

COMMUNITY HERITAGE GRANTS 2020 GUIDELINES

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 inc GST (\$13,630 ex GST) are provided to assist in the preservation and access to these collections. Organisations may apply for more than one project provided the combined annual value is no more than \$15,000 (inc GST), and all projects 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 Communications and the Arts; the National Archives of Australia; the National Film and Sound Archive; and the National Museum of Australia.

Since 1994, 1,445 projects across Australia have received approximately \$7.26 million in funding. Check the CHG website at <http://www.nla.gov.au/awards-and-grants/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, which is;
- accessible to the general public.

Funded organisations must make their collections accessible for research, by appointment, via the Internet, or on temporary or permanent exhibition.

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

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

Other organisations, such as public libraries and independent museums located within universities, may also be eligible to apply.

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 **6 April 2020** and must have complied with all grant requirements to be eligible to apply for funding in 2020. This includes 2019 grants recipients who wish to apply and progress their CHG journey more quickly.

The following projects are **ineligible** for CHG funding:

- In-house salaries and volunteer labour costs, including per hour project management 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
- Building works, capital works, repairs and improvements to existing buildings
- Digitisation and microfilming of newspapers or magazines
- Family history research
- Emergency activities
- Activities that are in progress or have been completed
- Private collections
- Labour costs to carry out rehousing
- Software development and website development.

3. WHAT TYPES OF PROJECTS ARE ELIGIBLE FOR FUNDING?

There are two categories of projects funded: Collection Preservation Projects and Training Projects. If you are applying for more than one project, please use separate application forms for each project.

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.

If applying for a significance assessment, collections need to be already documented and accessible.

Organisations are encouraged to consider which consultant they might choose to do the assessment. 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 by a consultant external to your organisation, if you wish to apply for further funding.

Attach any previous relevant collection assessments, statements of significance, etc.

For further information on steps to managing a significance assessment, including details of recommended content for a report, see:

www.nla.gov.au/chg/significance-assessments

STEP TWO: PRESERVATION NEEDS ASSESSMENT (PNA)

When you have had a significance assessment of your collection, you may then apply for a preservation needs assessment (PNA).

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

Also attach any other previous relevant collection assessments, statements of significance, etc.

A PNA 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.

Organisations are encouraged to consider which consultant they might choose to do the assessment. A PNA must 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 experience in their field. If a conservator is nominated in the application, a CV should be attached if available.

The report must adhere to the AICCM PNA template*, which is available from the CHG website at [Preservation Needs Assessments](#) (see Section 4: The Report), or from the AICCM website at [Preventative conservation](#).

* It is acknowledged that the template particularly relates to physical materials. If you would like further clarification regarding its use for digital or audio-visual materials, please contact the CHG office.

For more information on how to manage a PNA refer to <http://www.nla.gov.au/chg/preservation-needs-assessments>.

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 FULL PNA REPORT WITH YOUR APPLICATION

Based on the key recommendations of the PNA, applicants should apply for the project/s that involve the most at risk and highly significant items in priority order. **If the applicant has already completed some recommended priority activities, this should be clearly stated in the relevant question in section 6: *Your Proposed Project* section.**

Quotes must be provided for all proposed conservation and collection management projects. Treatment quotes should include the title of the object or item, description of binding and text (including significant and/or unique markings), condition, treatment proposal – with outcome statement (treatment in sequential steps), and cost (inc/ex GST).

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 storage** – 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.

DIGITISATION

PLEASE NOTE: *If your digitisation project is for preservation and continued access to fragile, at risk, and nationally significant, audio visual material (as confirmed by the SA report), then you may apply*

immediately for Digitisation project funding WITHOUT first having to undertake the PNA step. If this option is being considered, carefully read the guidelines below, and contact the CHG Coordinator, or the [National Film & Sound Archive](#), if you have any questions or need further advice.

Recipients of digitisation funding are encouraged to upload images to their publicly accessible websites or relevant social media services (such as Flickr), and where possible, to contribute their digitised collections to [Trove](#).

Collections can contain many varied items, ranging from archives, books and paper records, textiles, paintings, drawings, and objects, through to photographs, films, and sound recordings (both analogue and digital). Digitisation is an important strategy in preserving Collections and improving accessibility through localised or broader online networks. Digitising audio-visual and born-digital material can require additional planning that may not be relevant when digitising “hardcopies” or objects.

Applications for **Digitisation of original materials** for preservation, access purposes and the ongoing planning of the collection’s maintenance should note:

- **Conservation/condition checking of original materials** must occur prior to digitisation (see Reformatting of original material below).
- A plan for the ongoing management of digital copies **must** be provided (describing the file formats to be used for the preservation and access files, and the metadata that will be included).
- **Applicants must include their budgeted plan (with supporting quotes) for the digitisation process** including arrangements for scanning, back-up procedures, and access to the digitised items in local systems, as well as discovery in larger systems like [Trove](#). Consideration must be given to the outsourcing of digitisation, which can be a more cost-effective and sustainable option.
- **Rights** –
 - The copyright for the materials must be owned by your organisation or you must have permission to duplicate the materials from the rightful copyright owner.
 - All projects must comply with relevant Australian copyright law.
 - You must indicate how the content will be accessed, including permissions from the copyright owners, or Indigenous Cultural Intellectual Property (ICIP) owners.

Reformatting of original material may include copying audio tapes and audio-visual material or producing microfilm, digital or photographic print copies. Reformatting may also include projects that migrate digital data from older carriers (such as floppy disks etc.) or digital file format migration. Requirements for audio-visual and born-digital projects are as follows:

Audio-visual projects

If you are applying for a project proposing the copying of audio-visual 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 or other carriers, after digitisation or reformatting takes place?
- What technical standards will be used to copy and encode the video or audio material into a file, specifically the technical standards that will be used for the resultant digital files?
- How the new digital content will be accessed (online, loan DVDs etc.) and preserved.

Born-digital projects

If you are applying for a project proposing the copying of digital data of physical format digital carriers, such as floppy disks or file format migration, 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 carriers, after data transfer takes place.
- If relevant, the technical standards that will be used for file format migration.
- How the new digital content will be accessed (online, onsite access etc.) and preserved.

Applicants must always include their plan for the ongoing management of the digital copies, including a long-term preservation strategy for the resultant digital files, including back-ups and disaster plan.

More information:

- Australian Copyright Council information sheets:
https://www.copyright.org.au/ACC/Find_an_Answer/ACC/Public_Content/Find_an_Answer
- Australian Libraries Copyright Council
<https://libcopyright.org.au/content/resources>
- Digital practice: Guidelines for digitising images in NSW public libraries:
http://www.sl.nsw.gov.au/services/public_libraries/digitisation/digital_practice_guidelines/index.html
- International Association of Sound and Audio-visual Archives – Technical Guidelines:
<http://www.iasa-web.org/technical-guidelines>
- Digitizing Video for Long Term Preservation. An RFP Guide and Template, Barbara Goldsmith Preservation and Conservation Dept, NYU,2013 <http://memoriav.ch/wp-content/uploads/2014/07/VARRFP.pdf>
- National Film and Sound Archive of Australia – Preservation:
<http://www.nfsa.gov.au/preservation/>
- Managing web resources for persistent access:
<https://webarchive.nla.gov.au/awa/20110406150808/http://www.nla.gov.au/guidelines/persistence.html>
- Digital Preservation Overview:
<http://www.nla.gov.au/content/digital-preservation-overview>
- Digitisation of Heritage Materials:
<http://www.dohm.com.au/training.html>
- Mediapedia: Physical Format Carrier Resource
<http://mediapedia.nla.gov.au>
- Electronic Arts Intermix Resource Guide (Conservation & Preservation sections)
<http://www.eai.org/resourceguide/>
- The Association for Recorded Sound Collections (ARSC) Guide to Audio Preservation
<http://www.clir.org/pubs/reports/pub164/pub164.pdf>

SOFTWARE PURCHASES

PLEASE NOTE: Organisations may apply for the purchase of cataloguing or collection management software irrespective of whether significance or preservation needs assessments have been conducted.

Applications for software purchases should take note of the following requirements:

- Applicants must demonstrate that they have researched software options, including shareware and freeware available on the internet and show a comparison of the alternatives.
- Applicants must show how the ongoing expenses (such as recurrent licensing costs in an ongoing budget; upgrades; technical assistance; and the extent of staff resources available to use and obtain value from the software) will be covered by the organisation. ***Please note:***

funding these aspects of software acquisition and management will not be funded as part of the grant.

- Applicants must show that they have considered how staff will be trained, have a training plan and have considered long term training support options.
- Applicants must describe how many objects or items are in their collection and how they are currently registered or catalogued.

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.

Contact the following people if you would like help locating suitable trainers for your training projects:
(Note, this is not a list of trainers per se)

Archives-management training advice:

Julia Mant
ASA President
Australian Society of Archivists
PO Box A623
Sydney South NSW 1235
Phone: 08 8411 5550
Email: office@archivists.org.au

Cultural heritage collection management training advice:

New South Wales

Emily Cullen
Museum Programs and Collections Coordinator
Museums & Galleries NSW
Level 1, Arts Exchange Building
10 Hickson Rd
The Rocks NSW 2000
Phone: 02 9339 9913
Freecall (regional NSW) 1800 114 311
Email: emilyc@mgnsw.org.au

South Australia

Amanda James
Senior Community History Officer
History SA

GPO Box 1836, Adelaide SA 5001
Phone: 08 8203 9874
Email: ajames@history.sa.gov.au

Tasmania

Veronica Macno and Melissa Smith
Roving Curators
Arts Tasmania
Level 1 Cornwall Square
12-16 St John St
Launceston TAS 7250
Phone: 03 6777 2790; 03 6777 2789
Email: Veronica.Macno@arts.tas.gov.au
melissa.smith@arts.tas.gov.au

Victoria

Cindy Seeberger
Office Coordinator
Australian Museums and Galleries Association Victoria
Melbourne Museum
Carlton Gardens
PO Box 385
Carlton South VIC 3053
Phone: 03 8341 7344
Email: info@amagavic.org.au

Western Australia

Natalie Evans, Executive Director
Australian Museums and Galleries Association
Western Australia
PO Box 224
Northbridge WA 6865
A-Shed, Victoria Quay Drive, Fremantle, WA 6160
Phone: 08 9431 8467
Email: Natalie.evans@amaga.org.au

Queensland

Leisha Walker
Training & Professional Development Manager
Museums & Galleries Queensland
122 Gerler Rd
Hendra QLD 4011
Phone: 07 3059 9743
Freecall: 1800 866 101
Email: leisha.walker@magsq.com.au

Ewen McPhee
Museum Development Officer Program
Coordinator
Museum Development Officer, North Queensland
Queensland Museum
70 – 102 Flinders St
Townsville QLD 4810
Phone: 07 4726 0619
Email: ewen.mcphee@qm.qld.gov.au

4. HOW WILL THE APPLICATIONS BE ASSESSED?

Competition for CHG 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 2019 CHG Assessment Report to give you an idea of what the CHG Assessors are looking for in your application. This report is available online at <http://www.nla.gov.au/chg/community-heritage-grants-assessment-report>

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

5. ASSESSMENT CRITERIA

5.1 APPLICATIONS FOR COLLECTION PRESERVATION PROJECTS (significance assessment, preservation needs assessments, and conservation activities and collection management projects):

CRITERIA:

- **National Significance of the Collection**

Is your collection nationally significant? Your responses to the online application form sections **National Significance of Your Collection** and **Your Collection** are important to the assessor. It is *essential* that you describe why you think your collection is nationally significant.

For an explanation of the significance criteria, see the publication:
Significance 2.0: A Guide to Assessing the Significance of Collections (2009)
<http://arts.gov.au/resources-publications/industry-reports/significance-20>

- **Project Feasibility**

Can the project be achieved with the budget and resources you have identified? Your responses to the application form sections **Your Collection** and **Your Organisation's Funding** will be assessed in terms of the feasibility criteria.

- **Value for Money**

To what extent will the project achieve value for money? Does the proposed solution represent a worthwhile outcome for a good number of items, or can the same outcome be achieved with a more economical approach?

For example, conserving 10 items for \$10,000 arguably is better value than preserving 1 item for the same amount – unless the single item is very nationally significant, is rare and urgently in need of repair. When asking for larger sums, it is important to justify the proposed expenditure in terms of the national significance of the item or items, its condition and the work required to stabilise or repair, or other relevant considerations such as intended use. A request to fund a hand-made, single bay of timber shelving may be justified for display purposes, but may not represent as good a value as purchasing 3 bays of metal shelving for collection storage for the same price. Are the prices quoted for the work or item reasonable, or do they seem inflated?

- **Benefit to the Collection**

To what extent will the project benefit the collection?

Your responses to the online application form section **Your Proposed Project** will be assessed in terms of value for money and collection benefit.

Significance assessments and preservation needs assessments will be funded at the standard rate of \$4,500 (ex GST). You must include quotes to support all other budget expenditure. Organisations are encouraged to have a consultant in mind when preparing their application, and to include appropriate quotes for their travel, travel allowance and accommodation from the ATO websites (information about calculating

expenses can be found in [ATO Tax Determination 2019/11](#) and the [ATO Cents per kilometre method](#) if your consultant will drive to your organisation).

If you live in a regional area or require a specialist from outside of your state to assess your collection, you must also apply for funding for the cost of the consultant's travel to your location, accommodation and two days expenses. *Quotes must be included with your application for these additional costs.*

The assessors will consider the recommendations of a previous significance assessment or preservation needs assessment.

5.2 APPLICATIONS FOR TRAINING PROJECTS

CRITERIA:

Your responses to the online application section **Your Proposed Training Project** will be assessed primarily on the merits of the proposal and the value for money that the expenditure represents. Your responses to the online application form sections **Your Organisation's Budget** and **Project Budget** will also be taken into consideration. It is not necessary for professional organisations 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.

The assessors will consider the following:

- **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, preservation specialists, representatives from cultural collecting organisations and the CHG partners. Applications are first short-listed by the two independent assessors, and 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 assessment, 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 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 PNA 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. Is the trainer charging a daily rate or a more expensive hourly rate? How many individuals/organisations will have access to the training? Often, involving more people will improve its value for money. On the other hand, however, a crowded workshop intending to develop practical skills may not be as effective.

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 questions:

- Is the application following the three stage process, i.e. 1. Significance assessment, 2. Preservation needs assessment, 3. Conservation activities and collection management?
- Is the project budget requested reasonable in relation to available CHG funds?
- If the application is for digitisation projects, has the applicant shown that they have 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 the Grant Deed.

7. HOW TO APPLY

Prospective applicants should apply online, following the links from the CHG website at www.nla.gov.au/chg. CHG uses the online grants management system *SmartyGrants*, to receive applications. Applications submitted will receive an automatic acknowledgement, and a CHG application number which must be quoted in all future correspondence.

When completing your grant application online, remember to **save** regularly during data entry, to avoid losing any data. This is particularly important if you are using a slow internet connection.

If you experience technical difficulties in completing your online application, please contact the *SmartyGrants* support desk on 03 9320 6888 or via email service@smartygrants.com.au. Assistance is available 9am-5pm, Monday to Friday.

For other information regarding CHG or to discuss your application, contact:

CHG Coordinator

National Library of Australia

Canberra ACT 2600

chg@nla.gov.au

Phone: 02 6262 1147

All applications must be received by 5pm (AEST) on Monday 4 May 2020.

Results of the grant round are embargoed until the official announcement by the NLA's Director-General on the evening of 27 October 2020. Applicants will then be notified by email.

8. WHAT HAPPENS IF YOU ARE OFFERED A GRANT?

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. A sample Deed can be found on the CHG website at www.nla.gov.au/chg/guidelines. 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 2020 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 in April 2020, and a Final Project Report on completion, due in November 2020. These reports must be submitted through *SmartyGrants*, CHG's online grants management system.

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 available for completion through *SmartyGrants*. Directions on completion will accompany the letter advising you of your successful application. Grant payments will be made in November 2020 and can only be made on receipt of your completed payment documentation and a signed Grant Deed.

CHG Intensive Preservation Workshop

In addition to a cash grant, recipients of a significance assessment grant (often receiving CHG funds for the first time) are invited to send one representative to the Awards Ceremony and a three day Preservation and Collection Management Training Workshop held in Canberra on 27 – 29 October 2020. It is recommended that the representative is the Project Manager. 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. It is strongly recommended that invited organisations take advantage of this valuable opportunity to network, learn more about current best practices in preservation and collection management, and consider how to gain most from your CHG journey.

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.

9. WHAT HAPPENS IF YOU ARE UNSUCCESSFUL?

All organisations who are unsuccessful in securing funds will be notified by email. Feedback will be provided as to why the application was unsuccessful, for example, project was ineligible, lacked important information, or the national significance of the collection was not well established. Where possible, advice will be provided on ways to improve the application or alternative options to consider.

Applicants re-applying after an unsuccessful grant application should first ensure all feedback previously provided has been addressed. Alternatively, it is recommended you contact the CHG Office before starting a new application.