

COMMUNITY HERITAGE GRANTS

Preservation and Collection Management
Training Workshops

National Library of Australia, Canberra
30 October–1 November 2018

WORKSHOP HANDBOOK



George Mung Mung, *The Rainbow Serpent Coming Out of His Limestone Cave*,
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Art Aboriginal Corporation (CHG Recipient 2017)

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Community Heritage Grants

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The Community Heritage Grants program is funded by the Australian Government through the National Library of Australia; the Department of Communications and the Arts; the National Archives of Australia; the National Film and Sound Archive and the National Museum of Australia.

Key Dates in the CHG Year

<p>30 October – 1 November 2018</p>	<p>2018 Awards Ceremony and Workshops</p>
<p>November 2018</p>	<p>Grant Payments Made</p> <p>Grant payments made by electronic funds transfer upon CHG Coordinator receiving a valid invoice, signed Deed of Agreement, bank detail form and bank account header.</p> <p><i>If you wish to vary your project at any stage, please notify us!</i></p> <p>The CHG Coordinator must approve any alteration to the project in writing BEFORE it is implemented.</p>
<p>4 March 2019</p>	<p>2019 Applications Open</p> <p>Please note, to be eligible for CHG funding in 2019, you must have completed and acquitted your grant, submitting your Final Project Report Form by <u>Monday 15 April 2019</u>.</p>
<p>22 April 2019</p>	<p>Progress Report for 2018 grants due</p> <p>If you complete your project by this date you can submit a final report instead of a progress report.</p>
<p>6 May 2019</p>	<p>2019 Applications Close – all applications must be received by 5.00pm on Monday 6 May 2019</p>
<p>1 November 2019</p>	<p>Final Report for 2018 grants due</p> <p>Please attach all receipts, sign the declaration form and include a copy of any reports or training materials commissioned with CHG funding. If you are completing training projects, please include photos where possible and copies of any training materials produced.</p>

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PROGRAM
COMMUNITY HERITAGE GRANTS
PRESERVATION AND COLLECTION MANAGEMENT TRAINING
WORKSHOPS
30 October – 1 November 2018

DAY 1: TUESDAY 30 OCTOBER

8.50am	<i>Participants assemble in the Pavilion Hotel Foyer, 247 Northbourne Ave, Dickson and board bus to travel to the National Library of Australia (NLA), Parkes Place, Parkes.</i> <i>NLA staff will be on hand to assist participants. If you are flying in today and arriving at the Library by taxi, you may cloak your luggage at the Library, and check in to the Pavilion Hotel at the end of the day's proceedings.</i>
9.05am	<i>Bus departs hotel for NLA</i>
9.30am	<i>Refreshments (Foyer, Ground Floor)</i> <i>Participants are met in the NLA Foyer by the CHG Coordinator.</i>
10.00am	Welcome to the NLA (Conference Room, Level 4) <i>Dr Marie-Louise Ayres, Director-General, National Library of Australia</i>
10.05am	Introduction to the workshops and attendees (Conference Room, Level 4) <i>Fran D'Castro, CHG Coordinator, NLA</i>
10.20am-11.00am	Assessing the significance of cultural heritage (Conference Room, Level 4) <i>Tania Cleary, Tania Cleary Museum Services</i> This session will deal with various aspects of the significance assessment process including how to manage the assessment process, what to expect in a significance assessment report, important collection management outcomes and the importance of a significance statement in CHG applications.
11.00am-11.40am	Preservation Assessment (Conference Room, Level 4) <i>Tamara Lavrencic, Museums and Galleries NSW</i> This session focusses on the assessment of collection preservation needs and the conservation decision making process. Choosing a conservator to undertake the assessment and prioritising conservation activities will also be covered.
11.40am-12.20pm	CHG Recipient Case Study (Conference Room, Level 4) <i>Julia Mant, Archives and Records Manager, National Institute of Dramatic Art</i>

	This session will provide an insight into the process of working through each stage of the CHG process, presented by a previous recipient.
12.30pm-1.30pm	Lunch (<i>Conference Room and surrounds, Level 4</i>)
1.30pm-2.30pm	Assessing Significance (Conference Room, Level 4) <i>Margaret Birtley, Significance International</i> Significance assessment can represent one of the best investments a museum can make in understanding and managing its collection. Deciding to accept donations or make acquisitions, setting conservation priorities, selecting items for exhibition and making decisions on de-accessioning can all be made easier by determining significance. Learn how the significance criteria - particularly the comparative criteria that establish the degree of an item's significance - can help you to make good decisions in managing your collection.
2.30pm-3.00pm	Afternoon tea (<i>outside the Conference Room, level 4</i>)
3.00pm-4.00pm	Disaster Preparedness (Conference Room, Level 4) <i>Kim Morris, Director of Art and Archival Pty Ltd</i> Kim will focus on disaster preparedness for small organisations. Topics covered will include: disaster planning & emergency procedures, disaster preparedness, risk assessment, implementing change around collections, developing a plan and the delegation of tasks.
4.30pm	Bus departs NLA for Pavilion Hotel
5.25pm	Participants reassemble in Hotel Foyer to travel to Awards Ceremony at National Library of Australia
5.35pm	Bus departs Hotel for National Library
6.00pm	Awards Ceremony, National Library of Australia
6.20pm	<i>Presentation of Award Certificates (seating will be allocated to grant recipients only), followed by refreshments.</i>
7.30pm	Bus returns to Hotel

DAY 2: WEDNESDAY 31 OCTOBER

MORNING SESSIONS

Participants assemble in Hotel Foyer at 8.10am for an 8.20am departure.

National Library staff will be on hand to assist. A bus will drop participants at all venues. Transport and catering have been arranged according to your preferences stated in the SG Workshop Registration Form.

Morning sessions begin at 8.50am at the National Library of Australia and 9.20am at the National Archives of Australia (Mitchell). The bus will depart after lunch at each morning session and proceed to the afternoon venues.

MORNING	DAY 2 WORKSHOP OPTION: National Library of Australia <i>Morning tea, lunch and a tour of the NLA Preservation Lab are included.</i>
8.50am	Arrival and welcome
9.00am-9.50am	Sound Preservation Studio, Lower Ground Floor 1 <i>Dave Blanken, Manager, Sound Preservation & Technical Services</i> This session will deal with various aspects of sound preservation, including issues surrounding the obsolescence of analogue and digital audio formats, surveying your audio collections, replay of analogue formats in the preservation process, the importance of migrating audio to non-compressed professional standard formats in the digital age. The session will also include a guided tour of the National Library's recording studio and storage facilities.
9.50am-10.05am	Tea and coffee break (<i>outside Sound Preservation, Lower Ground Floor 1</i>)
10.05am-10.55am	TROVE: Sharing collections with Australia and the world (Conference Room, Level 4) <i>Anya Dettman, Trove, NLA</i> Connecting collections around Australia, Trove allows people across Australia and the world to discover our unique heritage. Trove is also connecting people, creating a whole world of digital detectives and encouraging creative collaboration. This session will provide stories about how access to digital collections is encouraging this collaboration, as well as some hints and tips about Trove.
10.55am-11.55am	Tour of the NLA Preservation Laboratory <i>Lisa Jeong-Reuss, Preservation Services, NLA</i> A behind the scenes tour of the Preservation Laboratory at the NLA. We will discuss the Preservation program at the NLA and demonstrate some of the work we do in the lab. There will be ample opportunity for questions on the conservation of book and paper-based materials for small museums.

12.00noon-12.40pm	Lunch (Conference Room and surrounds, Level 4) NAA afternoon session participants - free time until bus leaves at 1pm. NLA afternoon session participants (Digitisation in the NLA Conference Room) - free time until session starts at 1.30pm (optional visit to NLA exhibition Cook and the Pacific , Ground Floor, NLA).
12.55pm	Board bus for NMA & NAA afternoon sessions at Mitchell (starts 1.25pm & 1.30pm)

MORNING	DAY 2 WORKSHOP OPTION: National Archives of Australia (Mitchell Repository) <i>Morning tea, lunch and a tour of the repository are included.</i>
9.20am	Arrival and welcome
9.30am-10.00am	Protecting and preserving collections for small archives <i>Cheryl Jackson, Assistant Director, Preservation, NAA</i> Overview of the main principles for archival storage: location, environmental control, storage, shelving & packaging, maintenance & security, protection from disaster, careful handling, and accessibility. Also covered will be storage and collection management issues for non-standard archival material such as photos, maps and plans.
10.00am-10.30am	Managing collections for small archives <i>Rebecca Penna, Assistant Director, Collection Accessibility, NAA</i> Where do you start when organising a small archive? This session will assist you to understand some essentials, particularly the two key archival principals of provenance and original order.
10.30am-10.45am	Tea and coffee break
10.45am-11.45pm	Tour of the repository <i>Cheryl Jackson, Assistant Director, Preservation and Clair Murray, Senior Conservator, NAA</i> This tour will aim to highlight the issues discussed above. Using real-life examples it will examine storage issues, pest management, security, retrieval and disaster preparedness. It will include a visit to the conservation lab, where simple conservation measures will be discussed. An introduction to archival materials and quality testing will also be provided.
11.45pm-12.20pm	Lunch
12.20pm	Board bus for NLA afternoon session. Free time at NLA until 1.30pm start time (optional visit to NLA exhibition Cook and the Pacific, Ground Floor, NLA).

DAY 2: WEDNESDAY 31 OCTOBER

AFTERNOON SESSIONS

After lunch at the morning venues, the bus will collect participants and proceed to the afternoon venues. Afternoon tea will be provided at each venue.

At the end of the afternoon sessions, the bus will pick up participants from the National Archives of Australia at approx. 4.45pm, the National Museum of Australia at 4.50pm & the National Library of Australia at approx. 5.20pm, and return to the Pavilion Hotel.

Afternoon sessions begin at 1.25pm at the National Museum of Australia, 1.30pm at the National Archives of Australia (for a repeat of the morning session) and at the National Library of Australia for the half day Digitisation Workshop.

AFTERNOON	DAY 2 WORKSHOP OPTION: National Library of Australia – Digitisation Workshop (Conference Room, Level 4) <i>Afternoon tea, a tour of the Digitisation lab and an introduction to Rights Negotiations are included.</i> <i>Daniel Wilksch, Coordinator Digital Projects, PROV, and Michael Proud, Acquisitions Librarian, Pictures, Pictures & Manuscripts, NLA.</i>
1.30pm	Arrival and welcome
1.30pm-5.10 pm	1.40 - 2.40pm Planning a digitisation project - Daniel Wilksch setting standards, resources needed, care of originals, care of copies 2.40 - 3.00pm Half group Digi Lab tour Wan Wong / Other half afternoon tea 3.00 - 3.20pm Half group Digi Lab tour Wan Wong / Other half afternoon tea 3.30 - 4.00pm Negotiating rights before you digitise (Michael Proud) 4.00 - 4.30pm Providing Access (Daniel Wilksch) - getting images online, metadata and sharing images 4.30 – 5.10pm Q and A opportunity.
5.20pm	Board bus for Hotel

AFTERNOON	DAY 2 WORKSHOP OPTION: National Museum of Australia (Mitchell Repository) <i>Afternoon tea and a tour of the repository are included.</i>
1.25pm	Arrival and welcome
1.35pm-2.00pm	A brief introduction to managing risks to collections <i>Tania Riviere, Conservation, NMA</i> This session will cover the main factors that contribute to the deterioration of collections and an overview of preventive conservation principles.
2.00pm-3.00pm	Preventive conservation in action <i>Michelle Newton-Edwards, Textiles Conservator</i> Practical demonstrations related to storing, handling, exhibiting and preventing damage to objects and textiles in museum collections.

3.00pm-3.20pm	<i>Tea and coffee break</i>
3.20pm-4.20pm	<p>Documenting the collection <i>Lisa McConnell, Collections Documentation Registrar</i></p> <p>This session is an introduction to good documentation practices. Through the recording of essential information, you can learn how objects can be identified and controlled. You will gain insights into different recording methods from paper records through to databases, as well as practical advice on ways to build accurate and reliable object information.</p>
4.20pm-4.50pm	<p>Tour of the repository This tour will aim to highlight the issues discussed above. It will include a visit to one storage area and one conservation lab.</p>
4.50pm	<i>Board bus for Hotel.</i>

AFTERNOON	<p>DAY 2 WORKSHOP OPTION: National Archives of Australia, Mitchell Repository <i>Afternoon tea and a tour of the repository are included.</i></p>
1.30pm	<i>Arrival and welcome</i>
1.40pm-2.30pm	<p>Protecting and preserving collections for small archives <i>Prue McKay, Senior Conservator, NAA</i></p> <p>Overview of the main principles for archival storage: location, environmental control, storage, shelving & packaging, maintenance & security, protection from disaster, careful handling, and accessibility. Also covered will be storage and collection management issues for non-standard archival material such as photos, maps and plans.</p>
2.30pm-2.45pm	<i>Tea and coffee break</i>
2.45pm-3.35pm	<p>Managing collections for small archives <i>Rebecca Penna, Assistant Director, Collection Accessibility, NAA</i></p> <p>Where do you start when organising a small archive? This session will assist you to understand some essentials, particularly the two key archival principals of provenance and original order.</p>
3.35-4.45pm	<p>Tour of Mitchell repository <i>Cheryl Jackson, Assistant Director, Preservation and Clair Murray, Senior Conservator, NAA</i></p> <p>This tour will aim to highlight the issues discussed above. Using real-life examples it will examine storage issues, pest management, security, retrieval and disaster preparedness. It will include a visit to the conservation lab, where simple conservation measures will be discussed. An introduction to archival materials and quality testing will also be provided.</p>
4.45pm	<i>Board bus for Hotel</i>

DAY 3: THURSDAY 1 NOVEMBER

From 8.00am	Participants departing Canberra today - check out of Hotel <i>Those flying out this afternoon should bring their luggage with them on the bus (luggage will be secure and remain on the bus for trip from NLA to the Airport at 1.30pm). Those driving may leave their luggage and car at the Hotel and return there by bus after 1.30pm (note: all day paid parking is in force at NLA, whereas parking is free at the hotel).</i>
8.15am (for 8.25am departure)	Participants assemble in Hotel Foyer to board the bus for an 8.25am departure to the NLA morning sessions followed by tours of the National Museum of Australia and the National Library. NLA staff will be on hand to ensure you get to your chosen tour (after morning tea).
9.00 - 9.30am	MORNING SESSION (NLA Conference Room, Level 4) Publicity & Media <i>Anna Gressier, Communications and Marketing Manager & Sarah Kleven, Social Media & Online Content Coordinator, NLA</i> Anna will chat to you about basic media skills, and Sarah will introduce the possibilities of using social media to promote your grant/project.
9.30 - 9.50am	Completing your CHG project <i>Fran D'Castro, CHG Coordinator, NLA</i> This session outlines timeframe, conditions and what is required for completing your CHG project. It provide an opportunity for final Q&A.
9.50am - 10.05am	Morning tea (outside the Conference Room, Level 4)
10.15-12.00	MORNING SESSION – TOUR OPTIONS
10.15am	<i>Participants doing the National Museum tour should board the bus outside the NLA for a 10.15am departure.</i>
10.30am - 11.30am	TOUR OF NATIONAL MUSEUM OF AUSTRALIA , approx. 1 hour
11.30am- 12noon	<i>Free time at the Museum 11.30-12.00 (optional Rome City + Empire viewing time).</i>
12noon	Bus departs for return trip to NLA at midday
	OR
10.30am - 11.30am	BEHIND THE SCENES TOUR (BTS) OF NLA , approx. 1 hour Participants doing the BTS tour should meet at the tour sign in the NLA Foyer at 10.20am.
11.30am - 12noon	Optional 30 minute tour of the Treasures Gallery (NLA Volunteer led) to follow.
12.00pm- 1.30pm	<i>Free time from 12 noon until lunch</i> Lunch at 12.30pm. Location: Outside Podium picnic, or in the Conference Room (if weather inclement!)
1.30pm	Bus departs for Canberra Airport. <i>Those wishing to return to the Pavilion Hotel may also board the bus and be dropped off there on the return trip.</i>

Assessing the Significance of Cultural Heritage

Dr Tania Cleary

The purpose of this session is to cover the significance assessment process, in particular how to manage the process and what to expect in the significance assessment report. The informal aim is to highlight the relationship between your significance assessment report and the Community Heritage Grant program.

Broadly speaking, every significance assessment will enhance understanding and appreciation of our nation's cultural heritage but it has more specific organisational benefits. Significance assessment can assist in aligning collection management policies; it can clarify strategic direction, prioritise resources, assist in grant applications, boost a collection's research value and promote awareness of that value. Significance assessment can shape particular collection management outcomes including acquisition, de-accession, preservation needs and disaster planning because every object or item of cultural heritage that has been assessed as nationally significant should be managed and cared for according to that level of significance. Significance assessment can support priority tasks in conservation programs and it can influence the nature of individual conservation treatments. Significance assessment can also influence exhibition design and content.

It's a wonderful management tool especially if the significance assessment report is considered, objective and its claims for national significance are substantiated. Choosing your significance assessor is therefore critical to the process.

Steps to Managing a Significance Assessment:

Choosing the Assessor

Significance assessment is a multidisciplinary process involving curatorial and historical insight. The purpose of the project and the nature of your collection will determine the type of assessment you need and the assessor required. If it is a specialist collection or a collection of a particular nature you will need to engage an experienced, qualified professional who has considerable knowledge in that area. Ask the assessor if he/she is familiar with your collection type and the report *Significance 2.0: a guide to assessing the significance of collections* (Russell & Winkworth, Department of the Environment 2010, <http://www.environment.gov.au/heritage/publications/significance2-0/index.html#contents> .

If the assessor is not familiar with either your collection type or this report then perhaps you should consider contacting another assessor.

Most special interest groups have websites and other contact points related to their area of interest.

- Museums Australia, the peak body for museum professionals in Australia maintains a database of consultants with expertise in significance assessment. The Museums Australia (MA) web site can be found at <http://www.museumsaustralia.org.au>
- Similarly the Australian Council of Professional Historians' Associations (ACPHA) website can be found at <http://www.historians.org.au>
- The Australian Society of Archivists <http://www.archivists.org.au/> The Australian Library and Information Association may be able to direct you to professionals working in the significance assessment field. The Association's website can be found at: <https://www.alia.org.au/>

Cost Estimate

The Community Heritage Grant provides \$4500.00 for a Significance Assessment. Travel and accommodation costs will add to the professional fees if the assessor does not live locally. Ask for a written quote that details the components such as: on-site visit, travel costs and report preparation. If the assessor requires some initial funding, make a partial payment that is agreed to by both parties. Retain the final payment until you've had a chance to read the draft report and ensure that it meets your requirements.

A Significance Assessment will usually involve a site visit (2 days) and a written report (4-5 days). During the site visit the assessor will examine and assess the collection including its physical condition, associated documentation and note the relationship between the museum building(s) and the exhibition and storage spaces. Normally the assessor will not have time to consult the community and record comments and ideas about the collection during this period. Museum/ library/ archive/gallery officers should undertake this beforehand and all relevant information should be presented to the assessor along with any visitor or comments books.

Preparing for a Significance Assessment

Before the assessor arrives to begin the significance assessment it would be useful for you to undertake the following:

- Clearly define the purpose of the assessment. Purpose will impact on the type of report that is produced, for example, is the assessment being undertaken for collection management purposes: establishing acquisition, de-accession, conservation or disaster planning priorities or allocating resources? If so the report should list objects according to a graded significance criterion for example: 'high', 'considerable', 'some' or 'minimal'. If the assessment is primarily for understanding interpretation and exhibition options, then comparative value between it and similar collections should be emphasised.
- Read *Significance 2.0* part 4 on the significance assessment process for single items and whole collections so that you are familiar with the methodology and are able to respond to requests from the assessor.
- Clearly define the extent of the significance assessment to be undertaken. Will the assessment embrace the collection as a whole, a component of the collection or select objects? If the collection as a whole is to be assessed how will the process be physically undertaken? If the collection is numerically large define what an acceptable assessment percentage will be (for example 15%, 25%, 30%) before the assessor arrives.
- Physically isolate the material or clearly identify it before the assessor arrives. Arrange a suitable working space. Valuable time is lost when objects and documentation cannot be found or working space is inadequate.
- Gather all documentation relating to the collection, including acquisition and de-accession policies, accession records, catalogue descriptions, exhibition labels and transcripts of interviews with donors. Ensure the assessor has full access to the collection object files and associated documentation for the time that he or she is conducting the assessment.
- Contact former staff and/or volunteers who may be able to provide additional information to the assessor and ensure they are available for consultation.

The Significance Assessment Report

The result of the Significance Assessment will be a report that includes a Statement of Significance and a complete listing of significant objects. These are essential prerequisites if you intend to apply for future Community Heritage Grants, for example, a Preservation Needs Survey or specific Conservation Treatment.

The object of the task is to develop Significance Statements or a Significance Statement that clearly identify the value and meaning of the collection. It should clarify why the collection is of value and why resources should be directed towards its care. The report should provide sufficient information to enable the collection's significance to be clearly established.

A Significance Assessment report should include:

Executive summary	A brief summary of Statement of Significance. Short, medium and long-term collection management, conservation and interpretation/exhibition impacts.
General information	Description of organisation, location and management structure.
Methodology	Discussion of significance assessment criteria and method by which objects are to be assessed e.g. primary and comparative criteria.
Collection	Historical background and description of collection including focus, scope and historical themes represented in the collection. Summary of collection that is being assessed (percentage).
Condition of the collection	Summary of collection condition.
Comparative examples	Comparison(s) with other public collections
Role of collection in the community	Location and access, significance to the community.
Assessment against primary and comparative criteria	Objective application of primary criteria: historic, aesthetic, scientific, research or technical and social or spiritual significance. The degree of significance is evaluated against five comparative criteria: provenance, rarity or representativeness, condition or completeness and interpretive potential. In combination they determine the meaning and value of an object or collection.
List of significant items	A catalogue listing of objects identified within the collection having significance.
Statement(s) of Significance	Relating to individual objects and/or collection as a whole. The statement should summarise the meaning and importance of an items or collection.
Conclusion and summary of Statement of Significance.	Summary of recommendations.

Outcomes

Understanding an object's significance has implications for long term collection development especially when it is measured against acquisition and de-accession criteria. Significance assessment can provide an objective tool for determining the value of a donation or potential purchase. It can minimise unwanted acquisitions by identifying the underlying structure, framework and strength of a collection.

It can identify poorly documented or duplicate objects as well as objects that fall outside acquisition policy guidelines. In turn these objects can be assessed as suitable for de-accession. One practical outcome of a de-accession program is to free limited exhibition and storage space and reduce the resources needed to care for non-essential components of a collection. It can assist in the transfer of de-accessioned material to other collecting institutions.

Significance has implications for interpretation and exhibition practice because it can provide a tool and context for the selection and display of objects. Core objects can be identified for both their tangible and intangible qualities. The process acknowledges that the significance of an object or collection might not only rest in its tangible form but it might equally rest in the ability of that item or collection to bring forth community memories and stories. Significance assessment can promote community awareness and discussion about the value of an object or collection and this can contribute to deeper community understanding and commitment to long term care and preservation.

Significance can prioritise the collection for conservation purposes: limited conservation resources may be allocated to the most significant objects; preventative conservation practices may be guided by the needs of those objects; and disaster preparedness plans should identify those objects as priorities in any disaster recovery process. Significance can assist with conservation assessments and treatments because it can prioritise collection needs. Preventative conservation measures can be implemented to improve storage over the longer term and display conditions and a particular object's conservation needs can be determined based on its significance.

Significance can lead to other outcomes especially if your collection contains culturally sensitive material. The return of Indigenous ethnographic, sacred and skeletal material to community keeping places is based on legal, ethical and moral considerations of significance. In 1993 Australian museums adopted a national policy, *Previous Possessions, New Obligations: Politics for Museums in Australia and Aboriginal and Torres Strait Islander People*. This policy provided a framework for museums to engage and develop partnerships with Indigenous people and to assist in practice issues. A major development of the *Previous Possessions, New Obligations* policy was that museums were reclassified as 'custodians' rather than 'owners' and that decisions regarding the future of human remains were the responsibility of the Aboriginal and Torres Strait Islander community. A decade after the launch of *Previous Possessions, New Obligations* Museums Australia redrafted the policy to ensure that it had ongoing relevance to contemporary museum practice. The revised version of the document, *Continuous Cultures Ongoing Responsibilities*, was adopted in 2003.

Conclusion

Your significance assessment should clarify why particular objects in your collection should be valued. Significant objects relate to events, actions, movements, people and epochs. They can act as agents for storytelling and memory gathering. It is essential to have an understanding of why an object or group of objects is significant before appropriate decisions about long term management, conservation and interpretation can be made. Your significance assessment should lead to other outcomes such as improved resource allocation, structured exhibition content and design, enhanced research value and greater community respect for cultural heritage preservation. Significance assessment is the first stage in the three-tiered Community Heritage Grant process. My experience with the program enables me to offer you this insight: significance assessment reports that include detailed collection information supported by clear statements of significance based on an assessor's collection research and comparative analysis tend to advance through the staged process more successfully than those that don't.

CHG Significance Assessment Guidelines & Report Template

Since it started in 1994 the CHG program has funded 385 significance assessments of heritage collections. In each case funding was given to employ an external consultant to undertake the significance assessment.

A significance assessment explains why a collection is valued and provides further information for its management and interpretation.

Two very useful publications which will help you understand how the significance assessment process works are:

- *Significance - A Guide to Assessing the Significance of Collections (2009) 2nd revised edition (online version)* which can be found at: <http://www.environment.gov.au/heritage/publications/significance2-0/>
- *Sharing our stories - Guidelines for Heritage Interpretation* (Chapter 5) which can be found at: <https://www.nationaltrust.org.au/publications/sharing-our-stories/>

Steps to Managing a Significance Assessment

1. Finding a Significance Assessor

Check the following:

- **2012, 2013 and 2014 CHG Final Project Reports**
Here you will find the names of consultants who have previously undertaken significance assessment work (and preservation needs assessment reports) for past CHG recipients. Contact the individual project coordinators for advice on how they managed these consultancies.
- **Australian Council of Professional Historians**
Go to the appropriate state and look for the link to the consultant's register <http://www.historians.org.au>
- **Australian Society of Archivists**
Contact the President for the names of contract archivists in your area who can conduct a Significance assessment. <http://www.archivists.org.au/>
- **List of approved valuers for the Cultural Gifts Program**
<https://www.arts.gov.au/documents/list-approved-valuers-cultural-gifts-program>
- **Museums Australia Branches consultants' registers:**
VIC
The Museums Australia (Victoria) Consultants Register
<http://www.mavic.asn.au/resources> Call Caroline Deighton on (03) 8341 7344 to access the register.
NSW
The MGNSW Consultants Register
<http://mgnsw.org.au/sector/consultants/> facilitates relationships between clients and consultants in the museum and gallery sector. It provides free public access to an extensive listing of consultants with diverse expertise and is a platform for consultants to promote their services and reach new clientele.

QLD

Consultants and suppliers register:

<http://www.magsq.com.au/consultant/finder.asp>

Search for a consultant or supplier by name, by key professional skills or key supplies or products.

WA

The Development Service at the Western Australian Museum for Significance Assessors working in WA – Contact 08 9212 3775; or 1800 023 333 Toll-free in WA.

<http://museum.wa.gov.au/research/development-service/>

2. Significance Assessment Template

The significance assessment report should provide sufficient information to enable collection management priorities to be established and include significance statements that clearly identify the history, themes, importance, meaning and value of the collection. If you intend to apply for future Community Heritage Grants, you will be required to submit the significance assessment report with your application.

The report should follow the template below:

- **Title Page**

Include:

- Name of organisation and collection
- Author's name
- Company name if applicable
- Date of publication

- **Contents Page**

List major sections of the report with page numbers

PART I

- **Executive summary** (1-2 pages)

A brief summary Statement of Significance.

Short, medium and long-term collection management and interpretation/exhibition impacts.

- **Description of process undertaken to produce the report (the methodology)**

For example:

- Consultation with owners of collection
- Collection research in consultation with owners
- Use of object files
- Contact other similar collections to identify comparative collections
- Number of visits to collection to work on assessment and to understand the collection

- **Summary description of the organisation and its collection**

(approx. 300 words)

- **History and significance of the organisation and its collection**

(1-20 pages)

- History of the collection - include captioned illustrations of key items
- Relationship between the building and its contents, i.e. the moveable heritage (if relevant)
- Community comments
- Condition of the collection
- Comparative collections
- Statement of significance for entire collection – include reference to most significant items (1-2 pages).

- **Key Recommendations**

Some examples - ensure recommendations are listed in priority order:

- Key items in the collections are rotated through displays
- To assist with further conservation of the collection further funding should be sought from granting bodies
- Develop training programs for volunteers. Topics might include significance training, care and handling of cultural materials.
- Develop a database for the moveable parts of the collection – include digital photographs and a good description of each item.
- Establish object files for items in the collection
- Commission a conservation management plan for the building housing the collection
- Physically number items to improve tracking of collection.

PART II

- **Detailed assessment of most significant items in the collection**

- Brief description
- History and provenance
- Community recollections
- Context of use
- Type of material, manufacture and condition
- Comparative examples
- Statement of significance for most significant items in collection
- References.

This report outline was based on a Significance Assessment for a collection of approximately 600 documents and artefacts, prepared by Kylie Winkworth, Museum Consultant, in August 2006. Amended by Roslyn Russell September 2008 and Dianne Dahlitz 2010.

Object Files: Getting Started on Significance Assessment

Kylie Winkworth, Museum and Heritage Consultant

What are Object Files?

Object files hold all the information about an object. They are a reference point for anything to do with the object. They carry the entire organisation's knowledge about the item, its provenance¹, history and significance, and life cycle since it came into the collection.

Object files are the starting point for significance assessment and any kind of work with objects, including conservation, interpretation and security.

The object file holds copies of all the relevant information about an object that might otherwise be scattered in various filing cabinets, files and records.

Generally each object has its own file, but a similar group of items may share a single file.

The object file can be any type of folder. (I use Marbig A4 flat files with an insert front cover, with plastic sleeves to hold catalogue notes, references, photos and other information.)

The object name and number should go on the outside of the file, with copy of a photo of the object on the front.

Keep the object file in a secure, designated place. The object file should never leave the museum/organisation. If you are working on object research at home always make a duplicate file. Keep both the original and copy up to date by transferring information as it is developed. Mark the duplicate file so it isn't confused with the museum's original records.

What goes in an object file?

Anything relevant to understanding the object, its history, significance and what's happened to it in the museum. Object files may include:

- Donor details: name, address, phone number
- Acquisition information: date acquired, copy of receipt, object number, catalogue sheet or a copy of the catalogue entry
- Photos of the object: if possible take photos of the object *in situ*, before it is moved into the museum, and where relevant take or copy photos of the maker or user. Also include photos of the object on display. Where relevant include detailed shots and different views or angles.
- Notes or information from the donor, preferably written by the donor
- Notes from conversations with people who know about the object and remember seeing it or similar items in use
- Copies of all kinds of historical and contemporary references from books, retail trade catalogues, newspapers, letters, local histories, oral histories etc
- Copies of historic photos, paintings, drawings or any pictorial material showing similar objects in use. There may also be archival films that could be noted on the file. These images help you understand the context of use and provide clues for further research and interpretation.

¹ Provenance is the life history of an object, especially the origin, history, associations, previous owners and context of use.

- Information about the owner, maker or manufacturer, a photo of the owner, maker or manufacturer, or the place where it was made or used
- Information about the design and the process of making the object
- Information about the industry and how it was made or used
- A statement of significance and all the references that help in researching the statement of significance
- Documentation about conservation or restoration work on the object. Include before and after photos, notes about the process and materials used, notes about new material added to the object, or fabric removed or replaced, the date the work was done and by who. Save samples of what has been removed or replaced, and samples of the new material added to the object. NB Always assess significance before any conservation or restoration work to the object. The statement of significance helps to guide treatment decisions.
- Information about the exhibition history of the object: exhibition venue, duration of exhibition, travelling displays, a copy of object label text, and a photo of the object on display
- Information about similar objects in other collections, in museums or in private ownership, including photos if possible. AMOL (now Collections Australia Network) is a useful source of information but also check with other museums or similar organisations.
- If the object has been published or referred to in a newspaper or magazine article, include a copy for reference.

How are object files used?

- To catalogue and develop a statement of significance for the object
- To document the history, context and memories around an item, passing on the story of the item to the next generation of custodians
- To assist conservators in conservation planning and treatment
- To develop object labels and for interpretation or exhibitions
- For all aspects of management of the item and collection, including storage, security, valuations etc.

An object file is always a work in progress, information is added whenever anything comes to light, or when the object is conserved or displayed. Keep adding notes to the object file as information comes to hand.

Getting Started on Object Files

Consider recruiting new volunteers to work on object files and collection research. Target people who like doing research or know the particular subject or family. Focus on the organisation's most important items where the provenance and history has not been recorded. Track down donors and don't be embarrassed about asking for more information. Most donors are really pleased the organisation is interested in the item's history and is working on their donation.

See also: *Significance 2.0: a guide to assessing the significance of collections*, Roslyn Russell and Kylie Winkworth, 2nd edition, Collections Council of Australia Ltd, 2009

Preservation Needs Assessment

Tamara Lavrencic

The terms preservation, conservation and preventive conservation are interrelated and often used interchangeably. The Australian Institute for the Conservation of Cultural Material (Inc), Code of Ethics and Code of Practice (www.aiccm.org.au) defines these three terms as follows:

Conservation: Conservation is about preventing damage and loss to our cultural heritage. Conservation activities may include preservation, restoration, examination, documentation, research, advice, treatment, preventive conservation, training and education.

Preservation: The protection of cultural property by minimising chemical and physical deterioration. Improved storage conditions and environmental control plays a big part in this. The primary goal of preservation is to *prolong the existence* of cultural material.

Preventive conservation: Action taken to retard or prevent deterioration of or damage to cultural material by control of its environment. This is done through the formulation and implementation of policies and procedures for the following: appropriate environmental conditions; handling and maintenance procedures for storage, exhibition, packing, transport and use; integrated pest management; emergency preparedness and response; and reformatting/duplication.

Conservation is usually undertaken by conservators, people trained in the theory and specialised practice of materials conservation. They work in a variety of places such as museums, art galleries, libraries, archives and in private practice.

Preservation and preventive conservation are undertaken by individuals and organisations that collect cultural heritage; historical societies, community groups, museums, art galleries, libraries and members of the public to name but a few.

The Community Heritage Grant program brings conservators and collecting organisations together by funding grants for Preservation Needs Assessments and conservation treatment.

Preservation Needs Assessments (also known as Preservation Surveys) and Significance Assessments are the building blocks for preventive conservation. While a Significance Assessment helps you understand what is important or unique about your object or collection, Preservation Needs Assessments tell you what condition the objects are in and what factors pose risks to the permanence of the collection.

It is preferable to have the report from the Significance Assessment available for the conservator prior to undertaking the Preservation Needs Assessment, as it will help the conservator to determine priorities and levels of conservation and preservation treatments.

The assessment involves a visit by the conservator to look at the building structure and assess its ability to protect the collection. The conservator also examines the collection for signs of damage, and assesses whether the damage is the result of the nature of the materials used in construction of the objects, environmental factors (temperature, humidity, light levels etc.), handling or a combination of factors. For more information on the signs or indicators of damage, visit the AICCM visual glossary at <http://www.aiccm.org.au/resources/visual-glossary>

Preservation Needs Assessment:

- evaluates the organisation's policies, practices and conditions that affect the preservation of its collections;
- assesses the general condition of the collections and how to preserve the collections long-term; and
- identifies specific preservation needs and prioritises recommended actions to meet those needs.

Together with the Significance Assessment, the Preservation Needs Assessment report provides the information necessary to form a preservation or preventive conservation plan, which may include the following actions:

- Stabilise or upgrade the storage and/or display environment, including building repairs, relocation of sensitive materials, reducing light levels, controlling relative humidity.
- Rehouse parts of the collection in enclosures that will help preserve them.
- Reformat unstable formats such as nitrate film, acetate film, videotapes, cassettes and newsprint. Reformatting may involve microfilming, digitisation or photocopying records that are in an advanced stage of deterioration.
- Conservation treatment of significant, and at risk, items from the collection.
- Develop procedures and policies, including those on disaster prevention and response, preservation and collections management.

Steps to Managing Your Preservation Needs Assessment

The goals of a Preservation Needs Assessment are to enable your organisation to identify risks to, and develop a long-term preservation strategy for, the collection.

The assessment takes the form of a general survey, i.e., one that looks at the general condition of the collection and the suitability of current storage and exhibition methods and the current storage and exhibition environment as well as other uses for the collection.

For community groups, a Preservation Needs Assessment almost always involves calling in a consultant to help you with the technical details.

How to prepare for a Preservation Needs Assessment

The consultant will require background information, which you can collate before you contact them. Prepare for the preservation needs assessment by reading the information sheet on Preservation Needs Assessment, which can be found on the Community Heritage Grants web page: <http://www.nla.gov.au/chg/preservation-needs-assessments>

Other documents useful for the consultant include the original application form submitted for a Community Heritage Grant and the report on Significance Assessment if you have one.

Choosing the consultant to do the Preservation Needs Assessment

An experienced, qualified conservator should undertake the Preservation Needs Assessment. When you're selecting a conservator, ask for references from previous clients that they've undertaken Preservation Needs Assessments for, and where possible, ask to see an example of a report. Check that the conservator carries insurance. The professional body for conservators is the Australian Institute for the Conservation of Cultural Material (or AICCM), Incorporated. You can obtain lists of qualified conservators in each state from the State Divisions or from most State Institutions (Art Galleries, Museums, Archives and Libraries). The AICCM web site provides the contact details for private conservators, who are Professional Members of AICCM, working in each state and territory; this information is located at: <http://www.aiccm.org.au/conservation/need-a-conservator>

Professional Members must have a minimum of six years relevant professional service/employment and /or education/training in the field of materials conservation. They are also required to keep a record detailing continuing professional development activities. For further information about professional membership of AICCM go to <https://aiccm.org.au/about/who-we-are/professional-membership>

Cost estimate

A Preservation Needs Assessment usually involves a conservator carrying out a site visit to assess the environmental conditions and condition of the collection and spending a further 2-3 days collating the information and producing the report. Depending on the size of the collection, it may take 1-2 days on site to assess the building and collection. CHG funds Preservation Needs Assessments at a standard rate of \$4,500 (ex GST). Travel and accommodation costs will need to be added to the cost if the conservator does not live locally. Ask for a written quote that details the components such as: on-site visit, travel costs, report writing etc.

Briefing the consultant

Ensure that the consultant is aware that the Preservation Needs Assessment is expected to result in a report with an action plan and prioritised recommendations. The Community Heritage Grant Office will provide a template for a Preservation Needs Assessment, which follows the outline below. The conservator is required to use the template for the report.

The report should include the following:

Title page	Includes the: <ul style="list-style-type: none"> • Name of the organisation • Title, e.g. Preservation Needs Assessment • Author of report • Date of report
Table of Contents	Should include page numbers for quick reference
Executive summary	A brief introduction to the organisational aims/objectives and: <ul style="list-style-type: none"> • Up to three key recommendations from the assessment • Any key issues that will impact on the organisation's ability to implement the recommendation outlined in the report
Key recommendations	A summary of the key/major recommendations for further action listed in priority order and cross-referenced to the main body of the report.
Collection <i>Description</i> <i>Condition</i>	Includes the types of objects/formats are collected, size of collection, significance, use and alternatives to physical access.

	Looks at the overall condition of the collection and notes what parts of the collection are in poor condition and most at risk.
Building	Description of the building type, construction materials and any glaring concerns.
Environment	Surveys the internal temperature, relative humidity, light and dust levels and assesses whether they pose a risk to the collection. Looks for evidence that the environment is putting the collections at risk.
Display/exhibitions	Provides an outline of the existing exhibitions and display layout of the organisation, including outlying buildings and spaces provided for temporary exhibitions.
Housekeeping	Examines the cleaning/housekeeping practices used throughout the building and assesses whether they contribute to the long-term care or deterioration of the collection.
Visitor impact	Assesses the impact that current visitation level has on the wear and tear to any part of the collection and/or building fabric.
Disaster preparedness	Checks whether there a disaster plan or a list of emergency contacts.
Training needs	Looks at what training has been given and what is needed for current and future plans.
Recommendations	Summary of recommendations from above sections, in a prioritised plan of action. Should indicate those that are urgent (need to be done in 12-24 months) and those that are medium to long-term.
Authorship	Indicates who has written and contributed to the writing of the report, their positions and qualifications.

Make sure that the consultant is happy to take calls if questions arise after the report has been handed over.

Managing the process

If the consultant requires some funding up-front, only make a partial payment. Retain the final payment until you've had a chance to read the report and ensure that it meets the requirements outlined above. It's acceptable to ask the consultant to rephrase a section if you're not happy with it.

Ensure that the recommendations are realistic for your situation. While the report may well be used to successfully apply for further funding, it still needs to identify projects that your organisation is able to sustain.

[Preservation Needs Assessment Report Template 2007 - 2008](#)

Contents

1. Title page
2. Table of contents
3. Executive summary
4. Key recommendations
5. Policies
6. Collection
 - a. Description
 - b. Condition
 - c. Handling
7. Building (repository structure)
8. Environment
9. Storage
10. Display/exhibitions
11. Housekeeping
12. Visitor impact (for collections in heritage buildings)
13. Disaster preparedness
14. Training needs/skills assessment
15. Prioritised recommendations
16. Authorship

Sections

Title page

- Name of the organisation
- Title: 'Preservation Needs Assessment'
- Author and date of report

Table of contents

- Include page numbers for quick reference.

Executive summary

- A brief introduction to the organisational aims/objectives and:
 - Up to three key recommendations from the assessment, either exactly as expressed in the report or drawn from a number of observations and recommendations outlined in the report.
 - Any key issues that will impact on the organisation's ability to implement the recommendations (e.g. additional resources needed)
- No more than one page in length.

Example

The Museum of Kites aims to tell the stories and history of kites and kite fliers in the local region. It performs a major education role with school children and the broader community, participating in community activities like the annual kite flying day and other community events.

The museum is staffed by a small number of committed volunteers. This group have achieved much in the 30 years of operation: securing a dedicated building in 1985, developing public programmes in kite making and flying and producing a number of high quality publications on local kite fliers. However, the collection is uncatalogued and the current exhibitions are suffering from wear and tear after more than 20 years of constant display. The honorary curator has plans in place to redevelop the exhibitions, but the museum needs a major injection of funds to finance the upgrade.

Three recommendations are made following the assessment, they are:

1. Catalogue the collection
2. Stabilise items that have been damaged due to prolonged display
3. Redevelop the exhibitions

Key issues required to carry out the recommendations include:

1. Additional staff for cataloguing and exhibition development
2. Funds to undertake conservation treatment on damaged collection items

Key recommendations

- A summary of the key/major recommendations for further action, listed in priority order and cross-referenced to the main body of the report.
- Recommendations must be listed as either: short, medium or long term. Where short term: within 12 months, medium term: within 3 years, and long term: within 5 years.

Example**Short term recommendations:**

1. Commence cataloguing the collection, beginning with objects selected for new displays. (6.7)
2. Rehouse photographs in appropriate, archival quality sleeves (4.6)
3. Seek funding for conservation treatments on items to be displayed (5.8)

Medium term recommendations:

4. Prepare an Exhibition policy (3.11)
5. Undertake conservation treatments on items to be displayed (5.8)

Long term recommendations:

6. Develop a new collection store and exhibition preparation area (8.1)
7. Provide training for staff and volunteers responsible for handling the collection (7.4)

Policies

- What policies exist that impact on the collection? e.g. Collection Management Policy, Collection Policy, Conservation Policy.
- Do these adequately cater for the current needs of the collection?

Collection**Description**

Broadly outline the types of objects in the collection and the materials they are made from (eg. textiles, books, metal). Include where possible, an outline of collection themes and any sub collections (eg. 'Frank Hurley collection of glass plate negatives').

- What types of objects/formats are collected?
 - Description of the collection, including associations and provenance
 - Size of the collection (e.g. 300 objects or 1550+ photographic prints)
 - Has significance of the collection or individual objects been identified? If so, include a summary here and comment on how it impacts on your assessment.
 - Use of the collection (research/display; how frequently accessed; who accesses)
 - Are there alternatives to physical access (such as digital images available on database)?
- Include the above information for each category (eg. for historic artefacts or photographic materials) where relevant.

Condition

Assess the overall condition of types of objects. Include comment on level of cleanliness, types of physical and chemical damage that exist or could be expected, and identify any objects that require immediate treatment. Also prioritise groups of objects that require attention in the next two to five years (please indicate level of urgency).

- What is the overall condition of the collection?
- What parts of the collection are in poor condition?
- What parts of the collection are at most risk?
- Are certain areas of the collection in higher demand than others and what are the repercussions of this?
- What are the priority issues, if any, for the whole collection, or specific parts of the collection?

Handling

- Are people who work with the collection aware of appropriate handling techniques?
- Has the collection suffered damage as a consequence of inappropriate handling?
- Is the collection at risk of damage from inappropriate handling if nothing is done?

Building (repository structure)

Examine the building and rooms in which the collection is housed and assess the extent to which the building materials and design assist (or not) the preservation of the collection. Suggest improvements.

Describe the building, construction material and any glaring concerns.

- Where is/are the building/s located? What other buildings are nearby?
- Provide a general description of the building's layout indicating storage and display areas (include a plan or drawing).
- What are the predominant materials used in the construction of the building?
- What is the general condition of the building (exterior and interior)? Has it been well maintained?
- Is there any evidence of water leaks, condensation, rodents, insects, mould in the building?
- Does the building fabric and design moderate external climatic conditions?
- What security measures are in place (e.g. alarms, window and door locks, security bars, security patrols, key register)?
- Have there been any thefts?
- What means of fire detection and suppression are present?

Include digital images where possible.

Environment

Survey the internal temperature, relative humidity, light and dust levels and assess whether they pose a risk to the collection. What evidence is there that the environment is putting the collection at risk (e.g. mould growth/stains, fading, surface loss)? Will any of these factors cause a noticeable difference in the next 50 years?

- What are the seasonal variations in the local climate?
- How well does the building insulate the collection from the external climate?
- What are the sources of natural light in the building?
- What type of artificial lighting is used?
- What are the light exposure levels, e.g. how often are blinds opened or lights turned on each day/week?
- What controls are in place to modify the environment, e.g. insulation; blinds on windows etc.

If analysis indicates that there is a problem with high, low or fluctuating temperature or RH, ongoing monitoring is recommended. Records of such monitoring need to be provided with the report to support any recommendations relating to installation of air-conditioning, dehumidifiers or humidifiers.

Storage

Assess the storage areas and comment on whether the materials or method of storage pose a risk. What can be expected to change if items are left as is?

- Where are the collections stored?
- What is/are the storage space/s like?
- What types of storage furniture are in use?
- What condition is the storage furniture in (e.g. rust-free, operable doors/drawers)?
- What kinds of enclosures are used (e.g. boxes, sleeves)?
- Are storage methods appropriate (e.g. not overcrowded or on the floor)?
- Are the enclosures of appropriate preservation quality?
- Is there good air circulation around the collections?
- What are the key risks associated with the above?

Display/exhibitions

Provide an outline of the existing exhibitions and display layout of the organisation. Include outlying buildings and spaces provided for temporary exhibitions. Keep in mind that in some cases the building itself will be an exhibition item.

- Are there permanent exhibitions, temporary exhibitions?
- How are collection items exhibited?
- What exhibition furniture is utilised? Is this appropriate?
- What lighting is used and is it able to be adjusted?
- What are the risks? I.e. what harm will occur if no changes are made?

Housekeeping

Examine the cleaning/housekeeping practices used throughout the building, specifically any cleaning measures, and assess whether they contribute to the long-term care or deterioration of the collection.

- What is involved in the cleaning schedule? Is it too frequent?
- Are the cleaning methods and equipment appropriate? (eg wiping versus brushing, sweeping versus vacuuming)
- Are the cleaning materials appropriate?
- How often are the displays and collection storage areas cleaned (not just vacuuming floors)?
- What level of pest inspection and treatment is carried out?

Visitor impact (for collections in heritage buildings)

Assess the impact that the current visitation level has on the wear and tear on the building fabric/site.

- Is there any evidence that visitation is causing wear and tear to any part of the collection and/or building fabric?
- Will the current level of visitation cause a noticeable difference in the collection and/or building in the next 50 years?

Disaster preparedness

- Is there a disaster preparedness plan?
- Has a risk assessment been undertaken?
- Does the organisation have a list of emergency contacts?

Training needs / skills assessment

- What ability does this organisation have to implement this survey (eg, skills, funding, available people)?
- What in house resources/skills are available to use with the collection.
- Are staff aware of preventive measures for the collection eg opening and closing blinds, preparing items for storage.
- What training has been given to people?
- What training is required for current operations and future plans?

Prioritised recommendations

THIS IS THE KEY SECTION OF THE ASSESSMENT, also could be called 'Preservation Plan' or 'Action Plan'.

Please remember that this report will be used for future projects.

- Extract the key recommendations from the entire assessment
- Express each recommendation as either a short, medium or long term action
- Assign a priority to each recommendation within each time frame
- Provide a timeline to begin/complete each recommendation
- Indicate the likely resources required to complete each recommendation (as this may become the basis of a subsequent grant application)
- Please see the following examples of the way to set out this section

Recommendation	Priority	Resources
Short term		
Upgrade storage shed to provide a more stable environment	1	<ul style="list-style-type: none"> • New shelving • Materials to seal internal surfaces of building • Personnel to undertake work
Begin cataloguing the collection (Continue until completed)	2	<ul style="list-style-type: none"> • Cataloguing system (i.e. a collection management database) • Training in database use • Personnel to undertake work • Digital camera
Seek funding for conservation treatments on items to be displayed	3	<ul style="list-style-type: none"> • Personnel to write grant application
Purchase housekeeping equipment	4	<ul style="list-style-type: none"> • Funds to purchase the appropriate items of equipment identified in this report
Medium term		
Rehouse photographic collection	1	<ul style="list-style-type: none"> • Archive storage boxes, Mylar sleeves and photographic albums • Personnel to undertake work
Stabilise items damaged by prolonged display	2	<ul style="list-style-type: none"> • Funds to commission conservators to undertake treatments
Long term		
Reorganise storage area to include an exhibition preparation area	1	<ul style="list-style-type: none"> • Additional storage shelving • New work table • Personnel to undertake work

Authorship

Indicate who has written and contributed to the writing of this report, their positions and qualifications.

Include any relevant information about conflict of interests here.

Sourced from:

<http://aiccm.org.au/sites/default/files/docs/AICCMBusinessDocs/PresNeedsTemplate.pdf>

Useful websites

Some useful websites for information about the preservation of your collection:

The **National Library of Australia's Community Heritage Grants** website contains a section on **Useful Resources**. Previous years' Workshop papers are included here under the heading **Community Heritage Grants**.

<http://www.nla.gov.au/chg/useful-resources>

The **National Film and Sound Archives** website holds detailed information about film preservation as well as quick reference fact sheets on caring for your audio, film, video and photographs.

<http://www.nfsa.gov.au/preservation/>

The **National Archives of Australia's** website holds format-specific preservation advice for a wide range of collection formats.

<http://www.naa.gov.au/records-management/agency/preserve/physical-preservation/index.aspx>

Go behind the scenes to explore some of the **National Museum of Australia's** conservation projects and images of conservators at work. Watch the *Door to store: caring for your collection videos* series to see conservation experts demonstrate techniques for handling, storing and conserving objects. <http://www.nma.gov.au/collections/caring-for-the-collection>

The **AICCM** is the professional body for conservation in Australia. This website includes a list of conservators in private practice <http://aiccm.org.au/civicrm/profile?reset=1&gid=99> and a number of information sheets under 'Things we conserve'.

<http://aiccm.org.au/things-we-conserve>

The Canadian Conservation Institute helps heritage clients by providing information, service, training or expert advice on caring for and protecting their heritage objects, collections and interiors:

Preventive conservation and risks: <http://canada.pch.gc.ca/eng/1447441965839>

Conservation tools and resources: <http://canada.pch.gc.ca/eng/1439385877703>

Care of objects and collections: <http://canada.pch.gc.ca/eng/1443109395421>

National Parks Service in the USA has online information sheets called *Conserve o grams*. They are on a huge range of topics, designed for small museums. Some are quite technical, but they contain a wealth of information.

<http://www.cr.nps.gov/museum/publications>

Australia ICOMOS (International Council on Monuments and Sites) has available for free download the 2013, 7th edition of *The Conservation Plan* by Dr James Semple Kerr. First published by the National Trust of Australia in 1982, has been widely used by heritage practitioners in Australia and overseas.

<http://australia.icomos.org/publications/the-conservation-plan/>

Trove Roadshows 2017

During May and June 2017, over 1,000 people came to see the NLA's TROVE team in capital cities and regional centres across Australia. It was fantastic to have such a wide variety of organisations in attendance, keen to talk about how they're using Trove and to learn more about partnering with NLA to share collections.

For those who missed the Roadshows, or would like a refresher on what was covered, the video presentation and slides for both the morning and afternoon session are available at the link below. Please note the slides have been standardised and may differ slightly from the presentations on the day.

<http://help.nla.gov.au/trove/roadshow>

Suppliers of Preservation Materials

<p>Albox Australia A Division of Preview Industries Australia Pty Ltd</p>	<p>Phone: 1300 799 209; direct (08) 7002 5275 Email: reception@albox.com.au Web: www.albox.com.au www.preview.com.au</p>
<p>Air And Aqua Tech</p>	<p>Phone: 1300 002 228 Email: info@stdryer.com.au Web: http://www.aatec.com.au/</p>
<p>Archival Survival</p>	<p>Phone: 1300 78 11 99 Email: info@archivalsurvival.com.au Web: http://www.archivalsurvival.com.au</p>
<p>Conservation Resources</p>	<p>Phone: 1300 651 408 Email: sales@conservationresources.com.au Web: http://www.conservationresources.com.au/html/home/</p>
<p>Endangered Heritage</p>	<p>Phone: (02) 6282 8386 Email: enquiries@endangeredheritage.com Web: www.endangeredheritage.com</p>
<p>Munters Pty Ltd</p>	<p>Phone: (02) 8843 1588 Email: dh.info@munters.com.au Web: http://www.munters.com.au</p>
<p>Preservation Australia</p>	<p>Phone: 1300 651 408 Email: info@preservationaustralia.com.au Web: http://www.preservationaustralia.com.au</p>
<p>Zetta Florence Fine Paper</p>	<p>Phone: 1300 784 684; direct (03) 9039 5584 Email: info@zettaflorence.com.au Web: http://www.zettaflorence.com.au</p>

Archival Materials Available from Local Suppliers

<p>Art stores eg. Eckersleys</p>	<ul style="list-style-type: none"> • Acid-free paper and board • Acid-free photo albums • Water safe felt tip pens (eg. Staedtler Lumocolour) • Vinyl erasers (eg. Staedtler Mars Plastic) • Brushes • Stanley knives • Cutting mats • Steel rulers • Stabilo water soluble pencils • Crepe erasers • Magic rub erasers • Document cleaning powder/pads
<p>Hardware stores eg. Bunnings</p>	<ul style="list-style-type: none"> • Stainless steel pins and nails • Polypropylene storage containers • Cutting mats • Stanley knives • LED torches
<p>Haberdashery shops eg. Spotlight</p>	<ul style="list-style-type: none"> • Unbleached calico (wash in hot water before use) • Cotton tape • Nylon netting • Polyester fabric • Par silk
<p>Stationery suppliers eg. Officeworks, newsagents</p>	<ul style="list-style-type: none"> • Acid-free archival paper • Tyvek envelopes • Polypropylene sleeves for ring binders (check they are PVC-free) • Polyethylene zip-lock bags • Mylar photo corners • Water safe pens (eg. Uniball deluxe) • 2B Graphite pencils • Steel rulers • LED torches
<p>Supermarkets</p>	<ul style="list-style-type: none"> • Polyester bags (oven bags) • Polypropylene or glass containers

Glossary of Terms Used in Preservation Services

Acid free: a material that has been purified so that it is pH neutral.

Acid transfer: movement of acid from one material to another, usually associated with staining or other damage. An example is staining of an item stored in an acidic window mount.

Archival (material): implies that a material is safe for use with collection material.

Acidic: having a pH of less than 7

Alkaline: having a pH of greater than 7

Buffered: a material (generally tissue, paper or board) that has calcium carbonate added to make the pH slightly alkaline. This is good for works on paper, but should not be used for photographs or some textiles.

Condition report: a written document that describes the condition of an item in a collection, often using diagrams or photographs. A condition report is generally prepared before a collection item is treated or displayed. It may also be prepared as part of a collection survey.

Cross linking: a chemical process which occurs to adhesives as they age. Cross linking makes the adhesive discolour and become less soluble.

Gummed tape: paper tape with a water activated adhesive layer.

Heat set tissue: tissue paper with a heat activated adhesive layer

Mylar: a clear polyester plastic. Mylar is used for storing collection material and protecting material from damage caused by handling.

pH (chemistry): provides a measure on a scale from 0 to 14 of the acidity or alkalinity of a solution (where 7 is neutral and greater than 7 is alkaline and less than 7 is acidic)

Photodegradation: yellowing, fading or other damage caused to collection material by light.

Polypropylene/ Polyethylene/ Polyester: inert plastics in which it is safe to store collection material, generally bags or pockets.

Self-adhesive tape / pressure sensitive tape: a tape consisting of an adhesive layer on a carrier of paper, plastic or cloth, which adheres without water or heat. These tapes age poorly as the adhesive cross links, causing staining and eventually losing adhesion. (Sticky tape and masking tape are examples). Archival versions have better aging characteristics but are still difficult to remove.

Window mount: generally used to store and display art works, it consists of a backing board and front window. The artwork is traditionally hinged to the backing board.