



- Why keep a collection?
- Planning a collection
- Condition reporting
- Storing collection items
- Handling and moving
- Disaster planning
- Mould and pests

# Community Collection Care and Management Guide

Fundamentals for starting, caring for and growing a community collection

# Foreword

The ANKA Community Collection Care and Management Guide is designed to assist communities across the ANKA regions with their not-for-sale collections and keeping places. It provides practical, hands-on advice to support Art Centre directors, managers and art workers with starting, caring for and growing a community collection.

Since 2012, the ANKA Cultural Legacy Program has delivered collection conservation and preservation workshops. These workshops occur within the ANKA Arts Worker Extension Program, at ANKA Annual Conferences, and at public Caring for Artworks sessions at the annual Darwin Aboriginal Art Fair, delivered by northern Aboriginal arts workers and conservation professionals from the University of Melbourne Grimwade Centre.

In 2012, ANKA published the Digital Archiving and Keeping Place Handbook, sharing basic information about caring for artworks and collections of culturally and historically significant objects in remote communities. This Community Collection Care and Management Guide is a companion publication designed to strengthen understanding around the care and preservation of community collections.

In early 2017, supported by a National Library of Australia Community Heritage Grant, ANKA delivered a three-day community collection care and management workshop for staff of Aboriginal Art Centres. The workshop took place in two locations - Waringarri Aboriginal Arts in Kununurra, Western Australia and Mimi Aboriginal Art and Craft in Katherine, Northern Territory.

*Aboriginal and Torres Strait Islander peoples are advised that this publication may contain images or names of people who have since passed away.*

## **ANKA Community Collection Care and Management Guide**

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Thank you to Waringarri Aboriginal Arts and Mimi Aboriginal Art and Craft for hosting the 2017 ANKA Community Collection Care and Management Workshops.

Images in this publication are from the ANKA Community Collection Care and Management Workshops 2017, ANKA Art Worker Extension Program conservation training at Darwin Aboriginal Art Fair, and The Grimwade Centre. See full list of credits on Page 31.

Forty-one staff from 18 ANKA-supported Art Centres joined the workshops, led by conservator Sophie Lewincamp from the University of Melbourne Grimwade Centre for Materials Cultural Conservation and Guy Hancock from ANKA.

This Guide contains the content covered in those workshops. It is developed to support ANKA members who participated and those who did not. This Guide aims to provide foundational information and skills that Art Centre staff can incorporate into the care and management of their collections.

ANKA understands that every Art Centre and community has its individual challenges and advantages, and its own way of doing things, including identifying which objects and artworks are of significance. However, there are certain things that apply to all about how to handle, care for, and store artworks and precious objects to keep them safe and secure for future generations. The Community Collection Care and Management Guide aims to document and share this information so that Art Centre staff can use it to care for and manage their unique collections in their communities.

ANKA deeply thanks the Australia Council for the Arts for its vision in supporting the ANKA Cultural Legacy Program.

Christina Davidson  
CEO

February 2021

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# About Community Collections

## What is a community collection?

A community collection is a group of important items, including artworks, artefacts and objects that need to be safely kept for future generations. Items might be paintings, barks, wooden artefacts, ceremonial objects, letters and other paper documents, photographs, video and tape recordings. These are items that need to stay together and that belong to the community. These items are not for sale.

## Where is a community collection kept?

A community collection is generally kept indoors to protect it from the weather, sunlight, animals, pests and theft. This guide will talk about collections that are stored in a community's Art Centre, but your collection might be stored at a local school, language centre, council office, or in its own special building, such as a community museum or keeping place. With the agreement of the community, some parts of the collection may also be kept in separate places by individual members of the community.

## Why have a community collection?

Reasons to have a community collection include:

- Preservation – to keep precious (significant) ceremonial items and artworks safe and protected.
- Education – for future generations to learn from.
- History – to remember and record past events, stories and people.
- Tourism – to teach others about your community's culture/s and history.

## Who is the boss of a community collection and who makes decisions about it?

A community collection is owned by the community to which it belongs.

The community decides who the custodians or carers of the collection are. It's important that everybody in the community understands what items are in the collection and why they need to be kept together, protected and cared for.

## How is a community collection started and managed?

It's important that everyone agrees on these things:

- A vision and a plan for your collection so that everyone knows what items are important to collect and keep, and why.
- Who will speak on behalf of the collection and make decisions about the best ways of looking after the collection.
- How the community will use the collection, including photographing items in it and lending works to organisations for exhibition purposes.

This guide will take you through the main steps of planning, starting, managing, and caring for a community collection.

The main topics we will talk about are:

- How to plan for a collection—the vision.
- Deciding where to store a collection.
- Deciding how to safely store different sorts of items in a collection.
- Selecting what sorts of items should be kept in a collection.
- Procedures for checking and recording all items in a collection.
- Ways to treat collection items for mould and bugs.
- Creating a Collection Management Plan and a Collection Disaster (Preparation and Response) Plan.
- Making someone responsible for routine long-term care of items in a collection.

### Tip

Lists of special words used in this guide, and what they mean, are in the Glossary section on pages 26 and 27.

# Vision: Planning a Collection

**Having a short, written Vision Statement (the vision) for your collection means everyone knows why your community wants to keep a collection, where it will be stored, how it will be used, and who will look after it. These are the important parts of writing the Vision Statement for the collection.**

## Understanding a collection - vision statement

Across the ANKA regions, each community collection is different, and each has many different types of artifacts, artworks, audiovisual records, ceremonial pieces, archival materials and much more. Collection items are significant for different reasons. They have to be looked after in different ways and different people have the authority to speak on behalf of them.

Whether you're keeping an existing collection safe or collecting items for a new one, a community collection is created by the community and for the community. Most importantly, the collection is a legacy for future generations in your community, which is why you must keep it safe and not sell items in it.

A written Vision Statement can include:

- why the collection was created
- why it's important
- who is responsible for looking after it (the caretakers/custodians)
- why it's important to look after it and keep it safe for the future.

There are many examples of vision/mission statements. All national and international galleries, museums and libraries have one. Below are two examples that you may find helpful.

The Mulka Project <http://yirrkala.com/about-the-mulka-project>

*The name 'Mulka' means a sacred but public ceremony, and, to hold or protect.*

*The mission is to sustain and protect Yolngu cultural knowledge in Northeast Arnhem Land under the leadership of community members. The Mulka production house and archive is managed by Yolngu law, governance and culture.*

*The Mulka Project is actively involved in partnerships with academia, museums and individual researchers with collections and projects significant to our region. We are very keen to get access to any and all text, images, sound and video related to the community and to work with those who can provide relevant training and experience to Yolngu People.*

Wangka Maya, Pilbara Aboriginal Language Centre <http://www.wangkamaya.org.au/about-wangka-maya>

*Wangka Maya Pilbara Aboriginal Language Centre aims to be recognised as a leading Aboriginal language and resource centre in Australia. By working with the old people of the Pilbara, we will use our expertise, knowledge and sensitivity to record and foster Aboriginal languages, culture and history. Thus, ensuring the young people remain strong in retaining their Aboriginal language, culture and history, ensuring cultural continuity.*

### Key points for this section:

- Understanding a collection: why it was started and what is the history of its items?
- Knowing what is in a collection: documentation and cataloguing.
- Growing a collection: what other items could be collected in the future?
- Caring for a collection: where and how to store items in a collection.
- Planning an on-going maintenance routine for items in a collection.
- Using a collection for exhibition or displays (including short-term loans to others for exhibitions at galleries and museums).

At the 2017 Katherine and Kununurra ANKA Collection Care and Management Workshops, participants listed key ideas they felt were important to include in a collection Vision Statement.

A community (not-for-sale) collection needs to be kept for many reasons, which include:

- learning and education
- community access
- a resource to support future leaders to keep culture and community strong
- an archive where community can learn from old paintings/artefacts/ceremonial footage
- a resource for tours and sharing culture (cultural tourism)
- a record of community, country, people and stories.

## Making your Community Collection Plan

### 1. Vision Statement

- Draft a vision statement to be discussed by the community and the Art Centre Board.

### 2. Roles, responsibilities and key policies

- Talk with the Art Centre board and community about who will take key roles in managing the collection. Decide who will:
  - speak for the collection?
  - make decisions about its care?
  - give permission to access or borrow works or information?
  - work on the collection and its care?
- Consider appointing Community Custodians (perhaps a woman and a man) to be consulted about all key matters concerning the collection and make sure processes are done the right way culturally.
- Decide on key policies for access to and care of the collection. Make sure agreed roles and policies are written down in the Vision Statement or elsewhere in the Plan and are approved (see approval processes below).

### 3. Look at and document the collection and collection storage space/s (see templates on pages 28 and 29)

- Document the collection - make a written record of every item in the collection.
- Assess the condition of the collection - make a written record of the condition of each item.
- Record where the collection is stored – make a written record of the condition of the collection storage space/s.

### 4. Make a list of collection and storage needs

Based on your observations of the collection items and the storage spaces, what are the things that are needed to improve the care and safekeeping of works in the collection? These needs can be written up as chapters within your overall Collection Management Plan. Some examples include:

- How to keep storage areas clean.
- Staff training in collection care.
- Recommended conservation treatment for damaged works.
- Dedicated staff to care for collection items.
- Catalogue information about items in the collection using a standard item information sheet.
- Filing systems for keeping collection catalogue sheets and other collection records and information together and safe.

### 5. Plan collection and storage needs

Identify what needs are urgent and require immediate action, and what ones are jobs that can be done in 3 months, 6 months, 2 years, 5 years, etc.

### 6. Right permission

It is important that the Art Centre board, members, significant Elders and the wider community are consulted throughout the planning process, and kept informed about the collection on an ongoing basis.

- Provide regular updates to the Art Centre board.
- Get approval of the final Collection Management Plan from the Art Centre board (and record this approval and any conditions or comments in the Meeting Minutes).

Here is an example of a community collection strategy plan that includes short, medium and long term needs and objectives.

#### Short-term recommendations:

- Look at the storage space and think about whether there are better ways of storing items so they can be safely looked at and checked on a regular basis.
- Make a plan for when items in the collection will be checked throughout the year, and by whom.
- Identify training needs for the Art Centre staff who will be managing the collection.
- Make rules about who can access and look at the collection—why, how, when and with whom (i.e. community groups, schools groups, researchers etc.).
- Put together a Disaster Kit and write a Collection Disaster (Preparation and Response) Plan (refer to later chapters in this guide).

#### Medium-term recommendations:

- Apply for funding for the conservation of paintings/artifacts in the collection that need special conservation treatment.
- Establish staff training programs based on the skills needed to look after and care for the collection.
- Find and file all records/historical information relating to items in the collection (this is called the 'provenance' of an item).
- Give copies of all community related research/information to the Art Centre so it can be kept as part of the collection files. The Art Centre should also have off-site back up storage of important collection information and files.
- Investigate different storage options that will best meet the needs of the different items in the collection.
- Review the Collection Disaster (Preparation and Response) Plan every year, and always immediately after a disaster. Update information and actions in the Plan as needed.

#### Long-term recommendations and on-going tasks:

- Create a suitable storage space for filing written/audiovisual documentation of collection items.
- Every three years, look at the Collection Management Plan and talk with the Art Centre and the community about policy and procedures, and make changes if needed and agreed.
- Make sure cataloguing of the collection is maintained and that all items have an information sheet that includes all catalogue information (and a photograph of the item), and that these are filed by the Art Centre.
- Check that security, and the storage system holding the digital collection (server/database), are both working.
- Schedule regular work safety and disaster preparation tasks for everyone who is looking after the collection, such as how to use a fire extinguisher, emergency evacuation procedures, emergency contact numbers, and disaster training.

# Significance and Selection

## What is the official definition of significance?

The Australian Government has a process called Significance Assessment that it uses to decide which projects to give money to, which artworks to stop from sending overseas, and what money should be spent on buying artworks for major public institutions in Australia.

There is a document called Significance 2.0 and it describes what is meant by 'significance'. See Significance 2.0: a guide to assessing the significance of collections, which is available online at [https://www.arts.gov.au/sites/default/files/significance-2.0.pdf?acsf\\_files\\_redirect](https://www.arts.gov.au/sites/default/files/significance-2.0.pdf?acsf_files_redirect)

## What does significance mean for a community collection?

Significance is the value and meaning that items and collections have for people and communities. It informs decisions about how works are collected, conserved and preserved. A Significance Assessment helps you to manage a collection better because it encourages activities such as conservation, cataloguing, research, recording stories, audio recording of artists' stories, and photographing artworks.

Significance includes:

- historical significance (importance for understanding the past)
- aesthetic or artistic significance
- research or scientific significance
- social or spiritual significance
- provenance (history of an object or collection)
- rarity or representativeness (few examples of the object are left OR it is a good example of its type)
- completeness or intactness and integrity (in excellent condition)
- interpretive capacity (helps tell stories).

A Significance Assessment helps with the following aspects of caring for a community collection:

- good decision-making and management
- knowing what to preserve
- knowing what NOT to preserve
- getting legal (statutory) protection
- securing grant money and other forms of support for the safekeeping and maintenance of the collection.

**THINK:** Think about how and why items in your community collection are important ('significant').

**DOCUMENTATION:** Document the provenance (the history) of where a work has come from and who has owned or looked after it in the past, and why the work is significant or important to the collection and the community now and in the future (this should include a story about the item).

**UNDERSTAND:** Look at the collection with your community and discuss each of the items. This will help you understand the meaning and value each item in the collection has to people in the community, and you can explain that to others.

**INFORMED DECISIONS:** You need to understand what is in the collection so that you can make informed decisions about its long-term care, and what new works should be added to the collection to make it more valuable and significant in the future. For example, are works by significant Elders properly represented in the community collection? If not, can items be bought or gifted for inclusion in the collection?

**KNOWING:** If you can explain the needs and importance of collection items it will help you secure money and support from governments for conservation, purchase of new storage systems, purchase of new items, etc.

## Key points for this section:

- 'Significance' is a term used to describe an item that has cultural, historical, social, and artistic importance, now and for future generations.
- Giving an item the status of 'significant' helps communities assess and prioritise the importance and 'value' of items in a collection.
- How to write a Significance Assessment of your collection. A formal Significance Assessment of your collection helps when talking with funding bodies about resources (money, staff, materials and buildings) that are needed to care for, store, and maintain your collection.

# Documentation, Cataloguing and Condition Reporting

## Item information

Like artworks for sale, documentation for collection items should include:

- an image of the item (a photo or drawing of it)
- who made it and when
- what it is called or the title
- story about the item
- dimensions/size (H x W x D in millimetres)
- catalogue number of the item and where it is located in the storage area.

Write the above information on a catalogue information form. If you don't already have a form for this purpose, you can use the example template on page 28.

## Document Item Information

The following information must be recorded on the item information sheet (catalogue):

- Artist's name (the name of the person/s who made the item).
- Title or name of the item, and its date (the date, or approximate date, when it was made or created).
- Medium (what material the item is made of/what was used to decorate it e.g. bark, acrylic paint, feathers).
- Size (use a ruler or tape measure to measure the height, length and width of the item, in millimetres. See diagram on page 10 for ways to measure items as it can be complicated).
- Catalogue number/code (using the system of numbering you have decided on as part of your Collection Management Plan procedures).
- One or more clear and recent Images/photos of the item (from different angles and positions).
- Story of the item (what it is describing or telling the story of).
- Significance (is the item secret/sacred or have other significance?).
- Condition of the item.
- Does the item need conservation treatment?
- Does the item need a storage box or a special storage system to keep it safe?
- Storage location of the item.
- Date of the initial catalogue information report, and every future report.
- Name of the person who did the initial report, and every future report.

Additional information to include when a new item is donated to the collection or bought for the collection:

- Name and contact details of the donor or seller.
- Date of the donation or purchase date of the item.
- Donor or seller's relationship to the artist/creator (if any)
- Reason for the donation or purchase.
- Other information about the item and/or the donor.

## Key points for this section:

- Look at, assess and record collection information.
- Record as much information about collection items as you can.
- Assess and record the condition of items (take a photo of the item's condition if you can).
- Establish a plan that prioritises any conservation work for works in the collection.
- How to treat mould or other problems.
- Identify ways to prevent mould and insect damage.



Joyce Naliyabu (L) and Rosetta Wayatja (R) from Milingimbi Art and Culture documenting a woven mat. The information they're collecting about the mat includes: who made it, its size, what it's made of and the natural dyes used to colour it.

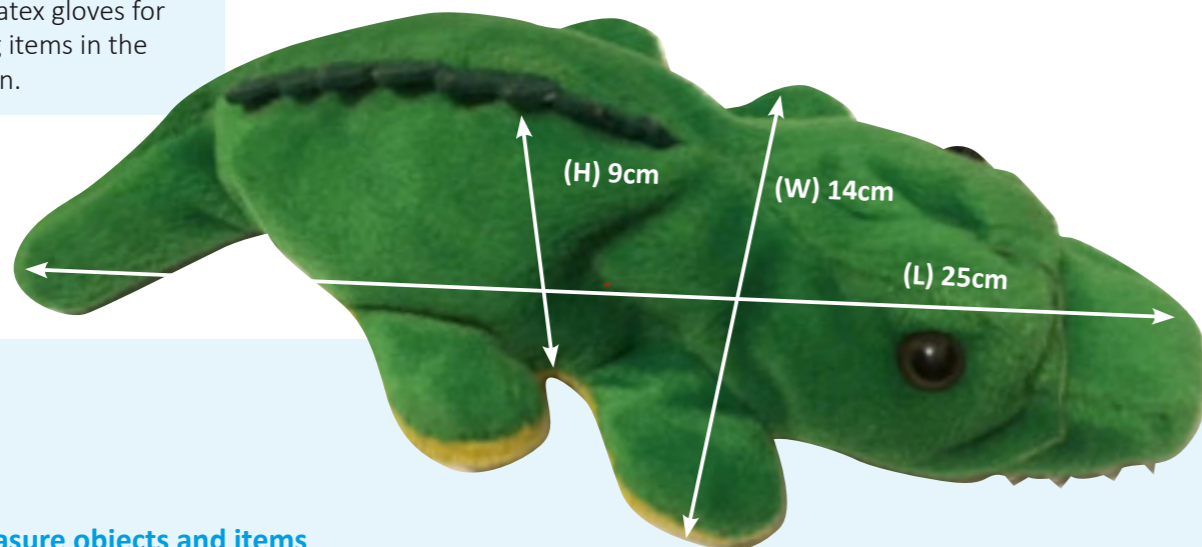
### Equipment and workspaces for preparing documentation about items in the collection

You will need a clean, dust-free workspace when you are documenting, photographing, and handling items, and the following equipment:

- catalogue information sheets (see example template on page 28)— you can create your own template from your Art Centre’s collection data base or SAM (Stories Art Money)
- camera
- HB pencil and eraser
- A4 arch-lever folder for housing documentation sheets
- measuring tape
- torch
- magnifying glass
- clean white cotton gloves or new latex gloves for handling items in the collection.



Angela Nangala Kelly (L), Myra Herbert Nungarray (M) and Louisa Erglis (R) from Warnayaka Art and Culture documenting a coolamon. They are noting what type of wood it’s made of, talking about what it’s used for, and describing the painting on the underside of it. They are also assessing its condition and planning good ways to handle and store it in a collection.



### How to measure objects and items

To document the dimensions of the Saltwater crocodile above, carefully measure its:

- Height (H) x Width (W) x Length (L)

Note: For round objects (such as a vase) the width across is measured and described as the Diameter (D)

For small three-dimensional objects, measurements are usually in millimetres (mm), however, for 2-dimensional artworks and very large items, it is usual to measure in centimetres (cm) or even in metres (m). Public galleries use centimetres, while museums tend to use millimetres. Make sure that you are clear and consistent about what measurements you are using throughout.

### Creating a catalogue listing of all items in the collection

Information about each collection item is usually recorded in a catalogue — this could be on a computer, in a folder, or written in an exercise book. A catalogue is an essential tool for managing a collection.

Create more than one copy of your catalogue. Electronic catalogues should be backed up several times for safety (for example on a hard drive in the Art Centre, cloud storage space like Google Drive or Dropbox and offsite through the ANKA hard drive backup service). Written catalogues can also be electronically backed up by scanning and then storing them in the same manner.

#### An electronic collection catalogue needs:

- Regular integrity checks, to confirm that the data is safe and uncorrupted on the hard drive.
- Appropriate storage conditions: digital storage devices can be damaged by dust, humidity, temperature and radiation, so it is important to maintain stable environmental conditions.
- Refreshed and up-to-date storage devices: when storage devices are replaced or upgraded, check that all records to be refreshed or migrated are included. Also be aware that file formats can become obsolete. The National Archives of Australia, and the National Film and Sound Archive have online resources that can help with this (see links below). Talk to your Art Centre manager or ANKA about how and when to do this.

### Condition assessment and reporting

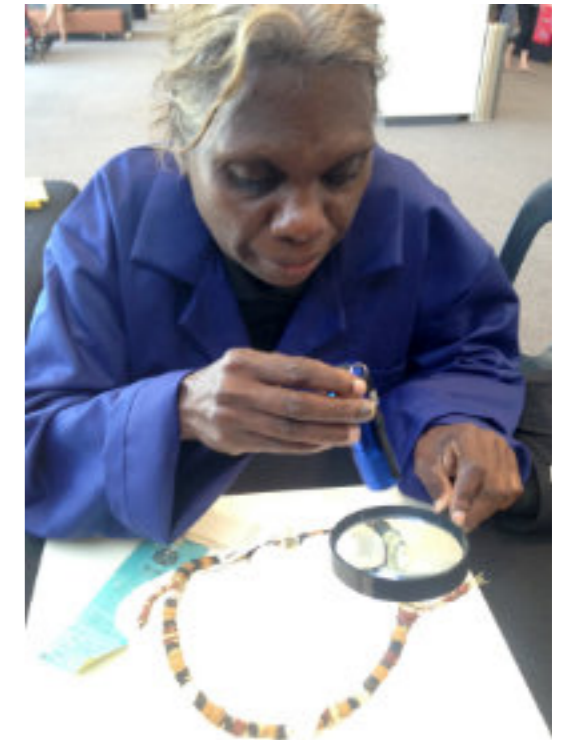
Collection items need to be regularly checked, and any damage, missing pieces, bugs, mould or other things should be documented on a Condition Report form or typed into a computer database/catalogue. You must also immediately report this damage to the Art Centre manager.

If you do not already have a Condition Report form, use the template on page 29 or make your own.

If you discover that an item has an urgent problem, such as signs of mould or insects, this should be documented. The item needs to be separated from others (to prevent it from contaminating other items in the collection) and then treated. See the Mould and Pests section on pages 20-23 for treatment information.

### Additional resources

- National Archives - <http://www.naa.gov.au>
- National Film and Sound Archives - <https://www.nfsa.gov.au>



A torch and magnifying glass are useful for condition checking.

# Storage and Display

The safe storage and display of collection items is a vital part of keeping and caring for a community collection. Maintaining secure, clean storage and display areas reduces the risk of damage to items.

Both the environment and the materials used to store and display collection items need to be considered and chosen carefully. If unsuitable, materials can cause corrosion, decay and deterioration. Very hot and wet conditions can speed up deterioration and cause irreversible damage to fragile and significant items in the collection.

## Art Centre mapping activity

When planning the vision, storage, work and display spaces for your collection, it can be helpful to draw a 'map' of your Art Centre.

You can do this activity on your own but it's better to do it with others who are involved in managing the collection, such as other staff, community members, the Art Centre board and the Art Centre manager.

### STEP 1

On a large sheet of paper (size A3 or bigger), draw your Art Centre as if you're looking down at it from above.

Things to include on the map:

- all rooms, such as the kitchen/tea area, storage areas, offices, toilets, verandah
- any problem areas, such as a roof that leaks
- the surroundings of the Art Centre building, especially if they could be potentially dangerous to a collection, such as a river that floods.



Lynley Nargoodah from Mangkaja Arts, mapping the Art Centre's spaces.

### STEP 2

If your Art Centre currently stores a community collection, mark those areas on the map. You could draw a circle around the area(s) or draw them in a different colour.

### STEP 3

Discuss how the spaces in the Art Centre are used, including storage and display areas. Are there places that are better for storing and displaying than others? For example, think about which areas in the Art Centre are the hottest because of the direction of the sun, or more at risk of rain and damage during storms.



Geraldine Nowee and Jackie Williams from Warlayirti Artists discussing storage areas at their Art Centre.

### STEP 4

Decide on any changes or improvements that could be made.

\*Keep your Art Centre map. It will be useful for other activities in this guide.

## Key points for this section:

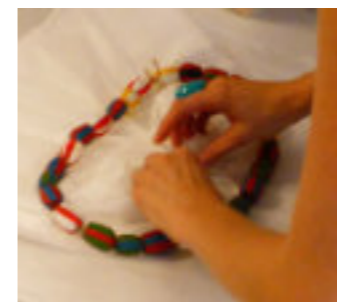
- Understanding the environmental conditions in your Art Centre and storage spaces.
- Collection items prefer stable, constant conditions. Avoid big changes in temperature and relative humidity (the BEST conditions are a constant temperature of approx. 20-22 degrees Celsius and relative humidity of approx. 55-60%).
- 24-hours/7 days a week air conditioning is very expensive— are there other ways to keep the temperature and humidity stable?
- If possible, spaces with the best conditions should be reserved for the most important and fragile collection items.
- Regular checks of the collection items, especially during the wet season, help identify and treat problems (such as mould) in the early stages.
- Good housekeeping, including regular cleaning and using fans for air circulation, helps reduce potential damage to collection items.

## Materials used to protect, shape, or support an object during storage or while on display

While items are in storage, archival materials provide the first layer of protection against dirt, dust, pests and other harmful influences. Archival packing and storage materials are often in direct contact with the collection item so they need to be chemically stable (inert) and safe.

### Good archival materials include:

- Acid free tissue paper: used for interleaving prints, rolling textiles, internal supports for baskets and woven items, supports for necklaces.
- 'Melinex' or 'Mylar' sleeves: made of transparent polyester sheeting. They come in various sizes and are very useful for storage of photographic material (prints, negatives, slides, plates) and works on paper (prints, drawings, letters, documents, posters and pamphlets).
- Polyethylene (self-sealing) bags: available in various sizes and suitable for the storage of small items.
- Acid free mount board: used for mounting prints, drawings, and other (small) flat objects. Acid free corrugated board is also used for the fabrication of storage boxes so that items are supported and don't move around. Movement can cause damage to items, such as to fragile paint layers.
- Archival tape: like sticky tape but it is inert and is used when sticking packing materials together.



Tip: Acid-free (archival) tissue paper can be used in a number of ways when storing items. A mound can be made to keep a necklace in place. It can also be handy for showing if any bugs are eating it - crumbs will show up clearly on the tissue paper.



An example of a storage system for paintings. This one is suspended from a low ceiling, and is on rollers.

## Materials used for shelves, cupboards, cabinets and display cases

These materials are used to create safe environments (cases, cupboards, cabinets), to protect the collection items inside from dust, changes in temperature, humidity, and light.

Storage solutions are made from different materials, which are chosen because they do not produce harmful substances or gases that can damage collection items.

Metal/Steel, though expensive, is the preferred material for display cases, storage shelving and cupboards. This is because:

- It is strong, smooth, inert (chemically stable), non-flammable and won't emit harmful vapours.
- It can be fixed to a wall for strength and stability.
- It is flexible and can fit many spaces and comes in many configurations.
- In regions of high humidity, a protective layer of baked enamel on the metal can reduce corrosion.
- Metal 'compactus' shelving is versatile (can be used in lots of ways), however items may need additional protective packaging in case they move when the compactus is being opened and closed.

Wood is not as good as metal or glass as it can give off harmful vapours such as formic and acetic acid and peroxides, however it is cost effective compared to metal. Be aware of the following:

- Wooden materials must be selected carefully. Timber/timber products release harmful vapours that can cause corrosion of metals, fading of pigments, and increase the acidity of paper.
- Wooden shelving should be sealed to protect the collection from harmful vapours. A preferred method is the use of laminate foil. Good quality acrylic latex emulsions and epoxy-resins are also considered safe.

Ethafoam and Plastazote are stable polyethylene foams that can easily be cut into supporting mounts for three-dimensional shapes. Only use black or white foam sheets as the additives used to make other colours can stain or damage objects.

Perspex (polymethyl methacrylate) can be made into stands for collection items that are in good condition. Perspex can be used to cover display plinths in exhibition spaces.

Fabrics. Undyed and unbleached cotton or linen are the safest fabrics to use. Wash thoroughly and rinse before use. Plain or no colour is recommended. If you have to use a coloured fabric, test it first to make sure that the colour of the fabric won't cause damage. Rub the fabric against a piece of dry, white cotton, and then repeat with damp cotton; if no colour transfers, the fabric is safe to use.

Glass is chemically safe for use in collection storage and display spaces. It is scratch resistant, gas-impermeable and available laminated or coated with UV-filters. However, glass is expensive, and breakages can cause damage to collection items as well as present a safety hazard to people handling it.



*An example of a storage system for prints and other items.*

## Handling and moving artworks and objects

**Handling items in a community collection can be part of the learning process but try to limit this, to reduce the risk of damage and deterioration. When an item in a collection needs to be handled or moved, do this carefully and use required gloves and/or handling equipment.**

### Why you should wear gloves

- Always wash hands before handling items, or putting on gloves to handle them.
- Wear cotton or latex gloves when handling items in the collection, including paintings, sculptures, barks, photographs, works on paper, and metal items.
- Cotton gloves can be slippery, especially when handling ceramic, glass or other smooth surfaces. It is better to wear latex gloves when handling slippery items like these.
- Never try to re-use gloves by turning them inside out because the inside of the glove has been contaminated by sweat and other harmful substances.

### Equipment for handling art and fragile objects

Handling equipment helps when moving, storing, and handling items. Equipment includes:

- gloves (as above)
- trolleys, for heavy or large objects
- boxes or trays for carrying items, made to the size of an object
- handling boards (see example photo below).



*A storage board can be made to support items and documentation when handled.*

### Key points for this section:

- Plan what needs to be done before you start moving any items—think about what you are moving, where it is to go, how it is safest to move it, and whether it will fit safely in the new space.
- Handle objects as little as possible.
- Wash hands and/or wear clean gloves before you handle items in the collection, and make sure that other people do this too. If gloves are dirty, throw them out and get a new pair. Do NOT turn them inside to re-use them because the inside of the glove is contaminated by body sweat and other substances that can damage collection items.
- Check the condition of objects before and after handling.
- Make a handling board/box/tray for carrying the item, if required.
- Use both hands and always support objects during handling.
- Usually, it is much safer for two people to lift and move items so that you do not drop or bang items into anything. Always choose the path you are going to use before moving the item and check for any doors or corners that might be a problem.
- Have the appropriate handling equipment on hand—trolley, etc.
- If an item gets damaged, make sure you record this and keep any part/parts of the work that may have detached, as these may be needed by a conservator to fix the damage. Notify the Art Centre manager immediately if there is any damage to an item.



## Tips for handling different types of objects

### Paintings and framed works

- Carry with one hand underneath and one at the side.
- If it is too big or heavy or awkward to carry on your own, always ask someone to help you carry it.
- Never carry a painting by the edge of the frame as the frame can come away from the painting and it will fall and get damaged.
- Avoid touching the canvas, or the surface of a painting, or work on paper.

### Three-dimensional items

- Rims or handles can be the most fragile part of an item so support the item by holding it underneath and not by the handles or rims.
- Move individual parts separately.
- Avoid touching metal surfaces with bare hands as oils and sweat from skin can etch metal surfaces.

### Textiles

- Provide a rigid support during handling and moving, especially if the textile is large.
- Rolling textiles around bubble wrap or a tube support will protect against damage caused by folding.

### Paper and photographs

- During handling and moving, place photos or works on paper on a rigid support, such as inert cardboard or perspex.
- Photos can be attached to a strong archival card support with photo corners or placed in plastic sleeves to reduce handling.



*A clean board can be used to carry fragile items. Note in this photo that a third person is there to help if needed, and also watching to check that the pathway is clear.*



*Two people carried this heavy wooden object, with a third person to help position cushions that were used to rest the object on. The team preferred to wear latex gloves to grip the object. Clean hands are also fine.*

## Movement of collection items

THINK: Where are you moving the item from and to?

LOOK: Examine the item you want to move—does it have fragile areas that need protecting or support? What is needed to move it safely? Is it heavy? Do you need two people to carry or move it?

PLAN: First, walk the pathway you intend to use when moving the item. Clear the pathway of hazards—chairs, people, dogs, wet floor. Prepare the space you are taking the item to, before you begin to move it.

COMMUNICATE: Tell other team members what help you will need from them to move the item.

EQUIPMENT: Check what materials or equipment you will need to move the item safely and protect yourself, for example, a trolley, boxes, or a flat board.



*Clean paper, foam or fabric can be used to support an artefact when carrying.*



*A regular, clean cardboard box can be useful for carrying an item. The box helps support the item and can also be used to carry any related information labels.*

# Disaster planning

**Most of the disasters that could damage or destroy a community collection are seasonal and can be anticipated. Cyclones, floods, fire and heavy rain are events that can be predicted, and preparations to minimise risk and damage can be made in advance.**

It may not be possible to completely protect a collection from disaster but it is possible to find ways to minimise damage. Theft and pests are less predictable, so you need to protect against these all year round.

## Assess all risks and threats

- Consider your area—the climate and different seasonal conditions (wet season and dry season).
- What is the disaster history and what are the risks (e.g. floods, fires, cyclones, industrial accidents, vandalism)?
- Check your building and collection storage areas for possible vulnerabilities, such as leakage, dust and pest sites.
- Consider which rooms have the best conditions—the Mapping your Art Centre activity will assist here (page 12).

## Reduce or remove risks

- Look for potential risks in your collection storage area and see if they can be reduced or removed.
- Make a contact list of people to call in the event of specific disasters, such as a leaking roof or a fire.
- Make a list of tasks to be completed as part of an on-going maintenance schedule.

## Prioritise items in the collection

- Document/stock take all items in the collection.
- Make a note of items that are especially significant, vulnerable or fragile.
- List the steps to be taken in the event of a disaster, including methods for protecting items. Identify the most important items so that they can be moved first, to a safer and more secure place.
- Store additional copies of collection documents in a safe and secure place, other than at the Art Centre.

## Establish a disaster response team

- Who are the best people to help in an emergency? Make a list of their names and their phone numbers or how you can best contact them.
- Consider people's availability, suitability and proximity to your collection; it is important that emergency people can respond quickly in the event of a disaster.
- Create a Disaster Kit with the necessary equipment and supplies (page 30).
- Keep the Disaster Kit clearly labelled and stored in a place that is easily accessible and where everyone can find it.

## Establish a support network

- Who is in your broader community support network—other Art Centres, ANKA, national museums and galleries, government service providers?

## Key points for this section:

- Understand the seasonal changes and severe weather conditions in your area.
- A Disaster (Preparation and Response) Plan will help prepare and protect collections in the event of a disaster.
- Getting to know your building and collection storage areas can help identify risks and avoid potential problems. The Art Centre mapping activity may assist here (see page 12).
- Make a list of people you would call in the event of different sorts of disasters (fire, flood, burglary etc.).
- Know what each item in your collection needs for protection and safe keeping.
- Copies of your Collection Disaster (Preparation and Response) Plan should be held in multiple safe and secure locations, other than at the Art Centre e.g. with the ANKA office.
- Remember that, in a disaster, the safety of staff and people must ALWAYS come first.

## Collate information for responding to a disaster

- Assemble the collection map, emergency contact list, safety checklist, and collection priority list in one folder so it is easy for staff to access in a disaster.
- Include the names of people/companies and how to contact them for emergency responses to identified risks (power failure, electrical storms, floods and fire).
- All information in the Disaster Kit should be clear with simple instructions that anyone can understand and use.

## Collate information for a recovery after the disaster

- This documents medium and long term actions that need to take place after a disaster.
- Include information on how to stabilise the environment, how and where to move damaged objects, where to dry out wet objects, how to dry out and dehumidify the building, etc.

## Train all staff

- This is an ongoing process for all staff throughout the year. New members to the organisation must also receive training on the plan at the start of their employment/during their induction.

## Review the plan

- Your Collection Disaster (Preparation and Response) Plan needs to be reviewed as circumstances change; for example, if there is a change of personnel, or relocation to different premises, or building modifications.
- If you do experience a disaster, it's important to review the plan immediately afterwards, to see how it might be improved.

## Additional resources

- A range of resources to help with disaster planning and response, as well as dealing with fire, flood and mould. <https://aiccm.org.au/disaster/>

## An example of a disaster kit and contents

See page 30 for a list of items you could include in your own Disaster Kit.



# Mould and pests

**Mould, insects, mice, and other unwanted visitors can cause major damage to collection items or totally destroy them. Items can sometimes be repaired or treated but prevention is the aim.**

## What is mould?

Moulds are types of fungi that are present in the air and on most surfaces. Mould can appear as a furry or powdery growth on the surface of an item and is often accompanied by a musty, damp odour.

Mould grows quickly when the environmental conditions are warm, damp or wet, dark, and still. It can stay dormant for decades, only becoming active when conditions are right for germination.

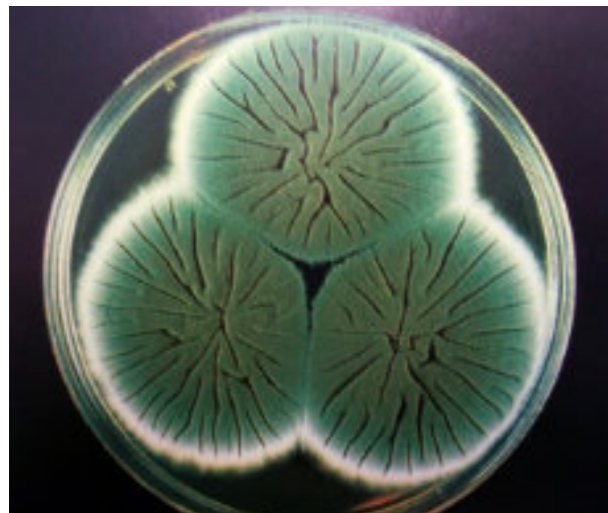
Mould can spread easily from one material to another with the flow of air. Damage to heritage items can include weakening and staining of paper, books, and textiles.

## How to prevent mould

The best way to prevent mould growth is to deny mould spores the moisture and warmth they need to grow and spread. It is important that you:

- Get to know the environment in your storage and display areas. If possible, avoid those with poor (damp) conditions.
- Check collections during the wet season or times of heavy rain.
- Store items in clean and dry conditions with good air flow.
- Regularly remove dust from collection items with a soft brush (dust traps moisture which helps mould to grow, even on metal items).
- Consider boxing items to provide extra protection in the event of a flood, leaky roof, or burst pipe.

Getting to know your collection and regularly checking items means you can spot and respond to any mould attack before it becomes a very big problem.



*Mould spores under magnification.*

## Key points about mould:

- Mould grows when environmental conditions are hot and wet.
- Mould spores are hazardous to collection items and our health.
- Good housekeeping of collection storage areas, to remove dust and improve air circulation, can help reduce mould risks.
- Wearing personal protective equipment (PPE) such as gloves, masks, goggles, shirts or coats, help to reduce health risks.
- When mouldy items are found, they should be put in a bag, sealed up, and isolated from other collection items before being treated in the Art Centre or sent off for more specialist conservation treatment.

## Additional Resource

Combatting Mould by Museum & Art Gallery of the Northern Territory.

<https://mgns.org.au/sector/resources/online-resources/collection-care/combating-mould>

## Steps for dealing with mould

The following are the steps you should follow if you discover mould on any item in the collection:

1. Deal with mould quickly to prevent spreading.
2. Wear personal protective equipment (PPE) such as a lab coat, gloves (latex or nitrile), respirator mask fitted with particulate filters (if not available a 'P2' dust mask will provide some protection).
3. Isolate mouldy items in a sealed bag. Label the bag. Bagged items can be frozen if you're unable to treat them immediately.
4. When treating mouldy items, do so in an area well away from the rest of the collection.
5. Line treatment tables with butcher's paper that can be thrown away afterwards.
6. If mould is active, allow the infected item to air-dry first. If possible, placing the item outside in sunlight is good and generally safe for most items.
7. Remove mould from the item using the brush-vacuuming method (see below).
8. After handling mouldy items, remove all PPE and discard as appropriate, or wash in hot soapy water. Thoroughly wash face and hands.

## Brush-vacuuming to remove mould spores

The brush-vacuum technique can be used to remove mould, dust, and insects from collection items. A vacuum cleaner with an HEPA (High Efficiency Particulate Air) filter is recommended. The filter stops the recirculation of air out of the exhaust so no mouldy air goes back into your workspace. Most modern vacuum cleaners have these filters and can be used for this purpose.

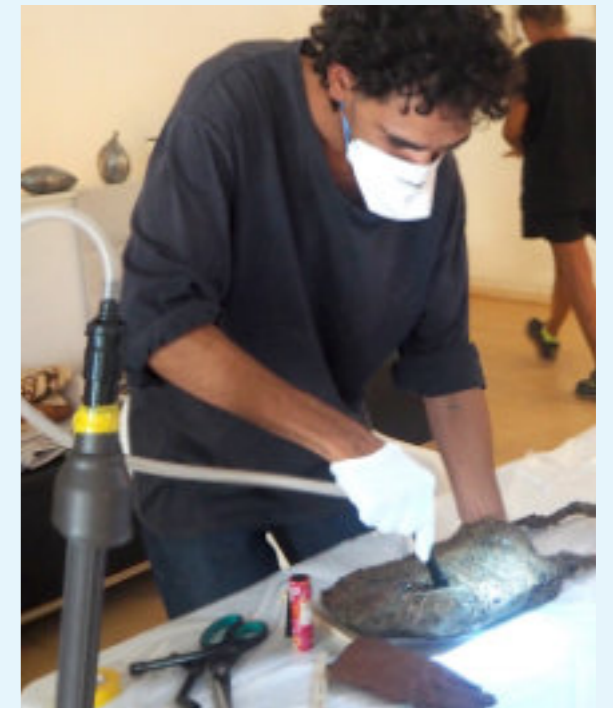
Check the mouldy item carefully before cleaning. Look for fragile areas or loose pieces that could easily get sucked up by the vacuum cleaner hose. Fly screen or a similar material can be used to protect a fragile surface by vacuuming through it.

Equipment: HEPA filter vacuum cleaner, mini-vac attachments, various soft brushes, fly screen or polyester netting, zip lock bags, plastic sheeting or paper for covering the work table.

1. Prepare a suitable workspace and cover the worktable with paper or a sheet.
2. The workspace should have good ventilation/air flow, maybe outside if weather allows.
3. Set the vacuum cleaner suction to low.
4. Cover the nozzle of the vacuum cleaner hose with netting (tape or rubber band) OR place fly screen or netting materials over the item so it is not sucked up.
5. Choose a soft brush to gently dislodge the mould and suck it into the vacuum.
6. Gently brush the item's surface—don't drag across it.
7. Afterwards, the vacuum cleaner and brush equipment should be cleaned, and in the future, only used for removing mould. Clean equipment in a solution of equal measures of water and methylated spirits.



*Mould-affected woven bag.*



*Gently brush mould from the surface of the bag using a soft 'mini-brush' vacuum cleaner attachment. Masks, gloves and eye protection prevent mould from making you sick during the removal treatment.*



*Mini vacuum cleaner attachments.*

Insects can cause a lot of damage to precious collection items. The following process can help to treat an insect infestation.

### Freezing procedure

- Place items in zip-lock polyethylene plastic bags or wrap them in plastic and seal carefully.
- Fragile items such as hats or feathers can be placed in a box before bagging, to prevent damage through squashing.
- Remove air from the bag by using a vacuum cleaner on low suction, or a freezer bag vacuum pump. Double-bag items if possible and seal with adhesive tape.
- Place bags in a domestic freezer that has reached its lowest temperature (this needs to be at least -20 degrees Celsius) and that is able to rapidly cool items.
- Leave the bagged items in the freezer for at least 2 days (48 hours).

### Post-freezing treatment

- Remove the bagged items from the freezer but keep the bags sealed for another 12 to 24 hours so the items can acclimatise to room temperature.
- Handle the bagged items as little as possible while they are still frozen, to prevent damage to the items inside. Items will be brittle when frozen and therefore easy to break.
- Once returned to room temperature, the bags may be opened and the items carefully removed.
- Clean items gently with the mini-vac cleaner set - set it at the lowest suction level.
- Ensure no residue from insects or dirt is left. Perform the vacuum cleaning carefully and thoroughly as insect eggs are very small and can be difficult to see.

### Key points about insects:

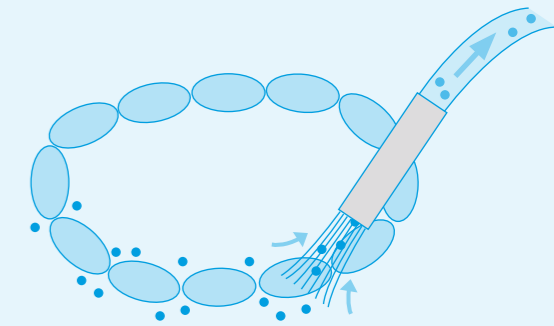
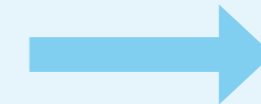
- Insects are especially attracted to textiles, wood and paper-based items.
- Freezing affected collection items is a good way to kill insects and bugs.
- Freezing can also be used as a preventive measure against insect infestations.
- Good housekeeping in collection storage areas, to reduce dust and dirt, helps prevent insects.
- Insect-infested items should be immediately bagged and isolated from other collection items to prevent any cross contamination.

### Steps for dealing with insect infested items

The following steps should be followed when insect infested items are discovered in a collection.

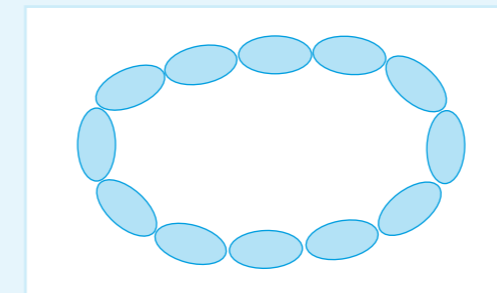


**1** Crumbs or small specs of dust around an item in storage or on display can be a sign that insects are eating into it.



**2** Immediately separate the item from the rest of the collection so that it doesn't infect other items. Also document that this has happened.

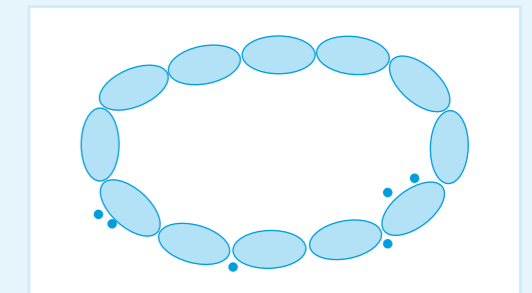
**3** Carefully clean the item with the brush vacuum or a soft brush to remove all specs of dust and crumbs. If you can't clean it immediately, go straight to Step 7 until you're able to do this step.



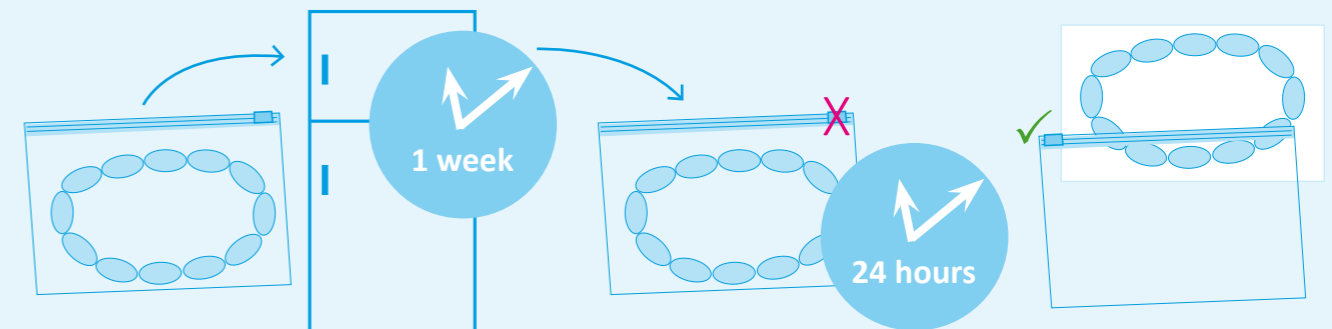
**4** Once the item has been cleaned, place it onto a sheet of white paper or tissue paper, as shown in the photograph in Step 1.



**5** Store the cleaned item separately for 1 week.



**6** After 1 week, if crumbs and dust have appeared again, go to Step 7. If there are no signs of dust or crumbs, it's a good idea to leave the item for another few weeks to be sure there are no insects.



**7** Put the item into a zip-lock plastic bag, or container and put it in the freezer for 1 week.

**8** After 1 week, remove the bagged item from the freezer, do this very carefully because items can break easily when they are frozen. Don't open the bag yet. Let the item sit for 24 hours in the bag to adjust to room temperature.

**9** After 24 hours slowly open the bag or container and carefully remove the item. Clean the item with the vacuum-brush and then store it on white paper or tissue again for 2 weeks.

**10** After 2 weeks, check to see if there are any signs of insect dust or dirt.

# Maintenance planning

**Caring for collections ensures items in the collection survive beyond our lifetimes so they can be enjoyed and respected by future generations.**

## Collection care tasks

Regular routine tasks, such as housekeeping, monitoring conditions of items, handling, labelling, packing and unpacking items, are important skills that can be learnt on the job.

### Housekeeping

Regularly performing the following tasks will help maintain a clean and safe environment:

- cleaning (dusting and vacuuming) of collection storage areas, the floors, and places between shelving units
- cleaning of drawers, boxes, and storage containers where collection items are stored
- checking for insects and mould in storage and display areas and checking collection items for signs of mould or insects (especially after periods of heavy rain and severe weather).

### Monitoring

The information gathered through monitoring programs can be used in forward planning. Factors that should be monitored include:

- maintenance of building facilities, and equipment
- internal environment (a constant temperature and level of humidity)
- any evidence of pests, including rats, vermin and insects, and mould
- suitability of storage and display furniture, fittings, and containers
- condition checking and reporting of all items in the collection.

### Tasks for planners and managers

- Identify what the routine tasks are and have staff put together a procedures manual so that standards can be maintained.
- Develop staff skills in collection care, through training and on the job learning. Make use of existing skills among staff and volunteers.
- Designate a workspace to be used solely for inspection and preparation of collection items—for checking, recording, photographing, storage, display, and loan.
- Allocate funding from the Art Centre budget (or seek additional funding) for collection care, materials, and equipment.
- Maintain the stock of safe archival materials/supplies required for collection care and housekeeping.
- Assess any risks to staff that are associated with routine work and tasks in the collection keeping place/museum (e.g. moving objects, lifting heavy objects).

## Additional Resource

- Plan and Prioritise for Collection Care by SHARE Museum East 2012  
<https://www.sharemuseumeast.org.uk/wp-content/uploads/2018/07/How-to-Guide-Plan-and-Prioritise-for-Collections-Care.pdf>

## Key points for this section:

- Regular and frequent care and checking of collection items keeps them safe and helps preserve them for the future.
- Knowing your collection and its needs allows you to speak on its behalf.
- Good housekeeping is an important factor in the care and preservation of collections.
- A Collection Management Plan that includes a maintenance plan ensures key collection care tasks are done regularly.
- Collection care is a whole Art Centre activity. For example, the board of directors can work with the community to write a community collection vision statement and make a Collection Management Plan; managers and arts workers can help write grants to get funding for archival materials and storage equipment, and purchase more works that grow the collection and its significance; Art Centre staff can complete on-the-job and other training and do on-going maintenance tasks that help build their skills and knowledge.

# Appendices

## 1. Glossary of general terms

**ANKA** (Arnhem, Northern and Kimberley Artists Aboriginal Corporation) is a not-for-profit organisation working in the north of Western Australia and the Northern Territory with its head office in Darwin. It is managed by an all-Indigenous Board of Directors and is a peak organisation that supports and advocates for individual artists and almost 50 Aboriginal-led Art Centres across an area of over one million square kilometres. English is the third or seventh language of the majority of ANKA members.

**Art Centres** in ANKA's region are Aboriginal owned and operated. They are not-for-profit organisations, usually registered through the Office of Indigenous Corporations (ORIC) under the Corporations (Aboriginal and Torres Strait Islander) Act 2006 (CATSI Act). Their primary role is to support and promote Aboriginal artists and to keep Aboriginal culture strong.

**Community collection** is a collection of items, including artworks and artifacts, that are not for sale and are kept in Aboriginal and Torres Strait Islander communities for safe keeping and for future generations.

**Vision Statement** is a short explanation about why a collection was created, why it is important, who is responsible for looking after it, and why it is important to keep it safe and intact for the future. It may also explain what other items should be collected in the future, to make the collection stronger and more important and relevant.

**Community Collection Plan** is a document that includes a Vision Statement, plans for collection management and information about each and every art work, object or item in the collection, including its significance, who made it and when, what it is made from, what condition it is in, where and how it is stored, and who used to own it. It also includes a maintenance plan that details short, medium and long-term practices and tasks that will help keep items safe and in good condition for the future.

**Significance** is used to describe the value and meaning that items and collections have for people and communities. Significance may be because of an item's history, aesthetics (visual design), culture, rarity, provenance (history), or social and spiritual value.

**Catalogue** is a term used for the information collected and recorded about an item in a collection. It includes the name and details of the artist or creator, the title, date, story, materials and provenance (history) of the item, where it came from, and its value for insurance purposes. It may also include photographs of the item to help with identification and condition reporting and checking.

**Archival materials** are materials that are safe to use when packing, handling or storing artworks and collection items. Generally, they are inert (they do not let off gasses or fumes) and non-acidic. Archival materials can include tissue and other papers, mounting and backing boards, tapes, foams, and other wrapping and packing materials.

**Collection Disaster (Preparation and Response) Plan** is a document that identifies all the possible risks and threats that could damage items in the collection, such as cyclones, rain, flooding, fire, theft, vandalism, and vermin. The Plan should identify steps to be taken to reduce or remove risks, what to do if there is a threat of any of these risks, and how to fix damage resulting from a disaster. It includes names and contact details of people or organisations that can help before (preparing for a disaster) and after (responding to a disaster).

## 2. Glossary of conservation terms

### Abrasion

Roughening or wearing away of an object's surface due to repeated friction or contact with other surfaces.

### Accession number

A unique catalogue number given to a collection item for identification and stocktake purposes.

### Accretion

A solid piece of foreign matter, such as insect poo, attached to the surface of an object.

### Adhesive

Adhesive on artefacts can be caused by glue or sticky tape. Adhesives may be activated by water, solvents, pressure, heat or other means. Not all adhesives are good quality, many become yellow and can discolour an item and cause it to become brittle.

### Brittle

Poor quality materials like newspaper become brittle over time. They lose strength and flexibility, and may break when folded or bent.

### Cracking

A split or narrow opening between parts of an item.

### Cockling

Creases, wrinkling or changes in an item's flatness.

### Corrosion

Gradual deterioration of a solid (especially metals) due to chemical processes such as oxidation or the action of a chemical agent. Some corrosion products, like metal patinas, can be protective; others, like rust can be harmful. Corrosion is often accelerated by contact with materials that generate acidic vapours, e.g. wood, plastics.

### Dirt, dust

Small particles that settle on collection items.

### Distortion

Changes or movements which make an item look misshapen.

### Fading

Colour change over time, colours look less strong or vibrant.

### Flaking

Paint or photographic image lifting off the surface.

### Frass

The dust-like debris or excrement left behind by wood-eating larvae and borers.

### Fold

Where a sheet material (e.g. paper) has been intentionally bent over on itself, often causing the fibres of the material to break or become damaged and therefore more susceptible to further deterioration.

### Friable

Some materials used to create works of art, such as pastels and charcoal, contain very little binding agent. Friable materials such as these may rub off, or easily crumble into a powdery form.

### Loss

Missing part of an item, the paint layer or support (what the item is made from).

### Mould

Another word for fungi; mould spores can germinate and grow within organic materials to cause staining and structural weakening. Mould may appear as colourful powdery or downy growth on an item's surface, or as black spots.

### Scratch

An indentation caused by physical damage; the term usually implies that there has been some loss to the original material, e.g. to surface coatings or paints.

### Split

A separation between the fibres of canvas, plant, paper or textile surfaces caused by expansion or contraction of areas. Also used to describe a continuous break in a piece of wood that travels along the direction of the grain. Often caused by the changes that occur as organic materials expand and contract with changes in humidity.

### Surface dirt

Dust or dirt that sits on the surface of an item, not adhered.

### Stain

A localised discolouration, often caused by splashes of liquid or by contact with an acidic material, such as an adhesive or ink.

### Tear

Separation between or across the fibres of canvas, paper or textile objects, usually beginning at the edge of the object and often following areas of weakness (e.g. folds) and initiated by physical damage.

### 3. Catalogue and Condition Report forms

|   |
|---|
| <b>PART A - Catalogue</b>   |
| <b>Artist name:</b>   |
| <b>Artist country:</b>  |
| <b>Accession number:</b>  |
| <b>Title/description and date:</b>  |
| <b>Item type:</b> <input type="checkbox"/> Painting <input type="checkbox"/> Bark <input type="checkbox"/> Carving <input type="checkbox"/> Spear <input type="checkbox"/> Didgeridoo <input type="checkbox"/> Ceremony pole <input type="checkbox"/> Textile <input type="checkbox"/> Basket<br><input type="checkbox"/> Jewellery <input type="checkbox"/> Painting on paper <input type="checkbox"/> Print <input type="checkbox"/> Other: |
| <b>Materials:</b> <input type="checkbox"/> Ochre <input type="checkbox"/> Acrylic <input type="checkbox"/> Carved <input type="checkbox"/> Screenprint <input type="checkbox"/> Linocut <input type="checkbox"/> Paper print <input type="checkbox"/> Feather <input type="checkbox"/> Silk<br><input type="checkbox"/> Linen/cotton <input type="checkbox"/> Natural dye <input type="checkbox"/> Other:                                     |
| <b>Framed:</b> <input type="checkbox"/> Yes <input type="checkbox"/> No   |
| <b>General condition of item:</b> <input type="checkbox"/> Good <input type="checkbox"/> Needs treatment <input type="checkbox"/> Needs box or support  |
| <b>Measurements</b> (indicate mm, cm or m)<br>Height _____ x Width _____ x Length _____<br>Diameter if applicable:<br>Number of pieces:   |
| <b>Story:</b>   |
| <b>Significance/importance:</b>   |
| <b>Secret/sacred:</b> <input type="checkbox"/> Yes <input type="checkbox"/> No  |
| <b>Staff name:</b>  |
| <b>Date:</b>  |

|   |
|---|
| <b>PART B - Condition Report</b>  |
| <b>Item condition</b><br><input type="checkbox"/> Loss(s) <input type="checkbox"/> Tear(s) <input type="checkbox"/> Split(s) <input type="checkbox"/> Hole(s) <input type="checkbox"/> Crease(s)<br><input type="checkbox"/> Insect damage <input type="checkbox"/> Abrasion/scratches <input type="checkbox"/> Mould damage <input type="checkbox"/> Accretion <input type="checkbox"/> Insect frass<br><input type="checkbox"/> Distorted <input type="checkbox"/> Cracking <input type="checkbox"/> Dents <input type="checkbox"/> Repaired <input type="checkbox"/> Fragile/brittle<br><input type="checkbox"/> Discolouration <input type="checkbox"/> Staining <input type="checkbox"/> Water damage<br><input type="checkbox"/> Dusty <input type="checkbox"/> Surface dirt <input type="checkbox"/> Ingrained dirt<br><input type="checkbox"/> Adhesive (sticky) residue<br><input type="checkbox"/> Other: |
| <b>Paint/decoration condition</b><br><input type="checkbox"/> Crack(s) <input type="checkbox"/> Loss(s) <input type="checkbox"/> Flaking <input type="checkbox"/> Abrasion/scratches <input type="checkbox"/> Smudging<br><input type="checkbox"/> Staining <input type="checkbox"/> Light damage <input type="checkbox"/> Accretions <input type="checkbox"/> Insect damage<br><input type="checkbox"/> Other:   |
| <b>Attached image(s)/photograph(s) of the item:</b> <input type="checkbox"/> Yes <input type="checkbox"/> No  |
| <b>Staff name:</b>  |
| <b>Date:</b>  |

#### 4. Disaster Kit - Example List

Keep your disaster kit in a good container that is waterproof, easy to lift and move, and that can store all the things you need to keep in one place in preparation for a disaster. A plastic wheelie bin is a good container for this purpose. Make sure that you clearly label the bin on the outside and that the following documents are easily accessible in your kit:

- 2 x copies of the Disaster Preparation and Recovery Plan, stored in plastic envelopes or folders
- 2 x laminated copies of emergency contact details (including your own).

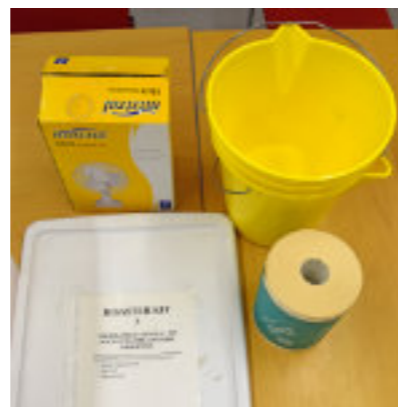


The following checklist is a guide only and the quantity of each item depends on the size of your collection and the number and types of items in it. These items can be purchased from hardware stores, the supermarket or an office supply store. Some items can be purchased online.

- sticky labels—to label storage bags for objects and materials
- permanent markers—for writing on labels and plastic storage bags
- writing pads, pens and pencils—for writing notes and lists
- different sizes of sealable plastic bags—to store small items in for safety
- blotting paper—for interleaving between items to aid the drying process
- clothesline and soft pegs—for hanging items out to dry
- camera—for recording damage to items or the storage area
- first aid kit—for recovery workers
- brooms, mops, buckets and dustpans—for recovery clean up
- gloves (cotton and latex)—for handling items and artworks
- freezer bags—for items requiring remedial freezing treatment
- packing tape—for attaching plastic sheeting and making storage boxes
- rolls of paper towels—for mopping up and wrapping items
- tarpaulins and plastic sheeting—to stop further damage from rain or leaks
- sponges—for mopping up
- Stanley knife and scissors—for cutting plastic and paper wrapping
- torches—use if there is no lighting, or at night
- whistles—to stay in touch with others.

In addition to the above, other equipment and materials you might assemble as part of your response checklist include:

- hammers, saws, shifting spanners, screwdrivers and consumables (different size screws and nails)
- staple gun
- lights on stands
- trestle tables and folding chairs
- a generator
- a battery-operated radio and spare batteries
- rope
- sandbags
- squeegees and long handle
- clean rags and towels
- trolleys
- wet and dry vacuum cleaner and spare bags
- plastic rubbish bins
- packing foam
- emergency tape
- flashing hazard lights
- pedestal fans
- extension leads with safety switches.



#### 5. Disaster preparation and response checklist

The following steps are from the Be Prepared Report written by Soderlund Consulting Pty Ltd, and published by the Commonwealth of Australia on behalf of the Heritage Collections Council, 2000.

The following list is a guide to help with the process of writing a useful Disaster Preparation and Response Plan. Steps can be written as separate chapters and do not have to be completed in the order below.

##### Step 1

Assess all risks and threats to the collection: what could go wrong?

##### Step 2

Reduce or remove those risks: how can we prevent an identified disaster?

##### Step 3

Prioritise the importance and/or significance of individual items in the collection: what should we grab and save first?

##### Step 4

Establish a Disaster Response Team: who are we going to ring?

##### Step 5

Establish support networks: who else can help us?

##### Step 6

Write the Disaster Response Plan: what do we do in the event of different sorts of disasters?

##### Step 7

Write the Disaster Recovery Plan: how do we repair or make things better after a disaster?

##### Step 8

Train all staff: does each person know what to do before and after a disaster?

##### Step 9

Review the Plan immediately after a disaster: what worked, what didn't?

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