

COMMUNITY HERITAGE GRANTS GUIDELINES 2010

1. WHAT ARE COMMUNITY HERITAGE GRANTS?

The Community Heritage Grants (CHG) program aims to identify Australian cultural heritage collections which are publicly accessible, locally held and nationally significant. Cash grants of up to \$15,000 are provided to assist in the preservation and access to these collections. Organisations may apply for more than one project provided the combined value is no more than \$15,000 and can be completed within one year.

The program is funded by the Australian Government and managed by the National Library of Australia, with support provided by the Department of the Environment, Water, Heritage and the Arts; the National Archives of Australia; the National Film and Sound Archive and the National Museum of Australia.

Since 1994, 736 projects across Australia have received over \$3 million in funding.

Check the CHG website at <http://www.nla.gov.au/chg> for information on preservation, types of projects previously funded and grant application and assessment.

2. WHO CAN APPLY?

A not-for-profit, incorporated organisation that:

- owns or manages a collection of nationally significant material;
- is accessible to the general public ('access' can be for research, via the Internet, or on temporary or permanent exhibition).

Examples of not-for-profit, incorporated organisations which are encouraged to apply are:

Archives	Migrant community groups
Art galleries	Museums
Community groups	Professional associations
Genealogical societies	Public libraries
Historical societies	Religious groups
Indigenous groups	

An organisation that wishes to apply for funding but which manages, rather than owns, the collection, must provide written permission from the legal owner of the collection with their application.

Previous CHG funded recipients must have completed and acquitted their grants by 10 May 2010 and must have complied with all grant requirements to be eligible to apply for funding in 2010.

The following projects are ineligible for CHG funding:

- In-house salaries and volunteer labour costs
- Publishing projects
- Exhibition research, interpretation and signage, and design
- Collecting projects
- Oral histories – recording or transcribing
- Memorials and plaques
- Interpretive signage or heritage trails
- Capital works, repairs and improvements to existing buildings
- Microfilming of newspapers or magazines
- Family history research
- Emergency activities
- Activities that are in progress or have been completed
- Private collections.

3. WHAT TYPES OF PROJECTS ARE ELIGIBLE FOR FUNDING?

There are two categories of projects funded: Collection Preservation Projects and Training Projects.

3.1 COLLECTION PRESERVATION PROJECTS

These projects follow a three-step process and you should apply for funding in this order:

STEP ONE: SIGNIFICANCE ASSESSMENT

If your organisation has not had a Significance Assessment carried out for your collection you should apply for funding for this first.

A Significance Assessment helps explain the meaning and value of a collection and provides further information for its management and interpretation. This appraisal is useful in assisting your organisation to prioritise collection items, interpret your collection and should form a sound basis for future collection management activities.

Depending on the type of collection you have, the appropriate consultant may be an historian, an archivist, a museum curator, a heritage librarian or similar expert with experience in preparing Significance Assessments. They will produce a written report that provides a statement of significance and a prioritised list of recommendations for future collection management.

Your collection must be assessed as being of national significance if you wish to apply for further funding.

For more information see:

<http://www.nla.gov.au/chg/SignificanceAssessments.html>

STEP TWO: PRESERVATION NEEDS ASSESSMENT

When you have had a Significance Assessment of your collection, you may then apply for a Preservation Needs Assessment.

YOU MUST INCLUDE A COPY OF THE SIGNIFICANCE ASSESSMENT REPORT WITH YOUR APPLICATION.

A Preservation Needs Assessment looks at the physical condition of a collection and the suitability of current housing and storage facilities and makes recommendations for the development of a prioritised conservation program.

A Preservation Needs Assessment should be conducted by a conservator who qualifies as a professional member of the Australian Institute for the Conservation of Cultural Materials (AICCM) or who has equivalent practical qualifications in their field.

The report must adhere to the AICCM Preservation Needs Assessment Template, which is available from the CHG website:

<http://www.nla.gov.au/chg> or AICCM:
<http://www.aiccm.org.au/docs/AICCMBusinessDocs/PresNeedsTemplate.pdf>

For more information see:

<http://www.nla.gov.au/chg/PreservationAssessment.html>

STEP THREE: CONSERVATION ACTIVITIES AND COLLECTION MANAGEMENT

When you have had a Preservation Needs Assessment of your collection, you may then apply for funding to undertake the projects recommended in the report.

YOU MUST INCLUDE A COPY OF THE PRESERVATION NEEDS ASSESSMENT REPORT OR AN EXTRACT, INCLUDING THE EXECUTIVE SUMMARY AND KEY RECOMMENDATIONS, WITH YOUR APPLICATION.

Based on the recommendations of the Preservation Needs Assessment, applicants must list the most at risk and most highly significant items in order of priority. If the applicant has already undertaken some steps in the process, this should be clearly stated in the application.

Eligible conservation and collection management projects such as treatments and housing, digitisation and software purchases, are listed below.

Treatments and housing

These may include:

- **Collection rehousing and management** - the purchase of storage materials such as archival-quality boxes, folders, envelopes, packing materials and sleeves appropriate to the material to be rehoused. Rehousing may also include the purchase of specialist shelving or storage equipment such as object cases, and map or plan cabinets.

- **Conservation treatment** – physical treatments such as cleaning and collection maintenance, archival quality binding, matting, boxing, framing and other protective measures for storage or display, conservation treatment or rebinding of highly significant items by qualified conservators.
- **Environmental control and/or monitoring equipment** – the purchase, installation or improvement of systems to control or monitor temperature, humidity, light and air quality, such as air conditioners, dehumidifiers and data loggers.
- **Reformatting of original material for preservation and access purposes and ongoing planning for the collection's maintenance** - copying audio tapes and audiovisual material or producing microfilm, digital or photographic print copies for preservation and access. Reformatting may also include audiovisual projects.

Audiovisual projects

If you are applying for a project proposing the copying of audiovisual materials you should clearly indicate what outcomes are to be achieved, including:

- how the project will enable easier access to the collection
- what is proposed for the original tapes after digitisation
- what technical standards will be used to copy and encode the video or audio material into a file, and
- how the new digital content will be accessed (website, loan DVDs etc) and preserved.

For more information on audiovisual materials preservation, see <http://www.nfsa.afc.gov.au/preservation/>

Digitisation projects

Applications for digitisation of original materials for preservation and access purposes and for the ongoing planning of the collection's maintenance should take note of the following requirements.

- Preservation of original materials must occur prior to digitisation.
- Applicants must include their budgeted plan for the digitisation process (including arrangements for scanning, back-up procedures, access to the digitised records) with supporting quotes.
- Applicants must include their plan for the ongoing management of the digital copies.
- The project must comply with relevant Australian copyright law.
- Consideration must be given to the outsourcing of digitisation, which can be a more cost-effective and sustainable option.

Recipients of all digitisation projects are encouraged to upload any images produced on to Picture Australia:

<http://www.pictureaustralia.org/index.html> and the Collections Australian Network <Http://www.collectionsaustralia.net.au/>

Where to go for more information on digitisation:

- Australian Copyright Council information sheets:
<http://www.copyright.org.au/publications/infosheets.htm>
- Capture your collections - A digitisation course for remote and regional museums and galleries:
http://www.collectionsaustralia.net.au/sector_info_item/10
- JISC Digital Media – Advice:
<http://www.jiscdigitalmedia.ac.uk/advice/managing/pdf/outsourcing.pdf>
- Digital practice: Guidelines for digitising images in NSW public libraries:
<http://pandora.nla.gov.au/pan/63415/20060919/www.sl.nsw.gov.au/pls/publications/pdf/digital.pdf>
- Managing web resources for persistent access:
<http://www.nla.gov.au/guidelines/persistence.html>
- Recommended Practices for Digital Preservation:
<http://www.nla.gov.au/preserve/digipres/digiprespractices.html>

Software

Organisations may apply for the purchase of cataloguing or collection management software irrespective of whether Significance or Preservation Needs Assessments have been conducted.

Applicants should provide details of software that has been researched/trialled, including shareware and demonstrate how the preferred software option provides usability and value for money. Consideration should be given to the organisation's ability to meet ongoing expenses, such as software upgrades and technical assistance

3.2 TRAINING PROJECTS

Organisations may apply for funding for training projects at any stage in the process.

Training topics might include, but are not limited to:

- collection care and handling
- cataloguing
- disaster preparedness
- collection management
- assessing significance.

Organisations are encouraged to work in partnership with other groups in their area to apply for joint training projects.

Professional organisations are eligible to apply for training projects. It is not necessary for these organisations to have a collection to apply for funding for training. However, information about the people and the collections that will benefit from the training is important. Organisations that do have a collection may apply for funding for training projects irrespective of whether Significance or Preservation Needs Assessments have been conducted.

The following people can assist with organising training projects:

Archives-management training

Pat Jackson
Vice President
Australian Society of Archivists
PO Box 638, Virginia QLD 4014
Phone: 1800 622 251 (free call)
Email: office@archivists.org.au

Cultural heritage collection management training

New South Wales

Sarah-Jane Rennie
Manager, Sector Development
Museums and Galleries New South Wales
43–51 Cowper Wharf Road
Woolloomooloo NSW 2011
Phone: 02 9339 9908
Freecall (regional NSW) 1800 114 311
Email: sarahjaner@mgnsw.org.au

Queensland

Ann Baillie
Manager, Training & Professional
Development
Museum & Gallery Services Queensland
Level 3, 381 Brunswick Street
Fortitude Valley QLD 4006
Phone: 07 3215 0845 (direct); 07 32150820
(general)
Freecall (within QLD) 1800 680 433
Email: ann.baillie@magsq.com.au

South Australia

Allisson Russell
Senior Community History Officer
History Trust of South Australia
GPO Box 1836, Adelaide SA 5001
Phone: 08 8203 9874
Email: arussell@history.sa.gov.au

Tasmania

Liz Adkins and Veronica Macno
Roving Curators
Arts Tasmania
Level 1 Cornwall Square
12-16 St John Street
Launceston TAS 7250
Email: Elizabeth.Adkins@arts.tas.gov.au or
Veronica.Macno@arts.tas.gov.au

Victoria

Euan McGillivray
Community Collections Training
Museums Australia (Victoria)
Melbourne Museum
Carlton Gardens
PO Box 385
Carlton South VIC 3053
Phone: 03 8341 7340; Freecall 1800 680 082
Email: emcgillivray@mavic.asn.au

Western Australia

Clare-Frances Craig
Acting Manager
Museum Assistance Program
Western Australian Museum
49 Kew Street
Locked Bag 49
Welshpool DC WA 6986
Email:
Clare-Frances.Craig@museum.wa.gov.au
Phone: 08 9212 3775; Toll-free 1800 023 333

Executive Officer
Museums Australia WA (Inc)
PO Box 224
Northbridge WA 6856
Phone: 08 9427 2770
Email: ma_wa@museum.wa.gov.au

4. HOW WILL THE APPLICATIONS BE ASSESSED?

Competition for Community Heritage Grants is very strong. The amount of funding varies from year to year and it is not possible to fund all worthwhile projects.

Each eligible project is considered on its merits and in accordance with the Guidelines and Assessment Criteria.

Read the 2009 Assessment Report to give you an idea of what the CHG Assessors are looking for in your application:

<http://www.nla.gov.au/chg/documents/2009CHGAssessmentReport.DOC>

The assessment criteria and process are described in more detail below.

5. ASSESSMENT CRITERIA

5.1 APPLICATIONS FOR COLLECTION PRESERVATION PROJECTS (Significance Assessments, Preservation Needs Assessments, and Conservation Activities and Collection Management Projects):

CRITERIA:

- **National Significance of the Collection**

Can your collection be considered to be of national significance? Your responses to Sections 4 and 5.1 of the Application Form are important to the assessor.

For an explanation of the significance criteria, see the Collections Council of Australia publications:

Significance 2.0: A Guide to Assessing the Significance of Collections (2009)

<http://significance.collectionscouncil.com.au/online-edition>

and

Significance: A Guide to Assessing the Significance of Cultural Heritage Objects and Collections (2001) http://www.collectionsaustralia.net/sector_info_item/5

- **Project Feasibility**

Can the project be achieved with the budget and resources you have identified? Your responses to Sections 5.2, 5.3 and 6 of the Application Form will be assessed in terms of the feasibility criteria.

- **Value for Money**

To what extent will the project achieve value for money?

- **Benefit to the Collection**

To what extent will the project benefit the collection?

Your responses to Section 7 of the Application Form will be assessed in terms of value for money and collection benefit. You must include quotes to support budget expenditure, unless you are applying for the standard fee of **\$4,000** (GST exclusive) for a Significance Assessment or a Preservation Needs Assessment (plus the estimated cost of the consultant's travel to your location and two days expenses).

The assessors will take into account the recommendations of a previous Significance Assessment or Preservation Needs Assessment.

5.2 APPLICATIONS FOR TRAINING PROJECTS

CRITERIA:

Your responses to Section 7.4 of the Application Form will be assessed primarily on the merits of the proposal and the value for money that the expenditure represents. Your responses to Sections 5, 6 and 7.5 of the Application Form will also be taken into consideration. It is not necessary to have a collection to apply for funding for training: if you *do* have a collection, significance is important to the assessor; if you *don't* have a collection, information about the collection/s that will most benefit from the proposed training course is important to the assessor.

- **Quality and appropriateness of the training proposal**
- **Credentials of trainers**
- **Value for money**

Consideration will be given to applications from organisations working in partnership with other groups in their area to provide training programs.

6. ASSESSMENT PROCESS

The CHG assessment process takes place in several stages, and involves two independent external assessors and a panel of expert assessors comprising the two external assessors, historians, preservation specialists, representatives from cultural collecting organisations and the CHG partners. Applications are first short-listed by the two assessors, then reviewed in a final assessment by the joint Expert Panel. Details of the assessment process are given below.

6.1 APPLICATIONS FOR COLLECTION PRESERVATION PROJECTS (Significance Assessments, Preservation Needs Assessments, and Conservation Activities and Collection Management Projects):

6.1.1 National Significance – First external assessor

The first assessor will rank collections into the following four groups:

- *the collection is of 'national' significance* because the applicant could demonstrate the collection had historic, social, spiritual, scientific or research significance. The applicant could also demonstrate that the collection contained rare or unique material with a clear and strong provenance, was in good condition or had interpretive potential;
- *the collection was less nationally significant*, however it could demonstrate historic, social, spiritual, scientific or research significance in addition to sound provenance and interpretive potential;
- *the collection may be of 'national significance'*, but the application did not express this well, or the collection demonstrates historic and social significance, good provenance and interpretive potential however the application lacked adequate supporting information;

- *the collection has clear local or regional significance.* The collections demonstrated historical or social significance to a smaller community, they demonstrated poorer or limited provenance and interpretive potential. THESE APPLICATIONS ARE EXCLUDED FROM FURTHER CONSIDERATION.

6.1.2 Project Feasibility, Value for Money and Benefit to the Collection – Second external assessor

Projects from the first assessor will be passed to a second assessor who assesses the project's feasibility, value for money and the degree to which the project will benefit the collection.

The second assessor will rank projects into the following three groups:

- *the project should be funded or partly funded.* The reasons will include a sound budget, a feasible project, available resources to undertake the project and representing good value for money;
- *the project could receive funding, but a lower priority.* The reasons will include an urgency or priority not being established, some doubt as to whether the project can be completed with the grant requested, feasibility not supported by the preservation needs assessment report;
- *the project was not feasible and should not be funded.* The reasons will include: insufficient detail to support the budget requested; digitisation without reference to preservation of original material and a management plan for the digital copies; lacks quotes; may need prior assessment of significance or cataloguing before any further action can be taken.

6.2 APPLICATIONS FOR TRAINING PROJECTS

The assessors will determine the merits of the proposed training project. These include the expected benefits for staff, volunteers and collections, the quality and appropriateness of the training proposed, the credentials of the trainers, and the perceived value for money of the proposal.

6.3 ASSESSMENT BY EXPERT PANEL

All final short-listed applications that pass through the first two stages of assessment will be provided to the Expert Panel for final assessment. Applications that do not pass are excluded from further consideration.

The Expert Panel will consider the reports of the two external assessors and also the following:

- Is the application following the three stage process, e.g. 1. Significance Assessment, 2. Preservation Needs Assessment, 3. Conservation Activities and Collection Management?
- The overall budget request in relation to available funds.
- If the application is for digitisation projects, has the applicant considered the future of the original items and the long-term management of the digital data?
- The number of organisations involved in proposed training programs: how many, and what types of collections, will the training reach?
- How accessible is the collection to the public? How could this be improved with a grant?

The Expert Panel will also review the types of collections and the locations of those collections and aim to support the widest possible coverage across all states and territories from the short-listed applications.

The decision of the Expert Panel is final.

Please note!

At times the Expert Panel may offer funding for a project that differs from what is requested in the application, if they feel that the organisation would benefit from an alternative project.

Organisations can choose to accept or reject the offer of a grant on this basis. However, once a grant is accepted, the organisation must adhere to the funded project as set out in their Grant Deed.

7. WHAT HAPPENS IF YOU ARE OFFERED A GRANT?

Successful applicants will be notified in writing in September. Unsuccessful applicants will be notified in writing in November.

Conditions of Grant

All grant recipients must sign the Grant Deed agreeing to comply with the terms and conditions on which the grant is awarded. An example of the Deed can be found on the CHG website at <http://www.nla.gov.au/chg>. This is a legal document that details the approved project, lists the conditions of the grant and the responsibilities of the recipient. All grant recipients are offered grants on the same terms and conditions.

All projects funded in 2010 must be completed within 12 months of notification of the grant. Recipients must agree to use the grant for the purposes for which it is given and must adhere to the approved project plan.

Reporting and acquittal

Recipients must provide two reports on their project: a brief Mid-year Progress Report, due 9 May 2011, and a Final Project Report on completion, due 9 November 2011. Report templates for both Reports can be viewed at www.nla.gov.au/chg

The Final Project Report must include a summary of the project's achievements, copies of all receipts, an acquittal statement, and a copy of any documents commissioned under the CHG program, such as Significance Assessments or Preservation Needs Assessments. Final Project Reports on training projects must include a copy of any course materials produced.

Payments

Payment documentation, including Grant Deed and banking details, will be sent to you for completion with the letter advising you of your successful application. Grant payments will be made on receipt of your payment documents and a signed Grant Deed.

CHG Intensive Preservation Workshop

In addition to a cash grant, first time recipients are invited to send one representative to the Awards Ceremony and a three day Intensive Preservation Workshop held in Canberra in November 2010. The workshop is conducted by the National Library of Australia, the National Archives of Australia, the National Film and Sound Archive and the National Museum of Australia.

The CHG program will arrange and meet the costs of travel and accommodation for the workshop. If organisations decide not to send a representative, the resultant savings cannot be converted to cash and added to the project grant.

Organisations receiving training grants may be offered a place at the Canberra workshop at the discretion of the Expert Panel.

8. HOW TO APPLY

Application Forms may be downloaded from the CHG website at <http://www.nla.gov.au/chg> , or obtained from:

The CHG Coordinator
National Library of Australia
Canberra ACT 2600.

Applications may be submitted by:

- post to the CHG Coordinator at the address above,
- email to chg@nla.gov.au or
- online at www.nla.gov.au/chg/apply/html

Refer to the CHG Application Form for further details on how to submit applications and attachments.

All applications must be received by 5pm Friday 14 MAY 2010

All applications received by the closing date will be acknowledged in late May. The acknowledgement will indicate your application number, which you must quote in all future correspondence.