

HERITAGE COUNCIL DETERMINATION

Determination Date	5 April 2018
Place/Object Name	Waterside Workers Federation Banner
Location	Maritime Union of Australia Rooms 46-54 Ireland Street, West Melbourne
VHR Number	H2385
Category	Heritage Object

At a meeting of the Heritage Council of Victoria on 5 April 2018 it was determined that, in accordance with Section 49(1)(a) of the *Heritage Act 2017*, the above object is of State-level cultural heritage significance and warrants inclusion in the Victorian Heritage Register. This decision was reached having considered the assessment against the Heritage Council's criteria, other information contained in the attached report and all submissions received in response to the Executive Director's recommendation.

The Heritage Council endorses and adopts the attached report for the purposes of making its decision.



Professor Stuart Macintyre AO
Chair, Heritage Council of Victoria

Recommendation of the Executive Director and assessment of cultural heritage significance under Part 3, Division 3 of the *Heritage Act 2017*

Name	Waterside Workers Federation Banner
Location	Maritime Union of Australia Rooms 46-54 Ireland Street, West Melbourne
Provisional VHR Number	PROV H2385
Provisional VHR Categor(ies)	Heritage Object
Hermes Number	117287
Heritage Overlay	N/A



Waterside Workers Federation Banner (September 2017)

EXECUTIVE DIRECTOR RECOMMENDATION TO THE HERITAGE COUNCIL:

- That the Waterside Workers Federation Banner be included as a Heritage Object in the Victorian Heritage Register under the *Heritage Act 2017* [Section 37(1)(a)].

STEVEN AVERY
Executive Director

Recommendation Date: 11 January 2018

This recommendation report has been issued by the Executive Director, Heritage Victoria under s.37 of the *Heritage Act 2017*. It has not been considered or endorsed by the Heritage Council of Victoria.

EXTENT OF NOMINATION

Date that the nomination was accepted by the Executive Director

23 July 2009

Written extent of nomination

The Waterside Workers Federation (WWF) Banner.

Nomination extent diagram

The WWF Banner is located in the Maritime Union of Australia (MUA) Rooms, 46-54 Ireland Street, West Melbourne. The WWF Banner is in the Category of Object. No extent diagram was required.

Is the extent of nomination the same as the recommended extent?

Yes.

RECOMMENDED REGISTRATION

The registration includes all of the object known as the WWF Banner.

RATIONALE FOR EXTENT

The extent of registration of the WWF Banner in the Victorian Heritage Register is limited to the banner itself. There are eight union banners in the VHR as a collection (Eight Hour Day Trade Union Banners VHR H2086). The registration of the WWF Banner is recommended as a separate registration rather than as an amendment to VHR H2086, as it is not directly connected to the Eight Hour Day movement and unlike the banners which make up VHR H2086 the WWF Banner is owned by and located in the MUA Rooms.

BACKGROUND

WHAT IS THE OBJECT?

The WWF Banner is located in the MUA Rooms, West Melbourne. The double-sided banner measures approximately 3.5m wide x 3m high and is made of heavy canvas with imagery and mottos painted in oil paint on both sides. The banner hangs on a wall suspended from its top cross bar. The visible side has a central female figure in white robes holding a torch, superimposed against a backdrop of a wharf and ships, with a massed crowd at the foot of the banner. Wording, dates and mottos are painted around the images.

WHAT IS THE HISTORY OF THE OBJECT?

The Waterside Worker's Federation Banner was created in the late 1940s by artist Richard Ovenden at a time when the popularity of banners was declining. It was made for the Waterside Worker's Federation (WWF) which was formed in 1902 as a national organisation with the first committee of management made up exclusively of Federal Labor politicians. The forerunner to the WWF was Victoria's first maritime union, the Melbourne Wharf Labourers' Union formed in 1885 when shipowners refused to allow waterfront workers to attend Eight Hour Day celebrations. In 1993 the WWF amalgamated with the Seamen's Union of Australia (SUA) to form the MUA. The tradition of parades where the banners of unions and friendly societies were displayed originated in Britain. The first parades and banners in Victoria focused on the Eight Hour Day Movement, but as unions were formed, banners were created as a means of identity.

STATEMENT OF CULTURAL HERITAGE SIGNIFICANCE

WHAT IS SIGNIFICANT?

The WWF Banner.

HOW IS IT SIGNIFICANT?

The WWF Banner is of historical significance to the State of Victoria. It satisfies the following criterion for inclusion in the Victorian Heritage Register:

Criterion B

Possession of uncommon, rare or endangered aspects of Victoria's cultural history.

Criterion D

Importance in demonstrating the principal characteristics of a class of cultural places and objects.

WHY IS IT SIGNIFICANT?

The WWF Banner is significant at the State level for the following reasons:

Created in the late 1940s, the WWF Banner is a rare surviving union banner and a rare example of a banner produced at a time when few were being commissioned or created. It is the only known Banner painted by artist, cartoonist and Australia Labor Party (ALP) supporter Richard 'Dick' Ovenden. [Criterion B]

The Waterside Workers' Federation Banner is a notable example of the class of union banners. It is fine and highly intact example of a mid twentieth century union banner and displays a large number of characteristics which are typical of the class including the materials, use of symbolic and political images and mottos, and the large scale and design. The design and sewing of the banner and the painting of the imagery and mottos are executed in a highly proficient manner. [Criterion D]

RECOMMENDATION REASONS

REASONS FOR RECOMMENDING INCLUSION IN THE VICTORIAN HERITAGE REGISTER [s.40]

Following is the Executive Director's assessment of the place against the tests set out in *The Victorian Heritage Register Criteria and Thresholds Guidelines (2014)*.

CRITERION A

Importance to the course, or pattern, of Victoria's cultural history.

STEP 1: A BASIC TEST FOR SATISFYING CRITERION A

The place/object has a *CLEAR ASSOCIATION* with an event, phase, period, process, function, movement, custom or way of life in Victoria's cultural history.

Plus

The association of the place/object to the event, phase, etc *IS EVIDENT* in the physical fabric of the place/object and/or in documentary resources or oral history.

Plus

The *EVENT, PHASE, etc* is of *HISTORICAL IMPORTANCE*, having made a strong or influential contribution to Victoria.

Executive Director's Response

The WWF Banner was created in the late 1940s for the WWF. Unlike banners created in the nineteenth century and early twentieth century, WWF Banner does not have a history of use in parades as a symbol of the WWF. It is more likely to be a replacement banner created to acknowledge the traditions of the WWF.

The WWF was instrumental in the formation of the Australian Labor Party (ALP) and together with the broader union movement has made a strong and influential contribution to Victoria. However the WWF Banner was made more than three decades after the formative years of the WWF and is not directly linked to the establishment or development of the union movement.

Criterion A is not likely to be satisfied.

CRITERION B

Possession of uncommon, rare or endangered aspects of Victoria's cultural history.

STEP 1: A BASIC TEST FOR SATISFYING CRITERION B

The place/object has a *clear ASSOCIATION* with an event, phase, period, process, function, movement, custom or way of life of importance in Victoria's cultural history.

Plus

The association of the place/object to the event, phase, etc *IS EVIDENT* in the physical fabric of the place/object and/or in documentary resources or oral history.

Plus

The place/object is *RARE OR UNCOMMON*, being one of a small number of places/objects remaining that demonstrates the important event, phase etc.

OR

The place/object is *RARE OR UNCOMMON*, containing unusual features of note that were not widely replicated

OR

The existence of the *class* of place/object that demonstrates the important event, phase etc is *ENDANGERED* to the point of rarity due to threats and pressures on such places/objects.

Executive Director's Response

The WWF Banner has an association with the union movement in Victoria and is a rare example of a banner produced when there was a decline in the production and popularity of banners. It is also a rare example of a banner painted in the socialist realism style which originated in communist Russia and came to be widely used in political propaganda produced between the 1920s and 1950s. The WWF Banner is the only known banner created by artist Richard 'Dick' Ovenden.

Criterion B is likely to be satisfied.

STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE FOR CRITERION B

The place/object is *RARE, UNCOMMON OR ENDANGERED* within Victoria.

Executive Director's Response

The WWF Banner is a rare surviving example of a trade union banner from the 1940s and one of only two known to survive in Victoria from this period. The other one is the Australian Coal and Shale Employees Federation Banner currently held by the Wonthaggi Historical Society. The WWF Banner is the only union banner known to be painted by Richard Ovenden, a Melbourne based artist, cartoonist and caricaturist associated with the Australian Labor Party, and is a rare example of a banner painted in the socialist realism style.

Criterion B is likely to be satisfied at the State level.

CRITERION C

Potential to yield information that will contribute to an understanding of Victoria's cultural history.

STEP 1: A BASIC TEST FOR SATISFYING CRITERION C

The:

- visible physical fabric; &/or
- documentary evidence; &/or
 - oral history,

relating to the place/object indicates a likelihood that the place/object contains *PHYSICAL EVIDENCE* of *historical interest* that is *NOT CURRENTLY VISIBLE OR UNDERSTOOD*.

Plus

From what we know of the place/object, the physical evidence is likely to be of an *INTEGRITY* and/or *CONDITION* that it *COULD YIELD INFORMATION* through detailed investigation.

Executive Director’s Response

The WWF Banner does not contain physical evidence of historical interest that is not currently visible or understood.

Criterion C is not likely to be satisfied.

CRITERION D

Importance in demonstrating the principal characteristics of a class of cultural places and objects.

STEP 1: A BASIC TEST FOR SATISFYING CRITERION D

The place/object is one of a *CLASS* of places/objects that has a *clear ASSOCIATION* with an event, phase, period, process, function, movement, important person(s), custom or way of life in Victoria’s history.

Plus

The *EVENT, PHASE, etc* is of *HISTORICAL IMPORTANCE*, having made a strong or influential contribution to Victoria.

Plus

The principal characteristics of the class are *EVIDENT* in the physical fabric of the place/object.

Executive Director’s Response

The WWF Banner is one of the class of ‘trade union banners’ which has a clear association with the union movement in Victoria. The union movement made a strong contribution to Victoria by lobbying for safe and fair work environments.

The principal characteristics of the class of ‘trade union banners’, including the materials, use of symbolic and political images and mottos, and the large scale and method of construction which allowed for their prominent display during processions, are evident in the WWF Banner.

Criterion D is likely to be satisfied.

STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE FOR CRITERION D

The place/object is a *NOTABLE EXAMPLE* of the class in Victoria (refer to Reference Tool D).

Executive Director’s Response

The WWF Banner is a notable example of the class of union banners. It is fine and highly intact example of a mid twentieth century union banner and displays a large number of characteristics which are typical of the class. The design and sewing of the banner and the painting of the imagery and mottos are executed in a highly proficient manner.

Criterion D is likely to be satisfied at the State level.

CRITERION E

Importance in exhibiting particular aesthetic characteristics.

STEP 1: A BASIC TEST FOR SATISFYING CRITERION E

The *PHYSICAL FABRIC* of the place/object clearly exhibits particular aesthetic characteristics.

Executive Director's Response

The WWF Banner clearly exhibits aesthetic characteristics as a fine example of a mid twentieth century union banner which demonstrates a high level of craftsmanship and artistic skills. It is an artistic record of the vision and aspirations of the WWF and of the socialist realism style used in ALP propaganda pamphlets and posters of the period.

Criterion E is likely to be satisfied.

STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE FOR CRITERION E

The aesthetic characteristics are *APPRECIATED OR VALUED* by the wider community or an appropriately-related discipline as evidenced, for example, by:

- *critical recognition* of the aesthetic characteristics of the place/object within a relevant art, design, architectural or related discipline as an outstanding example within Victoria; or
- wide public *acknowledgement of exceptional merit* in Victoria in medium such as songs, poetry, literature, painting, sculpture, publications, print media etc.

Executive Director's Response

The aesthetic characteristics are appreciated and valued by the community but there has been no critical recognition of the aesthetic characteristics within a relevant or related discipline as an outstanding example within Victoria, or wide public acknowledgement of its exceptional merit in another medium.

Criterion E is not likely to be satisfied at the State level.

CRITERION F

Importance in demonstrating a high degree of creative or technical achievement at a particular period.

STEP 1: A BASIC TEST FOR SATISFYING CRITERION F

The place/object contains *PHYSICAL EVIDENCE* that clearly demonstrates creative or technical *ACHIEVEMENT* for the time in which it was created.

Plus

The physical evidence demonstrates a *HIGH DEGREE OF INTEGRITY*.

Executive Director's Response

The WWF Banner contains physical evidence that clearly demonstrates a high degree of creative achievement for the time in which it was created. The object is intact and has a high degree of integrity.

Criterion F is likely to be satisfied.

STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE FOR CRITERION F

The nature &/or scale of the achievement is *OF A HIGH DEGREE* or 'beyond the ordinary' for *the period in which it was undertaken* as evidenced by:

- *critical acclaim* of the place/object within the relevant creative or technological discipline as an outstanding example in Victoria; or
- *wide acknowledgement of exceptional merit* in Victoria in medium such as publications and print media; or
- recognition of the place/object as a *breakthrough* in terms of design, fabrication or construction techniques; or
- recognition of the place/object as a successful solution to a technical problem that *extended the limits* of existing technology; or
- recognition of the place/object as an outstanding example of the *creative adaptation* of available materials and technology of the period.

Executive Director's Response

The nature of the creative achievement is not 'beyond the ordinary' for the period in which it was undertaken. The materials and techniques used to create the WWF Banner were typical of those used to create similar objects made during this time.

Criterion F is not likely to be satisfied at the State level.

CRITERION G

Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Aboriginal people as part of their continuing and developing cultural traditions.

STEP 1: A BASIC TEST FOR SATISFYING CRITERION G

Evidence exists of a *DIRECT ASSOCIATION* between the place/object and a *PARTICULAR COMMUNITY OR CULTURAL GROUP*.

(For the purpose of these guidelines, '*COMMUNITY or CULTURAL GROUP*' is defined as a sizable group of persons who share a common and long-standing interest or identity).

Plus

The *ASSOCIATION* between the place/object and the community or cultural group is *STRONG OR SPECIAL*, as evidenced by the regular or long-term use of/engagement with the place/object or the enduring ceremonial, ritual, commemorative, spiritual or celebratory use of the place/object.

Executive Director's Response

The WWF Banner is displayed in the rooms of the MUA which was formed in 1993 when the WWF amalgamated with the Seamen's Union of Australia (SUA). There is a direct association between the banner, the WWF and the MUA, but there is no evidence of long term or enduring use of the object for ceremonial, ritual, commemorative, spiritual or celebratory purposes.

Criterion G is not likely to be satisfied.

CRITERION H

Special association with the life or works of a person, or group of persons, of importance in Victoria's history.

STEP 1: A BASIC TEST FOR SATISFYING CRITERION H

The place/object has a *DIRECT ASSOCIATION* with a person or group of persons who have made a strong or influential *CONTRIBUTION* to the course of Victoria's history.

Plus

The *ASSOCIATION* of the place/object to the person(s) *IS EVIDENT* in the physical fabric of the place/object and/or in documentary resources and/or oral history.

Plus

The *ASSOCIATION*:

- directly relates to *ACHIEVEMENTS* of the person(s) at, or relating to, the place/object; or
- relates to an *enduring* and/or *close INTERACTION* between the person(s) and the place/object.

Executive Director's Response

The WWF Banner has a direct association with Richard Ovenden, the artist who created the banner. Richard Ovenden produced many artworks, cartoons and caricatures for Labor and union related publications, but has not made a strong or influential contribution to the course of Victoria's history.

Criterion H is not likely to be satisfied.

PROPOSED PERMIT POLICY

Preamble

The purpose of the Permit Policy is to assist when considering or making decisions regarding works to a registered place or object. It is recommended that any proposed works be discussed with an officer of Heritage Victoria prior to making a permit application. Discussing proposed works will assist in answering questions the owner may have and aid any decisions regarding works to the object or to the place in which it is located.

The extent of registration of the Waterside Workers' Federation Banner in the Victorian Heritage Register affects the whole object. Under the *Heritage Act 2017* a person must not remove or demolish, damage or despoil, develop or alter or excavate, relocate or disturb the position of any part of a registered place or object without approval. It is acknowledged, however, that conservation may be required to keep places and objects in good repair and adapt them for use into the future.

If a person wishes to undertake works or activities in relation to a registered place or registered object, they must apply to the Executive Director, Heritage Victoria for a permit. The purpose of a permit is to enable appropriate change to a place and to effectively manage adverse impacts on the cultural heritage significance of a place as a consequence of change. If an owner is uncertain whether a heritage permit is required, it is recommended that Heritage Victoria be contacted.

Permits are required for anything which alters the place or object, unless a **permit exemption** is granted. Permit exemptions usually cover routine maintenance and upkeep issues faced by owners as well as minor works or works to the elements of the place or object that are not significant. They may include appropriate works that are specified in a conservation management plan. Permit exemptions can be granted at the time of registration (under s.49(3) of the *Heritage Act 2017*) or after registration (under s.92 of the *Heritage Act 2017*).

Other approvals

Please be aware that approval from other authorities (such as local government) may be required to undertake works.

Collection Management

It is recommended that the Waterside Workers' Federation Banner is included in any Collection Policy (CP) developed to manage the collection held by the MUA in a manner which preserves its cultural heritage significance. If a CP does not exist, it is recommended that a policy be developed for management of the banner. The CP documentation and all aspects of the management of the banner should be in accordance with the *National Standards for Australian Museums and Galleries*.

It is also recommended that a formal arrangement is made to ensure the survival of the Waterside Workers' Federation Banner in the event that it can no longer be exhibited in the MUA Rooms. This arrangement should provide for the preservation of the banner and ensure that it remains publicly accessible.

Security

Fire detection and suppression systems suitable for museum use should be installed if this has not already occurred. A Disaster Plan should be prepared and implemented in accordance with Museums Australia's standards. A security system suitable for museum use should be installed.

Movement or Relocation

Temporary external movement, permanent relocation, or loan of objects requires permit approval by the Executive Director pursuant to the *Heritage Act 2017*.

The temporary relocation or movement of a registered heritage object resulting from works to the building in which the object is housed requires permit approval by the Executive Director pursuant to the Heritage Act 2017. Works to the building in which the Waterside Workers' Federation Banner is held have the potential to damage the Banner. These works include but are not limited to the works listed below. The Banner must be removed if the works are likely to impact the area in which the Banner is located before the works commence and not be returned until after the works have been completed. If works occur in another area of the building, the Banner should be protected from potentially damage causing elements, including dust.

- Renovation of the building.
- Demolition, removal or installation of walls, ceilings, wall linings, doors, windows, bathroom, kitchen or office fitouts, lights, built-in furniture, and the like.
- Installation, removal or replacement of electrical wiring, computer and audio visual systems.
- Repairs and maintenance.
- Painting of walls and ceilings.
- Vermin control.
- Security and fire detection and suppression.

Cultural heritage significance

Overview of significance

The cultural heritage significance of the WWF Banner lies in the fabric of the banner itself.

PROPOSED PERMIT EXEMPTIONS (UNDER SECTION 49(3) OF THE HERITAGE ACT)

It should be noted that Permit Exemptions can be granted at the time of registration (under s.49(3) of the *Heritage Act 2017*). Permit Exemptions can also be applied for and granted after registration (under s.92 of the *Heritage Act 2017*).

General Condition 1

All exempted alterations are to be planned and carried out in a manner which prevents damage to the fabric of the registered place or object.

General Condition 2

Should it become apparent during further inspection or the carrying out of works that original or previously hidden or inaccessible details of the place or object are revealed which relate to the significance of the place or object, then the exemption covering such works shall cease and Heritage Victoria shall be notified as soon as possible.

General Condition 3

All works should ideally be informed by the Collection Policy prepared for the object. The Executive Director is not bound by any Collection Policy, and permits still must be obtained for works suggested in any Collection Policy.

General Condition 4

Nothing in this determination prevents the Heritage Council from amending or rescinding all or any of the permit exemptions.

Conservation

Written notification is required for any proposed conservation activities. The applicant will be notified by the Executive Director whether the conservation activity requires permit approval pursuant to the *Heritage Act 2017*, or whether it is permit exempt.

RELEVANT INFORMATION

Local Government Authority	City of Melbourne
Heritage Overlay	N/A
Heritage Overlay Controls	N/A
Other Overlays	N/A
Victorian Aboriginal Heritage Register	No
Other Listings	No
Other Names	No

HISTORY

The WWF Banner is a trade union banner which was created by artist Richard 'Dick' Ovenden in the late 1940s at a time when the popularity of banners and processions were declining. It was the last of a series of banners created for the WWF.

History of Banners

The tradition of parades where the banners of unions and friendly societies were displayed originated in Britain. The first parades and banners in Victoria focused on the Eight Hour Day Movement, but as unions were formed, banners were created as a means of identity. They were elaborately painted with imagery and wording, usually had tassels and fringing, and were of a large scale to allow for them to be displayed on horse drawn carts and later, trucks. The imagery included tools and emblems associated with the various trades, and mottos espousing the vision and beliefs of the particular union or organisation. Figures depicted were usually men and if women were included, they were usually representations of ideals such as truth and wisdom.

The development of waterside unions in Victoria

In the nineteenth century, shipping companies held immense power due to their virtual monopoly over trade. There was little government regulation of the industry which was known for its unsafe working conditions and notorious 'bull' hiring system where men were chosen for each day's work. As casual labour was cheaper than mechanical equipment, the poor working conditions remained relatively unchanged despite the development of new technologies.

In the early 1880s, a number of non-unionised small strikes were held on the Yarra River wharves. In 1885, shipowners refused to allow waterfront workers to attend Eight Hour Day celebrations, providing the catalyst for the establishment of the Melbourne Wharf Labourers' Union (MWLU) which was supported by Trades Hall. Plans for a national organisation were disrupted in the early 1890s when employers attempted to defeat the unions prompting an Australia wide strike which became known as the Maritime Strike. Due to the 1890s Depression, many workers were seeking employment, and the strikes were ultimately broken by the use of non-union labour as well as police and military force. Following the Maritime Strike, the union movement realised that political representation was required to bring about social change which ultimately resulted in the formation of what is now the ALP.

In 1902 the individual maritime unions amalgamated to become a national organisation known as the Waterside Workers' Federation of Australia. It was organised by Billy Hughes (Prime Minister from 1915 to 1923) and the first committee was made up entirely of Labor Party members. A series of amalgamations between the WWF and other unions occurred between 1950 and 1993 when the WWF became known as the MUA.

Richard Ovenden (1897 – 1972)

Richard ‘Dick’ Ovenden, artist of the Waterside Workers’ Federation Banner was born in 1897 into a family active in the Victorian Socialist Party and the Australian Labor Party. He was a painter, cartoonist, caricaturist and book illustrator and had works published in *The Labor Call: the official organ of the Political Labor Council of Victoria*, the *Australasian Seamen’s Journal*, the *Argus* and the *Melbourne Herald*. He had strong links with Australian maritime unions and with the ALP and his art exhibitions were usually opened by ALP identities. In 1950, Ovenden was involved in the formation of the Fellowship of Australian Artists and was organiser and secretary for the exhibition of Australian art during the Royal Tour. From 1955 to 1964 he was librarian at the *Herald and Weekly Times*. The Waterside Workers’ Federation Banner is the only banner that Dick Ovenden is known to have painted.

MANUFACTURE DETAILS

Maker’s name: Richard ‘Dick’ Ovenden
Date made: late 1940s

VICTORIAN HISTORICAL THEMES

07 Governing Victorians
7.2 Struggling for political rights

PHYSICAL DESCRIPTION

The WWF Banner is located in the MUA Rooms, 46-54 Ireland Street, West Melbourne. The double-sided banner measures 3.5m wide x 3.0m high and is made of heavy canvas. Both sides have imagery and mottos painted in oil paint. The banner hangs on a wall, suspended by its top cross bar and secured to the wall by fastenings driven through the existing eyelets on both sides of the banner. The visible side has a central female figure in white robes holding a torch with a dock, ships and a massed crowd at the base. The words ‘Waterside Workers Federation/Australia/Melbourne Branch’ is written at the top of the banner, and the words ‘Established/May 23rd, 1885’ are on the right hand side. ‘Unity of the workers/is the Hope of the World’ is written at the base of the banner.

INTEGRITY/INTACTNESS

Intactness – The intactness of the object is good. One side of the banner has been conserved while the reverse side is in original condition. (October 2017)

Integrity –The integrity of the object is very good. The cultural heritage values of the place can be easily read in the extant fabric. It is currently displayed on a wall and only one side of the banner is visible. (October 2017)

CONDITION

The object is in fair condition. The banner is currently hanging on a wall. The visible side is in good condition. The reverse side is in poor condition. (October 2017)

COMPARISONS

Union banners in the VHR

Eight Hour Day Trade Union Banners (VHR H2086) Museums Victoria, Carlton

The Eight Hour Day Trade Union Banners collection is of historical and social significance to the State of Victoria. It comprises eight banners created between 1890 and 1916. The first Eight Hour Day procession was held in Melbourne in 1856 to celebrate the winning of the eight hour working day by building workers, one of the most important industrial reforms won by unionists in the nineteenth century. The march became Melbourne's biggest annual procession and processions were also held in regional towns. The day

was declared a public holiday in 1879, and renamed Labour Day in 1934. The major features of the processions were the large trade union banners, mounted and carried behind horse-drawn carriages or on floats. One side of the banner was usually a realistic depiction of the particular trade, including associated materials, tools and skills, while the other displayed allegorical figures and symbols. The Eight Hour Day Trade Union Banners are of historical and social significance for their important associations with the history of trade unionism in Victoria and with the Eight Hour Day movement. They are important historical documents which demonstrate the concerns of workers, the nature of their work and the identity of unions, as well as being powerful symbols of the role of unions in advancing conditions and wages for working people. The banners are rare surviving examples of nineteenth and early twentieth century trade union banners and represent the only substantial collection in Victoria and one of only two major Eight Hour Day banner collections in Australia.



Australian Railways Union (1912)



Operative Painters and Decorators Union (1915)



Manufacturing Grocers Employees Industrial Union of Victoria (n.d.)



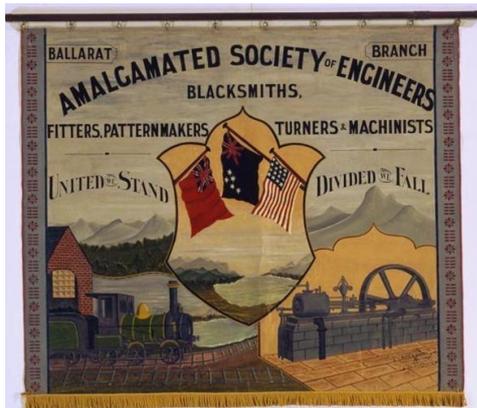
Australian Boot Trade, Ballarat Division (1905)



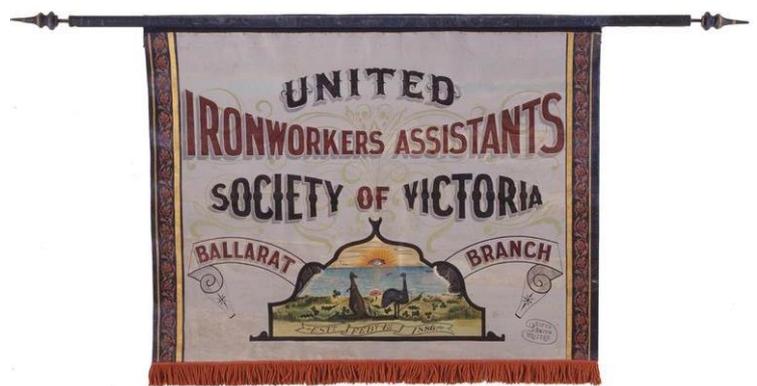
Amalgamated Society of Carpenters and Joiners,
Victorian Branch, 1914



Australian Tramways Employees Association,
Victorian Branch (1916)



Amalgamated Society of Engineers, Blacksmiths,
Fitters, Patternmakers, Turners and Machinists,
Ballarat (n.d.)



United Ironworkers' Assistants Society of Victoria,
Ballarat Branch (n.d.)

Union banners not in the VHR but recommended for inclusion in the VHR by the Executive Director, 19 January 2018

Stawell AMA Banner, Stawell

The Stawell AMA Banner is a large cloth banner with painted illustrations and mottos, cords and fringing. One side commemorates the Eight Hour Day movement with a central image surrounded by mottos referencing the movement. The other side commemorates the Stawell AMA with two male figures shaking hands representing labour and capital. The banner was created in 1904 as a replica of an earlier banner created in 1874. It was supported on an upper horizontal rod and displayed on the back of a horse and dray during the annual Sporting Day procession until 1909 when the parades ceased use to a lack of interest. It remained in storage until it was conserved and displayed in its current location in Stawell Town Hall in 1990. It is of historical significance for its association with the development of the union movement in Victoria and with the AMAA in particular. There were more than 200 union banners made in Victoria between 1856 and 1950 and the Stawell AMA Banner is one of only twelve known to have survived.



Stawell Banner within Perspex box in Stawell Town Hall.

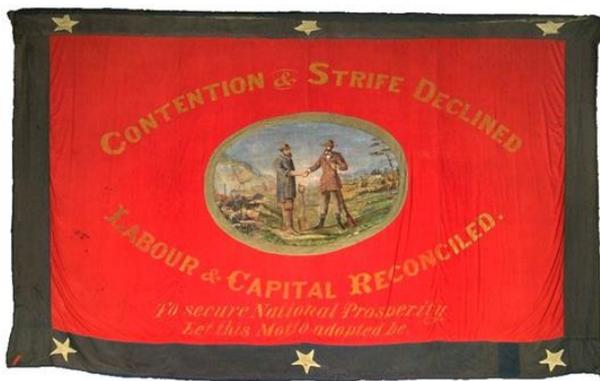
Left: Front face.

Right: Rear face.

Banner of the AMAA, Maldon No. 14 Branch, Maldon Museum

The Banner of the AMAA, Maldon No. 14 Branch is located in the Maldon Museum, Maldon. It was created in 1888 and is a double-sided banner with a central panel surrounded by a border on each side. One side has an image of two male figures representing labour and capital surrounded by mottos. The reverse side has wording only. The Banner was displayed during union parades up until World War I, and in Easter parades until the 1970s.

It is of historical and social significance for its association with the development of the union movement in Victoria and with the AMAA in particular. It is a rare surviving union banner, of which there were approximately 200 made between 1856 and the 1950s and an uncommon example of a banner which continued to be displayed in community parades after the AMAA ceased to exist.



Banner of the AMAA, Maldon No. 14 Branch

SUMMARY OF COMPARISONS

Trade union banners were visual symbols of each union's trade and aspirations and were mainly used in processions celebrating the Eight Hour Day movement. There were more than 200 union banners created between 1856 and 1950 and the Waterside Workers' Federation Banner is now one of only twelve known to survive in Victoria. The Eight Hour Day Trade Union Banners (VHR H2086) are union banners that were used primarily during Eight Hour Day Movement parades celebrating one of the most significant industrial movements in the nineteenth century. The Stawell banner also references the Eight Hour Day Movement and together with the Maldon banner is also a rare surviving documentary evidence of the AMAA.

The WWF Banner is one of only two banners from the mid twentieth century known to survive in Victoria. The other is the Australian Coal and Shale Employees Federation Banner currently held at the Wonthaggi

Historical Society. The WWF Banner is unusual in that it dates from a period of decline in the making and use of union banners. It is also a rare example of a banner painted in the socialist realism style which originated in communist Russia and was used in ALP propaganda pamphlets and posters between the 1920s and 1950s. Produced in the late 1940s, it honours the union's historical visions and aspirations and is the last in a long line of banners commissioned by waterside unions in Victoria.

KEY REFERENCES USED TO PREPARE ASSESSMENT

Beasley, Margo (1996) *Wharfies: The History of the Waterside Workers' Federation* Halstead Press/Australian National Maritime Museum

Reeves, Andrew (2005) Historical overview provided for nomination.

Maritime Union of Australia, http://www.mua.org.au/1872_1936 (retrieved 5 December 2017)

ADDITIONAL IMAGES



2017, Banner on display at the MUA Rooms.