

# **Sarjeant Gallery**

Te Whare O Rehua Whanganui

## **Collections Policy 2012 – 2017**

## **Vision**

*'The Sarjeant Gallery Te Whare O Rehua Whanganui is a source of inspiration that delights, surprises, entertains and informs; a wise steward of its collections; and generous in giving access to its art works and sharing its scholarly knowledge.'*

## **Mission statement**

The Sarjeant Gallery exists to present stimulating, relevant, intellectually challenging educational exhibitions and programmes, for the people of the Wanganui District and the rest of New Zealand. Such ideals are achieved through critical curatorship of the Gallery's existing and developing collections; strong ties with other institutions and stakeholders; and a deep commitment to stewardship of the Gallery's collections and its historic building.

## **Collection Goals:**

- To continue to grow and develop a representative collection of New Zealand and International art as per the acquisition guide outlined in this document
- To actively support the Sarjeant Gallery's role in shaping the discourse on New Zealand arts practice.
- To acquire works of art in the following ways: purchase, gift, bequest, long-term loan or transfer from other collections.
- To give special consideration to the acquisition of works of art by artists who have been represented in exhibitions organised by the Gallery, or who have been resident at Tylee Cottage
- To maintain the Gallery's archives of both documentation and visual records, including information on its history and exhibitions and copies of all Gallery publications
- To ensure that all items in the collection are documented according to best practice standards
- To ensure that the Sarjeant Gallery cares for its collections to the best of its ability
- To collect, preserve, document, research, display and otherwise make its collection available as a cultural resource for the present and the future

## 1.0 Policy Statement

- 1.1 This is the Policy Statement regulating the acquisition and disposal of items for the Collections of the Sarjeant Gallery Te Whare O Rehua Whanganui (the Sarjeant Gallery).
- 1.2 This represents the aims and plans of Wanganui District Council at the time of its adoption in 2012. It is intended that this policy should be reconsidered at least once every five years and no later than 2017, and a revised statement brought before Wanganui District Council for its agreement.
- 1.3 This Policy Statement supersedes all previous and existing practices and policies, formal or informal, relating to the acquisition and disposal of items for the collections of the Gallery.).
- 1.4 The Sarjeant Gallery Te Whare O Rehua Whanganui accepts and abides by the ICOM Code of Professional Ethics for guidance in all professional and institutional matters. The Gallery accepts and abides by the Museums Aotearoa Code of Ethics (2003) and is guided by the principles of the Treaty of Waitangi Te Tiriti o Waitangi

## 1.5 Description of the existing collections

- 1.5.1 **The New Zealand Collection** A continually expanding collection of art in all media by artists who have contributed to the broad development of New Zealand Art in the widest sense, and in particular that which responds to New Zealand's place in the South Pacific. While all media are represented, photography forms a particular focus for the New Zealand Collection, and comprises the historic Denton Collection and significant holdings of Peter Peryer, Anne Noble and Laurence Aberhart's photographs. The Gallery is also home to one of the most comprehensive collections of Post-War, Modern and Contemporary New Zealand Art. This collection features such artists and makers as Gretchen Albrecht, Colin McCahon, Gordon Walters, Rodney Fumpston, Anne Verdecourt, Rick Rudd, Tony Fomison and Philip Trusttum.
- 1.5.2 **Maori Art Collection** This category of the New Zealand Collection is a continually expanding collection of art in all media by Maori artists and in particular those who have contributed to the development of Maori art and show aesthetic links to traditional art forms most important and central to the Maori community; that is artwork found in the Whare Whakairo, the focal point of the Marae. Prominent among many others in the collection are works by Shane Cotton, Paratene Matchitt, Ralph Hotere, Robyn Kahukiwa, Emily Karaka, Brett Graham, Cliff Whiting and Matt Pine.
- 1.5.3 **The Whanganui Regional Art Collection** This sub-category of the New Zealand Collection is a continually expanding collection of art in all media by:
  - Regional artists recognised nationally and/or internationally (Edith Collier, Anne Noble, Peter Ireland, Joanna Margaret Paul).
  - Artists of the Whanganui region.

- Works of art by international, national and regional artists that are influenced by the Whanganui region (such as John Beard and Wayne Barrar)

**1.5.4 Wooden Sculpture Collection** The collection of sculpture is in the large part made from wood. This sub-category of the New Zealand Collection enables the acquisition of a continually expanding collection of sculpture where the principal medium is wood. This medium provides the Sarjeant with a unique sculptural focus that is culturally and materially relevant to the Whanganui Region and the rich use of wood in New Zealand sculptural practice. Well-known Artists within this collection include Paratene Matchitt, Humphrey Ikin, Peter Nicholls, Warren Viscoe and Mervyn Williams.

**1.5.5 International Art Collection 1650 -1940 AD** An existing collection of art in all media covering the period from 1650 -1940 AD with a special emphasis placed on British taste of the Nineteenth Century and including a significant number of water-colours, shall be further developed as opportunities arise. This set of works remains one of the most important collections of its type in New Zealand ranking alongside those of Auckland, Christchurch and Dunedin. Included in its number are works by: Sir Edward Colely Burne-Jones, Frederick Goodall, Leolo Orsi, Domenico Piola, William Etty and William Richmond, with six pieces donated to the Sarjeant Gallery by Lord Leverhulme.

**1.5.6 First World War Cartoon and Poster Collection** An existing collection of original cartoon drawings and posters covering the period of the first World War, 1914-1919, shall be further developed as opportunities arise. This collection was begun by former Mayor McKay and contains 254 works sourced from the United States and is one of the most significant collections in New Zealand.

**1.5.7 International Photographic & Print Collection** An existing collection of late 19th and 20th century international photographic prints collected for the Gallery by FJ Denton (a significant Wanganui photographer) shall be further developed as opportunities arise. The Gallery's large international prints and works on paper holdings are of national renown and contain unique Italian Renaissance drawings, Seventeenth Century Dutch prints and Nineteenth Century Continental etchings.

## **Section A: Acquisition and Disposal**

### **2.0 General Rules for Acquisition**

- 2.1 The Sarjeant Gallery recognises the unique place of Maori as the indigenous people of Aotearoa New Zealand and is mindful of this in its collection development.
- 2.2 Acquisition decisions will be guided by the following principles:
- To collect works of art of significant artistic merit for display.

- To collect works of art as art, rather than as illustrations of history, technology, anthropology or any other field of study.
- To strengthen the collection by recognising and adding to major areas of representation.
- To address areas not currently represented in the collection by acquiring works of art of outstanding merit.
- To collect works of original art, bearing in mind that multiple originals are also recognised as works of art.
- To collect works of art in good condition, not works which have been extensively restored, conserved or reworked.
- To avoid collecting works of art which require extensive conservation.
- To consider permanence when acquiring works of art.
- To consider the Gallery's collection-management and storage resources when acquiring works of art.
- To collect with awareness of market value and to ensure that an appropriate price is paid.
- To actively source and encourage gifts and bequests that will strengthen the collection. Only in exceptional circumstances will a gift from an artist not already represented in the collection be accepted.
- To document and research works of art in the collection and under consideration of acquisition.
- To collect research materials in support of the collection.
- To give consideration to the acquisition policies, collections and collecting activities of other New Zealand galleries.
- To seek informed advice before making an acquisition in areas where curatorial expertise is not available on the Gallery's staff.
- To review the collection periodically with regard to the deaccession policy.

2.3 In particular, the Gallery will not acquire any object unless it is satisfied that the object has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. For the purposes of this paragraph 'country of origin' includes the New Zealand.

2.4 In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property which came into force on 1st May 2007, New Zealand Museums and Galleries will reject any items that have been illicitly traded. The Sarjeant Gallery and its Governing body will be guided by the New Zealand national guidance on the responsible acquisition of cultural property based on the Protected Objects Act 2006.

The Gallery will use the statements of principles regarding Spoliation of Works of Art during the Nazi, Holocaust and World War II period as described in UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects (Rome, 1995) and UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property both adopted by the New Zealand Government in 2007

- 2.5 The only exceptions to the above General Rules will be in specific circumstances where the Gallery is either:
- acting as an externally approved repository of last resort for material from New Zealand; or
  - acquiring an item of minor importance that lacks secure ownership history but in the best judgment of experts in the field concerned has not been illicitly traded; or
  - acting with the permission of authorities with the requisite jurisdiction in the country of origin; or
  - in possession of reliable documentary evidence that the item was exported from its country of origin before 1970.

In these cases the Gallery will be open and transparent in the way it makes decisions and will act only with the permission of an appropriate outside authority.

### **3.0 *Collecting Procedures - including gifts and loans***

- 3.1 The Senior Curator, as the Council's senior gallery professional, will normally have delegated authority and responsibility for the acceptance or rejection of potential gifts or bequests to the Gallery, for soliciting gifts of material for the collections within the terms of this policy, and for making recommendations and taking action on the purchase of material in accordance with this Policy and within the Council's normal standing orders.
- 3.2 Items offered to the Gallery as gifts or bequests will not normally be accepted if they are subject to any restrictive covenant or special conditions, such as that they be displayed in a particular way. In exceptional circumstances, if the Senior Curator feels that the item(s) in question are of over-riding importance, the Council may be asked to approve the acquisition of a specific item to which conditions are attached. A general exception to this rule will be deemed to exist in respect of restrictive covenants or conditions intended only to assure the permanent protection of the item concerned in the Gallery's collections, such as restrictions placed upon any legal powers of disposal that the Gallery may have; under such circumstances, the Senior Curator may reasonably recommend that the Council accept the gift or bequest in question.
- 3.3 The acceptance of items, on loan, normally for a finite period for display or specific study, may be authorised by the Senior Curator acting on the Council's behalf. In exceptional cases, a privately owned item of major importance that falls within the scope of this Policy may be accepted on a finite long loan, whether or not it is required for immediate display or study. No item will be received on "permanent loan", a term which has no legal status. The period of all loans will normally be agreed in writing between the Senior Curator and the owner of the item at the time of deposit. Where the term of a loan has expired, it may be renewed or extended for further finite periods, at the discretion of both the owner and the Senior Curator.

#### **4.0 Collecting Area**

- 4.1 The Collecting Area for the Gallery will include, but not be limited to, contemporary New Zealand art; critically significant art from the Whanganui region, and further New Zealand and International art which demonstrably contextualises the Sarjeant Gallery's existing collection. The fundamental tenet for a work to be accessioned into the collection is for its quality as an artwork - as expressed by the provision in the will of the Sarjeant Gallery's founding benefactor Mr Henry Sarjeant "*that the Gallery be furnished with works of High Art only and not because they are specimens of local or colonial art*".
- 4.2 The periods of time to which the collection relates will be the European Renaissance and Baroque; Nineteenth Century British and Continental art; Early, Modern and Contemporary New Zealand Painting, Sculpture, Photography and Applied Arts.
- 4.3 The Gallery will take account of the collecting policies of other galleries and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialisms, in order to avoid unnecessary duplication and waste of resources.
- 4.4 In an emergency, and to ensure the preservation locally and in public ownership of important material, the Senior Curator is exceptionally authorised to collect material from outside the Gallery's stated collecting area, relating to those parts of (the general area) not yet covered by any gallery service. Such material is acquired on the understanding that it may be transferred to other galleries at a future time.
- 4.5 Acquisitions outside the current stated policy should only be made in very exceptional circumstances, and then only after proper consideration by the Council itself, having regard to the interests of other galleries.

#### **5.0 Disposal – General Principle**

- 5.1 By definition, the Sarjeant Gallery has a long-term purpose and should possess (or intend to acquire) permanent collections in relation to its stated objectives. The Council accepts the principle that, except for sound curatorial reasons, there is a strong presumption against the disposal of any items in the Gallery's collection
- 5.2 The Gallery is committed to refining and improving its permanent collections. As part of this process the Gallery will, from time to time, examine its existing collections and identify any works of art, the significance and aesthetic merit of which falls substantially below the general level of the specific collection in which they lie. If it is found that such works do not enhance the Gallery's holdings, but rather tend to lower the overall level of quality, then the Gallery may choose to deaccession them from its collections and to dispose of them by the most appropriate means.

- 5.3 The Gallery will exercise care and caution in evaluating the merit of an object when it is considered for deaccession or disposal and, being mindful of the collection's national significance, the Senior Curator and Curator will consult where appropriate with iwi and/or appropriate external experts. Since such action is seen as a part of collection improvement, such improvement must be understood as the only acceptable reason for such disposal. Funds realised from all objects so disposed of shall be used for acquisition of other comparable works of art, or alternatively, be applied to the conservation of works in the existing collections. Disposals shall not be contemplated in response to current vogues in art, on the basis of any individual's personal taste or whim, or in a capricious manner. The Gallery shall not dispose of objects directly to staff, Members of the Gallery, Councillors or their immediate families or any other persons directly connected to the Gallery by any method.
- 5.4 Gifts and bequests will only be removed from the collection when the Sarjeant Gallery is satisfied that every effort has been made to locate and obtain the approval of the donor, surviving family of the donor or the appropriate trustees; whichever is applicable.

## **6.0 *Reasons for Disposal***

- 6.1 To remove from the collections any item which is too badly damaged or deteriorated to be of any further use for the purposes of display.
- 6.2 To improve the curatorial care of the collections by the disposal of duplicate or unprovenanced material of low intrinsic relevance to the Acquisition Policy.
- 6.3 To transfer to the ownership of another appropriate gallery any item which, by reasons of changes in public, social or educational need, administrative responsibility, development priorities, or the establishment of a new gallery, the Senior Curator advises the Council would be more appropriately placed elsewhere.
- 6.4 The work is not appropriate to an art gallery or is more suitable to some other type of museum.
- 6.5 The work is known to be a fake, forgery or copy.
- 6.6 The work is a duplication of, or inferior to, some related object already in the collection.
- 6.7 The work is a secondary or lesser quality object that does not represent its specific area well, provided that:
- such qualitative relationship is seen from the viewpoint of the Sarjeant Gallery's present holdings and not in terms of all known examples,
  - the relative stature of the collection in which the object belongs is taken into account (i.e. is this an area in which the Gallery wishes to maintain an existing level of strength or expand it),
  - "one-of-a-kind" objects, even though secondary examples, should be given careful scrutiny and retained if their uniqueness justifies it,



- such objects are inferior to a proposed acquisition in the area presently under consideration.

6.8 There is clear evidence that the work was accessioned in error.

6.9 The inability of the Sarjeant Gallery to adequately care for or store an item

6.10 For the purposes of repatriation to representatives of cultures from which the item has originated

## **7.0 Authority for Disposal**

7.1 No collection item may be disposed of without the specific authority of the Council. Such a decision will be the responsibility of the Council members, acting on the advice of their Senior Curator and not of the Senior Curator or any person acting alone.

7.2 Decisions to dispose of items will not be made with the principal aim of generating funds, except in exceptional circumstances as defined in 7.3. Financially-motivated disposal risks damaging public's long-term confidence in galleries and the principle that collections should not normally be regarded as financially-negotiable assets.

7.3 Disposal with the intention of generating funds will be considered only in exceptional circumstances and when it can be demonstrated that:

- it will significantly improve the long-term public benefit derived from the remaining collection
- it is not to generate short-term revenue (for example to meet a budget deficit)
- it is as a last resort after other sources of external funding have been thoroughly explored
- the item under consideration lies outside the gallery's established core collection as defined in the collections policy.

7.4 After ensuring that the proposed disposal meets one or more of the criteria in section 6.0 above, a report drafted by the Senior Curator will be submitted to the appropriate committee of the Council for a decision.

7.5 If the disposal of a quantity of similar material is proposed, the Council may, however, give the Senior Curator delegated authority to act in the specific, once a general principle has been approved.

7.6 Where recommendations concerning the disposal of collection items are to be made, it is understood that there will need to be certain preliminary investigations before a report can usefully be brought before the Council. This may include such matters as obtaining valuations, seeking the views of donors, and contacts with other appropriate museums or galleries which may be interested in accepting transfers. Within the terms of this policy, it is understood that the Senior Curator has authority to act in this way, without prejudice to the Council's eventual decision.

## **8.0 Disposal of Purchases, Gifts and Bequests**

- 8.1 When disposal of a collection item is being considered, the Gallery will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant.
- 8.2 Items given or bequeathed will not normally be disposed of without prior consultation with the original donors or their families within the first generation, and wherever possible their approval should be obtained to the course of action proposed. This is, however, a matter of courtesy rather than a legal requirement. The Senior Curator shall be entitled to waive this requirement where all reasonable efforts to trace a donor have failed, and additionally where no details of the donor exist.
- 8.3 In appropriate circumstances, having taken account of the procedure set out in paragraphs 7.1 – 7.5 and 9.1 – 9.3 of this Policy, the Senior Curator may recommend the return of an item to its original donor.

## **9.0 Disposal Procedure**

- 9.1 Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain, unless it is to be destroyed. It may then be offered by gift, exchange or sale, directly to other galleries likely to be interested in its acquisition.
- 9.2 If the material is not acquired by any galleries to which it was offered directly, then the gallery community at large will be advised of the intention to dispose of the material, normally through Museums Aotearoa, and in other professional journals where appropriate.
- 9.3 The announcement will indicate the number and nature of objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other galleries. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the Gallery may consider disposing of the material to other interested individuals and organisations.

## **10.0 Disposal by Destruction**

- 10.1 The destruction of a collection item will only be acceptable if it has been seriously damaged, or has deteriorated beyond the point of further usefulness to the collection. The decision to de-accession in this way must be authorised by the Council acting on the advice of the Senior Curator. The item will need to be formally de-accessioned and the destruction must be carried out in a discreet, confidential and permanent fashion.

## **11.0 Procedure Following Disposal**

- 11.1 Full records and photographs will be kept of all disposals from the Gallery collection. Where items have been disposed of, this shall be recorded in the appropriate register.

- 11.2 Where a collection item is transferred to another gallery, all the associated documentation must accompany the item or follow within a period of one month. Where appropriate, this will include any photographic records. The Gallery will retain on file copies of key sections of the documentation for future reference
- 11.3 Any money received by Wanganui District Council as the result of the sale of a collection item must be used for the benefit of the collection. This may mean it is placed in a Purchase Fund and used for the acquisition of further items or for improvements relating to the care of collections.

## 12.0 Definitions

- 12.1. The Sarjeant Gallery is defined as those premises, staff and collections of original material which may from time to time be under the control of the Senior Curator. At the time of adoption of this Policy, this principally encompasses the Sarjeant Gallery, Queens Park; and the offsite storage at Cook St, although paintings and other works of art from the Sarjeant's collection, occasionally held in other Council premises, are generally recognised as being the responsibility of the Gallery. The term "Gallery" is used in a functional sense, and may at all times be taken to subsume the terms "Art Museum", "Art Gallery" or otherwise as appropriate.
- 12.2. "Collections" are defined as:
- "any item entered in the Accession Registers of the Gallery, whether as gift, or purchase, together with any item not entered in the Accession Registers, but in the possession of the Gallery which was donated or purchased with the intention that it should become part of the Collections"*
- "Valid title" is defined as valid legal ownership.
- 12.3. The Senior Curator is defined as being the professional officer responsible to the Council through the Community & Cultural Manager for the operation of the Gallery according to proper professional standards. The Senior Curator must have a relevant degree; and have experience of the principles and practice of gallery operation and management.

## Section B: Documentation

### 1.0 Overview

1.1 Accurate documentation of the collection is a prerequisite for all other gallery activity. For example:

- it enables access to the items in a collection
- provides a method of audit for staff
- demonstrates public accountability and evidence of ownership
- enables interpretation of items and collections, particularly through associating objects with their histories.

### 1.2 Standards

1.2.1 The overwhelming majority of the existing records meet basic standards. A programme will be initiated to bring existing documentation up to a higher standard based on Te Papa National Services guidelines

1.2.2 All documentation (new and retrospective) will be carried out to meet national minimum standards, as outlined in the **Documentation Manual**.

1.2.3 The Documentation Manual is a working document, and will be revised and updated as required to meet best practice guidelines.

### 1.3 Documentation Plan

1.3.1 The Gallery's Documentation Plan details the current state of the collections documentation and outlines the plan to deal with the backlog, assuming current staffing levels. This plan is incorporated into the forward planning process.

1.3.2 The progress of the Documentation Plan will be monitored, and the plan will be regularly revised and updated.

## Section C: Collections Care

### 1.0 **Background**

1.1 From the UK MLA Museums Accreditation standard:

*'In order that museums may ensure provision of the greatest possible level of access to their collections, both now and in the future, it is crucial that the collections are cared for properly. Care of collections underpins access and learning, and maintaining sustainable care arrangements for collections is therefore critical to these activities. Caring for objects and whole collections can be a complex and daunting task, but progress can be made on a day to-day basis. Each museum must aim to store, handle, display and use its collections in such a way as to minimise the risk of damage and deterioration, thereby increasing long-term access to and appreciation of the collections.'*

1.2 The following Collections Care policy identifies the key areas of the work of the Gallery that impact on collections care, current practice and areas for development.

### 2.0 **Collections Care Policy Overview**

2.0.1 The following factors will be considered in this policy; planning for collections care, preventative conservation, remedial conservation, collections storage, collections audit, environmental monitoring and housekeeping.

#### 2.1 **Planning**

2.1.1 Collections care is a key part of the work of the Gallery, and as such it is at the core of the forward planning process. Each forward plan shall include a programme to institute improvements in collections care to ensure that necessary improvements are made over time, on the basis of priority.

2.1.2 Forward planning of collections care activity draws on spot checks on items on display and in storage, analysis of the collections database to get an overview of the condition of the collection, and service priorities such as exhibitions. The general condition of the collection shall be reviewed annually to enable improvements to be prioritised. Recommendations for action are produced and included in the Gallery forward plan as well as the forward job plans of relevant members of staff.

2.1.3 The Gallery will incorporate the guidance issued by Te Papa National Services on collections care.

#### 2.2 **Preventative Conservation**

2.2.1 Preventative conservation encompasses a range of care of collection practices and procedures that benefit the collection as a whole. These include:

- Monitoring and control of environmental conditions
- Improvement of storage conditions
- Quarantine procedures and full assessment of the condition of new acquisitions

- Training of staff or volunteers
- Improvement in disaster procedures

2.2.2 Preventative conservation activity such as cleaning or minor repair of items is undertaken with reference to the guidance in relevant publications. It is also carried out by staff working under the instruction of a conservator or other appropriately experienced or qualified person. In this regard relevant training in preventative conservation will be sought as need or opportunity arises.

2.2.3 Records are kept of all conservation work carried out on items in the collections

2.2.4 The Gallery will compile a **conservation strategy** in relation to collections and buildings over the period of the current forward plan.

## 2.3 Remedial Conservation

2.3.1 Remedial conservation work, also referred to as interventive conservation, includes:

- Work to conserve items, minimising further decay.
- Restoration work, with aesthetic and operational considerations in mind;
- Production of supports for display or packing.

It is carried out by or under the supervision of a conservator. Any conservator or conservation practice that is contracted to provide advice or services is derived from the group: New Zealand Conservators of Cultural Materials Pu Manaaki Kahurangi Inc. (NZCCM). The Gallery has commissioned a number of condition surveys from qualified conservators. These have been used (and will continue to be used) to develop a programme of remedial conservation work on the collections, and to assist in the completion of grant aid applications for conservation work.

2.3.2 A mutual agreement is to be reached through discussion with relevant parties as to the conservation approach and treatment, etc. with reference to this care of collections policy, the contemporary forward plan, any aims and objectives of relevant projects and any other relevant plans or policies.

2.3.3 The Senior Curator has delegated responsibility to authorise conservation of items in the Collection.

2.3.4 Records are kept of all conservation work carried out on items in the collections.

2.3.5 The Gallery will compile a conservation strategy in relation to collections and buildings over the period of the current forward plan.

## 2.4 Storage

2.4.1 A significant proportion of the Collection is not on display at any one time. Therefore, providing appropriate storage conditions for these objects is very important for their preservation. The bulk of the items in store are housed in the Sarjeant Gallery basement store and the offsite Cook St store.

- 2.4.2 The storage space available is currently not used to its greatest potential so the Gallery will undertake projects over the period of the current forward plan to rectify this, subject to budgetary constraints.
- 2.4.3 The Gallery will seek to improve the storage of the collection with reference to relevant Te Papa National Services and International guidelines
- 2.4.4 Plans of the stores are contained in the Documentation Manual.
- 2.4.5 Objects will be stored using materials appropriate to their composition and condition. A list of acceptable storage materials is contained in the Documentation Manual.

## **2.5 Audit**

- 2.5.1 The Gallery does not currently have a formal method of audit in relation to the collection. Documentation is kept up to date and a random check on object locations shall be carried out on a regular basis using the computerised database. Searches will be initiated using old documentation systems for any items that cannot be located. A note is kept of wrongly or inadequately documented objects, or undocumented objects to allow updating. We will work towards the creation of a system of auditing the collections using recommendations that have arisen from the Documentation Plan.

## **2.6 Environmental Monitoring and control**

- 2.6.1 The environmental conditions of the main store and the gallery's display areas are monitored on a regular basis. The results are recorded, evaluated and retained and steps taken to remedy any problems found. The factors taken into consideration are relative humidity, temperature and light levels where appropriate.
- 2.6.2 To ensure that collections are not at risk of damage from unsuitable environmental conditions the collection is housed such that it is protected from potentially harmful environmental conditions as far as possible. Good house keeping techniques such as ensuring doors are kept closed are also used to control the environment in the gallery's store. Objects are stored and displayed in conditions appropriate to their composition and condition, for example sunlight does not fall directly on any light-sensitive material while on display.
- 2.6.3 Necessity means that a proportion of the Collection is housed in less suitable conditions. The Gallery will explore the different development possibilities to rectify this situation with a view to improving the storage conditions of this part of the collection.
- 2.6.4 The buildings used to house collections are regularly inspected taking into account potential threats to collections from, for example, leaky roofs, poor wiring, internal pipe work, blocked gutters and ill-fitting windows or doors. Any problems that are identified and assessed during these inspections, are reported to the relevant Officer in WDC Property Department and a programme is put in place to remedy identified faults. Plant and equipment is inspected periodically.

## **2.7 Housekeeping**

2.7.1 High standards of housekeeping are maintained to reduce the likelihood of problems such as pest infestation occurring. The collections and storage areas should be carefully cleaned, using appropriate products, and all display and storage areas and storage furniture cleaned and visually inspected regularly

2.7.2 All incoming material and acquisitions are examined for signs of infestation, dampness or mould. Advice is sought on appropriate remedial action and action is taken to deal with any problems identified.

All items that show signs of pest infestation are kept isolated from the rest of the collection until treated. Advice is sought and action is taken on appropriate treatments.

2.7.3 Display and storage areas are monitored for the presence of insects and rodents.



## Section D: Security

**1.0 Security**

- 1.1 The Gallery security arrangements will be reviewed every five years, including external expert assessment of security arrangements.
- 1.2 Advice will be sought in the first instance from NZ Police and contracted security services. These surveys will be conducted in the company of a member of the Gallery staff and will cover the following: all gallery premises (and the main off-site store), their immediate locations and the collections, identification of particularly vulnerable collections, an assessment of the physical protection and alarm systems, staff invigilation, inventory check procedures and security arrangements relating to staff and visitors will also be considered.
- 1.3 Building security services for WDC are currently provided by Wanganui Security.

**2.0 Emergency Plan**

- 2.1 An Emergency Plan/Business Contingency Plan will be compiled based on the Emergency Procedure manual produced by Te Papa National Services which includes procedures for:
  - Illness and Injury
  - Damaged Collection Items
  - Power failure
  - Explosions
  - Earthquakes
  - Flooding
  - Chemical Spills & Chemical Fires
  - Bomb Threats & Suspicious Objects
  - Bomb Threat Check List
  - Fire
  - Employee evacuation Check List
- 2.2 Risk assessments will be carried out by appropriately trained staff.
- 2.3 Appropriate Gallery staff will receive appropriate training in managing safely to facilitate ongoing risk management.