

COMMUNITY HERITAGE GRANTS 2014 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 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 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 Attorney General's Department through the Ministry for the Arts; the National Archives of Australia; the National Film and Sound Archive; and the National Museum of Australia.

Since 1994, 1044 projects across Australia have received \$4.9 million in funding. Check the CHG website at 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.

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 30 April 2014 and must have complied with all grant requirements to be eligible to apply for funding in 2014.

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. When separate projects are planned for a number of collections held by the one organisation, separate applications must be submitted for each collection.

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 by a consultant external to your organisation, if you wish to apply for further funding.

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

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 FULL 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 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.

The report must adhere to the AICCM preservation needs assessment template, which is available from the CHG website at

<http://www.nla.gov.au/chg/preservation-needs-assessments>

(see Section 4: The Report), or from the AICCM website at

<http://www.aiccm.org.au/preservation-needs-assessment-%E2%80%93-survey-template>

For more information on how to manage a preservation needs assessment 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 PRESERVATION NEEDS ASSESSMENT REPORT 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.

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

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.
- **Reformatting of original material for preservation and access purposes and ongoing planning for the collection's maintenance** - copying audio tapes and audio-visual material or producing microfilm, digital or photographic print copies for preservation and access. Reformatting may also include audio-visual projects.

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 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 audio-visual materials preservation, see

<http://www.nfsa.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 plan for the ongoing management of the digital copies.
- 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 records in local systems, as well as discovery in larger systems like Trove. <http://trove.nla.gov.au/>
- 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 images produced to their publically accessible websites, and to contribute their digitised collections to Trove.

Where to go for more information on digitisation:

- Australian Copyright Council information sheets:
<http://www.copyright.org.au/find-an-answer/>
- 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/guide/setting-up-a-workspace-for-digitising-images/>
- Digital practice: Guidelines for digitising images in NSW public libraries:
http://www.sl.nsw.gov.au/services/public_libraries/docs/digital.pdf
- Managing web resources for persistent access:
<http://pandora.nla.gov.au/pan/36282/20030701-0000/www.nla.gov.au/guidelines/2000/persistence.html>
- National Standards for Australian Museums and Galleries, Part C: Developing a significant collection (November 2011):
http://www.collectionsaustralia.net/sector_info_item/107
- Digital Preservation Overview:
<http://www.nla.gov.au/content/digital-preservation-overview>
- Digitisation of Heritage Materials:
<http://www.dohm.com.au/>

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 demonstrate that they have researched software options, including shareware and freeware available on the internet. Software represents a significant investment and consideration needs to be given to ongoing expenses such as licensing costs, upgrades and technical assistance, and to the extent of staff resources available to use and obtain value from the software.

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

Kylie Percival
 ASA President
 Australian Society of Archivists
 PO Box A623
 Sydney South NSW 1235
 08 8411 5550.mobile: 0429099145
 Email: office@archivists.org.au

Cultural heritage collection management training

New South Wales

Margot Stuart-Smith
 Museum Programs and Collections Coordinator
 Museums and Galleries New South Wales
 43-51 Cowper Wharf Rd
 Woolloomooloo NSW 2011
 Phone: 02 9339 9913
 Freecall (regional NSW) 1800 114 311
 Email: margots@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
Email: Veronica.Macno@arts.tas.gov.au
or Melissa.smith@arts.tas.gov.au

Victoria

Museums Australia (Victoria)
Melbourne Museum
Carlton Gardens
PO Box 385
Carlton South VIC 3053
Phone: 03 8341 7344; Freecall 1800 680 082
Email: mavic@mavic.asn.au

Western Australia

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

Robert Mitchell, Executive Officer
Rosemary Fitzgerald, Programs Coordinator
Museums Australia (WA)
PO Box 224
Northbridge WA 6800
Phone: 08 9427 2840
Email: ma_wa@museum.wa.gov.au

Queensland

Deannah Vieth
Training & Professional Development
Museum & Gallery Services Queensland
Level 3, 381 Brunswick St
Fortitude Valley QLD 4006
Phone: 07 3215 0844 (direct); 07 32150820
(general)
Freecall (within QLD) 1800 680 433
Email: deannah.vieth@magsq.com.au

Ewen McPhee
Museum Development Officer
(Coordinator North Queensland)
Queensland Museum Network
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 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 2013 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/awards-and-grants/chg> (scroll to the link at the bottom of the page).

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**

Can your collection be considered to be of national significance? Your responses to pages 4 (National Significance of Your Collection) and 5 (Your Collection) of the online application form 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 Collections Council of Australia publications:

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 pages 5 (Your Collection) and 6 (Your organisation's Funding) 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 page 7 (Your Proposed Project) 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. If you live in a regional area, or require a specialist from outside of your state to assess your collection, you may also apply for funding for the cost of the consultant's travel to your

location and two days expenses (quotes should be included with your application for these additional costs).

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 page 8 (Training Funding) 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 pages 5 (Your Collection), 6 (Your Organisation's Budget) and 9 (Project Budget) 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, 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 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 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, i.e. 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 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 their 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*, which is the National Library's preferred method of receiving applications. Applications submitted will receive an automatic acknowledgement, and a CHG application number which must be quoted in all future correspondence.

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:

The 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 Friday 2 May 2014.

Applicants will be notified in writing of the outcome of their grant application by mid November 2014.

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. An example of the 2013 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 2014 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 May 2015, and a Final Project Report on completion, due in November 2015. These reports must be submitted through *SmartyGrants*, CHG's online grant 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 sent to you for completion with the letter advising you of your successful application. Grant payments will be made in November 2014, and can only be made on receipt of your payment documentation 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 Preservation and Collection Management Training Workshop held in Canberra on 28-30 October 2014. 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.