Collections Mapping

A discussion paper for collection development in regional Australian communities.

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EXECUTIVE SUMMARY

Introduction

The aim of the collections mapping project was to devise a ‘collections mapping guide’, which will be utilised by CollectionsCare Coordinators to help identify, document and promote existing collections within their CollectionsCare Region. The ‘collections mapping guide’ will be developed as part of the CollectionsCare proposal developed by the Collections Council of Australia (CCA), the peak body for the Australian collections sector. The CollectionsCare proposal will provide a network of targeted support to regional Australian collections.

In 2006 the CCA commissioned an investigation, conducted by Ms Anne Dunn, into the concept of Regional Collections Hubs throughout Australia. The system of staffed Regional Hubs underpins the CollectionsCare initiative and is recommended by The Dunn Report (2007). Dunn (2007:6) addressed the opportunities and challenges facing regional collections, as well as the proposal for a Regional Collections Hubs Strategy. Since developing the CollectionsCare proposal based on The Dunn Report (2007), the CCA has called ‘Regional Hubs’ ‘CollectionsCare Regions’, and their staff ‘CollectionsCare Coordinators’

Project Brief

The project brief was to undertake extensive background research into collection mapping methodologies throughout Australia and overseas, and then from this research develop a ‘collections mapping guide’ which will help CollectionsCare Coordinators identify, document and promote local collections throughout regional Australia. In particular, the
brief specified that the ‘collections mapping guide’ be developed within the context of the CollectionsCare initiative and build upon exiting knowledge and mapping practices.

**Background**

The proposed ‘collections mapping guide’ was adapted from two existing cultural mapping methodologies, *Mapping Culture: A Guide for cultural and economic development in communities* (1995) and *Cultural Mapping Toolkit* (undated). Cultural mapping is an approach used to identify, record and utilise a community’s cultural resources and activities (Young 2003:5). The current methodology used for cultural mapping has progressed from the work of ethnographers and anthropologists, such as Norman B Tindale in the 1940s and has since been adapted by agencies such as the United Nations Education, Scientific and Cultural Organisation (UNESCO) and the Association of Southeast Asian Nations (ASEAN) to address the preservation of languages and land rights issues (*Cultural Mapping Toolkit* undated:70).

A series of international, national and institutional collections mapping methodologies were critiqued throughout the production of the ‘collection mapping guide’. The majority of international examples of collection mapping projects are organised by government departments or other high-level organisations. This ‘Top-Down’ approach means that communities have very little input into the mapping process. The ‘collections mapping guide’ proposed in this report is a ‘Bottom-Up’ approach, where the ‘guide’ is given to the CollectionsCare Coordinator who is positioned within the Regional Hub. The mapping process is then collaboratively carried out between the CollectionsCare Coordinator and the community. The results of the mapping exercise are designed, executed and evaluated at a
regional level, thus allowing the ‘collections mapping guide’ to grow and evolve with communities.

The ‘collections mapping guide’ presented here will build upon the methodologies outlined in the existing cultural mapping publications, in order to develop a practical ‘guide’ for CollectionsCare Coordinators. However, this ‘guide’ may be used by any community member who facilitates collections mapping. The collation of data will instigate regional collections mapping projects and will assist the CCA in their role of assisting collecting organisations achieve their potential through ensuring that regional community collections are recognised for their significance, used collaboratively and managed for sustainability.

Results

Due to time restrictions the ‘collections mapping guide’ is presented as an annotated contents page, with references to the relevant sections of the two cultural mapping methodologies and The Dunn Report. To help communities use this ‘guide’ as a ‘working document’, a series of guiding templates for different aspects of the mapping process have been adapted from the cultural mapping methodologies. Ideally the templates will be included throughout the ‘collections mapping guide’, however for the purposes of this report they are included at Appendix B.

The ‘collections mapping guide’ has been separated into the following stages and steps:

- Introduction
- Stage 1: Getting Started
- Step 1: Organise a regional meeting to generate interest and support for Collections Mapping.
- Step 2: The Inaugural Meeting
- Step 3: Discuss and Determine your Parameters
- Step 4: Compile a comprehensive list of Objectives
- Step 5: Assemble Resources

- **Stage 2: Project Design**
  - Step 6: Preliminary Research
  - Step 7: Data Collection
  - Step 8: Collating the results

- **Stage 3: Synthesising and Making Sense of the Data**
  - Step 9: Matching Data with Objectives

- **Stage 4: Applications of the Data**
  - Step 10: Converting the Data into a Collections Map
  - Step 11: Analysis and Interpretation

- **Stage 5: Promoting your Results**
  - Step 12: Getting the Word Out
  - Step 13: Celebrate!

The practical nature of the ‘collections mapping guide’ will serve as a record of community ideas, participation, decisions and objectives. This report is the first step towards the development and implementation of a ‘collections mapping guide’ for use throughout regional Australia.
Introduction

Collections play an important role in the shaping of national psyche, the development of community pride and the survival of individual memory. Collections have the ability to excite, sadden and educate their audience through the interpretation of themes and narratives that are central to the history and identity of Australia. In September 2004, the Collections Council of Australia (CCA) was established to ensure stability and sustainability of the collections sector by developing long term strategies to address issues facing collecting institutions including museums, galleries, archives and libraries (Collections Council of Australia 2008:2). Through consultation with key stakeholders, the CCA aims to improve standards and procedures to address the gaps in knowledge regarding Australia’s regional collections. CollectionsCare is a proposal developed by the CCA and negotiated with the three tiers of government for a ten year start-up period.

CollectionsCare aims to provide increased support to regional collections across Australia, thus creating a focussed local and regional environment to sustain collections and outreach services. This convergence will offer regional communities and governments the chance to explore future benefits of their collections, both educational and economical, through access to new digital environments and collaboration with neighbouring regions.

In response to the lack of knowledge regarding regional collections, the CCA commissioned a study in 2006 conducted by Anne Dunn, regarding the concept of regional collections hubs, subsequently known as The Dunn Report (2007). The Dunn Report (2007:14) estimated that there are in excess of 3 000 collections in Australia, 2 000 of
which are regional collections that do not currently maintain proper collection and preservation standards. *The Dunn Report* (2007) also proposed the establishment of ‘Regional Hubs’, through which communities and governments within the same region can develop individual strategies that are applicable to their particular collections, thus addressing the gaps and weaknesses in the current system. Since developing the CollectionsCare proposal based on *The Dunn Report* (2007), the CCA has called ‘Regional Hubs’ ‘CollectionsCare Regions’, and their staff ‘CollectionsCare Coordinators’

Collections mapping is one of the first steps in the CCA CollectionsCare initiative, which aims to increase government, philanthropic and community support of Australia’s diverse and distributed collections. Although this project has not yet been funded, collections mapping has been included in the CCA’s strategic plan, *The Collections Plan 2007-2010*, described as:

*Encouraging the production of cultural maps which focus on collections*

**Under Goal 3**

Develop links between the collections sector and the wider community

**Objective 3.3**

Foster broad public understanding of the value, purpose and use of collections

(Collections Council of Australia 2008:12).

**Project Brief**

In response to the objectives outlines above the CCA employed the voluntary services of Miss Jenna Randall to conduct background research into applications of collections
mapping methodologies throughout Australia and overseas, then from this research devise a ‘collections mapping guide’ for the purpose of mapping collections throughout regional Australia. In particular the brief specified that the project be developed in consultation with industry professionals and be compatible with the cultural mapping methodology outlined in *Mapping Culture: A guide for cultural and economic development in communities* (1995).

In the preparation of this report I would like to acknowledge the appreciated assistance of:

- My industry partner, the Collections Council of Australia staff:
  - Margaret Birtley (Chief Executive Officer),
  - Veronica Bullock (Development Officer) and
  - Charlotte Smith (Administration and Information Officer).

- Ian Cook (Cultural Consultant, 3CS Asia Pacific);

- Damian Stevens (Manager, Australian Broadband Guarantee, Broadband Division, Department of Broadband, Communication and the Digital Economy);

- Vicki Warden (Museum Development Officer, Southern Inland Queensland, Queensland Museum);

- Sue Murn, (Warden of the National Trust Courthouse and Slate Museum, Willunga South Australia); and

- Alice Gorman (Coordinator, Graduate Programme in Cultural Heritage Management, Department of Archaeology, Flinders University).
Methodology

The project methodology involved preliminary research for information sources and competing cultural and/or collection mapping tools, throughout Australia and overseas. This collections mapping proposal builds upon the already existing mapping methodology *Mapping Culture; A guide for cultural and economic development in communities* (1995). This document and existing national and international mapping methodologies were evaluated to assist in the development of a ‘collection mapping guide’. To assist in this evaluation an enquiry regarding collections mapping was posted to the Collections Australia Network discussion list (CAN-talk), the Earth Sciences mailing list, Flinders University, and Map Circle- the Australian National Cartographers Association (see Appendix A).

Other research repositories that were consulted during the research phase include:

- Internal reference library, Artlab Australia (70 Kintore Ave, Adelaide, South Australia.);
- Collection Council of Australia internal resources, project files and email communication with industry professions;
- Flinders University Library;
- Internet search engines, such as Google.
Research also included personal communication with:

- Collections Council staff:
  Margaret Birtley,
  Veronica Bullock and
  Charlotte Smith
  (meetings, phone communication, email);
- Ian Cook, Cultural Consultant, 3CS Asia Pacific (email);
- Damian Stevens, Manager, Australian Broadband Guarantee, Broadband Division, Department of Broadband, Communication and the Digital Economy (phone
  communication, email);
- Vicki Warden, Museum Development Officer, Sothern Inland Queensland,
  Queensland Museum (phone communication, email); and
- Sue Murn, Warden of the National Trust Courthouse and Slate Museum, Willunga
  South Australia (personal communication).

This consultation and research process aimed to progressively refine and explore key
factors of current mapping methodologies to ensure that the ‘collections mapping guide’
will address the current gaps in knowledge regarding regional collections.
Background Information

The Concept of Cultural Mapping

Cultural mapping is an approach used to identify, record and utilise a community’s cultural resources and activities (Young 2003:5). The process of cultural mapping has progressed logically from the work of ethnographers and anthropologists such as Norman B Tindale, who’s comprehensive map of the distribution of Aboriginal tribes[sic] of Australia (1940), argued against the myth of Australia being *terra nullius*, to the current mapping methodologies being utilised to record cultural infrastructure and preserve cultural diversity throughout Australia and overseas (Cook 2008:2). The importance of preserving literal and metaphorical interpretations of culture has been aided by developments in technology which has resulted in a diverse selection of cultural maps being produced, using a variety of cultural mapping methodologies.

Cultural mapping has the potential to provide a unique opportunity for minority groups and communities to develop projects that reflect their cultural beliefs. Mapping techniques have been used since the early 1970s by the Inuit and the Cree peoples to establish a historical Indigenous presence in Canada, and by ‘Common Ground’, an English community-based conservation group since the 1980s (Young *et al.* 1995:40). Cultural mapping has also been used by agencies such as the United Nations Educational Scientific and Cultural Organisation (UNESCO) and the Association of Southeast Asian nations (ASEAN) to address other concerns such as land rights, stemming from traditional usage (tenure mapping) and the preservation of languages (*Cultural Mapping Toolkit* undated:70).
Cultural mapping allows communities to see where they have been in order to find a way forward, just as any mapping process might. The difference is the objects used to map culture are not static features of a landscape, but are tangible assets and resources and intangible memories, relationships and oral histories (Cultural Mapping Toolkit undated:70). Initial cultural mapping projects have produced a wide-spread methodology that is currently being used to support communities, especially minority groups.
In 1995, the Australian Government published a methodology for community cultural mapping that addressed the need for practical guidelines for communities, which would enable them to map their current and historical cultural practices and infrastructure. *Mapping Culture: A guide for cultural and economic development in communities* (1995), is the result of consultancy conducted in 1994 by Greg Young of Pac Rim Planning (Sydney), Ian Clark and Johanna Sutherland from the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). Their goals were to evaluate cultural mapping as it has been practiced in Australia and overseas and to develop a preferred mapping methodology. The methodology was tested through two pilot studies in two states, Katoomba in New South Wales and Moe in Victoria.

The Australian guide described cultural mapping as follows:

> Cultural mapping involves a community identifying and documenting local cultural resources. Through this research cultural elements are recorded- the tangibles like galleries, craft industry, distinctive landmarks, local events and industries, as well as the intangibles like memories, personal histories, attitudes and values. After researching the elements that make a community unique, cultural mapping involves initiating a range of community activities and projects, to record, conserve and use these elements…the most fundamental goal of cultural mapping is to help communities recognise, celebrate and support cultural diversity for economic, social and regional development.

*(Young et.al 1995).*

The Commonwealth publication is an informative and useful guide for communities to research, assess and then promote their cultural assets for economic and community
development. The Australian guide defines ethical standards, information regrading breeches of confidentiality, the appropriation of intellectual property and contains templates for community use. However, the formal layout of the publication is not overly user friendly and at times the information can become quite dense despite the use of informal language.

The Australian guide states the importance of community involvement and encourages communities to develop a thematic approach to their mapping activities that best represents their culture and knowledge. Furthermore, the Australian guide outlines publicity, promotional, marketing and fundraising techniques in addition to suggested agendas for each community meeting. This section, whilst well written would have benefited from the inclusion of checklists and worksheets distributed throughout each section. In this way, the mapping group or individual can make notes as they develop their cultural maps, and should work better than the current arrangement, where all the template are presented in an appendix. The guide would then become a working record of the individual or community progress, suggestions and solutions.

The cultural mapping methodology suggested by Young et al. (1995) is broken into three sections: initial research, community profiling and making a cultural map. Whilst this approach is very practical, the mapping cycle is incomplete as the guide fails to provide information on, or examples, of the evaluation process and report writing skills. Finally, there is no information regarding the publication and promotion of the final results in order to gain public support and perhaps more funding for future community projects.
Applications of the Australian Cultural Mapping Methodology

The Australian guide details a basic cultural mapping methodology, which despite its out-dated references and case-studies, has provided a template for cultural mapping that has been adapted by cultural organisations overseas. According to the Australian guide’s project manager, Damian Stevens (pers. comm. 2008) there has been very little peer-reviewed literature produced regarding the Young et al (1995) report. However, organisations such as UNESCO Bangkok have quoted Grey Young’s keynote speech for the Cultural Mapping Symposium and Workshop; Cultural Mapping in a Global World, held in Adelaide in 2003, on their website to promote cultural mapping techniques and activities. The keynote speech emphasised the importance of cultural mapping, using examples from Mapping Culture; A guide for cultural and economic development in communities to demonstrate how cultural mapping can be conducted (Young 2003:8).

The Symposium, run by the Association of South East Asian Nations Committee on Culture and Information (ASEAN-COCI) and AusHeritage Limited provided an opportunity to reflect upon past achievements, explore current thinking and investigate the future of cultural mapping (Cook 2003:1). Discussions regarding related fields such as resource mapping, heritage sites, tourism, community planning and the economic and social developments of communities were addressed throughout the Symposium (Cook 2003:1).

The implications of technological advances and globalisation on cultural mapping were discussed throughout the Symposium and were addressed further in the workshop run three days later in Hahndorf, South Australia. The workshop aimed to lay the foundations for a
cultural mapping model which would be compatible throughout South East Asia. This project is still being developed through collaboration between ASEAN-COCI, AusHeritage Limited and consultants Ian Cook and Ken Taylor (Cook, pers. comm. 2008). In preparation for this project a review of cultural mapping trends has been conducted in conjunction with a mapping project of the body of knowledge associated with cultural mapping and its applications (Cook 2008:3). The complex nature of South East Asia, in regards to the diversity of its peoples, their ancient history and their rich cultural diversity presents challenges to the ASEAN team in their aim to connect people through establishing common ground, from which to build mutuality and beneficial outcomes (Cook 2003:1).

The definition of cultural mapping outlined in the Australian guide has also been used by UNESCO Pakistan, UNESCO Bangkok and the Pakistan National College of Arts for a collaborative workshop called Cultural Resource Management Using Cultural Mapping, held in Lahore, Pakistan in 2006. The workshop aimed to educate participants towards understanding the applications of cultural mapping in cultural resource management for the preservation of tangible and intangible cultural expressions (Gul, Engelhardt, Sidonrusmee, Mararsco and Rogers 2006:3).

The process of creating a cultural map, as outlined in Mapping Culture; A guide for cultural and economic development in communities (1995), has been used as a starting point for more recent developments in cultural mapping. A partnership between 2010 Legacies Now and Creative City Network of Canada have recently released an online Cultural Mapping Toolkit (undated) which builds upon the methodology outlined in the Young et al. (1995) report. The Young (2003) keynote speech is quoted twice in the
Canadian guide (undated) and the proposed cultural mapping methodology, whilst more specific and practical in nature follows and expands upon the three steps outlined in the Young et al. (1995) guide: 1. Plan and investigate 2. Compile research and design the project and 3. Implement action. The Canadian guide (undated) extends the scope of the Young et al. (1995) methodology by providing information on the next steps, which include the synthesis of data, finalising the format of the map and going public with the information.

In particular, the Canadian guide highlights the potential that cultural mapping has in generating new perspectives and preparing communities for effective cultural planning, and “is now regarded as the first step in formulating a cultural plan” (Cultural Mapping Toolkit undate:70). The Canadian guide discusses the conversion of community information into a graphic, web or text based map, and the importance of ensuring the validity of the presented information. This information is not presented in the Young et.al (1995) guide, nor is the logical next step of finalising the report after the initial map has been validated by the community. Promotion of the finalised cultural map is another area that the Young et al (1995) guide does not address, and is perhaps one of the most critical steps in ensuring that the mapping process has been worth while. Creating a media buzz about the completed cultural mapping process and holding an official unveiling presentation will reinforce the validity and importance of the project for financial supporters and generate public support for the community members who were involved.

The Canadian guide (undated) proposes a fresh approach to cultural mapping, when compared to the Australian guide. However, whilst the practice of cultural mapping has
been modernised, particularly through the use of technology, the overall concept has logically progressed from the work of ethnographers and anthropologists and builds upon the methodology presented in the Australian guide. Therefore, Mapping Culture; A guide for cultural and economic development in communities (1995), is a milestone in Australia’s journey towards celebrating cultural diversity, and is a significant part of cultural development within Australia.
Focus On Collections Mapping

International developments in collection mapping methodologies vary from the enormous task of mapping Czechoslovakia’s National Library (NL) collection to the regional archival collection mapping project in the Northwest of England. Although what follows is not a complete summary of collection mapping projects to date, it places the development of Australian collection mapping methodologies within the context of the international arena.

The Velvet Revolution of 1989 in Czechoslovakia not only resulted in the fall of communism, but after several decades of isolation and limited international cooperation, the social infrastructure of the country was left in pieces (Stoklasova 2005:29). The National Library (NL) of Czechoslovakia faced the challenge of having to map certain areas of its collection from scratch and updating existing information using completely new technology (Stoklasova 2005:29). In 2000 the NL team employed the Conspectus collections development strategy to re-write the NL’s vague collection development policy. Conspectus was developed in the United States of America in the 1970s by academic research libraries to classify and essentially ‘map’ their library collections (Bushing 2005). The process involves the gathering of appropriate data, sorting the information, deciding upon the significant segments or subjects to map, identifying consistent vocabulary codes and finally discussing descriptive codes (Bushing 2005). According to Bushing (2005), the Conspectus process is just as valuable as the end product and is adaptable to any size or type of collection.
The Conspectus methodology was used by the NL to evaluate and develop their collection database, whilst identifying existing gaps in knowledge and ‘problems’ to be resolved. The results of the Conspectus mapping process have produced evidence that can be communicated to others and is a documentation of policy decisions. Since the inception of Conspectus in 2000, the NL has developed their own collection catalogue as well as participated in a joint pilot program with the Charles University in Prague in the development of a Uniform Information Gateway in 2001 (Stoklasova 2005:31). Furthermore, the NL has undertaken the new challenge of developing a Czech Digital Library, using the Conspectus tool on several levels to map and organise their subject orientated digital collections and address the needs of their special collections (Stoklasova 2005:31).

Further international development in collections mapping continued in 1996, when representatives from the Association of Chief Archivists in Local Government (ACALG) the society of Archivists and the Historical Manuscript Commission from England and Wales formed the Mapping Project Board (Archival Mapping Project Board 1998:ii). From 1997 to 2001 the project team, consisting of Adrian Ailes, Steven Jones and Alec Mulinder and Nick Coney from the Public Records Office (PRO) Archive Inspection Service, completed three archival mapping exercises across England and Wales (Archival Mapping Project Board 1998:ii). The English Archival Mapping Project (Phase One and Two) and The Welsh Archival Mapping Project consisted of a questionnaire being sent out to Chief Archivists throughout England and Wales, with each geographical location allocated a statistical score according to the returned questionnaires.
The questionaries requested information across a gamut of topics, including accommodation, storage, security, staff education and training, public access and service, public spaces and facilities, reference services, standards, surveys and outreach programs, preservation and conservation, cataloguing, indexing, the use of information technology and internet facilities, and the Archivist’s conclusions regarding the facility (Archival Mapping Project Board 1998:11).

The mapping of such information facilitated regional and inter-regional comparisons of services and facilities, whilst providing an indication of well-managed facilities and those that need improving (Archival Mapping Project Board 1998:10). This information enabled the PRO to identify funding needs throughout England and Wales, focussing the attention of funding bodies on the regions or facilities that need improvement (Archival Mapping Project Board 1998:10). The second phase of the English Archival Mapping project, conducted between 1999 and 2001, aimed to update the existing information, with a special focus on developments in information and communications technology, electronic records, external relations and cross-sectoral working, training and development, deposited public records and off-site storage. The English Archival Mapping Project questionnaire was sent to 123 record offices throughout England and 100 per cent were returned completed, thus demonstrating the support for this project throughout the English Archival community (Archival Mapping Project Board 1998:13).

After the completion of the first phase of the English Archival Mapping Project, Scotland conducted a Collections Mapping Project jointly sponsored by the Scottish Records Office and Society of Archivists in 1998 (Archival Mapping Project Board 1998:13). However,
the focus was on national, private, specialist, university repositories as well as archival collections (Archival Mapping Project Board 1998:13). Further developments continued in regional sectors across England from 2001 onwards, including a collaborative project between North West Museum Service, North West Regional Archive Council and Libraries North West in 2002. The methodologies adopted for this particular project were identical to that of the English archival mapping project, with the purpose of mapping existing data about library, archive and museum collections, identifying gaps in knowledge and producing costed recommendations to assist in the future research and development of the archive collections (North West Regional Archive Council 2002:1).

In November 2005, an International Seminar on Collections Mapping was held in Helsinki, Finland (International Seminar on Collections Mapping 2005). The Seminar focussed on international developments in collections mapping methodologies, in particular the use of the Conspectus tool in mapping library, archival and museum collections in the National Library of Czechoslovakia, Montana State University USA, University of Strathclyde, Glasgow and the Helsinki University Library, Finland. The International Seminar addressed different approaches to collection mapping, the resources and tools available and the diversity of collection mapping formats currently being adopted. The Seminar drew attention to related projects, such as The Higher Education/British Library Task Force, the Centre for Digital Library Research at the University of Strathclyde and the iCAS Collection Analysis Project run by the Consortium of University Research Libraries in the United Kingdom (Vattulainen 2005). These projects focus on the adaptation and refinement of current digital software for the purpose of mapping library collections, in particular specialised collections within this sector.
There is not a large amount of public literature regarding Australian collections mapping projects at a national level. However some state, institutional and local collecting organisations have been or are in the process of developing comprehensive collection mapping methodologies to document and improve the sustainability of their collections. The achievements of individual institutions that have adapted collection mapping methodologies are unfortunately, with the exception of state organisations, seldom published outside of the institution or industry sector, and as such are not recognised at a national level.

According to Southern-Inland Queensland Museum Development Officer Vicki Warden, the Queensland Museum conducted thematic mapping surveys of regional collections throughout Queensland from 2005 to 2007 (pers. comm. 2008(b)). These surveys built upon the already existing information obtained through a museum and gallery survey conducted in 2003 by Museums Australia (Queensland), and the Regional Galleries Association of Queensland. The survey consisted of a questionnaire, which was distributed to museums, galleries and related heritage organisations, requesting information from a broad range of categories that included, organisation type, funding sources, premises, staffing, collection policies and procedures, public programs and visitors. In conjunction with official State-based themes, this survey supplemented and updated existing information regarding Queensland’s collections, and formed the basis of the thematic mapping surveys conducted throughout each region.

The thematic mapping surveys aimed to build upon existing collection information, by mapping objects of likely significance against associated themes, whilst assessing the
capacity and motivation of the organisation to undertake in-house significance assessments. Once this has been determined, Queensland Museum Development Officers then deliver significance assessment workshops to either an individual, or a cluster, of interested collecting organisations. These workshops, which were conducted between 2006 and 2007 (and can still be organised on request), aim to provide the necessary training for the collecting organisation to undertake a significance assessment of their collection, producing an assessment against the Significance Criteria and a Statement of Significance (pers. comm. 2008(b)). Once this is completed the collection is then registered with the Queensland Museum as part of the Statewide database. Each entry consists of a thematic mapping survey, a list of significant objects or sections of collections (including photos), assessment against the Significance Criteria, and finally a Statement of Significance.

The mapping of significance throughout Queensland is a necessary step towards developing a national database of significant Australian collections. Complementing this focus on State based growth in the cultural and collections sector is the Tasmania Together 2020 vision. Launched in 2000, the 20 year strategy is a “people’s plan” for the social, environmental and economic growth of Tasmania. The Tasmania Together Progress Board Act was passed in 2001, and is used to guide decision making in the government, business and community sectors. The 2001 Tasmania Together publication was reviewed in 2006 and amended to 12 goals and 143 benchmarks. Of these 12 amended goals, Goal six addresses the need for a “Dynamic, creative and internationally recognised arts community and culture”, and in particular set benchmark performance standards for the number of enrolments in cultural heritage courses, the percentage of significant items conserved and the number of heritage documents and artefacts publicly available in digital format.
The information needed to set these benchmarks was derived from extensive community consultation in the form of forums and focus groups (Community Leaders Group 2004:3). Professionals from the collection sector were asked to comment on the condition of collections; however no collections mapping exercises were undertaken. Therefore, the proposed ‘collections mapping guide’ should become a useful tool for collections practitioners in achieving the targets outlined in the Tasmania Together 2020 initiative.

The establishment of the Council of Australian University Museums and Collection (CAUMAC) in 1992 drew attention to the parlous condition of many of Australia’s university museums and collections. In response a Committee was established by the Australian Vice-Chancellors’ Committee (AV-CC) to review university museums and collections throughout Australia (University Museums Review Committee 1996:3). The University Museums Review Committee (UMREC) visited and spoke to staff, students and other interested parties responsible for collection management from August 1994 to March 1995, mapping over 250 university collections in the process. UMREC concluded that Australia’s universities are responsible for a significant part of Australia’s movable cultural and natural heritage; however a lack of funding, adequate housing and storage facilities, as well as an absence of qualified staff, has caused the management of many important collections to fall below acceptable professional standards (University Museums Review Committee 1996:3).

UMREC made a series of recommendations to government agencies, including the Commonwealth Government, the Australian Vice-Chancellors’ Committee (now known as
‘Universities Australia’), the senior management of universities, and those immediately responsible for each university museum or collection (University Museums Review Committee 1996:6). UMREC also addressed issues to do with recognition, governance, management, forward planning, staffing and volunteers, training programs, funding and grants, research, documentation, exhibitions and cooperation, and the context of university museums and collections within the Australian Museum sector (University Museums Review Committee 1996). UMREC published a report on their findings called *Cinderella Collections* in 1996 which outlined 68 recommendations to be addressed by a future review committee.

Two years later the recommendations made by UMREC were addressed by a separate Department of Communication and the Arts/Australian Vice-Chancellors’ Committee (DCA/AV-CC) group in a publication called *Transforming Cinderella Collections* (1998). The DCA/AV-CC group managed to implement half of the recommendations and action had been undertaken regarding another quarter of the recommendations made in 1996 (University Museums Project Committee 1998:2).

The DCA/AV-CC group aimed to address the specific matters of developing a framework for and implementing a general university policy for museums and collections. This entailed collating further information about the holdings, significance and accessibility of each collection, and conducting a conservation survey of all collections mapped by the initial survey throughout 1994-95 (University Museums Project Committee 1998:10). Upon completion of their objectives the DCA/AV-CC group made another 11 recommendations
regarding collection policy, significance assessments, formal recognition, strategic and disaster planning and conservation (University Museums Project Committee 1998:4).

The *Cinderella Collections* Report (1996), together with the follow up publication *Transforming Cinderella Collections* (1998), provided a substantial picture of the predicament of collections in Australian university. However, this report has not been updated for the last ten years; therefore the current national state of university museums and collections is unknown. Individual universities, such as the University of Melbourne, have undertaken extensive collection mapping. This mapping actually began in the 1970s (McCaughy 2003:VIII). The transformation of prominent campus galleries and buildings into interesting and opulent spaces provided an opportunity to showcase the ‘hidden collections’ to the university staff, students and visitors, as well as the wider community. The public nature of the University of Melbourne Collection highlighted the need for an internal cultural policy. Produced in 2006, this policy outlines guiding principles which assist the University to best manage its cultural resources, collections and programs (The University of Melbourne 2006:1). The significance of Australian university museums and collections as demonstrated by the results of the *Cinderella Collections* (1995) surveys is highlighted further by McCaughy (2003:VIII) who states:

University Collections, and the Museums which house them, should be different from other public galleries. The works are not just institutional ornaments but belong to the central education enterprise of the University. They come alive in the interchange between the instructor and the instructed…Collections require permanence and accessibility and they need to grow and expand if they are going to live and nourish succeeding generations of students who come to the works of art, where they must learn the language of their own experience and that of their makers.
According to *The Dunn Report* (2007:14) there are over 3 000 collections in Australia about which little is known regarding the exact content, the condition, their strengths and weaknesses, or their significance in the telling of a balanced history of Australia. Regional collections in particular are suffering due to lack of inclusion by regional and local decision makers and a lack of resources (Dunn 2007:14). *The Dunn Report* (2007:14) also indicates that the majority of regional history collections are managed by volunteers, most of whom are aging, and there is no sign of a new generation of volunteers ready to replace them.

According to Kylie Winkworth, a Director of the Collections Council of Australia, “we are at risk of losing the memory of collections”, in particular the information that is the basis of the uniqueness of an area and its identity (*Artbeat* 2008:6).

Sue Murn, National Trust Warden of the Courthouse and Slate Museum in Willunga, confirms the challenges facing regional collections, commenting on the lack of adequate archival and storage space on-site, as well as the need for digitisation (pers. comm. 2008). Murn also commented on the aging volunteers, who have dedicated most of their lives to the Willunga collection, acquiring a wealth of information regarding the collection particularly in regard to its significance (pers comm. 2008). Murn commented on the need for these memories to be recorded and the need for fresh volunteers with new ideas to move the collection into the digital age (pers. comm. 2008).

The Willunga Courthouse and Slate Museum is run by the National Trust, and as such is monitored by the History Trust of South Australia, who recommends best practice for the conservation of documents and objects. Murn feels that training in these areas is a
necessary step towards achieving professional standards in conservation and interpretation throughout regional collecting organisations (pers. comm. 2008). A collection mapping methodology is of particular interest to Murn, who identified that there is a urgent need to address the lack of coordination between domains within regional communities, it would as mentioned in the Dunn Report (2007), help create an environment of cohesive, shared resources to eliminate document duplication and lost opportunities (pers. comm. 2008).

The progression from cultural mapping to collections mapping has resulted in international examples of collection mapping projects that use a ‘Top down’ approach, in which the data collection and mapping is managed by an overseeing committee/organisation, which is removed from the collecting organisation and their community. Instead the ‘collection mapping guide’ proposed in this report is a ‘Bottom-up’ approach, where the ‘guide’ is provided to a community thorough a CollectionsCare Coordinator, who then coordinates communities to map collections within that particular CollectionsCare Region. The results of the mapping exercise are designed, executed and evaluated at a regional level, thus allowing the ‘collections mapping guide’ to be adapted to each community (if necessary) and the map itself results to be easily updated in the future by its owners. The proposed ‘collections mapping guide’ will assist collections practitioners in their regions to manage and conserve their collections using accurate information.
Results: Proposed Guide for Collections Mapping Project

Information regarding the motivation and capacity of regional communities to engage in collections mapping projects is an essential element of the success of collection mapping projects. The establishment of ‘Regional Hubs’, now referred to as CollectionsCare Regions, was recommended in The Dunn Report (2007:40) as a tool to better manage, coordinate, care for and develop Australia’s regional collections, the activities they generate and the people who work for them. The next step in this process is the development of a ‘collections mapping guide’ for use by CollectionsCare Coordinators as, facilitators for communities, in CollectionsCare Regions. Please note, however, that the term ‘you’ in what follows can refer to any member of a community who facilitates collections mapping.

The proposed ‘guide’ draws its inspiration from two main documents, Mapping Culture: A Guide for cultural and economic development in communities (1995), referred to in the ‘guide’ as Mapping Culture, and the Canadian Cultural Mapping Toolkit (undated). The templates developed for cultural mapping purposes are adaptable to collections mapping and are included throughout this ‘guide’. Due to time restrictions the ‘guide’ is presented as an annotated contents page, to be used by the CCA as a template to build a ‘collections mapping guide’. The finalised ‘collections mapping guide’ should have templates throughout so that it can more easily be used as a working document by communities. For the purpose of this report the templates have been included at Appendix B, with reference to them in bold capitalised text throughout the contents page.
Proposed Guide for Collections Mapping Project

Collections Mapping

May 2008

• LINKING THE NATION’S MEMORY
The Collections Council of Australia Ltd is supported by the Cultural Ministers Council.
The office is hosted by the Libraries Board of South Australia.
Contents

Introduction

What is a collection? .................................................................X

What is collections mapping? ..................................................X

Include summary (this should be a clear, concise explanation)

Discuss the International ‘Top-Down’ model vs. regional Australian ‘Bottom-Up’.

References: Cultural Mapping Toolkit (undated) pg 70; and


Why do collections mapping? ..................................................X

This section could be summarised under headings or displayed in a table.

References: Cultural Mapping Toolkit (undated) Pg 3-5; and


CollectionsCare Regions and the four major collecting domains.........................X

The CollectionsCare Strategy:

- Objectives

- Key Elements (hub coordinators)
What is a domain?

What defines a region?

Where should a CollectionsCare Region be?

Who should be included in a CollectionsCare Region?

The role of the CollectionsCare Region


Glossary of terms used throughout this guide

Stages and Steps of the collections mapping process

There needs to be a general statement here about the estimated timeframe for which a collections mapping project could be completed. This section should also summarise the stages and the steps involved.

**Stage 1: Getting Started**

**Step 1: Organise a regional meeting to generate interest and support for Collections Mapping**


---

**WHO TO INVITE TO THE INAUGURAL MEETING**

**ADVERTISING LEAFLET TEMPLATE**

**Step 2: The Inaugural Meeting**

*Depending on the size of the CollectionsCare Region, you may need to conduct one or more meetings to begin to discuss the ideas of collections mapping and start determining the parameters of your CollectionsCare Region, your objectives, and the availability of resources, publicity and promotional campaigns and the currency of your collections map.*

**Recommended Discussion Points:**

- The importance of community participation.

- Outline and discuss collections mapping examples (*Australian and International*)

- The impacts of recent development within the region and how will this affect *CollectionsCare*.

- The role of the *CollectionsCare Coordinator*.

- Identify and record interested collecting organisations.

- Establish a *Steering Committee* preferably headed by the *CollectionsCare Coordinator*.
Once this has been established, you may need further meetings to document and address the function of the Steering Committee, as documented in The Dunn Report (2007:22).

Reference:  *Mapping Culture* (1995) pg 8; and


**RECOMMENDED AGENDA (AND INDICATIVE TIMING)**


**Step 3: Discuss and Determine your Parameters**

It is important to determine the parameters of the collections mapping project. The exact boundaries will not be defined by the CCA, and will be left to the discretion of the regional collecting organisations.

*The Dunn Report* (2007) drew attention to the Local Government Association (LGA) regional organisation boundaries with respect to arts programs, regional development and tourism organisations. It was recommended by *The Dunn Report* (1997:17) that the LGA boundaries form the basis for CollectionsCare Regions.

However, these boundaries are not set in stone and the CCA appreciates that there may be associated collections that cross regional or even state boundaries. Therefore, the size of the mapped region will vary to suit the needs of the affiliated collections.
Step 4: Compile a comprehensive list of Objectives

Determine what you need to know to effectively map your collection; this will help in the establishment of goals and the development of the data collection form.

For Example:

- What and where are the collections within your CollectionsCare Region?
- Do you need to collect raw data (see Glossary of Terms pg X) before you begin creating your collections map?
- If these data are available what are the strengths and weaknesses of your collections?
- What areas are in need of urgent attention?
- Determine the source(s) of funding for the mapping project.
- How will the map be updated and at what intervals?
- What resources will you need?
- What form will the map take, will it be visual, web based, and can it be used for promotional/tourism needs or for emergency management purposes?
- What are the major themes that run through the collections? What do the collections say about the region?

OBJECTIVES TEMPLATE


OBJECTIVES AND PARAMETERS REFERENCE SHEET

Reference: Cultural Mapping Toolkit (undated) pg 75.
Step 5: Assemble Resources

This involves an evaluation by the Steering Committee into the resources available to complete this project.

For Example:

- **Human Resources:**

  Functions that need to be performed include:

  - Project management and administration;
  - data collection;
  - data entry;
  - collation and analysis;
  - map design; and
  - communication and public relations.

*Regional communities should also consider the need for:*

- **Professional Collections Support:**

  “The major challenge for collections support is with the small regional, volunteer run museums and historical societies, where there is a great need for professional expertise and hands-on assistance with basic collections management” (Dunn 2007:23). The Dunn Report (2007) discusses the issues associated with professional collections support, including the debate over how best to provide this service.

Finances and Budgeting:

- Budget Items
- Attracting Sponsorship and Raising Money
- In-kind contributions


RESOURCES TEMPLATE

BUDGET TEMPLATE

Timing:

- Determine who will be involved and in which stage.
- Set achievable targets and allocate sufficient time to each.

Remember to allocate adequate time to the sorting and synthesising of your collected data, as to generate an accurate representation of all the collections within your CollectionsCare Region.


TIMELINE TEMPLATE
Stage 2: Project Design

Step 6: Preliminary Research

Depending on the CollectionsCare Region it may be useful to utilise local government resources and directories, on-line databases, past planning and conservation programs and reports and archives before undertaking any sort of data collection to gain an understanding of the history of the area and possible link to other regions.


Step 7: Data Collection

The easiest way to create an inventory of information regarding your regional collections is through raw data collection. The results of the inaugural meeting along with your background research should give you an adequate number of collecting organisations to begin with. Keep in mind your overall goals and themes whilst developing this form, as well as the objectives you listed in Step 4. It is up to the committee to decide whether or not to include qualitative, subjective questions and whether or not it is necessary to conduct interviews. Remember to assess your resources when designing the data collection form and the scope of your interviews. (Do you have adequate human resources to undertake the data entry? Does your budget allow for the development of a database or several databases to hold this information? Where will the data collection forms be stored? How will you synthesis subjective information? This should be brokered by the CollectionsCare Coordinator as part of project funding).
Ethical Considerations:

Some issues you need to be aware of when designing the data collection forms include:

- Intellectual Property rights;
- informed Consent;
- cultural sensibilities;
- privacy, choice and exploitation;
- working in ethnic and multicultural communities; and
- working with Indigenous communities.


CONSENT AGREEMENT FOR USE OF INFORMATION

SAMPLE DATA COLLECTION TEMPLATE

Step 8: Collating the Results

When collating the results it may be useful to create data categories, such as

- Factual/ Baseline Data: who, what, where.
- Responses to principal interview questions.
- Red Flag Items: the unanticipated responses, the significant gaps in information, collections needing immediate action.

Stage 3: Synthesising and Making Sense of the Data

Step 9: Matching Data with Objectives

Once the raw data has been collated it is appropriate to revisit your objectives and assess whether the data you have gathered has answered these questions, as well as provided the inventory to create a collections map. It may be helpful at this point to produce a collections profile based on the information you have. This profile should complement the initial background research and help identify your collection values and themes.

References:  

Cultural Mapping Toolkit (undated) pg 42; and  

Stage 4: Applications of the Data

Step 10: Converting the Data into a Collections Map

There is no limitation to the styles or number of maps that you can create from your data. Ideally the Collections Council of Australia would like to produce a graphic representation of regional collections around Australia; however this should not limit your imagination. Before creating the visual and structural components of the map, you may wish to make a list detailing:

- All the elements of your collections;
- how they complement or compare to each other;
- the impact of each individual collection upon the overall themes of the regional collection;
- the degree of detail that you wish to include; and
- the number of maps needed to adequately address the needs of the CollectionsCare Region.

Ask yourself if there are any gaps in what is being represented, do you need to conduct more data collection before you create your map?

When developing your collections map it is important to remember that the principal difference between an inventory of information and a map is the identification and depiction of relationships in a visual manner. The map will animate the inventory of data, making it a much more powerful tool for planning and advocacy.

Step 11: Analysis and Interpretation

Once your map starts to take shape and drafts start being produced, you can begin the process of drawing conclusions on the state of your collections and then testing the validity of your findings within your CollectionsCare Region.

Things to look out for when mapping your collection include:

- Overviews and urgencies;
- distribution of collections throughout the CollectionsCare Region;
- gaps in resources;
- interconnections between collections throughout the CollectionsCare Region;
- opportunities for growth throughout the domains;
- opportunities for linking in with other maps e.g. cultural, hazard, tourism.

Stage 5: Promoting Your Results

Step 12: Getting the Word Out

To promote your mapping project there are two groups you need to address:

- Those who have been involved in the project and are interested in hearing about your progress; and
- Those that need to be convinced that your achievements are worth listening to.

Receptive Groups include:

- The Steering Committee;
- the regional collecting organisations;
- regional community members;
- affiliated regional communities;
- local Governments and Regional Councils; and
- regional/local newspapers and television stations.

As mentioned in The Dunn Report (2007:26) potential barriers to successful Regional Hubs (CollectionsCare Regions) and the maps they produce include the low priority given to cultural programs in general and especially collections by local government decision makers. It is important to address this problem by communicating your results with purpose to these particular groups to make sure that the mapping process and its results are understood.

MEDIA RELEASE TEMPLATE
Step 13: Celebrate! .................................................................X

It is important to celebrate your achievements, despite the scope or size of your mapping project. Celebrating mile stones in the mapping project will allow your committee and involved community members to reflect upon their achievements.

How can this guide be used?

This guide can be utilised in a number of ways:

- As a working document to set priorities and document progress;
- as a record of community meeting, objectives and ideas to be used for future development in the CollectionsCare Region;
- for advocacy;
- as a reference; and
- for the orientation of new committee members and volunteers.
Conclusions

Collections mapping has the potential to create connections between collecting domains, such as archives, galleries, libraries, museums, Indigenous cultural resource centres, historical societies, visitor centres and heritage places through exploring and celebrating regional diversity. The Collections Council of Australia (CCA) believes that collections interpret important parts of Australia’s history and identity. The CollectionsCare initiative is the CCA’s response to the difficulties that regional communities face in harnessing the potential of their collections. The system of staffed CollectionsCare Regions underpins the CollectionsCare initiative and is recommended by The Dunn Report (2007). The development of a ‘collections mapping guide’ will take the CollectionsCare Coordinator through the stages of creating a collections map in their CollectionsCare Region. The ‘collections mapping guide’ will contribute to the outcomes of CollectionsCare through fostering collaboration across collections, and between regional state and national collecting organisations and will unlock the hidden potential of regional collections to educate, inspire and document the significant but vulnerable narratives of objects in regional collections.

Cultural mapping is widely used as a planning and development tool by different levels of government and non-government organisations (Cultural Mapping Toolkit undated:70). Its popularity has increased in municipal and cultural administrations throughout Australia and overseas, and is described in the Canadian Cultural mapping Toolkit (undated:70) “as the first step in formulating a cultural plan”. Historically, cultural mapping evolved as a means to capture and present the history of indigenous peoples or to describe their traditional activities within a given territory (Cultural Mapping Toolkit undated:70). The applications
of cultural mapping are extensive, encompassing any number of complex cultural traits or activities within a community.

Collection mapping methodologies have logically progressed from the cultural mapping approach used by ethnographers and anthropologists to record and promote cultural identity. This progression has been driven by the need to document and reflect upon the importance of the collection rather than the individual object. This focus has resulted in international examples of collection mapping projects which are instigated by government departments or other high-level organisations. This ‘Top-Down’ approach means that mapping exercises are managed by an overseeing committee/organisation which is removed from the regional collecting organisation. Instead the ‘collections mapping guide’ proposed in this report is a ‘Bottom-Up’ approach, where the ‘guide’ is given to the CollectionsCare Coordinator, who then coordinates communities to map their collections within their particular CollectionsCare Region. The results of the mapping exercise are designed, executed and evaluated at a regional level, thus allowing the ‘collections mapping guide’ to grow and evolve with the communities.

The proposed ‘collection mapping guide’ will assist regional communities to undertake a collections mapping project with passion, creativity and innovation. The practical nature of the ‘guide’ will serve as a record of community ideas, participation, decisions and objectives. To ensure that CollectionsCare Coordinators treat this tool as a ‘working document’, guiding templates for different aspect of the mapping process should be included throughout the ‘guide’. The primary sources of information in the creation of the ‘collections mapping guide’, including the development of the templates, are two
methodologies for cultural mapping: *Mapping Culture; A guide for cultural and economic development in communities* (1995) and *Cultural Mapping Toolkit* (undated) in addition to the report on the concept of regional collections hubs *The Dunn Report* (2007). All these documents have been listed as primary references throughout each stage of the ‘guide’, to assist in the future development of the ‘collections mapping guide’. The ‘collections mapping guide’ is envisaged as a tool in the tool kit of each *CollectionsCare* Coordinator to help facilitate collections mapping throughout 50 *CollectionsCare* Regions over the next ten years.

This report is the first step towards the development and implementation of a ‘collections mapping guide’ for use in *CollectionsCare* Regions across Australia. The next steps involve finalising the ‘guide’ and producing a working document for *CollectionsCare* Regions. The ‘collections mapping guide’ will then need to be trialled in a community and revised appropriately. The implementation of the ‘guide’ will lay the ground work for further mapping projects, including thematic, significance and conservation studies. The ‘collections mapping guide’ will provide documentation that will contribute to national digital platforms such as the Collections Australia Network, Libraries Australia and PictureAustralia, which provide online accessibility to regional collections for Australians and the world. The next ten years will be an exciting and innovative time in the collections sector, as there is no limit to the variety of collection maps that could be produced within regional communities. As Bushing (2005) suggests, collections mapping “is not a solution or an end product but a means to an end”, where the ‘end’ is limited only by the imagination of those involved.
References and Information Sources


University Museums Review Committee 1996. *Cinderella Collections: University Museums and Collections in Australia.* University Museums Review Committee, Canberra.


Personal Communication

Cook, Ian. 2008. Email Correspondence, 16\textsuperscript{th} May, Adelaide.

Stevens, Damian. 2008. Phone Correspondence, 14\textsuperscript{th} May, Adelaide.

Murn, Sue. 2008. Personal Correspondence, 24\textsuperscript{th} March, Willunga, Adelaide.

Warden, Vicki. 2008. Phone Correspondence, 14\textsuperscript{th} May, Adelaide.

Warden, Vicki. 2008(b). Email Correspondence, 20\textsuperscript{th} May, Adelaide.
List of Appendices:

Appendix A: Details of posting for discussion list

Appendix B: Templates, checklists and reference sheets for ‘Collections Mapping Guide’:

1. Who to invite to the inaugural meeting
2. Advertising Leaflet Template
3. Recommended Agenda (and indicative timing)
4. Objectives Template
5. Objectives and Parameters Reference Sheet
6. Resources Template
7. Budget Template
8. Timeline Template
9. Consent agreement for use of information
10. Sample Data Collection Template
11. Media Release Template
Appendix A: Details of posting for discussion list

Collections mapping research project

My name is Jenna Randall and I am currently completing a Graduate Diploma in Cultural Heritage Management at Flinders University.

As part of the requirements of this diploma I am undertaking a Collections Mapping project under the supervision of Veronica Bullock, Development Officer of the Collections Council of Australia.

The Collections Mapping project will result in the development of a mapping methodology for collections. I expect the methodology to be compatible with the publication *Mapping Culture: A guide for cultural and economic development in communities* (1995), for the CollectionsCare initiative.

The report will include an analysis of past and present mapping methodologies within Australia and internationally. I would greatly appreciate hearing from you at the email address below with information about current or past cultural, geographical and/or collections mapping projects that may increase the scope of this analysis.

Sincerely

Jenna Randall

rand0060@flinders.edu.au
Appendix B: Templates for ‘Collections Mapping Guide’

1. Who to invite to the Inaugural Meeting:

Local councils may have directories of community organisations and local businesses in your CollectionsCare Region. The sorts of organisations likely to be interested in your collections mapping project include:

☐ Local government staff and councillors
☐ National Trust Wardens
☐ Local Museum/gallery/library/archive staff and volunteers
☐ Local and state funding bodies
☐ Local planning agencies
☐ Local cultural/art societies
☐ Community groups and associations (RSL Clubs, Religious organisations)
☐ Local Indigenous groups

Additional invites needed for:

☐ ...........................................................
☐ ...........................................................
☐ ...........................................................
☐ ...........................................................

2. Advertising Leaflet Template

Here is a sample leaflet that you could adapt to help generate support for your Inaugural Meeting:

COLLECTIONS MAPPING PUBLIC MEETING

There will be a meeting to discuss what collections mapping can do for (CollectionsCare Region) on…………., at……………………., from………………to………………….

WHAT IS COLLECTIONS MAPPING?

- Collections mapping will assist communities identify, document and promote their collections throughout regional Australia.

- Collections mapping will help strengthen existing collections by identifying social and economic resources that will address the gaps in knowledge regarding Australia’s regional collections.

- Collections mapping will promote self-understanding through community cohesion.

- Community participation is crucial to the success of the collections mapping process.

EXPRESSION OF INTEREST

I am interested in attending the Collections Mapping meeting on………………………

NAME:
ORGANISATION (if any):
ADDRESS:
TELEPHONE:
FAX or EMAIL:

Please return this slip to ……………………………………………

3. Recommended Agenda (and indicative timing)

1. Welcome address by CollectionsCare Coordinator or prominent supporter, Mayor or equivalent community leader (5 mins).
2. What is Collections mapping (15 mins).
3. Why collections mapping is a good idea for this CollectionsCare Region (15 mins).
4. Questions and answers (20 mins).
5. Tea/coffee break (20 mins).
6. Group discussion on possible collections to be mapped (15 mins).
7. Workshop discussions on collections to be mapped (30 mins).
8. Reporting back on workshop discussions (10 mins).
9. Nomination or election of a Steering Committee
10. Concluding address.

Another meeting (or a series of meetings) may be held later to report on progress. Whether or not you hold more than one public meeting, and whether there are specific projects group meeting, depends on the nature of your mapping project.


Here are some points to consider when you are planning a meeting for participation:

1. Give everyone an opportunity to have their say or ask questions.
2. Keep presentations short and to the point.
3. Structure meetings so that group members talk 80-90 per cent of the time.
4. Vary activities to include small-group work.
5. Decide before the meeting how you will organise data.
6. Anticipate stray issues and decide how to handle them.

The following is a five-step process to help a group determine who will do what tasks at what time.

1. Identify the major tasks that must be accomplished.
2. Identify the interdependencies of the various tasks.
3. Prioritise related tasks based on the order in which they must be completed.
4. Assign deadlines for each task.
5. Assign someone the responsibility for the completion of each task or group tasks.

4. Objectives Template

What do we need to know?

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Who needs to know?

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Reference: Cultural Mapping Toolkit (undated) pg 17.
5. Objectives and Parameters
Reference Sheet

This summary sheet will help assess your mapping progress in relation to your original objectives.

What do we want to know?

- Identity- who are we, what elements of our collections reflect our cultural identity
- Taking stock- evaluation, adjustment of priorities, estimation of needs
- Problem solving- research, interviews

Are we seeking:
- Subjective, qualitative material, or
- Quantitative data, or
- Both?

Who are our principal respondents and informants?

Do we want to include individuals as well as groups as subjects?
- Yes
- No

Should we include the general public as respondents?
- Yes
- No

Is our objective to:
- Describe out actual situations, or
- Look for new information, or
- Both?

Will we be preparing a:
- GIS or graphic map?
- Website?
- Text-based report?

Will the mapping activity continue into the future on a periodic basis?
- Yes
- No

Reference: Cultural Mapping Toolkit (undated) pg 75.
### 6. Resources Template

<table>
<thead>
<tr>
<th>Human Resources</th>
<th>Sources of Funding</th>
<th>Partners and Collaborators</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name:</td>
<td>How much?</td>
<td>Organisations/Name:</td>
</tr>
<tr>
<td>Organisation:</td>
<td>Duration?</td>
<td>Contact Information</td>
</tr>
<tr>
<td>Contact information:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Role or duty:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Reference: Cultural Mapping Toolkit (undated) pg 22.
## 7. Budget Template

### Expenses – these may be cash or in-kind expenses

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fees</td>
<td></td>
</tr>
<tr>
<td>Professional Consultants</td>
<td></td>
</tr>
<tr>
<td>Interviewers</td>
<td></td>
</tr>
<tr>
<td>Web or map design</td>
<td></td>
</tr>
<tr>
<td>Data Entry</td>
<td></td>
</tr>
<tr>
<td>Communications</td>
<td></td>
</tr>
<tr>
<td>Media Releases</td>
<td></td>
</tr>
<tr>
<td>Media Conference</td>
<td></td>
</tr>
<tr>
<td>Advertisements</td>
<td></td>
</tr>
<tr>
<td>Meeting Expenses</td>
<td></td>
</tr>
<tr>
<td>Facilitator</td>
<td></td>
</tr>
<tr>
<td>Venue Hire and equipment</td>
<td></td>
</tr>
<tr>
<td>Refreshments</td>
<td></td>
</tr>
<tr>
<td>Final Report</td>
<td></td>
</tr>
<tr>
<td>Design/Printing</td>
<td></td>
</tr>
<tr>
<td>Photocopying</td>
<td></td>
</tr>
<tr>
<td>Distribution</td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL**

### Revenues – cash and in-kind (make sure in-kind revenues match in-kind expenses)

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Local Government</td>
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</tr>
<tr>
<td>Other Governments</td>
<td></td>
</tr>
<tr>
<td>Local</td>
<td></td>
</tr>
<tr>
<td>State</td>
<td></td>
</tr>
<tr>
<td>Federal</td>
<td></td>
</tr>
<tr>
<td>Foundations</td>
<td></td>
</tr>
<tr>
<td>Community partners</td>
<td></td>
</tr>
<tr>
<td>Local businesses</td>
<td></td>
</tr>
<tr>
<td>Fundraising</td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL**

Reference: Cultural Mapping Toolkit (undated) pg 76.
### 8. Timeline Template

<table>
<thead>
<tr>
<th>Stage</th>
<th>Estimated Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Planning/assembling resources</td>
<td></td>
</tr>
<tr>
<td>Project Design</td>
<td></td>
</tr>
<tr>
<td>Implementation – data collection and entry</td>
<td></td>
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<tr>
<td>Analysis and synthesis</td>
<td></td>
</tr>
<tr>
<td>Preparing the map and report</td>
<td></td>
</tr>
<tr>
<td>Presenting the map</td>
<td></td>
</tr>
</tbody>
</table>

*Reference: Cultural Mapping Toolkit (undated) pg 23.*
9. Consent agreement for use of information

Here is a possible model for a consent agreement for use of information, photographs, audio-visual or other materials that you might be able to adapt for participants to your mapping project.

<table>
<thead>
<tr>
<th>Name of Contributor/participant in collections mapping project:</th>
</tr>
</thead>
<tbody>
<tr>
<td>..............................................................................</td>
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<tr>
<td>..............................................................................</td>
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<tr>
<td>..............................................................................</td>
</tr>
</tbody>
</table>

Address
..............................................................................
..............................................................................
..............................................................................

Contact Details (BH)......................................... (AH)..........................................
Fax Number..........................................................
Email..................................................................

Brief descriptions of information to be included in cultural map
..............................................................................
..............................................................................
..............................................................................

Do you wish to place any restrictions on access to the contributed material or information?
Yes/No

If yes, please indicate the nature of the restrictions sought, and the reasons for the restrictions..........................................................
..............................................................................
..............................................................................
..............................................................................

Please name groups or persons exempt from access restrictions
..............................................................................
..............................................................................
..............................................................................
WARRANTY:

The participant or contributor warrants to [CollectionsCare Coordinator] that the granting of permission to use the information given is in no way an infringement of any existing copyright or other right and that it contains nothing defamatory, libellous or unlawful, that all statements therein purporting to be factual are true, and that he or she has full power to make this Agreement.

The contributor or participant undertakes fully to indemnify the [CollectionsCare Coordinator] against loss, damage or injury in consequences of any breach of this warranty or any claim that the information constitutes an infringement of copyright or any other right, or contains defamatory, libellous or unlawful matter.

This agreement shall be governed by and interpreted in all aspects in accordance with the laws of the [relevant State or Territory].

Contributor’s signature

..........................................................................................Date........................................

CollectionsCare Coordinator’s signature

..........................................................................................Date........................................

### INSTITUTION

Institution Name:  
Address:  
Post Code:  
Contact Name:  
Position:  
Telephone:  
Fax:  
Email:  
Collection Policy of organisation:  
(please indicate selection criteria, geographical coverage, policy on duplicates and physical condition of object)  
Storage:  
(Please state whether storage conforms to Section 3.4 of the History Trust of South Australia Collections Management Policy or the state equivalent any other standards, if none of these, the condition in which the collection is stored)

### COLLECTION

Title:  
Collection Type:  
Collection Reference Number:  
Scope:  
Media:  
Size: (approx no. of shelves, metres of shelving)  
Dates covered:  

### ACCESSIBILITY

Is the collection catalogued? (Yes/No)  
If yes, to what standard?  
In what format(s) is the catalogue? (Digital, paper etc.)  
Is the catalogue available outside the institution? (Yes/No)  
If yes, where? (CollectionsCare Region, own website)  
Are digitised images of individual items from the collection available? (Yes/No)  
Is the collection available for consultation by the general public? (Yes/No)  
If No, to who is access allowed?  
If you know of any other institution within your CollectionsCare Region with a major special collection that compliments this one, please give the name of the institution.

I confirm these details are correct:  
Name:  
Signature:  
Position:
11. Media Release Template

Here is a sample media release that you could adapt and use to help interest local newspapers, radio and television news in your mapping project.

YOUR LOGO OR LETTERHEAD

Media Release

(Date)

(Heading e.g. Put (CollectionsCare Region) on the map!!!)

Everyone in (location) is invited to a public information meeting about collections mapping at………………………………………………..on…………………………………,
from………………………………….to……………………………………………………..

“Collections mapping is about collecting and recording information on the variety of collections on our region. It ultimately means many potential benefits for our community,” CollectionsCare Coordinator ………………… said today.

“Mapping can result in stronger commercial activities and enterprises and identify new opportunities for business. It also is a very useful tool for community self-understanding, and the promotion of our regional collections.”

Collections mapping depends on community involvement-so find out more by coming to the inaugural meeting.

The collections mapping project is funded/sponsored by…………………………and is supported by………………………………………………………………………….

For further information please contact
[add name and contact details].