



COLLECTION POLICY FOR THE PARRAMATTA FEMALE FACTORY FRIENDS & BABETTE SMITH COLLECTION

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COLLECTION POLICY FOR THE PARRAMATTA FEMALE FACTORY FRIENDS & BABETTE SMITH COLLECTION

BACKGROUND

Parramatta Female Factory Research Centre (PFFRC) is a service and resource initiative by the Parramatta Female Factory Friends Inc. (PFFF). The PFFRC provides custodial activities on behalf of the Parramatta Female Factory Friends Inc.

The purpose of the resource known as the Parramatta Female Factory Research Centre & Babette Smith Collection (PFFF&BSC) is drawn from the Parramatta Female Factory Friends Charter.

The following elements of the charter are directly related to the PFFF&BSC and frame the Collection Policy, its purpose, plans and actions.

- Protect, preserve and conserve the site and all its provenance according to the Burra Charter.
- Develop and manage the Parramatta Female Factory Precinct as a cultural, tourism and learning place of international significance.
- Protect, conserve and bring the Parramatta Female Factory to all Australians. We do this through advocacy, site monitoring, female factory research, tours, talks, education activates and celebrations.
- To undertake and promote historical research in order to share the historical value of the two sites and to pass on the heritage of this irreplaceable site to future generations.
- To manage and promote the site in spirit of equality as a meeting place where all can access, share and understand our history and our Australian identity, past and present

The Research Centre purpose is to:

- Conserve the provenance of Parramatta Female Factory original objects including moveable cultural heritage and archives that are in the custodianship of the Parramatta Female Factory Friends – Parramatta Female Factory Action Group (trading as Parramatta Female Factory Friends).
- Develop and manage the PFFF&BSC as a place of lifelong learning



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- Conduct and provide access to Parramatta Female Factory research for all Australians
- Undertake and promote historical research on the Parramatta Female Factory (1821) and the Parramatta Female Factory (1804)
- Provide a place where all can access, share and understand our history and identity, through the history of the Parramatta Female Factory. This to be done in the spirit of equality

The PFFF&BSC collection is the material cultural evidence of the Parramatta Female Factory site and related histories of people and place as well as the Babette Smith Bequest of books and archives. The PFFF&BSC is a part of the distributed national collection and includes original objects and archives collections up to and including present cultural material expression.

1. POLICY OBJECTIVES

1.1 Council's collections will operate in accordance with this written policy, which will include the purpose of the collection and the proposed manner of collection:

- 1 Management
- 2 Acquisition
- 3 Disposal

1.2 The PFFF is responsible for collections and will be guided by the PFFF Code of Conduct and guiding principles.

1.3 The Curatorial Collection within the PFFF&BSC object material culture may include moveable cultural heritage, audio-visual and computer-generated objects, visual and decorative art, archaeology and social history.

1.4 It is recognized that the collection policy statement will remain an evolving document to be reviewed regularly.



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1.5 In order to promote and develop an understanding of the Parramatta Female Factory's unique identity and heritage the PFFF aims to document, preserve, conserve, research and make accessible collection materials and resources of significance to and of the Parramatta Female Factory and its related histories.

2. COLLECTION OBJECTIVES

Objectives for the creation, preservation and management of the collection include:

2.1 Significance to and of the Parramatta Female Factory

- 2.11 The collection reflects Parramatta Female Factory identity, past and present
- 2.12 The collection reflects key events, people and places in terms of local, state and national significance.
- 2.13 Respond to identification of significant objects relating to key events, people and places in terms of local, state and national significance
- 2.14 To consider cultural issues arising from the collections and implications for the past, present and future
- 2.15 To be valued in context of regional, state, and national collecting
- 2.16 The collection development focuses on cultural areas of heritage, social, built and natural history of the Parramatta region and cultural expression relating to the Parramatta Female Factory.

2.2 Documentation

- 2.21 Accession and catalogue three collecting areas according to museum standards agreed nationally and internationally
- 2.22 Conduct research relating to the collecting areas and objects in collections and apply this to cataloguing and development of statements of significance

2.3 Preservation and Conservation

- 2.31 Maintain correct storage, environmental conditions, and object preservation methods to ensure ongoing survival of objects and their provenance



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- 2.32 Maintain collection management and conservation programs to ensure ongoing survival of objects and their provenance

2.4 Research

- 2.41 Undertake research on the objects and their historical, social, cultural and environmental contexts
- 2.42 Promote an appreciation of the history and heritage of the Parramatta Female Factory, place and related people through the use of objects and archives as primary source material
- 2.43 Encourage original and innovative research about the collections and using the collections in context of other areas study
- 2.44 Develop statements of significance of the sub collections and the individual objects and archives held

2.5 Accessibility

- 2.51 Provide accessibility through display, publication, loans and research opportunities
- 2.52 Provide accessibility on a local, state, national, and international level through online collection access

2.6 Compliance

- 2.61 Comply with all legislative requirements and national and international agreements applicable to the collection and management of moveable material culture

3. GUIDELINES FOR ACQUISITIONS

3.1 Criteria for Acquisition

The PFFF collects cultural material within the terms of the collection policy whether by purchase, commission, gift or donation and in accordance with the collection objectives outlined in section 2. Objectives.

Acquisitions would occur in the following collecting areas:

3.1 Social History

- 3.11 To collect objects and archives with provenance to people and communities who have been incarcerated, worked or lived in the Parramatta Female Factory.



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- 3.12 To collect objects with provenance to events, activities, working, social or domestic life in the Parramatta Region

3.2 Archaeology

- 3.21 In the current context collection objects would be to collect objects that are relevant to Parramatta Female Factory.
- 3.22 If collections are accepted they comply with legislation requirements to be followed with documentation material relating to archaeology.

3.3 Art

- 3.31 To collect works with provenance to the Parramatta Female Factory and related histories.
- 3.32 Works of significance for the purpose of developing identified research and reference collections and which reflect the history and culture that is the Parramatta Female Factory.

3.4 Acquisition methodology

- 3.41 Objects may be acquired by donation, Cultural Gifts (previously known as taxation incentives for the arts), purchase, sponsorship, endowment, commission, transfer from other agencies and bequests.

3.5 Copyright

- 3.51 Copyright ownership of the cultural material can be negotiated but preferred method is for PFFF to own full copyright. If the artist or maker is still alive then shared copyright should stand.

3.6 Donations/Gifts

- 3.61 Gifts to the Collection will be encouraged, provided such gifts are within the Collection policy guidelines. The PFFF shall have the right to accept or refuse such offers of gifts as they occur.
- 3.62 Gifts will only be accepted where the donor has legal title to the work and the gift is made on the basis of a total transfer from the donor to the PFFF.



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3.7 Long Term Loan

3.71 Cultural material offered on a long-term loan basis not to be encouraged. It will only be accepted if of particular cultural significance. Understanding that the cultural material will eventually be donated to the Parramatta Female Factory Friends as the next custodian after the current owner.

4. DISPOSAL OF COLLECTIONS

2.1 De-accessioning

4.11 Generally de-accessioning is not recommended. This is because if the guidelines are followed there should be no need. Having the possibility to de-accession and dispose gives the opportunity to rectify problems created by acceptance of objects that did not follow the collection policy guidelines.

4.2 De-accessioning Criteria

Disposal of the object should meet at least one of the following criteria:

- 1 Be outside of the objectives guidelines and collecting philosophy outlined in the policy - low merit in collection terms
- 2 Lack of provenance about object or its context
- 3 Duplicates
- 4 Deterioration
- 5 Theft or loss, damage or serious deterioration in condition
- 6 The possibility of upgrading by exchange
- 7 Repatriation of cultural material
- 8 Unsuitability for either the identified research collections or exhibition/display purposes
- 9 The object is of no further relevance or use to the purposes of the collection
- 10 The collection has identical objects, with identical provenance
- 11 The object in question has no provenance nor known local connection



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- 12 There is a reasonable request with significant reasons for return to the donor or family
- 13 Absence of clear legal title
- 14 Legal and moral obligations and impediments
- 15 Restitution e.g. culturally sensitive material e.g. sacred objects
- 16 Ethical considerations such as responsibility to provide adequate long-term care
- 17 Copies or fakes

4.3 Steps in the De-accessioning Process

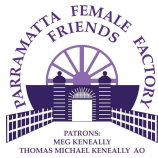
- 4.31 A decision to de-accession an object must be based on criteria for disposal outlined.
- 4.32 At the time of de-accessioning it is determined whether or not public notice needs to be given that the organization is doing this. De-accessioning should have a time lapse built in to allow response and considered judgment.
- 4.33 Adjustment to documentation should be made to reflect that the object is no longer a part of the collection.
- 4.34 Approval that does not meet the above criteria should be disposed of according to the object disposal methods

4.4 Disposal of Uncollected goods

- 4.41 Solicited and unsolicited objects left with the museum should be able to be disposed of if the legal owner can't be located. This should also be determined according to legal requirements.

4.5 Object disposal methods

1. The object can only be disposed of if it is owned by the PFFF. Disposal may be by:
 2. Exchange, gift or sale to another museum or institution
 3. Use for hands-on in the museum or other organization
 4. Public tender or sale
 5. Gift



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- 5 Recycle or in extreme cases destruction

4.6 Responsibility

4.61 The Research Centre Coordinator is responsible for endorsing the disposal of art works from the Collection, as and when appropriate. The final decision lies with the committee of management of the PFFF.

4.7 Funds received

4.71 Monies received from de accessioning and disposal of works should be used for collection management and conservation purposes.

5. RESEARCH, DOCUMENTATION, PRESERVATION, CONSERVATION AND STORAGE

Trained voluntary staff only to research, document and preservation, conservation and storage of collection objects. This is critical to survival of the object and retention of associated information.

Guidelines for dealing with documentation, loans, conservation and care, storage and security, and de-accession and disposal are to be maintained and displayed in accordance with international standards and conventions of museum conservation, handling, storage, record-keeping (including a central catalogue), conservation and security.

5.1 Research

Research to be undertaken only by trained voluntary staff to maintain correct records. This is an essential part of the accession process including statements of significance, assertion of provenance, attribution and identification.

5.2 Documentation

Documentation, hardcopy and digital to be undertaken only by trained voluntary staff to maintain correct records.



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5.3 Preservation and conservation

5.31 Museum standard preservation and conservation management and implementation plans devised and reviewed on a regular basis.

5.32 Light and climatic conditions will be monitored and regulated.

5.33 Regular pest control program will be maintained.

5.4 Storage

5.41 Objects to be stored away from high-risk disaster areas

5.42 Museum standard storage to be developed for all objects

5.43 Loan material subject to approval and monitored at lending venue by the research Centre Coordinator with conservation handling information supplied to lender

6. COLLECTION LOANS AND DISPLAY

6.1 Temporary Loans

Cultural material from the Collection will be available for temporary loans subject to the approval by the PFFF management committee, subject to the borrower's agreement.

Any conservation work agreed to between the PFFF and the lender will be covered by the lender.

6.2 Requests

Collection loan requests will be made through the research Centre Coordinator who will endeavour to accommodate requests subject to PFFF management committee approval, however the PFFF reserves the right to locate works in the collection where deemed appropriate.

6.3 Monitoring

The curator or nominee will be responsible for monitoring works displayed in each area, and will report any changes or modifications to the location and environment conditions to the PFFF.



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6.4 Movement of Objects

Collection objects on display must not be moved without prior approval from the Research Centre Coordinator or nominee/s who will manage the movement of objects on display. The relevant person will be advised of any proposals to move objects on display.

6.5 Object Physical Status

There is to be no change to an objects physical status without consent. The borrower will not modify, repair nor adapt any item loaned without the permission of the PFFF.

6.6 Damage

The PFFF will be advised as soon as possible if any change or damage occurs to cultural collection objects while on loan. The lender will be responsible for any conservation and transport costs associated with regard to this.

6.7 Reproduction and Copyright

Reproduction and copyright ownership stays with PFFF but applications for reproduction and copyright use can be applied for by the lender.



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APPENDIX 1

The Acquisition Process

The acquisition process follows these steps:

1. The cultural material is offered and the potential donor fills out the required form and then the Research Centre Coordinator assesses its suitability for the collection.
2. If the moveable cultural heritage object is deemed suitable the recommendation is proffered to the PFFF management committee considers for approval.
3. If the object is a gift and is accepted then gift forms must be filled out and signed ensuring that one copy goes to donor and one copy goes to the PFFF
4. If the object is a purchase then standard in-house procedures are followed for purchasing after the recommendation is given to accept the object.
5. Accession objects.



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APPENDIX 2

Ownership and copyright

When donation, bequest, or sale collects the object– legal title must be transferred to the PFFF. Special conditions requested by the party making the object available such as restrictions only to be entered into after negotiation.

Where possible copyright should be given to the PFFF. It is understood for ethical reasons some copyright may be maintained by the donor such as in the case of artists holding copyright of an artwork regardless of who is the owner of the work but in these instances joint copyright should be obtained.

Professional Ethics

Standard museum guidelines relating to collecting cultural material followed including:

1. Acquisition
2. Preservation
3. Documentation
4. Cataloguing
5. Display
6. Research
7. Access
8. Disposal
9. Professional conduct –this section should also reflect PFFF Code of Conduct



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Strategic Partnerships

It is recognized that the collection is a part of the distributed national collection and is developed such that it complements and respects collecting activities of other agencies collecting this kind of material culture and works with custodians of these collections in a mutually beneficial way. This may relate to community groups, the business sector, cultural organizations and other members of the private and public sector in the Parramatta and wider Australian communities.



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Definitions

Acquisition

Object acquired from or bequeathed, transferred or donated

Accession

To take an object through a process of acceptance into the collection including registering it and documenting it as part of the collection

Cataloguing

Creating an object record according to specific principles of construction.

De-accession

To take an object through a process of removal from the collection including deregistering it and removing its document status as part of the collection

Collection

A body of acquired objects held by a collecting organization, or the accumulated items held by a collector, organizations and individuals, including governments and the private, community and non-government sector. Include historic, artistic and ethnographic, objects, documents, images, natural history and geological specimens, social history and archaeological collections and buildings.

Conservation

All the physical processes involved in caring for an object in order to preserve it and retain its cultural significance for the future.

Cultural Heritage

Any item of historic, aesthetic, scientific or social significance



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Moveable cultural heritage material

Moveable cultural heritage material and material culture in this context is physical evidence of a person or people – their history and culture -collected with intrinsic value which can inform about a place, people or events.

Distributed National Collection

This refers to the sum total of public collections that exist in Australia and includes national, state and regional collections

Disposal

The legal removal of an object from the collection

Documentation

The process of record keeping for each object in a collection. Documentation includes registration, cataloguing and research notes.

Interpretation

The presentation of an object or collection that brings out its meanings and values.

Preservation

All actions taken to retard deterioration of or prevent damage to cultural material.

Preservation involves controlling the environment and conditions of use, and may include treatment to maintain an object, as nearly as possible, in an unchanging state. Preservation also includes activities taken to prevent or delay material becoming damaged—preventive conservation.

Provenance

This relates to the integrity of the object and includes what its current condition is, what documentation exists about the object, what is known about the history of the object, who owned it and whether there is certainty that the object is what it is supposed to be. The life



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history of an object, supported by documentation of its context, accounts of its use, and its sequence of ownership.

Registration

The process of entering an object into the recording systems of a museum by assigning a unique number, physically numbering the object, recording that number in a register and noting brief details of the object and its acquisition. Registration is the first step in museum documentation, preceding cataloguing.

Significance

The historic, aesthetic, scientific and social values that an object or collection has for past, present and future generations.

Significance assessment

The process of studying and understanding the meanings and values of an object or collection, enabling sound and reasoned statements and judgments about the importance of objects and collections, and their meanings for communities.

Social History

This refers to the historical context of people, their stories and human activities as individuals and groups

Statement of significance

This is a statement of an objects provenance, intrinsic and economic value within its historic and contemporary contexts in terms of a reasoned, readable summary of the meaning, a particular set of values and importance of an object or collection, in this case with reference to Parramatta people, place and stories.



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ADMINISTRATION

LEGAL AND ETHICAL FRAMEWORKS - RELATIONSHIP TO STANDARDS AND GUIDELINES

The collection and its management is subject to legislative and legal requirements.

Legislation covering cultural collection:

1. [Historic Shipwrecks Act, 1976](#): Site hosted by the Australasian Legal Institute.
2. [Protection of Movable Cultural Heritage Act 1986](#)
3. Cultural Bequests Program (Maximum Approval Amounts) Determination (No. 1) 1997.
4. New South Wales: [Heritage Act, 1977](#) - updated 21 July 1999. Shipwrecks - see relics provisions, s60 and s139.
5. Heritage Act as at 2025.
6. Protection of Moveable Cultural heritage Act 11 of 1986 and Protection of Movable Cultural Heritage Regulations 1987
7. Aboriginal and Torres Strait Islander Heritage Protection Act 1984 - Act No. 79 of 1984 as amended on 24 March 2005 including Act No. 32 of 2005
8. Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property – 1970
9. Bequests
10. Gifts
11. Privacy & Personal Information Protection (PPIPA) Act 1998 (NSW)
12. Government Information (Public Access) GIPA Act 2009
13. Government Information (Public Access) Regulations 2009
14. Copyright Act 1968
15. Copyright Amendment Act 2006



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Related Plans, Codes & Policies:

1. Exhibition Policy
2. Work Health and Safety Policy
3. Code of Conduct
4. PFFF&BSC Disaster Management Plan

Review

How frequently will this policy be reviewed?

Review every 5 years

Version	Date Adopted	Date Superseded