary meanings for convergence in the fields of mathematics, natural sciences, computing and technology, and the social sciences. An anthropological definition for 'convergence' is, however, missing from the general definition of convergence in *Wikipedia*, despite its prevalence as a concept in nineteenth- and twentieth-century anthropological debate, and its ongoing relevance in brand new areas of study like 'cyberanthropology'.

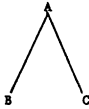
Anthropologists helped identify the combined influences of physical and cultural environments on convergence. They developed two schools of thought about convergence: (1) multi-lineal independent invention; and (2) uni-lineal development according to the classical view of cultural evolution (savagery > barbarism > civilisation). These

two strands started to merge from about the 1950s, illustrated by the theories of the 'neo-evolutionists' (Julian Steward's 'cultural ecology'⁵ and Leslie White's 'techno-economic determinism'⁶).

More recent anthropological thinking favours the independent invention school of thought, as this recognises the value and uniqueness of individual ethnicities, and helps to preserve cultural self-worth in the face of the homogenising forces of globalisation.⁷ The power of communication in the developed world means, however, that people in the collecting domains rarely invent independently - rather, they learn from those in related or distant fields, and apply the new learning to their own practice. At the Albury LibraryMuseum, a library-trained worker has identified her need for additional learning, and writes: 'I'm now undertaking my own personal convergence through a Museum Studies course'.⁸

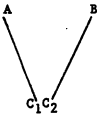
The traditional anthropological definition of cultural convergence draws on biology, and a representation of this is given at figure 1 below.

DIVERGENCE (also ADAPTIVE RADIATION)



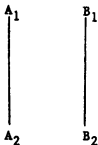
Members of species A disperse into a variety of habitats and species B and C come into existence. The new species differ from their ancestors and each other because of their adaptive responses to their respective habitats.

CONVERGENCE



A and B, members of two unrelated species existing in like habitats respond in similar ways to their common conditions, leading to the creation of new species C₁ and C₂, which share similar characteristics.

PARALLELISM



A₁ and B₁ which are members of separate species with certain similar characteristics exist in similar habitats. Species A₂ and B₂ develop by responding in similar ways to their common habitat types and continue to evolve along similar lines.

Figure 1. Modes of biological evolution⁹

By way of explaining the biological/natural sciences definition offered in figure 1, and to extend that thinking to encompass anthropological/cultural expressions, we here consider several of the *Wikipedia* meanings, and illustrate them with examples of practice in the collections sector:

From the natural sciences: 'Convergent evolution pertains to organisms not closely related that independently acquire similar characteristics while evolving in separate and sometimes varying ecosystems'. A manifestation of convergent evolution in the collections sector could be the similar practices developed by each of the collecting domains for documenting and cataloguing their collections, influenced by the strong and material imperatives of the physical environment. In practical terms, items need to be registered and identified, and users need to be able to locate them.

In the ancient world, technological convergence related to the trade of things and ideas. Studying our modern societies, anthropologists now recognise a new field that deals with 'cyberculture', the specific influence of computing technology on human culture. *Wikipedia's* discussion focuses on the field of computing: 'Technological convergence refers to a trend where some technologies having distinct functionalities evolve to technologies that overlap i.e. multiple products come together to form one product, with the advantages of each initial component'. A simple example of this type of convergence in the modern collections sector could be the incorporation of an image of an item within a catalogue entry for that item, and the online (digital) publication of both the image and the catalogue so that users gain access to a single product that combines the advantages of its constituent parts. Warwick Cathro expressed this elegantly when writing about convergence in information management and resource discovery: 'convergence is about providing users with the power to search across categories of information resource that have traditionally been separated'.¹⁰

Convergence of media refers to 'the removal of entry barriers across the IT, telecoms, media and consumer electronics industries, creating one large "converged" industry'. In recent years, convergence has also come to refer specifically to the 'bundling' or co-location of services in a single device. An example is the mobile phone that is also a camera and a clock - and that can serve as a media player when a visitor to a

cultural institution wants to listen to a podcast of a curator's talk about a collection or exhibition.¹¹

Importantly, we do not think that convergence occurs within a single collecting domain. Rather, we see convergence in the collections sector as a process that brings together organisations from two or more of the domains, and that can also incorporate distinct fields of activity such as education or tourism from outside the collections sector.¹²

The environment for collections in Australia

Australians have collected movable items of natural and cultural interest for a myriad of reasons, ranging from whimsy through to a desire to preserve social and scientific information, often as required by legislation. Public collections have been developed under diverse policy and funding regimes that vary across time and also across the three levels of government. A consistent feature of the environment for contemporary collections is, however, that each collecting organisation is subject to Australia's legal framework. A current project of the Collections Council recognises this consistency, and involves publishing a new resource that is being written by Sydney lawyer Shane Simpson with assistance from experts in all parts of the collections sector. The publication will be a practical legal guide for collecting organisations whether they be archives, galleries, libraries or museums.¹³ The willingness of the experts to assist with this collaborative project confirms their awareness of the broadly similar environment in which Australia's collecting organisations are located.

In her paper at the 2007 ASA Conference titled 'Sharing our Story: An Archaeology of Archival Thought', Joanna Sassoon suggests that 'the heritage sector is suffused with a mind which thinks archivally', and extols archivists 'to expand their horizons beyond the collections sector to the heritage sector'.¹⁴ She argues that 'current thinking underpinning discussions about convergence in Australia is based on what we hold and what we do, rather than how we think'.¹⁵ Certainly, collections are about what we hold, but surely this shared materiality is a direct expression of what we all do, inspired by how we think - whether for heritage or contemporary collecting purposes? We shall address this concept briefly in the next section titled 'Domain differences'.

But first it is important to provide a little more environmental background to contemporary archival thinking. Sassoon's discussion of the Nelson Mandela archive provides an example:

While a conventional archive has a single location and a finite number of documents, the Mandela archive is an infinite one, located in innumerable places, it is also not confined to documents, but includes sites, landscapes, material objects, performances, photographs, artworks, stories, and the memories of individuals.

Can the Mandela archive assist us to release our intellectual shackles and to expand our idea about the formats we embrace within our archival mind? How can we as archivists shift our thinking to a 'Mandela Model' and see archives as part of a broader cultural landscape?'¹⁶

This kind of expansive thinking is not only occurring within the archives domain. There is evidence that both museum and library domains are approaching what they do with a 'collections' or 'heritage' mindset, forming stronger linkages with each other, with built heritage, and with allied fields (for example, education and tourism) in order to harmonise key messages to the community.¹⁷ It is no accident that these developments are occurring in the face of growing awareness of environment, connectivity and sustainability. In the future we believe that one clearly identifiable sector will achieve more than the traditional disparate albeit allied domains.

Domain differences

In the collections sector there are many different professional groups with different ancestries and traditions – including archivists, gallery and museum curators, librarians, designers, conservators, registrars, and educators. In Australia, these groups evolve within similar environments, and are making similar cultural adaptations to their professional practice. Many of their adaptations are informed by borrowing rather than by independent invention – librarians and archivists, for example, have learned exhibition techniques from the gallery and museum domains, while museum and gallery workers are enhancing their online catalogues and digital collections on the models provided by libraries and archives.

An example of relevance here involves the convergence of archives work, and records or business information management. This has led to the development of recordkeeping theory and standards, and to the redefinition of the scope of legislation and of archives/records programs in organisations and jurisdictions. By viewing archivists as recordkeeping practitioners, through the lens of the 'records continuum', traditionally differentiated areas of work are also being redefined.

It is not only the practitioners who are changing their practice; many collecting organisations are also evolving through convergence. Each organisation is distinct, perhaps deriving from the nature of the materials that they collect. Each collecting domain is distinguished by the vocabularies it employs to describe its collections, and the services it offers to visitors and users. Given these professional and domain-based 'silos', we could hypothesise that the domains might develop in parallel rather than through convergence and divergence.

We can certainly observe the domains working in parallel when they collaborate to achieve fixed-term projects. Collaboration does not, however, equate to the convergence that, ultimately, would merge separate entities. Figure 2 illustrates the creation of a project by five different organisations in collaboration. The organisations may be changed by the experience, but they nevertheless retain their independence. A recent example of collaboration is the Western Australian Cultural Heritage Portal, an online search tool that 'integrates access to the rich cultural heritage collections in Western Australian libraries, archives, museums and galleries'.¹⁸ The inaugural collaborators are the Berndt Museum of Anthropology, the John Curtin Prime Ministerial Library, the National Archives of Australia, the New Norcia Library, the State Library of Western Australia, and the University of Western Australia Library.

The domains come closer together when they cooperate, as illustrated in figure 3 where two different organisations work together so that some of their activities are jointly achieved. An example might be the creation of a facility that the two organisations manage and share – perhaps for storage, or for conservation, or for disaster response. Again, cooperation does not equate to convergence that, ultimately, would merge the two organisations.

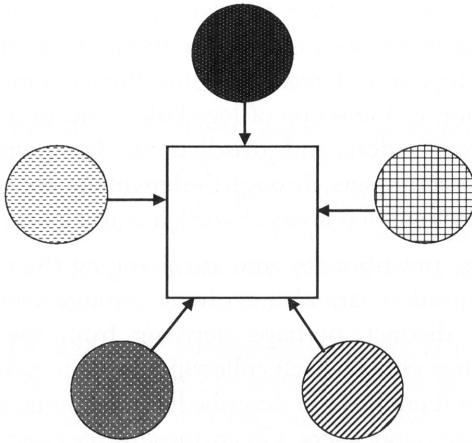


Figure 2. Collaborative organisations

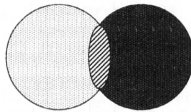


Figure 3. Cooperative organisations

A phenomenon that is often confused with convergence is 'co-location', where two or more separate organisations occupy a single venue. Examples include the George Evans Museum in the Victorian town of Sunbury, accessible only through the local library building; and the Tamworth Regional Gallery and Library, sharing the one entrance and foyer. Co-location creates an environment that might stimulate future convergence, but convergence is not an automatic consequence of co-location.

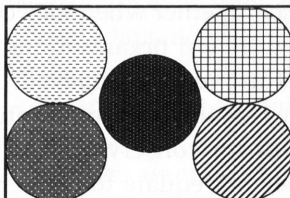


Figure 4. Co-located organisations

In a co-located setting, organisations may cooperate for particular purposes. Figure 5 illustrates this relationship. One common example is the linking up of a town's tourism information office with the local historical museum, whereby the staffing of the tourism office also provides a reception service for the museum. Another example is the Workshops Rail Museum, operated by the Queensland Museum at Ipswich, which shares a site with the Working Workshops operated by Queensland Rail.

Cooperative activities between the two organisations relate to the use of Queensland Rail's photographs, archives and equipment by the Museum in exhibitions, publications and for research purposes, while the functioning Workshop enables the Museum to offer visitors the opportunity to view first hand the restoration and maintenance work, and to participate in train rides and interpretive programs. The Museum's director comments, 'Each organisation is able to focus on what it does best and its core competencies and skills: in the Museum's case, exhibitions, public programs, education and a visitor attraction; in Queensland Rail's case, operate and maintain an operating railway'.¹⁹

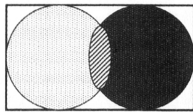


Figure 5. Cooperative organisations, co-located

Tendencies to parallelism and independence may be overridden by other, often very practical, forces. Many collecting organisations in Australia originated as 'converged' collections for reasons of scale, focus and efficiency. One might say that they were 'born converged'. Examples include the hybrid 'museum and gallery' institutions at state and regional level in places such as Darwin, Hobart, Launceston, Castlemaine and Manly. This is illustrated by figure 6. The numerous 'historical society museums' that combine the functions of both community archive and museum provide a further example of hybridity across the collecting domains.

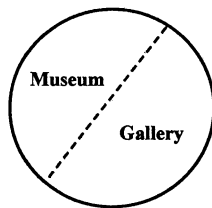


Figure 6. Hybrid organisations

Hybrid organisations frequently diverge when they become too big for their available space, and when staff become increasingly specialised. This divergence leads to the creation of new and separate organisations – such as happened with the state collections in Victoria, South Australia and Western Australia. With regard to archives, Sassoon states that ‘Archives have spent decades trying to get out from under the skirts of libraries, and, in this sense, archival institutional history has been about divergence from other sectors [or domains] to create their own separate identity.’²⁰ As libraries, galleries and museums each contain archives, this phenomenon may have been more widespread than a simple break from library traditions – see figure 7.

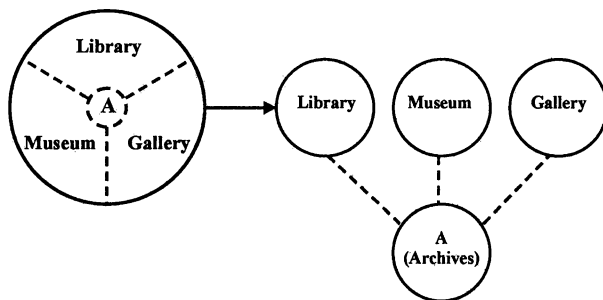


Figure 7. Divergence from complex hybrids

Examples of full convergence, where two entities from separate domains morph into one, are scarce. The Museum of New Zealand Te Papa Tongarewa has achieved convergence of the former National Museum and National Art Gallery²¹ although, in the early years of Te Papa, the art community expressed its concerns about the marginalisation of the art collection in the exhibition approach.²²

More common is what we might call partial convergence (see figure 8) where two or more entities are managed as one, but where their domain-specific differences are respected so that not all services or functions are necessarily converged. The Albury LibraryMuseum seems to fit this category. Another example is the Parramatta Heritage and Visitor Centre which provides 'tourist information, art, craft and history exhibitions, and the Local Studies and Family History Library'.²³

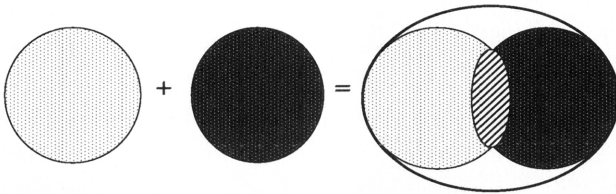


Figure 8. Convergence (partial)

Convergence offers potential benefits and pitfalls for the collections sector. To explore these, we will try to address some questions that relate to convergence in the sector.

Is collections sector convergence inevitable?

At this time, we believe that collections sector convergence is generally inevitable. The degree of convergence achievable in the collections sector, whether full or partial, is however a subject for debate that will be informed by gathering experience.

Users of collections, empowered by access to new technologies, assume that the collections sector is apace with their expectations, and are demanding seamlessness from collecting organisations with respect to online information and communications technology. Technological convergence, and the related trend towards single media channels for multiple forms of digital content, is pulling the collections sector in its wake.

Economic and political incentives are stimulating cooperative applications, often for reasons of efficient resource management. It matters little whether the encouragement of cooperation originates in a type of 'techno-economic determinism' underpinned by the teleological²⁴

dictum that 'form will follow function', or whether cooperation is driven more altruistically by a commitment to intergenerational sustainability. The point is that each cooperative venture prepares the ground for greater harmonisation of future activity. A collections sector example comes from Penrith, where the recent integration of cultural infrastructure has led to an enrichment of cultural programs: 'This didn't happen previously. The different entities sat like silos', comments the senior manager.²⁵

In several states, the amalgamation of small local government areas to create larger, more powerful and better resourced councils is stimulating the strategic development of cultural and heritage services. Community collections that were originally developed by volunteers are being resourced by these amalgamated councils, for the benefit of much larger groups of rate-payers and users. Integration of collecting organisations under a local government 'umbrella' may enforce convergence for the purposes of regulatory compliance or structural efficiency, and may also stimulate awareness of the potential benefits of collaboration.²⁶

Social analysts verify the popular feeling that we are now living in an era of significant change. A typical academic interpretation of this change is:

Important dimensions of change involve the rapid dissemination of scientific knowledge and technology, culture and communications, the restructuring of work, industry and economic life, and the fragmentation and reorganisation of power domains leading to the emergence of new social and political identities.²⁷

The Australian collections sector is participating in this broader societal change, whether individuals are aware of the bigger picture or not.

Despite the identified tendency toward convergence,²⁸ there will also inevitably be situations where parallel development and even divergence still happen. This may be necessary as component parts of a growing cooperative find that they become too big to effectively function in unison, or where one partner makes a secondary affiliation that takes them off on a tangent that does not suit another.

Does the convergence of professional associations or collecting organisations pander to the demands of a globalised economy?

A single term for what social analysts describe as happening in society now is 'globalisation'. Few will be immune to its influence. Like ethnic groups, collecting organisations and collections sector professional associations can (and should) continue to assert their distinctiveness in the face of globalising forces. This is because the operations of each collecting domain, and the core parts of the expertise of the different professions, are sufficiently different to prevent homogenisation. Such independence is possible, and desirable. For these reasons, 'full convergence' may indeed be unachievable in the collections sector.

The Collections Council hosted a round table meeting in May 2008 for peak bodies in the Australian collections sector.²⁹ The meeting brought together almost thirty groups, mostly non-government organisations, that represent and serve one or more of the domains in the sector. At the round table participants shared information about their activities and plans so as to build awareness of current challenges and 'hot topics', and to develop connections that may lead to future collaborations. It was clear that members of the sector share a commitment to inform, educate and engage people (as audiences and users), to sponsor innovation and achievement, and to act as trusted and ethical custodians of collections. Attendees acknowledged that the sector has much to celebrate and also identified a number of challenges that are shared across the sector. Participants agreed to work collaboratively on several matters, but there was no sense that such collaboration would cause a loss of identity for individual organisations.

At a different operational level, other sectors of society (governments, for example) may continue to find it easier to communicate with an apparently amorphous collections sector via traditional structures and job titles. A 'cultural officer' with training in librarianship might need, on occasion, to respond as 'the librarian' for certain purposes.

Is collections sector convergence desirable?

Reports to date on convergence in the collections sector seem to indicate that convergence is generally desirable.³⁰ In some cases, organisations

have had no option but to converge – for example, when local council amalgamations enforce the rationalisation of council services.³¹

Even though shocking and perhaps offensive at the outset, many organisations report that things have turned out well for them when transitions are properly planned. For example, since converging their independent library and museum in 2007, the LibraryMuseum at Albury reports a 95% increase in visitation, a 51% increase in library loans, and 11,000 new members from a population of 50,000.³²

There are now many different models available for those organisations heading down the convergence path, both from Australia and overseas. Some collecting organisations in the Netherlands have co-located, and to a certain extent converged, with a range of social services, for example: community radio stations; housing resource centres for the elderly; childcare centres; town planning facilities; and council offices. The Netherlands also provides an example of a community archives co-located with commercial ticket sale and art borrowing outlets in a music school.³³

We recognise that undesirable outcomes of convergence might include:

- reduction in the diversity of collecting organisations and collections (potentially leading to reduced levels of innovation),
- erosion of professional standards,
- loss of specialisation, and
- the replacement of distinctiveness by blandness.

Convergence should be considered seriously by professional groups at joint planning sessions – both within the sector (for example, with colleagues in the other collecting domains) and also outside the sector (for example, with architects, business managers, council planners). Novel solutions to problems are being found, and hopefully this knowledge will translate into course curricula for new collections professionals coming through.

To occupy a useful place on political agendas in times of uncertain funding, it certainly helps for the collections sector to demonstrate a willingness to participate in, or even to lead, broader social

development. Coherent and thoughtful contributions by members of the collections sector will strengthen the sector as a whole, and will help make the work of advocacy bodies such as the Collections Council more convincing.

What is on the horizon, and how will we know when we get there?

Possible indicators of future convergence across the domains of the collections sector can be grouped under three headings.

Concepts and behaviours:

- The use of consistent protocols, practice guides and standards,
- The sharing of ethical codes,
- Recognition of shared target audiences and users, and
- Generally increased 'individual and institutional reflexivity'³⁴ whereby people and organisations constantly examine and reform in the light of incoming information, thereby altering their basic characters. This places people and organisations into new relations of trust and dependency with each other, their communities, and their governments.

Techniques:

- Collaboration,
- Cooperation,
- Co-location,
- Bi-lateral and multi-lateral agreements and memoranda of understanding to address common or shared concerns,
- Communications - for example, 'cross postings' to multiple list-serves,
- Exhibitions,
- 'Display storage' to build public awareness and engagement, and
- Training programs that reach the whole sector (for example, for disaster preparedness).

Symptoms:

- Shared terminology for common phenomena,
- Shared authorities (for example, conference themes, keynote speakers, professional literature),
- Shared networks (for example, people from one domain attending the conferences of other domains),
- Shared search-engines for resource discovery,
- Shared equipment (for example, for information systems, conservation, exhibitions, collections management),
- Shared facilities (for example, co-located facilities, whole-of-government approaches),
- Reduced duplication of services,
- New employment categories,
- Reduced diversity of job titles, and the introduction of more generic position descriptions, and
- Job losses in some areas; restructuring of organisations to streamline service delivery.

Conclusions

Collections will not vanish in converged facilities, but may be 'rationalised'. It may be necessary for people working in the sector to hone their collection management skills so as to appear convincing to the other professionals encountered through convergence processes. It may also be necessary to develop new personal skills to liaise successfully with business managers and community groups.

There is evidence that with careful planning, positive outcomes are at least possible. But due diligence is required. We suggest that it will be necessary to:

- interrogate motives,
- examine the fine print,
- investigate other successful and unsuccessful models from your own and other collecting domains, both in Australia and overseas,

- experiment by creating new models to address unique situations,
- communicate well with other professionals, inside and outside the collections sector,
- be prepared to compromise without losing integrity, and
- be prepared for some unexpected benefits of working with others.

We have argued that archives, galleries, libraries and museums, and the professionals that power them, will not lose their fundamental identities through processes of convergence. We believe that their distinct core operations are sufficiently different to warrant this. However, there may well be some areas of operations and objectives that can be converged, for improved outcomes. It is important to remain positive.

Community archives are often 'off the radar' of the community, business, governments and politicians. The Australian Bureau of Statistics records the activity of only eight archives in Australia (the archives run under federal, state and territory legislation), because they choose not to survey community archives, and archives within businesses and other entities such as universities, hospitals, churches and schools. While there are other ways to address the statistical 'black hole',³⁵ the gap in public awareness and understanding about archival work remains of concern. Judicious convergence with other collecting organisations may help to build the profile, awareness and sustainability of the archives domain.

Endnotes

¹ Australia's archive, gallery, library and museum domains are being encouraged to work more closely together and to be recognised as a 'collections sector'. This is evidenced by the creation of the Collections Council of Australia in 2004, regarding which see <<http://www.collectionscouncil.com.au/Default.aspx?tabid=158>>, accessed 14 August 2008.

² See <<http://www.alburycity.nsw.gov.au/librarymuseum>>, accessed 14 August 2008.

³ For example see the *Wikipedia* entry at <http://en.wikipedia.org/wiki/Convergent_evolution>, accessed 14 August 2008.

⁴ See <<http://en.wikipedia.org/wiki/Convergence>>, accessed 14 August 2008.

- ⁵ Julian H Steward, *Theory of Culture Change*, University of Illinois Press, Urbana, 1955.
- ⁶ Leslie A White, 'Evolutionary Stages, Progress, and the Evaluation of Cultures', *Southwestern Journal of Anthropology*, vol. 3, 1947, pp. 165–92.
- ⁷ VH Mair, 'Kinesis versus Stasis, Interaction versus Independent Invention', in VH Mair (ed.), *Contact and Exchange in the Ancient World*, University of Hawai'i Press, Honolulu, 2006.
- ⁸ Carina Clement, 'Cultural Heart', *The MAG*, issue 1, 2007, pp. 10–11.
- ⁹ Veronica Bullock, 'Convergence, divergence, diffusion and confusion', unpublished honours thesis, Australian National University, Canberra, 1983, p. 56.
- ¹⁰ Warwick Cathro, 'Smashing the Silos: Towards Convergence in Information Management and Resource Discovery', a paper presented at the Information Orienteering Conference, Canberra, 5 April 2001, available at <<http://www.nla.gov.au/nla/staffpaper/2001/cathro2.html>>, accessed 14 August 2008.
- ¹¹ Many international references to convergence between archives, libraries and museums tend to regard domain convergence as being technologically (that is, digitally) driven. For example, from the United Kingdom see <http://74.125.155.132/search?q=cache:mcJHF_z-P18J:www.ukoln.ac.uk/interop-focus/presentations/elag/ppt/elag.ppt+convergence+between+museums,+libraries+and+archives&cd=14&hl=en&ct=clnk>, accessed 30 August 2009; or from Canada see <http://docs.google.com/gview?a=v&q=cache:PKNd2eRCEHgJ:ifla.queenslibrary.org/IV/ifla73/papers/073-Wilson_Bissonnette-en.pdf+convergence+between+museums,+libraries+and+archives&hl=en>, accessed 30 August 2009. Two more general international discussions of convergence derive from the United States: <<http://musematic.net/?p=237>>; or <<http://hangingtogether.org/?p=425>>, accessed 30 August 2009.
- ¹² Patrick Filmer-Sankey, in 'Convergence or Submergence?', *Art Monthly Australia*, no. 223, September 2009, pp. 14–16, refers to 'convergence' as occurring within discrete collecting domains or sub-domains, that is, museums (domain) or university libraries (sub-domain to libraries domain), whereas we define convergence as occurring across such divisions. We consider the fusion of organisations within a single domain to be a 'merger' rather than as an example of convergence.
- ¹³ See exposure draft 0.1 of *Collections Law: Legal Issues for Australian Archives, Galleries, Libraries and Museums*, available at <<http://legal-issues.collectionscouncil.com.au/>>, accessed 30 August 2009.
- ¹⁴ Joanna Sassoon, 'Sharing our Story: An Archaeology of Archival Thought', Australian Society of Archivists Conference, 22–25 August 2007, Alice Springs, p. 4, available at <http://archivists.oxideinteractive.com.au/files/Conference_Papers/2007/2007Sassoon.pdf>, accessed 20 November 2009.
- ¹⁵ *ibid.*, p. 5.
- ¹⁶ *ibid.*, p. 2.
- ¹⁷ Examples include the collaboration of Museums Australia with the Australian Council of National Trusts to identify and campaign for *Our Heritage at Risk*, available at <<http://www.heritageatrisk.org.au>>, accessed 20 November 2009, and several state library projects that interpret and connect a range of people, places, materials and stories, for example, *SA Memory*, available at <<http://www.samemory.sa.gov.au>>, accessed 20 November 2009, or *Our Digital Island*, available at <<http://odi.statelibrary.tas.gov.au>>, accessed 20 November 2009.

- ¹⁸ See the *Western Australian Cultural Heritage Portal* available at <<http://chp.library.uwa.edu.au/>>, accessed 14 August 2008.
- ¹⁹ Andrew Moritz, Director, Workshops Rail Museum: personal communication to the authors, 14 August 2008.
- ²⁰ Sassoon 'Sharing our Story', p. 3.
- ²¹ See <<http://www.tepapa.govt.nz/TePapa/English/AboutTePapa/AboutUs/Our+History.htm>>, accessed 14 August 2008.
- ²² Jenny Harper, 'Memo to Te Papa', *Museum National*, vol. 9, no. 4, May 2001, pp. 22–5. See also Ian Wedde, 'The national collection: some questions', *Museum National*, vol. 9, no. 4, May 2001, pp. 26–7 and Anne Kirker, 'Postscript of Te Papa', *Museum National*, vol. 10, no. 4, May 2002, pp. 24–5.
- ²³ See <http://www.parracity.nsw.gov.au/culture__and__leisure/heritage_centre>, accessed 14 August 2008.
- ²⁴ A teleological school of thought is one that holds all things to be designed for or directed toward a final result, that there is an inherent purpose or final cause for all that exists.
- ²⁵ John Kirkman, 'Cross-pollinating art forms', *The MAG*, issue 1, 2007, pp. 16–17.
- ²⁶ Hanut Dodd, Chris Hudson and Jude McBean, 'Local Government Amalgamations in Queensland', *Artery*, vol. 3, no. 1, December 2007, pp. 3–8.
- ²⁷ Norman Long, 'Globalisation and localisation, New challenges to rural research' in HL Moore (ed.), *The Future of Anthropological Knowledge*, Routledge, London, 1996, p. 37.
- ²⁸ Evidence of this trend is provided in recent journals such as *The MAG*, issue 1, 2007 (Museums and Galleries NSW) and *Artery*, vol. 3, no. 1, December 2007 (Museum and Gallery Services Queensland).
- ²⁹ See <<http://www.collectionscouncil.com.au/Default.aspx?tabid=546>>, accessed 14 August 2008.
- ³⁰ For an alternative view see Patrick Filmer-Sankey, 'Convergence or Submergence?', *Art Monthly Australia*, no. 223, September 2009, pp. 14–16, although as stated at endnote 12, Mr Filmer-Sankey's definition of 'convergence' is different from ours.
- ³¹ Dodd, Hudson and McBean, 'Local Government Amalgamations in Queensland'.
- ³² Carina Clement, 'Lessons we have learnt', presentation to the Museums and Galleries NSW Workshop, *Powerful Places: Models of Convergence in the Museum, Gallery and Library Sector*, Tamworth, 29 July 2008.
- ³³ Marian Koren, 'The silent power of libraries: beyond place', presentation to the Public Libraries NSW Country Conference 2008, *The Power of Place*, Tamworth, 30 July 2008.
- ³⁴ See <http://en.wikipedia.org/wiki/Anthony_Giddens>, accessed 17 August 2008.
- ³⁵ The surveys conducted by the Council of Australasian Archives and Records Authorities offer one example, see <<http://www.caara.org.au/Archival%20Statistics/statistics.htm>>, accessed 14 August 2008.