

# Willoughby Museum Collection Policy

## 1. Introduction and Mission

The collection policy of the Willoughby District Historical Society Inc. (WDHS) is a public document that guides the management and development of the collection. It outlines why, what, where, how and when the society collects and accessions; and how and why items may be de-accessioned and disposed. The policy covers the three collection areas of the WDHS: the museum, the research archives and the library.

The mission of the WDHS is to enhance the appreciation and understanding of Willoughby City's history and heritage among residents, business and civic leaders. The Willoughby Museum provides a platform towards this broad task through providing enriched educational experiences for the residents and business people of Willoughby City.

The museum collection is a source of knowledge, ideas, stories and memories. It is developed and managed as a community resource to inspire, educate and inform the Willoughby community and visitors, and to contribute to the conservation of the history and heritage of the City of Willoughby.

The WDHS Collection Policy is being developed in parallel with its Strategic Management Plan and it is intended to complement the objectives, strategies and management approaches documented in the Plan.

## 2. History of the Society and its Museum

The WDHS Strategic Management Plan covers the historical issues in depth, so only the specific aspects pertaining to the collection are presented here.

The WDHS was established in 1974 with a core objective of 'encouraging the study and appreciation of the history of Willoughby'. During its initial 15 years the Society initiated research activities into various aspects of the district's history, published 20 issues of the *Journal of the Willoughby District Historical Society* and had an active tours program for members. In 1988 it received advice that a 1912 Federation house, *Boronia*, at 58 Johnson Street in Chatswood (adjacent to the CBD) had been bequeathed to it by Sonya Kirkham, a member of the Society, thus enabling its hopes of establishing a museum to become a reality with its formal opening in 1993.

An important factor shaping the collection was the establishment of the Willoughby Bicentennial Community Committee in 1983 by the then Willoughby Municipal Council to manage, on a voluntary basis, Council's involvement in Australia's Bicentenary celebrations to be celebrated in 1988. A Community History Projects Subcommittee was formed, which set about compiling the histories of the suburbs of the local government area (LGA). This subcommittee comprised five Society members, who co-opted assistance from others to research eight books that were published by the Council in 1988.<sup>1</sup> A significant proportion of the archives collection comprises research materials collected for this project.

During the initial efforts to establish a museum, the priority was to build up a collection quickly and all donations were gratefully received. While there were some guidelines developed for the collection during the late 1990s, the Society has not previously developed a comprehensive collection policy.

The collection has tended to focus on specific fields in response to what was on offer, rather than as a strategic response to significant themes in Willoughby's history. It has also been built

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<sup>1</sup> The WDHS members were Esther Leslie, Eric Wilksh, Vince Egan, Nancy Booker and Grace Warner.  
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up through donations for special exhibitions (as documented in the Strategic Management Plan), although many of the objects displayed in these exhibitions were on loan. The collections' strengths lie in the following areas:

1. **Tradesman's tools:** Old woodworking, tanning, stonemasons' and plumbers' hand-tools are a strength of the collection with some 150 items currently listed in the Mosaic database. The more significant items include the Cogan collection of coach-building tools and tools used in the many tanneries that operated within the LGA. Most are displayed in a special 'tools' room, but they have not been assessed for their relevance, provenance or significance.
2. **Bricks:** The St Leonards area of Willoughby was a major centre of brick-making in Sydney during the late 19th and early 20th centuries. The museum collection includes some 40 different types of bricks dating back to the convict era. They have not been assessed for their relevance, provenance or significance.
3. **Mashman pottery:** The Mashman pottery works in Victoria Avenue, Chatswood, date from 1885 and continued through to the early 1990s, becoming the Doulton Australia works in 1959 and then the Corona works in 1980. While the majority of output comprised sewage pipes and tiles, a wide range of domestic pottery was also produced, including 'Regal Mashman' items for the specialist market. The museum collection includes a number of 'Regal Mashman' items, but most appear to be on loan.
4. **Domestic Appliances:** A significant proportion of the collection, including some 240 of the items in the Mosaic database, comprises kitchen and laundry equipment and items, together with china and glassware. This collection has grown without any guidance with regard to relevance or provenance. A significance assessment is urgently needed. There are a number of early Singer sewing machines and two radios from the 1940s, one a working Radiola Model 180 with original documentation, may have significance.

By 2009 it was recognised by the WDHS Management Committee that the Society faced significant challenges in terms of the procedures and resources required to put itself on a sustainable footing. In order to address these issues, four members of the Committee participated in the Museums & Galleries NSW Standards Program during 2009. A review of the WDHS operations by Museums & Galleries NSW assessors identified weaknesses in terms of management processes. A new Management Committee was elected at the 2010 AGM in February with a mandate to address these issues, including the development of a long-term strategic management plan accompanied by an effective collection policy for the museum. This document is a product of this process.

### 3. Purpose and Significance of the Collection

The purpose of the Society's collection is to build a historical resource of key themes relating to the City of Willoughby that provides an effective base to enhance the appreciation and understanding of our history and heritage among residents, business and civic leaders.

#### 3.1 Museum collection

The **purpose of the museum** is to inspire, educate and inform the Willoughby community and visitors, and to contribute to the conservation of the history and heritage of the City of Willoughby. It is housed in the 1912 Federation house, *Boronia*, at 58 Johnson Street Chatswood, which serves as the base for the Society's operations and as a small local history museum.

The scale and scope of the museum collection is dictated by its location in the heritage house, *Boronia*. It lies within the South Willoughby Conservation Area. Under the Willoughby Development Control Plan, Part H, buildings within this area are required to:

- Retain the scale, form, massing and detailing of the original buildings of heritage significance and the typical scale, rhythm and character of individual streetscapes;

- Retain the present single-storey scale of the Conservation Area by preventing visible two-storey additions;
- Retain landscape settings by minimising hard surfaces forward of the building line, locating car parking structures behind the building alignment wherever possible and maintaining the existing pattern of low/semi transparent fencing to the street; and
- Infill development must respect the existing pattern of development, including spacing, rhythm and siting of built forms.

These controls restrict alterations to the building to make it more suitable for museum displays. A key issue to emerge from the first decade of Willoughby Museum operations is the constraints imposed on display areas and storage space by the size and configuration of its home at *Boronia*. Given the understanding that the collection will continue to be housed at this location, the Collection Policy has been formulated to guide the future development of the museum within these constraints.

### 3.2 Archives

The Society's 'general' collection is stored in its Archives. Their functions are to:

- Collect, preserve and store objects including drawings, paintings, photographs, maps and documents related to the development of the Willoughby district, its residents and local events;
- Acquire and preserve rare books and manuscripts about Willoughby;
- Display objects from the archives in museum exhibitions and joint exhibitions with other community organisations in order to enhance the appreciation and understanding of our history and heritage among residents, business and civic leaders;
- Allow access to the collection via an efficient collection catalogue and a well-organised storage system; and
- Preserve Society records and any documentation about its activities since its inception.

### 3.3 Library

The Library will acquire and preserve for the Society's members and for the purpose of research:

- Documents, including books, newspaper clippings, magazines, journals, tapes, recordings and histories about the industry, commerce, services, buildings and residents of the Willoughby district;
- Books and documents relating specifically to family history and research;
- General information about domestic history and house interiors of the 20th century; and
- Government, local Council and Heritage Office reports relating to Willoughby's Conservation Areas and heritage items.

### 3.4 Significance of the collection

This section to be developed following a Significance Assessment of the current collection.

## 4. Key Themes

The Willoughby Museum will collect materials that demonstrate a clear link to one or more of the following **core collection areas**:<sup>2</sup>

1. **Local industries and working lives:** This theme focuses on the specific industries that played a dominant role in building Willoughby's economy and generating employment

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<sup>2</sup> These are based on the NSW Heritage Council's Historical Themes document of October 2001.

for its residents. Industry in this context covers the manufacture, production and distribution of goods. As the centre of Australia's film and television production industry over the past 50 years, Willoughby's role in this industry has national significance, while the pottery and tanning industries are also of local significance. Collection items may include products associated with iconic Willoughby industries, uniforms and safety gear for workers, small machines from selected factories, and photographic and documentary records of working conditions in various factories.

2. **Towns, suburbs and villages:** Materials relating to the factors that shaped the patterns of settlement in Willoughby and urban planning since European settlement. Collection items may cover sub-division plans, land sale advertisements for sub-divisions in response to railway and tram extensions in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, innovative landscape plans that impacted on subsequent developments, and materials relating to the planning and development of the Chatswood CBD. The role of freeways shaping local settlement patterns since the 1960s and the community response to these impacts would also be covered here.
3. **Domestic life:** Focusing primarily on the realities of domestic work experiences of Willoughby residents from all socio-economic strata during the late 19<sup>th</sup> and 20<sup>th</sup> centuries, with a specific focus on the diversity and unique characteristics of Willoughby's residents. The collection will focus on items associated with creating, maintaining, living in and working around houses and institutions in Willoughby, with specific relevance to the roles of 'masters', their wives, children and servants, together with the domestic lives of working families.
4. **Immigration and Ethnic Influences:** Covering the history of immigration to Willoughby with specific reference to specific ethnic communities and their contributions to the city's economy and social life. As market gardeners, the Chinese have played a significant role in the LGA since the 1870s, while post-war migrations brought an influx of divergent ethnic groups, notably Armenians, Italians, Japanese, Koreans, Poles, Iranians and Indians since the 1950s. The collection may cover objects relating to ethnic cuisine, festivals, religious beliefs, home-made ethnic products and citizenship ceremonies, together with photographs depicting representatives of Willoughby ethnic groups at work, at home and at leisure.

[Additional comment will be made here on the adequacy of the existing collection in these areas following documentation of the collection and significance assessment.]

The Management Committee has also identified eight **other historical themes** for which appropriate items will also be incorporated into its collection in order to mount displays and exhibitions from time to time:

1. **Persons:** activities of and association with identifiable individuals, families and communal groups. The individuals and families will usually be closely linked with one or more of the other core and secondary themes
2. **Transport:** moving people and goods in Willoughby;
3. **Education** in Willoughby: both formal and non-formal;
4. **Creative endeavour:** such as the Willoughby Symphony Orchestra and brass band; theatre groups, film and TV production; the work of prominent architects, etc
5. **Religion:** a celebration of the diversity of Willoughby through the faiths of its residents;
6. **Sport & Leisure:** prominent sporting clubs in the LGA; leading sports men and women; cinemas and dance halls; Northbridge Baths; sailing clubs; 'Clubland Willoughby'; etc
7. **Commerce:** locally-owned retail stores, real estate agents, credit unions and community markets; and
8. **Accommodation:** hotels and guest houses in Willoughby; the suburban house to the 1930s; the emergence of apartment living.

The scope of the collection in these areas would be much more limited as items for specific

exhibitions, focusing on archival documents and photographs. Objects for specific displays may largely be drawn from individuals or other collections on short-term loan.

## 5. Collection Policies

The Society aims to build unique historical records about local people and places, themes and environments through the collection of objects, archive materials (documents, photographs, graphic items and art works) and associated projects. The specific policies determining the items to be collected are as follows.

1. The museum provides community access to the collection, through exhibitions, access to collection information, response to public enquiries and other means. It aims to build unique historical records about local people and places, themes and environments in Willoughby through the collection, related archives and associated projects. The usefulness of items in current or future education programs, exhibitions or displays will guide decisions regarding their acceptance into the collection.
2. Objects and collections may be acquired as donations, bequests, purchases, transfer or commissions.
3. The Society primarily acquires objects that have **significance** to the history of Willoughby City, as described in Section 6.2 below, and will help to interpret the core themes outlined above. The museum will review its priority themes as a focus for research, strategic collecting and documentation taking into consideration available resources on an annual basis. Items of lesser significance, but with educational or interpretative value in 'telling stories' of relevance to Willoughby may also be acquired as props. They will be catalogued separately and can be used in hands-on situations. Nevertheless, the capacity of the museum to properly store, document and manage items must also be addressed in deciding if items should be accepted into the collection.
4. 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.
5. 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. Where possible the museum will assist with non-collecting initiatives, such as assisting the community to document and care for their heritage collections in their original context of use. The landscape and building plans by Walter Burley Griffin for the GSDA Castlecrag Estates are of international significance and the policy supports their safekeeping in the archives of Willoughby Library.
6. Where accession into the collection is the best option, the museum will wherever possible record the owner's memories of the object and photograph and document objects in their original context, before removal to the museum.
7. The museum will work in partnership with other libraries, galleries, archives, heritage and community organisations in the district, in developing collaborative approaches to historical research and the analysis, interpretation and documentation of collection items.
8. The museum should ensure the donor or vendor of a proposed acquisition has clear legal title to the item. It will also adhere to the Copyright Act 1968 (Amended 1 January 2005) and the Australian Copyright Council 2005 guidelines<sup>3</sup> in all collecting activity including acquiring new objects for the collection. Where possible, the museum will

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<sup>3</sup> Australian Copyright Council, "Galleries & Museums: A Copyright Guide" August 2005. Available from MGNSW.

obtain copyright and reproduction rights for objects at the time of acquisition.

9. The WDHS will manage the 1912 Federation cottage *Boronia* at 58 Johnson Street, Chatswood, as an object, document its fabric and history, assess its significance and conserve the building fabric and curtilage in accordance with the controls of the Willoughby City Council LEP and DCP for the Chatswood South Conservation Area.
10. Collecting, management and interpretation of any Indigenous items will be in accordance with Museums Australia's Indigenous heritage policy.<sup>4</sup>
11. All collecting activity and collection management processes to be in accordance with the ICOM Code of Ethics,<sup>5</sup> Combating Illicit Trade<sup>6</sup> and within the framework of the NSW Heritage Office's Movable Heritage Principles.<sup>7</sup>
12. The collection policy is a public document that is readily available in the museum for inspection by visitors and volunteers.<sup>8</sup>

## 6. Acquisition and Assessment Policies

The WDHS has not previously developed clear Collection and Acquisition policies and as a consequence there has been a lack of guidelines regarding the acceptance of offers to donate items to the museum or to determine whether specific items should be purchased. At the same time, the Willoughby Museum is a modest undertaking and the procedures to implement this policy should not be too onerous or daunting for the volunteers responsible for assessing potential items for the collection and carrying out the acquisition procedures for those items accepted. They should also facilitate rather than deter potential donors of items required in the collection.

Gifts come with obligations and unseen costs, particularly the requirements to manage, conserve, store and, as appropriate, display all items taken into the collection. Effective collections are built by being selective and firm about what comes into the collection.

The following policies, based on the Museums & Galleries NSW Template for collection policies, provide guidance on whether an item should be accepted into the collection and, in conjunction with the general collection policies in Section 5 above, provide potential donors with an explanation of why the museum may say no to many offers of donation. They also help identify key priorities for acquisitions.

1. The Society will keep accurate, up to date and detailed **records** of all items in the collection using MOSAiC v.10 as its database. It will ensure this material is regularly backed-up and stored in a safe location.<sup>9</sup>
2. **Significance** is the basis for considering new acquisitions, and relevance to the museum's mission, purpose, and its collection themes. With professional support, the museum will prepare a Statement of Significance for all new acquisitions following the

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4 Museums Australia, Continuous Cultures Ongoing Responsibilities: guidelines for dealing with Australian Indigenous Heritage.

5 ICOM Code of Ethics for Museums, International Council of Museums, 2002. The collection of Indigenous items is not a theme for the collection, but rather the WDHS will work with the Aboriginal Heritage Office in Northbridge in the interpretation and conservation of Indigenous items of the Willoughby district.

6 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 Movable Heritage Principles, NSW Heritage Office, NSW Ministry for the Arts, Heritage Information Series, 2000

8 The Collection Policy is a core training document for WDHS volunteers.

9 The WDHS currently uses the Mosaic database for recording the collection.

Heritage Collections Council significance assessment method and criteria, which will guide collection assessment and management.<sup>10</sup> Significance identifies what story the object tells about people, places or themes that are of interest to the museum in terms of:

- Provenance;
  - Representativeness in terms of the key themes of the museum's collection;
  - Rarity;
  - Condition, intactness, integrity; and
  - Interpretive potential.
3. The museum will establish object files for the items taken into the collection. More detailed significance assessments will be incorporated into the object files for acquisitions identified to have local or regional significance.
  4. Potential items for acquisition will be assessed in light of the scope and content of the museum's collection. The assessment needs to address whether the proposed acquisition clearly relates to key themes in the collection and would contribute to 'telling the story' or strengthens the interpretation of a particular subject or group of items.
  5. The decision to acquire an item depends on whether adequate documented information is available on the material to establish provenance and the availability of adequate funds and resources for the storage and conservation of the object.<sup>11</sup>
  6. Items will not be acquired if they duplicate items already in the collection unless the proposed acquisition is more significant than the equivalent item already in the collection, for example, where the proposed new acquisition is better provenanced or is in better condition. In these instances a more significant item may be acquired and the duplicate de-accessioned.
  7. The Museum will only accept loaned materials for specific short-term education and exhibition purposes based on the terms of the WDHS Museum Loans Policy. They will remain outside the collection and the item will be held at the donor's risk (see Section 9).

## 7. Acquisition Procedures

1. Following a significance assessment of the existing collection, the Museum Management Sub-committee will identify the gaps in the collection against the key historical themes and draw up a **needs list** of items to be acquired. Based on further research, this needs list should be prioritised in terms of the items most urgently required.
2. Objects offered for donation may be accepted on Society premises for consideration and assessment for acquisition against priority needs, upon completion of the combined **Receipt and Deed of Gift Form (Appendix 1)**. If the object(s) does not relate to the priority needs, the potential donor should be politely advised of other options. For items that appear to meet priority needs, clear title is to be established upon receipt, and documentation completed to this effect. The original receipt will be kept on the Museum's Pending Acquisition file and a copy will to be issued to the donor.
3. Full provenance is to be determined as much as possible upon receipt. Where possible the donor should be requested to write down the history, associations, context and

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<sup>10</sup> *Significance, a guide to assessing the significance of cultural heritage objects and collections*, Roslyn Russell and Kylie Winkworth, Heritage Collections Council and Department of Communications, Information Technology and the Arts, 2001.

<sup>11</sup> The information may come from the donor and/or research carried out by the WDHS.

significance of the object they are donating on the **Object Information Form (Appendix 2)**. Alternatively the person receiving the item may make notes on the object's history and associations. This information is to be kept with the Depositor's Form on the Pending Acquisition file to allow a 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. Bequests should be dealt with by the Museum Management Sub-committee. Proposed bequests should fulfil the selection criteria for acquisition of objects, as in Sections 4 and 5 above.

4. The Society's Museum Management Sub-committee will assess the **significance** of the object and consider the proposed acquisition against the collection policies, themes and acquisition criteria. It is also the responsibility of the Sub-committee to rigorously assess if the museum can properly care for and manage the item.
5. All objects accepted for donation or bequest to the Society should satisfy the following conditions:
  - The donor confirms that all title and interest in the gift including copyright is transferred to the Society;
  - The donor guarantees true ownership of the gift and that no other person has or claims to have any right to ownership or possession and that there is no duty tax penalty or any other amount payable in connection with the gift;
  - The donor warrants that the gift is made voluntarily and not in return for any promise of payment, favour or other consideration made to the donor by or on behalf of the Society;
  - The donor acknowledges that the gift may be placed on public exhibition or not and may be used for educational and other purposes or disposed of when no longer required at the sole discretion of the Society;
  - The donor acknowledges that the gift could be made available for examination by persons approved by the Society;
  - The Society agrees that with the consent of the donor that written acknowledgement to the donor is made, where possible, when objects are placed on public exhibition.
6. Once an agreement has been reached for acceptance, the gift or bequest should be formally acknowledged by an exchange of letters. The letters could be a simple standardised format as set out in the **Receipt and Deed of Gift Form** and should be completed and signed upon acceptance of a donation or bequest.<sup>12</sup> The object will be numbered, photographed for security purposes, catalogued and, where relevant, the contextual information collated in an object file. The form should be kept on the Object File and a copy given to the donor. More detailed information on the Object Information Form should also be transferred to the Object File.
7. All correspondence, including the above completed forms, must be forwarded to the Collection Management Sub-committee for recording in the collection database system and filing. A letter of thanks will be written to donor and an index of donors will be maintained with a list of their donations and the object numbers.
8. Unless the Depositor's Form spells out an alternative arrangement, objects or items not approved for acquisition will be returned to the person or organisation offering the objects as soon as possible and not later than 45 days after deposit with the Society.
9. A draft Statement of Significance will be prepared for key objects and other items accepted into the collection or archives. This may be revised at a later date after further

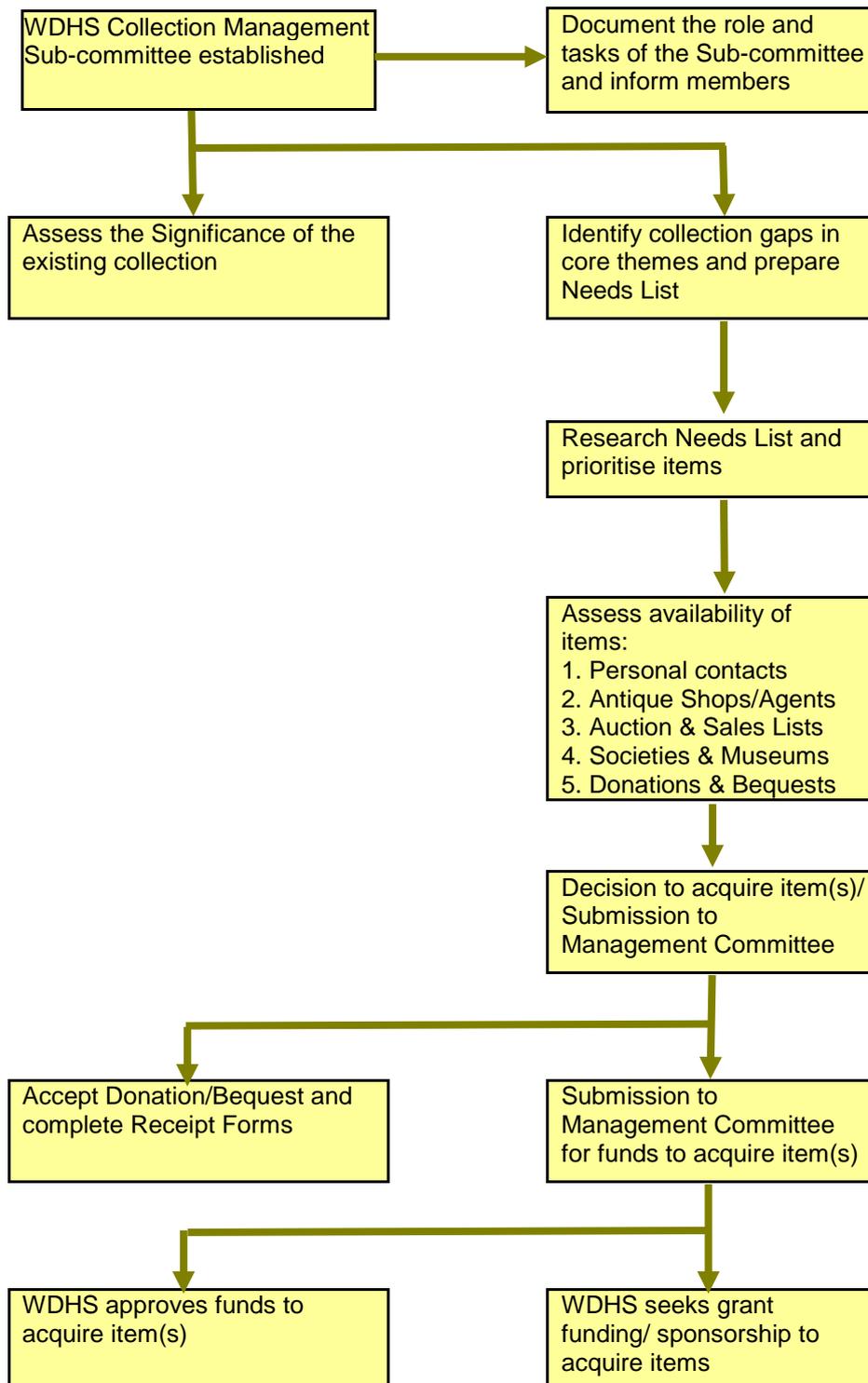
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<sup>12</sup> The conditions outlined in para 5 are set out in the Gift and Bequest Forms and need to be signed off by the donor.  
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research.

The procedure is outlined in Figure 1.

**Figure 1: Acquisitions Procedure**



## 8. De-accessioning Policy and Procedures

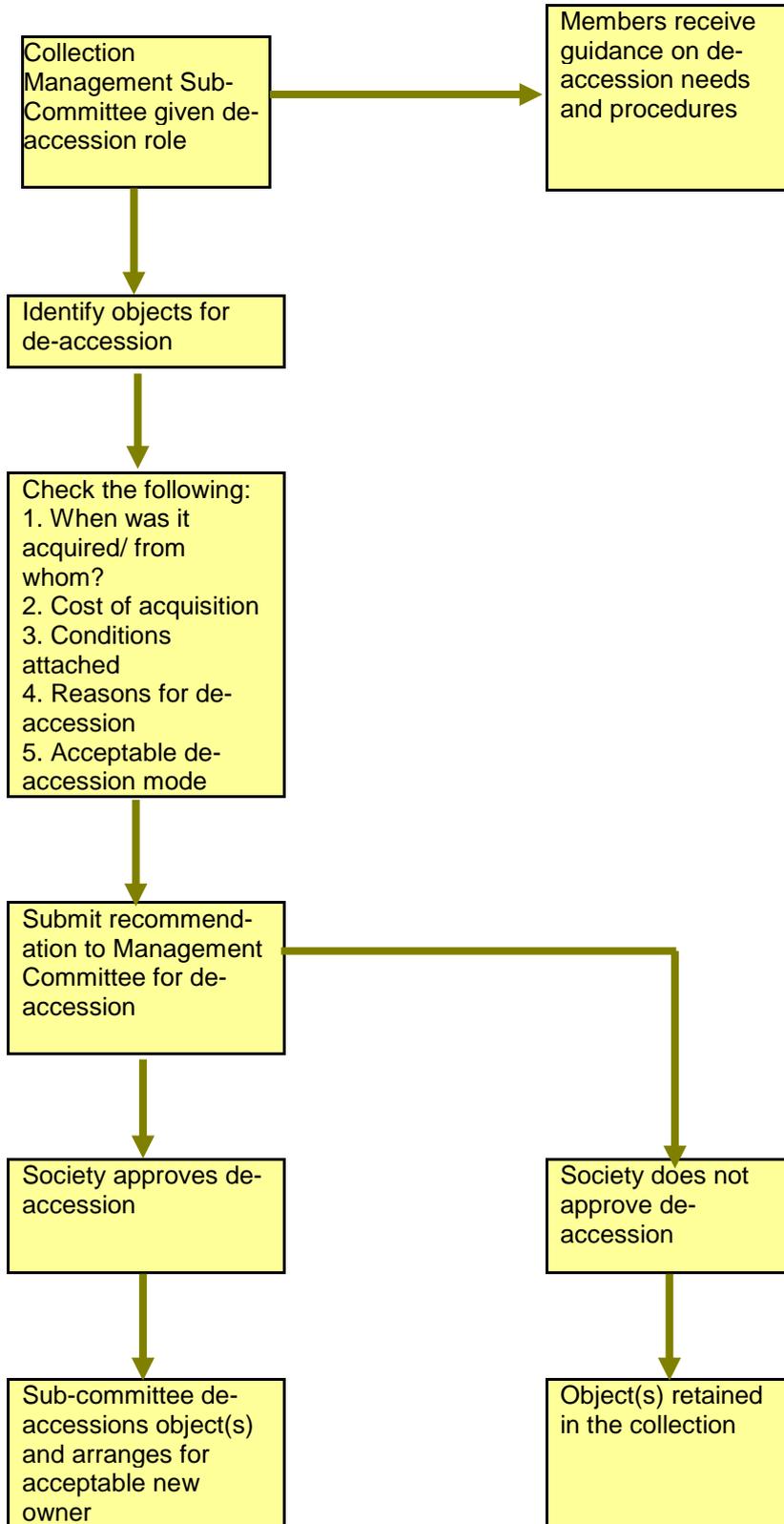
De-accessioning is the process of de-registering an object from the collection for clearly stated reasons, and disposing of it in accordance with approved policies and procedures. Caution and transparency are essential in the de-accessioning process. The WDHS policies are:

1. Objects identified for possible de-accessioning from the collection will be assessed against the museum's mission, the collection policy and themes, and the assessment criteria.
2. The criteria for de-accessioning include:
  - Little or no significance as determined by the assessment process and significance criteria, including poor condition and provenance;
  - Lack of relevance to the museum's mission, purpose and key historical themes;
  - Lack of relevance to collection themes and policy;
  - Duplication in the collection; and
  - Inability to safely store and manage the object.
3. In identifying priority items for de-accessioning, the museum will give priority to larger items that take up storage and display space, objects in poor condition, items that are hazardous or that create particular problems for management or visitors.
4. 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.
5. Items proposed for de-accessioning will be formally approved by the WDHS Management Committee. 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 up to 12 months before disposal. Items proposed for de-accessioning will be available for inspection, together with a statement detailing the reasons for de-accessioning.
6. 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 de-accessioned objects with a note about the method of disposal.
7. The methods of disposal include return of the item to the donor; its transfer to another museum, sale, transfer to a Reserve or Education Collection (see 8.11) and destruction.
8. 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. A responsible and well-considered approach must be taken, especially when objects have been donated by local people, as any ill-considered decision may tarnish the Society's reputation and put at risk future donations to the Society.
9. Alternatively, de-accessioned items may be transferred to another institution. 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. In other cases, where the item is incomplete, in poor condition, and of no value, it may be destroyed or sent to the tip.
10. In some cases, objects of lower significance may be de-accessioned and transferred to a reserve or education collection for active hands-on use in education programs.
11. De-accessioned items may be sold through public auction or other methods of sale. All funds raised through the sale of de-accessioned items will be used for collection development or new acquisitions, or reserved for collection conservation.
12. The reasons for de-accessioning need to be noted in the register and catalogue. All correspondence, including the above completed information, must be forwarded to the Collection Management Sub-committee for recording in the collection database system and filing.

13. No WDHS members, volunteers, staff, or committee members, or their relatives, may benefit or in any way acquire objects valued at over \$100 that have been de-accessioned.

The procedure for de-accessioning is outlined in Figure 2.

**Figure 2: De-accession Procedures**



## 9. Loans

1. No objects will be accepted on indefinite or long term loan (see Policy 6.7). Loans in or out may only be arranged for fixed periods and for specific purposes.
2. Before accepting or making a loan, it shall be photographed and a detailed description of the object's condition recorded. A written and signed **Loan Agreement (Appendices 5 and 6)** between the museum and the lender or borrower is to be prepared detailing the condition of the object and a fixed time span for the loan. This is signed by the museum and the lender or borrower. The signed loan agreement and detailed description of the object's condition are to be kept on the Museum's Loan Agreement file for the duration of the loan. In particular, details must be included in Schedule 1 concerning:
  - Description of Object;
  - Condition of Object;
  - Purpose of Loan;
  - Collection and Return of Object;
  - Conditions in which object will be displayed or stored; and
  - Insurance.
3. It is the responsibility of the Museum Manager to ensure that any items lent from the museum's collection are in good condition, and are displayed in appropriate environmental conditions and in places with adequate security and supervision. No object should be loaned if these conditions cannot be met. Schedule 2 of the Loan Agreement should be signed by the Borrower and Schedule 3 by an authorised officer of the Society.

## 10. Exhibition and Education Policies

The mission of the WDHS is to enhance the appreciation and understanding of Willoughby City's history and heritage among residents, business and civic leaders. The Museum supports this mission by making the collection accessible through well-researched and interpreted displays and exhibitions. Specific exhibition and education policies are:

1. The WDHS and its Museum will build linkages with Willoughby City Council and relevant community groups to promote local heritage places, attractions and businesses. The forthcoming Willoughby City Tourism Strategy will provide a framework for specific Museum activities, which will include upgrading the standard of the museum and its exhibitions as an attraction in its own right and the mounting of joint exhibitions at other suitable venues within Willoughby City.
2. As resources allow, the Society will work with local teachers to develop education programs and opportunities for students to learn from the collection. Guides to the museum collection and publications on specific aspects of Willoughby's history will be developed over time to support this role.
3. As detailed in the Society's Strategic Management Plan, a research and publication program with identified priorities will be developed to reach a wider audience across the Willoughby community. This will include a home page on the web to promote the Society, its collection and the history of Willoughby generally.
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.

## 11. Management of the Collection

The collection and its management will be the responsibility of the Museum Curator/Manager, who will develop a designated collection management team of volunteers to undertake specific tasks. The Curator will serve on the museum's management committee and provide the communication link between this committee and the collection management team. Collection management tasks include:

1. Undertaking a **Significance Assessment** of the collection, initially with professional support. On the basis of this assessment, descriptions and cataloguing of significant items in terms of their provenance, the collection policy and themes will be updated, offsite storage will be sought for retained items and items of low significance or duplicated will be de-accessioned.
2. Regular monitoring to check the condition of the collection on display and in storage. Any concerns identified regarding the condition of specific items or groups of objects is to be reported on a collection monitoring form. A stock take or audit of the collection will be undertaken every five years. Designated sections of the collection may be audited on a more regular basis.
3. Objects made from organic materials, for example textiles, costumes, leather, bone and original paper items, will be not be kept on permanent display as they deteriorate over time. Storage facilities will be upgraded to ensure the proper protection of these items.
4. Original historic photographs will be digitally copied and stored, with the copies printed as required for exhibition. The original photos kept in secure storage and only shown for limited periods of time. Historic photographs in their original frames and mounts are to be considered as objects and kept intact. If displayed, they should be rotated so individual photos are on display for strictly limited periods. Preferably copies should be used in all displays.
5. Subject to the off-site storage and de-accessioning outlined in 11.1, a clean, secure working space for collection documentation, research and significance assessment will be established for use by members of the collection management team. It will include a dedicated computer for the catalogue database and storage of digital copies of photographs, maps, plans and other archival material.
6. Skills assessment will be undertaken for volunteers working on the collection and training activities will be developed and delivered to address priority areas. Training activities will be undertaken in conjunction with local community groups and other historical societies wherever practical.
7. Before conservation or restoration work to any item in the collection, a statement of significance will be prepared for the item with an outline of the proposed treatment. Specialist conservation advice will be obtained before starting work. Any restoration or conservation work on the item will be photograph and documented, with the results placed in the object file, including details of all materials used, processes and people involved in the work.
8. The Curator will develop an annual work program for collection and ensure there is an annual budget line for collection management expenses and training. Monitoring of the program and reporting of any significant issues will be a standing item on the agenda of the WDHS management committee meetings. The museum's annual report to members includes a section on the collection management work of the preceding year.

## 12. Related Collections

The most significant local collection on Willoughby's history is that held by the Local Studies  
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Section of Willoughby Library. This contains archival records of Willoughby Municipal Council, including minutes of meetings, rate payer's records, sub-division plans, and plans and drawings of development applications made to Council, as well as the archives of local community groups such as progress associations. With this collection scheduled to move to enlarged premises in The Concourse complex late in 2011, public access to this collection will be enhanced.

The Walter Burley Griffin Society Inc. has a small collection pertaining to the role of Walter and Marion Griffin in Willoughby between 1920 and 1940, including a fine collection of photographs of their work bequeathed to the Society by the leading photographer Max Dupain, who was a resident of Castlecrag and an enthusiastic photographer of the area.

1. The museum will complement the collections in other museums, galleries, libraries and archives in the region.
2. The museum will explore ways of working co-operatively with Willoughby City Council, the Walter Burley Griffin Society and other relevant community groups to collaborate on strategic collecting of particular themes and priorities.

### **13. Future Collection Development Opportunities**

The WDHS museum collection policy is an evolving document that responds to emerging priorities and themes over time. Regular reviews of the significance of the collection are likely to identify additional priority areas for active collecting through research, public promotions and community awareness campaigns. These priorities will be incorporated into the Collection Policy during future reviews and subject to available funds and resources.