

COLLECTION MANAGEMENT PLAN for WARMUN ART CENTRE COMMUNITY COLLECTION

Version: 26 August 2024 (for annual review at the Warmun Art Centre Annual General Meeting).

VISION

‘He had a vision for an Aboriginal way and Kartiya way together. He was a two-way man. He was a very clever man for the Dreaming and everything up here in the community. A really good man.’ Hector Jandany remembering George Mung Mung in the 2001 documentary film, *The Serpent and the Cross* (Jandany, in Davidson 2006, p. 65)

‘When the school started we wanted it to be two ways, so the kids could learn both ways. We didn't want them to lose their language and their culture. That's why we keep teaching for them. So when they grow up they can pass it on to their children and their grandchildren.’ Eileen Bray (Bray, in Davidson 2006, p. 65)

‘It makes them strong, you know, all the kids, all them painting now.’ Mabel Juli (Juli, in Davidson 2006, p. 64)

‘Those paintings have good memories and it is good to hang them up where the younger generation can see them. These paintings were donated to the school for the children of future generations, so they could be taught their culture.’ Shirley Bray (Bray, in Davidson 2006, p. 64)

BACKGROUND TO THE COMMUNITY COLLECTION

The earliest artworks and objects still held in Warmun are in the Warmun Community Collection and were produced by Gija Elders from around 1979, when Sister Theresa Morellini and Sister Clare Ahern were invited into the Gija community to establish a two-way education program. These artworks objects were used in teaching cultural stories and law to children at the (then) newly established Ngalangangpum (Mother and Child) School. The Collection contains works by senior Gija knowledge holders and educators, Gija artists, and students (many now significant artists at Warmun). Object types include paintings on hardboard, canvas, cement sheet and plywood, as well as wooden carvings, sculptures and objects. As of 2022, the Collection holds approximately 450 objects (see *Warmun Community Collection Master Catalogue*, 2022).

The early Collection comprised works by senior Gija Knowledge Holders including: Beerbee Mungari, Hector Jandany, Paddy Jaminji, Mabel Juli, George Mung Mung, Queenie McKenzie, Jack Britten, Rusty Peters, Madigan Thomas, Phyllis Thomas, Rover Thomas, Henry Wambini, Paddy Williams and others. The Collection also includes student works made by past students at the Ngalangangpum School (including by Peter Thomas, Mark Nodea and others) and some more recent works by artists at the Warmun Art Centre.

The Collection is a testament to Gija community resilience throughout periods of considerable upheaval – early European occupation of Gija Land, the Killing Times, Station Days, the forced relocation from stations, and the establishment of Warmun as a Gija community. The Collection bears material evidence of the development of Warmun’s strong art movement beginning, the beginning of the Ngalangangpum School and the development of a unique two-way learning

system. As a result, the Collection is of high cultural significance to the Warmun community, and represents a collection that is important to national and international scholars and audiences.

STATEMENT OF PURPOSE

The Warmun Community Collection was created by senior Gija people. These leaders also played a significant role in establishing the Ngalangangpum school in 1979. The school was conceived as a vehicle for the transmission of Gija knowledge, including invaluable cultural and spiritual knowledge.

On the school's educational methodology, Eileen Bray, Gija teacher and language consultant, says: 'When the school started we wanted it to be two ways, so the kids could learn both ways. We didn't want them to lose their language and their culture. That's why we keep teaching for them. So when they grow up they can pass it on to their children and their grandchildren.' (Bray in Davidson 2006, p. 65)

Today, the Collection continues to play an important role in the story of Warmun, and continuation of the intellectual, artistic and spiritual legacy of Gija culture, thought and society. It also serves as the basis for broader Australian scholarship (Warner 2013, Massola 2017, 2023). Many artworks and objects that make up the Collection relate to Gija language, kinship, law and spiritual practice, scientific and natural history knowledge, oral and social history, creative production and performance. The majority are the only remaining works by Gija Elders who have passed, and the only works by nationally important Gija artists owned by the community.

In the *Warmun Community Collection National Significance Assessment* (2006), Christina Davidson, CEO of the Arnhem Northern and Kimberley Artists Aboriginal Corporation (ANKA), quotes community member Shirley Bray. She says 'Those paintings have good memories and it is good to hang them up where the younger generation can see them. These paintings were donated to the school for the children of future generations, so they could be taught their culture'. (Bray in Davidson 2006, p. 64)

DOCUMENTATION

There are currently a number of documents that relate to the Collection. These include: the *Warmun Community Collection Registration Book and Collection Audit* (Cootes 2000), the *Warmun Community Collection National Significance Assessment* (Davidson 2006), the *Warmun Community Collection Catalogue* (Ormond-Parker, Hirst, & O'Connell 2013), *Collection Catalogue* (Massola 2015), the *Warmun Community Collection Preservation Needs Assessment* (Lewincamp & Scott 2016) and the *Warmun Community Collection Master Catalogue* (Rivers, Lim & Levenspiel 2022) with an accompanying audit of the Collection to October 2022.

Documentation Principles:

1. Maintain accurate records of the Collection, including the total number of items; records of the artist, title of the work, Warmun Community Collection Identification Number, dimensions, materials and a brief outline of condition. Current records are kept in a Microsoft Excel spreadsheet (.xlsx), *Warmun Community Collection Master Catalogue*, on a laptop

dedicated to collection management at Warmun Art Centre, with a backup at the Grimwade Centre and on the University of Melbourne's SharePoint site. Hard copies of the catalogue are also housed at Warmun Art Centre.

2. Reduce risks to the Collection, including physical loss of an object, and/or the loss of information:

- The *Master Catalogue* is routinely checked and updated. This happens whenever new items enter the Collection, and every six months (checking drawers and storage to make sure that no items have been misplaced or lost).
- The *Master Catalogue* file needs strict version control, clearly showing the name of the person and date updated. This will ensure a single source of truth for information about the Collection.
- Physical copies of the catalogue are retained to safeguard against technology failure. These copies are dated to make sure that the Catalogue is the latest version, and all versions are identified by date and the person who updated them.
- Transfer full collection catalogue to FileMaker Pro software as soon as possible (pending purchase of software for the new computer).

3. When documenting each item, include:

- Accession number (also ensure the number on each object is correct and legible)
- Date of record
- Artist/maker (if known)
- Type of object
- Location of object
- Image of object
- Subject matter and provenance (if known, and by who)
- Brief outline of condition

If adding a new item to the Collection, document the item on the *Acquisition Data Entry Sheet* (see Appendix 2). When undertaking an updated audit of the Collection, add any new information from the data entry sheets into the *Warmun Community Collection Master Catalogue*. Make sure to record the date of entry, as well as the name of the person who entered the information into the catalogue.

RISK MANAGEMENT & COLLECTION CARE

Understanding the main risks to the Collection based on their materials, storage and use.

The Community Collection is primarily stored in the Red House – Media Lab and Storage, on-site at the Warmun Art Centre. Collection items are sometimes moved to the Commercial Gallery Building for display or the Green House, which houses deceased estate works. Proper updates of documentation in the *Master Catalogue* are required whenever Collection objects are moved from the storage rooms. This ensures a critical distinction is maintained between Collection works and those in the commercial gallery.

Staff assessment in 2022 and the *Warmun Community Collection Preservation Needs Assessment* (2016) found the greatest risks to the Collection to be dissociation (removal of items

from storage without proper documentation), dust and dirt, incorrect and fluctuating relative humidity (RH) and temperature, thieves and vandals, pests, fire and water damage.

Collection Care

To produce a Collection Care Strategy

1. Determine which risks would cause most damage, and the likelihood of this occurring.
2. A set of collection care and management practices needs to be in place to reduce these risks.
3. Staff member/s need to be trained to carry out collection care and management tasks.

This would help address risks such as:

- Dissociation – Maintain up to date collection records, including location movement for display or loans
- Fire and water – Develop disaster response plan in case of emergency (fire and flood)
- Incorrect and fluctuating temperature and RH – Ensure temperature control equipment is operational and used appropriately. Monitor collection particularly during wet season and periods of heavy rain/increased humidity.
- Pests – No food or drink in collection areas. Monitor for pests.
- Pollutants – Regular housekeeping (vacuuming and dusting) in storage and display areas to minimise pollutants (dust)
- Thieves and vandals – Ensure collection areas are locked when not being accessed, this includes a daily door check. In the case of a break-in, verify collection items have not been stolen or damaged.

4. The following information needs to be recorded and checked for each artwork and object.

- Accession Number
- Artist/ Creator
- Object name
- Object brief description
- Media
- Dimensions
- Inscriptions
- Recorded by (initials of person filling out the form) and date record was made
- Location
- Condition
- If treated, a brief treatment description
- Notes

CONSERVATION

In addition to ongoing collection care, conservation actions are required. It is important to:

- Assess the Collection when the catalogue is reviewed and updated and identify any items that are in poor condition or need conservation or better protection.
- Identify the Collection priorities as this determines which objects need to be prioritised. This may be individual items or groups of objects that hold the greatest significance and/or material vulnerabilities.

- Consider the health and safety of those accessing and the Collection. Make sure that people have help if they need to lift heavy or awkward artworks or objects. If there is any mould make sure that they are wearing P2 mask to avoid inhaling mould spores.
- Develop a plan of action for the long-term preservation and management of the Collection. This includes what can and should be done in the short term (1 year) and medium term (3 years), as well as what will take longer to achieve (5-10 years).
- Collaborate with a conservator who can help train staff to undertake these activities.

The *Warmun Community Collection Preservation Needs Assessment* (Lewincamp & Scott 2016) found 60 objects which remain in a vulnerable state and should be monitored. Of these objects:

- 24 have concerns of possible mould return. If mould returns, these objects should be contained, and the mould inactivated and cleaned.
- 44 are at risk of further deterioration via physical forces, including splitting supports and fragile media. These objects require special handling and may need further conservation work including support reattachment, rehousing and media consolidation.

ACQUISITIONS & DEACCESSIONING

The Collection may continue to grow in line with the Statement of Purpose. This means that new acquisitions:

- Must demonstrate relevance to Gija intergenerational sharing, in particular the continuation of Gija thought, culture and society
- Must be donated unconditionally, with objects being available for community access and research in line with cultural restrictions
- Be donated by those with appropriate ownership of the object
- Should be in reasonable condition
- Can be readily stored and cared for by WAC
- Must be documented as soon as it is received by the Art Centre (*see Appendix 2: Acquisition Data Entry Sheet*)
- Must be agreed for acquisition by the Warmun Art Centre Board and the decision recorded in the Minutes of the Meeting.

Collection items may be deaccessioned if:

- The object does not demonstrate relevance to the Collection's Statement of Purpose
- The object is damaged beyond repair and a report documenting the scope of its damage, and the impact of its loss has been prepared and submitted to the Art Centre Board and the family of the person who made it
- The object has no provenance or known local connection
- There is a reasonable request for return from the donor or their family
- There is agreement for deaccession by the Warmun Art Centre Board and the decision recorded in the Minutes of the Meeting.
- The object can removed from the Collection by return to the donor or their family, or be destroyed, depending on the circumstances and context of its deaccessioning.

RESOURCES

As the custodian of the Warmun Community Collection on behalf of the Warmun Community the Warmun Art Centre will take reasonable action to ensure there are dedicated resources to ongoing collection management. Required resources include:

- Space – the Red House – Media Lab and Storage is the primary collection store and workroom.
 - As the Collection grows, including the incorporation of photographic, audiovisual and digital material, the space may become overcrowded. Further collection organisation and/or expansion is required to accommodate the Collection.
 - There are work desks in the space. These must be kept free of Collection items to ensure adequate work space for personnel.
- Storage – The Collection is housed in purpose-built BAC plan cabinets. These units provide passive insulation, protection from light and dust. The 2022 audit of the Collection found that the drawer labelling is inconsistent and, at times, inaccurate. This will be improved to reduce the risk of dissociation. The storage also needs to be upgraded to best conservation storage standards. This will require funding to provide continued access to and use of archival-quality housing such as supports for objects, lining of drawers and so on.
- Equipment – There is no equipment assigned to collection management, and photography equipment is shared with commercial gallery operations. A dedicated computer, collection management software (FileMaker Pro, Microsoft Office), digital storage devices and internet access for the Media Lab is required. An equipment and software audit needs to be undertaken on a regular basis to determine if existing resources are suitable, or if purchases or upgrades need to be made.
- Funding – Warmun Art Centre covers general building amenities such as electricity and security. Funding for collection management work and materials is inconsistent and relies on external funding. A cycle of grant applications to support the needs of the Collection needs to be put in place.
- Personnel – WAC employs 6-7 staff members. While collection management falls under the remit of some staff, commercial gallery operations remain a priority. One staff member needs to be responsible to care for the Collection, as outlined in a Position Description which includes ongoing provision for training. Further consideration will be given to committing staff (or volunteers) to conservation training and collection care. It is also important to have contacts for appropriate persons for work on secret/sacred materials.

REVIEW

This plan will be reviewed annually at the Warmun Art Centre Annual General Meeting.

REFERENCES

Cootes, K 2000, *Warmun Community Collection Registration Book and Collection Audit*

Davidson, C 2006, 'Warmun Community Collection National Significance Assessment', significance assessment, Sydney College of the Arts, University of Sydney, Sydney.

Ormond-Parker, L Hirst J and O'Connell J 2013, *Warmun Community Collection Catalogue*, Centre for Cultural Materials Conservation, University of Melbourne, Melbourne.

Rivers T, Lim C, & Levenspiel G 2022, 'Warmun Community Collection Master Catalogue', collection catalogue, Grimwade Centre for Cultural Materials Conservation, University of Melbourne, Melbourne.

APPENDICES

- Artist biographies and family
- Acquisition data entry worksheet
- Agents of deterioration
- Conservation policy
- Collection management policy
- Conservation management plan
- Conservation care and management
- Resources list

APPENDIX 1: Artist biographies (this is a list of artists in the collection who have passed, and is currently being added to)

Selected artist biographies in alphabetical order

Churchill Cann

Churchill Cann painted for many years, influenced by the first generation of artists that established the Warmun contemporary art movement. His precise textures, lucid compositions of country, haunting mystery and the gravity of marginalized histories are marks of confidence and surety.

Mr. Cann worked as a stockman from an early age on Texas Downs cattle station, which lies to the east of Warmun. He moved around his own country and also worked at Alice Downs, Mabel Downs Spring Creek and Lissadell stations. Riding in the bush was a way of being in the country and absorbing knowledge from his elders while working in a white man's world caring for cattle. Mr. Cann was knowledgeable about traditional healing practices, expertise he inherited from his father. These life experiences informed his work: "I'm doing them hill where we bin travelling. I'm thinking about what them hills really look like. I just follow them hills where I bin walk."

Excerpt from: Warmun Art Centre 2022, *Churchill Cann*, Warmun Art Centre, viewed 20 October 2022, <<https://warmunart.com.au/art/artists/senior/churchill-cann/>>.

George Mung Mung

George Mung Mung was an Elder, a senior Lawman and artist. He was born at Turkey Creek, where his father was a Police Tracker. George himself worked as a drover and stockman for many years in the Kimberley, and settled again in Warmun, after the 1966 Pastoral Act. With Rover Thomas and Paddy Jaminji, George Mung Mung painted the early dancing boards of the Krill Krill ceremony, then went on to paint for the newly established school at Warmun, of which he was a founding force.

In 1979, with Hector Jandany and Queenie McKenzie, George Mung Mung invited the Sisters of St Joseph to start the local school, using the ideas of 'two-way' culture, where Kariya and Gija culture inform each other in the teaching of the local children. George Mung Mung's paintings and sculpture were, and still are, instrumental in that 'two-way' teaching.

Excerpt from: Warner, L 2013, *Gifts of the Artists: Warmun Art of the Kimberley in the care of the Sisters of St Joseph*, the Australian Catholic University, Strathfield, p. 8.

Hector Jandany

Hector Jandany was a leading Gija teacher and artist and co-founder of the Ngalgangangpum school (1979) and the Warmun Art Centre (1998). He was a talented bush artist, Dreamtime storyteller, station hand and camp cook on the many cattle drives out of Texas Down and Rosewood Stations, en-route to the facilities at Wyndham.

Hector's stories abound with the legends and myths of Narrangunny Dreamtime. His work is defined by his use of traditional spinifex or red and white gum glue as a binder with his natural ochre.

Excerpt from: Warner, L 2013, *Gifts of the Artists: Warmun Art of the Kimberley in the care of the Sisters of St Joseph*, the Australian Catholic University, Strathfield, p. 13.

Jack Britten

Jack Britten was born at Tickelara Station in the Kimberley, and worked as a stockman until his mid 40s before moving to Warmun after 1969. He had been known as a great horseman. He lived in Warmun briefly, before moving to the nearby community of Frog Hollow with his friends Henry Wambini and Beerbee Mungnari.

Jack was one of the earliest painters at Warmun, focusing on his country to the southwest that includes the legendary Bungle Bungles. He was the senior custodian of this area and depicted its sacred sites. He also incorporated body markings into his art with events and characters of the Narangani Dreamtime, indicating his senior position in Gija culture.

Excerpt from: Warner, L 2013, *Gifts of the Artists: Warmun Art of the Kimberley in the care of the Sisters of St Joseph*, the Australian Catholic University, Strathfield, p. 26.

Paddy Jaminji

NarIngalwarrin 'Paddy' Jaminji/Jampijin (1912–1996), artist, also known as Paddy Chumingee, was born around 1912 at Bedford Downs station, East Kimberley, Western Australia. Jaminji grew up in the vicinity of Bedford Downs and worked as a stockman for most of his life. In 1975, as the effects of the introduction of award wages were being felt in the pastoral industry and many Aboriginal pastoral workers who had worked for low pay were forced from stations to reserves, he left Bedford Downs, becoming one of the first group to take up residency at Turkey Creek (Warmun). Cyclone Tracy had devastated Darwin, Northern Territory, on Christmas Eve the previous year, and Jaminji and others viewed the event as a warning against the adoption of white man's ways: 'do not to lose the Law—do not to discard your identity'. Following the cyclone, Jaminji's classificatory nephew, Rover Thomas, dreamt the ceremony later known as the Kurrirr-Kurrirr (Krill Krill/Kuril Kuril/Gurrir Gurrir/Goorirr Goorirr).

At Turkey Creek, Jaminji assisted Thomas in the evolution of the Kurrirr-Kurrirr and created much of the early artwork associated with it. Using discarded plywood, and working with ochres and natural resins, he painted the various spirits, mythological figures, and landscapes referred to in the songs. Dancers carried the plywood paintings on their shoulders representing the spirits encountered or places visited in the epic. Other dancers wore masks and represented spirits encountered by the spirit of the dead woman.

His role in founding the contemporary painting style of the East Kimberley, known as the Warmun School of Aboriginal Art, is acknowledged on his headstone: 'nhayana wanarinyi nyi nyun nyun Ngini kipi ngarnam pirri mawantum' (Him be the first one. Do it proper bush way).

Excerpt from: Ankerman, K 2022, *Paddy Jaminji*, Australian Dictionary of Biography, National Centre of Biography, Australian National University, viewed 20 October 2022,

<<https://adb.anu.edu.au/biography/jaminji-paddy-31710>>.

Queenie McKenzie

Queenie McKenzie was a remarkable artist and well-respected cultural leader in the Kimberley area. She was referred to as the Lawwoman for the Kimberley.

In her role as a Lawwoman, Queenie would ensure that the traditional cultural practices were carried out correctly and at the right times. She also ensured that the younger generations learnt about their cultural heritage by teaching them about song, ceremony and story. She used her art as an educational tool at the school.

Queenie was an international artist who used her art works to teach others about her vibrant culture and her life and, most importantly, to inspire an interest in and respect for her peoples'

connection with the land. In 1998, in recognition of her dedication to her role as a leader and advocate, the Government of Western Australia declared Queenie a 'State Living Treasure'. Excerpt from: Warner, L 2013, *Gifts of the Artists: Warmun Art of the Kimberley in the Care of the Sisters of St Joseph*, the Australian Catholic University, Strathfield, p. 23.

Rover Thomas

Rover Thomas was born deep in the Great Sandy Desert of Western Australia in about 1926. Leaving the desert in his youth he was thrust into the world of the Kimberley stock camps and worked on a number of cattle stations. In 1975 he became a permanent member of the Warmun Community, resident at Turkey Creek in the east Kimberley.

In 1979 Rover Thomas was known throughout the Aboriginal world of the Kimberley. Not, as it may be thought, for his fame as an artist but rather as the vehicle, the Dreamer, of the Kurirr-Kurirr ceremony. This dance cycle or palga focused on a spectral odyssey undertaken by the spirit of Rover's classificatory mother.

Rover's richly textured life is reflected in the Kurirr-Kurirr, in the verses that take one across the Kimberley landscape with its deep cosmological associations, and in the art inspired by the spiritual revelations of the narrative. The vehicle of the dream-imparted odyssey permitted him referential access to sites and countries normally the prerogative of traditional owners and their affiliates.

The art of the Kurirr-Kurirr can be seen to have developed directly from the traditional genre of the east Kimberley rock art. Rover's presentation of sites and landscapes in this genre was a radical innovative move and one in which, at one stroke he not only redefined the conceptual framework by which Aboriginal art is to be considered, but also created an entirely original mode of depicting the land. This form of landscape painting became the basis, with various individual innovations, of the style now recognised as the Turkey Creek or Warmun School of Australian art.

Later works by Rover referred to the murderous clashes that occurred as Aboriginal lands were absorbed by the expanding pastoral industry in the first half of the 20th century, as well as to landscapes unrelated to those depicted in the Kurirr-Kurirr.

Rover received due recognition as an artist by the mid-1980s. As an artist he took the experiences of a rich and varied life and, drawing on the cosmological and historical references that so vividly underpin the lives of Aboriginal peoples throughout Australia, presented us all with a new and profound view of the land we occupy.

Excerpt from: Ankerman, K 2000, *Rover Thomas*, Artlink, viewed 10 October 2022, <<https://www.artlink.com.au/articles/1390/rover-thomas/>>.

Rusty Peters

Rusty Peters was a senior Gija man of Joowoorroo skin. His bush name Dirrji refers to dingo pups looking out of a hole at sunrise. He was born under a Warlagarri or Supplejack tree on Springvale Station south west of Warmun. His spirit came from a crocodile his father had killed when his mother became pregnant.

Rusty grew up on Springvale learning traditional law and working as a stockman. When his father was killed in a tragic riding accident at Roses Yard, the family moved to Mabel Downs where he became renowned as a horse breaker.

He lived for some time at Nine Mile reserve at Wyndham after the introduction of award wages forced people off stations but then moved to Warmun where with other senior Gija artists such as Hector Jandany and George Mung-Mung he helped start the school.

Rusty made prints and did some painting while working for Waringarri Arts in the 1990s. He moved to Crocodile Hole when Freddie Timms based the Jirrawun Aboriginal Arts group there in 1997 and began to paint on canvas. His detailed knowledge of the land and stories from Springvale and neighbouring Moola Boola stations is reflected in distinctive paintings in traditional red and yellow ochres and black charcoal. While recognisably part of the 'Warmun' style the intricate curves mapping Country, dark caves and rivers in his pictures are particular to Rusty's work. After the closure of Jirrawun Art in 2010 Rusty Peters returned to paint with Warmun Art Centre.

Excerpt from: Warmun Art Centre 2022, *Rusty Peters*, Warmun Art Centre, viewed 20 October 2022, <<https://warmunart.com.au/art/artists/senior/rusty-peters/>>.

APPENDIX 2: Acquisition Data Entry Worksheet (developed with WAC in 2022)
WARMUN COMMUNITY COLLECTION

Date of record:	Entered into database? (Y/N):
Recorded by:	Entered by:
	Date of entry:

OBJECT INFORMATION

Accession no.	
Title/name	
Artist/maker	
Date made	
Object type	
Dimensions (mm) (L x W x H)	
Description Subject matter, materials and inscriptions	

Image/s

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COLLECTION MANAGEMENT INFORMATION

Object location	
Location date	
Handling/storage/display requirements Including cultural restrictions ie, secret or sacred objects	
Significance to collection	
Keywords	
Condition	<input type="checkbox"/> Good <input type="checkbox"/> Fair <input type="checkbox"/> Poor Describe:

ACQUISITION INFORMATION

Date of acquisition	
How was object acquired?	<input type="checkbox"/> Gift <input type="checkbox"/> Purchase <input type="checkbox"/> Transfer <input type="checkbox"/> Other (specify):
Donor name	
Address	
Phone/mobile	
Email	

APPENDIX 3: Agents of deterioration

The ten agents of deterioration are:

1. Physical forces
Mechanical damage caused by the effect of force including impact, shock, vibration,

pressure and abrasion. Damage can range from small cracks to crushing and collapsed structures.

2. Thieves and vandals

Theft or vandalism of asset, leading to its disappearance, destruction or disfiguration.

3. Fire

Results in partial or total loss of object, deformation and/or smoke staining from accidental or intentional causes. Organic materials are more likely to be damaged by fire than inorganic materials. Fire can lead to water damage from firefighting or from fire extinguishers.

4. Water

Damage caused by contact with water through events including flooding. This can lead to deterioration by dissolving of some materials, staining, weakening, corrosion, and/or initiating other deterioration mechanisms including biological growth. Both organic and inorganic materials that are moisture-sensitive, can attract and absorb water and are porous are susceptible to water damage.

5. Pests

Destructive feeding or nesting behaviour of insects or animals that results in staining, loss, weakening and accretions. Pests often require specific temperature and relative humidity (RH) conditions to thrive, and generally prefer organic objects. The use of pesticides can introduce harmful pollutants into a space.

6. Pollutants

Gaseous and particulate contaminants from outdoor and indoor sources that can cause physical and chemical deterioration. Sometime materials in display cases or exhibitions spaces or storage containers can cause damage by causing harmful materials to build up near artworks and objects.

7. Light, ultraviolet and infrared

Light is a kind of energy and can cause long-term and permanent colour fading dependent on level of exposure, material type and colourant. The heat in light can cause drying and cracking. UV can also cause deterioration as it is a high energy but invisible light.

8. Incorrect temperature

Temperature must be stable to reduce chances physical and chemical degradation. High temperatures may cause physical damage, cause chemical reactions (including those caused by pollutants), and increase the likelihood of mould and bugs. Low temperatures can cause embrittlement.

9. Incorrect relative humidity (RH)

RH represents a percentage of water vapour in the air relative to temperature. As temperatures increase, air can hold more water molecules and becomes more humid with unsuitable RH ranges, extremes and fluctuations. These can lead to other agents of deterioration including pests, pollutants and physical forces. Some materials are more likely to be affected by fluctuating or high or low humidity.

10. Dissociation

Temporary or permanent loss of information about an asset, causing value and

knowledge loss. Common sources include poor documentation, and hardware and software obsolescence.

References:

Canadian Conservation Institute 2017, *Agents of deterioration*, Government of Canada, viewed 10 October 2022, <<https://www.canada.ca/en/conservation-institute/services/agents-deterioration.html>>.

Pedersoli, JL, Antomarchi, C & Michalski, S 2016, 'A Guide to Risk Management of Cultural Heritage', *Guide to Risk Management*, International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), viewed 10 October 2022, <https://www.iccrom.org/sites/default/files/201712/risk_management_guide_english_web.pdf>.

Szczepanowska, H 2013, 'Preventive Conservation', in *Conservation of Cultural Heritage: Key Principles and Approaches*, Routledge, EBook Library, pp. 14–47.

APPENDIX 4: Conservation policy

Under Review as at August 2024, in line with Warmun Art Centre Strategic Plan 2024.

APPENDIX 5: Collection management policy

COLLECTION MANAGEMENT POLICY for WARMUN ART CENTRE COMMUNITY COLLECTION

Version: 26 August 2024 (for annual review at the Warmun Art Centre Annual General Meeting).

PURPOSE

A Collection Management Policy is a set of rules about who can look at the Warmun Community Collection, and how it will be cared for in the future. It will make sure the Warmun Community Collection is well organised, looked after, and accessible to the community. The Art Centre Board will oversee its protection to help keep Gija culture strong.

POLICY DETAILS

Documentation

Maintain accurate records of the Collection

1. Current records are kept in a Microsoft Excel spreadsheet (.xlsx), *Warmun Community Collection Master Catalogue*, on a laptop dedicated to collection management at Warmun Art Centre, with a backup at the Grimwade Centre and on the University of Melbourne's SharePoint site. Hard copies of the catalogue are also housed at Warmun Art Centre.
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 - Image of object
 - Subject matter and provenance (if known, and by who)
 - Brief outline of condition

Risk Management & Collection Care

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from the storage rooms. This ensures a critical distinction is maintained between Collection works and those in the commercial gallery.

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2. A set of collection care and management practices needs to be in place to reduce these risks.
3. Staff member/s need to be trained to carry out collection care and management tasks. This would help address risks such as:
 - Dissociation – Maintain up to date collection records, including location movement for display or loans
 - Fire and water – Develop disaster response plan in case of emergency (fire and flood)
 - Incorrect and fluctuating temperature and RH – Ensure temperature control equipment is operational and used appropriately. Monitor collection particularly during wet season and periods of heavy rain/increased humidity.
 - Pests – No food or drink in collection areas. Monitor for pests.
 - Pollutants – Regular housekeeping (vacuuming and dusting) in storage and display areas to minimise pollutants (dust)
 - Thieves and vandals – Ensure collection areas are locked when not being accessed, this includes a daily door check. In the case of a break-in, verify collection items have not been stolen or damaged.
 - Install new signage talking about collection handling and removal/return of artworks and objects.

Proposed wording for signage as follows:

Handling objects

Many objects in this collection are fragile and old.

For protection, objects are carefully stored with supporting boards and protective layers.

When handling

- Use protective layers and support boards when handling
- Avoid contact with ochre pigments
- Keep paintings items flat, do not bend or twist
- If removing an object from a drawer, return to the same drawer

Removing works from the Media Lab

- Authorization (with WAC Manager, see point below)
- Fill in logbook on removal of object and return

Consult Warmun Art Centre manager for removal process from Media Lab including process of authorization and the monitoring of an object's movement and return to the Media Lab in a log book, e.g.:

Item #

Location Index #

Item description

Item condition

Date of removal

Purpose of removal
Where is item to be taken
Return date
Item condition inspection on return

Conservation

In addition to ongoing collection care, conservation actions are required. It is important to:

- Assess the Collection when the catalogue is reviewed and updated and identify any items that are in poor condition or need conservation or better protection.
- Identify the Collection priorities as this determines which objects need to be prioritised. This may be individual items or groups of objects that hold the greatest significance and/or material vulnerabilities.
- Consider the health and safety of those accessing and the Collection. Make sure that people have help if they need to lift heavy or awkward artworks or objects. If there is any mould make sure that they are wearing P2 mask to avoid inhaling mould spores.
- Develop a plan of action for the long-term preservation and management of the Collection. This includes what can and should be done in the short term (1 year) and medium term (3 years), as well as what will take longer to achieve (5-10 years).
- Collaborate with a conservator who can help train staff to undertake these activities.
- Ensure blinds are fitted to the collection spaces so that direct sunlight is not heating up the inside of the collection store spaces.
- Keep the door closed to ensure dust and heat are not entering the collection storage spaces.

Acquisitions & Deaccessioning

The Collection may continue to grow in line with the Statement of Purpose. This means that new acquisitions:

- Must demonstrate relevance to Gija intergenerational sharing, in particular the continuation of Gija thought, culture and society
- Must be donated unconditionally, with objects being available for community access and research in line with cultural restrictions
- Be donated by those with appropriate ownership of the object
- Should be in reasonable condition
- Can be readily stored and cared for by WAC
- Must be documented as soon as it is received by the Art Centre (see *Appendix 2: Acquisition Data Entry Sheet*)
- Must be agreed for acquisition by the Warmun Art Centre Board and the decision recorded in the Minutes of the Meeting.

Collection items may be deaccessioned if:

- The object does not demonstrate relevance to the Collection's Statement of Purpose
- The object is damaged beyond repair
- The object has no provenance or known local connection
- There is a reasonable request for return from the donor or their family

- Must be agreed for deaccession by the Warmun Art Centre Board and the decision recorded in the Minutes of the Meeting.
- The object may be removed from the Collection by return to the donor or their family, or be destroyed, depending on the circumstances and context of its deaccessioning.

Resources

As the custodian of the Warmun Community Collection on behalf of the Warmun Community the Warmun Art Centre will take reasonable action to ensure there are dedicated resources to ongoing collection management. Required resources include:

- Space – the Red House – Media Lab and Storage is the primary collection store and workroom.
 - As the Collection grows, including the incorporation of photographic, audiovisual and digital material, the space may become overcrowded. Further collection organisation and/or expansion is required to accommodate the Collection.
 - There are work desks in the space. These must be kept free of Collection items to ensure adequate work space for personnel.
- Storage – The Collection is housed in purpose-built BAC plan cabinets. These units provide passive insulation, protection from light and dust. Drawer labelling needs to be maintained to reduce the risk of dissociation. If funding is available, archival-quality housing such as supports for objects, lining of drawers and so on should be used.
- Equipment – Equipment needs to be assigned to collection management, including photography equipment, a dedicated computer, collection management software (FileMaker Pro, Microsoft Office), digital storage devices and internet access for the Media Lab is required. An equipment and software audit needs to be undertaken on a regular basis to determine if existing resources are suitable, or if upgrades are needed.
- Funding – Warmun Art Centre covers general building amenities such as electricity and security. Funding for collection management work and materials is inconsistent and relies on external funding. A cycle of grant applications to support the needs of the Collection needs to be put in place.
- Personnel – WAC employs 6-7 staff members. While collection management falls under the remit of some staff, commercial gallery operations remain a priority. One staff member needs to be responsible to care for the Collection, as outlined in a Position Description which includes ongoing provision for training. It is also important to have contacts for appropriate persons for work on secret/sacred materials.

REVIEW

This policy will be reviewed annually at the Warmun Art Centre Annual General Meeting.

APPENDIX 6: Conservation management plan

Under Review as at August 2024, in line with Warmun Art Centre Strategic Plan 2024.

APPENDIX 7: Conservation care and management

The State Library of Queensland (SLQ) has an informative series of short videos to help with general conservation care. These can be accessed here: <https://www.slq.qld.gov.au/get-involved/caring-your-collections/caring-collections>

Some of the topics covered include:

- Dealing with disaster – Part one: how to recover a flood-damaged collection
- Disasters – Part two: How to salvage your water damaged collection
- How to house your collection
- How to store your collection safely
- How to safely handle your collection
- How to safely display your collection
- How to care for textiles
- How to care for metals
- How to digitise your collection

SLQ also offer a collection of written guidance, including:

Caring for your collections: overview

https://www.slq.qld.gov.au/sites/default/files/Caring%20for%20your%20collections%20-%20overview_2022.pdf

Caring for your collections: paper-based

https://www.slq.qld.gov.au/sites/default/files/Caring%20for%20your%20collections%20-%20Paper-based%20collections_2022.pdf

Caring for your collections: photographs

https://content.slq.qld.gov.au/sites/default/files/Caring%20for%20your%20collections%20-%20Photographs_2023%20.pdf

Caring for your collections: magnetic media (including audio tapes, VHS, floppy disks and others)

https://www.slq.qld.gov.au/sites/default/files/Caring%20for%20your%20collections%20-%20Magnetic%20Media_2022_0.pdf

The Western Australian Museum has several resources, such as this practical guide to box-making:

<https://manual.museum.wa.gov.au/box-making/index.html>

The Canadian Conservation Institute (CCI) publish an accessible series of guides called CCI Notes.

There is a very broad range which can be accessed here:

<https://www.canada.ca/en/conservation-institute/services/conservation-preservation-publications/canadian-conservation-institute-notes.html>

Select topics include:

- Preventative conservation
- The museum environment: biological factors
- Ceramics and glass
- Furniture and wooden objects
- Leather, skin and fur
- Metals
- Paintings and polychrome surfaces
- Paper and books

Stone and plaster
Textiles and fibres
Modern materials and industrial collections
Care of photographic materials
Art in transit

The Storage Techniques for Art Science and History (STASH) group has many resources offering guidance on storage solutions such as boxes and shelving: <https://stashc.wpengine.com/>

APPENDIX 8: Resources list

It is useful to have certain basic conservation materials and tools to hand, which should be replenished on a regular basis, such as:

Condition report forms in hard copy
Cotton wool
Cutting knife
Dental picks
Fine tweezers – curved
Fine tweezers – straight end
Good quality natural hair varnish brush
Grey or white tile palette
Kebab sticks (for swabs)
Kimwipes or lens cleaning tissues
Magnifying glass/loupe
Metal ruler
Microfibre cloth
Nitrile gloves
Old tooth brushes
Paint brushes: assorted sizes/types for cleaning and inpainting
Pencil: retractable or standard
Pipettes/droppers
Plastic fishing tackle box
Plastic spatula, flat
PPE masks
Safety goggles
Scalpel Handle (nos. 3 & 4, stainless steel) and Scalpel blades - #10 & 15 for handle 3, #20 for no. 4
Scissors
Screwdrivers
Septum elevator
Small fine scissors
Small mallet and/or hammer
Small rule – 15cm
Small torch eg maglite or any good LED white light
Smoke sponges
Soft brush or goat hair brush for gentle dust cleaning
Staedtler Mars eraser
Stanley knife
Syringes and needles
Tape measures, various – paper (IKEA), fabric (haberdashery), large retractable (hardware), 15cm small metal ruler
Wood chisels

