

**Women's Museum of Australia**  
*formerly, Women's Museum of Australia*

**Collection Policy**

Revised May 2019

# INTRODUCTION

## Management Authority

Management of the Women's Museum of Australia's collections is under the purview of the Curator.

**The Collection** consists of:

- HerStory Archive
- Library (books, audio-visual material, clippings)
- Objects

## Why the Plan Was Prepared and What It Covers

This Collection Policy is the guiding document for the development and management of the collection of the Women's Museum of Australia.

Procedures and practices relating to the acquisition and documentation of objects, books and women added to the HerStory Archive by the Women's Museum of Australia are contained in the document, *Acquisition and Accessioning Procedures of the Women's Museum of Australia*.

## Plan Review

This plan will be reviewed bi-annually.

## Date of Plan

The initial Collection Policy for the Women's Museum of Australia dates from 2003. This Plan was extensively redrafted in 2013 and was carried at the October 2013 NPWHF General Community meeting. The current review was done in response to the Museum's change of name in 2019 to the Women's Museum of Australia. With the new name, the Museum will need to consider the emphasis and strategic direction of its collection going forward, and this Collection Policy revised accordingly.

## **1. STATEMENT OF PURPOSE OR MISSION STATEMENT**

The Mission Statement of the Women's Museum of Australia is:

To educate, inspire and empower people by exploring the distinctive history and contributions of Australian women, and

To share the stories and impact of the Old Alice Springs Gaol.

## **2. PURPOSE AND SCOPE OF THE COLLECTION POLICY**

This Collection Policy is the guiding document for the development and management of the Women's Museum of Australia's collection. It provides a framework for a sound collections policy which takes into account the following factors:

- the ethical and professional responsibilities of a museum to properly house, conserve, document, photograph and display its collection;
- the ethical and professional requirements of a museum to demonstrate it is acting legally and responsibly (as caretakers of cultural heritage) to its donors and community;
- the expense of caring for and storing museum objects and the ongoing capacity of the Women's Museum of Australia to meet this expense;
- the availability of appropriate storage space at the Women's Museum of Australia; and
- the ability of the Women's Museum of Australia to dedicate the considerable resources required for proper collection management.

## **3. WHAT THE MUSEUM WILL COLLECT**

The Women's Museum of Australia will acquire and maintain a collection in the following key areas:

1. women's stories, artefacts, photographs, books, memorabilia and art and craft;
2. an archive of historical records, literature, personal manuscripts, stories, artefacts, photographs, artworks and memorabilia of those individual Australian women who were first in their field. This is known as the HerStory Archive. This material will be representative of the period from European settlement to the present day.
3. stories, recollections, historical records, artworks and public archives relating to the Old Alice Springs Gaol, including recollections of prison life from former staff and inmates of the Old Alice Springs Gaol. This material will cover the period of the Gaol's active use (1938-1996), as well as the preceding years of construction and the period of time in the 1990's and 2000's when the Gaol was saved from destruction and, ultimately, administered by the Women's Museum of Australia.
4. a research library of literature, historical records and personal manuscripts relating to the three areas above.

The Women's Museum of Australia seeks to commemorate the achievement of all Australian women – not just white Europeans but also those from Aboriginal, Torres Strait Islander and non-English speaking backgrounds.

All types of material are represented in the collection: glass, porcelain, silver, gold, brass, textiles, costumes, documents, oral history tapes, photographs, furniture, art works, buildings etc.

The Women's Museum of Australia recognises that it is a custodian of the material entrusted to it for preservation for future generations. It is therefore committed to ensuring that the collection is properly catalogued and stored and displayed in such a way as to be accessible to the public, under supervision, in temporary and permanent exhibitions and available for loan to other institutions when deemed appropriate. In addition, the Women's Museum of Australia aims to foster a public interest in the special role of pioneering women through temporary exhibitions, public lectures, fundraising or other events considered appropriate to this objective. Collection records and the research library are available to researchers by appointment. Images of selected collection items and a summary of the HerStory Archive are accessible through the Museum's webpage.

## **4. HOW THE MUSEUM WILL COLLECT**

### **4.1 METHOD OF ACQUISITION**

Acquisitions should be as thoroughly documented and provenanced as possible to ensure their authenticity and equally the legality of the donation or purchase. Donations should generally be unconditional unless the conditions the donor requests are deemed by the Business Manager, Curator or President to be reasonable and fair. No commitments can be made by the Women's Museum of Australia to permanently display any objects in the Collection. The Women's Museum of Australia undertakes to acknowledge the donor as and if requested whenever the object is displayed. Permanent loans are actively discouraged and only accepted if the material is of outstanding significance or if it would otherwise be seriously endangered.

A Donor Agreement Form (in which the Donor warrants absolute ownership of the object concerned) must be co-signed by the Donor and the Business Manager or Curatorial staff of the Women's Museum of Australia in order to ensure the transfer to the Women's Museum of Australia of legal ownership of the object.

A Copyright Agreement must be drawn up between the Donor and the Hall of Fame, particularly in the case of artworks, which respects the integrity of both parties and enables the Hall of Fame to carry on its ordinary business with respect to publication of catalogues, public relations etc.

If a donation is received under the Commonwealth Tax Incentive Scheme for the Arts the financial responsibility for the necessary valuations of the works belongs to the Donor.

### **4.2 ACQUISITION COMMITTEE**

The Women's Museum of Australia has an Acquisition Committee which consists of the President, Curator and at least two ordinary or committee members. The Acquisition Committee

will, in accordance with this Collection Policy, decide whether or not a donation will be accepted by the Women's Museum of Australia and whether or not a particular woman will be included in the HerStory Archive. All recommendations made by the Committee will be documented and retained by the Women's Museum of Australia. In the event of the dissolution of the Women's Museum of Australia, all objects are to be returned to either the previous owner or an appropriate museum/institution.

The Acquisition Committee will meet twice yearly.

### 4.3 ACQUISITION CRITERIA

The Acquisition Committee will consider the following criteria before approving acquisition of an object:

- **Relevance**  
The Women's Museum of Australia only collects objects that relate to the museum's purpose and key collecting areas.
- **Significance**  
Priority is given to objects which are significant for their historic, aesthetic, scientific/research or social/spiritual value.
- **Provenance and Documentation**  
Priority will be given to objects where the history of the object is known and associated documentation and support material can be provided. This will require the donor to provide to the Museum a short description of the object's history, including notes on its production, use and circulation through time. For example, did the object belong to or used by a specific woman? Was the woman a pioneer of Central Australia or a pioneer in a particular field?
- **Condition, intactness, integrity**  
The condition of the object must be taken into consideration when acquiring material. Badly damaged material will not normally be accepted into the collection.
- **Interpretive Potential**  
Objects that tell a story that add to the interpretation of museum themes will be prioritised. This will include a short description of the object's association with specific people, places and historical events or themes. For example, is there a story involving the object and a particular pioneering woman?
- **Rarity**  
Objects may be prioritised if they are rare examples of a particular kind of object
- **Representativeness**  
Objects may be prioritised if they are an excellent representative example of a particular kind of object
- **Duplications**  
Objects that duplicate items already in the collection will not be accepted unless they are of superior condition and/or historic value. In such a case the duplicate may be considered for deaccessioning.

- **Legal Requirements**

The Women's Museum of Australia only accepts objects where the donor/vendor has legal title to the object and, generally, when the object is an outright gift to the Hall of Fame.

The Women's Museum of Australia also collects historical records, literature, personal manuscripts and stories of pioneering Australian women, known as the HerStory Archive. To be included in the Archive the woman should be a pioneer (in the traditional sense), particularly of Central Australia, or the first woman in her chosen field. The information comes to the Women's Museum of Australia through various avenues. Curatorial staff and volunteers research and collect information often based on names suggested by visitors. Members of the public can also contribute by completing and submitting a "Tell Us Her Story" form, which can be collected from the Museum, mailed upon request or downloaded from the Museum's webpage. The Acquisition Committee will be responsible for deciding whether or not a particular woman will be included in the HerStory Archive.

## **5. COLLECTION CARE: DOCUMENTATION, CONSERVATION & STORAGE**

### **5.1 DOCUMENTATION & RECORD KEEPING**

The Women's Museum of Australia aims at all times to maintain an effective documentation system. Donor forms, receipts, Museum Registers, and catalogue information will be kept at the Museum.

The Museum will follow the procedures below when offered donations:

1. Anyone wishing to donate objects to the Museum will be provided with a "Form for Potential Donors Offering Material to the Women's Museum of Australia". The potential donor will complete this form which will include notes on the history and association of the object.
2. Once the completed form is returned to the Business Manager or curatorial staff at the Women's Museum of Australia, it will be referred to the next Acquisition Committee meeting for consideration and assessment for inclusion in the Museum's collection, along with a summary description and assessment by the Business Manager or curatorial staff. The decision of the Acquisition Committee is documented.
3. Refused objects are returned to the owner with an explanatory letter. If the object is not claimed within 90 days it will become the property of the Museum and may be disposed of.
4. If the object is accepted, arrangements are made for the donor to move the object to the Women's Museum of Australia. Upon receipt, two copies of the donor receipt form are signed, one for the Hall of Fame and one for the donor. A letter of thanks is sent to the donor (along with copyright form if appropriate). Copies of all correspondence and documentation are filed in a specific object file.

The Hall of Fame will follow the procedures below when acquiring material:

1. permanent number to each object assigned;
2. each object is marked with its number;
3. digital image of the object captured;
4. manual catalogue worksheet completed;
5. entered into Museum's Registration Book;
6. computer catalogue worksheet completed;

7. appropriate information and image(s) uploaded to collection database on the Women's Museum of Australia webpage.

For the HerStory Archive, the following procedures should be followed:

1. Anyone wishing to contribute to the HerStory Archive will be provided with a "Tell Us Her Story" form to complete. A "Letter Acknowledging Receipt of "Tell Us Her Story" Form" is then sent to the informant.
2. Once the completed form is returned to the Business Manager or curatorial staff at the Women's Museum of Australia, it will be referred to the next Acquisition Committee meeting for consideration and assessment for inclusion in the Hall of Fame's HerStory Archive, along with a summary description and assessment by the Business Manager or curatorial staff. The decision of the Acquisition Committee is documented.
3. The decision of the Acquisition Committee is communicated in writing to the informant. If the woman meets the criteria of the HerStory Archive, arrangements are made for supporting documentation held by the informant to be provided to the Museum. Upon receipt, curatorial staff or the Business Manager complete a "HerStory Archive" form and, along with supporting documentation, a file made-up and held in the HerStory Archive. The online Archive, on the Museum's webpage, is updated.

## **5.2 STORAGE & CONSERVATION**

The collection is to be housed in appropriate storage facilities, in keeping with national museological guidelines. This includes:

- Storage areas must remain clean, secure and sealed against the weather.
- Temperature and relative humidity should be kept as stable as possible.
- Ultra-violet light should be excluded from storage areas. When storage areas are not in use lights must be turned off.
- Archival quality storage materials should be used for all significant material.
- Storage areas must be regularly checked for pests and other problems.
- Objects are not to be stored on the floor

Access to storage areas is to be controlled. Objects are only to be handled by the Museum's Board members, Business Manager, curatorial staff and administration officer. Untrained personnel should never attempt to clean, treat or restore museum objects. In the case of research enquiries, visitors are to be supervised at all times.

Objects are not to leave the collection storage area unless authorised by the President, Business Manager or curatorial staff. All movement of objects in or out of the collection area are to be properly documented in the Museum's Registration Book and computer catalogue worksheet.

An annual budget is allocated in order to maintain the collection as required. Budget lines include a conservation allowance, packing material and storage furniture, conservation equipment and maintenance of furniture and equipment.

## **6. DEACCESSIONING AND DISPOSAL PROCEDURES**

The Museum is not obliged to retain material that is not, in its opinion, of sufficient historical or cultural significance to justify preservation.

Deaccessioning is the process by which objects in the Museum's collections are deregistered,

documentation appropriately amended and the objects made ready for disposal. The Museum will from time to time deaccession objects from its collection as part of collections management.

Deaccessioning should not be based upon personal taste, professional fashions or fads, or consideration of financial gain.

Disposal is the process used by the Museum to remove surplus objects from its possession.

In order to be considered for deaccessioning, an object or group of objects must meet at least one of the following criteria:

- 1) The object is not relevant to the purposes of the Museum
- 2) The object has deteriorated beyond practical conservation
- 3) The object lacks historical authenticity or physical integrity
- 4) There is a better or duplicate example available
- 5) Retention of the object has significant storage implications
- 6) There is an alternative or more appropriate custodian for the object.

## **6.2 DEACCESSION AND DISPOSAL PROCEDURES**

The Museum must first determine that it is legally free to dispose of a particular object. Assuming this to be the case, the object identified for removal from the collection must come before the Acquisition Committee for consideration with close reference to the criteria stated above.

In priority order, the procedure for disposal must be:

1. returned to the donor or family. If after a thorough search this is impossible, the object should be;
2. transferred to another appropriate institution;
3. used as an educative/interpretive tool; or
4. sold or destroyed, as a last resort.

No person associated with the Women's Museum of Australia is entitled to purchase, or otherwise obtain, a de-accessioned object.

Any funds acquired from the sale of the de-accessioned item should be used for acquisitions or care of the collection

## **7.0 LOANS**

### **7.1 LOAN PROCEDURES**

- Permanent and long term loans will not be accepted by the Women's Museum of Australia.
- The Museum will lend and borrow material to help meet its purpose.

- The Museum holds separate forms for inward and outward loans.
- The maximum loan period is 12 months.

## **7.2 INWARD LOANS**

- Inward loans shall only be accepted for specific exhibitions or research and for fixed periods of time.
- Inward loans shall be recorded in a separate Loans Register.
- A representative of both the Women's Museum of Australia and the lender will be required to sign an agreed inward loan form. This will include a condition report and a digital image of the loan object. Each party will hold a copy of this agreement. This form will record conditions of the loan and the period of the loan.
- The Museum agrees to exercise the same care with respect to loans as it does for its own collection.
- Loans shall remain in the possession of the Museum for the time specified on the form.
- The Museum can request renew loans if required. Documentation recording renewal must be signed by the Curator or Business Manager and the lender.

A sample inward loan form is attached.

## **7.3 OUTWARD LOANS**

- The Women's Museum of Australia will lend objects to other museums and organisations holding collections. It will not lend to private collectors.
- Borrowers and a representative from the Museum will be required to sign two outward loan agreement forms. This will include a condition report and a digital image of the loan object. Each party will hold a copy of this agreement. This form will record conditions of the loan and the period of the loan.
- The borrower must exercise care in the handling, storage and display of the loan object and must be prepared to meet the conditions outlined in the outward loan agreement.
- The borrower will provide a secure display and/or storage area.
- The maximum loan period is 12 months. Applications for extension of this period must be made prior to the loan expiry date.
- Objects cannot be treated or altered in any way without the written permission of the Museum.
- Loans will remain in the possession of the borrower until returned to the Museum.

A sample outward loan form is attached.

## **8.0 ORAL HISTORY POLICY**

The Women's Museum of Australia may, from time to time, record oral history material for the purpose of exhibition development and/or to enrich the provenance/history/story details of objects in its collection. When engaging in oral history work, an Oral History Agreement is signed by the person interviewed, which clearly states the purpose and intended uses of the interviews and what copyright provisions apply.

The Museum abides by the Guidelines of Ethical Practice of the Oral History Association of Australia.

## **9.0 INSURANCE**

The Women's Museum of Australia has insurance policies which cover public liability, building insurance, the Hall of Fame's collection as a whole as well as several individual collection items of outstanding significance.

## **10.0 REVIEW**

The Women's Museum of Australia will review this Collection Policy every two years.

## **APPENDICES**

1. Form for Potential Donors Offering Material to the Women's Museum of Australia
2. Letter informing Potential Donors of Acquisition Committee decision
3. Donor Receipt form
4. "Tell Us Her Story Form"
5. Letter acknowledging receipt of "Tell Us Her Story" form
6. Letter to informant re Acquisition Committee decision for addition to HerStory Archive
7. HerStory Archive form
8. Inward Loan form
9. Outward Loan form
10. Oral History Agreement
11. Copy of Guidelines of Ethical Practice of the Oral History Association of Australia

## APPENDIX ONE – Form for Potential Donors Offering Material to the Women’s Museum of Australia

«Title» «FirstName» «LastName»

«Address2»

«City»

«State» «PostalCode»

Date

Dear «FirstName»

I am writing in regard to your interest in receiving further information on donating material to the Women’s Museum of Australia.

We are actively collecting stories, photographs, books, journals, oral histories, videos, artefacts, ephemera etc relating to pioneering women, particularly of Central Australia or to those individual Australian women who were first in their field. We are also collecting stories, recollections, historical records, artworks and public archives relating to the Old Alice Springs Gaol.

Our criteria for assessing donations are as follows:

- **Relevance**  
The Women’s Museum of Australia only collects objects that relate to the museum’s purpose and key collecting areas.
- **Significance**  
Priority is given to objects which are significant for their historic, aesthetic, scientific/research or social/spiritual value.
- **Provenance and Documentation**  
Priority will be given to objects where the history of the object is known and associated documentation and support material can be provided. This will require the donor to provide to the Hall of Fame a short description of the object’s history, including notes on its production, use and circulation through time. For example, did the object belong to or used by a specific woman? Was the woman a pioneer of Central Australia or a pioneer in a particular field?
- **Condition, intactness, integrity**  
The condition of the object must be taken into consideration when acquiring material. Badly damaged material will not normally be accepted into the collection.

### **Interpretive Potential**

Objects that tell a story that add to the interpretation of museum themes will be prioritised. This will include a short description of the object’s association with specific people, places and historical events or themes. For example, is there a story involving the object and a particular pioneering woman?

- **Rarity**  
Objects may be prioritised if they are rare examples of a particular kind of object
- **Representativeness**  
Objects may be prioritised if they are an excellent representative example of a particular kind of object
- **Duplications**  
Objects that duplicate items already in the collection will not be accepted unless they are of superior condition and/or historic value.
- **Legal Requirements**  
The Women’s Museum of Australia only accepts objects where the donor/vendor has legal title to the object and, generally, when the object is an outright gift to the Hall of Fame.

We ask that you put in writing all the relevant information you have on the object(s), bearing in mind the criteria noted above and the types of questions included there. We would also appreciate several good-quality images of the object. This information will be assessed by the Women’s Museum of Australia’s Acquisition Committee and we will inform you in writing of their decision.

I enclose a copy of our Tell us Her Story form for your information. If you have any further queries do not hesitate to contact me.

Yours sincerely

.....

**Curator**

## **APPENDIX TWO – Letter informing Potential Donors of Acquisition Committee decision**

«Title» «FirstName» «LastName»  
«Address2»  
«City»  
«State» «PostalCode»

Date

Dear «FirstName»

I am writing in regard to your submission regarding donating material to the Women’s Museum of Australia.

The Museum’s Acquisition Committee has assessed the material you have supplied relating to [insert object name/description] and are pleased to accept your donation. We greatly appreciate your generosity and thank you for considering us.

Please bear in mind that items donated will not automatically be put on display. However they will be preserved for future generations, being carefully stored, catalogued and indexed for use by researchers or other interested parties. However such material will be a significant resource for future displays and other programs connected with our main aims of commemorating the special contribution women have made to Australia’s heritage, and to remembering and telling the stories of the old Alice Springs Gaol.

Please also note that items donated will become the property of the Women’s Museum of Australia. I have enclosed a Donor Receipt form for you to complete and send back to us.

If you have any further queries, please don’t hesitate to contact me.

Yours sincerely

.....

Curator

**OR**

«Title» «FirstName» «LastName»  
«Address2»  
«City»  
«State» «PostalCode»

Date

Dear «FirstName»

I am writing in regard to your submission regarding donating material to the Women's Museum of Australia.

The Museum's Acquisition Committee has assessed the material you have supplied relating to [insert object name/description] and are unable to accept your donation. As a volunteer organisation we can no longer continue to accept anything or everything as we operate on a small budget. We have an existing collection which requires proper attention and care, and a backlog of many items. [insert reasons specific to this offer, if appropriate]

There are a number of options for you regarding your material, such as:

1. Why not consider keeping the item in the family?
2. Your item may better be suited for inclusion in another museum
3. You could consider selling the item if you are comfortable doing this
4. You may consider giving the item to a charity
5. As a last resort the item could be discarded.

Thank you for your interest in the Women's Museum of Australia, and we wish you all the best.  
[if appropriate, could provide membership form]

Yours sincerely,

.....  
Curator

APPENDIX THREE – Donor Receipt form

**ACKNOWLEDGEMENT OF DONATION**

I, (*name*) .....

of (*address*) .....

.....

.....

certify that I have title to the property listed below, and that I am now transferring the unencumbered legal title to the Women’s Museum of Australia.

I certify that full custody and control of the property is being transferred in perpetuity.

PO Box 9193  
ALICE SPRINGS  
NT 0871  
Ph: 08 8952 9006  
Fax: 08 8952 9406  
[operations@pioneerwomen.com.au](mailto:operations@pioneerwomen.com.au)  
[www.pioneerwomen.com.au](http://www.pioneerwomen.com.au)

Signed:.....

Date: .....

**Description of Property:**

The Women’s Museum of Australia hereby accepts the above property under the conditions specified above.

Signed: .....Date: .....

**Curator (WMA)**

**APPENDIX FOUR – “Tell Us Her Story” Form**

**TELL US HER STORY**

**Can you provide further information on Australian pioneering women?**

This information will be placed in our Herstory Archive, catalogued & indexed for future reference.

It is intended that this will be eventually accessible on-line

<b>HER NAME</b>	
<b>HER FIRST (or pioneering achievement)</b>	
<b>HER STORY</b> Give brief details (dates etc) or references in books/articles. Or give details of person who can help us with further information.	
Can you provide additional material such as photographs, newspaper cuttings, artefacts? List here.	
Is she still alive? <b>HER CONTACT DETAILS</b>	
<b>OPTIONAL</b>	
Your name	
Your address	
Your phone no	
Date	

**Thank you for helping us preserve HER STORY**

**Please mail to** NPWHF PO Box 9193, Alice Springs, NT 0871 **or fax to** (08) 8952 9406

## APPENDIX FIVE – Letter acknowledging receipt of “Tell Us Her Story” form

***[address]***

***[date]***

Dear ***[name of donor]***

Thank you very much for sending us a completed Tell Us Her Story form regarding, ***[name]***, ***[her first or pioneering achievement]***, and the accompanying ***[details eg newspaper cuttings, photographs, photocopied articles]***. As you are aware, to be included in the Archive the woman should be a pioneer (in the traditional sense), particularly of Central Australia, or the first woman in her chosen field.

The information you have provided will be assessed by the Women’s Museum of Australia’s Acquisition Committee for inclusion in our HerStory Archive and we will inform you in writing of their decision.

We thank you for your interest in the Women’s Museum of Australia and for your commitment to commemorating the contribution of women to Australian history.

Yours sincerely,

.....  
Curator

**APPENDIX SIX – Letter to informant re Acquisition Committee decision for addition to HerStory Archive**

***[address]***

***[date]***

Dear ***[name of donor]***

Thank you very much for sending us a completed Tell Us Her Story form regarding, ***[name]***, ***[her first or pioneering achievement]***, and the accompanying ***[details eg newspaper cuttings, photographs, photocopied articles]***.

The material you have given us on [insert woman's name and her achievement] has been assessed by the Women's Museum of Australia's Acquisition Committee. The information you have supplied is a very welcome addition to our Herstory Archive, which we hold at the Hall of Fame and which can also be viewed on our webpage at <http://www.pioneerwomen.com.au/content/view/6/52/>.

Although we cannot guarantee that the information you have supplied will go on public display in the near future, rest assured it will be preserved in our archive to become a useful resource for researchers as well as our staff and volunteers for future exhibitions, publications, educational programs and other projects commemorating Australian women's achievements. Above all it will play an important part in ensuring that we advocate History is Herstory too!

***[Add if necessary]*** We would greatly appreciate a photograph of [name] for her file. This can be either in print or electronic form, preferably as a .jpg file via email.

***[Add paragraph at end or beginning as appropriate eg if met the person personally or there is a connection with another project]***

Thank you again for thinking of us. Your support and contribution is very much appreciated.

Yours sincerely

.....  
**Curator**

**OR**

***[address]***

***[date]***

Dear ***[name of donor]***

Thank you very much for sending us a completed Tell Us Her Story form regarding, ***[name], [her first or pioneering achievement],*** and the accompanying ***[details eg newspaper cuttings, photographs, photocopied articles].***

As you are aware, to be included in the Archive [name of the woman] should be a pioneer (in the traditional sense), particularly of Central Australia, or the first woman in her chosen field. From our research, it would seem that [provide details as to why the woman does not meet these criteria].

We thank you for your interest in the Women’s Museum of Australia and for your commitment to commemorating the contribution of women to Australian history. [If appropriate provide membership form]

If you have any queries, please don’t hesitate to contact me.

Yours sincerely,

.....  
Curator

**HERSTORY ARCHIVE**

***DETAILS OF WOMAN***

<b>Full name</b>	
<b>Maiden name</b> <i>(if applicable)</i>	
<b>Dates</b>	
<b>Category</b>	
<b>First/s*</b>	
<b>State/Territory</b>	
<b>Town/city</b>	

***DONOR DETAILS IF APPLICABLE***

<b>Or if researched by staff/volunteer, tick here</b>	
<b>Name</b>	
<b>Address</b>	
<b>Ph</b>	
<b>Mobile</b>	
<b>Fax</b>	
<b>Email</b>	
<b>Relationship to woman</b> <i>(if applicable)</i>	

**Date of Acquisition Meeting Approval**

**CROSS REFERENCES with other items in our collection**

***Artefacts***


***Photographs***


**Library**


**Notes**

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**APPENDIX EIGHT – Inward Loan form**

Name of Institution	WMA comments	
List objects being borrowed		
Which NPWHF exhibition does the loan relate to?		
What is the period of the loan?		
What are the conditions of the loan?		
Condition Report on object coming to the WMA (digital image attached)		
Condition Report on return of the object (digital image attached)		

.....  
Signed

.....  
Signed

Name

.....

Title

On behalf of lending institution

Name

.....

Title

On behalf of the WMA

## APPENDIX NINE – Outward Loan form



Name of Institution		WMA comments
List what you would like to borrow		
What is the purpose of this loan?		
For how long do you wish to borrow the objects?		
Will the objects be insured at market value?		
Who is the responsible person?		
What conditions (environmental, security etc) are available in your display areas?		
Who will be doing the packing and handling?		
How will the objects be transported (both in and out)?		
Who is the prime contact for the duration of the loan?		
What mechanisms for liaison are there if something goes wrong?		
Where are the objects going to be displayed?		

Who is paying for insurance?		
Do you want to photograph the objects or reproduce or publish photos?		
How will you be acknowledging the NPWHF in the exhibition?		
Other comments		
Condition Report on object leaving the WMA		
Condition Report on return of the object to WMA		

### Conditions of Outward Loans

The objects are received by the borrower in good condition unless otherwise noted and the receipt of any servant, agent or contractor of the borrower shall be regarded as the receipt of the borrower.

The borrower shall not modify or alter the objects in any manner whatsoever. The objects shall be displayed, stored and/or transported in a manner acceptable to the Curator or Business Manager of the Museum.

The borrower shall not convey, transfer, assign, mortgage, pledge, lend or part with possession of the objects.

All packing, transportation, and/or customs facilities shall be arranged by the borrower through a person or persons acceptable to the Curator or Business Manager and all associated costs shall be borne by the lender.

The borrower shall be responsible for any loss or damage to person or property due to the condition of the objects, their possession and/or use by the borrower shall indemnify the staff of the Women's Museum of Australia against all claims arising from such loss or damage.

Should damage occur during transit, the Hall of Fame shall be notified immediately and all packing materials shall be saved until the Museum or the carrier (or his agent) has had the opportunity to inspect them.

The borrower shall exercise all care as regards the security of the objects and their protection from fire, adverse effects from the weather or any other cause of loss, damage, or deterioration. In the event of any such loss, damage or deterioration the borrower shall notify the Curator immediately.

The borrower shall publicly acknowledge the loan of each of the listed objects. This acknowledgment will normally be through the medium of a caption placed immediately adjacent to the object or in catalogues or appropriate advertisements and will read 'On loan courtesy of the Women's Museum of Australia'.

No object shall be photographed or reproduced while on loan except by the permission of the Curator or Business Manager.

Museum staff shall be permitted access to the borrower's premises for the purpose of examining the objects.

The borrower may be required to return loaned objects at any time, but no later than the expiration of the loan.

.....  
Signed

.....  
Signed

.....  
Name

.....  
Name

.....  
Title

.....  
Title

On behalf of borrowing institution

On behalf of the WMA

## APPENDIX TEN – Oral History Agreement

### ORAL HISTORY RECORDING AGREEMENT

Interviewee's full name:.....

Interview subject:.....

I (name) .....

of (address) .....

hereby grant permission to the Women's Museum of Australia to use the material gained through this oral history interview and I agree to the following conditions:

1. That all materials including tape recordings, transcripts and indexes will be placed in the Women's Museum of Australia library.
2. That the interview will be indexed and transcribed, where possible.
3. That the copyright of the recordings, transcripts, indexes or any other material from the interview will be owned by the Women's Museum of Australia.
4. That the use of the recordings, transcripts, indexes or any other material from the interview will be determined by the Women's Museum of Australia.
5. That I will be acknowledged as the author of any excerpts from the recordings if they are used for research, broadcast or publication.
6. That I will receive a copy of the interview.

By or on behalf of the Interviewee:

**Signed:** .....

Name in block capitals: .....Date: .....

On behalf of the Women's Museum of Australia Board:

**Signed:** .....

Name in block capitals: .....Date: .....

## **APPENDIX ELEVEN – Guidelines of Ethical Practice of the Oral History Association of Australia**

ORAL HISTORY ASSOCIATION OF AUSTRALIA

### **GUIDELINES OF ETHICAL PRACTICE**

#### **PREAMBLE**

1. The Oral History Association was formed in 1978 to promote the practice of oral history in Australia. There are branches of the Association in each state which provide information and forums for discussion about oral history.
2. The Association is concerned that due regard is given to ethical practices and strongly advises that the following guidelines be followed by anyone involved in oral history.
3. Oral history involves recording, preserving and making available candid information that may be sensitive or confidential. The Association advises all interviewers to act to preserve the rights and responsibilities of the different parties involved and to refuse to work in any other way.
4. These guidelines describe ethical practice only. Information about method is available elsewhere and it is hoped that no-one undertakes oral history without being competent in interview technique.
5. Questions regarding any issue arising from these guidelines may be directed to the Oral History Association of Australia.

#### **The interviewer's responsibilities are to protect the rights of interviewees by:**

- explaining the purpose of each interview, how it will be organised and recorded, whether it will be placed in a repository, and what interviewees will receive after the interview, such as a copy of the recording, transcript or planned publication
- oral history copyright, the implications of assigning copyright to another party, and the rights of interviewees to have a say in the use of their material by asking for anonymity and/or placing restrictions on use of the interview during their lifetime
- possible future use of interviews by all parties involved such as the interviewer, interviewee and a repository
- giving each interviewee an agreement to sign which clearly states whether the interviewee will retain copyright or assign it to another party and under what conditions assignment of copyright is granted; any change in use not covered in the original agreement would need to be renegotiated
- conducting interviews with objectivity, honesty and integrity
- being aware of defamation laws and the implications, for all parties, of

recording potentially defamatory material

- treating every interview as a confidential conversation until an interviewee gives the right to share information through an agreement
- ensuring that interviewees are given the opportunity to review, correct and/or withdraw material
- ensuring that interviews are preserved for future researchers by, if possible, placing them in a repository under conditions agreeable to the interviewee.

**The interviewer should ask that funding bodies or employers:**

- Provide a written contract or agree to a written proposal that clearly states the purpose and intended use of interviews and what copyright provisions apply
- Accept the confidential status of interviews until the completion of a signed agreement allows otherwise
- Allow the interviewer to act professionally and to abide by the Guidelines of Ethical Practice of the Oral History Association of Australia
- Place interviews in a repository where they will be available for research, subject to any conditions placed by the parties involved.

**[www.ohaa.org.au](http://www.ohaa.org.au)**