

ARTICLE



Memory-making: a review of the Community Heritage Grant Program 1994–2018

Leisa Gibbons 

School of Media, Creative Arts & Social Inquiry, Curtin University, Bentley, Australia

ABSTRACT

The Community Heritage Grant Program (CHG) run by the National Library of Australia is an institution in the Australian cultural heritage landscape, providing foundational support to many small organisations who work in community memory-making. In this paper, the author presents the findings of her research into who and what is being funded by the CHG Program, and what the program highlights about community memory-making needs. Drawing from 23 years of public data, this research raises questions about the CHG Program model and its validity and purpose in a changing social and technological environment. Ultimately, the lesson from this study is that more research is required to identify and better understand Australian perspectives of community archives and memory-making.

KEYWORDS


Community archives; grant funding; memory-making; local heritage; Australian distributed heritage

Introduction

In 1992, the National Library of Australia (NLA) created the National Preservation Office (NPO) in response to a growing awareness of ‘the urgent need to preserve Australia’s rapidly deteriorating documentary heritage’.¹ The Community Heritage Grants (CHG) Program was implemented two years later in 1994 as part of the NPO’s program of ‘promoting documentary preservation activities’.² Initially, the grants were for a maximum of \$5000 but were slowly increased until the mid-2000s when the application was for \$15,000 in funds. Funding has remained at this level ever since. In this paper, I present the findings of my research into who and what is being funded by the CHG Program, and whether this analysis delivers insight into community memory-making needs.

The 23-year history of the CHG Program is a testament to its longevity and success. Over 1320 grants have been handed out to the total of more than \$6.5 million. The CHG Program itself has become an institution in the Australian cultural heritage landscape, providing foundational support to small organisations who turn to the NLA repeatedly for funding. The goal of the CHG Program is to support the identification, assessment, preservation and access of community-based heritage that has national significance. This goal has remained constant for 23 years, but the structure of who can apply, and what projects can be applied for

CONTACT Leisa Gibbons  leisa.gibbons@curtin.edu.au  School of Media, Creative Arts & Social Inquiry, Curtin University, Bentley, Australia

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and when, has seen changes over the years. Currently, the types of projects that can be funded are:

- (1) significance assessments of collections (SA), which enables professional identification of the current value of the collection(s);
- (2) preservation needs assessments of collections (PA), which deliver professional advice and recommendations on strategies for preservation and conservation activities;
- (3) conservation activities and collection management (CA), which allocates funds to purchase materials to implement preservation activities; and
- (4) training workshops (TR), wherein organisations can undertake or deliver training in preservation- and conservation-related strategies.

Previous research by Sigrid McCausland and Kim Thompson evaluating the NLA's CHG Program examined the impact the funding had on community groups in New South Wales regional areas.⁴ A key outcome of McCausland and Thompson's research was a lack of support in the CHG Program for digital initiatives. Despite the authors recommending a wider evaluation of the program and more research overall, there exists no further published research. Furthermore, McCausland and Thompson's work, although valuable, was limited in scope with a focus on the micro and individual dimensions of impact. Currently, with 23 years of data available (1994–2017),⁵ there is an opportunity to identify and examine the macro dimensions of the CHG Program's role and impact in the cultural heritage landscape of Australia.

Macro dimensions of the CHG Program are concerned with questions such as:

- What types of projects were funded over time?
- What kinds of organisations have received funding?
- What is the distribution of funds relative to location, organisation and project?

Similar to McCausland and Thompson's research, it is also relevant to consider what is missing, and where opportunities for supporting community heritage and memory-making more broadly lie.

Research questions and methodology

The two research questions were inspired by the conclusions of McCausland and Thompson's 2014 paper.

- (1) Who and what is being funded by the National Library of Australia's Community Heritage Grant program?
- (2) What are the community memory-making needs identified through an analysis of the data?

Quantitative content analysis was used on these categories to identify several key areas of interest. These include:

- (A) What are the distribution of funds according to state and organisation?
- (B) Who are the organisations being funded and for what projects?
- (C) How much funding was invested in the different categories of projects?

The data available on CHG-funded projects, available publicly from the NLA website, was categorised into types of organisation and location ('who'), type of project ('what') and the amount of funding allocated ('how much'). A typology of organisations ('who') was created as part of the data analysis process and is shown in full in the table in [Appendix A](#). The table in [Appendix A](#) describes the characteristics of each organisational type. The location information was drawn from the data provided by the NLA and describes the state or territory associated with the funded entity or organisation. The type of project ('what') is drawn from those described in the Guidelines and funding documents, as stated above: SA, PA, CA, TR. For this paper, the goal in examining funding ('how much') focused more on dispersal of funds to states and territories, projects and organisations, rather than determining exact dollar amounts.

The findings from the above data analysis were analysed in conjunction with the brief project descriptions provided by applicants to identify community memory-making needs. McCausland and Thompson's work highlighted a greater need to focus on digitisation and digital management, as well as flagged concerns raised about the role of a national institution in funding and appraising local community collections as part of a distributed national heritage. It is anticipated that a closer look at 23 years of data will reveal more about digital contexts and the role of national institutions in community memory-making.

In the following section, I briefly outline the concept of memory-making and the role it plays in this research project. Following that, I provide an overview of the CHG Program with a focus on the key elements that structure the process and decision-making. After that, I deliver the findings from the analysis of the CHG Program data, and finally discuss the implications of the research in relation to understanding Australian community memory-making and community needs.

Community memory-making and heritage

Communities exist in their own space and time, however short or long. They are spontaneous as well as forced, as with the use of Aboriginal missions in Australia in the past, and current refugee and asylum-seeker internment camps. A community can have a complex multilayered identity shared in various ways by its individual members that is not simply a representation of its culture.⁶ In archival discourse, community has been defined and shaped around the notion of its records, making and preservation of archives, and around shared functions, constructs and need.⁷ In this paper, community is defined through the CHG data and emerges through an understanding of how Australian national institutions define community via the CHG Program.

The processes of memory-making are many and varied, including creating, sharing, acknowledging, destroying, memorialising, forgetting and interpreting, but at its heart, memory-making is a process embedded in a need or value in 'remembering'.⁸ The concept of remembering is drawn from Halbwachs' discussions on cultural memory as a system of

reconstruction and preservation.⁹ The important thing about memory-making is that it is a continuing building process with outputs (such as records, collections, text messages) existing simultaneously as evidence of the culmination and commencement of decision-making about the value of memory and remembering.

In this project, a community memory-making need is identified through an analysis of the patterns and commonality between the different types of funded projects. As the data is limited to projects that were successful in obtaining funding, memory-making needs are defined via the CHG Program. Communities do identify needs but they are governed by what is allowed under the CHG Program guidelines. Therefore, the memory-making theoretical framework highlights the need to analyse decisions and frameworks that support what types of projects are funded. As a result, CHG Program guidelines and other associated documents published by the NLA were collected and analysed. Most of the guidelines documents were sourced via the Wayback Machine.¹⁰

The CHG Program 1994–2018

This section presents an overview of the CHG Program and its key features and changes over time.¹¹ This section also explores the structures that construct and authorise community memory-making, such as application guidelines and assessor's reports.

How much funding is available?

From its inception in 1994, the primary purpose of the CHG Program has been to help preserve and make publicly accessible community and locally owned, but nationally significant, collections of various materials including 'artefacts, letters, diaries, maps, photographs, and audio visual material'.¹² Since 1994 until 2017 just over \$6.5 million in total were awarded. Early projects were only given up to \$5000. In 2001, it was \$8000, in 2005, \$10,000, and then from about 2006 it was set at \$15,000 as it is now. [Figure 1](#) shows a general increasing trend in funding amounts.

What projects will be funded?

Originally, priority funding areas included 'cooperative projects, general preservation surveys and environmental controls'.¹³ Reformatting was also an ideal project, but not digitisation as the focus was more on microfilm and other forms of reformatting. Other suitable projects included disaster recovery salvage, conservation treatments, as well as training and education. The latter, as well as any research activities, particularly into materials, preservation techniques and environmental controls, although suitable, included caveats (although these are not clearly defined).¹⁴

There has always been a list of excluded projects. In 1994, excluded projects were acquisition of materials, cataloguing, computer purchases and exhibitions. In 2018, the list is similar although much more detailed.¹⁵

Implementation of a mandated project progression

A major change in how, when and what could be funded occurred in the 2000s. Evaluation of the significance of collections was performed as a self-assessment process listed on the

Amount vs. Year

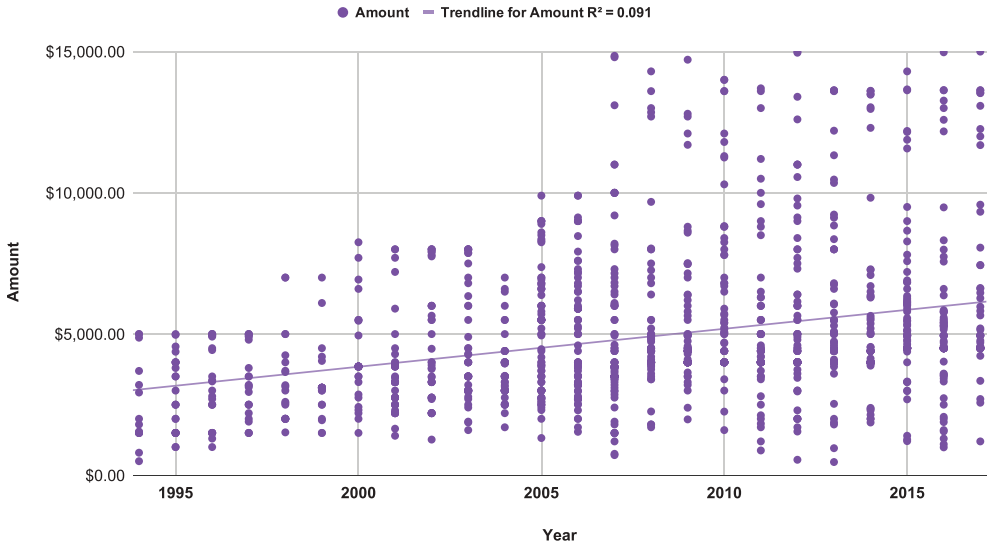


Figure 1. Funded project amounts each year showing a general overall trend of more money per project being awarded 1994–2017.

application form from 1994. This self-assessment was reviewed by expert assessors, as described in more detail in the section below on how applications are assessed. However, in the early 2000s it was possible to apply for a project where a professional (historian) could formally assess an organisation's collections. Until 2005, the grouping of project types, significance assessments, preservation needs assessments and conservation activities including collection management were simply strongly recommended. However, by 2009–10 much more rigid requirements were put in place. Projects were required to be completed in order with the findings of one to inform the next. This three-step mandated process is referred to as *Collection Preservation Projects*.¹⁶

Step One: Significance Assessment (SA);

Step Two: Preservation Needs Assessment (PA);

Step Three: Conservation Activities and Collection Management (CA).¹⁷

From 2001, the Heritage Collections Council publication *Significance: A Guide to Assessing the Significance of Cultural Heritage Objects and Collections* was promoted as the method to assess significance.¹⁸ When this was updated in 2009 to *Significance 2.0*, this became the standard methodology required for all professional significance assessment (SA) projects. Additionally, the PA must be submitted as a report adhering to the Australian Institute for the Conservation of Cultural Materials (AICCM) preservation needs assessment template.¹⁹

Training still remains as an option but can be applied for at any time, even before undertaking any of the mandatory Collection Preservation Projects.

Training projects

As mentioned above, training has always been a potential project. However, shifts occurred in who could be funded related to training. In 2003, funding was being offered to

organisations who would develop preservation education programs for community organisations. Another initiative in place since 2005 is intensive preservation workshops held in Canberra and offered primarily to first-time recipients.²⁰ Training projects are of particular importance to this research and in identifying community memory-making needs and is discussed in more detail in the section below on how much funding was invested in the different categories of projects.

Who can be funded?

Who can apply has not changed dramatically over the years although in 2018 the focus is on the legal status of the organisation and their function related to national heritage, whereas in 1996 the language was more focused on describing various types of community organisations. Table 1 shows excerpts from the 1996 Guidelines (on the left) showing that applications would be accepted by particular types of organisations or institutions, and those types who cannot apply. Whereas the 2018 Guidelines (on the right) clearly identifies the legal status upfront that the organisation must be more than just a collecting entity, but needs to be a not-for-profit, incorporated organisation. The wording in the 2018 Guidelines is more open and inclusive.

How are applications assessed?

Identifying collections of national significance is a cornerstone of the CHG Program. The 1996 guidelines explain that ‘national significance’ of Australian documentary

Table 1. Comparison of guidelines describing who can be funded.

1996 Guidelines ^a	2018 Guidelines ^b
<ul style="list-style-type: none"> ● The Community Heritage Grants Program accepts applications from a variety of Australian community institutions/organisations that collect and provide public access to their documentary heritage collections. ● These institutions/organisations include local or regional libraries, historical societies, libraries of educational institutions, multicultural, ethnic and Indigenous peoples' groups, but not: <ul style="list-style-type: none"> ● private or corporate collections ● libraries of government departments ● other collecting institutions that receive substantial direct government funding for the nominated project 	<p>A not-for-profit, incorporated organisation that:</p> <ul style="list-style-type: none"> ● owns or manages a collection of nationally significant material; ● is accessible to the general public. <p>Examples of not-for-profit, incorporated organisations which are encouraged to apply are:</p> <ul style="list-style-type: none"> ● Archives ● Art galleries ● Community groups ● Genealogical societies ● Historical societies ● Indigenous groups ● Migrant community groups ● Museums ● Professional associations ● Religious groups <p>An organisation that wishes to apply for funding but which manages, rather than owns, the collection, must provide written permission from the legal owner of the collection with their application.</p> <p>Other organisations, such as public libraries and independent museums located within universities, may also be eligible to apply.</p>

^aNational Library of Australia, ‘Community Heritage Grants Program – 1996 Guidelines’, para. 10.

^bNational Library of Australia, ‘Community Heritage Grants 2018 Guidelines’, p. 1.

materials means ‘if they contribute to an understanding of Australia, its people, and the developments which have influenced its history’.²¹ Applications have always been assessed by experts. Assessors have always been required to rank applications related to their significance, which informs the decision-making process:

- (1) High national significance,
- (2) National significance,
- (3) State/regional/local significance, and
- (4) Little significance.²²

Each year the NLA publish assessor’s reports as part of the supporting documents for potential applicants.²³

As mentioned previously, national significance was, until the 2000s, assessed based on information from the applicant on their form. [Figure 2](#) shows the criteria required to be used by the applicant on the form. It is not clear from the documentation if potential applicants were told or expected to seek the advice of a professional to identify and explain the significance of the collections for the application form. Even after SA projects were introduced, organisations were still required to write their own analysis of the national significance of the collection on the application form. This meant that assessment and ranking of project proposals was being undertaken based on whether the assessor agreed with or assessed that the collection(s) held national significance based on what was written in the application form.

The 1996 guidelines highlight that it was part of the CHG assessment process to consider all but the fourth category for funding, if sufficient funds were available.²⁴ However, it is worth noting that in the following year, applications for ‘community collections whose value lies entirely within the local community’ were on the excluded projects list.²⁵

Who does the work in funded projects?

Around 2005 the idea that a professional should be undertaking the SA and PA assessments appeared. Yet, at that stage, the only criterion was for the consultant to be qualified. Later, from at least 2010, and as described in 2018 guidelines, ‘qualified’ was given more detail. For SA assessments an ‘appropriate consultant may be an historian, an archivist, a museum curator, a heritage librarian or similar expert with experience in preparing significance assessments’.²⁶ For the PA, initially only a qualified conservator or graduate conservator was required, but the current guideline describes a conservator as someone who qualifies as a professional member of the AICCM or who has the equivalent practical experience in their field.

A key aspect of SA and PA project applications is that they currently do not require quotes from professionals, but rather are funded at a standard rate. In 2018 the rate is \$4500 (excluding goods and services tax).²⁷ The practice of a standard rate has been around since at least 2007, when it was \$3500, but only if the applicant could not get a quote.²⁸ Advice on changes or exceptions to the standard rate for remote rural

- *time*-significance due to age or the period that the collection relates to
- *place*-significance due to the place (eg locality, shire, region) or places the collection relates to
- *people*-significance due to authorship by, receipt by, or reference to, prominent people
- *subject*-significance due to subject matter or theme
- *form*-significance due to style or form of presenting information
- *integrity*-significance due to completeness or integrity
- *rarity*-significance due to scarcity, uniqueness or unusualness
- *relationships*-significance due to relationship to other materials already stored in a public or private collection
- *likely use*-significance due to likely usefulness for specific purposes.

Note: Many 1995 applications had to be excluded from consideration because applicants did not provide adequate detail about the nature of their collection. The application form asks you, if possible and relevant, to attempt to address all of the above criteria in establishing the national significance of the particular collection to be preserved.

Figure 2. The 1996 criteria for applicants to self-assess the significance of their collections for the application form³.

communities that are physically difficult to access and expensive to travel to is notably absent. There is no evidence to suggest that this rate can change depending on the location and requirements of the community and its collections.

In the next section, I present the findings associated with each of the three areas of inquiry as outlined above.

- (A) What is the distribution of funds according to state and organisation?
- (B) Who are the organisations being funded and for what projects?
- (C) How much funding was invested in the different categories of projects?

Findings from analysis of the CHG Program data 1994–2017

What is the distribution of funds according to state and organisation?

From 1994–2017, \$6,506,789.00 was disbursed to 1308 projects across all states and territories, including to Norfolk Island.²⁹ The number of unique organisations funded overall was identified as 780. A unique organisation was defined as a single business entity.³⁰ The 2018 CHG Program requirements dictate that only not-for-profit (NFP) organisations can apply, however this has not always been the case.³¹ A full list of the identified unique organisations is available online.³² The average funding given to an organisation (potentially for multiple projects) is \$8342.

Figure 3 presents three key findings showing comparison between number of organisations, awarded monies and average funds in each state and territory. Column 1 shows how many unique organisations were funded in each state; column 2 shows how much funding was given to each state; and column 3 shows the average funding given based on how many organisations were successful in each state. The state that organisations were registered with was listed in the data by the NLA.

An interesting finding from Figure 3 is that organisations based in the ACT and SA on average received more money each compared to the rest of Australia. On the other hand, Victoria fared the poorest with the lowest average of funding per organisation.

One of the most revealing aspects of this chart is not the funding amounts but the unique organisational counts. For 23 years of data, not very many organisations were successful. Further to this, it is clear that many organisations were successful in obtaining CHG funding several times. While the CHG Program works within a limited funding environment (although funding for the program has increased over time) and

Funds Disbursed to States compared to No. Successful Organisations 1994 - 2017

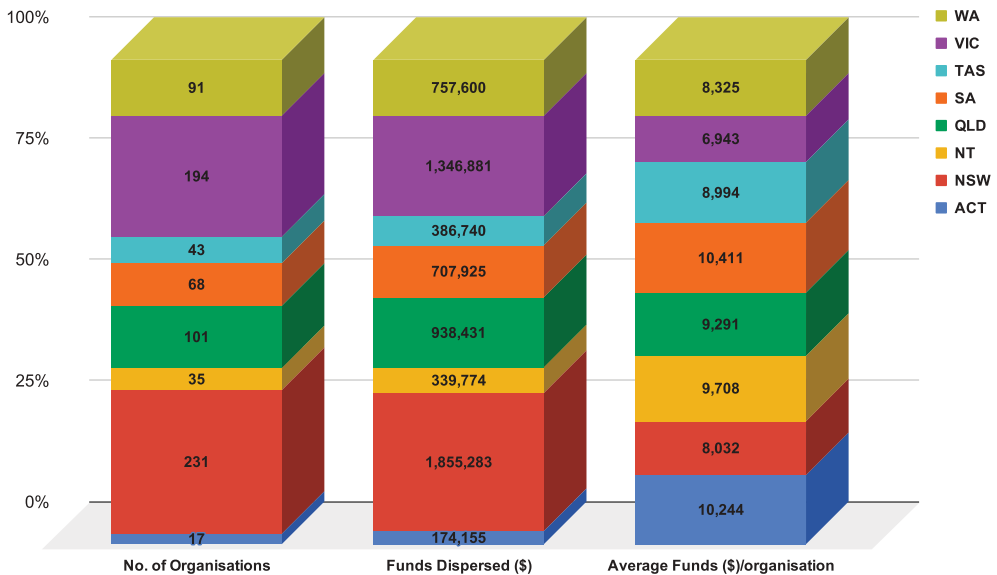


Figure 3. Comparative data showing relationships between organisations, states and funding amounts.

is limited in its scope, this finding raises questions about the funding model and the value of the mandated three-step process over single, worthy projects. Certainly, it is not a bad thing to value quality over quantity, but it does raise questions about how accessible the funds really are, especially for first-time applicants.

Who are the organisations being funded and for what projects?

Organisations

Figure 4 shows the typology of organisations funded, as analysed from the data, as well as how many organisations of each type were funded over the time. The typologies for organisations are listed in Figure 4. The organisational typology evolved iteratively as part of the classification processes. A more complete and detailed typology would, ideally, show topic, function and governance structure against each organisation, however for the purposes of this research, a broader typology is useful as it does focus (mostly) on function over topic.

It is clear from Figure 4 that historical societies and community museums are by far the most successful in obtaining funding. A surprising inclusion in the list is one government agency. This was the Public Record Office Victoria, which was funded \$7800 in 2010 to design and deliver training in digitisation. The reason why the inclusion of PROV is so interesting is because of the rules of who could receive CHG Program funding. The rules have changed somewhat over the years and there are clearly exceptions for the purposes of designing and delivering training.

The complexities in identifying and classifying organisations for the typology included the impact of time and movement of collections, how organisations were described, legal authorities and more.

Distribution of funding to types of organisations

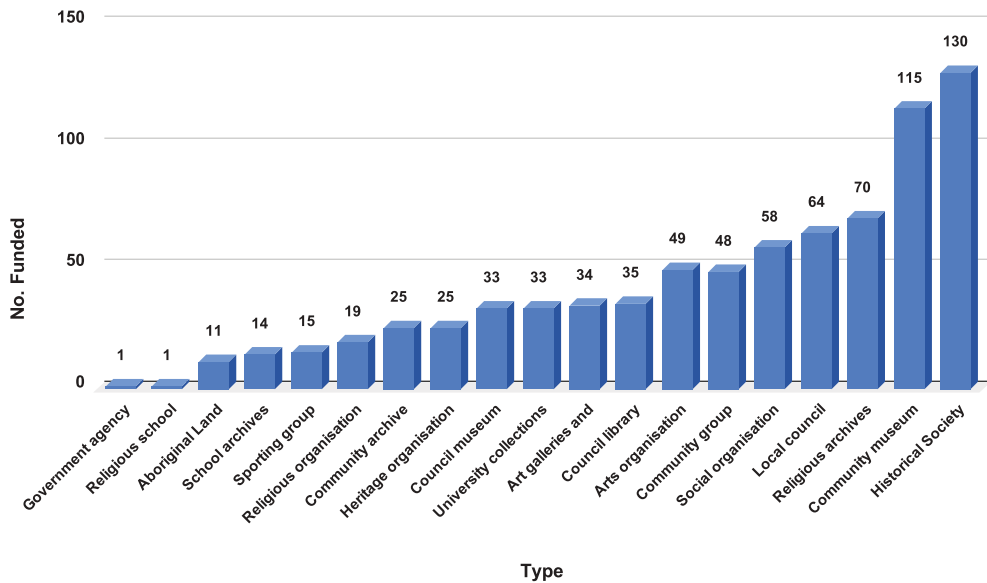


Figure 4. Funding distribution 1994–2017.

A summary of the complexities in classifying according to typology is provided below:

- The typology is more a mix of what the entity does (its function), its governance structure (although incomplete information meant that identifying a governance structure was not always clear), and the types of heritage created and managed that were the source of the funding application (e.g. collections versus archives). Information about whether it was organisational archives or collections was also incomplete from the public data.
- Some organisations were commercial entities although run by a committee of management or trustee.
- Some organisations ran assets on behalf of a State or Territory Government (where the Government owned the asset, often a building).
- For some organisations, there was little to no public information that could be found readily online.
- Some organisations are now defunct or closed.

An example of a complex organisation was the situation where a council managed an archival collection, not its own organisation archive. However, the typology defined councils as entities who managed their own archives. Yet it clearly was not a museum or local studies collection which is usually hosted in a public library. In this instance, the organisation was classified as a council museum.

A trial analysis where the above organisational types were grouped by function was done to identify a classification that focuses on the purpose and role of the organisation related to the work it does and how it is part of the community. The outcome is presented in [Table 2](#) showing six functions and 19 types of organisations. Community heritage organisations, which includes community archives and

Table 2. Funded organisations based on function in the community.

Functional entity	Type	No. funded
Community Heritage	Community archive	25
	Council museum	33
	Art galleries and museums	34
	Council library (local studies collections)	35
	Community museum	115
	Historical society	130
	Total	372
Community Welfare	Sporting group	15
	Religious organisation	19
	Community group	48
	Arts organisation	49
	Social organisation	58
	Total	189
Education/Research	Religious school archives	1
	School archives	14
	University collections	33
	Total	48
Government/Authority	Government agency	1
	Aboriginal Land Council/Organisation	11
	Local council	64
	Total	76
Heritage Development	Heritage organisation	25
	Religious	70

museums, art galleries and museums, local studies collections, council museums and historical societies, were the most prevalent at 372 funded projects.

The findings from this organisational analysis highlight the different sources of community memory being created and supported by the CHG Program. It is clear also that community-based collections, regardless of whether they are supported by the local council or not, are by far the largest group of funded organisations. Another surprise from this data is the presence of university collections and heritage organisations who would likely have more readily accessible and regular funding available to them. Yet, if the Australian National Film and Sound Archive has to crowdsource funding for preservation and restoration projects, the need for preservation funding must be critical.³³

Projects

Figure 5 shows a breakdown of what projects are being funded according to their type. Each successful project was allocated a code already identified earlier in this paper:

- SA significance assessments of collections;
- PA preservation needs assessments of collections;
- CA conservation activities and collection management;
- TR training and/or workshops related to skills development.

An issue that arose in this analysis was that many funded grants were actually for multiple types of projects. For example: in 2006, the Highfields Pioneer Village, Museum and Park Inc. in Queensland applied for, in one application, a significance assessment, preservation survey and a preservation workshop. In this case, each of the different types were identified. In total, 1448 projects were funded from 1994 to 2017.

Types of Projects funded 1994 -2017

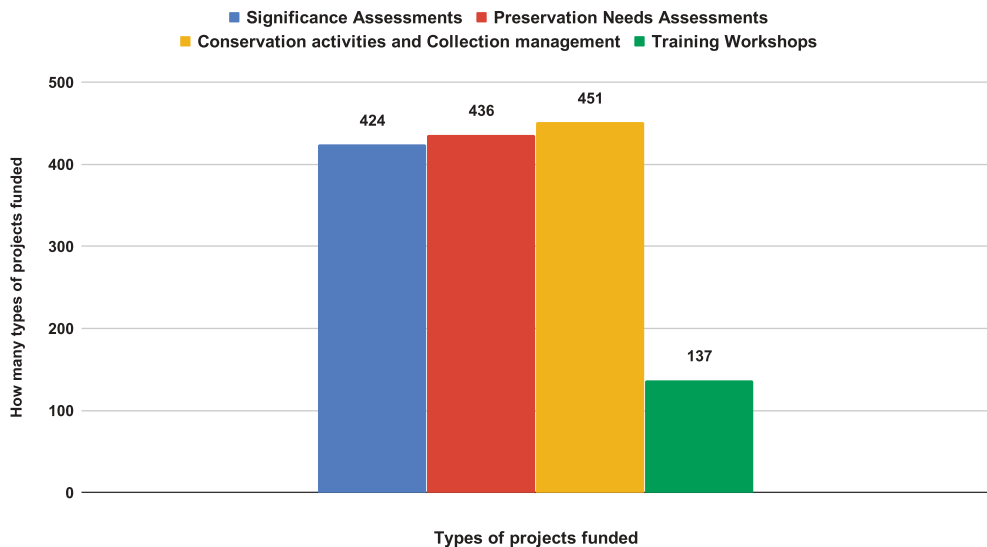


Figure 5. Number of different types of projects funded.

It is clear from [Figure 5](#) that conservation activities and collection management is the type that received the most funding, although this is closely followed by significance assessments and preservation needs assessments. Early in the CHG Program many of the projects simply requested money to buy preservation materials.

What [Figures 4](#) and [5](#) show is that there are several types of organisations that have been successful in obtaining funding, including those that seemingly should not be on the list, such as those who receive government funding for their work. However, it is clear from the data that some organisations were using the CHG funds to support training programs, especially during the time that training was being promoted as a priority area. A detailed analysis looking at the typology of projects against organisation type may be useful to uncover patterns related to what kinds of organisation secured what level of funding. Moreover, adding time to the analysis to reveal shifts and trends over the years would be interesting; however, for the purposes of this research project, this level of detail was not required. Furthermore, a trend analysis would be greatly enhanced and would provide much more insight if it included information about all applicants, successful or not.

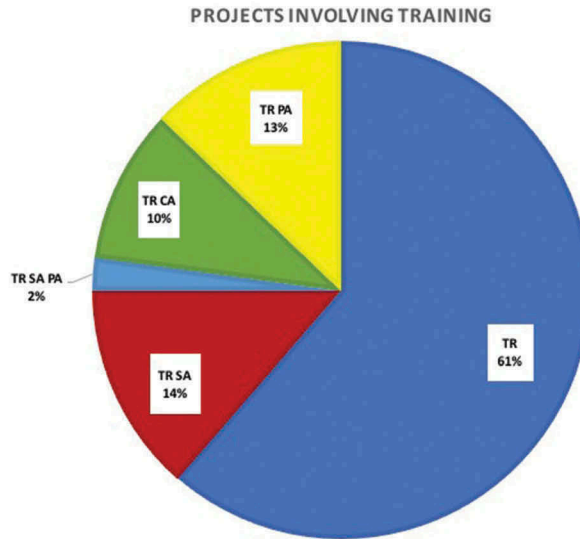
How much funding was invested in the different categories of projects?

While it would have been useful to find out how much funding was given to each type of project, it simply was not possible to extract this information from the public data. In the example given in the previous section of the Highfields Pioneer Village, Museum and Park Inc., they received \$9130 for one application that covered a significance assessment, preservation survey and a preservation workshop. At the time there was no standard rate for SAs and PAs so it is impossible with the current dataset to determine how the funds were allocated and spent. In response, the analysis focused more closely on training as it was raised by the McCausland and Thompson report. Additionally, although training is listed as a priority funding, not many projects are applying for or receiving training funding, as shown in [Figure 5](#).

[Figure 6](#) shows a breakdown of the groupings of projects per application where each application contains training. TR refers to funded projects that only included training and/or workshops, and the other grouping refers to those types grouped together in one successful funding application. The purpose of this analysis was to identify how much was spent on training altogether, regardless of whether it was contained as part of a larger application. [Figure 6](#) represents \$784,976 in total funding allocated to projects that include at least some funding. [Figure 6\(a\)](#), the table underneath the pie chart, shows the actual numbers of projects and how many dollars were spent on each type of grouping. Notably, the blue slice shows 86 projects funded for training only to the value of \$470,907.

Training needs link directly to the second research question about the community memory-making needs. While the previous data analysis shows that communities are asking for funding for SAs and PAs, which is part of the logical required sequence, for example the SA must be applied for first before other project funding is requested, training on the other hand is separate and can be requested at any time without any prerequisites. The implication of TR applications, with or without the other types of projects included, is potential evidence of a direct and compelling need for training in

a



b

TR	TR SA	TR SA PA	TR CA	TR PA
86	19	3	14	18
\$470,907.00	\$113,067.00	\$23,750.00	\$70,550.00	\$106,702.00

Figure 6. Projects involving training.

heritage communities. [Figure 7](#) shows that preservation and collection management training, being the most requested type of training, is consistently funded and potentially highly sought after.

While [Figure 7](#) was created using the terminology given by the NLA in a summary of the project, it is clear that general preservation strategies, including care and handling of collections, basic treatments of collections materials and disaster preparedness, are highly requested. The other clear community need is training in collections management, which covers not only preservation strategies as mentioned above but also how to document and generally manage collections. In 2016 and 2017, 25 applications requested training or workshops. Verbatim description of the 25 training requests are shown in [Table 3](#), and shows a clear need for general collections management training, as well as specific training in particular aspects of collections management or format conservation.

All states requested this funding for training. Only the ACT did not request training funding. Eleven applications from New South Wales were funded, four from Queensland, three each from South Australia and Victoria, and one each for the Northern Territory, Tasmania and Western Australia. All of these were TR-only applications with \$125,864.00 handed out across the country over the two years.

Finally, other data that provides insight into community needs is what kind of CA they are asking for or what is being asked for in applications for conservation activities and collection management. As mentioned above, the CA applications request funds to purchase materials to implement preservation activities. Many of the requests are for

Types of Training

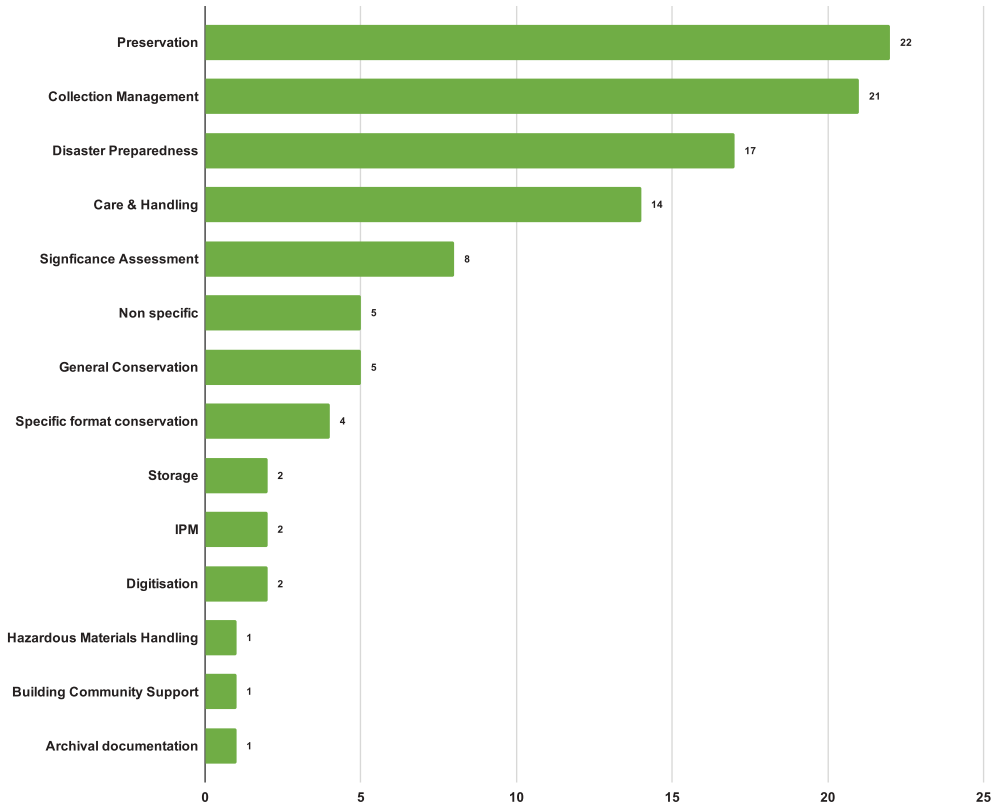


Figure 7. Types of training and how often they were requested in applications.

preservation materials, including equipment purchases. However, funds were also requested for specialist conservation treatments. Of interest were requests that fitted into CA but were for purposes other than purchasing storage boxes, as shown in [Figure 8](#).³⁴ There were 451 applications for CA projects ([Figure 5](#)) but 140 of them were about collection management software, reformatting including digitisation, and disaster plans and/or equipment.

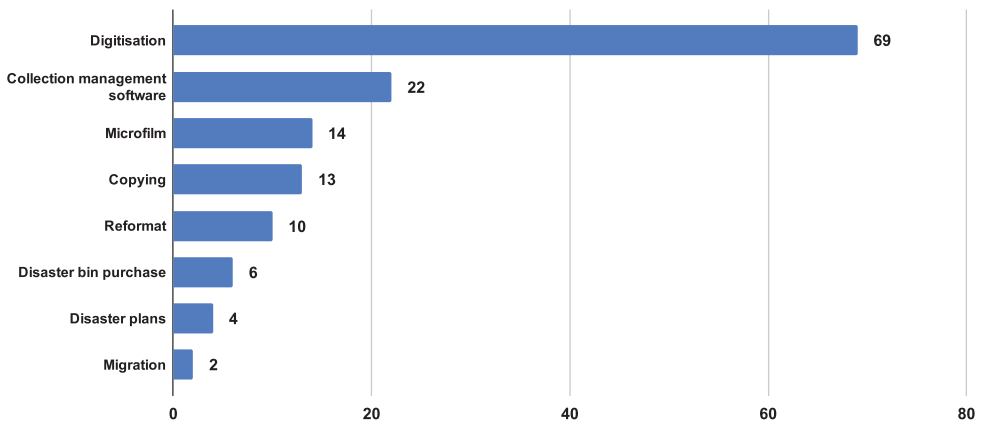
Disaster plans and items were being applied for only after 2000. Digitisation projects have been applied for since 1994, however it is only ever generally between one and four that receive funding each year up until 2017, when four digitisation projects were funded. Copying generally refers to photographic copying of either glass plate negatives or film. The last microfilm project was funded in Western Australia in 2003. Collection management software generally started to be funded in 2007.³⁵ Interestingly, upgrades to software and migration of data started to be funded in 2011.

Discussion

While it is clear that the CHG Program has been providing essential funding in a structured and supported way for many types of organisations very successfully for 23 years, several

Table 3. Descriptions of training in applications 2016–17.

Care of Photographs and Negatives Workshop
Caring for Collections Workshop
Collection Management Workshop
Collection Management Workshop and MOSAiC training
Collection Preservation Workshop
Conservation Training Workshop
Conservation, Handling and Care of Collections Workshop
Disaster Preparedness Workshop
Integrated Pest Management Workshop
Paper Conservation Workshop
Preservation and Collection Management Workshop
Preventative Conservation and Hazardous Materials Regional Workshop
Seven Collection Management Workshops
Significance Assessment Regional Workshop
Skills Development Workshop Series in Collection Care and Management, Significance and Disaster Preparedness (Greater Brisbane Region)
Three Disaster Preparedness Workshops
Three Integrated Pest Management Training Workshops
Training in Significance Assessment of the Costume Collection
Two Collection Care and Management Workshops
Two Collection Care Workshops
Two Customised Care and Handling Workshops for the Archives and Costume Collection
Two Digitisation for Preservation and Access Workshops
Two Disaster Preparedness Workshops
Two Making Digital Collections Accessible Workshops
Two Workshops in Photograph Conservation and Disaster Preparedness

Select numbers and types of funded of CA applications**Figure 8.** CA applications other than for storage materials and conservation treatments.

questions were raised in the data which are relevant to a bigger picture of the processes of memory-making and impact. The first question concerns the role that a national institution plays in legitimising how community heritage and collections are assessed and valued. A secondary issue is how the CHG Program supports an ‘economy of consultants’ rather than investing in community skills and knowledge. Finally, the research highlights the need to better address sustainability of community heritage with investment into and acknowledgement of local expertise and knowledge.

Institutionalising community memory-making

Underpinning the CHG Program is the idea that communities hold memory that contributes to a 'significant' national narrative. The primary assumption is of course that a shared national narrative exists. Whereas in reality, multiple narratives exist where some run counter, and/or parallel, which contests any notion of a shared story or identity or even the idea of nationhood.

In using the Significance 2.0 methodology over and above any other options – and there are other options³⁶ – the CHG Program has institutionalised and dictated at a national level the meaning and value of how heritage is defined. Additionally, it has been pointed out that in the records and archives profession, there are existing appraisal processes that deliver a depth of knowledge about the evidential nature of archives that is generally absent in the object-based framework of Significance 2.0.³⁷ Further to this, there are complexities in community collections that the Significance 2.0 framework does not readily adapt to or take into account. An example is the complexity of evaluating significance as well as understanding the preservation needs of artworks that are created through re-appropriation of archival materials by Australian Indigenous artists.³⁸

Cottage industry heritage consultancy

The three-step process invests the identification of a national narrative in memory professionals, such as the archivists, historians and museum professionals who undertake the SA and PAs of the CHG Program and design and deliver training. In the main, all of these are professionals who exist outside the funded community organisation. In effect, the CHG Program has created an entire cultural heritage consulting 'cottage' industry based around the need to hire external professionals. However, this issue, as well as the standardised fees for external consultants, creates barriers for those living in rural and remote areas. A drilling down in the data to find out who and what is funded in remote rural Australia would be useful to test this hypothesis.

Related to this issue is the potential lack of preservation knowledge and literacy within an organisation or ready access to professional knowledge in order to fill out an application form. While at least the form changed from organisations having to describe and assess their own collections, those in rural and remote areas of Australia or those communities where English is a second language may need additional support.

Valuing community memory-making perspectives past, present and future

The CHG Program model of identifying and valuing collections that have a narrative and significance is problematic. From a memory-making perspective, memory exists along a continuum; local memory and the actions of local communities were and are an ongoing part of multiple identities, including, but not exclusively, a national one. Each interaction, contribution and process in making memory, including at a personal level, as well as a family, group, community, organisation and institution, contributes to memory-making and a shared narrative.

In a recent Significance Assessment report, the documentation about and from a 'settler' family in a regional town was assessed as being of local significance.³⁹ Yet, from

a memory-making perspective, this family story, while rich and contextual at its location, plays a part in a larger and ongoing narrative that provides evidence of social, cultural, political and economic norms and expectations – then and now. And in the case of ‘settler’ families, these stories are not just about Australian national identity. McKemmish pointed out so succinctly 23 years ago, that ‘Evidence of Me is Evidence of Us’.⁴⁰ Societal provenance theory, as presented by Canadian Tom Nesmith,⁴¹ reminds us that document creation is inherently a social activity performed by people whose actions are shaped by societal and intellectual contexts.⁴² It is in the individual, local and community stories and cultural values that we find ‘evidence of us’.

Furthermore, the CHG Program, the application form and the assessment process are a ‘looking back’ process. Current or future records or acquisitions are not clearly defined or understood within the context of the significance model (referring to the idea, not just the methodology), which relies on time passing and the accumulation of meaning in relation to other events occurring. A simple example of this is the records of a grassroots advocacy organisation whose primary focus is on restoring a local landscape. Their records would likely be classed at level 3. But if something happened, or a decision was made that brought that organisation and its local landscape to the attention of the country, their records (perhaps not all) now have national significance. Records and documents about children who experienced out-of-home care may be held in various organisations, including grassroots advocacy organisations who may have taken photos of children from a school visit. These records, in a post-Royal Commission world, are likely to have national significance... now. They also have personal, community and organisational significance as they are used and are evolved over time as ‘evidence of us’.

Investing in the continuity of community memory-making

McCausland and Thompson pointed out in their paper that digitisation and management of digital materials were largely absent from the CHG Program.⁴³ The 2018 guidelines refer to born-digital projects with specific instructions on addressing at least some digital preservation needs in the application.⁴⁴ However, the findings show that digitisation training is at the top of the list for community memory-making needs. Digital preservation, migration of data and general management of digital content, while they may be in the guidelines, are not on the radar for organisations wanting training or other projects. The issue with the 2018 guidelines and asking organisations to identify and address digital preservation needs in the application is similar to asking them to assess the significance of their own collections. The knowledge and skills are not in the communities, they are external to it.

Kylie Winkworth wrote in 2011 that since the 1970s there has been at least a three-fold increase in the existence of community, or, as she also refers to them, local and provincial museums as part of a grassroots movement.⁴⁵ In 2011, Winkworth estimated there are over three thousand community museums existing in Australia. The CHG Program, while selective, still has only funded a small fraction of the potential community museums that exist. Of importance to this research is the idea of sustainability of funding and Winkworth talks about a ‘sustainability crisis facing museums in regional Australia’ that does not have the support of robust frameworks and equitable

funding structures. Winkworth points out that the Collections Council of Australia was defunded in 2009 and the Collections Australia Network was discontinued in 2010.

In 2018, the framework that supports Australian collections is scattered physically, intellectually and philosophically, despite the increasing pressure of a converged GLAM (Galleries, Libraries, Archives and Museums) future. There exists sources of funding and even portals to upload and share content, such as Victorian Collections (<<https://victoriancollections.net.au/>>), created and run by Museums Australia (Victoria). Victorian Collections does come with training programs and ongoing support, but ultimately there is no real policy direction and cohesive support framework for community memory-makers, their archives, collections and places.⁴⁶ The National and State Libraries Australia, while advocating to government on heritage collections, do so on behalf of their own interests and functions as institutional memory institutions.⁴⁷ Australian archival institutions, such as the PROV, often connect to historical societies, museums and genealogical organisations related to where and how state records can be managed outside of the custodial care of government authorities. The PROV also does provide resources for communities to help inform them of the different processes involved in managing archives and collections.⁴⁸

The Australian Society of Archivists launched the updated Directory of Archives in Australia but there are many community-based archives that are not included. For example: there are only two listings of Indigenous community archives. Previous research into Aboriginal community archives has highlighted the diverse places in which Indigenous archives are held such as local art centres, knowledge centres, digital and online archives, land councils, schools and language centres.⁴⁹ The Directory of Archives is not assumed to be a completed piece of work but questions are raised about how the concept of archives is constructed and what that means for who and how community memory-making is supported in Australia.

Conclusion

In this research project I sought to answer two questions from the 23 years of public data available from the NLA's CHG Program. It is clear from the research findings that the CHG Program supports a variety of organisations and the different types of memory they create and manage. Included are Aboriginal Land Councils, community groups such as sporting groups, art galleries and museums, media organisations, history societies as well as social welfare organisations. The findings also suggest that community memory-making needs are actually quite narrow and related to being provided and having access to relevant training, skills and knowledge to help preserve their collections.

However, the CHG Program model itself and how it has evolved and been applied in community memory-making for the last 23 years raise questions about the role of national institutions in community heritage and the exact nature of the CHG Program. Is it being used to ferret out collections that would ideally be in a national institution and support them from afar? The terminology used by the NLA is a 'distributed national collection'⁵⁰ but what does it mean then that these projects are labelled and funded as Community Heritage projects, particularly if they are really considered as

being national heritage held in community collections? Deeper exploration into the CHG funding model utilising all data including those who were not funded would be useful to analyse what projects were rejected and why. Of particular interest is research into the equity of the model related to access to professionals and appropriate levels of funding for rural and remote communities as well as communities who may not speak English as their first language. Another area of interest that did not appear in this research but is hinted at in the 2018 Guidelines is the community memory-making that occurs in online spaces such as Facebook Groups.

Finally, there are still more questions raised from this research that were only touched on. In particular, drawing from the typology of organisations funded under the CHG Program, there is a diversity of stakeholders and creators of community memory-making. However, as the CHG Program has been quite limited, this begs the question of where and who the rest are? If there were 3000+ community museums in 2007, where are they now? What is the bigger picture in relation to the state of documentary heritage preservation across Australia? Furthermore, what value does the CHG Program bring to communities and their heritage? McCausland and Thompson only touched the surface in their study on sustainability and impact.

Internationally, there has been an increasing awareness and examination of what and where community archives exist, including their role in social movements and personal lives.⁵¹ In Australia, community memory-making is explored by several disciplines, including library and archives, community informatics, information systems, conservation and museology, ethnomusicology, linguistics, cultural studies and sociology, as well as design and urban planning.⁵² However, these areas of research rarely connect to archival institutions and frameworks, but often re-create archives in their own disciplinary image. Ultimately, what this paper has revealed is that more research is required into better understanding Australian perspectives of community archives and memory-making.

Notes

1. National Library of Australia, 'Community Heritage Grants Program – 1996 Guidelines', archived webpage, available at <<https://web.archive.org/web/19961019194306/http://www.nla.gov.au/3/npo/natco/chg96guide.html>>, accessed 11 November 2018, para. 1.
2. *ibid.*, para. 2.
3. Sigrid McCausland and Kim M Thompson, 'The Community Heritage Grants Program in Australia', *Annual Review of Cultural Heritage Informatics: 2012–2013*, 2014, p. 169.
4. When this paper was presented the 2018 funding round results had not been announced. These were announced but the decision was made not to include the data about successful applications, nor the assessor's reports from that round. However, the guidelines and application form that were already accessible were used to inform the overview of the project in a later section.
5. Frances Peters-Little, *The Community Game: Aboriginal Self-Definition at the Local Level*, Native Title Research Unit, Australian Institute of Aboriginal and Torres Strait Islander Studies, Canberra, ACT, 2000.
6. Jeannette Bastian, *Owning Memory: How a Caribbean Community Lost its Archives and Found its History*, vol. 99, Contributions in librarianship and information science, Libraries Unlimited, Westport, CT, 2003; Eric Ketelaar, 'Sharing, Collected Memories in Communities of Records', *Archives and Manuscripts*, vol. 33, no. 1, 2005, pp. 44–61.

7. Leisa Gibbons, 'Continuum Informatics and the Emergent Archive', paper presented at CIRN Prato Community Informatics Conference 2015: Privilege, Information, Knowledge & Power: An Endless Dilemma? Monash University, Prato, Italy, November 2015.
8. Maurice Halbwachs, *On Collective Memory*, University of Chicago Press, Chicago, IL, 1992. Terry Cook also uses the term 'memory-making' to describe a process in 'Evidence, Memory, Identity, and Community: Four Shifting Archival Paradigms', *Archival Science*, vol. 13, nos. 2–3, June 2013, pp. 95–120, as I have done, but his ideas about memory come from different sources which closely link to the formation of identity. While I also acknowledge the role of memory and identity, I think about memory as a process of remembering, drawing from Halbwachs, who examines and defines 'cultural memory' as a process of bringing the past into the present and by doing so, people develop a system to value preservation (or remembrance) of memory, and its reconstruction.
9. <<https://archive.org/web/>>.
10. As previously mentioned, the data used was from 1994–2017 as the 2018 funding round had not been published at the time of writing this paper. However, guidelines for the 2018 funding round do inform the information presented about what is current for the CHG Program.
11. National Library of Australia, 'Community Heritage Grants 2018 Guidelines', available at <<https://www.nla.gov.au/awards-and-grants/chg>>, accessed 11 November 2018, para. 2.
12. National Library of Australia, 'Community Heritage Grants Program – 1996 Guidelines'.
13. *ibid.*, para. 2.
14. National Library of Australia, 'Community Heritage Grants 2018 Guidelines', pp. 1–2.
15. *ibid.*, p. 2.
16. Access to the guidelines through the NLA site or the Wayback Machine is not continuous, primarily due to the format(s) in which the guidelines were published but also whether or not the web crawler captured it.
17. Roslyn Russell, (*Significance*): *A Guide to Assessing the Significance of Cultural Heritage Objects and Collections*, Commonwealth of Australia on behalf of the Heritage Collections Council, Canberra, 2001, available at <<https://trove.nla.gov.au/version/44896998>>, accessed 13 November 2018. This document was the forerunner of the current Significance 2.0 document.
18. National Library of Australia, 'Community Heritage Grants 2018 Guidelines'.
19. *ibid.*
20. National Library of Australia, 'Community Heritage Grants Program – 1996 Guidelines', p. 13.
21. *ibid.*
22. National Library of Australia, 'Guidelines and Application Form, 2018', available at <<https://www.nla.gov.au/chg/guidelines>>, accessed 11 November 2018.
23. National Library of Australia, 'Community Heritage Grants Program – 1996 Guidelines', para. 15.
24. National Library of Australia, '1995 Community Heritage Grants Scheme', para. 11.
25. National Library of Australia, 'Community Heritage Grants Program – 1996 Guidelines', para. 16.
26. National Library of Australia, 'Community Heritage Grants 2018 Guidelines', p. 2.
27. *ibid.*, p. 8.
28. National Library of Australia, 'Community Heritage Grants 2007 Guidelines and Instructions for Completing the Application Form', archived webpage, available at <https://web.archive.org/web/20070621231303/http://www.nla.gov.au/chg/documents/Guidelines_and_Instructions.pdf>, accessed 11 November 2018.
29. Norfolk Island Museum's administration centre is in Sydney, so it is classified as a New South Wales (NSW) organisation. There was one instance from 1995 where Norfolk Island was registered as Norfolk Island but as it was registered later as New South Wales, I changed the location. Additionally, it was found in the data that organisations who actually exist in the Northern Territory, for example, may be registered by the CHG Program in the Australian

Capital Territory. This is likely to do with administration headquarters, as is the case for Norfolk Island.

30. A method for identifying unique organisations was required:1. Where there were joint applications, the organisations were split and documented as separate unique entities.2. If an organisation applied on behalf of another entity, as was the case for several local history groups that had no legal structure and the local council applied on their behalf, the unique organisation was the group, not the local council.3. Where it was clear there were organisational name or structural changes, and/or movements of collections to different institutions, each of these were considered unique organisations.4. Where a collection was held by an organisation but as a result of the CHG Program process, they donated their collection to an institution, such as what happened with the Australian Script Centre's donation of their paper manuscript collection to the NLA after their 2008 SA, the classification is based on the organisational status at the time of receiving funding.5. Where organisations applied for funding either as the institution, such as a museum, or as the managing entity of the institution, which could be a Foundation or Management Committee, where the names were different, these were also treated as separate unique organisations. This was also the case for local council applications where there may be a library, museum or archives listed (although many times it was unclear). Another example was churches and dioceses. For example: Anglican Diocese of Grafton and the Anglican Diocese of Melbourne were registered as two unique organisations. However, where the entity who applied for funding was part of a larger formal organisation, such as in the case for university departments and/or libraries, or branches of the National Trust, these were treated as one unique organisation. For example: the National Trust of South Australia submitted 11 applications with many under the name of the building and/or its location where the funding would be spent. In these cases, the National Trust of South Australia was considered a single unique organisation.
31. As documented in a previous section, the general nature of who can be funded has not fundamentally changed from 1994–2018. However, layers of requirements, particularly the need for formal governance and legal structures, have been implemented over time. For example: in the 2001 guidelines any community organisation that collected and provided public access to collections could apply. In 2001 the guidelines stated that organisations must contribute resources including staff, equipment and finances and also have well-developed policies and procedures for collection development and management or at least demonstrate the development of policies and procedures. However, by 2005, the guidelines stated that only legal entities such as incorporated organisations, a trust or association could apply. There were examples of organisations whose trading status was more commercial rather than NFP, but they appeared to be run by a Trust. The year that the Public Record Office Victoria (the State Records entity) was funded (2010, for running training programs), professional organisations were eligible to apply for training projects (p. 5). This rule is still in place in the 2018 Guidelines.
32. See the spreadsheet at the following URL: <http://leisagibbons.info/research-projects/>.
33. 'The National Film and Sound Archives Turns to Crowdfunding to Digitise and Restore Proof – Starring Russell Crowe and Hugo Weaving', ABC, 17 May 2016, available at <http://www.abc.net.au/newsradio/content/s4464022.htm>.
34. 'Boxes' refers to those physical treatments that are performed to help prevent deterioration. Installation of blinds and rehousing materials in suitable boxes and so on. In some cases, CA referred to transcription services. It also includes conservation treatments.
35. There was a project in 1999 in Victoria where the purchase of appropriate software for \$1500 was funded. However, it is unclear what the software was for, but it can be assumed to be for collections management. The next funded request for software was not until 2007.
36. L Harald Fredheim and Manal Khalaf, 'The Significance of Values: Heritage Value Typologies Re-examined', *International Journal of Heritage Studies*, vol. 22, no. 6, 2016, pp. 466–81.

37. Karen Anderson, 'The Archives Industry Perspectives on Significance as a Collections Management Tool', archived webpage, Collections Council of Australia, 2009, available at <http://pandora.nla.gov.au/pan/56747/20110418-0000/www.collectionscouncil.com.au/articless84dd.html?articleType=ArticleView&articleId=79>, accessed 11 November 2018; Allison Hunter, 'Assessing the Significance of Significance 2.0', *IQ: The RIM Quarterly*, vol. 26, no. 1, 2010, p. 50.
38. Ainslee Meredith, Robyn Sloggett and Jacqueline Healy, 'Reconstructing the Archive: Access, Documentation, Conservation', *AICCM Bulletin*, vol. 37, no. 1, 2016, pp. 14–25.
39. Unfortunately, the Significance Assessment report is not publicly available and remains confidential.
40. Sue McKemmish, 'Evidence of me...', *Archives & Manuscripts*, vol. 24, no. 1, 1996, pp. 174–87.
41. Tom Nesmith, 'Seeing Archives: Postmodernism and the Changing Intellectual Place of Archives', *American Archivist*, vol. 65, no. 1, 2002, pp. 24–41; Tom Nesmith, 'The Concept of Societal Provenance and Records of Nineteenth-Century Aboriginal–European Relations in Western Canada: Implications for Archival Theory and Practice', *Archival Science*, vol. 6, nos. 3–4, 2006, pp. 351–60.
42. Or machines instructed by people for a human purpose. Well, at least for now until the singularity event.
43. McCausland and Thompson.
44. National Library of Australia, 'Community Heritage Grants 2018 Guidelines', p. 4.
45. K Winkworth, 'Let a Thousand Flowers Bloom: Museums in Regional Australia', in Des Griffin and Leon Paroissien (eds), *Understanding Museums – The Development of Museums in Regional Australia*, National Museum of Australia, 2011, available at http://nma.gov.au/research/understanding-museums/KWinkworth_2011.html, accessed 24 November 2018.
46. <https://mavic.asn.au/services/victorian-collections>.
47. <https://www.nsla.org.au>.
48. <https://www.prov.vic.gov.au/community/managing-your-collection/developing-archives-policy>.
49. Lyndon Ormond-Parker and Robyn Sloggett, 'Local Archives and Community Collecting in the Digital Age', *Archival Science*, vol. 12, no. 2, 2012, pp. 191–212.
50. The term 'distributed national collection' appears in the NLA's National Initiatives and Collaboration (NIAC) Branch website in 1997 in reference to it being an office of the NLA. The distributed national collection office and the international relations section joined around this time to create NIAC. National Library of Australia, 'National Initiatives And Collaboration (NIAC)', archived webpage, 1997, available at <https://web.archive.org/web/19970502095416/http://www.nla.gov.au:80/niac/niac.html>, accessed 15 November 2018. Under NIAC the CHG Program was part of a strategy to strengthen national cooperative library infrastructure, with a particular outcome of advancing 'the cultural information infrastructure and given full recognition to the role of libraries'. National Library of Australia, 'National Initiatives And Collaboration (NIAC) – Operational Plan', archived webpage, 1997, available at <https://web.archive.org/web/19970502095430/http://www.nla.gov.au:80/niac/plan.html>, accessed 15 November 2018, sec. Activities Outcome 1.2. The concept was created in late 1980s in Australia and discussed by Margaret Henty in a paper published in 1991. The term and concept of a Distributed National Collection (DNC) is built on the framework of the Australian National Bibliographic Database (ANBD). Henty describes the DNC as a concept that articulates four principles. It is important to point out the phrasing of this term and title – it is one collection, distributed. The four principles include aggregation of library collections whether private or public, be comprehensively related to Australia, but may include international content, but must be adequately recorded and accessible. Margaret Henty, 'The Distributed National Collection', *Australian Academic & Research Libraries*, vol. 22, no. 4, 1991, pp. 53–9. There is more work to be done on how this concept has influenced the NLA's strategies over the years

with specific reference to the CHG Program. There has been previous research and discussion into the DNC strategy in Australia. Paul Genoni, 'Distributed National Collections: Concept and Reality in Two Countries', *Alexandria*, vol. 14, no. 2, 2002, pp. 103–15. The term 'distributed national collection' fell out of favour as discussed by Genoni, cited above, and the last time it is mentioned in the CHG Program documentation I could find was the 2003 Guidelines. However, the concept is not dead. In 2014, Monika Szunejko, in a presentation advocating the value and use of the ANBD, refers to the DNC: 'The database is an ever expanding and changing body of data that describes the distributed national collection (DNC) of Australia.' Monika Szunejko, 'Building our Australian Cloud', webpage, National Library of Australia, 2014, available at <<https://www.nla.gov.au/our-publications/staff-papers/building-our-australian-cloud>>, accessed 15 November 2018.

51. There is quite a lot of literature in the broader international discourse around community archives but the seminal work that is relevant for this paper comes from Andrew Flinn in the UK, 'Community Histories, Community Archives: Some Opportunities and Challenges', *Journal of the Society of Archivists*, vol. 28, no. 2, 2007, pp. 151–76, and Jeanette Bastian in the US, "'Play mas": Carnival in the Archives and the Archives in Carnival: Records and Community Identity in the US Virgin Islands', *Archival Science*, vol. 9, nos. 1–2, 2009, pp. 113–25. Emerging research in this space comes from Canadian scholar Rebecka Sheffield, 'Community Archives', in Heather MacNeil and Terry Eastwood (eds), *Currents of Archival Thinking*, 2nd edn, 2017, Libraries Unlimited, ABC-CLIO, Santa Barbara, CA, pp. 351–76, US scholar Michelle Caswell in Michelle Caswell, Alda Alina Migoni, Noah Geraci and Marika Cifor, "'To Be Able to Imagine Otherwise": Community Archives and the Importance of Representation', *Archives and Records*, vol. 38, no. 1, 2017, pp. 5–26, and NZ scholar Joanna Newman, 'Sustaining Community Archives', *APLIS*, vol. 25, no. 1, 2012, pp. 37–45. In 2013, US scholar Anne Gilliland delivered a keynote with Andrew Flinn that explored and discussed the origins and complexities of the current community archives movement: Anne Gilliland and Andrew Flinn, 'Community Archives: What Are We Really Talking About', paper presented at the CIRN Prato Community Informatics Conference, Monash Centre, Prato, Italy, 28–30 October 2013. At the same conference the previous year, Gilliland presented a framework that identifies ways of understanding the functions and mandates of community-based or -driven archives drawing from the idea that community archives are often developed in parallel to mainstream archives. Anne Gilliland, 'Voice, Identity, Activism (VIA): A Community-Centric Framework for Approaching Archives and Recordkeeping', Center for Information as Evidence, University of California Los Angeles, 2012.
52. The discipline list comes primarily from the Australian Research Council (ARC) database of research projects into community archives, rather than from the literature. Between 2001–18 over 100 unique ARC projects were funded where in the project summary text for words 'community archive', 'community archives', 'community heritage', 'community history', 'digital preservation' were found. It was also noted that several of the projects included the creation of community archives, either via creating an archive for an existing community or community organisation, such as RMIT University design scholars creating an online archive for Circus Oz. Other examples include Charles Darwin University's *A Living Archive of Aboriginal Languages* and Victoria University's *Aboriginal History Archive*.

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No potential conflict of interest was reported by the author.

Notes on contributor

Leisa Gibbons PhD is a lecturer in the Library, Archives, Records and Information Science program at Curtin University in Western Australia. Leisa's teaching areas include archives, preservation, digital curation and GLAM convergence. Prior to arriving at Curtin in 2017, Leisa worked as an assistant professor at Kent State University in Ohio in the School of Library and Information Science. Leisa's research areas include records continuum modelling, web and social media archives, and community and personal memory-making and archives.

ORCID

Leisa Gibbons  <http://orcid.org/0000-0001-6628-6732>

Appendix A.

Table 1: Typologies of funded organisations

Type	Description	No. Funded
Aboriginal Land Council/ Organisation	An entity that is in effect a local council but the governance and organisational structure and relationships to Aust. Govt. are different. These organisations are often called Councils or Corporations. They usually own the land they manage which has been returned via native title decisions. They assert commercial and cultural rights over the land, as well as create businesses, and advocate for their communities.	11
Art galleries and museums	An entity that manages art and/or craft collections. They usually employ staff. Their heritage is usually the collections they manage. Cultural centres, art galleries, and art museums are included in this type. May or may not have affiliations with government. May or may not be not for profit. Art collections managed by universities however are classified as university collections. Many galleries and museums have 'Friends of' affiliated groups or a Foundation that advocates for, seeks funding and supports the gallery/museum. Affiliated groups are classified under 'community group' as they have their own identity.	34
Arts organisation	An entity that runs a festival, exhibition or similar arts and/or tourism or media projects. They may be volunteer run or have paid staff, although not usually in an archival role. Their heritage is a mix of their own archives but also the collections they manage. Media organisations are included in this type. May or may not have affiliations with government.	49
Community archive	An entity that was created for the purpose of documenting themselves and building primarily a documentary collection built on and around a shared identity. Primarily volunteer run.	25
Community group	A group, usually associated or incorporated, whose primary purpose is to do work, often charitable work, in or for a community. These groups may or may not be affiliated with international groups, such as the Scouts, or they may represent a community, such as a Nurse's League. They are usually volunteer run and their heritage is their own archives. However, in the case of 'Friends of' groups, they may be providing support to collecting organisations in various ways, including to help secure funding for collections or heritage buildings.	48
Community museum	Deliberately set up as an independent entity that seeks to acquire artefacts as well as documentary collection to documents a particular event, place or community. Most are self-identified as a community or independent museum. These may also be keeping places or cultural centres. There may be a paid role, but often these are volunteer run. Community museums may be supported by a Foundation, Charitable Trust or Committee of Management.	115

(Continued)

Type	Description	No. Funded
Council library	Usually refers to the local studies collections held and managed by the local public library or libraries. Councils are often the lead or primary applicant. Archival roles are usually paid and ongoing.	35
Council museum	An entity set up and supported by the local council. Councils are often the lead or primary applicant. Archival roles are usually paid and ongoing.	33
Government agency	An government entity. Generally, this type refers to entities who manage archives at a state or higher level.	1
Heritage organisation	An organisation whose role it is to protect, manage, train and/or advocate for heritage materials and/or professionals. Generally, these organisations are much more organised than a grassroots community group and are often more well known and networked than a community museum. They could be considered almost institutional, such as the National Trust and have strong ties to all levels of government. These entities also usually employ people, although there may not be an archivist role. Their heritage can be their own archives but it is likely they own and manage collections and/or heritage such as buildings. This type only applies to non-government entities.	25
Historical Society	A more traditional term that has a close relationship to community museums. However, traditionally, historical societies have a strong association with local council and are primarily based in a place, such as a city or town. Most are self-identified as a historical society. They manage collections from other entities. These are generally volunteer-run organisations. Genealogical, family societies and Mechanics Institutes are included in this type as they are often based around being in a location and part of the community of a place.	130
Local council	A type used for collections held by local council but are not within a museum or library. Archival roles are usually paid and ongoing.	64
Religious archives	An entity associated with a church, religion or a religious movement. Generally, it is their organisational archives that is community heritage. Archival roles are usually paid and ongoing. Some religious groups are also social organisations or other types of organisations, such as a hospital or ambulance service. If that is the case, they are classified as a religious organisation.	70
Religious organisation	An entity that performs social services or other kinds of services that has an affiliation with a church, religion or a religious movement. Generally, it is their organisational archives that is community heritage. Archival roles are usually paid and ongoing.	19
Religious school archives	An entity associated with a school that has an affiliation with a religion. Generally, it is their organisational archives that is community heritage, but it can be a group associated with but external to a school. School archives usually hire archivists, either ad hoc or permanently. Other school groups are volunteer run.	1
School archives	An entity associated with a school that has no affiliation with a religion. Generally, it is their organisational archives that is community heritage, but it can be a group associated with but external to a school. School archives usually hire archivists, either ad hoc or permanently. Other school groups are volunteer run. Only relevant to primary and secondary schools. Colleges holding collections including their own archives go under University collections.	14
Social organisation	A group, usually associated or incorporated, whose primary purpose is to do work, sometimes charitable work, in the community, but can include promotion and advocacy for a particular community. Peak bodies, unions, and professional associations are included in this type. The primary difference between a social organisation and a community group is that there is likely to be a paid role in this entity for the purposes of archives and collections. Usually it is their organisational records that are community heritage but there may be collections. This type includes educational organisations that are not universities.	58
Sporting group	This entity covers small, local groups, as well as national organisations representing a sport. The community heritage is often their own organisational records but could also include collections donated by players or awards one. A museum created to commemorate a sport, sports person or some other aspect of sport would be located under community museum or council museum.	15
University collections	Similar to heritage organisations but these entities only collect and manage collections, and do hire professional archivists. Collections may be held anywhere in the university, not just the university library special collections. Does not refer to university archives.	33