

# **COLLECTION MANAGEMENT POLICY & GUIDELINES**

**URALLA HISTORICAL SOCIETY INC.**

**2019**





## Uralla Historical Society Inc.

### McCrossin's Mill Museum, Gallery & Function Centre



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'Ibis Collection  
Management Policy was  
partially adapted from a  
template written by Kylie  
Winkworth with Museums  
and Galleries NSW, 2005

# CONTENTS

1. Introduction
  - 1.1 Collection Management Policy
  - 1.2 Key Messages
  - 1.3 History
  - 1.4 The Collection
    - 1.4.1 Key Themes of the Collection and Exhibitions
2. Acquisition Policies and Criteria
  - 2.1 Collecting
  - 2.2 Acquisition Procedures
  - 2.3 Loans
3. De-accessioning Policy and Procedures
4. Access, Education and Research Policy
5. Exhibition Policy
6. Management of the Collection
7. Professional Standards Policy
8. Adopting the Collection Policy

APPENDIX 1: Collection Policy for McCrossin's Mill Museum.

APPENDIX 2: Strategic Priorities for Collection Assessment and Development.

APPENDIX 3: Burra Charter.



# 1. Introduction

## 1.1 Collection Management Policy

The McCrossin's Mill Museum Collection Management Policy is a public document that guides the management and development of the collection. The policy outlines the criteria under which the museum will collect items and the rationale for determining the de-accession and disposal of items already in the collection. The policy also outlines the principles used in recording, storing, displaying and preserving/conserving items within the collection. The collection policy reflects the goals and objectives of the Uralla Historical Society Inc. as stated in our Mission Statement.

### Uralla Historical Society Inc. Mission Statement 2019

#### Vision

Uralla Historical Society Inc. (UHS) will connect with its diverse audience through our collections and knowledge using innovative programs that engage, fascinate and inspire. We will contribute to our communities' understanding of the world and encourage their interest in local and regional history. We will ensure that our buildings, collections, knowledge and spirit are augmented and passed on to future generations.

#### Values

**Professional Integrity** - We value credibility and accuracy in all our interactions, activities and programs.

**Stewardship** - We value the collections as central to our objectives of understanding our cultural history. As custodians, we aim to provide a positive legacy for future generations.

**Innovation** - We value and promote open-minded enquiry. We are open to change and encourage bold and creative approaches in our programs and organisational processes.

**Engagement in Life Long Learning** - We value engagement with diverse audiences and communities in meaningful and relevant ways that contribute to life long learning. Central to achieving this, we aim to challenge, excite and involve our visitors.



## 1.2 Key Messages

### McCrossin's Mill Museum:

1. Preserves, maintains and provides public access to the heritage buildings owned by the Uralla Historical Society:
  - a. McCrossin's Mill
  - b. The Chaff Shed
  - c. McCrossin's Stables/Store
2. Recognises the responsibility of owning a heritage site and determines to act as caretakers for the site, the extant buildings and the archaeological evidence for the future.
3. Collects, preserves and provides public access to objects, images, documents and stories that contribute to understanding the contribution made by Uralla's unique people, the interpretation of Uralla's unique history or informs our community of national or international issues.
4. Stimulates and participates in interpretation and appreciation of regional, national and international culture and heritage.
5. Is an active participant in contemporary heritage, museum and tourism issues and debates.
6. Collects, documents and protects Uralla's unique history and culture through an active contemporary acquisitions strategy.
7. Operates within the legal and ethical framework provided by international, national and state legislation or guidelines.
8. Determines to obtain (within the next five years) and maintain best museum practice for collection management as outlined in industry guidelines and standards.



## 1.3 History

McCrossin's Mill Museum was developed as an adaptive reuse of a heritage building. John McCrossin built the impressive granite and brick three-storey flour mill in 1870. The milling operation ceased in mid 1890s and the building was used for a variety of purposes until it was scheduled for demolition in the 1970s. In 1979 the Uralla Historical Society Inc. was formed for the express purpose of saving McCrossin's old flour mill. The purchase of the mill was funded by the sale of six hundred \$20.00 debentures. These debentures were repaid through the generosity of Uralla Players Mrs O'Malley's Magnificent Music Hall.

Restoration of the near derelict mill commenced immediately with the assistance of funding from the Heritage Council of NSW and other NSW government bodies. The project's architect was Peter Myers and the builder was Bob Maze. All the labour was provided voluntarily by the members of the Society.

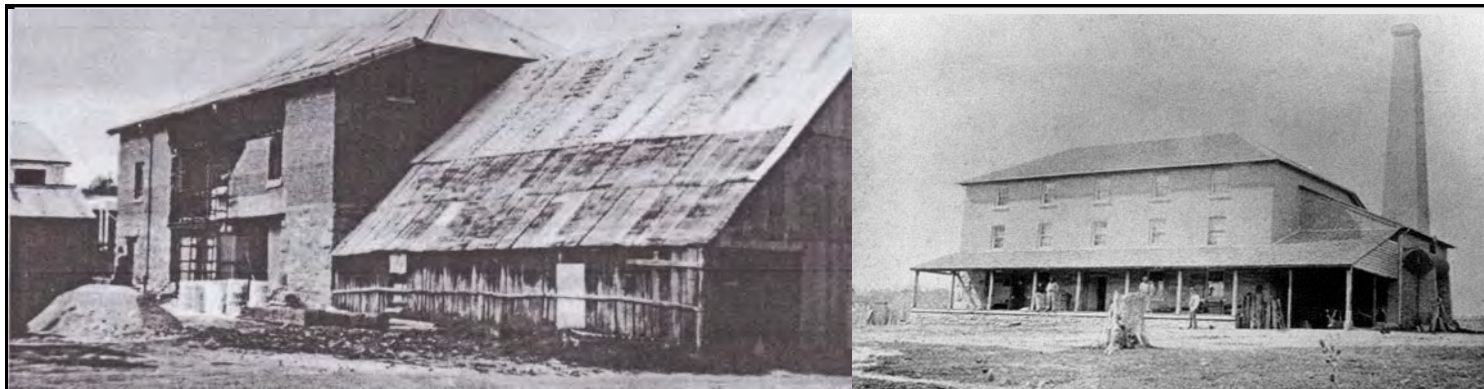
McCrossin's Mill Museum was officially opened on 2 May 1982 by Bill McCarthy, Member for Northern Tablelands. In the early years the museum employed a curator as part of a joint funding venture by Australian Museum Association and the Armidale and Uralla Councils, however the content and style of the museum was primarily directed by the members of the Society.

In the 1980s the Society developed the ground floor of McCrossin's Mill into a function centre, with funds being used to finance UHS projects. At this time the garden was also developed. In the mid 1990s the Society leased Philip Pomroy's Thunderbolt paintings from Uralla Shire Council and developed the Thunderbolt Gallery on the ground floor of the Mill. A dramatic painting talk was developed to augment the exhibition. The Society also restored, with the assistance of various NSW government bodies, the adjacent Chaff Cutting shed. This work was completed in 2005 and the building was opened as exhibition space in 2013.





McCrossin's Stables/Store building, to the west of McCrossin's Mill, was purchased by the Society in 1987 to ensure the survival of the building. The Society restored the building, again with the assistance of the NSW Heritage Office. This building is leased to commercial businesses, with funds going to UHS projects. The back section of the ground floor and upstairs houses the museum's office and collection workspace and storage area.



## 1.4 The Collection

McCrossin's Mill Museum is a collections based museum. We collect and exhibit objects, images, documents and stories that relate to our existing collections or key themes that enhance the understanding of the unique history and heritage of Uralla and the region or provoke engagement with pertinent national or international issues.



### 1.4.1 Key Themes of the Collection and Exhibitions

#### McCrossin's Mill Building

The McCrossin's Mill building, Chaff Shed and the associated object assemblage are UHS's primary collection. The integrity of the structures will be considered first when planning new exhibitions or development proposals.

One of the recent examples of this process is the design of the Thunderbolt Life and Legend Exhibition in a way that minimises the impact on the space by keeping exhibition furniture low. Improvements to the interpretation of the buildings, currently consisting of a photographic exhibition of the restoration of the Mill and information labels on the first floor, may be investigated.



## Thunderbolt Exhibition

The initial Thunderbolt exhibition was prepared for the opening of McCrossin's Mill Museum in 1982. The exhibition was relocated to the first floor for a number of years. Items relating to Thunderbolt were actively collected. The exhibition was redeveloped in 2005.

The *Thunderbolt... life and legend* exhibition was designed by Peter Tonkin of 3 D Designs and professionally constructed. This was done with the assistance of the NSW Ministry for the Arts. A number of objects in the exhibition, in particular various pistols, are on loan. The Society has so far been unsuccessful in lobbying the NSW Police Museum to acquire objects from their collection relating to Thunderbolt and Constable Walker.





## Chinese Exhibition

The Chinese artefacts from the Tingha Joss House were purchased by the Society in 1983. The original exhibition, called New Gold Mountain - Chinese at Rocky River was curated by Michael van Leeuwen. In 1983 a Chinese student, Wei Ning, assisted with the interpretation of the objects including transcription and translation of Characters. The Uralla Players donated \$1,000 towards the cost of Wei Ning's stay in the area. Wei Ning's involvement and the discovery of the objects themselves resulted in news coverage in China.

The project also gained support from the Australia Chinese Council who gave a grant of \$4,000 towards the exhibition. This grant was the first of its kind in Australia. The original collection has been supplemented to with items relating to Chinese gold mining and further religious or decorative objects including the bell from the Rocky River Joss House in 1985, a statue of Shou-xing in 1983 and the Frieze donated in 2001.

The exhibition consists of a reconstruction of a Joss House and various items and text panels relating to gold mining at Rocky River. The exhibition was refreshed in 2002 to coincide with the temporary Golden Threads exhibition. The Golden Threads project in 1997 recorded, researched and assessed the items in the Chinese Collection, including a review of the translations by Doris Yau Chong Jones. The Society received a National Library Community Heritage Grant in 2007 to undertake a significance assessment of the Chinese collection. As a part of this project the collection has been fully entered onto EHIVE and object files compiled. Subsequent to this project the exhibition was refreshed in 2019.

## People and Stories - Uralla and Region

A number of our collections contribute to the understanding of the people who developed the region or of local people who contributed to national or international events. The Mill's exhibition on Australians in WW1 is included in this theme, with the emotive story of Corporal Cecil Stoker, which is told using the objects discovered in a trunk in the fireplace in the old Stokers Store in Bridge Street Uralla.

The Juvenile Forresters collection demonstrates one of the ways that people engaged with their community in the late 1800s and early 1900s. The Barnden collection of hand made tin toys and ornaments provides insight into the great depression.

A number of the collections that are not on display also have relevance to this theme including objects from the Gostwyck Shire and Uralla Municipal Councils, CWA (Baby Clinic), and Matron McMaugh.

This theme also includes two collections relating to sportsmen:

The exhibition, *SUNNY JIM MACKAY* the best *batsman* in the *world*, with only a few key objects, relates the story of a local cricketer who, while never playing for Australia, had exceptional world-class first class cricket statistics. This exhibition is currently being relocated and redeveloped.



The Edward Trickett collection, displayed in the Trickett's Triumph exhibition, is one of the Society's nationally significant collections. Edward Trickett was Australia's first sporting world champion. The collection includes, on long-term loan from two of the Society's members, the world championship trophy cup won by Trickett in 1876. Also included is a cup presented to Trickett after he raced in Canada.

The exhibition has been relocated and redeveloped, partially funded by members of Edward Trickett's family. Considering the importance of the story to the formation of Australia's national identity and involvement with sport and sporting heroes, it is one that is little known in Australia. The Society, through its exhibition, hopes to rectify this.



## Indigenous Collection

The small collection of indigenous artefacts is supplemented by a night scene diorama presenting the pre-contact existence of the local Anaiwan people.



## Regional Development

This theme is developed using a number of collections including the objects relating to the discovery and mining of gold at Rocky River, included in the Chinese exhibition. The exhibition on the restoration of the Mill and the small tools collection that is displayed in the exhibition *She'll be right mate... hearts and minds that shaped New England* are located in the Mill and on the top floor of the Chaff Shed.



## 2. Acquisition Policies and Criteria

### 2.1 Collecting

**2.1.1** Objects, images, documents and stories (objects) and collections may be acquired as donations, bequests, purchases, transfer or commissions.

**2.1.2** The museum will only acquire objects that can be properly stored, documented and managed.

**2.1.3** The museum acquires objects that are provenanced to the area, or that help to interpret themes, places and people in the history of the region.

**2.1.4** The museum acquires objects that relate to national or international themes and issues relevant to the community.

**2.1.5** Where possible the museum will record the owner's memories of the object and photograph and document objects in their original context, before removal to the museum. *Documenting the owner's memories and the context and location of the object enhances its significance and interpretive potential.*

**2.1.6** No objects will be acquired from significant heritage sites and buildings where acquisition and removal would diminish the significance of the place; except in circumstances where the object is at risk.

**2.1.7** No objects or collections will be acquired or accepted with conditions or restrictions on the way they might be used or displayed in the future.

**2.1.8** No object or collection will be acquired or accepted unless the museum can ensure the donor or vendor of a proposed acquisition has clear legal title to the item.

**2.1.9** Where possible, the museum will obtain copyright and reproduction rights for new objects at the time of acquisition. No item will be acquired or accepted where copyright cannot be obtained (see **2.1.7**).

**2.1.10** The museum will assess potential new acquisitions in light of the scope and content of the museum's collection. Does the proposed acquisition relate to key themes in the collection or strengthen the interpretation of a particular subject or group of items?



**2.1.11** The museum will avoid duplicating items already in the collection unless the proposed acquisition is more significant than the items already in the collection, for example, where the proposed new acquisition has provenance or is in better condition.

## **2.2 Administration**

**2.2.1** The museum will keep accurate, up to date and detailed records.

**2.2.2** The museum will establish object files for the most significant items (with priority being given to collections that are being developed or redeveloped for exhibitions) and all new acquisitions.

**2.2.3** The museum will computerise records for all new acquisitions and work towards computerising all records over the next five years (with priority being given to collections that are being developed or redeveloped for exhibitions).

**2.2.4** The museum will prepare a Statement of Significance for all new acquisitions.

**2.2.5** Significance is the basis for considering new acquisitions and relevance to the museum's mission, purpose, and its collection themes. What story does the object tell about people, places or themes that are of interest to the museum? (The Heritage Collections Council significance assessment method and criteria guides collection assessment and management, see appendix 1).

**2.2.5.1** The primary assessment criteria are:

- Historic significance
- Aesthetic significance
- Scientific or research significance

**2.2.5.2** The Comparative Criteria are:

- Social or spiritual significance
- Provenance
- Representativeness
- Rarity
- Condition, intactness, integrity
- Interpretive potential

**2.2.6** Objects without provenance are of limited significance to the museum. Quite often the lack of provenance is primarily the result of insufficient information being taken by the person receiving the object. The museum will develop procedures for receiving objects and train volunteers in the implementation of the receivable procedures.

**2.2.7** Collections are developed by actively pursuing identified priorities and themes, rather than waiting for offers of donation. The museum will use the process of reviewing the significance of the collection to identify priority areas for active collecting through research, public promotions and community awareness campaign.

## **2.3 Acquisition Procedures**

**2.3.1** A receipt will be issued when an object is received as a possible donation. (The receipt book will be in triplicate, one copy to be given to the donor, one to stay with the object until the object is acquired (after which it will be kept in the Object File) and one copy to remain in the receipt book.

**2.3.2** Provenance is the life history of an object, its story, context, and use and ideally a sequence of previous owners. In local history collections provenance is an important ingredient of significance. Without provenance objects are of limited value to the collection.

**2.3.2.1** The donor will be asked to write down the history, associations, context and significance of the object they are donating. Alternatively the person receiving the item should make notes on the object's history and associations. This information will be kept with the receipt to allow for the proper assessment of the object's significance. (If there is no information this may indicate the object is of limited significance and should not be acquired.)

**2.3.2.2** The donor will be asked if 'in situ' photographs of the object can be acquired (see 2.1.5)

**2.3.3** The Significance Assessment Committee will assess the significance of the object and consider the proposed acquisition against the collection policies, themes and acquisition criteria. It will also consider if the museum can properly care for and manage the item.

**2.3.4** A short Statement of Significance will be prepared for all acquisitions, (although this may be revised at a later date after further research.)

**2.3.5** Record the object in the accession register noting the date, description of the object, object number and reference to the receipt number and donor details.

**2.3.6** The object will be numbered, photographed for security purposes, cataloged and the contextual information collated in an object file.



**2.3.7** The object will be assessed regarding condition and conservation needs then housed either in appropriate storage or on exhibit. The location of the object will be recorded and kept on file.

**2.3.8** The record of the object will be entered into the collection management database EHIVE.

**2.3.9** A letter of thanks will be written to the donor.

**2.3.10** Index of objects, donors and locations will be maintained and managed using the collection management database EHIVE.

**2.3.11** Items that are not approved for acquisition will be returned to the owner unless the receipt stipulates an alternative arrangement.



## **2.4 Loans**

**2.4.1** Where possible no object will be accepted on indefinite or long term loan.

**2.4.1.1** The museum will endeavour to negotiate the donation of an object offered for a long term loan.

**2.4.1.2** An object offered for a long term of indefinite loan will only be accepted where the object is highly significant and important to the interpretation of a collection and there is no other alternative.

**2.4.1.3** A fixed term (five years) with option to renew should be negotiated (see 2.3.2).

**2.4.2** Loans in or out may only be arranged for fixed periods and for specific purposes.

**2.4.3** Before accepting or making a loan, the condition of the object will be recorded by photographs and detailed description.

**2.4.4** A written and signed loan agreement between the museum and the lender or borrower, detailing the condition of the object and a fixed time span for the loan will be prepared. The museum and the lender or borrower signs the agreement.

**2.4.5** Incoming loans will be treated as objects acquired by donations, bequests, purchases, transfer or commissions and be recorded on to the accession system with a prefix "L".

**2.4.6** The museum will ensure that items lent from the museum's collection are in good condition, and are displayed in appropriate environmental conditions, in places with adequate security and supervision.

## **3. De-accessioning Policy and Procedures**

**3.1** De-accessioning is the process of de-registering an object from the collection for clearly stated reasons and disposing of it in accordance with approved policies and procedures. Caution and transparency are essential in the de-accessioning process.

**3.2** To de-accession an object from the collection, the museum will assess the item against the museum's mission statement, the collection policy, themes, and the assessment criteria.

### **3.3 The criteria for de-accessioning include:**

**3.3.1** Little or no significance - using the assessment process and significance criteria including:

- poor condition
- lack of provenance

**3.3.2** Duplication.

**3.3.3** Inability to safely store and manage the object.

**3.3.4** Lack of relevance to collection themes and policy.

**3.3.5** Lack of relevance to the museum's mission and purpose.

**3.4** Raising money for the museum through the sale of de-accessioned items is not a valid reason for de-accessioning.

**3.5** In identifying priority items for de-accessioning, the museum will give priority to:

**3.5.1** larger items that take up storage and display space.

**3.5.2** objects in poor condition.

**3.5.3** items that are hazardous or that create particular problems for management or visitors.

**3.6** In exceptional circumstances, items may be de-accessioned where the object is of particular cultural significance and its return will support the maintenance and renewal of cultural traditions.

**3.7** Where there are reservations or disagreement about the significance and relevance of items proposed for de-accessioning, the museum may hold items for a period of twelve (12) months before disposal. Items proposed for de-accessioning will be available for inspection, together with a statement detailing the reasons for de-accessioning.

**3.8** The museum's Significance Assessment Committee will formally approve items proposed for de-accessioning.

**3.9** A short statement will be prepared indicating why the object is being de-accessioned and a photo taken. This information is kept in a register of all de-accessioned objects with a note about the method of disposal.





### **3.10 Method of Disposal**

There are five main methods of disposal:

#### **3.10.1 Return to the donor**

**3.10.1.1** In the first instance, the donor of the object, if known, will be informed and offered the item, with an explanation of why it is to be de-accessioned. Return the item to the donor if they wish to have the object back.

#### **3.10.2 Transfer to another museum**

**3.10.2.1** De-accessioned items may be transferred to another institution.

**3.10.2.2** This includes returning items to Indigenous groups and organisations such as keeping places.

**3.10.2.3** If items are transferred to another institution, the museum will ensure the item is appropriate to the organisation's mission and collection policy, and that they have the resources to manage the item.

#### **3.10.3 Sale**

**3.10.3.1** De-accessioned items may be sold through public auction or other method of sale.

**3.10.3.2** All funds raised through the sale of de-accessioned items will be used for collection development or new acquisitions, or reserved for collection conservation.

#### **3.10.4** Reserve or Education Collection

**3.10.4.1** In some cases, objects of lower significance may be deaccessioned and transferred to a reserve or education collection for active hands-on use in education programs.

#### **3.10.5** Destruction

**3.10.5.1** In other cases, where the item is incomplete, in poor condition, and of no value, it may be destroyed or discarded.

**3.11** Note the reasons for de-accessioning in the register and catalogue. Draw a line through the object in the register or the card catalogue. Do not delete the record. Record the de-accessioning on EHIVE.

**3.12** No members, volunteers, staff, or committee members, or their relatives, may benefit or in any way acquire objects that have been de-accessioned.

## **4. Access, Education and Research Policy**

**4.1** The museum provides community access to the collection, through exhibitions, access to collection information, response to public enquiries and other means.

**4.2** The museum aims to build unique historical records about local people and places, themes and environments through the collection, related archives and associated projects.

**4.3** The museum will identify priority themes as a focus for research, strategic collecting and documentation. Priority will be given to collections that are to be developed or redeveloped for exhibition.

**4.4** A secondary education collection may be developed comprising objects of lower significance that may be used for demonstrations, hands-on access and education activities. Such objects will be clearly identified in a separate register as part of the education collection .

**4.5** The museum will continue to explore opportunities to make the collection accessible on the web.

## **5. Exhibition Policy**

### **5.1 Objectives**

The first objective outlined in UHS Corporate Plan is to 'Create and Deliver Great Experiences' the aim being to provide a unique experience that keeps visitors interested and stimulated by their experience long after visiting the museum.

**5.1.1** The strategies relating to exhibitions identified to obtain this objective includes:

- Develop creative, engaging, surprising and authoritative exhibitions.
- Well maintained, and updated, permanent exhibitions.
- Initiate a temporary exhibition plan that will encourage repeat visitation.

**5.1.2** To supplement these strategies:

**5.1.2.1** The museum will make the collection accessible through well researched and interpreted displays and exhibitions.

**5.1.2.2** The museum will maintain a professional standard in the design and construction of displays and exhibitions.

**5.1.2.3** Through a community access gallery space the museum will promote local heritage places, attractions, businesses and organisations including the Uralla Visitor Information Centre and Library.

**5.1.2.3.1** Any community displays or exhibitions are to be curated by UHS.

### **5.2 Scope**

**5.2.1** The Museum Director, Curator, consultant designers and members of the Society who wish to submit an exhibition proposal will use this policy.

### **5.3 Policy content and guidelines**

#### **5.3.1 Administration and operations**

**5.3.1.1** The Museum Director in consultation with the Curator will develop exhibition programs.



**5.3.1.1.1** Exhibition programs should consider display rotation of organic objects that are subject to environmental damage.

**5.3.1.1.2** Exhibition program to consider submitted exhibition proposals.

**5.3.1.1.3** Temporary or touring exhibitions to be considered.

**5.3.1.2** Each annual budget to include funding for exhibition development based on the exhibition program.

**5.3.1.3** Financial support for exhibitions through grants and subscriptions to be planned, and submitted to the appropriate bodies as determined by the exhibition program.

## **5.3.2 Exhibition proposals**

**5.3.2.1** An exhibition proposal, with time line and budget, to be submitted to the Museum Director for each project, the proposal to be assessed against the criteria for approval.

**5.3.2.2** The Museum Director to take the proposal to the Management Committee for ratification.

**5.3.2.3** The Museum Director to include the proposal on the Exhibition Program to initiate funding strategies.

## **5.3.3 Criteria**

**5.3.3.1** Exhibition proposals will be assessed according to their ability to develop the themes and programs set out in section 1.4 of this document.

**5.3.3.2** Exhibition proposals will be addressed with consideration to available resources including:

- Availability of appropriate objects
- Availability of funds or appropriate grants
- Size and the available space
- Volunteer hours

**5.3.3.3** Exhibition Program

### **5.3.4 Facilities**

See Appendix 1 for McCrossin's Mill Museum exhibition facilities.

### **5.3.5 Period of display**

**5.3.5.1** Permanent exhibitions to be reviewed after five years to determine the continued relevance, the interpretation given any additional research, and condition of display furniture and labels.

**5.3.5.2** Temporary and touring exhibitions to run for a period of six weeks to six months.

**5.3.5.3** Community access exhibitions to be run for a period agreed to by the committee.

### **5.3.6 Review**

**5.3.6.1** This policy will be reviewed yearly. A policy review meeting of the UHS will be held annually to update and adopt policies.

## **6 Management of the Collection**

**6.1** The Curator is responsible for the collection and its management.

**6.2** The museum will provide training opportunities for volunteers working on the collection. This might include funding their participation in workshops and conferences.

**6.3** A clean, secure working space will be provided for collection documentation, research and significance assessment.

**6.4.** The Curator will regularly monitor and check the condition of the collection on display and in storage.

**6.4.1** Objects made from organic materials will not be kept on permanent display as they deteriorate over time.

**6.4.2** Showcases containing organic materials will be covered when the museum is not open to minimize environmental damage.

**6.4.3** Where possible original historical photographs will be copied, with the copies placed on exhibition and the original photos kept in secure storage and shown for only limited periods of time.

**6.5** The Curator will conduct a stock take or audit of the collection every 5 years.

**6.6** Before conservation or restoration work to any item in the collection, the Curator will prepare a statement of significance for the item and an outline of the proposed treatment and will seek advice from a trained conservator before starting work.

**6.6.1** Photograph and document any restoration or conservation work in the object file, including details of all materials used, processes and people involved in the work.

**6.7** The Curator will develop an annual work program for collection management and the management committee will ensure there is an annual budget line for collection management expenses and training.

**6.8** The Secretary will ensure that collection management is a standing item on the agenda of the UHS's regular management committee meetings.

**6.9** The museum's annual report to members will include a section on the collection management work of the preceding year.

**6.10** Entering the whole collection onto the collection management software EHIVE is a priority; collections to be developed or redeveloped for exhibition will be given the highest priority and must be entered prior to such development.

**6.11** A regular review of the collection policy will be undertaken as knowledge of the collection develops and industry standards and guidelines improve.





## **7 Professional Standards Policy**

- 7.1** The museum will adhere to the Copyright Act 1968 (Amended 1 January 2005) and the Australian Copyright Council 2005 guidelines<sup>1</sup> in all collecting activity including acquiring new objects for the collection.
- 7.2** The museum works in partnership with other museums, libraries, galleries, archives, heritage and community organisations in the district, where possible developing a collaborative approach to collecting and the research, analysis and interpretation of collections.
- 7.3** Collecting, management and interpretation of Indigenous items will be in accordance with Museums Australia's Indigenous heritage policy. (see Museums Australia, Continuous Cultures Ongoing Responsibilities: guidelines for dealing with Australian Indigenous Heritage).
- 7.4** All collecting activity and collection management processes to be in accordance with:
  - 7.4.1** The COM Code of Ethics/ ICOM Code of Ethics for Museums, International Council of Museums, 2002.
  - 7.4.2** Combating Illicit Trade (Department for Culture, Media and Sport (UK): Combating Illicit Trade - due diligence for museums, libraries and archives borrowing cultural material October 2005 available from MGnsw)
  - 7.4.3** The framework of the NSW Heritage Office's Movable Heritage Principles, (Movable Heritage Principles, NSW Heritage Office, NSW Ministry for the Arts, Heritage).
- 7.5** Where possible the museum will develop non-collecting initiatives, such as assisting the community to document and care for their heritage collections in their original context of use. (Collecting isn't always the best option. Many objects are best left in the family context in which they have most meaning. Museums can provide advice on caring for items in the home and encourage families to record the object's history while the story is still in living memory.)
- 7.6** The collection policy is a public document that is readily available in the museum for inspection by visitors and volunteers. Include a copy of the collection policy in volunteer training packages and resource kits.

## 8 Adopting the Collection Policy

- 8.1 The Collection Management Policy and collecting priorities should be formally adopted by the Management Committee note the date of adoption of the Policy at the end of the document.
- 8.2 A copy of the policy will be available to new members and volunteers, and on request to members of the public. A pamphlet outlining the policy will be developed. This can assist the museum in saying 'no' to unwanted donations.
- 8.3 The collection management policy and strategic priorities for collection development will be put on the museum's web site

The Collection Management Policies and Procedures was adopted by the Management Committee of Uralla Historical Society Inc. in 2019

Date:

Signed: \_\_\_\_\_

President

Signed: \_\_\_\_\_

Secretary/Curator



# COLLECTION POLICY FOR McCROSSIN'S MILL MUSEUM

## Policy for the Acceptance of Objects

The preference of the Museum is to accept objects on a permanent basis. Objects that are gifted or bequeathed are preferable to loans. Material accepted should be consistent with the principles of the Museum. It should relate to the following priorities:

- a) Those objects that relate to the natural and human history of the Uralla area. The Uralla Shire includes many areas of particular interest within its boundaries, e.g. the Uralla township, surrounding stations and the Rocky River Goldfield.
- b) Items that pertain to the inhabitants, both permanent and itinerant, of the area. The undertaking of a significant local or natural contribution by a person or persons is not necessarily a criterion for the acceptance of the item. The 'ordinary' history of inhabitants is important to the principles of the Museum.
- c) Significant or rare material that has no local relevance that may otherwise be lost will be accepted. The item to be transferred to a more relevant repository if one becomes available.

The Museum may accept on a temporary basis objects consistent with the following statements:

- a) Material that is useful for specific projects undertaken by the Museum e.g. research.
- b) Objects to be used in temporary exhibitions.

## Methods of Acquiring Objects

Objects may be acquired by purchase, gift, bequest, exchange, field collection and loan. In the case of field collection of Aboriginal material, and in some cases of European and Chinese artefacts, consideration must be given to the intrinsic value of the object remaining in situ.

The Museum will make and retain records of accession for all objects acquired for the Collection.

Any object that is accepted or lent on temporary basis must be accompanied by appropriate documentation.

The responsibility of the borrower and lender must be comprehensively covered. A time limit for the loan should be stated.

Objects acquired by the Museum as a gift must be accompanied by a statement of the donor's unencumbered title which is fully documented. The Museum intends that all items acquired on a permanent basis should have permanency in the Collection but reserves the right to dispose of the object if it is no longer useful for the purposes of the Museum. Where a restriction in title is accepted on an object a time limit for the restriction should be stated.

The preservation of objects within the Collection is an important consideration and all care and professionalism will be used when exhibiting items. It is recognised however that deterioration and, in some cases, destruction may occur within the course of normal museum use. When considered necessary for the preservation of unique or rare and highly significant items, replicas may be used.

The Museum considers co-operation and co-ordination between Museums to be beneficial and promotes such relationships. The Museum will, upon request, make public documentation on items within its Collection.



## Ethics

The Museum will only acquire items in accordance with State and Federal law and international agreements between Australia and other countries (e.g. UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property and the Convention on International Trade in Endangered Species).

The Museum will only acquire objects that have a legal and ethical provenance.

The collection of material by Museum members will always be carried out according to an appropriate code of behaviour. The preservation of human dignity and natural and human heritage, will be maintained.

The Museum will promote an acceptance by the community of the value of natural and cultural heritage.

The Museum may provide appraisals, identifications or authentications, however, no liability will be accepted. It may also assist in obtaining these from professional sources.

## De-Accessioning

The Museum shall ensure that objects will have permanency in the Collections as long as they retain their physical integrity, their identity, their authenticity and their documentation and so long as they remain useful. Approval to de-accession items shall be sought from the Museum's management committee. If approval is granted, it will be noted in the Accession Register and the object will be removed. Records shall be kept in a special file.

Where feasible and desirable, donors of objects that are to be de-accessioned will be advised of an intention to do so.

Other institutions will be given the opportunity to acquire de-accessioned items, either by sale or exchange. Funds realised from de-accession shall be used to further develop existing and new exhibitions in McCrossin's Mill Museum.



## APPENDIX 2:

### **Strategic Priorities for Collection Assessment and Development**

- 1 *Establish collection management procedures, receipt book, register and object files.*
- 2 *Train volunteers in collection management procedures.*
- 3 *Identify and research the history of the most significant objects.*
- 4 *De-accession items that are in poor condition, incomplete or lacking a provenance.*
- 5 *Enter a minimum of five hundred records onto EHIVE 2019 year.*
- 6 *Review al/ loans, return all items on long-term loan, or convert to donations where appropriate.*
- 7 *Prepare a statement of significance for the collection as a whole.*
- 8 *Develop detailed object files and statements of significance for the most important objects. With priority given to collections being developed or redeveloped for exhibition, Trickett, Sunny Jim, & Stoker to be compiled.*
- 9 *Put collection information onto the web site.*
- 10 *Work with other museums in the district to develop complementary collection policies and collecting priorities for particular themes or subjects.*
- 11 *Review progress on identified strategic priorities every 12 months, as part of the annual report of the museum.*

# THE AUSTRALIAN ICOMOS CHARTER FOR THE CONSERVATION OF PLACES OF CULTURAL SIGNIFICANCE (The Burra Charter)

## Preamble

Having regard to the International Charter for the Conservation and Restoration of Monuments and Sites (Venice 1966), and the Resolutions of 5<sup>th</sup> General Assembly of the International Council on Monuments and Sites (ICOMOS) (Moscow 1978), the following Charter was adopted by Australia ICOMOS on 19<sup>th</sup> August 1979 at Burra Burra. Revisions were adopted on 23<sup>rd</sup> February 1981 and on 23<sup>rd</sup> April 1988.

## Definitions

**Article 1.** For the purpose of this Charter:

- 1.1 *Place* means site, area, building or other work, group of buildings or other works together with associated contents and surrounding.
- 1.2 *Cultural significance* means aesthetic, historic, scientific or social value for past, present or future generations.
- 1.3 *Fabric* means all the physical material of the *place*.
- 1.4 *Conservation* means the processes of looking after a *place* so as to retain its *cultural significance*. It included *maintenance* and may according to circumstance include *preservation, restoration, reconstruction* and *adaptation* and will be commonly a combination of more than one of these.
- 1.5 *Maintenance* means the continuous protective care of the *fabric*, contents and setting of a *place*, and it to be distinguished from repair. Repair involves *restoration* or *reconstruction* and it should be treated accordingly.
- 1.6 *Preservation* means maintaining the *fabric* of a place in its existing state and retarding deterioration.
- 1.7 *Restoration* means returning the EXISTING *fabric* of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.
- 1.8 *Reconstruction* means returning a *place* as nearly as possible to a known earlier state and is distinguished by the introduction of materials (new or old) into the *fabric*. This is not to be confused with either re-creation or

## Explanatory Notes

These notes do not form part of the Charter and may be added to by Australia ICOMOS.

## Article 1.1

Place includes structures, ruins, archaeological sites and landscapes modified by human activity.

## Article 1.5

The distinctions referred to in Article 1.5, for example in relation to roof gutter, are:

- maintenance – regular inspection and cleaning of gutters
- repair involving restoration – returning of dislodged gutters to their place
- repair involving reconstruction – replacing decayed gutters.



conjectural reconstruction which are outside the scope of this Charter.

- 1.9 *Adaptation* means modifying a *place* to suit proposed compatible uses.
- 1.10 *Compatible use* means a use which involved no change to the culturally significant fabric, changes which are substantially reversible, or changes which require minimal impact.

## Conservation Principles

**Article 2.** The aim of *conservation* is to retain the *cultural significance* of a *place* and must include provision for its security, its *maintenance* and its future.

**Article 3.** *Conservation* is based on a respect for the existing *fabric* and should involve the least possible physical intervention. It should not distort the evidence provided by the *fabric*.

**Article 4.** *Conservation* should make use of all the disciplines which can contribute to the study and safeguarding of a *place*. Techniques employed should be traditional but in some circumstances they may be modern one for which a firm scientific basis exists and which have been supported by a body of evidence.

**Article 5.** *Conservation* of a *place* should take into consideration all aspects of its *cultural significance* without unwarranted emphasis on any one aspect at the expense of others.

**Article 6.** The conservation policy appropriate to a *place* must first be determined by an understanding of its *cultural significance*.

### Article 2

Conservation should not be undertaken unless adequate resources are available to ensure that the fabric is not left in a vulnerable state and that the cultural significance of the place is not impaired. However, it must be emphasised that the best conservation often involves the least work and can be inexpensive.

### Article 3

The traces of additions, alterations and earlier treatments on the fabric of a place are evidence of its history and uses. Conservation action should tend to assist rather than to impede their interpretation.

### Article 6

An understanding of the cultural significance of a place is essential to its proper conservation. This should be achieved by means of a thorough investigation resulting in a report embodying a statement of cultural significance. The formal adoption of a statement of cultural significance is an essential prerequisite to the preparation of a conservation policy.

**Article 7.** The conservation policy will determine which uses are compatible.

**Article 8.** *Conservation* required the maintenance of an appropriate visual setting: e.g. form, scale, colour, texture and materials. No new construction, demolition or modification which would adversely affect the setting should be allowed. Environmental intrusion which adversely affect appreciation or enjoyment of the *place* should be excluded.

**Article 9.** A building or work should remain in its historical location. The moving of all or part of a building or work is unacceptable unless this is the sole means of ensuring its survival.

**Article 10.** The removal of contents which form part of the *cultural significance* of the *place* is unacceptable unless it is the sole means of ensuring their security and *preservation*. Such contents must be returned should changed circumstances make this practicable.

#### **Conservation Processes**

##### *Preservation*

**Article 11.** *Preservation* is appropriate where the existing state of the *fabric* itself constitutes evidence of specific *cultural significance*, or where insufficient evidence is available to allow other conservation processes to be carried out.

##### **Article 7**

Continuity of the use of a place in a particular way may be significant and therefore desirable.

##### **Article 8**

New construction work, including infill and additions, may be acceptable, provided:

it does not reduce or obscure the cultural significance of the place it is in keeping with Article 8.

##### **Article 9**

Some structures were designed to be readily removable or already have a history of previous moves, e.g. prefabricated dwellings and poppetheads. Provided such a structure does not have a strong association with its present site, its removal may be considered.

If any structure is moved, it should be moved to an appropriate setting and given an appropriate use. Such action should not be to the detriment of any place of cultural significance.

##### **Article 11**

Preservation protects fabric without obscuring the evidence of its construction and use.

The process should always be applied:

where the evidence of the fabric is of such significance that it must not be altered. This is an unusual case and likely to be appropriate for archaeological remains of national importance;

where insufficient investigation has been carried out to permit conservation policy decision to be taken in accord with Articles 23 to 25.

New construction may be carried out in association with preservation when its purpose is the physical protection of the fabric and when it is consistent with Article 8.

**Article 12.** *Preservation* is limited to the protection, *maintenance* and, where necessary, the stabilisation of the existing fabric but without the distortion of its *cultural significance*.

#### **Article 12**

Stabilisation is a process which helps keep fabric intact and in a fixed position. When carried out as part of preservation work it does not introduce new materials to the fabric. However, when necessary for the survival of the fabric, stabilisation may be effected as part of a reconstruction process and new materials introduced. For example, grouting or the insertion of a reinforcing rod on a masonry wall.

#### *Restoration*

**Article 13.** *Restoration* is appropriate only if there is sufficient evidence of an earlier state of the *fabric* and only if returning the *fabric* to that state reveals the *cultural significance* of the *place*. See explanatory note for Article 2.

#### **Article 13**

**Article 14.** *Restoration* should reveal anew culturally significant aspects of the *place*. It is based on respect for all the physical, documentary and other evidence and stops at the point where conjecture begins.

**Article 15.** *Restoration* is limited to the reassembling of displaced components or removal or accretions in accordance with Article 16.

**Article 16.** The contribution of all periods to the *place* must be respected. If a *place* includes *fabric* of different periods, revealing the *fabric* of one period at the expense of another can only be justified when what is removed is of slight *cultural significance* and the *fabric* is to be revealed is of a much greater *cultural significance*.

#### *Reconstruction*

**Article 17.** *Reconstruction* is appropriate only where a *place* is incomplete through damage or alteration and where it is necessary for its survival, or where it reveals the *cultural significance* of the *place* as a whole.

**Article 18.** *Reconstruction* is limited to the completion of a depleted entity and should not constitute the majority of the *fabric* of a *place*.

**Article 19.** *Reconstruction* is limited to the reproduction of *fabric*, the form of which is known from physical and/or documentary evidence. It should be identifiable on close inspection as being new work.



## *Adaptation*

**Article 20.** *Adaptation* is acceptable where the *conservation* of the *place* cannot otherwise be achieved, and where the *adaptation* does not substantially detract from its *cultural significance*.

**Article 21.** *Adaptation* must be limited to that which is essential to a use for the *place* determined in accordance with Articles 6 and 7.

**Article 22.** *Fabric* of *cultural significance* unavoidable removed in the process of *adaptation* must be kept safely to enable its future reinstatement.

## **Conservation Practice**

**Article 23.** Work on a *place* must be preceded by professionally prepared studies of the physical, documentary and other evidence, and the existing *fabric* recorded before any intervention in the *place*.

**Article 24.** Study of a *place* by any intervention in the *fabric* or by archaeological excavation should be undertaken where necessary to provide data essential for decisions on the *conservation* of the *place* and/or to secure evidence about to be lost or made inaccessible though necessary *conservation* or other unavoidable action. Investigation of a *place* for any other reason which required physical disturbance and which adds substantially to a scientific body of knowledge may be permitted, provided that it is consistent with the conservation policy for the *place*.

**Article 25.** A written statement of conservation policy must be professionally prepared setting out the *cultural significance* and proposed *conservation* procedure together with justification and supporting evidence, including photographs, drawings and all appropriate samples.

**Article 26.** The organization and individuals responsible for policy decisions must be named and specific responsibility taken for each such decision.

## **Article 25**

The procedure will include the conservation processes referred to in Article 1.4 and other matter described in Guidelines to the Burra Charter: Conservation Policy.

**Article 27.** Appropriate professional direction and supervision must be maintained at all stages of the work and a log kept of new evidence and additional decisions recorded as in Article 25 above.

**Article 28.** The records required by Articles 23, 25, 26 and 27 should be placed in a permanent archive and made publicly available.

**Article 29.** Items referred to in Articles 10 and 22 should be professionally catalogued and protected.

*Work in italics are defined in Article 1.*