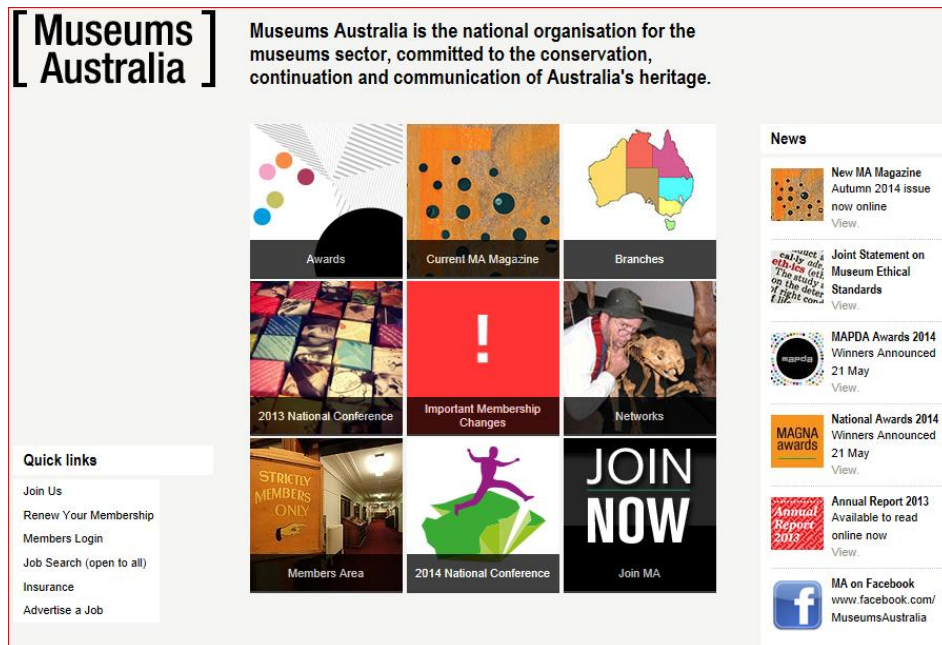

Museums Australia submission to Draft Australian Heritage Strategy Department of Environment, 2014



A key recommendation for the **Australian Heritage Strategy** is made from Museums Australia and advocated throughout the pages that follow:

That museums – especially in recognition of their strength in numbers in regional, rural, and remote locations across Australia; the unique resources and skills they interconnect; and their roles as skilled public communicators utilising a range of platforms – be drawn alongside historical societies as named partners in the realisation of the Australian Heritage Strategy.

Museums Australia welcomes the Federation of Australian Historical Societies (FAHS) named as a partner body in Australian Heritage Strategy support for local history groups and their role in heritage care across Australia. However the national heritage strategy would miss vital connections and natural partnerships if it ignored community-based museums in their direct connections with historical societies locally. Indeed they are often managed by the same volunteer bodies. Many historical societies, in addition to promoting local history, care for collections and are members of Museums Australia.

Discussion below of museums-sector resources directly related to the draft Australian Heritage Strategy (AHS) are organised in support of the overarching recommendation above. Museums Australia, together with its many partner bodies in national heritage care, is keen to be involved in realisation of the National Strategy for Australia's Heritage.

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Part 1: Improving National Leadership

Q 1.1 What are the most important things the Australian Government should be doing to offer leadership in heritage?

1.1 (i) Provide a unifying vision of national heritage to promote common cause in its care

Museums Australia welcomes that the draft Australian Heritage Strategy (AHS) of April 2014, introduced by Minister Greg Hunt, declares a strong unifying commitment, as:

... built around a central vision of our natural and cultural heritage being valued by all Australians, protected for future generations and cared for by the community.

Important in this statement, the Government's 'central vision' for heritage connects 'our natural and cultural heritage' as interwoven legacy resources: for protection and passing to future generations, while also being strongly cared for by the community. MA makes further comment elsewhere in this submission about these connections, highlighting the contribution of the museums sector and its community partners in support of the AHS strategy.

1.1 (ii) Champion support for Australia's international heritage obligations at all levels

Although this topic is addressed in part 2 of the draft AHS strategy – under 'Partnerships' – Museums Australia believes that the topic also marks an important responsibility for the Australian Government to signal in part 1 of the strategy, under 'National leadership'. See further comment (1.1(iii)) below.

1.1 (iii) Promote cross-portfolio connections (especially with Arts and Regional Australia) to support community-focused partnerships in heritage care

There is national leadership opportunity to foster cross-portfolio connections in heritage care, especially strengthening impact of government policies at regional community levels, where Environment, Arts, Regional Australia, and Tourism policies overlap closely in local impact.

1.1 (iv) Recognise museums' contributions to heritage protection laws

MA appeals for Commonwealth recognition of the museums sector's long-developed resources and demonstrated contribution to governmental implementation of Australia's international heritage commitments to heritage protection. This appeal recognises the links between international and national legislative and other measures for safeguarding heritage. Direct support by museums to Australian government action includes undertakings under international conventions – such as UNESCO or other Conventions to which Australia is a state-party signatory for the protection of the world's heritage.

This also applies to Australia's support for the 1975 CITES Convention regulating trade in endangered species of flora and fauna, reinforced by Australia's oldest state museums, which actively cooperate with Australian governments in many of their programs and

activities – for example, in quick-response expertise in Australian Customs-related seizures of protected species or other aspects of biodiversity heritage protection, and in some instances acting as ready repositories for specimens or protected items after seizure.

18 Museums Australia Magazine - Vol. 24(4) 2013 - Winter/Spring 2013
National law and related international obligations for the protection of cultural heritage

The National Cultural Heritage Committee: Australia's PMCH Act Protecting Movable Cultural Heritage

Patrick Greene

The National Cultural Heritage Committee is appointed by the Minister for the Arts under the *Protection of Movable Cultural Heritage Act 1986* (the PMCH Act). It comprises 10 members, representing collecting institutions and universities, as well as Indigenous and cultural heritage communities. The Committee's role is to advise the Minister for the Arts on the operation of the PMCH Act. Domestically, the Act protects Australia's movable cultural heritage and, internationally, it assists other countries to regain their cultural property if it has been exported illegally.

In an international context, the PMCH Act gives effect to Australia's commitments under the 1970 UNESCO Convention on the Means of Prohibiting the Illicit Import, Export and Transfer of Ownership of Cultural Property – known generally as the 1970 UNESCO Convention – for convenience.

This article provides a brief overview of what the Act does for the museum sector, and illustrates what colleagues can do to assist our stewardship of the Act, and the international obligations it entails. My overview covers three key themes:

- On the domestic side, the export or retention of Australian protected objects;
- On the international side, the return of illegally exported cultural heritage items to their countries of origin;
- Finally, I will map the inter-connection between the museum sector and the PMCH Act, including how all colleagues, as museum professionals, can assist.

What is the PMCH Act and how is it administered in Australia?

The Act came into operation in Australia in 1986, with the key aims of protecting national and international movable cultural heritage. It is administered by the Office for the Arts.



Tongareva | Museum of New Zealand – which of course wanted it returned after exhibition in Australia.

General permits – These allow collecting institutions (art galleries, museums, libraries, archives) to export Class B objects that have been accessioned into their collections, for research and exhibition purposes, without requiring individual export permits.

Sometimes, items exported illegally (i.e. without a permit) are brought back to Australia – for example, the King of the West gold nugget (1870), illegally taken out of the country in 1979 and later scheduled for sale by Sotheby's in New York, was successfully returned for Australia after identification and research.



www.patrickgreene.com
www.ohf.com.au
www.arts.gov.au
www.museumofnewzealand.co.nz

3. Internationally, the PMCH Act relates to the return of illegally exported objects to their country of origin

For example, concerning illicit trafficking and looting of cultural and natural heritage:

- + Trafficking in cultural heritage is the fourth most common form of illicit trafficking;
- + It is widespread and globally worth \$2-6 billion per year;
- + It is often not discovered until the stolen objects appear on the market;
- + The Internet is the fastest growing market for illicit trafficking; Natural history specimens – for example, fossils – are at risk;
- + Where there is armed conflict, looting is reaching epidemic proportions – such as in Syria.

‘Internationally, the PMCH Act relates to the return of illegally exported objects to their country of origin.’

(Dr Patrick Greene, Chair, National Cultural Heritage Committee, CEO Museum Victoria).

Museums Australia Magazine, Issues 21(4) & 22(1) 2013, pp.18-21 (article on National Cultural Heritage Committee, article by NCHC Chair, Dr Patrick Greene, Museum Victoria).

In addition to support for the PMCH Act for protection of cultural heritage, other Australian legislation (such as the EPBC Act 1999) has long been reinforced by museums-sector action in many aspects of environmental and biodiversity heritage protection.

1.1 (v) Recognise museums' primary data-sets for environmental heritage assessment

It is important to note that Australia's natural history museums and related university collections have acquired (for centuries) and long cared for the primary data-sets on which much of Australia's biodiversity data and environmental heritage protection rests today – since current research draws on faunal, floral and geological collections long held in our museums.

Atlas of Living Australia - a museums partnership yielding vast public resources

(website Home Page - <http://www.ala.org.au/>)



Museum of Victoria's Field Guide apps to Australian fauna (by states/territory)



These collections form part of 'world heritage' resources – providing primary evidence for changes over long time-scales in Australia's natural history and environmental heritage. Meanwhile genomic research enables re-launch of investigations into this rich bio-heritage in collections, with new prospects of scientific, including medical, research in future.


1.1 (vi) Recognise museums-sector links with other heritage protection bodies active nationally and internationally

This recommendation about international conventions and treaties governing bio-heritage is also made noting the sector's close relationships with internationally oriented colleague bodies similarly engaged in heritage care and protection:

i. ICOM Australia (the Australian National Committee of the International Council of Museums/ICOM, Paris);

	
<p>MA National Office administers ICOM-Australia memberships for all new or renewing members of the International Council of Museums across the Australian sector.</p>	<p>MA National Conference Dinner is reserved for ICOM-Australia Awards for International Relations to Australian Individuals and outstanding institutions in the Australian museums sector.</p>

- ii. **Australia ICOMOS** (the Australian National Committee of the International Council on Monuments and Sites/ICOMOS, Paris);
- iii. **Blue Shield Australia** (the Australian National Committee of the International Committee of the Blue Shield/ICBS, The Hague).

	<p>MA publicises BSA activity in <i>Museums Australia Magazines</i> (see below); and relays BSA 'alert' items in MA e-News Bulletins.</p>
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Blue Shield Australia aims to raise awareness of the value of Australian cultural heritage and the need for its protection against threats of all kinds.

Museums Australia Magazine, Vol. 18 (3&4), June 2010, pp12-13; RHS: break-out quote in MA Magazine, 2010.

Museums Australia contributes member funds annually to support the BSA

MA is an Associate Member of Blue Shield Australia. MA therefore contributes funds annually to support the BSA Secretariat and its activities.

In summary: The museums sector works closely with or directly includes colleagues involved with all bodies mentioned above. Indeed they are often members of museum staff, or support close GLAM-sector relationships in the day-to-day work of our museums.

Q 1.2 How can the Australian Government provide guidance and support for our national heritage—while still empowering other government, industry and community members to take responsibility and get involved?

1.2 (i) Recognise regional museums' contribution to heritage care in communities

Museums Australia draws attention to regional and smaller museums (members of MA), that care for Australia's geological and related historic heritage in dispersed locations.

Examples:

- **Age of Fishes Museum (Canowindra, NSW)**

Located at Canowindra, NSW, the Age of Fishes Museum is a partner to the Canowindra Historical Society and Museum, which is also a member of MA, as are the other regional bodies below.



- **Lightning Ridge Historical Society (Lightning Ridge, NSW)**



- **The Sovereign Hill Museums Association (Ballarat, VIC)**

A major open-air historic centre and museum interpreting social and geological aspects of Australia's goldfields heritage in Victoria – member of MA (below);



- **Western Australian Museum at Kalgoorlie–Boulder (Kalgoorlie, WA)**



- **Abbey Museum of Art & Archaeology (Caboolture, QLD)**



The small sample of MA members above excludes the largest state natural history museums and their partner museums in capital cities. This provides a snapshot of regionally-based environmental and historic heritage supported by MA museums.

1.2 (ii) Recognise museum-sector's National Standards' guidelines for best-practice heritage care of collections



To avoid duplication, Museums Australia's emphasis on support for national standards and training in heritage care is just signalled here, then taken up further under 2.1(i) of S2 (Partnerships), and under S3 (Community engagement).

1.2 (iii) Promote case-studies of success in multi-party heritage care

Building skills and long-term planning across museums regionally

The Sustainable Collections Project in Central West Region, New South Wales

Through a multi-artform process, community participation strengthens interpretive legacy, more support to establish of community. With former skills and grown meanings to visitors and the community. Telling distinctive local stories in the region. Promotional tools like the

It is imperative that these collections are recognised for their national value and provided with the resources to conserve them for future generations.



Alison Russel, Kirsten Davies & Kylie Winkworth

The Sustainable Collections Project (SCP) is a regional museum annual program spanning the Central West Region of New South Wales. It involves sixteen museums, more than twenty partnerships and over two hundred volunteers. The program commenced in 2007 and will enter its sixth year in 2013. The SCP supports volunteers in the conservation of their heritage through their museums, collections and programs. In recognition of the success of the program, the SCP was a recipient of a 2011 (Museums Australia) Museums and Galleries National Award (MAGNA).

The SCP addresses common needs in the museums involved, enabling the sharing of resources and knowledge, and provides a support-structure for volunteers. The core purpose of the SCP is to identify, document, conserve and interpret significant collections and local stories – not just in the museums themselves but also engaging their councils and community ownership. It provides the resources to improve the care and documentation of collections, conserve significant objects, mount new displays, tell distinctive local stories, and promote the museums to visitors.

'The Sustainable Collections project spanning the Central West Region of NSW involves 16 museums, more than 20 partnerships and over 200 volunteers'



'The Sustainable Collections Project in Central West Region, New South Wales': an MA MAGNA Award-winning project in 2012. *Museums Australia Magazine*, Vol.21(1), Spring 2012, pp.41–43.

The Australian Government has an important role to stimulate gathering of case-studies of successful heritage care, showing different elements of government, industry and community support. Case-studies of success provide public awareness models of success in planning and delivery. It is noted that the AHS itself looks for 'good-news stories' for posting on the government website. The museums sector can certainly contribute to such a website. Good case-studies will include successful responses to natural disasters as well as successful care and preventive measures in safeguarding Australia's heritage.

1.2 (iv) Promote case-studies of best-practice heritage response to natural disasters



MA's response to Cyclone Larry (2006): purchase of 6 diesel generators

MA fundraised at its 2006 National Conference in Brisbane (shortly after Cyclone Larry) to help respond to devastation and flooding that had damaged historic collections and local heritage in Far North Queensland. MA later allocated all available 'national funds' in a small charitable donation budget-line to consolidate future protection measures against natural disaster events in northern Australia.

Results: Museums Australia donated six diesel generators at selected Top End locations to help protect local heritage in response to natural disasters.

Details: After advice from conservators, MA National Office purchased, and with Queensland Museum and Darwin museum (M&GNT) advice, placed six diesel generators in selected Top End locations. These were to assist heritage bodies (historical societies and local museums) in emergencies: providing power for emergency-response to disasters that have devastated and continue to threaten heritage in far north communities seasonally.

MA's Magazine promotes preparedness and best-practice response to disasters



MA Magazine articles have reinforced National Awards and profiled outstanding case-studies of achievement in successful heritage protection. These cases provide models in best-practice standards development, and are inspiring examples for communities nationally. With a little 'push' from government, case-studies could be gathered which show how the elements of best-practice in community heritage care come together, to produce 'good-news story' results (like the WA Museum Kalgoorlie-Boulder response to the 2010 earthquake).

Handling emergencies: Training and emergency plans for 'prepared' communities

Kalgoorlie Boulder Earthquake 2010:
Article on disaster response, *MA
Magazine*, 18(3&4), June 2010, pp.9-
11 (extract).

Risk management in museums

Having a disaster - whether planned or not



Bill Storer and Zoe Scott

Do tell us: *Kalgoorlie 30 May 2010:*

The Goldfields War Museum (GWM) in Burt Street Boulder, Western Australia, was hit by an earthquake of 5.2 on the Richter scale at 08.17 am on 20 April 2010. In the ensuing ten days, at least 20 after-shock tremors were recorded. Many heritage buildings in Boulder suffered damage, ranging from slight to catastrophic, during this period.

allowed access to the GWM site.

Initially the team of six was allocated only one day to pack collection objects for removal from the damaged building. This very soon became two days; later five days; and eventually seven, 10-12 hour days were required to complete the task. In all, more than 140 boxes and parcels of collection objects had been recorded, packed and transported to a safer location. Large objects could not be relocated in the time available.

Not surprisingly, there were insufficient resources on hand to accomplish the packing tasks, so - as high-

Museums have helped communities to protect private heritage in emergencies

Disaster preparedness and support for the community's heritage at Kalgoorlie

'Emergency Art Storage Service' during Blue Mountains fires

The Blue Mountains Cultural Centre offered 'shelter' facilities to local private collectors during threatening bush fires in summer 2013 – for storage of their most valued paintings. This was a strong signal of a local museum extending resources to protect the heritage of its entire local community – in addition to caring for its public collection. (*Museums Australia Magazine*, Vol 22(2), Summer 2013, p.5.)

'Emergency Art Storage Service' during Blue Mountains fires



The Blue Mountains Cultural Centre offered 'shelter' facilities to local private collectors during threatening bush fires in summer 2013 – for storage of their most valued paintings. This was a strong signal of a local museum extending resources to protect the heritage of its entire local community – in addition to caring for its public collection. (*Museums Australia Magazine*, Vol 22(2), Summer 2013, p.5.)

1.2 (v) Recognise museums' conservation guidelines for collections care

26 *Museums Australia Magazine* – Vol. 22(2) – Summer 2013

Sustainability of environmental control standards in museum storage

Outside the comfort zone: Energy consumption in the museums sector

Each of our major
museums and galleries
consumes the energy
equivalent of a small
country town

Museums Australia was one of the first museums associations world-wide to develop a Sustainability Policy. Sustainability policies help museums pursue better use of energy resources while maintaining safe storage. ('Outside the comfort zone: Energy consumption in the museums sector', *Museums Australia Magazine*, Vol. 22(2), Summer 2013, pp.26-28.)

Outside the comfort zone:
Energy consumption in the museums sector



Outside the comfort zone:
Energy consumption in the museums sector

1.2 (vi) Recognise MA's Indigenous policy protecting Indigenous heritage



Indigenous delegates hosted by local Awabakal Elders in workshops prior to MA National Conference, Newcastle, 2009.

Museums Australia notes two 'Proposed actions' (under AHS 1[c]) designed to 'Pursue greater recognition and protection of... our Indigenous cultural heritage':

- *Promote the best practice Ask First Indigenous consultation guidelines.*
- *Improve the recognition and protection of Indigenous cultural heritage.*

MA's Indigenous Policy

(a world best-practice model for the museum sector for 2 decades)

Continuous Cultures, Ongoing Responsibilities

Principles and guidelines for Australian museums working with Aboriginal and Torres Strait Islander cultural heritage


Museums Australia Inc.
February 2005

Continuous Cultures, Ongoing Responsibilities: Principles and guidelines for Australian museums working with Aboriginal and Torres Strait Islander cultural heritage

(Museums Australia, 2005).

AHS attention is drawn to MA's long-standing Indigenous policy for the sector (since 1993). The second version, co-culturally consulted (with Indigenous leaders) and revised in 2005, remains a national framework for the Australian museums sector in standards and ethical obligations. It is also a benchmarking policy for museums internationally.

MA's policy is a document that directly supports both of the **AHS Actions** in support of Indigenous culture and heritage stated in the 2014 national strategy. It is included in Australian Government (Arts Department) publications as a guide to museums' obligations in respect of Indigenous cultural heritage and communities. It would be valuable also as a reference and standards guide in Environment Department publications.

http://museumsaustralia.org.au/userfiles/file/Policies/ccor_final_feb_05.pdf >

MA's Indigenous policy has stood behind advance of Australia's Indigenous Repatriation program since 1993



'Bringing Aboriginal and Torres Strait Islander Ancestral Remains back home'. Image of Elders and custodians from Torres Strait communities provided by Indigenous unit, Department of the Arts.

MA Magazine (Vol.19(4) May 2011, p.11): an article on return, March 2011, of 138 ancestral remains belonging to the Torres Strait Islander community.

The national Indigenous Repatriation Program – now an Australian Government program – originated in collaborative moves by the Australian museums sector in the early 1990s to take combined action on provenancing and repatriation of Indigenous ancestral remains. The outcomes were carried forward in a comprehensive national policy for the museums sector in the early 1990s – while the federal government took over the Repatriation program.

MA's engagement with Indigenous histories promotes understanding as a pathway towards reconciliation



James Wilson-Miller, curator of Koori History and Culture at the Powerhouse Museum: presentation about the NSW Myall Creek Massacre, MA National Conference, May 2009 (Newcastle).

At the MA Conference in Newcastle in 2009, an impressive trio of presentations on the Myall Creek Massacre in NSW brought together perspectives from *descendants of all three groups involved in the historical event*. Combining presentations from a Koori perspective alongside a descendant of the settler perpetrators, and adding a presentation from a descendant of the prosecutors, was a significant achievement in building a reconciliation consciousness around scarred historical memories.

Q.1.3 What priority areas are important to you, your organisation or group?

1.3 (i) The dynamic and indivisible connections between natural and cultural heritage

The Commonwealth AHS strategy connects both natural and cultural heritage in the government's 'central vision' and framework for heritage care:

...of our natural and cultural heritage being valued by all Australians, protected for future generations and cared for by the community.

(Minister's Preface , AHS Strategy June 2014)



Museums Australia Magazine, 21(4) & 22(1) 2013, pp.18-21 (article on National Cultural Heritage Committee & PMCH Act), p.21.

MA notes, meanwhile, that in the government's own departmental analysis of AHS submissions made by 97 parties in 2012, Environment officers stressed that:

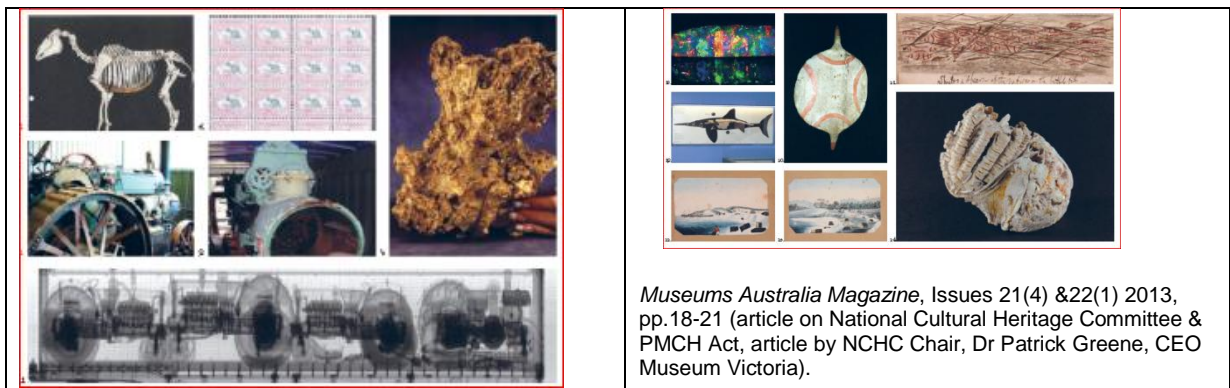
'[T]he proposed focus of the Australian Heritage Strategy is limited to place-based natural, Indigenous and historic heritage as managed federally under the *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act) and covered by the World Heritage convention'.¹

However the following case of natural/cultural heritage connections across different government legislation (heritage protection Acts) is stressed here. When rare fossils are *in situ* within rock formations, they are initially identified as part of environmental or natural heritage; however after their *detachment* and *possible threat of export*, they appear for assessment under the PMCH Act's provisions and National Cultural Heritage Committee decisions (administered as part of *cultural heritage* and reporting to the Arts Minister).

The issue of Australia's heritage spanning different legislative provisions could be supplemented by other examples that prove indivisible links of natural/cultural heritage in practice, and a needed integration of connections in effective protection of national heritage.

1.3 (ii) Cultural heritage *includes* science and technology heritage

By international norms, 'cultural heritage' includes science heritage as well as technological and industrial heritage – and the latter (for example, historic agricultural machinery) is often housed in rural locations among regional communities. Cultural heritage therefore incorporates natural history collections alongside art objects, social history and technological heritage across a wide spectrum of diverse but linked collections and sites Australia-wide.




The scope of 'cultural heritage collections' – or the Distributed National Collection (a concept with strong traction for the museums sector and in federal government use since the 1990s) – requires an inclusive vision of the full range of material cared for in public collections that play a role in preserving, interpreting and ensuring public access to Australia's heritage.

The range of items that come before the National Cultural Heritage Committee for protection assessment (see illustration) demonstrates the close links in categories.

¹ Australian Heritage Strategy Public Consultation Paper, Summary of Public Submissions, Environment Department officers, 2012 [July/Aug], 2012, p.2

1.3 (iii) The museums sector provides ‘Expert Examiners’ for assessment of a broad spectrum of heritage items under Australian Government legislation

The museums sector already provides expert advice to the Australian Government.

<p>Patrick Greene, ‘The National Cultural Heritage Committee: Australia’s PMCH Act Protecting Movable Cultural Heritage’</p> 	<p>5. Intersections between the museums sector and the PMCH Act: The Role of Expert Examiners</p> <p>As indicated earlier, museum professionals play a pivotal role in ensuring that both the domestic and international aspects of the PMCH Act are implemented effectively.</p> <p>‘As indicated earlier, museum professionals play a pivotal role [as Expert Examiners] in ensuring that both the domestic and international aspects of the PMCH Act are implemented effectively.’</p> <p>(Dr Patrick Greene, Chair of National Cultural Heritage Committee) Museums Australia Magazine, 21(4) & 22(1) 2013, pp. 18-21.</p>
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The sector supplies ‘Expert Examiners’ to assist the Australian Government in national and international heritage protection under the PMCH Act. These Examiners assess a range of items coming before the National Cultural Heritage Committee for recommendations to the Arts Minister: items of geological heritage (fossil specimens; gold nuggets; opals) and a range of Indigenous items (from ancient Aboriginal weapons to bark and canvas paintings). These examples demonstrate the museums-sector’s long-standing contribution to the full spectrum of Australian Government heritage protection measures, from environmental and species protection through to safeguard of rare items of cultural and technological heritage.

1.3 (iv) Direct connections between regional museums and local historical societies

Museums Australia notes the AHS strategy’s ‘Commitment’ under 2 (c) to the FAHS:

Commitment: Support the Federation of Australian Historical Societies over the next three years to strengthen engagement with and support for local community heritage groups.

Museums Australia endorses the Environment department’s support for historical societies across Australia, in particular the Federation of Historical Societies as a designated partner in AHS implementation. The FAHS is a strong resource for history and heritage across Australia, linking historical societies in major capital cities (such as the Canberra Historical Society) to small partner bodies in the most remote regional communities.

1.3 (v) Many historical societies are members of MA

MA stresses the direct, widespread, and often indivisible relationships between historical societies and museums across regional Australia. In fact many local museums in regional, remote and rural areas are members of Museums Australia and operated on a volunteer-managed basis by local historical societies serving their communities.

		<p>Richmond River Historical Society NSW (an MA member museum)</p> <p><i>National Winner 2010, in MA-ABC Awards partnership, 'Marvellous Regional Museums' ABC Radio National & MA (2008—2010)</i></p>
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A strong recommendation for the AHS taskforce is made here:

The AHS would miss vital connections in support of its regional and community-based heritage strategy if it perceived local and community-based museums as somehow different or separate from historical societies in their support for local history and heritage care across Australia. See further under part 2, 'Partnerships', and part 3, 'Communities', below.

1.3 (vii) The museums sector's long recognised policy and influence on changed practices in affirmative support of Australia's Indigenous heritage

Covered above under 1.2 (vi)

Q.1.4 What practical actions would you suggest to improve national heritage leadership?

1.4 (i) National mapping of linked agencies and heritage resources in Australia

A national mapping of linked agencies and resources in heritage care would strategically assist in audit and better coordination of resources and bodies, both nationally and at diverse state and community-based touch-points across the country.

Leveraging these connections in government programs (for example across Environment, Arts, Education, Regional Australia, and Tourism) would enhance what is presently available to support a heritage strategy through the Environment portfolio alone.

A brief snapshot (below) indicates the potential of NGO and NFP agencies already contributing to objectives of national heritage care. They act in support of goals of the AHS strategy. Many more agencies could be added to the mapping of partner resources to assist heritage strategy. All of these bodies have resources for heritage interpretation and care of heritage by local communities.



The museums sector incorporates a broad spectrum of resources that could be made more 'visible' through an electronic national mapping initiative – which the various CH bodies outside government could themselves in-fill/populate with data (providing data on their own organisations and resources). This would provide a valuable picture of non-government as well as government resources available to support AHS goals across the country. Many of these bodies have resources that layer to very local levels of usefulness in communities.

1.4 (ii) National mapping of heritage collections/sites/museums/buildings and access

This proposal is linked to and reinforces **1.4 (i)** immediately above. It is different in emphasis and envisaged action. It proposes interconnecting data and public information on heritage sites and related collections, buildings, museums and cultural centres across the country that – together – highlight and celebrate Australia's shared heritage as a nation.

Model: A sites and historic heritage collections partner to the *Atlas of Living Australia*



Atlas of Living Australia website, June 2014 < <http://www.ala.org.au> >

This proposal would involve government pump-priming of an initiative achieved through collaboration of NGO bodies like Australia ICOMOS, FAHS, AIA, Museums Australia and its partner museum Directors Councils (CAAMD & CAAMD – from history across to art

museums, and other GLAM sector collaborative networks. The collective public resource – and phone apps potential (already available for tracking Australian fauna across the country) – would provide a remarkably rich and multi-purpose resource for Australians and tourists to explore and enjoy Australia’s heritage in all its forms. It would also feed directly into curricular and public education resources: life-long and life-wide in scope.

Part 2: Pursuing Innovative Partnerships

Q.2.1 What partnerships are most needed within the heritage sector?

2.1 (i) Support peak bodies to advance national standards and training in heritage care



National Standards for Australian Museums and Galleries 3.0; available for download at:
http://www.museumsaustralia.org.au/site/nationalstandards_home.php

This proposal shifts focus from practical, locally-delivered skills provision – for and within communities – to defining and recognising useful national standards in heritage care. This can also assist strategic planning for local needs, and cultivate clear advocacy goals for community bodies seeking assistance, including from private sources and various levels of government other than the Commonwealth.

Museums Australia well understands that the Environment Department’s strategy will focus on *place-based natural, Indigenous and historic heritage* as framed federally under the Environment Protection and Biodiversity Conservation Act 1999 (EPBC Act).

However the strategic connections and resource-leverage potential through indivisible connections between cultural and natural heritage, and strong peak-body connections with communities demonstrating how heritage is already cared for in both aspects locally (often by the same people, including numerous volunteers), are again stressed here. These connections strongly highlight the ‘Partnerships’ opportunities across the heritage sector.

2.1 (ii) Harvest the national horizon of CH resources available in support of heritage

There is an impressive range of skills-ready resources that cultural heritage (CH) bodies offer in support of Environment policy implementation – especially in knowledge-resources and protection guidelines available for use by communities; and in heritage care training.

Many CH bodies across a broad spectrum of interests and community-based experience in heritage care are eager to engage with the national heritage strategy (AHS). They have vital capacity potential to support enhanced care of Australia’s heritage. This readiness is also shown in the number of cultural heritage bodies that responded to the Government’s initial AHS consultation in 2012, and is again demonstrated in submissions prepared in 2014.

In the 2012 Environment summary of AHS submissions, the following data affirmed the breadth of these non-government (and NFP sector) bodies, and their skills-rich resources supporting heritage strategy – offering partnerships impacting far wider than an exclusive focus on environmental heritage. Of the 97 submissions in 2012:

- 21 submissions were from an ‘historical or heritage society’;

- 17 submissions were from a 'professional body or organisation',² while
- '[a]t least sixteen of the public submissions discussed cultural heritage policy, with many highlighting what is perceived to be a lack of coherent cultural heritage policy in Australia';³ but
- 'only 6 of the 97 submissions were 'focused on natural heritage'.⁴

It was further reported in 2012 that '[r]ecurrent themes...included cultural heritage management (including Indigenous heritage, cultural institutions, movable objects and national collections)... and significant support for increased community awareness' of heritage.⁵ The indicators above affirm the range of NGO and community bodies keen to support Heritage Strategy, and interconnected resources that could aid its realisation.

2.1 (iii) Enhance resources- and skills-sharing in heritage care by communities

MA's membership directly interconnects Organisational and Individual Members in regional communities caring for their local heritage.

2.1 (iv) Utilise Museums Australia's broad membership footprint nationally

MA's membership networks include the broadest outreach pathways linking Australia's regional, rural and remote communities. Through its distributed national membership, MA provides a network of resources and volunteer support in care and interpretation of heritage at local community levels. It is at local levels that natural and cultural heritage, and the potential of training and increased knowledge, are already closely related in the day-to-day life of communities.



Left:
Book review (ill.): **A handbook on museums and heritage bodies in Tasmania**; *MA Magazine*, Vol 22(2), Summer 2013, p.29.

2.1 (v) Support museums-sector partnerships caring for Indigenous heritage



Revival of Possum Skin Cloaks celebrated at MA National Conference 2009

LeeDarroch, VickiCouzens, AmandaReynolds, presentation at 2009 MA National Conference (Newcastle) on the remarkable revival of Possum Skin Cloak making by Aboriginal women in southern regions of Australia.

² Ibid.p.3.

³ Ibid.p.5.

⁴ Ibid.p.2.

⁵ Ibid.

2.1 (vi) Enhance museums sector's partnerships supporting tourism



2013 data from Tourism Australia website-accessed June 2014 <<http://www.tourism.australia.com>>

Public museums are an important segment of the non-profit, social, arts and heritage arena. They also have proven economic impacts on tourism. MA endorses the AHS points on the growth in cultural tourism (cultural visitors, according to tourism's own research, noted as tending to 'stay longer and spend more than other visitors' (AHS 2[d]). The AHS has also highlighted that the 'growth in cultural tourism has shown that travellers want more, including greater understanding of our Indigenous cultural heritage'.

The 'economic multiplier effects' of visitors attracted to cultural and leisure facilities have been demonstrated clearly in capital cities, and have comparable potential to increase employment cross-over opportunities in regional communities (especially local shops, restaurants, small businesses, hotels and related amenities). Australia's museums and public galleries are therefore cultural and educational facilities with strong intrinsic links to their communities' economic welfare and social wellbeing.

Tourism strategies need much stronger connection with digital technologies and digital access of cultural experience in the AHS – not leaving the digital landscape to the end of the AHS strategy. (See final question concerning '*the role of technology and new media*'.)

2.1 (vii) Enhance 'significance assessment' methodology nationally and locally; gather useful data-sets and comparative information for care of heritage at all levels



While the Commonwealth heritage system protects collections associated with places on the National Heritage List – as do an increasing number of State/Territory jurisdictions – there is no agreed set of thresholds for assessing the significance of collections in general (as movable heritage), comparable to those supporting the assessment of heritage places or environments (as immovable heritage).

Therefore there is no agreed methodology for supporting the Commonwealth consistently in its exercise of legislative responsibilities for heritage protection across the EPBC Act and PMCH Act horizon of connections. For example, objects of archaeological and scientific heritage – such as rare fossils originating within the Australian environment – have, when detached, come alongside objects of cultural or historic heritage for protection or export permit assessment under the National Cultural Heritage Committee, making recommendations to the Arts Minister.

The interconnection of such diverse items as related aspects of ‘national heritage’ are more important than their material differences in protection under different legislation or separate departments of government and varying scales of value (from local to national/international).

Q.2.2 What heritage roles and responsibilities should be led by governments, peak heritage organisations or community groups in the 21st century?

Responses are provided in many other sections.

Q.2.3 How should resources be shared through heritage partnerships to ensure the greatest return on agreed priorities?

2.3 Utilise museums-sector resources in training, standards and skills-development

As already indicated, there is strong opportunity for the Australian Government to advance national standards and training through support for partnerships between existing bodies. Such partnerships could harness collaborative efforts: to improve skills, interpretive capabilities and transfer of knowledge; to harvest models and case-studies of successful care of natural and cultural heritage across Australia’s widely distributed local communities.

a. Promote *National Standards for Museums and Galleries 3.0* as a heritage care resource

The collective task of producing a ‘National Standards’ tool for the museums and heritage collections sector nationally was an idea that arose during the 2006 Museums Australia Conference in Brisbane. National Standards were described over the next two years through collaboration of eight partner bodies meeting regularly to produce a common resource for use in any part of Australia. This was especially tailored for regional, rural and community-based collections in very dispersed locations across the country. The third version (issued recently) is web-available as a free resource for public value and use by communities housing collections.



National Standards for Australian Museums and Galleries 3.0; available for download at:
http://www.museumsaustralia.org.au/site/nationalstandards_home.php

The National Standards were designed not as a ‘top-down imposition’ but a useful ‘bottom-up development tool’, especially useful for smaller local communities. The Standards aim to provide both consistent benchmarks and consistent pathways for strategic planning for the development, safe housing, and access of local heritage collections – as well as for consistent advocacy to relevant government authorities and community stakeholders.

Under 'Part C: Developing a Significant Collection', one of the supporting standards urges a local community-owned collection to pursue a well-interpreted, public, outwardly focused mission of access that is responsive to its own community changing over time.

The community orientation Standard is a reminder that all local museums need to look at the evolving demographics of their own communities, especially looking to include younger and more socially or culturally diverse members of their communities as they change over time.

Museums Australia NSW (Lachlan Chapter)

Museums Australia Magazine - Vol.18(3&4) - June 2010

An annual weekend of training workshops for volunteers

Below:
A group of volunteers in a
'Shed' at the Lachlan Chapter
workshop, with the Lachlan Chapter
volunteer, Dr. Helen O'Brien, at the
National Museum of Australia,
advising the volunteers on the
importance of the workshop.

LET'S HAVE A WEEKEND OF WORKSHOPS! THE LACHLAN CHAPTER HAS BEEN INVITED TO PARTICIPATE IN THE NATIONAL MUSEUM OF AUSTRALIA'S ANNUAL WEEKEND OF TRAINING WORKSHOPS FOR VOLUNTEERS. THE LACHLAN CHAPTER HAS BEEN INVITED TO PARTICIPATE IN THE NATIONAL MUSEUM OF AUSTRALIA'S ANNUAL WEEKEND OF TRAINING WORKSHOPS FOR VOLUNTEERS. THE LACHLAN CHAPTER HAS BEEN INVITED TO PARTICIPATE IN THE NATIONAL MUSEUM OF AUSTRALIA'S ANNUAL WEEKEND OF TRAINING WORKSHOPS FOR VOLUNTEERS.

In addition to annual seed money, the organization has continued to offer a number of increases each year. We have still to open a bank account. The National Office of Museums Australia has most generously looked after our finances each year, which removes that burden.

VISIT

The venue was easy. St. Clements Retreat and Conference Centre at Gasking is just down the highway from 'Yare On Land' situated on the site of a convict Ned Ryan, the building is steeped in history. Ryan's original house, The Centre, and associated land was bequeathed to the Pleders' great Father, who incorporated it into their new monastery. Converted in recent years by the Order into a conference centre, the monastery is situated in the rugged rural surrounds, just outside the village of Gasking. It is the ideal place to host Working Spaces.

PREPARATION

Only one major item remained. Where would we find suitable Working Spaces presenters? However, Canberra was on our doorstep, so we asked the nation's keeping places for help. In a show of generosity, all said 'yes', offering some of the nation's most experienced cultural staff to share their expertise with our volunteers.

We are pleased to acknowledge the ongoing practical support of the National Museum of Australia, National Archives of Australia, National Gallery of Australia, National Library of Australia, Australian Museum, The National Science and Technology Centre (Queensland) and the National Gallery NSW. In 2010 we look forward to welcoming the Powerhouse Museum to the presentation team.

LET'S HAVE A WEEKEND OF WORKSHOPS! THE LACHLAN CHAPTER HAS BEEN INVITED TO PARTICIPATE IN THE NATIONAL MUSEUM OF AUSTRALIA'S ANNUAL WEEKEND OF TRAINING WORKSHOPS FOR VOLUNTEERS. THE LACHLAN CHAPTER HAS BEEN INVITED TO PARTICIPATE IN THE NATIONAL MUSEUM OF AUSTRALIA'S ANNUAL WEEKEND OF TRAINING WORKSHOPS FOR VOLUNTEERS. THE LACHLAN CHAPTER HAS BEEN INVITED TO PARTICIPATE IN THE NATIONAL MUSEUM OF AUSTRALIA'S ANNUAL WEEKEND OF TRAINING WORKSHOPS FOR VOLUNTEERS.

Koolgardie have worked hand-in-hand with CollectionsCare to clean, record and pack the Waghorn Bottle Collection, a collection of more than 1000 bottles. Staff commented that this was an excellent educational experience that generated a greater understanding of the collection. A selection of the collection was able to be redisplayed in revamped cabinets, resulting in a much cleaner, less cluttered and more comprehensible exhibition. CollectionsCare is also providing guidance and advice on the redevelopment of the Koolgardie Railway Museum, as well as an upgrade of heritage markers around the town.

A committed team of volunteers at the BGHS ensures that the heritage and history of the Goldfields is preserved. Since the earthquake of 20 April 2010, this team has worked under difficult circumstances. Restricted access after the earthquake damaged severely on their ability to start with anticipated projects. However, services to the public continued. A Significant Assessment was completed through a consultancy, and their building has recently been repaired.

CollectionsCare helped prepare procedures for accessioning and documentation, handling of objects, a collection plan, and a strategic plan. Association

Museums Australia NSW (Lachlan Chapter): 'An annual weekend of training workshops for volunteers'; *Museums Australia Magazine*, Vol.18(3&4), June 2010, pp.37-41.

MA 2011 MAGNA Award-winning program and Training Workshop, Koolgardie-Boulder, WA; *MA Magazine* Vol. 20(2), Nov.2011, p.40

Cultural and natural heritage links already exist. However partnerships by relevant peak bodies to advance recognition of national standards and training in heritage care could be strengthened through the AHS: enabling them to grow stronger through Commonwealth leadership and program stimulus.



Museums Australia submission to Australian Heritage Strategy (Department of Environment) 2014 21

Building skills and long-term planning across museums regionally

The Sustainable Collections Project in Central West Region, New South Wales



Alison Russell, Kristen Davies & Kylie Windworth

The Sustainable Collections Project (SCP) is a regional museum network program operating in the Central West Region of New South Wales. It involves sixteen museums, more than twenty partnerships and over two hundred volunteers. The program commenced in 2007 and will enter its fifth year in 2012. The SCP supports volunteers in the conservation of their heritage through their museum collections and programs. In recognition of the success of the program, the SCP was a recipient of a 2011 Museums (Australia) Museums and Galleries National Award (MAGNA).

The SCP addresses common needs in the museum sector, including the sharing of resources and knowledge, and provides a support structure for volunteers. The core purpose of the SCP is to identify, document, conserve and interpret significant collections and local stories – not just the museum's own but also engaging their community and conserving meaning. It provides the resources to improve the care and documentation of collections, conserve significant objects, mount new displays, tell distinctive local stories, and promote the museum to visitors.

The SCP delivers activities such as training for museum volunteers, provision of resources materials, promotional and marketing products, a web presence, attention to all aspects of collection management, including policy development, sourcing significant and digitising collection records, and a central aspects of research and the interpretation of collections. A museum network helps volunteers to learn from each other and address common problems. In addition to working with community groups and their collections, the project has also developed links across different types of collections by working with libraries, hospital collections and the Orange Regional Gallery.

Key program activities involve identifying, documenting, conserving and interpreting the history of the region through artefacts and documents from pre and post European contact periods. The development of policies, strategies, a regional plan and coordinated regional activities and exhibitions all form part of the project SCP.

The program employs part-time project officers who work under the guidance of Orange City Council's Community Liaison and Heritage Officers. The Museums Advisor position is co-funded by and in partnership with Museums and Galleries NSW.

It is imperative that these collections are recognised for their national value and provided with the resources to conserve them for future generations.

visitors and the community. Telling distinctive local stories in the region. Promotional tools like the

'The Sustainable Collections Project in Central West Region, NSW', MA Magazine 20(1)Spring 2012, p.41-3

Internships in museums




Sharon Peoples, Article on managing internship training in Museums, *Museums Australia Magazine* 19(1), Sept 2010.

Training tools: 'Significance Assessment'

22 *Museums Australia Magazine* Vol. 19 (2) December 2009

Assessment of Significance in collections

The Level of Significance 2.0

James Warden

A significant thing about Significance is the absence of international impact that it merits. The nearest comparable document is the Australian-generated *Rara Charta*, which seems to have gained a place in the wider world of ICOMOS.

Significance 2.0 and its new edition, *Significance 2.0*, should be adopted by ICOM as a model for understanding the value and importance of objects and collections – to evaluate significance. Its authors, Roddy Russell and Kylie Windworth, have produced a landmark. See *Nature*, *Veronica Bullock* and *Ian Cook* were all heavily involved in the project. Margaret Bentley also. They are to be congratulated. It will be especially useful for small museums, galleries, libraries and archives, and ought to be used by the big ones too. It will also be an invaluable resource for teaching new generations of museum professionals.

The original edition of Significance was produced in 2001 by the Heritage Collections Council. It has been rewritten in a new version by its successor body, the Collections Council of Australia. Based in Adelaide, under a ministerial council, and representing Museums, Galleries, Libraries and Archives, the CCA was most unfortunately defuncted in October 2009. The CCA had produced some really useful work of the highest quality and of great relevance to the sector. It had a small and excellent staff. The CCA did not wish to be in Canberra but should have been – it might have survived better. Practically and sadly, Significance 2.0 seems to be its last expression. It is a really splendid contribution, beautifully designed, thoughtfully arranged, well written and useful. The words are good and the pictures are nice too.

The value of Significance 2.0 lies in the following: It was produced by an authoritative organisation and expert authors; it represents the best current thinking on the topic; it is a complete and representative statement with high interpretive value; and most of all, it is globally rare.

ICOM has plenty of publications and a stream of international and national, regional and local events on all manner of museum-related practices. However very little of ICOM's published work is concerned with assessing, evaluating, understanding or explaining the significance of material culture. The two standard museum training manuals developed through ICOM (and published by UNESCO) are *Running a Museum: A Practical Handbook* (2000) and *Running a Museum: A Trainer's Manual* (2006). Neither asks the question as to why any given object should be acquired, accessioned, conserved, loaned, exhibited, deaccessioned or the subject of any number of other tasks associated with the contents of museum collections. In other words, ICOM offers no guidelines or criteria for understanding significance. In the ICOM literature, any hypothetical object is seemingly just assumed to merit public collection. So there is a crucial gap in the field that no other text has yet filled.

Another, perhaps less obvious, context for Significance 2.0's international contribution is provided through the continuing implementation of the 1970 UNESCO Convention on the Means of Prohibiting the Illicit Import, Export and Transfer of Ownership of Cultural Property, which Australia ratified in 1980 under the Hawke Government. UNESCO Conventions of course turn on terminology and trenchant certainty. Yet the 1970 Convention rather casually refers to 'importance', and in some places 'significance', but lacks the rigour or consistency that Significance 2.0 might provide.

The 1970 UNESCO Convention (as it is generally known), its ancillary documents and resultant active strategies for controls on illicit trafficking, theft, looting, restitution, fraud and so forth, is the background

d. Affirm value of training for regional and community-based heritage care

Topics for training initiatives to improve community heritage care, conservation, collection management skills, and enhanced strategic planning around needs locally are:

- National standards and comparative benchmarking in community-based heritage care;
- Object/site description skills, collection management and significance assessment techniques that link sites with related resources far from those sites;
- Safe physical housing of collections;

- Conservation needs-identification and methodologies applicable to local community situations;
- Digital technologies and digitation of community-based heritage resources for online audiences (including local community business-related users, tourism, and schools-based education). See further under ‘technology’ at the end of questions.

e. Note museum accreditation options supporting Australian museums and galleries

...connecting people with collections and cultural heritage...



f. Note Museums Australia (Victoria) provides Museum Accreditation Program (MAP)

The MA (Victoria) Museum Accreditation Program (website image above) responds to museums and galleries across Victorian regions that request to enter the Accreditation Program and process. SA has a similar program administered by History SA. Some museums in other states (QLD, NSW, TAS) have requested Museums Australia to investigate the potential for MA-Victoria’s MAP program model to be made available to regional and community-based museums nationally. (MA-VIC is willing to assist nationally.)

g. Note connections of accreditation with regional tourism

One of the main reasons stated in requests for accreditation is that regional and local community museums find accreditation a strong tool in raising their status to attract tourists and support from tourism authorities within government.



<<http://www.tourism.australia.com/statistics/domestic.aspx>>

Accreditation for regional museums and heritage collections located in communities is meanwhile conceived as a voluntary service provision for local benefit, not an imposition forced on museums that consider this option beyond their resources, for whatever reason.

h. Promote MA’s Regional+Remote+Community Museums Training Program

MA’s R+R+C Training Program for regional and remote museums is highlighted here – as a decade-long adjunct (since 2005) to MA’s National Conferences for the museums sector.

The R+R+C Training Program organised by experienced professionals is targeted to the most regionally dispersed and often remotely located candidates, to enhance their care of local collections and heritage in communities. Uptake for these bursaries often enables first-time participation for regional community members at an MA National Conference, and builds ongoing links with other community-based museums and historical collections.

i. Raise awareness of government bursary support for MA R+R+C Training Program

This program has long secured targeted bursary support from the Commonwealth (from Environment initially; more recently from Arts). While museums-and-heritage personnel provide their training and workshops-content *at no cost*, government support meanwhile ensures broad '*regional and remote*' *delegates' participation* in this well-delivered program, now provided annually for a decade.

j. Support training for staff and historical society volunteers in collections care

Nearly all of the participants in the R+R+C Training programs are part of the large population of Volunteers who care for heritage in local communities right across Australia.

Tribute to Sue Atkinson: Supporting volunteers caring for collections



Sue Atkinson

In 1990 I started my career as a Library Technician with the Education Department in Tasmania, whilst at the same time beginning my own volunteering in a local history group. Through TAFE Tasmania I completed the Library & Information Services Diploma in 2002 and was keen to do the Museum Practice Diploma once it became available in 2005. Part of my project was to establish a community museum in Woodvale near the midlands of Tasmania (see <www.thewoodvallemuseum.com.au>) where the local population is only 200 strong. It was during my own volunteering that I saw the need not only to network and link all the history groups and small museums in Tasmania, but to enrich the visi-



42 Museums Australia Magazine - Vol. 20 (2) - November 2011

Museums' responsibilities to volunteer staff

Book Review: a guide to managing volunteers



www.Managingvolunteersinmuseumsandculturalcollections.com
A copy you should know, by Helen Arnold, University of Melbourne Library, 2010, PDF, 60pp (1.4 Mb), <http://www.unimelb.edu.au/publications/museumresearch/Managingvolunteers2010.pdf>



Carol Cartwright

This handy publication is in simple straightforward language, and is organised accessibly to highlight ten 'things' to be observed strategically about the important role of volunteers in museums.

Volunteering in museums and cultural collections provides extensive human resources for institutional good performance, and as the author relates early in this manual, she began her own commitment to volunteering while still a student, by volunteering in a collecting institution as a means of gaining knowledge about how the industry worked – an important first step for her own development in her chosen career.

People volunteer in museums for a diversity of reasons. When the volunteer experience is positive, it can lead to a lifelong passion and loyalty to either a particular institution or the cultural sector generally.

In 2006, it was estimated that 34 per cent, or 5.2 million adult Australians, volunteered in the 'third sector' supply of services for public good, while some 713 million volunteer hours were worked annually.

While only 2.9 per cent of those volunteering were giving their time to arts/heritage organisations, this figure still represents about 151,000 people contributing directly to the cultural heritage sector overall. The cultural sector therefore relies directly on volunteering for its delivery of social service, so it is in everyone's interests that this invaluable contribution is well managed.

Agreement would have been a useful addition.

Each chapter begins with a quote from a volunteer – for example, my tasks in the project were... and I had brilliant guidance on how to complete them. Overall I found these all represented positive experiences and were overwhelmingly optimistic in tone. For balance and 'real learning' engagement, it was of an occasional situation that was not so perfect the volunteer would have been helpful. Everting a quote from the Volunteer Manager could be instructive, which would have brought a different perspective for the reader.

The author proposes that volunteers should be integrated into the whole organisation, but should not be viewed as replacing staffing establishments. The key to an enduring and successful organisation/volunteer relationship is a mutually advantage exchange. My experience of working for a major national institution and overseeing a project with almost two hundred volunteers is that there are challenges and occasionally significant issues need to be dealt with in managing a Volunteer but some of these have not been covered in detail.

I therefore consider the absence of a chapter from the perspective of the Manager as an opportunity. It could well include such matters as areas of risk (and risk assessment), insurance, volunteer agreements, legal obligations, confidentiality, personnel records, recognition and awards.

Some of these areas receive passing mention



In 2006, it was estimated that 34 per cent, or 5.2 million adult Australians, volunteered in the 'third sector' supply of services for public good, while some 713 million volunteer hours were worked annually.

Carol Cartwright, 'Book review: A Guide to managing volunteers, *Museums Australia Magazine*, Vol.20(2), Nov.2011, p.42;

Making a difference – CollectionsCare Goldfields



Elaine Lebuschagne

Since commissioning this article, the judges of the new national MAGNA Awards decided that the Great Beyond Explorers' Hall of Fame (as part of the Visitors Centre at Laverton, north-east of Kalgoorlie, and one of the local institutions participating in the WA CollectionsCare Regional Hub in WA's Boulder-Kalgoorlie area) deserved a Highly Commended Award in the Public Programs category for small museums in 2011. It was admired as an 'excellently conceived 7-day program for this remote mining community, to deepen knowledge of the community's history as part of Museums Week in May'. The

the Coordinator CollectionsCare Goldfields, March 2010, and is hosted within the Historic Heritage Unit of the City of Kalgoorlie-Boulder. CollectionsCare Goldfields was set up to provide mentoring partnerships with a number of organisations. The overriding objective is to ensure a partnership of mutual benefit between the Coordinator (the CollectionsCare Coordinator) and the mentee (the collecting organisation). Such a mentoring arrangement offers opportunities to exchange knowledge and strengthen the skills of staff and volunteers working at various collecting organisations.

The organisations selected as representative collections across the region for the mentoring program are:

- + Eastern Goldfields Historical Society (EGHS) Kalgoorlie-Boulder
- + Goldfields Exhibition Centre, Pharmacy Museum and Railway Museum, Shire of Coolgardie
- + Gwalia Historical Site, Shire of Leonora
- + Great Beyond Explorers Hall of Fame and Police Complex, Shire of Laverton

Working in collaboration with the Goldfields Regional Age Advisor from the Heritage Council of Western Australia, CollectionsCare has assisted with the conservation and interpretation of the cottages at the historic Gwalia townsite. Conservation work on the cottages will be undertaken from time since 1996, guided by recommendations



Coolgardie have worked hand-in-hand with CollectionsCare to clean, record and pack the Wex Bottle Collection, a collection of more than 1000 bottles. Staff commented that this was an excellent educational experience that generated understanding of the collection. A selection of the collection was able to be redisplayed in new cabinets, resulting in a much cleaner, less cluttered and more comprehensible exhibition. CollectionsCare is also providing guidance and advice on the development of the Coolgardie Railway Museum and an upgrade of heritage markers around the

CollectionsCare Goldfields was set up to provide mentoring partnerships with a number of organisations ... to ensure continual partnership of mutual benefit

Elaine Lebuschagne, 'Making a difference – CollectionsCare Goldfields WA', *Museums Australia Magazine*, Vol.20(2), Nov.2011, pp.38-40.

k. Support GLAM-sector collaboration in digital access of | to Australia's heritage

GLAM-sector collaboration around digital access of/to heritage is highlighted here.

See below under 3.3 (promoting local heritage to a broader audience) and 3.4 (the role of digital technology and new media in providing greater community access to heritage).

Q.2.4 Can you provide examples of successful innovative partnerships you or your organisation have established?

2.4 (i) MA—Gordon Darling Foundation partnership: Museum Leadership Program

MLP1999-2012: A far-sighted initiative elevating museum leadership capabilities in Australia

Overview of an outstanding leadership training program offered since 1999

Gordon Darling AC CMG and Marilyn Darling AC (patrons of the MLP program)

Distinguished private patrons and philanthropic supporters of museums' development, Gordon Darling AC CMG and Marilyn Darling AC, have since 1999 provided steering – backed by financial support through the Gordon Darling Foundation – of the Museum Leadership Program.

MLP for long-term skills development of the Australian museums sector.

- The Museum Leadership Program is 'presented by Museums Australia in partnership with the Gordon Darling Foundation'.

- The Museum Leadership Program (MLP) is a six-day, intensive residential program.
- Next scheduled 2015; applications are assessed by a Museums Australia panel.
- MLP is a highly interactive program, designed to provide senior museum professionals with the skills to lead their institutions into the future.
- It is staffed by an exceptional faculty – since 1999 it has been led by Program Director Professor Jeanne Liedtka OAM, Professor of Business Administration, Darden Graduate School of Business, University of Virginia (previously a key faculty member of the Getty Museum Leadership Institute, USA).
- In 2013 Prof. Jeanne Liedtka received an honorary Medal in the Order of Australia for “service to the development of leaders in the museum profession through the Museum Leadership Program” – presented by Ambassador Kim Beasley in Washington.
- MLP 2015 will be held at the Macquarie University Graduate School of Management.

Strong philanthropic subsidy of Gordon Darling Foundation (more than 50%)

- GDF funding allows MA to offer the program at roughly half the actual cost.
- In 2012 the cost to participants was \$3,600 + GST. In 2015 it is anticipated that the cost of the course will be held below \$4,000 +GST.
- MLP was supported in 2012 by state bursaries: VIC (4), NSW (4) & QLD (3).
- Bursary support is targeted to enable regional museum participants in MLP.
- Increased state (and local) government support is anticipated in 2015.

2.4 (ii) MA partnership with ABC Radio National 2008—2011: ABC website and staff supporting *Marvellous Regional Museums Awards*

Awards to honouring outstanding regional museums with Awards.

MA partnered with ABC Radio (with direct involvement of ABC Radio National Manager in Sydney, Jane Connors) for three years (2009—2012): this was a highly successful collaboration with a national media organisation to establish a special public website-platform and finally make national awards to outstanding regional museums under a *Marvellous Regional Museums* project.

ABC Radio Regional Museums Award postcards produced by ABC RN in 2009



Richard Aede, ABC RN 'Life Matters' presenter broadcasting nationally from North Stradbroke Island Historical Society Museum, 2009, after its winning entry to 'Marvellous Regional Museums' Award in May 2009. Local Indigenous Elder Maree Goebel being interviewed.



North Stradbroke Island Historical Society Museum - Winner 2009



- ABC RN built a special portal on ABC Radio website to receive museum entries.
- ABC 'personalities' (e.g. Geraldine Doogue) contributed memories of first visit to a museum.
- ABC Local Radio stations were used to broadcast the Awards and invite local entries.
- ABC commissioned an artist to design the Award-winning trophies.
- Judging was by ABC RN Program Manager (Sydney), ANB RN Marketing Manager (Melbourne) and MA National Director (Canberra)
- Special category was created for Indigenous Cultural Centre or Keeping Place.

This was a highly successful program for three years, which ceased only when the ABC RN Managers left their respective Sydney and Melbourne posts in the ABC, as the Awards were developed by three personalities in close partnership.

Long-term outcome: MA's ABC partnership experience led MA to create its own National Awards (& more categories) since 2009. MA MAGNA awards now provide many examples discussed in this submission. MAGNA Awards include honouring outstanding Indigenous programs, including Cultural Centres/Keeping Places in Indigenous Communities.



Part 3: Enabling and encouraging communities to understand and care for their heritage ursuing Innovative Partnerships

Q.3.1 What should the Australian heritage sector be doing to help the Australian community better engage in heritage activities?

Many examples have been provided throughout this submission – especially including numerous platforms and resources (including apps and other new media formats) that access heritage to broad public and provide a wide variety of forms and extent of community engagement.

Museums, galleries, and collecting institutions broadly (which includes historical societies and volunteers managing regional collections) are frontline contributors to communities in their programs of presenting information, collections, public programs and exhibitions of Australia's heritage year-round. Museums and galleries have a high-impact role in communicating with Australia's communities, providing resources and programs that celebrate publicly cared for heritage resources, and enhance enjoyment of heritage and its shared values for all.

Q.3.2 How can a shared understanding of our national heritage be developed and best celebrated together?

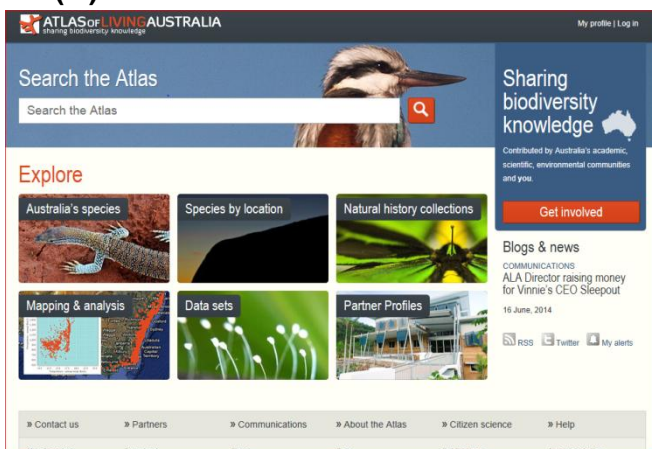
3.2 (i) Life-long and life-wide education (mainstream national curriculum resources)

Museums provide life-long and life-wide resources and programs to promote understanding of our national heritage as shared resources for all to celebrate. Many examples have been provided throughout this submission –see for example 3.2 (iii) below.

3.2 (ii) Harness museums' communication resources with '24/7' online public access

As primary custodians, interpreters and exhibitors of Australia's heritage, on behalf of the diverse social communities that make up our nation, museums and galleries are also expert public communicators. They daily enable and animate the cultural conversations that configure people's self-awareness of belonging to a single nation. In turn, museums' resources, exhibitions and public programs project the distinctive achievements, identity and heritage of Australians internationally, engaging both virtual and actual visitors and audiences year-round.

3.2 (iii) Broadcast and enhance the success of *Atlas of Living Australia*



Atlas of Living Australia website, June 2014 < <http://www.ala.org.au> >

The hugely successful *Atlas of Living Australia* passed its one-billionth net-traffic visitor milestone early in 2014.

In species-identification services and online resources, the *Atlas of Living Australia* has become a reflexive tool-kit of resources for knowledge-interchange about Australia's natural and biological heritage. In their steadily advancing collaborative projects of recent years, museums are repurposing their long-held knowledge-resources and information to provide access and engagement of the Australian community year-round.

3.2 (iv) 'Citizen science' model: connecting community observers with researchers

The *Atlas* is also a reflexive resource and portal for new kinds of community engagement in environmental and biological heritage, harvesting 'citizen researchers' in their identifying of new species observed locally. (See also under (Q.3.4), concerning the role of technology in community access to heritage.)



Australia's science and natural history museums have joined forces to engage the wider community in contributing to species identification and advancing environmental knowledge, from wherever people observe nature locally in their daily lives.

'Citizen science' is also advanced through museums-sector events and forums



The communication skills of museums are constantly attuned to public engagement in enjoyment and celebration of our rich natural heritage.

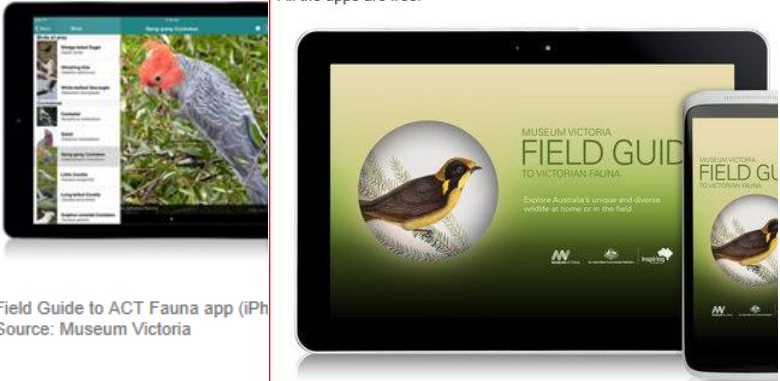
Museums also utilise latest technologies effectively for public benefit. Museums, galleries and our collecting institutions merit inclusion in the picture of an inclusive AHS's social capital and community support. And similarly, to be drawn into explicit strategies and programs for its implementation.

Q.3.3 Do you have any examples of activities that have been successful in promoting local heritage to a broader audience?

See all coverage above of natural history museums' tailoring of knowledge and resources for a multitude of purposes and access by 'a broader audience', as determined by users themselves in their own time and preferred physical and social contexts. For example, when local observers can readily identify fauna and flora nearby in their own communities, or when moving through Australia's landscapes. This increases local heritage enjoyment as well reinforcing national and international connections to a common heritage.

The same level of 'national guide' digital resources to illuminate local heritage and its significance could be achieved similarly for Australia's cultural collections (as for Australian fauna below). This is a high-target ideal for the museums sector to accomplish in forthcoming years.

3.3 (i) Museum of Victoria's Field Guide apps to Australian fauna (by states/territory)

<p>Field Guide apps to Australian Fauna</p> <p>Discover Australia's amazing wildlife in this suite of eight Field Guide apps, one for each state and territory in Australia.</p> <p>Together the apps feature over 2100 animals, including mammals, birds, fishes, reptiles, frogs and invertebrates from terrestrial, freshwater and marine environments. They contain detailed descriptions of each species, as well as distribution maps, endangered status, audio calls and stunning imagery.</p> <p>Use them at home, at school, in the bush, or at your favourite holiday destination.</p>	<p>The eight apps are available for both Apple and Android devices and can be downloaded from the App Store and Google Play.</p> <p>All the apps are free.</p>  <p>Field Guide to ACT Fauna app (iPhone) Source: Museum Victoria</p>
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3.3 (ii) MA's National Awards partnership with ABC Radio National (2008-2011)

Museums Australia's partnership 2008—2011 with ABC Radio National and ABC Local Radio in devising a *Marvellous Regional Museums* national awards program, exclusively for small museums in regional communities; announced over ABC RN 'Breakfast' program and Awards later delivered at MA National Conference of the respective years; meanwhile 'national winner' regional museum annually was later 'visited' by an ABC Radio program, and a broadcast made from that site. Partnership with a national media broadcaster was highly effective in 'promoting local heritage to a broader audience'.

Q.3.4 What is the role of technology and new media in providing greater community access to heritage?

Museums provide multi-purposed resources using latest technologies – at different levels and across multiple communication platforms – in direct support of an AHS strategy for community access. Such resources provide a rich framework of already-tailored tools and resources available to communities in accessing environmental knowledge, building citizen engagement, encouraging site interpretation and natural heritage knowledge: together building national resources and social networks for rich enjoyment of our heritage.

3.4 (i) Museum of Victoria's Field Guide apps to Australian fauna (by states/territory)



‘Together the apps feature over 2100 animals, including mammals, birds, fishes, frogs and invertebrates from terrestrial, freshwater and marine environments.’

“Use them at home, at school, in the bush, or at your favourite holiday destination.”

Museums are year-round, multi-skilled communicators and heritage interpretation agencies. Their networks include partnerships with historical societies at local community levels, ensuring that they can reach communities equitably, wherever they are located across Australia, including through various levels of the Education sector.

3.4 (ii) Advancing digital access to Australia’s cultural and natural heritage

Note: A project already achieved through museums sector collaboration 2009—2011:
Museum Metadata Exchange: Australian museum collections accessible online

‘The MME project grew from a desire on the part of CAMD and MA to increase online access to the humanities collections held in Australia’s museums in much the same way as has been achieved for biodiversity collections by the Atlas of Living Australia.’

(Meredith Foley, ‘Museum Metadata Exchange (MME) update’, Museums Australia Magazine, Vol.20(1) Aug. 2011, pp 14-15.)



‘Other comments’...

Museums Australia has Organisational Members in all States and Territories (including all large state and national museums). Examples from the broader membership listed below draw attention to regional and often very small museums (and members of MA), which illuminate both their diversity and close connection with volunteers and historical societies.

See examples provided in tables that follow (pp.33-34).

Profile of Museums Australia as a national organisation

(Museums Australia was formed in 1994, combining various museum organisations, dating back to the 1930s)

Museums Australia (museums + galleries) encompasses a diverse range of museums, galleries, historic sites, heritage centres, botanic and zoological gardens, research centres, Indigenous Cultural Centres, and Keeping Places across Australia; it includes some other cultural heritage organisations.

MA is a service and professional development organisation. It seeks to provide professional stimulus and value for the whole museums sector nationally (and especially regionally).

- MA produces programs and services nationally, not confined to MA members alone;
- MA works with a range of “third sector” partners in the non-profit area of cultural heritage provision – e.g. Federation of Australian Historical Societies, ICOMOS, ACNT, ALIA (Libraries), Archives, Blue Shield Australia, Council of Australasian Museum Directors (CAMD), and other bodies; many member museums and galleries work closely with their local government and state authorities, under whom they are often directly governed and financially supported, including support from members, institutional foundations and private-sector sources;
- MA is not a union or lobbyist organisation – remuneration and employment conditions are matters for relevant employing authorities at all levels of government or other bodies;
- As a service organisation, MA is focused as much on museums’ service to Australian communities as on the capacities of museums themselves to increase resources and skills, and render such service;
- MA also acts internationally as a museums organisation (especially in partnership with ICOM-Australia, which acts as the international arm of MA, and promotes proactive links with colleague museums and heritage bodies in the Asia-Pacific region).

MA Membership

Total membership: 1,477 members

- **777 Individual members**
Including museums staff, consultants, business owners, students, volunteers, retired persons and professionals
- **700 Organisational members**
Representing approximately **7,000 professionals** employed in the sector from National museums and galleries to small regional historical societies and art spaces, and encompassing at least **10,000 volunteers**

Some museum groupings within MA's membership. The first grouping indicates the diversity of environmental and historic heritage bodies:

- Age of Fishes Museum, located at Canowindra, NSW – and a partner to the Canowindra Historical Society and Museum, MA member;
- Lightning Ridge Historical Society (NSW);
- The Sovereign Hill Museums Association (Ballarat) – a major open-air historic centre and museum interpreting social and geological aspects of Australia's goldfields heritage in Victoria;
- City of Kalgoorlie–Boulder Museum (for Kalgoorlie-Boulder goldfields heritage in WA);
- The Royal Australian Artillery Society of WA;
- Central Queensland Military Museum Association;
- Bundaberg Steam Railway Preservation Society
- Abbey Museum of Art & Archaeology (Caboolture, Queensland)
- National Pioneer Women's Hall of Fame;
- Diamantina Health Care Museum (Queensland);
- Qantas Founders Museum (Longreach, Queensland);
- North Stradbroke Island Historical Museum (Queensland)
- The Sheep's Back Museum (Naracoorte, SA)

<p>Mixed sample of MA members (NSW)</p> <p>Australian Aviation Museum Australian Country Music Foundation Inc Australian Museum of Clothing and Textiles Australian Tennis Museum Bathurst & District Historical Society Inc Bowraville Folk Museum Inc. Cessnock District Historical & Family History Society Cowra and District Historical Society & Museum Eden Killer Whale Museum Evans Head Memorial Aeroplane Heritage Aviation Association Fighter World Incorporated – RAAF Base Gallipoli Memorial Club Museum Griffith Pioneer Park Museum Glenbawn Museum – Hunter Valley Museum of Rural Life Gundagai Historical Museum Inc Ingleburn Military Precinct Association Inc Kandos Bicentennial Industrial Museum Lady Denman Heritage Complex Museum of Fire Inc Museum of Freemasonry Museum of the Riverina, Wagga Wagga Naval Heritage Collection Newcastle Museum NSW Lancers Memorial Museum Inc Norfolk Island Museum Richmond Main Mining Museum Royal Australian Infantry Corps Museum (NSW) Singleton Historical Society & Museum Tamworth Regional Gallery & Power Station Museum The Army Museum of NSW Tweed River Regional Museum Uralla Historical Society – McCrossin's Mill Museum Zoology Museum, University of New England (Armidale, NSW)</p>	<p>VIC members</p> <p>Australian Railway Historical Society Bacchus Marsh Blacksmiths Cottage & Forge Complex Ballarat Base Hospital Trained Nurses League Ballarat Tramway Museum Inc Bonegilla Migrant Experience Burke Museum & Historical Precinct Civil Aviation Historical Society Inc East Gippsland Historical Society Inc Echuca Historical Society Inc Gippsland Regional Maritime Museum Golden Dragon Museum (Bendigo) Koorie Heritage Trust Krowathunkooloong Keeping Place (GEGAC) Lake Goldsmith Steam Preservation Association Inc Maritime Heritage Association of Victoria Inc Maritime Museum of Victoria Medical History Museum Museum of Chinese Australian History National Alpine Museum of Australia Inc National Wool Museum Old Gipps town – Gippsland Heritage Park Parks Victoria Paynesville Maritime Museum Port Fairy Historical Lifeboat Station Port of Echuca Puffing Billy Preservation Society Queenscliffe Maritime Museum Inc R.A.A.F. Museum Shrine of Remembrance The Australian National Aviation Museum Trans-Australia Airlines Museum Yarra Ranges Regional Museum – Shire of Yarra Ranges</p>
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<p>QLD members</p> <p>Central Queensland Military Museum Association Inc Gladstone Regional Art Gallery and Museum Diamantina Health Care Museum Mackay Regional Council – Collection Services Museum Resource Centre of Southern Inland Queensland National Trust of Queensland North Stradbroke Island Historical Museum Pittsworth Shire Pioneer Village Museum Queensland Air Museum Queensland Maritime Museum The Minerals Heritage Museum Townsville Maritime Museum University of Queensland Anthropology Museum Wide Bay Hospital Museum Society Inc Winton District Historical Society and Museum Inc</p>	<p>WA members</p> <p>Army Museum of Western Australia Foundation Benedictine Community of New Norcia Berndt Museum of Anthropology Birdwood Military Museum Inc Broome Historical Society Bunbury Museum and Heritage Centre Eastern Goldfields Historical Society Fremantle Prison Kununurra Historical Society Newcastle Gaol Museum (WA) RAAFA Aviation Heritage Museum of WA Rail Heritage WA The Royal Australian Artillery Historical Society of WA The Tractor Museum of WA The Western Australia Police Historical Society</p>
<p>TAS members</p> <p>Bass Strait Maritime Centre Beaconsfield Mine & Heritage Centre Devonport RSL Jack Mason Memorial Museum East Coast Heritage Museum Tasmanian Cricket Museum Ulverstone History Museum</p> <p>SA members</p> <p>Loxton Historical Village Mannum Dock Museum of River History Millicent National Trust – Living History Museum National Railway Museum Port Adelaide Aviation Museum The Sheep's Back Museum</p> <p>NT members</p> <p>Nursing Museum – Charles Darwin University (NT)</p>	<p>INDIGENOUS organisational members of MA</p> <p>Armidale & Region Aboriginal Cultural Centre & Keeping Place (NSW) Koonup Visitor Centre (WA) Yugambeh Museum Language & Heritage Research Centre (QLD) Mowanjum Art & Culture Centre (Derby, WA) North Stradbroke Island Historical Museum (Queensland) Koorie Heritage Trust (VIC) Krowathunkoolong Keeping Place (GEGAC) (VIC)</p>

Above are examples to illustrate some relationships, or diversity of museum types, drawn from some 700 Organisational Members of Museums Australia in 2014. The examples above have concentrated on smaller and community-based museums, and historical society-related collections that participate as members of Museums Australia.

For purposes of this submission, stressing community-based and regionally distributed museum members and heritage-care resources, the members listing excludes the larger National and State museums and gallery members of Museums Australia. The resources of the larger institutions, however, are acknowledged in many places, through highlighting their relay and sharing of skills and expert resources to states and regional communities across Australia, as well as their profiling of Australian heritage internationally.