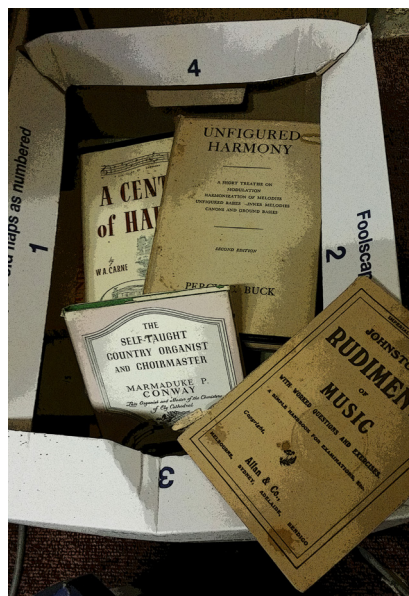
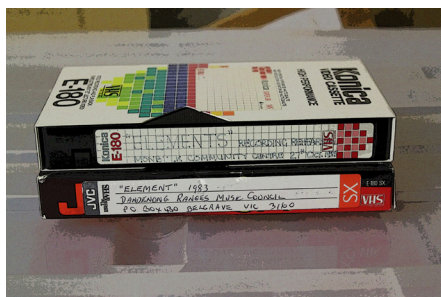




Dandenong Ranges Music Council Collection Significance Assessment

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many musicians residing in the hills, hailing from diverse socio-economic backgrounds. The lack of public transport servicing the Dandenong's, and its geographical distance from Melbourne's vibrant cultural scene, made the prospect of home-grown arts extremely viable.

Throughout its relatively short history, the DRMC has produced hundreds of performances, workshops, projects and events. Of particular significance are the diverse projects the DRMC and its local communities have undertaken in collaboration with composers of national acclaim, including Robert Smallwood, Richard Gill, Calvin Bowman, Bob Sedegreen, John Shortis, Anne Williams and Lindy Morrison. As a result of these collaborations, the DRMC has successfully commissioned approximately 150 original compositions between 1981 and 2014.

The DRMC has helped to establish many diverse musical groups including The Hilltop Singers, Monbulk Jam Bush Band, Dr Swing, Ranges Young Strings, New Horizons Band and the Happy Wanderers. At the same time, the DRMC has continued to play an important role in facilitating programs for all-ability performers. Launched in 2000, the Attitude Program has produced a range of performances and events which have provided access, empowerment and wellbeing to people with disabilities.

As the administrative body behind this dynamic history, the DRMC is home to a vast collection of material including sheet music, ephemera, photographs and sound recordings. Since its inception, the DRMC has worked with thousands of people, young and old, from communities within the Yarra Ranges. Each DRMC project holds great relevance to the region, with themes ranging from sustainability to bushfires.

Part 1

1.1

Executive Summary

Nestled in the verdant foothills of Victoria's Dandenong Ranges, the Dandenong Ranges Music Council (DRMC) has been successfully facilitating, promoting and celebrating community music for thirty-five years.

Founded in 1979 by The Patch resident Bev McAlister, the DRMC 'creates and connects communities of all ages and abilities through music'¹. In the late seventies, Bev recognised there were

¹ Dandenong Ranges Music Council:
http://www.drmc.org.au/aims_board_staff.html
(accessed 5 April 2015)

Since 1990, the DRMC Collection has been housed in two basement storerooms below the DRMC's offices and rehearsal space on the grounds of the Upwey High School. While the DRMC has had a relatively successful history of project-based funding over the years, there have been increasingly limited resources to adequately manage its Collection, making storage, access and preservation a growing concern.

In order to preserve its history, the DRMC must focus, maintain and share its Collection, and make its commissioned musical works accessible to the community.

The following priorities should be addressed in order to achieve best practice in collection management:

Short term priorities

- Develop Collection Management policies to govern all aspects of maintaining the Collection, including acquisition, deaccession, donation, storage, conservation, and disaster preparedness.
- Digitise all obsolete and vulnerable audio-visual formats, including VHS, cassette tape, CD and mini DV, as well as analogue formats including original sheet music and photographs.
- Introduce an integrated pest management system (silverfish were present in a number of the storage containers in both storerooms.)

Medium term priorities

- Apply for funding from various organisations and levels of Government that have collection-based outcomes (such as upgrading storage facilities).
- Rehouse the Collection using archival quality materials.
- Catalogue the Collection, using accession numbers and a database.

Long term priorities

- Establish a volunteer/internship program in order to achieve some of the Collection-based goals, such as cataloguing, digitisation and archiving.
- Establish a DRMC memorabilia donation program in order to fill in gaps within the Collection.
- Work towards becoming an Accredited Museum through the Museum Accreditation Program.

Report and extracted the key details of the DRMC's operations, including:

- > Associated personnel
- > Projects
- > Workshops/forums
- > Associated acts
- > Grants/funding
- > Original compositions
- > Performances/events
- > Collection items
- > Associated locations
- > Other

This process was useful in establishing a comprehensive timeline of events that I would continue to draw on throughout my research.

From the outset, I recognised that community wellbeing is at the heart of the DRMC's operations. From its initial involvement in 1979 with the then Minister for Health Bill Borthwick, to its outreach projects during times of community hardships (such as the Black Saturday bushfires in 2009), the DRMC has continued to promote the correlation between the arts and wellbeing.

In order to get fresh and varied perspectives of the DRMC, I conducted a series of interviews with key internal and external stakeholders, including founder and Treasurer Bev McAlister, Manager of Arts Culture & Heritage at Yarra Ranges Council Greg Box, Australian composer and long-time DRMC collaborator John Shortis, and DRMC patron Jess Exiner.

Community is at the heart of the DRMC, and acquiring firsthand community feedback was imperative to this report. I discussed with Sue Clisby and Bev McAlister the possibility of a casual get together of past, present and future DRMC members so that they may share their experiences of the Organisation.

1.2

The methodology

Every second Wednesday between January and April 2015, I visited the DRMC on the grounds of the Upwey High School.

During my initial visits, I spent time talking with staff members Sue Clisby and Karen Noonan, as well as DRMC founder Bev McAlister, about the Organisation's history and values, and its many projects over the years. These conversations helped to guide my understanding about the Organisation's function and how best to approach its uncatalogued Collection.

In order to create a searchable database of the DRMC's activities between 1979 and the present day, I systematically worked through each DRMC Annual

This event, named DIG DRMC, enabled me to gain some very moving insights into the significance of the DRMC to its community members.

It was also a wonderful opportunity to explore the possibility of setting up a memorabilia donation program by encouraging former members to bring along any DRMC-related material in order to fill gaps in the Collection. Although no donations were made on this evening, a basic framework for accepting Collection-based donations was established, which has formed part of my recommendations (see page 17).

The DRMC's Collection is based on the varied documentation of the projects it has undertaken over the years. Although a lot of this material exists in printed and audio-visual formats (i.e. it is not unique), it does form a comprehensive archive of DRMC-related community music in the Yarra Ranges since 1980. As such, the Collection has a strong importance to local communities and provides excellent research opportunities.

Due to the fact that the DRMC's output has been so extensive, it was necessary to choose only a small sample of projects to focus on. My selection of projects was guided by whether they had specific social and environmental outcomes, as well as conversations with DRMC staff, interviews, availability of material, and press clippings.

I developed subject files for each chosen project, which contained: the audio recording (CD), the programme, promotional material, photographs of the performances/rehearsals, press clippings, references, composer notes (where available), board meeting minutes, annual reports and associated correspondence.

I deepened my understanding of both national and international community music through a selection of scholarly articles (from, for example, *The International Journal of Community Music*).

I also investigated similar organisations via web research, email correspondence, and a site visit to the Australian Jazz Museum (formerly the Victorian Jazz Archives). Although a very different organisation to the DRMC, the Australian Jazz Museum increased my understanding of best practice for maintaining a music archive.

Community Music Victoria (CMV) is the most prominent community music body operating in Victoria, and is a not-for-profit, membership-based organisation. Although Victoria-wide, CMV shares similar goals to the DRMC to increase access to music for all ages and abilities and promote wellbeing.

According to its 2015-17 Strategic Plan, CMV aims to:

Make a significant contribution to State-wide community development and wellbeing by continuing to build the confidence of everyday people, in all their diversity, to rediscover their own innate capacities to engage in and enjoy making music together.²

² Community Music Victoria: <https://cmvic.org.au/about-us/who-we-are-version-2/our-mission> (accessed 14 May 2015)

1.3

Summary of the organisation and its collection

The Dandenong Ranges Musical Council (DRMC) has been promoting, producing and facilitating community music and music education for thirty-five years.

Located in the foothills of the Dandenong Ranges, east of Melbourne, the DRMC is a not-for-profit, membership-based organisation that is supported by the Yarra Ranges Council.

Since its inception in 1979, the DRMC has had a successful history of community-driven music projects and performances.

Since 1990, its headquarters have been formerly based in a repurposed building on the grounds of the Upwey High School. Its presence within the school serves as a reminder of its ongoing championing of music education and its rich history of programs, workshops and concerts with local school groups.

A prominent feature of the DRMC is the way it commissions professional musicians and composers to host workshops and lead projects within its local communities.

By bringing in professional artists from outside the community, each DRMC project presents a fresh, dynamic approach to making music. As DRMC founder Bev McAlister insists, 'this is the only way to keep music education alive and prevent community music from becoming stagnant'³.

On a yearly basis the DRMC runs several programs, projects and workshops, coordinates dozens of live performances, and facilitates the running of (at present) six unit ensembles which include: Dandenong Ranges Orchestra, Ranges Young Strings (est. c.2008), Dandenong Ranges Big Band, New Horizons Band (est. c.2005), Happy Wanderers (est. 1991), and Attitude.

The DRMC Collection is the result of a thirty-five year history of community music in the Yarra Ranges, and includes the following categories of material:

- Sheet music and composer notes (including approximately 150 original DRMC commissions)
- Original DRMC sound recordings (cassette tape, CD)
- DRMC ephemera (posters, flyers, tickets, certificates)
- Archives (board minutes, correspondence, diaries, acquittals, reports)
- Moving image of DRMC events, performances and rehearsals (DVD, VHS, mini DV)
- Publications (DRMC programmes, music books, magazines)
- Photographs of DRMC events, performances and rehearsals (C-type, Polaroid, digital).

³ Interview conducted with Bev McAlister, 4 March 2015

Bev began to think about the ways in which musicians back home could be nurtured and make music education accessible to all ages and abilities.

In November 1979, the DRMC held its first official meeting at the Monbulk Community Centre, which included Jack Greenwell as Chair, Sir Joseph Burke as Vice-Chair, and Bev McAlister as secretary. Over the next few months, a number of musical units formed under the DRMC's guidance, including a String Ensemble, a Recorder Ensemble and a Guitar Ensemble.

By its second year, the DRMC had successfully received funding from the then Ministry for the Arts for 'Music '81', which resulted in its first musical 'At Home in the Hills'. Among other things, 1981 also saw the formation of the Monbulk Jam Bush Band, and the purchase of a Ganson piano for \$975.

1.4

History and significance of the organisation and its collection

In 1976, the Patch residents Bev and Murray McAlister had the exciting opportunity to take part in an International Teaching Fellowship Exchange Program to Eureka, Montana, USA.

During this time, the McAlisters experienced successful community-driven music firsthand, and the seed for the Dandenong Ranges Music Council (DRMC) was planted.



Music and All That, performance ticket, 1980, Collection of the Dandenong Ranges Music Council

From these early beginnings, the DRMC has continued to collect material resulting from its performances, projects, workshops, events and musical groups.

This fascinating Collection has been contributed to by a number of renowned Australian composers in the form of original compositions resulting from

project-based commissions. Names include: Robert Smallwood, Richard Gill, Calvin Bowman, Bob Sedegreen, John Shortis, Anne Williams and Lindy Morrison.

These commissions form the cornerstone of the DRMC's success. Assisted by a range of funding bodies over the years (including the Yarra Ranges Council, Arts Victoria, and the Australia Council), the DRMC has successfully completed approximately twenty-five projects resulting in original music compositions, together with audio-visual material, programmes, photographs, and press. Strong community engagement is pivotal to each project's success.

Funding

In 1985, the Assembly Hall of Upwey High School and 26 classrooms were destroyed by fire. This led to a large rebuilding project on the school's grounds, and in 1987, the canteen was offered to the DRMC to redevelop and utilise as its headquarters.

Assisted by funding from the then Sherbrooke Council to the tune of \$20,000, the site was excavated and the canteen was rebuilt as a two-storey building. On the 7th April 1990, the DRMC's Community Music Centre at Upwey High School was officially opened.

Currently staffed by two part-time arts administrators, the DRMC achieves a lot within its limited resources. As such, yearly funding and grant opportunities are imperative to its continuation, and the Yarra Ranges Council plays a big role in financially supporting the Organisation.

Greg Box, Manager of Arts Culture & Heritage at Yarra Ranges Council, reflects that the DRMC is an 'active and successful body'⁴. Of its importance to the community, Greg concedes that the DRMC 'has maintained its involvement in the community... (It has a) very strong regional relevance such as bushfires (and) their work in relation to people with disability...'⁵

Since the DRMC began, the Yarra Ranges arts and culture scene has vastly expanded. 'The whole environment has become more competitive,' Greg says. 'Everything from the way people do music and engage in the arts has changed... There was a need within community and (the DRMC) has maintained (its) relevance'⁶.

As the key funding body of the DRMC, the Shire of Yarra Ranges has had many reforms to the way it administers funds over recent years. Emphasis has moved from administrative funding to project-based, where outcomes are finite and controlled.

As Greg puts it, 'access is high on the agenda. And you ask, "What does excellence of access look like?" You need to play your role in making it work... Work out how to be flexible because it will sustain (you)'⁷.

Bev McAlister has written extensively about the rewards and challenges of running a community music organisation. Based on its long running success of obtaining funding for annual projects, Bev shares a similar viewpoint to Greg:

Think laterally about funding opportunities: think about getting funding for themed projects from

⁴ Phone interview conducted with Greg Box, 7 April 2015

⁵ Phone interview conducted with Greg Box, 7 April 2015

⁶ Phone interview conducted with Greg Box, 7 April 2015

⁷ Phone interview conducted with Greg Box, 7 April 2015

relevant organisations e.g. for projects which use music to convey health or public safety messages. That's often easier than finding core funding for the running of the organisation.⁸

subliminally. So it's not didactic. Look for stories and ways of looking at things to make drama and reflect the community¹⁰.

The Fire Cycle project in 2005 featured John's original song 'We're not heroes (Song of the Fireys)', which aimed to inform the community about bushfire preparedness.

Composer & community

Throughout the many projects the DRMC has successfully produced over the years, the name John Shortis is one that features prominently.

As a composer of national renown, John has continued to demonstrate his ability to connect with the community's needs and values. This, in turn, is reflected in his compositions.

Of particular note is John's *Ballad of Birdsland* in 2000, which was inspired by the environment of the Dandenong Ranges and involved working with primary school and high school students from around the Hills. John identifies that the natural environment is 'pivotal to this community'⁹.

The key to his success as a composer working with the community on particular issues is to 'never convey a message deliberately':

Make it as much as possible that the message comes through the experience. (That way) the message comes through more

Recognising bushfire as an unavoidable part of community life, *The Fire Cycle* also addressed fire as nature's creative force, and featured a revisitation of Robert Smallwood's *Elements* (a DRMC commission from 1985).



Fire Awareness Awards, Community Winner, Dandenong Ranges Music Council: *The Fire Cycle*, certificate, 2006, Collection of the Dandenong Ranges Music Council

⁸ Music Australia:
<http://musicaustralia.org.au/publications/case-study-changes-in-the-ranges-dandenong-ranges-music-council/>
(accessed 17 April 2015)

⁹ Phone interview conducted with John Shortis, 29 April 2015

¹⁰ Phone interview conducted with John Shortis, 29 April 2015

The Fire Cycle project encapsulates the DRMC's mission to connect communities and use music for wellbeing. At the same time, it illustrates the need for an external facilitator to engage with and encourage conversation around sensitive issues such as bushfire preparedness and recovery.

John recognises the healing process of the arts as being deeply connected to the projects he has undertaken for the DRMC. From *Onwards and Upwards* after 2009's Black Saturday fires, to this year's ANZAC centenary project *Bells of Peace*, John sees the DRMC as 'reconnecting people to their community':

Writing songs based on their experiences have a very cathartic role to play, providing a forum within which to express themselves. It reconnects them to the community; it's not just (an opportunity) to speak about their experiences, but to realise "our community supports us"¹¹.

John has seen his role over the years as one of 'encouraging and inspiring people to be creative and not hold back'¹². On his experience in working with the community for the *Fire Cycle*, John says:

Fires touches everybody in this community...Coming in as an outsider, (it was) easy to get people to open up, tell their stories. The advantage of coming in was to see it from a fresh perspective. We did workshops with the CFA, and in one town, I went to the fire station and heard a really heartfelt story about a dog. As an outsider it really stood out to me – I'd never experienced

fire before. So I got this man to tell the story over the music (and it became) a very moving part of the show¹³.

John's various collaborations with the DRMC highlight the Organisation's responsiveness to issues relevant to the community.

In this way, connecting a professional composer with community enables the community to put their feelings into words, which is then transmuted into music.

When asked what the DRMC gives to the community, John speaks emphatically:

It feels unique. I've not come across (an organisation) that has the same sort of reach. There is a sort of support group of people who seem to be very committed to its projects that I've met over the years. It's broad in its reach and styles of music, and the themes are relevant¹⁴.

¹¹ Phone interview conducted with John Shortis, 29 April 2015

¹² Phone interview conducted with John Shortis, 29 April 2015

¹³ Phone interview conducted with John Shortis, 29 April 2015

¹⁴ Phone interview conducted with John Shortis, 29 April 2015

Dig DRMC

On a bleak winter's eve in June, I made my way out to DRMC's headquarters at Upwey High School to attend Dig DRMC.

A call out to past, present and future DRMC community, Dig DRMC was an evening of sharing memories and memorabilia.

Developed in consultation with Sue Clisby, Bev McAlister and myself, Dig DRMC presented two strategic opportunities: to access community comments as part of the Significance Assessment, and to develop a memorabilia donation program in order to fill gaps in the Collection.

First to arrive was Rosemary and Deidre – long-time members of the Happy Wanderers, DRMC's roaming choir, established in 1991. In 2014 alone, the Happy Wanderers performed 88 singouts across several different nursing homes throughout the Yarra Valley.

Both in their late seventies, Rosemary and Deidre have been members of the Happy Wanderers for almost 24 years. They arrived carrying shopping bags brimming with memorabilia and a large, antique suitcase filled with photo albums of their performances over the years.

The ages of the Happy Wanderers range from 62 to 84, while Sam Derrick, their accompanist, is 48 and has been with the group since he was in his early twenties.

'When we get out there,' Rosemary gushed, 'with our skirts and our smiles and our badges, we could be twenty'. On this evening, Rosemary proudly wore her Happy Wanderers badge, a bright yellow smiley face with the words 'Happy Wanderers. My name is Rosemary' printed around it.



Dig DRMC, left to right – Rosemary, Dorothy, Deidre & John

This evening, the ladies were joined by 84 year old Dorothy, a long-serving member of the now disbanded Hilltop Singers. The Hilltop Singers formed as DRMC's first Adult Choir in 1980 and ran for an incredible 27 years.

Dorothy had also recently performed in the DRMC's *Bells of Peace* – an ambitious ANZAC Centenary project which involved the participation of over 600 local residents and schoolchildren.

Also at the evening was John MacDonald, a former member of the Monbulk Jam Bush Band. John explained that his appearance at Dig DRMC would be a fleeting one, before adding 'there is no way known I wouldn't stop in for five minutes because the connection (to DRMC) runs so deep.'

Formed by John in 1981 as the Bush Band, the Monbulk Jam Bush Band became independent from the DRMC in 1986. Despite this brief affiliation, John believes that his connection to the DRMC 'still has ripples...There is this residual effect from the very beginning.'



The Monbulk Jam Bush Band, type-c photograph, 1981, Collection of John MacDonald

Since those early days with the DRMC, John has continued to work as a musician, playing in various bush bands and performing at local events and celebrations. Moreover, he believes it helped him encourage his own children to pursue music.

An accomplished mandolinist, banjo player, guitarist and singer, John recounts how the Bush Band formed out of a group of young parents that needed to get out of the house:

One night in 1981, we were just playing 'Click Go the Shears' in one of the portables at Monbulk High School, when Bev McAlister walked in and said, 'Click Go the Shears? How about Waltzing Matilda? You should start a band!' So that was the beginning of the Bush Band.

John's emphasis on the residual effect of the DRMC moved Bev, who was also in attendance at Dig DRMC. 'I've never really thought about it like that before,' she said. 'I guess DRMC is like a mother really. Like in John's story, there's this beautiful continuity.'

At the same time, Bev laments the fact that there are some DRMC groups who became independent along the way and are now so far removed they would not even be aware of their DRMC roots.

However, I would argue that this is where the Collection itself becomes significant – it forms the tangible evidence of the DRMC's stories and successes.

The DRMC is the keeper of this history, and each and every group that has formed under its guidance can be traced back to the Collection.

The 1991 DRMC Annual Report notes the recommendation that:

A system is developed to facilitate storage and access of scores, reports, audio and video tapes, photographs, programmes and music text books. Also the establishment of a central register of all equipment and resources and where they are stored¹⁵.

Although a basic system was developed, including filing cabinets and an Excel spreadsheet, the Collection still remains uncatalogued.

Over the years, large plastic tubs have been used to store all related content for each project, but there has been no documentation of individual items, making access problematic. In its current condition, there is no way to know what is there, or how to find it.

Largely based in two locked storage rooms beneath the DRMC offices and rehearsal space, the Collection is relatively contained and unauthorised access is prevented. However, the rooms have not been adequately fitted out to support the continuously growing Collection, which has subsequently compromised access and overall cohesion.

Although a basic division of the rooms into subject bays is initially helpful, physical access to the uncatalogued, oversized archive boxes is impeded by props, instruments and large containers being stored in front of their shelves. The unwieldy plastic tubs dedicated to project material are stored on the floor, and stacked on top of one another, making access physically difficult and time consuming.

1.5

Condition of collection

Although the history of the DRMC is strong, the material that forms its Collection would greatly benefit from the implementation of a number of collection management strategies.

Prior to the DRMC's permanent location to the Upwey High School in 1990, the Collection existed largely in the McAlisters' home. With this new, dedicated site for storage in the building's basement, the Collection could finally start to be considered as such.

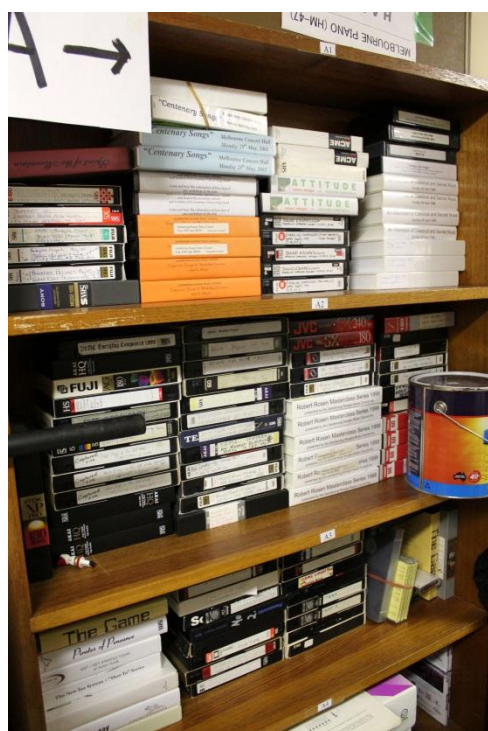
¹⁵ DRMC Annual Report, 1991, p.5

There has been no implementation of archival quality materials to house the various Collection items, such as musical manuscripts, photographs, and video and sound recordings of performances.

For instance, a manuscript from 1985 containing original handwritten notes by its composer (which I will be discussing at length in part 2) was discovered sitting loose in a plastic tub with various other materials. Although the manuscript is in relatively good condition, it should be properly stored in an acid-free document wallet to ensure its longevity.

Of particular concern, the extensive audio-visual component of the Collection contains a number of outdated formats (including VHS, cassette tapes and Mini DV) which have not been digitised. A number of VHS cassettes are currently stored upstairs in the rehearsal space and are exposed to direct sunlight.

Another concern is the presence of silverfish in both storerooms. Although I found the damage to be limited, there is enough evidence to suggest an infestation. Insect bombs were used by DRMC staff, however, there needs to be an integrated pest management system in place in order to protect the Collection and prevent infestations in the future.



DRMC performances (c.1981-2006) on VHS cassettes in a DRMC storeroom

AJM Collection Manager Mel Blachford gave me a tour of the site and explained in depth the Organisation's collection management processes.

The AJM uses the Eastern Region Library Community Database which is administered by Eastern Region Libraries and provided for free to community-based organisations within the area. To date, the AJM has listed some 27,000 collection items on this database. The searchable fields are comprehensive and enable easy access to the AJM's Collection.

The AJM runs a very successful object donation program, which helps to strengthen and grow its collection. Each donor is assigned a unique number that is recorded in a register and on the corresponding collection item, along with a unique accession number. All relevant paperwork, including the donor agreement, is filed in both hardcopy and electronically. This is an efficient system that ensures there are very clear guidelines between the donor and the Organisation.

In terms of its extensive sound and moving image collection, the AJM use best practice in keeping a preservation copy, a duplicate copy and an access copy for every recording.

1.6

Similar collections

On the 24th April 2015, I visited the Australian Jazz Museum (AJM) in Wantirna, which holds the largest collection of Jazz-based material in Australia. The AJM is an accredited museum and entirely staffed by volunteers.

Although the collection focuses of the DRMC and the AJM are markedly different, I found my visit to the AJM extremely beneficial in terms of witnessing firsthand best practice collection management for a musical archive.



Official logo of the Australian Jazz Museum

1.7

Statement of significance for entire Collection

Established in 1979, the Dandenong Ranges Musical Council (DRMC) has a successful and dynamic history of promoting, producing and facilitating community music, and music education, within communities throughout Victoria's Yarra Ranges.

Resulting from thirty-five years of diverse performances, workshops, projects, and administration, the DRMC Collection offers a unique insight into the history and development of DRMC-driven community music in the Yarra Ranges for all ages and abilities.

The DRMC has continued to demonstrate its responsiveness to community needs and values particular to the Yarra Ranges. Key themes resonating throughout the Collection include the environment and sustainability, exemplified in projects such as *Elements* (1985), *The Ballad of Birdsland* (2000), and *Changes in the Ranges* (2003); and bushfire preparedness and recovery, such as *Rising from the Ashes* (1997), *The Fire Cycle* (2005), and *Hillsongs with Richard Gill* (2009).

An important feature of the DRMC is the successful collaborations it fosters between Yarra Ranges' communities and nationally renowned composers, including Robert Smallwood, Richard Gill, Calvin Bowman, Bob Sedegreen, John Shortis, Anne Williams and Lindy Morrison.

Along with outstanding musical abilities, these composers are identified by their ability to connect with communities, first by listening to the stories and ideas, and then by responding with music. This successful collaborative model proves that excellence and access do not have to be mutually exclusive.

As a result of these collaborations, the DRMC has successfully commissioned approximately 150 original compositions between 1981 and 2014. As such, the Collection features copies of these music scores, along with corresponding audio-visual material, programmes, correspondence, and photographs. Of particular significance is a facsimile of a hand copied *Elements* manuscript from 1985, featuring handwritten notes by its composer Robert Smallwood.

The Collection also includes an instrument bank, which is accessible to members of the DRMC. This collection of instruments – ranging from keyboards to guitars to a drum kit – features the piano of the late Hanny Exiner – a notable Viennese dancer who brought dance therapy to Australia.

As reflected in its mission statement, the DRMC aims to connect people of all ages and abilities through music. Since the mid-eighties, the DRMC has been committed to creating opportunities for people with disabilities.

In 1989, celebrated Australian Composer David Bridie (*My Friend the Chocolate Cake / Not Drowning, Waving*) led the Rosine and Knoxbrooke project working with musicians with disabilities. And then in 2000, the DRMC launched its successful Attitude Program, which continues to reshape community ideas about ability and talent.

The DRMC's short yet extensive history of community engagement, education, innovation, and promotion of the arts and wellbeing, has produced an impressive and varied Collection that offers invaluable research potential in relation to the development and impact of community music in the Yarra Ranges.

The DRMC Collection has been contributed to by thousands of voices and thousands of hands. It is important to the diverse range of people, young and old, professional and beginner, who have been involved with the DRMC's projects, performances, events and workshops over the years. And it should be preserved for communities of the future.

Recommendation 1 Policies and Procedures

The DRMC would benefit from the development of a series of Collection Management policies that govern maintenance, acquisition, deaccession, storage, donations and digitisation. This will ensure that the DRMC follows specific guidelines about how to consistently manage the material that results from each of its projects and ensure its preservation into the future.

The establishment and promotion of a DRMC memorabilia donation program will assist the DRMC to strengthen its Collection by filling in gaps of DRMC memorabilia from across its thirty-five year history.

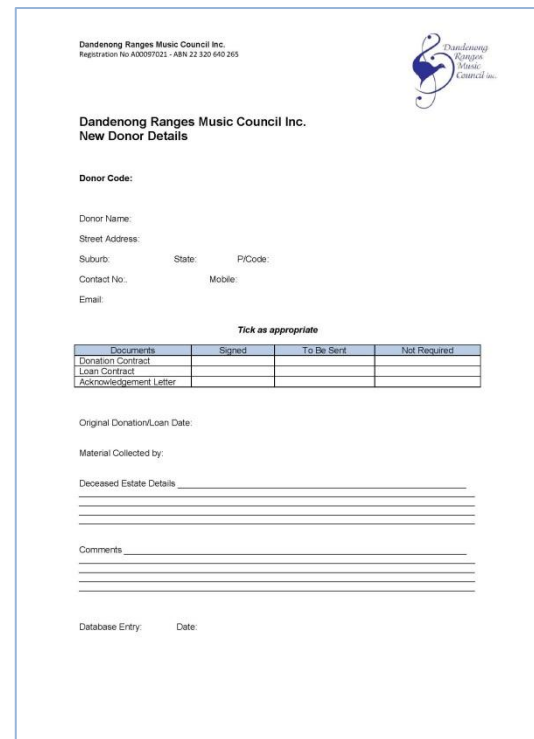
Currently the DRMC building is insured, but there is no insurance for the Collection itself. A policy governing insurance and disaster preparedness is essential for safeguarding the Collection.

1.8


Key recommendations

After thirty-five years of operation, and having successfully managed to secure a further three years of funding from the Yarra Ranges Council, the DRMC is still going strong. It is important, therefore, to use this current Significance Assessment to assess how best to preserve and maintain its Collection not only for the communities of today, but also tomorrow.

When I first met with Bev McAlister and Sue Clisby, the anticipated outcome of the Significance Assessment process was to find ways of managing and sharing the Collection. The purpose of these recommendations is to maintain, research, and preserve the Collection in order to tell the rich aural history of the DRMC.



Dandenong Ranges Music Council Inc.
Registration No A00097021 - ABN 22 320 640 265



**Dandenong Ranges Music Council Inc.
New Donor Details**

Donor Code:

Donor Name:
Street Address:
Suburb: State: PCode:
Contact No. Mobile:
Email:

Tick as appropriate

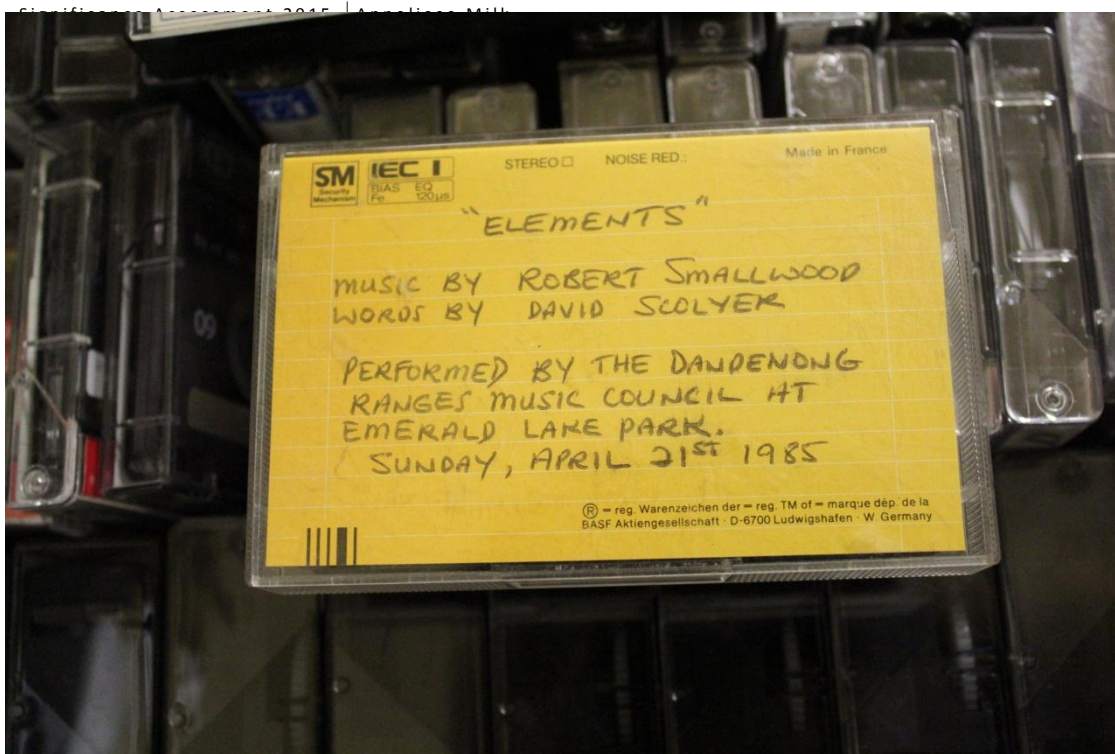
Documents	Signed	To Be Sent	Not Required
Donation Contract			
Loan Contract			
Acknowledgement Letter			

Original Donation/Loan Date:
Material Collected by:
Deceased Estate Details _____

Comments _____

Database Entry: Date:

Draft template for Dandenong Ranges Music Council New Donor Details form



Elements by Robert Smallwood, Audio cassette UR 120 IEC Type EQ 120us, 1985, Collection of the Dandenong Ranges Music Council

Recommendation 2

Storage and Access

The Collection is currently housed across two basement storerooms in plastic tubs and large boxes, or sitting loose on shelves. There is no procedure for storing materials and protecting them against insect damage, dust or fluctuations in temperature and humidity.

The Collection should be rehoused using archival quality materials, such as Mylar sleeves for photographs, and acid-free document wallets for original documents. Establishing object files for significant items in the Collection will assist with access and research.

Access to the Collection will be dramatically improved by establishing an accession numbering system of each Collection item. This process should be done in conjunction with the implementation of a collections database.

The Eastern Regional Library operates an online community database for local organisations free of charge, enabling them to upload content, assign accession numbers and record information about objects. This is then available to the wider community.

Signing up for access to such a database would enable the DRMC to adequately catalogue and organise its Collection and share details about its holdings, including audio-visual material, sheet music, photographs and programmes.

There has been no digital futureproofing of either analogue or digital material within the Collection. Obsolete formats (such as VHS and cassette) should be transferred using best practice digitisation standards. This includes archiving original material, and making access and duplicate copies. Analogue material such as photographs should be scanned as uncompressed high resolution TIF files and catalogued with metadata.

Recommendation 3

Funding and other opportunities

The DRMC would benefit from working towards the Museum Accreditation Program (MAP). Becoming an accredited museum would enable the DRMC to increase its funding opportunities and provide support for its day to day operations.

At present, funding is centred on one-off projects; however, it should also be sought for upgrading storage facilities and technologies.

There is great potential for the DRMC to establish a Volunteer/internship program to ensure that some or all of these recommendations are met.

For instance, the University of Melbourne's Master of Art Curatorship program includes an internship component. The DRMC could articulate its collection management requirements to the internship coordinator, for instance the cataloguing and digitisation of the Collection.

Finally, the DRMC could increase visibility of its Collection with the establishment of an exhibition/display program. This could be done in conjunction with another cultural body, such as the nearby Burrinja Cultural Centre.

When I asked Greg Box of the Yarra Ranges Council whether it would be beneficial to increase community access to the DRMC's Collection, his response was one of genuine hope. 'What you'd like to see...what they need to do is use their collection to maintain their relevance in communities. What's worth it is to use that tangible heritage to communicate into the future'¹⁶.

¹⁶ Phone interview conducted with Greg Box, 7 April 2015

Hanny Exiner's piano

Measurements: 135cm high x 155cm wide x 60cm deep

Condition: good

Manufacturer: Steinberg, Berlin, serial no. 8245

Material of manufacture: Iron frame, polished walnut case, ivory

Date: c.1910

Part 2

Detailed assessment of the most significant items in the collection



Hanny Exiner's piano, Steinberg, Berlin, c.1910, Collection of the Dandenong Ranges Music Council

This Steinberg upright piano was acquired by the DRMC in 2008 after it was donated by Jess Exiner, then resident of the heritage listed Mawarra Manor in nearby Sherbrooke.

Jess first heard about the work of the DRMC after he read an article about Karen Noonan, DRMC staff member and choir master, who had received the Ian de la Rue Award for Leaders as part of the 2006 Australia Day Awards.

Describing himself as 'very impressed with what the DRMC were doing and who they were doing it for,¹⁷ Jess donated \$8500 worth of instruments to the Organisation in 2007. This generous bequest became the foundation of the DRMC Instrument Bank. The following year, Jess made a very special donation towards the Instrument Bank – a Steinberg piano that had belonged to his late mother Hanny Exiner (nee Kolm).

Born in Vienna in 1918, Hanny Kolm studied dance from the age of four under the mentorship of the highly acclaimed modern dancer Gertrud Bodenwieser. At the outbreak of World War Two, Hanny fled Europe, and eventually migrated to Australia after touring there with the Bodenwieser Company.

¹⁷ Phone interview conducted with Jess Exiner, 12 May 2015

Hanny then settled in Melbourne where she established the Modern Dance Group. She has been recognised as helping to change the face of modern dance in Australia, and introducing dance therapy into its education system.

Hanny's intuitive understanding of dance as an inherently healing medium enabled her to become 'a key innovator and influence in the development of dance-movement therapy in Australia.'¹⁸

According to Jess, his mother was naturally 'good at whatever she touched'¹⁹, and he has vivid memories of her masterfully playing the piano throughout his childhood.

In the DRMC's board minutes of 8 April 2008, it was noted that a 'letter to Jess Exiner expressing our thanks for the provision of the new piano' had been sent, and that the piano had been delivered.

On the 8 July 2008, the board minutes note that an instrument valuation had been completed by Tim Nankevill at the Valuations Office.

The piano was added to the instrument assets register and is now part of the DRMC's Instrument Bank for the enjoyment of all DRMC members.



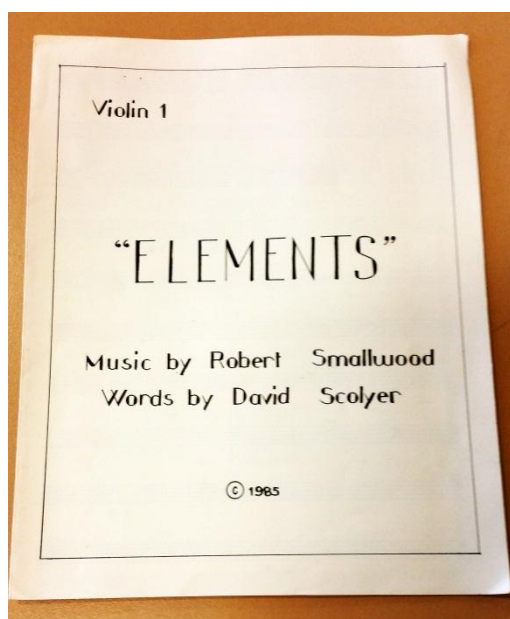
Performer Hanny Kolm, photograph, Ritter-Jeppesen Studios, 1952, Collection of Swinburne University of Technology

¹⁸ National Library of Australia:
<http://nla.gov.au/nla.party-466162> (accessed 20 May 2015)

¹⁹ Phone interview conducted with Jess Exiner, 12 May 2015

Measurements: 30cm (42 parts)
Condition: good, minor foxing in parts, minor areas of rust from paperclips
Manufacturer: Each copy bears the stamp "MAGA VIC. DIV.491, Peter Gilman Copyist"
Material of manufacture: Manuscript paper, Possum music paper no.2 (sheet music) and 2A (sleeve)
Date: 1985
Details: "Elements" music by Robert Smallwood, words by David Scolyer

Elements
by Robert Smallwood
music score



Elements, facsimile of handwritten manuscript, 1985, Collection of the Dandenong Ranges Music Council



Elements, facsimile of handwritten manuscript, 1985, Collection of the Dandenong Ranges Music Council

This is a facsimile of a handwritten manuscript of *Elements* by the Australian composer Robert Smallwood (1958-).

Completed in 1985, this suite contains 42 parts for instrument and voice and was commissioned by the Dandenong Ranges Music Council (DRMC) with financial assistance from the Victorian Sesquicentennial Celebrations Committee.

This complete music score is for wind, brass, percussion, and stringed instruments, as well as Recorder Consort, Bush Band, voices and Music Theatre.

Each of the 42 parts has been copied with financial assistance from the Australian Music Centre under the Copying of Parts program which was, in part, funded by the Australian Performing Rights Association. A majority of the parts contain the copyist's stamp: 'MAGA VIC. DIV.491, Peter Gilman Copyist.'



150th Anniversary Royal Performance of *Elements*, certificate of merit, 1985, Collection of the Dandenong Ranges Music Council

On the 3 February 1984, Ranald MacDonald, chairman of Victoria's 150th Anniversary Board, wrote to Bev McAlister to inform her that the Board had received an endorsement from the Premier for a grant of \$3,000 towards the DRMC to commission a musical score for Victoria's 150th celebrations.

The commission was originally intended for the German born composer George Dreyfus (1928-). However, following the

initial consultation between composer and community, it became clear that George was not suitable for this important, collaborative community project. Robert Smallwood was selected as George's replacement, and immediately proved himself to be 'a good communicator and listener'²⁰.

As Bev McAlister writes, Robert 'listened to everyone's ideas, read poems, talked with school children, and finally developed the concept of using the four "Elements of nature"'²¹.

The resulting musical score *Elements* is a suite in four movements – 'Air', 'Earth', 'Fire' and 'Water'. As part of Victoria's 150th celebrations in 1985, *Elements* was performed twice. The inaugural performance occurred on 21 April at Emerald Lake Park, and featured approximately 450 participants of all ages and abilities.

On the 3rd November 1985, *Elements* was performed in Melbourne's Royal Botanic Gardens in the presence of their Royal Highnesses Prince Charles and Princess Diana. Three-hundred performers, ranging from the youngest school child to a senior citizen of 76, took part.



150th Anniversary Royal Performance of *Elements* at the Royal Botanic Gardens, Melbourne, type-C photograph, 1985, Collection of the Dandenong Ranges Music Council

²⁰ McAlister, 1985-86, p.5

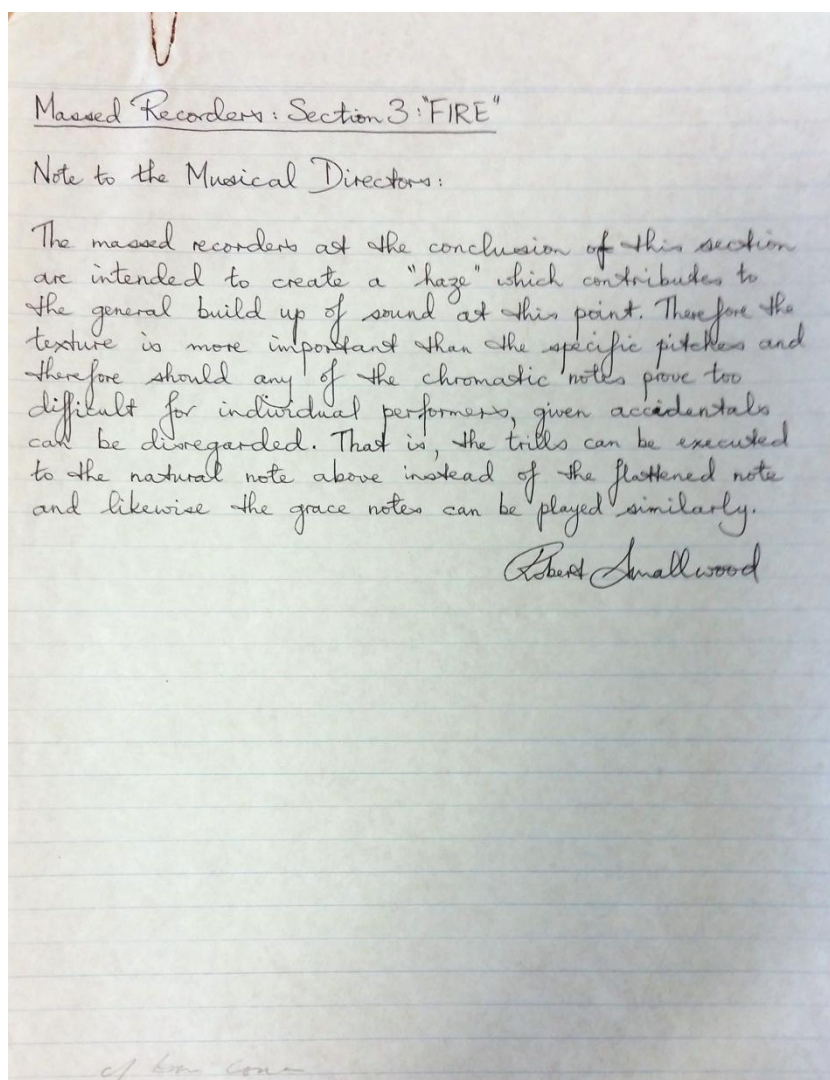
²¹ McAlister, 1985-86, p.6

Musician John MacDonald, formerly of the Monbulk Jam Bush Band, was lucky enough to perform in the bush band section of *Elements* for this Royal Performance. 'There were busloads of us coming out from the Hills,' John recalls. 'Everyone was so excited...When we arrived, there was this huge atmosphere...Charles and Di were just tiny specks'²².

The original manuscript of *Elements* is in the Collection of the Australian Music Centre.

This facsimile contains all 42 parts, which have been filed in individual sheet music folders with original handwritten covers.

Twenty-nine parts feature an original stamp by its copyist, Peter Gilman. Section 3, 'Fire' includes a handwritten note by the composer to the musical directors, explaining that 'the massed recorders in this section are intended to create a "haze"'. This forms important, tangible evidence of the composer's original intention.



Massed Recorders: Section 3: "Fire", handwritten note to the Musical Directors, Robert Smallwood, c.1985, Collection of the Dandenong Ranges Music Council

²² Interview conducted with John MacDonald, 17 June 2015

Part 3

References

Australian Music Centre: This is the official website of the Australian Music Centre, providing access to recording, scores, articles and artists profiles of Australian composers.
URL: <http://www.australianmusiccentre.com.au>

Bartleet et al, 2008: Brydie-leigh Bartleet, Peter Dunbar-Hall, Richard Letts & Huib Schippers, *Sound Links – Community Music in Australia*, Queensland Conservatorium Research Centre, Southbank : Griffith University, 2008.

Blore, 2007: Ann Blore, 'Bessie met a Bunyip', *Music in Action*, Vol. 5, Issue 3, 2007, pp.24-25, p.27.

Commonwealth of Australia, 2013: Commonwealth of Australia, 'Creative Australia: National Cultural Policy', Canberra: Commonwealth of Australia, 2013.

Community Music Victoria: This is the official website for Community Music Victoria, a not-for-profit organisation that supports, promotes and facilitates music making among Victorian communities.
URL: <http://cmvic.org.au>

Dandenong Ranges Music Council Inc.: Dandenong Ranges Music Council Incorporated (DRMC). This is the official website of the DRMC, a community music organisation located in Victoria's Dandenong Ranges.
URL: www.drmc.org.au

McAlister, 1985: Bev McAlister, 'Smallwood Among the Trees', *CAN - Community Arts News Victoria*, No. 2, March 1985, p. 12.

McAlister, 1985-86: Bev McAlister, 'Dandenong Ranges Music Council: 150th Anniversary Project', *AMC News – Australian Music Centre Newsletter*, No.10, summer 1985-86, pp.5-7, p.13.

Museums Australia (Victoria): Museums Australia (Victoria). This is the official website of the Victorian branch of Museums Australia, which provides professional services to develop and sustain museum and gallery communities, including the Museum Accreditation Program.
URL: <http://www.mavic.asn.au/>

Music Australia: Music Australia. This is the official website of Music Australia, the peak body for all music in Australia.
URL: <http://musicaustralia.org.au>

Music in Australia: Music in Australia. This is an online knowledge base of Australian music providing articles, statistics and references.
URL: <http://musicinaustralia.org.au>

National Standards Taskforce, 2011: The National Standards Taskforce, *National Standards for Australian Museums and Galleries*, Version 1.2, November 2011, Melbourne: The National Standards Taskforce, 2011.

Pleskun, 2012: Stephen Pleskun (ed.), *A Chronological History of Australian Composers and Their Compositions, Vol.3 1985-1998*, Xlibris Corporation, 2012.

Russell & Winkworth, 2009: Roslyn Russell and Kylie Winkworth, *Significance 2.0 – A guide to assessing the significance of collections* (2nd ed.), Rundle Mall SA : Collections Council of Australia Ltd, 2009.

Snow, 2013: Michelle Snow, 'Community Music Perspectives: Case Studies from the United States', *International Journal of Community Music*, Vol. 6, No. 1, 2013, pp.93-111.

Terras, 2008: Melissa Terras, *Digital Images for the Information Professional*, Aldershot : Ashgate Publishing Ltd, 2008.

Victorians Celebrate!: *Victorians Celebrate! The Official Anniversary Souvenir Record of Victoria's 150th*, Richmond VIC : This Australia, 1985.

Yarra Museum: Yarra Museum. This is the official website for the Yarra Museum in Lilydale, which features its online collection database.
URL: <http://ww1.yrrmuseumcollection.com>



Anneliese Milk Curriculum Vitae

Education

University of Melbourne, Parkville, VIC

2012 – 2014: Master of Art Curatorship (2014 Dean's Honour List)

University of Melbourne, Parkville, VIC

2006 – 2008: Postgraduate Diploma in Art History

University of Melbourne, Parkville, VIC

2003 – 2005: Bachelor of Arts with a major in Creative Writing

Skills Summary

- Excellent knowledge of collection management principles
- Excellent written and verbal communication skills
- Strong attention to detail
- Excellent record-keeping skills, including use of electronic databases
- Advanced IT skills, including Microsoft Office and Adobe Creative Suite
- High-level administrative and organisational skills
- Efficient and autonomous approach to work, as well as an excellent teamwork ethic
- Strong sense of initiative and excellent problem solving skills
- High-level customer service skills
- Ability to multi-task, determine priorities and meet deadlines

Work History

Parliamentary Library of Victoria

March 2014 – current: Heritage Collections Officer, part-time

Areas of Responsibility:

- Manage the Parliamentary Library's heritage collection, including conservation, storage, cataloguing and research
- Identify themes and objects from the heritage collection for displays in the Deakin Gallery
- Maintenance of the master Members' database and Biographical Register database
- Project management of the Premier's Portrait Commission for former premiers Ted Baillieu and Denis Napthine (in progress)
- Project management of the library's digital image collection with summary report and key recommendations
- Facilitation of loans of heritage artifacts to cultural and scholarly institutions
- Ensure that Library publications are user friendly, well designed and delivered in a timely fashion, including the Victorian Parliamentary Handbook for the 58th Parliament
- Source and supply digital copies from the Pictorial Collection to internal and external clients according to copyright and reproduction laws.

St Vincent's Hospital Melbourne (SVHM)

March 2014 – May 2015: Arts in Health Administrator, contract

Areas of Responsibility:

- Assist in administrative tasks to oversee the management of the SVHM Art Program
- Assistant curator of the St Vincent's Hospital Gallery
- 2015 audit of the St Vincent's Hospital Melbourne Art Collection with summary report and key recommendations
- Maintaining and updating the SVHM Art Collection database including cataloguing of new works
- Administrative duties associated with maintaining the SVHM Art Collection including signage and condition reports
- Assist with the coordination of the hospital department art display requests and installation
- Liaise with various hospital staff about all matters of the art program
- Prepare invitations and PR material to support art events within the hospital
- Assist with the administration of the Artist in Residence Program, including judging panel

The University of Melbourne, Office of the Dean of Arts, Parkville

November 2013 – February 2014: Curatorial project, project-based assignment

Areas of Responsibility:

- Sourcing printing and framing quotes
- Creating an artwork database
- Making decisions in relation to the placement of works
- Site analysis
- Liaising with staff and service providers
- Developing wall labels
- Coordinating the installation of works

Art Gallery of South Australia, Adelaide

July 2013: Curatorial Assistant, three-week internship

Areas of Responsibility:

- Curating a display of William Hogarth prints, 'Decent/Descent'
- Cataloguing and researching collection items
- Accessing and updating EMu database
- Retrieval of artworks from storage / safe handling of museum objects

Harry Brookes Allen Museum of Anatomy and Pathology, Melbourne

April 2013 – January 2014: Research Project – Sirenomelia and the Halford Skeleton, internship

Areas of Responsibility:

- Researching the background and provenance of a historically significant collection item
- Generating a Significance Assessment
- Compiling and collating information from a variety of sources
- Writing the wall label and text panel for the Halford Skeleton display within the museum
- Corresponding with curators from local and international medical history museums
- Writing a 6,000 word essay on my findings for publication

Melbourne City Council Archives, Melbourne

April 2012 – April 2013: Archival Officer, contract

Areas of Responsibility:

- Auditing the City of Melbourne archives
- Sentencing records and creating new consignments
- Interpreting and summarising historical documents
- Data entry and bar-coding
- Recording missing files and archive boxes

The Cunningham Dax Collection at the Dax Centre, Melbourne

September 2012 – March 2013: Exhibition Assistant, six-month internship

Areas of Responsibility:

- Safe handling of museum objects
- Condition reporting
- Assisting with the storage and maintenance of works, including a conservation project
- Assisting with the organisation of onsite and touring exhibitions
- Label making and framing
- Assisting in the preparation and installation of exhibitions
- Designing PowerPoint presentations for semi-permanent displays
- Researching medical histories of artists within the collection
- Researching and writing an art historical perspective for the Dax Centre audio guide

Mark Fraser Fine Art, Melbourne

May 2011 – May 2012: Cataloguer of works from the Sidney Nolan Estate

Areas of Responsibility:

- Creating an artwork inventory
- Creating a photographic catalogue
- Researching exhibition and bibliographic references
- Painting attributions
- Handling and storing artwork

The Sidney Nolan Trust, Presteigne, United Kingdom

Jan 2011 – April 2011: Archival assistant

Areas of Responsibility:

- Archiving the Sidney Nolan papers
- Personal administration for Lady Nolan
- Implementing and maintaining an exhibition catalogue database

Arts Tasmania, Department of Economic Development, Tourism and the Arts, Hobart

June 2010 – December 2010: Administrative Officer, six-month contract, full-time

Areas of Responsibility:

- Editing and proofreading ministerial and website content
- Writing articles for internal and external publications
- Reformatting and redesigning internal and external corporate communications
- Using TRIM, Microsoft Office Suite and specialised electronic databases
- Liaison person between Arts Tasmania and the office of the Secretariat
- Processing grant and loan applications
- Minute taking for staff and panel meetings
- Coordinating arts industry social events

Publications

"Mystery and Music in the Medical Museum", *University of Melbourne Collections*, University of Melbourne, Issue 14, June 2014, pp.3-11

"Decent/Descent: A Harlot's Progress by William Hogarth," *Articulate*, Art Gallery of South Australia, Issue no. 13, Summer 2013-14, pp.12-13

"Fin," *I sleep in haystacks and corners*, Ben Walter and Kelly Eijdenberg [eds], Inscrutable Press: Hobart, 2011

"Tubular hells," *Lowdown Magazine*, www.lowdown.net.au, 2010

"The shape of puppets to come," *Lowdown Magazine*, www.lowdown.net.au, 2010

Papers

"The Studio – The History of St Vincent's Artist in Residence Program," Winner of the 2015 Bryan Egan Memorial History Prize, St Vincent's Hospital Melbourne, 2015

"Still life – the art of anatomy in the medical museum," Nite Art, Harry Brookes Allen Museum of Anatomy and Pathology, University of Melbourne, 2014

"Ern Malley – The Great Australian Poet that Never Was," Australian Literature and Culture Today Conference, University of Lisbon, Portugal, 2011

Extracurricular

Write Response, www.writersresponse.blogspot.com

2010 – 2013: Contributor, Tasmanian arts and culture reviews

The Dwarf, www.thedwarf.com.au

2010: Contributor, music reviews

MONA FOMA, Hobart

2009: Volunteer exhibition install assistant

Menzies Research Institute, Hobart

2009: Volunteer archival research assistant