

# COLLECTIONS STRATEGY 2020-2024 TOWN OF WALKERVILLE



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## 1 EXECUTIVE SUMMARY

The Collection Strategy is a public document that guides the development and management of Council's Civic Collection. It will specify the why, what, how, where and when the Council collects, as well as how and why items are deaccessioned from the Collection.

The development of the Town of Walkerville Collections Strategy provides a rationale for the Collection and will effectively detail procedures for donations, assignment of copyright, permission to publish, exhibition agreement, inward and outward loans and movement record sheets.

The strategy will also specify procedures for accessioning and registration of items in the Collection and for determining significance. Assessing the relative significance of the Collection is vital as it provides a framework for the Town of Walkerville to measure the value of the Collection with respect to the community.

The Town of Walkerville's cultural, natural and built heritage provides a rich reservoir of source material for determining the scope of the Collection.

## 2 COLLECTIONS STRATEGY

### 2.1 Introduction

The Town of Walkerville is situated to the north-east of the Adelaide CBD adjoining North Adelaide and is part of the ring of historic inner urban settlements that date from the early 19<sup>th</sup> century.

The Township's borders are defined by the River Torrens, the Adelaide Parklands and the North East Road corridor. It is regarded as one of Adelaide's most affluent suburbs.

The Council area consists of the residential suburbs of Medindie, Gilberton, Walkerville and Vale Park and has the distinction of being one of the smallest local government areas covering just 3.5 square kilometres with a population of almost 8,000 people.

For more than 120 years, the historic Walkerville Town Hall on the corner of Walkerville and Stephen's Terrace was the focus of Council and community life.

In 2013, work began on a major \$9.5 million dollar building project to redevelop and restore the former Walkerville Town Hall and transform it into a new Community and Civic Centre. For work to get underway, the building had to be vacated and Administration and resources relocated to temporary premises offsite.

The redevelopment was completed in January 2014 when the Walkerville Civic and Community Centre was officially opened to the public.

The facility was commended for its bold architectural approach to reconfiguring a 19<sup>th</sup> century building and making it a 21<sup>st</sup> century cultural space - one that is now seen as playing an important role in the revitalisation of the Council facilities.

The Walkerville Civic and Community Centre combines Council administrative and cultural functions in the one site with a new library, public gallery, commercial function and conference rooms, Council chambers and offices all in a dramatic new modern environment.

It was within this context that the issue arose of what to do with the historical artefacts and artworks which had been displayed and housed in the former Town Hall building.

The status of these items and what was to be done with them highlighted a number of issues regarding provenance, conservation, insurance, display, disposal and addressing the long term question of what was Council's approach towards this Collection of artefacts.

It was apparent that there was no strategy to guide and inform Administration of what to do with these cultural assets. There was no detailed information available on the provenance, or history, of these items to guide decision making in regard to the Collection.

The development of a detailed Assets Register was an important first step towards the systematic documentation of items in the Town of Walkerville Civic Collection. The Asset Register provided a quick reference system to ascertain ownership, location or other information and would aid the process of developing a Collection Strategy.

## 2.2 The Assets Register

The Town of Walkerville Assets Register is an inventory of information regarding the physical properties, assessment of condition, history and provenance, ownership, cultural significance, insurance value and a determination of third party interests.

The Assets Register was designed so that it could be adapted and used by Administration and updated or reconfigured as required.

The register includes the following fields of information:

- Name of each object;
- Identifying number;
- Description;
- Measurements;
- Provenance;
- Significance assessment;
- Insurance value;
- Condition of each object;
- Conservation recommendation;
- Digital photograph.

The Assets Register provides a readily accessible source of information describing the items that make up the Council's Collection.

### 2.3 Nature of the Collection

The Town of Walkerville Collection consists of 19<sup>th</sup> and 20<sup>th</sup> century historic artefacts, artworks, sculptures, memorials, archives, photographs, furniture and other memorabilia.

The core of the Collection relates to the history of municipal government in the Council area and is represented in the photographic Collection of former District Council Chairmen and Mayors from 1857 to the current time. Survey maps from 1855 for example, reflect the sequence of land use, building construction and town planning.

The other major component of the Collection is the various artworks that date from the 19<sup>th</sup> century through to examples of contemporary works. Interestingly, the majority of these works are by women artists which is an important aspect of the Collection.

Also relevant is the fact that the Collection has been acquired incidentally by the Town of Walkerville rather than through a deliberate policy of acquisition. Many such items have been acquired as a result of donations or gifts to the Town of Walkerville on behalf of the local community.

The Town of Walkerville Collection has little or no supporting official documentation or records concerning provenance and the history associated with items in the Collection. Moreover, it suffers from the lack of a cohesive Collection strategy by which decisions concerning the acquisition or disposal of items can be assessed.

Items in the Walkerville Civic Collection can only be understood and interpreted against the relationships that have existed and continue to exist between people and places, and seminal events, that have occurred as part of Walkerville's history prior to European settlement and following European colonization in 1838.

### 2.4 The Purpose

The purpose of the Town of Walkerville Collections Strategy is to preserve, safeguard and make accessible the artefacts that are held in trust by the Town of Walkerville and which form the Civic Collection.

By raising public awareness, and promoting the cultural history of the Collection and its significance, it will enrich community life and contribute to a distinctive sense of place and cultural identity.

### 2.5 The Vision

In the 21<sup>st</sup> century, the Town of Walkerville is recognised across South Australia as a dynamic and creative urban environment defined by its 19<sup>th</sup> century architecture, the natural resources of the River Torrens and its unique concentration of educated and creative people who reside in the city. It has developed a distinctive cultural vitality by investing in its significant Civic Collection of cultural artefacts and artworks which showcase and drives its cultural life, creative place-making and informs future development.



"Pmaranuka" Clay Sculpture by William Ricketts.

## 2.6 The Aims

The development of the Town of Walkerville Collections Strategy will address various aspects of the current Collection's management by defining the scope of the Collection and how the Council will care for and make the Civic Collection accessible to the public.

The Collection Strategy will:

- Define protocols, procedures and practices for acquiring, accessioning, assessing, caring, preserving, managing, deaccessioning, valuing and disposing of items that form part of the Collection;
- Assess significance and cultural relevance and see if any items contribute to an understanding of South Australian or Australian history;
- Provide a strategic framework for the Civic Collection so that decisions regarding the Collection can be made in an informed, systematic and considered manner;
- Encourage the acquisition of items that reflect, complement and contribute to the cultural identity of the Town of Walkerville;
- Redefine current perceptions of the Collection so that it is seen as a cultural asset and resource;
- Assist the process of expanding the role of the Town of Walkerville beyond a custodial approach to actively utilizing the Collection for innovative arts and cultural heritage projects.

It is asserted that the strategies and processes outlined in the Town of Walkerville Collections Strategy concerning Collection access, development, management, and care, are in accordance with best practice Australian industry standards as endorsed by the Collections Council of Australia Ltd. and the History Trust of SA.

The Town of Walkerville Collections Strategy should be reviewed regularly and updated as required.

## 3 COLLECTION ASSESSMENT

### 3.1 Introduction

Collections are always shaped by the history of an organisation that holds the Collection. Understanding the history can shed light on the evolution of the Collection and its significance and helps to define key collecting areas and themes for interpreting the Collection. The Town of Walkerville needs to clarify why its Civic Collection is important, and to whom.

### 3.2 Historical Overview

The Town of Walkerville is situated to the north-east of the Adelaide CBD adjoining North Adelaide and is part of the ring of historic inner urban settlements that date from the early 19<sup>th</sup> century.

The Township's borders are defined by the River Torrens, the Adelaide Parklands and the North East Road corridor. It consists of the residential suburbs of Medindie, Gilberton, Walkerville and Vale Park and has the distinction of being one of the smallest

local government areas covering just 3.5 square kilometres with a population of almost 8,000 people.

For thousands of years, the Adelaide Plains were occupied by the Kurna people whose country extended from the Mt Lofty Ranges to Gulf St Vincent and from Crystal Brook in the north to Cape Jervis in the south. Of great significance were the rivers and creeks which made their way across the plains to the sea and shaped the Kurna song lines and stories.

The Kurna developed a complex set of spiritual beliefs, social relationships and protocols based on their relationship to country. This connection to country structured, and continues to structure, the Kurna way of life.

The Kurna were custodians of country and the physical features of the landscape were interwoven with their beliefs and cultural traditions and practices. Ties to country existed through kinship, intermarriage, trade and ceremonial obligations and were part of the daily rituals of the Kurna people.

The Karrawirri Parri (River Torrens) was important to Kurna beliefs and the unique physical features and topography of the terrain in the Walkerville Council area determined that there were important Kurna ceremonial sites and significant major burial sites adjoining the river.

Following European colonisation in 1836 the Kurna were forced from their lands and suffered a tragic decline in numbers due to the introduction of European settlement patterns and intensive agricultural practices.

Within a decade, the great Red Gum forests were cleared, the River Torrens altered by dams and sand mining; and the native flora and fauna exhausted leaving the Kurna ravaged by European diseases, especially smallpox.

By the late 1850s, many of the Kurna had already died and those remaining were removed to the mission settlement at Poonindie, near Port Lincoln, over 800 miles away.

On the 28 December, 1836, Governor Hindmarsh officially proclaimed the new colony of South Australia on behalf of His Majesty King William IV of England and his consort Queen Adelaide.

Prior to leaving England, Hindmarsh had purchased four preliminary Land Orders entitling him to a selection of land in the new colony upon the completion of the surveys by Colonel William Light.

In May 1838, land became available in Light's survey of the country sections outside of the capital and the ring of the parklands. Hindmarsh decided to select Section 353 (which later became the Town of Hindmarsh) and he also chose Section 476 which followed the course of the River Torrens to the north-east providing access to water and fertile alluvial soils and would later be known as the village of Walkerville.





William Priestley, of Gilberton, WWI hand-coloured photograph. Killed in action at Battle of Hamel, Belgium.

Surveying was delayed following Hindmarsh's bitter conflict with Colonel Light over the location of the site of Adelaide. With the colony on the brink of collapse Hindmarsh was recalled to England in July 1838. He then arranged the sale of Section 476 to a syndicate of investors, who proceeded with the idea of subdividing the area as a Township of 100 acre blocks.

One of these investors was Captain John Walker (1796-1855), a recent arrival from Tasmania and a speculator seeking a quick capital gain. Captain Walker had married English artist, Theresa Chauncey (1807-1876) following her visit to Tasmania in 1838.

Section 476 was named 'Walkerville' after Captain Walker, who within a year ended up losing his money to the tide of speculation and land transfers that nearly sent the new province bankrupt in 1840 and Captain Walker to goal.

His wife, the colonial artist Theresa Walker would not only be remembered for her association with Captain Walker and Walkerville, but the exquisite artworks she would produce in Australia along with her sister Martha Berkeley (1813-1899).

Theresa Walker's rich legacy of colonial artwork would a century later make its way back to the Township of Walkerville connecting a distant past with a new future.

In 1852 the Municipal Corporations Act was amended and local government was granted to Townships and districts across South Australia. In 1853 the village of Walkerville along with country areas to the north was included in the original District Council of Yatala.

Two years later, an appeal was made to the Governor, Sir Richard Graves McDonnell, to sever Walkerville from Yatala Council. Ratepayers wanted representation that would enable them to be in control of their own destiny as a small but united community.

As a result, the District Council of Walkerville was proclaimed by the Governor on 5 July 1855. The first Chairman was Charles White the proprietor of the famous Walkerville Brewery but the new Council initially only included Sections 475 known as Gilberttown and 476 Walkerville.

In October 1855 the two adjoining areas of North Walkerville and Medindie were added and in 1859 another triangular portion of Section 474 was included in the Council's boundary.

The Council was responsible for maintenance of law and order, bridges, the provision of health services and the perennial problems of roads, drainage, and protection of the River Torrens.

For more than 30 years, the District Council of Walkerville operated from a number of rented premises until issues of Council governance, services and amenities were raised by ratepayers in the 1880s.

In August 1891, the Council made a decision to purchase land on Walkerville Terrace and raised a loan to erect a new town hall and permanent offices which would reflect the confidence and grace of this historic residential area.

The Walkerville Town Hall was designed by one of Adelaide's leading architects, Edward Davies, a member of the Royal Australian Institute of Architects. Edward Davies was born in Wales, educated in Melbourne, moved to Adelaide in 1876 to join the State Education Department Architectural Branch. This was the golden era in classical architecture in Adelaide and Davies soon earned a reputation as a brilliant designer. In 1892 he was commissioned to prepare drawings for the new Walkerville Town Hall and offices.

On 12 January 1893, the Foundation Stone of the Town Hall was laid by one of Walkerville's most distinguished and influential men, the Hon George Hawker MP, pastoralist and former Speaker of the State legislature. Hawker's magnificent residence 'The Briars' located in Medindie was one of Adelaide's showpieces and was a landmark in the district.

A grand opening of the prestigious new town hall was held in June 1893 and it soon became the centre of community life being used for concerts, flower shows, church services and dancing classes. In the period from 1895 until 1897 the front rooms housed a school and later in 1913 a picture theatre.

Commemorative activities and events celebrated local and national historic events including the Federation of the Australian States. The Commonwealth Government presented to the citizens of the District Council of Walkerville a magnificent lithograph, by Charles Nuttall, depicting the opening of the first Federal Parliament in Melbourne by HRH Duke of Cornwall on the 9th of May, 1901.

As a new century dawned, the District Council of Walkerville reflected on past achievements and put together an official Collection of photographs of every Chairman since 1855 which was proudly displayed in the Town Hall.

In 1905, the Walkerville Council dallied with the idea of buying an open area known as Crocker's Paddock on Church Terrace for a recreation and oval area. After much discussion finally in 1909 the Council approved the purchase and it became the Walkerville Recreation Ground.

During the First and Second World Wars the Walkerville Town Hall served as a rallying point for the community and for supporting Australia's war effort. A magnificent brass and copper memorial Honour Roll, dedicated to those who served and died in the Great War was displayed in the town hall in 1918.

The Council decreed that it was to be an ever present reminder of the sacrifice that many young in the community had made in defence of 'King and Country'. Following the end of the Second World War, attention turned to domestic matters again and finally in 1949 the River Torrens Protection Act was passed by the State government but it would be decades before illegal dumping, pollution and the preservation of the environment would be acted upon.

The Centenary of the Council in 1955 was marked by the commissioning of a war memorial adjoining the recreation reserve in Church Street, Walkerville. The official opening of the cenotaph was carried out by Brigadier A S Blackburn, V.C., C.M.G on Remembrance Day 1955.

During the 20<sup>th</sup> century Walkerville was also home to a flourishing arts movement and a number of important South Australian women artists. History would later acknowledge these women as making a significant contribution to Australian art in this period. These artists were Mary Packer Harris, Gwen Barringer and Leila McNamara among others.

In the 1960s in the garden of 'Bundilla', Mary Harris' home and studio on Walkerville Terrace, near the River Torrens, she arranged sculptures, mainly figurative works of aboriginal people by her friend Victorian artist and mystic William Ricketts.

'Bundilla' became a haven for artists and students and on Mary Packer Harris' death in 1978 she gifted a number of artworks to the Town of Walkerville Council to form the Mary Packer Harris Collection.

The 1970s heralded a period of change when the area known as Vale Park was transferred from Enfield Council to the Town of Walkerville including the magnificent Levi Park Caravan Park and Reserve on which was located the historic Vale House established in 1841 and home to the Levi family. In the 1980s the development of the OBahn and the Linear Park would radically transform the River Torrens as it wound its way through Walkerville.

In 1974, local identity, Marjorie Scales published a history of Walkerville titled, 'John Walker's Village'. On the 150<sup>th</sup> anniversary in 1988 another history of the district titled, "The Walkerville Story" authored by John Lewis was published by the Council.

A decade a later in the 1990s, the Town of Walkerville Council would resist the political arguments around restructuring local government boundaries and life would continue as it had for over a century and a half with the Town of Walkerville remaining one of South Australia's smallest local Councils.

In 2013, the Town of Walkerville embarked on a radical plan to transform the landmark Walkerville Town Hall and Library into a modern cultural precinct. A year later, the opening of the redeveloped Civic centre signalled a new era of community engagement for the Town of Walkerville, as it moves through the 21<sup>st</sup> century still retaining its sense of cultural identity and commitment to the community.

### **3.3 Scope of the Collection**

The Town of Walkerville Civic Collection is made up of 167 items that have been 'incidentally' collected, donated, gifted, purchased or acquired by the Town of Walkerville Council and which holds them in trust for the community.

The Collection is associated with the early settlement and the historical and cultural development of Walkerville from a district Council to today's sophisticated urban municipality.

There are three distinct strands reflected within the existing Collection:

### **The Town of Walkerville Council Artefacts (Local Government)**

This includes all items associated with the conduct of local government from 1855 and includes the photographic Collection of portraits of former Council chairman, mayors and town clerks; the mayoral gown; mayoral chain, Council seals, historic Council survey plans, Civic mementoes, Council furniture, Council memorabilia, Council memorials, honour rolls, foundation stones and plaques.

### **The Town of Walkerville Domestic Artefacts (Community Cultural Heritage)**

This includes all items that are connected to the history of Walkerville from pre-European to European settlement from 1838 onwards. This includes items of local provenance such as historic photographs, ephemera, furniture, domestic memorabilia, historic plans, machinery, ornaments and books.

### **The Town of Walkerville Collected Artworks (Special Collection Artworks)**

This includes all existing artworks that have been registered as part of the Collection and whose ownership is vested in the Council. While the majority of artworks represent a connection to a local artist or demonstrates an aspect of the history or culture of the Town of Walkerville some works have been acquired outside of these parameters as collected art works. The range of items covers paintings, sculpture, wood carvings, lithographs, etchings, prints, quilted works and metal craft.

Items in the Collection have an association with one of these three main areas. The development of the Collections Strategy and the process of Significance Assessment will set the parameters for future acquisitions.

Rather than an ad hoc policy of acquisition, items will have to fulfill specific criteria before being added to the Civic Collection, thereby implementing a strategy based on deliberate and purposeful collecting.

## **3.4 Significance Assessment**

### **Statement of Significance Town of Walkerville Collection**

The Town of Walkerville Collection includes artworks, historical artefacts, photographs, memorabilia, domestic objects, photographs, furniture, sculptures, archival and community records. The local context in which these items exist, plays an important part in determining their significance – as history, cultural relevance and meaning are all intertwined.

Significance of an object or a Collection is the starting point for determining its cultural value. The relative value ascribed to an object or Collection, can range from local significance, to state significance and finally national significance.

In examining the Town of Walkerville Collection, it is clear that part of the Collection is associated with the 19<sup>th</sup> and 20<sup>th</sup> century history of the Town of Walkerville as a local government municipality. However, there is another component within the Collection which has national significance. This is linked to the important role of women artists in

Australian history and their contribution to the development of the fine arts from the first years of European settlement to the latter years of the 20<sup>th</sup> century.

South Australia was the only Australian colony to be settled as a free colony based on the principles of 'systematic colonization' (known as the Wakefield Plan). These principles ensured that in the new province that all classes and genders were represented in the colony.

Among the first professional artists to come to the new colony of South Australia were sisters Martha Berkeley (nee Chauncey) and Theresa Walker (nee Chauncey). Both women had been educated in England and France and had exhibited at the Royal Academy in London before they arrived at Holdfast Bay on 10 February, 1837, a mere six weeks after Governor Hindmarsh.

Martha Berkeley and Theresa Walker and their work are considered of great importance to understanding colonial art in Australia and are highly prized by leading cultural institutions including the National Gallery of Australia, Canberra.

Theresa Walker (nee Chauncey) is now identified as Australia's first woman sculptor and Australia's only significant sculptor of the nineteenth century – this is of critical importance to the Town of Walkerville Civic Collection as it holds two of her earliest works.

The following significance statements details why each of these items are of national importance and considered a national asset. This assessment of significance then impacts on setting priorities regarding decisions on collecting, researching, conserving, deaccessioning, storing, displaying and using.

### **Items: Theresa Walker Wax Portraits 1840s – National Significance**

The Town of Walkerville is in a unique position as it holds two rare and highly significant wax portraits by Theresa Walker (1807-1876) as part of its Civic Collection.

The first wax portrait reflects the artist's commitment to the 19<sup>th</sup> century social mores of producing works depicting distinguished or important citizens in society. The work is reputed to be of Sir John Franklin, Governor of Tasmania (1837-1843), whom Theresa Chauncey met after travelling to the Tasmania in 1837.

It was while visiting Tasmania that Theresa Chauncey met Captain John Walker (1795-1855) a shipping agent and merchant and soon after they married.

In 1838 Theresa Walker and Captain John Walker left Tasmania and returned to South Australia. On arriving in the province Captain John Walker joined other colonists and speculated in land sales. He was one of a group of early investors in Section 476 which was surveyed and laid out into allotments and named 'Walkerville' after Captain Walker.

The second wax portrait by Theresa Walker in the Town of Walkerville Civic Collection is of the artist herself, made in 1840, around the time she and her husband, Captain John Walker are connected with the early settlement of Walkerville.

This wax portrait of Theresa Walker is described as neo-classical in style and regarded as one of her finest works and only surviving wax work of the artist.

While the association of the Walkers with the settlement of Walkerville was short lived, (as the unfortunate Captain Walker ended up bankrupt and in prison in 1841) nearly a hundred years later in May 1948, the great-nephew of Theresa Walker, Sir Trent de Crespigny, gifted these valuable and rare artworks to the Town of Walkerville.

Sir Trent de Crespigny stated that these gifts were in recognition of Theresa Walker's historical connection to the Township.

These works are of national significance because of their historical association with Australia's first female colonial sculptor and because they are of great aesthetic merit and provide a rare and unique representation of the people themselves.

### **Items: Mary P Harris Landscape Artworks 1920s-1960s – National Significance**

Another important element of the Civic Collection is the Collection of works gifted from the estate of English artist, social radical and long-time Walkerville resident, Mary Packer Harris (1891-1978). Mary Harris arrived in South Australia in the 1920s and commenced teaching at the South Australian School of Arts. She also lectured at the National Gallery of South Australia and was editor of the influential art magazine 'The Forerunner'.

Mary Packer Harris had a profound influence on the arts and crafts in South Australia and a long association with Walkerville for over 50 years. She came out from Scotland in 1921 as a young art teacher and for over thirty years was on the staff of the South Australian School of Arts & Crafts. Among her associates were Lawrence Howie, Dorrit Black, Gwen Barringer, Leila McNamara, Marjorie Gwynne, Ruby Henty, Ivor Francis, Hans Heysen, John Dowie and Ruth Tuck:

*"The influence of Mary P Harris on South Australian artists of my generation has been tremendous and I feel is apparent in the works of her 'hey-day' from 1930s to 1950s...she was the first one in the early years of the 20<sup>th</sup> century in South Australia to open the door for us on the modern art world..."* – Ruth Tuck, 1968.

An advocate of 'modernism', Mary Harris challenged the staid arts establishment in South Australia in this post war period. Her philosophical approach defined the arts as integral to everyday life. A visionary in the area of public art installations she believed art could contribute to understanding and interpreting the natural landscape.

From the 1920s Mary Harris had various studios in historic houses in Walkerville, one at the old Bardini home on Stephens Terrace, and another at Roseneath in Cluny Avenue, before finally establishing 'Bundilla' on Walkerville Terrace near the River Torrens in 1953.

She retired from the South Australian School of Art in 1953 but continued to advocate for the cause of world peace and aboriginal rights. She railed against capital punishment, demonstrated against the Maralinga Nuclear Tests and was opposed to the Vietnam War.



"Roseneath, the Grass Bird Bath" by Mary P Harris. Water colour on paper.



An environmentalist, Mary Harris was dismayed at the pollution in the River Torrens near her home and protested at the destruction of Walkerville's built heritage and the building of the controversial Highways Department building in the heart of the village in 1968.

Her home, 'Bundilla', became a centre for community arts in the 1960s and 1970s and for the works of her nephew Quintin Harris and interstate sculptor, William Ricketts. Following her death in 1978 she requested her Executors offer 'Bundilla' to the Walkerville Council but agreement over the terms of purchase could not be reached between the parties.

However, Mary Packer Harris did bequeath a number of her artworks to the Town of Walkerville depicting historic sites around the Council area.

The Town of Walkerville Civic Collection has fifteen artworks painted by Mary Harris between the 1930s and the late 1960s. The South Australian Art Gallery has five works of Mary Packer Harris. The subject matter of the works represent various historic places around the Walkerville area depicting a nostalgic view of the past.

These artworks are significant at a national level because of their historical and aesthetic association with a leading South Australian woman artist of the 20<sup>th</sup> century who was influential in the modern art movement in Australia. The works are also significant because they are representative of a particular period in Walkerville's history and the history of the artist and reflect on themes of social and political discourse that are critical in Australian history at this time.

### **Item: Leila McNamara Artwork 1930s – National Significance**

The Town of Walkerville Civic Collection includes a little known art work by post-impressionist artist, Leila McNamara (1894-1973). McNamara was been described by Arthur Boyd in the 1940s 'as one of the most gifted painters in Australia of reflected light in the 20<sup>th</sup> century'.

The unassuming Leila McNamara of German and Irish extraction studied under Will Ashton and Leslie Wilkie in Adelaide and later in Sydney was a pupil of the famous Italian artist and teacher Antonio Dattilo Rubbo (1870-1955). He is credited with introducing post-impressionism to Australia. McNamara emerged quietly into the Australian art scene after the Great War.

In the 1920s she exhibited in Adelaide, London, Melbourne and Sydney and won a number of awards including a bronze medal for her work in the British Empire Exhibition in England in 1920.

A long-time resident of the Town of Walkerville, Leila McNamara lived an almost reclusive life with her sister in Arthur Street, Medindie, where she occasionally gave private lessons. A friend of Mary Harris and Gwen Barringer, Leila McNamara quietly passed away in 1973; though interest is now being rekindled in her work.

Leila McNamara's single work in the Walkerville Civic Collection is a water colour depicting Robe Terrace in the 1930s looking east towards the Mt Lofty Ranges. This

work is significant because it is representative of the post-impressionist school of Australian painters.

This artist is highly regarded and was associated with the Australian women's progressive art movement of the 20<sup>th</sup> century and lived in the Walkerville area. The acquisition of this artwork by the town of Walkerville is unknown. Her work is held by the National Gallery of Victoria and the Art Gallery of South Australia and in overseas galleries.

### **3.5 Significance Assessment Outcomes**

By assessing and reviewing the relative significance of items in the Town of Walkerville Collection, the value of the Collection is established and provides the basis for the management of the Collection.

Significance assessments inform Collection management strategies particularly with respect to recommendations regarding threshold levels of significance, that is, whether the Collection or items in the Collection are of local, state or national significance. It is important to understand the strengths and weaknesses of the current Collection which demonstrates and celebrates the historical, cultural and artistic development of the Town of Walkerville.

The Town of Walkerville Civic Collection does contain items of local, state and national significance, which represent the local governance history of the Town of Walkerville and the European settlement of the municipality from 1838 onwards.

The Town of Walkerville Civic Collection is also distinguished by its eclectic artwork Collection which contains works by Australian women artists, which within the context of the role of women artists in Australian history are of national significance. It is asserted that the future development and management of the Town of Walkerville Civic Collection will require items in the Civic Collection to:

- Reflect the purpose, Collection aim and Collection areas as identified in the Collection Strategy
- Demonstrate and interpret important aspects of the key themes in the Collection Strategy
- Enhance and celebrate the historical and cultural identity of the Town of Walkerville.

The assessment of the significance of the Collection has an important function in both the decision to acquire an item and in the development of Collection management strategies.

Knowing the significance of a Collection or an item can help determine such matters as acquisition, disposal and access.

To be eligible for acquisition into the Town of Walkerville Civic Collection an item will be assessed against the scope and content of the Collection as defined in this strategy.

The item will have to demonstrate that the proposed acquisition relates to the key Collection strands and strengthens the integrity, significance and interpretive capacity of the Collection as a whole.



"Chicken Coop". Acrylic on canvas by artist Charlotte Balfour.

## 4 COLLECTION MANAGEMENT

### 4.1 Introduction

Collections management covers both the documentation and the handling of an item.

The Town of Walkerville Civic Collection Strategy outlines procedures for the Acquisition, Accessioning, Disposal and Deaccessioning of items in the Collection.

### 4.2 What is Acquisition?

The process of obtaining 'legal possession' of an item into a Collection is referred to as acquisition. Legal possession of an item can be obtained through:

- Donation - the process of acquiring an item whereby a donor gives an item or a group of items to the Council
- Purchase - acquisition involving the transfer of legal ownership by exchange of money
- Gift - the Deductible Gift Recipient Program (DGR) allows donors to tax deductible benefits for cultural gifts
- Bequest - acquisition involving an individual transferring title of an item to the institution upon death, or through a will under instructions from the executors.

Considered decisions about what items should be acquired result in a more valuable Collection asset. The process of obtaining material, the decisions made about what to obtain, and the policies that drive these decisions, make up the procedure known as acquisition.

The purchasing of items over the value of \$1000 for the Civic Collection should go to the Town of Walkerville Council for deliberation. Minor acquisitions valued at under \$1,000 could be at the discretion of the Town of Walkerville's Chief Executive Officer.

Within this process, it is acceptable for the Council to refuse an item on the grounds that it does not comply with the acquisition criteria of the Town of Walkerville Civic Collection Strategy.

It is important, not to accept items that the Council cannot adequately allocate resources with respect to the future care and proper display or housing of such items. This includes items which are too large to be stored, which are too badly decayed to be conserved, already exist in the Collection, or have no likely significance and should be refused.

### 4.3 Acquisition Criteria

The Town of Walkerville The HHT's acquisition policies are generally aimed at interpreting key periods of history through the acquisition of original artefacts. The Council will apply the following criteria before approving the acquisition of an item as part of the process of acquisition. These criteria are:

## **Relevance**

Items will only be acquired that relate to the stated purpose and key collecting areas of the Town of Walkerville Civic Collection Strategy:

- The Town of Walkerville Council Artefacts (Local Government);
- The Town of Walkerville Domestic Artefacts (Community Cultural Heritage);
- The Town of Walkerville Collected Artworks (Special Collection Artworks).

## **Significance**

Priority is given to items which are significant for their historic, aesthetic, scientific/research or social/spiritual value.

## **Provenance and Documentation**

Priority will be given to items where the history of the object is known and associated documentation and support material can be provided.

## **Condition, intactness, Integrity**

The condition of the item must be taken into consideration when acquiring material. Badly damaged material will not normally be accepted into the Collection.

## **Interpretive Potential**

Items that tell a story and that adds to the interpretive value of the Collection will be prioritised.

## **Rarity**

Items may be prioritised if they are rare examples of a particular kind of items and which directly impacts on its significance

## **Representativeness**

Items may be prioritised if they are an excellent representative example of a particular kind of object.


## **Duplications**

Items that duplicate those already in the Collection will not be accepted unless they are of superior condition and/or historic value. In such a case the duplicate may be considered for deaccessioning.

## **Legal Requirements**

The Council will only accept objects where the donor/vendor has legal title to the object and where it can be displayed and reproduced without infringing artist rights or copyright or where Council has an agreement in place with the artist or with the owner of copyright in the item.

# WALKERVILLE NORTH

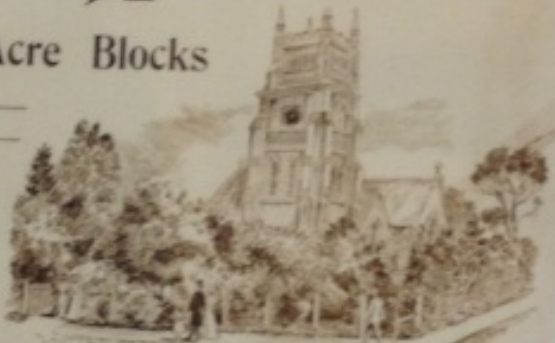
For Sale in  Acre Blocks

HAMPSTEAD HOTEL

MAIN NORTH EASTERN ROAD



Station and Buildings in North Walkerville, 1880  
in the Land for Sale



St. Andrew's Church, 1880, Walkerville North.

Living Area Lots for Sale in 1 Acre Blocks.

DEPOSIT **£5** DEPOSIT

BALANCE:

**£5** Quarterly. Quarterly **£5**

For Five Years.

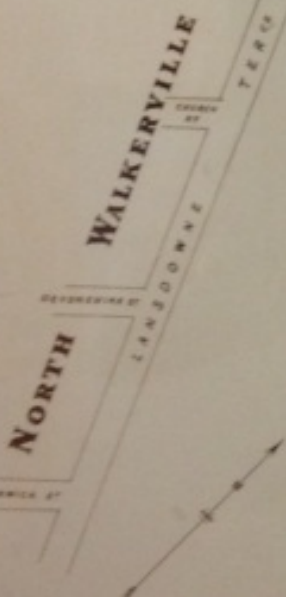
WALKERVILLE NORTH: The Council of the Land for Sale, Resolving that the Area Torrens in the NORTH-EAST ROAD, 1000 Acres, shall be offered in blocks, The amount available for sale in the City for a LIVING AREA.

SOLD

Block 7

1	1/2 Acre
2	1/2 Acre
3	1/2 Acre
4	1/2 Acre
5	1/2 Acre
6	1/2 Acre
7	1/2 Acre
8	1/2 Acre
9	1/2 Acre
10	1/2 Acre
11	1/2 Acre
12	1/2 Acre
13	1/2 Acre
14	1/2 Acre
15	1/2 Acre
16	1/2 Acre
17	1/2 Acre
18	1/2 Acre
19	1/2 Acre
20	1/2 Acre
21	1/2 Acre
22	1/2 Acre
23	1/2 Acre
24	1/2 Acre
25	1/2 Acre

PT SEC 478



The General Plan Section of Walkerville North and the main roads shown in the Land. Proposals are now being made for building the present works.

Block 13

SOLD



A LIVING AREA.

WALKERVILLE NORTH: The Council of the Land for Sale, Resolving that the Area Torrens in the NORTH-EAST ROAD, 1000 Acres, shall be offered in blocks, The amount available for sale in the City for a LIVING AREA.

WALKERVILLE NORTH: The Council of the Land for Sale, Resolving that the Area Torrens in the NORTH-EAST ROAD, 1000 Acres, shall be offered in blocks, The amount available for sale in the City for a LIVING AREA.

**MATTERS & CO.,**  
No. 12, Weymouth St., opposite "Advertiser" Office, just off King William St.

RIVER TORRENS

#### 4.4 Acquisition Procedure

The Town of Walkerville will 'acquire' items that have a direct and clear connection with the Council's Civic Collection and that are deemed to be significant. The Town of Walkerville will adopt the following procedures as best practice with respect to receiving an item for acquisition.

##### **Steps for Acquisition:**

##### **Step 1: Receiving the Item**

A receipt will be issued when an item is received as a possible donation to the Town of Walkerville Civic Collection. The receipt acknowledges the Council's acceptance of the item for consideration only. Receipt copies made – one to be issued to the donor, one to stay with the object until the object is accessioned or rejected and one to go to the central file. A digital photo should be taken of the object at this time and also forwarded to a central file.

##### **Step 2: Information on Item and Donor**

The donor should be asked to write down the history, associations, context and significance of the object they are donating. If unable, Administration receiving the item should record any information from the donor at the time the item is received.

##### **Step 3: Significance Assessment**

Administration will assess the significance of the object and consider the proposed acquisition against the Collection policies, themes and acquisition criteria and assess the item for inclusion in the Town of Walkerville's Civic Collection. Confirm acquisition and send release forms to donor – only unconditional donations accepted including assignment of copyright in item to Council. Items rejected are returned to donor.

##### **Step 4: Statement of Significance**

Once the item has been accepted for the Collection a Council Officer will prepare a 'Statement of Significance' for each new acquisitions, this may be revised at any time following further research or new information.

##### **Step 5: Registration**

Each item acquired must be registered with a unique identifying number that distinguishes one object from another. Record the item's number, the date of accessioning, the date it was acquired, description of the item, donor details and provenance if known. A photo of the numbered item will be added to the Asset Register this is the formal catalogue of all objects that comprise the Civic Collection of the Town of Walkerville.

##### **Step 6: Confirmation**

All documentation regarding transfer of ownership and assignment of rights concluded.

#### 4.5 Deaccessioning Procedure

Deaccessioning is the administrative process of removing permanently from the Collection accessioned Collection items. The deaccessioning process shall be cautious, deliberate and scrupulous. To deaccession an object from the Collection, assess the item against the Collection Strategy and the assessment criteria. An item cannot be deaccessioned if there are conditions associated with its original donation requiring the Council to hold the item in trust.

The criteria for deaccessioning includes:

- The item is outside the scope of the Town of Walkerville Civic Collection Strategy;
- The item is irrelevant to the stated purposes and aims of the Town of Walkerville Collections Strategy;
- Legal title to the item is in doubt;
- The item lacks significance making its contribution to the Collection minimal;
- The item is a duplicate;
- The item lacks integrity as a result of substantial changes made to the original item;
- The item has been lost or stolen and remains missing for longer than two years;
- the item is in poor condition and conservation cannot be justified on provenance;
- in exceptional circumstances, items may be deaccessioned where the object is of particular cultural significance and its return will support cultural protocols comply with legislative protocols;
- No Council member or their relatives, Council staff or their relatives, or Council contractor or their relatives, may benefit or in any way or acquire objects that have been deaccessioned.

A short statement will be prepared indicating why the object is being deaccessioned and a photo taken. This information be recorded in the Assets Register, of all deaccessioned objects documenting the method of disposal. All decisions regarding deaccessioning of items from the Town of Walkerville Civic Collection should be referred to Council for final approval.

Deaccessioning is an integral component of the Town of Walkerville's Collection management strategy.

A decision on how an item should be disposed of must be made after consideration of its provenance, age, condition, appropriateness to any present or likely future as an asset, its value, and its appropriateness for loan to another institution.

There are four main methods of disposal:

- Return to the donor;
- Transfer to another agency;
- Sale;
- Destruction.



When an item has been identified for disposal the donor of the object, if known, or a family member will be informed and offered the item, with an explanation of why it is to be deaccessioned. Return the item to the donor or family representative if they wish to have the item back.

If items from the Town of Walkerville Civic Collection are marked for disposal by sale (or auction) then the proceeds from that sale should be used to maintain the Collection or to acquire new items in line with the Council's Collection Strategy.

Alternatively, deaccessioned items may be transferred to another organisation. If items are transferred to another organisation the Town of Walkerville will not only document the transfer, but place conditions on the transfer such that the item is cared for in an appropriate manner.

In other cases, where the item is damaged, of no monetary value, or in poor condition, and has been assessed as having no significance, then it may be destroyed.

The Assets Register must be updated and reflect the deaccessioning of all such items and the method of disposal must all be recorded. The Asset Register should be revised and back up procedures implemented monthly.

#### 4.6 Loans Procedure

The Town of Walkerville Civic Collection will be governed by the following loan procedures regarding objects entering or leaving the Collection on a temporary basis. This will be accompanied by appropriate documentation stating the responsibilities of both the lender and the borrower, concerning the use, care, maintenance and insurance of the objects.

This documentation is referred to as a Loan Agreement and covers inward and outward loans.

An **Outward Loan** is the loan of a registered item(s), from the Town of Walkerville Civic Collection to another organisation for a specific purpose for example, usually for display, exhibition or event, and held at a site or venue not part of, or the responsibility of the Town of Walkerville.

An **Inward Loan** is the loan of an item (s), not owned by the Town of Walkerville, borrowed from an institution or individual and held on Council premises owned by or under the responsibility of the Town of Walkerville.

- Objects may be borrowed for exhibition, display, photography, reproduction, research or, by special arrangement with the lender, for interactive use including use in public programs.
- Short-term loans are generally less than 12 months and are usually associated with exhibitions, public programs or research.
- Long-term loans are generally of 12 months length or more. They may occur as a result of a major cultural agency requesting to borrow an item from the Town of Walkerville Civic Collection, or the Council wishing to borrow an item of similar significance from a major agency.

- The Town of Walkerville will not accept indefinite or permanent loans to or from the Civic Collection.
- The Town of Walkerville will respect the conditions set out in the Loan Agreement and will give to loaned materials the same care and treatment it provides for its own Collection.
- The Town of Walkerville will not be responsible for the security of privately owned objects Council premises unless such material is required for Council use and is borrowed under the terms of the town of Walkerville Civic Collections Strategy as specified above.
- Loan Agreements must be completed for all items borrowed.
- Loan agreements must be exchanged prior to arrival of the object on Council premises.
- The borrower of items from the town of Walkerville will insure the objects for the amount specified on the Loan Agreement. This cover must be wall-to-wall and all risk. The borrower may be asked to provide evidence of the cover before the objects leave the HHT's premises.
- The HHT does not charge loan fees however it is expected that all reasonable costs associated with the loan will be the responsibility of the borrower, including photography, conservation costs, insurance (if necessary), , packing, transport, travel and subsistence for couriers( if required) , display requirements/supports and security, unless otherwise agreed in writing.
- A request to copy, photograph or reproduce an item from the Town of Walkerville Civic Collection while it is on display or loan must be referred to the Council for permission particularly, if it is an artwork item (artists rights).

#### 4.7 Cultural Protocols

Through the development of the Town of Walkerville Civic Collection Assets Register it was identified that a number of artworks in the Collection depicted and represent aboriginal culture and cultural heritage.

At the time, that these art works were created in the 1970s, there was little understanding of the processes and procedures surrounding cultural obligations in the highly sensitive areas of the ways in which Aboriginal and Torres Strait Islander peoples were being represented in across Australian society.

This was more than just an issue of artistic representation as it was also about cultural self- determination

As a consequence of the development of the policy by the Commonwealth Government titled, *Previous Possessions, New Obligations (1998)*, Aboriginal and Torres Strait Islander people achieved greater influence over the interpretation and meaning of aboriginal cultural heritage and its representation.

The development of a revised policy by the Commonwealth Government titled *Continuous Cultures, Ongoing Responsibilities (2005)* referenced the work of the many indigenous cultural industry professionals and embraced the key principle that recognises the rights of indigenous Australians to self- determination in relation to their cultural heritage.

This area of cultural representation and the values represented in cultural objects and cultural observances and practices is very complex and is a future priority for policy development.

In response, the Town of Walkerville Collection Strategy proposes the endorsement of the following policies as they relate to the administration, care and conservation of the Town of Walkerville Civic Collection. The relevant processes and procedures regarding culture-specific issues as they apply to the Collection will be carried out with reference to the following codes:

This includes:

- Australian Institute for the Conservation of Cultural Material Inc., Code of Ethics and Code of Practice (2005) on the care and management of movable heritage.
- Continuous Cultures: Ongoing Responsibilities (2005) which guides cultural agencies practice in the representation of aboriginal people, and the return of human remains and cultural artefacts.
- Australia ICOMOS Burra Charter, (1999) on the care and management of heritage places, buildings, sites and cultural fabric.
- Heritage Collections Council, Significance 2.0 (2009) on the assessment and determination of cultural significance in Australia.

#### **4.8 Valuation and Stocktaking**

Valuation of the Town of Walkerville Civic Collection is necessary for several Collection management functions. Current values are required for insurance purposes, as well as to satisfy auditing and accounting requirements. The Town of Walkerville Civic Collection currently has some items valued but has not completed a full valuation of the Collection.

To assist in calculating accurate valuations and to monitor the most significant objects in the Town of Walkerville Civic Collection, each item is ranked for significance and entered on the Assets Register. This allows the creation of lists of the most significant objects in the Collection as well as those with the highest monetary value.

Independent valuers commissioned by the Town of Walkerville to value the Civic Collection will be recognised experts and should be selected from the Cultural Gift Program listing of approved valuers in each State and identified by the Commonwealth Government. However, at the point of acquisition, Administration will provide an estimated value for each new donation so that all catalogued objects show a valuation for the purposes of collating the overall value of each property's Collection for insurance purposes.

Auditing the Collection is also necessary for insurance and security purposes, condition checking and maintaining accurate location records. As such, auditing (or stocktaking) can be seen as part of security procedures. A system needs to be developed for checks on items on public display and controlling access to keys and security measures for onsite and offsite storage areas.

IN MEMORY OF  
MARY P. HARRIS

1891 - 1978

ARTIST FROM YORKSHIRE  
WHOSE SANCTUARY "BUNDILLA"  
ADJOINED THIS RESERVE

THEY SHALL NOT HURT OR DESTROY  
IN ALL MY HOLY MOUNTAIN,  
SAYS THE LORD. /ISAIAH 65-25.

## 5 Definitions

<b>Access</b>	Providing access means making a cultural agency, its buildings, its Collection and its programs physically and/or virtually available, and intellectually engaging, to the widest possible range of people, while also fulfilling the other responsibilities (e.g. ensuring the preservation and security of its Collection, and the safety of visitors and workers).
<b>Accession</b>	The process of registering and cataloguing an object into a cultural agency's Collection and giving it a defining number.
<b>Accession Register Program</b>	Recording to a register (digital and print copy) the first stage of the accessioning process in which objects are recorded as they are added to a cultural agency's Collection.
<b>Acquisition</b>	The process of gaining legal possession of an item for a cultural Collection, through purchase, donation, bequest or transfer.
<b>Archival image</b>	A digital image (also referred to as a master image) that has been captured at the most appropriate quality or resolution, and stored for long-term usage. Archival images are normally stored in an offline mode or on an independent hard drive, and are accessed only for the production of copies.
<b>Archives</b>	The term archives encompasses: <ul style="list-style-type: none"> <li>(a) records of organisations and individuals that have been selected for indefinite retention on the basis of their continuing value for legal, administrative, financial or historical research purposes;</li> <li>(b) the name given to the repository in which an archival Collection resides;</li> <li>(c) an organisation (or part of an organisation) whose main function is to select, manage, preserve and make archival records available for use.</li> </ul>
<b>Asset</b>	A document, picture, artefact, specimen or artwork that has been acquired by a cultural agency for its Collection is considered an asset. Other kinds of assets include buildings, sites and equipment.
<b>Benchmark</b>	A reference point or criterion against which to measure performance, achievement or progress.
<b>Born digital</b>	Term used to describe information expressed in a digital format from the point of its creation. Forms of visual or literary expression created using digital technology or digital media are born- digital materials. Other examples include

	websites, web pages, email messages, and word-processed documents.
<b>Burra Charter</b>	The Australia ICOMOS Charter for the Conservation of Places of Cultural Significance, adopted in Burra, South Australia, in 1979. The Charter was revised in 1981, 1988 and 1999.
<b>Cataloguing</b>	The process of recording and filing/storing all known, relevant information about an object in a cultural Collection, such as its origin, age, maker, title (e.g. for artworks), physical description (materials and/or techniques used in its making), physical dimensions, use, provenance, etc. These details are recorded on cataloguing worksheets or onto a computer database.
<b>Code of ethics</b>	A formal set of principles, rules or expectations developed to help people and organisations to make appropriate, ethical decisions in relation to behaviour and practices within a specific profession, industry or specialisation.
<b>Collection</b>	The body of acquired objects held in title by a cultural agency.
<b>Collection Management</b>	A term encompassing all of the practices and procedures implemented by a cultural agency in acquiring, documenting, handling, accessing, storing, securing, lending, conserving and disposing of Collection items.
<b>Collection Strategy</b>	A written statement guiding a cultural agency's aims, practices and procedures in managing its Collection. The Collection Strategy also identifies the kinds of materials a cultural agency will collect and the conditions or terms governing acquisitions.
<b>Community</b>	A social group, of any size, whose members have something in common (e.g. culture, history, experiences, ideas, interests or locality).
<b>Community Access Exhibitions</b>	Exhibitions designed to enable a diverse range of individuals and community groups to present their artworks, culture, ideas or activities to a wider audience. Areas are set aside for an exhibition space to especially encourage exhibitions by marginalised or minority groups.
<b>Conflict of Interest</b>	A situation where the interests of an individual working for, or representing, an organisation compete with that organisation's interests, putting at risk the reputation of all concerned. Inappropriate use of benefits or advantages that the individual gains through this association, or of privileged information that he or she has access to, are potential consequences of conflict of interest.
<b>Conservation</b>	All action aimed at safeguarding cultural material for the future. The purpose of conservation is to study, record,

	retain and, if appropriate, restore the culturally significant qualities of an object, with the least possible intervention. Issues around treatment, handling, storage and display are all encompassed within conservation. See also <b>Preservation, Preventive Conservation</b> and <b>Restoration</b> .
<b>Conservation policy</b>	A written statement guiding a cultural agency's aims, practices and procedures in regard to conserving its Collection. A conservation policy generally covers conservation needs and priorities, treatment, and the handling, storage and display of objects.
<b>Conservation treatment</b>	The physical treatment of Collection items to prolong their existence by preventing or slowing down deterioration. Treatment is undertaken only after an assessment of the current condition of an item, its significance, its future use, and available resources and expertise, and after the preparation of a treatment proposal. Where possible, any materials and methods used in a treatment should allow it to be reversible and should allow for the possibility of future treatments.
<b>Conservator</b>	A professional whose primary occupation is the practice of conservation and who, through specialised education, knowledge, training and experience, formulates and implements all the activities of conservation. Through their training, conservators have an understanding of the principles of the conservation of most materials, but tend to specialise in the treatment of one type of object or material.
<b>Constitution</b>	A written, publicly available statement of a cultural agency's charter, role, goals, policy framework, and composition.
<b>Contractor</b>	A person or a firm that supplies labour, services or materials to an organisation, for a fee and on terms set out in a written agreement or contract. Cultural agencies often engage contractors for their specialised skills and knowledge, to support or carry out a specific project or service. This is normally a short-term arrangement. See also <b>Volunteer</b> and <b>Workers</b> .
<b>Copyright</b>	The exclusive right, granted by law for a specified number of years, to produce copies of, and to otherwise control, an original literary, musical or artistic work.
<b>Core documents and policies</b>	The main documents and policies that guide and inform a cultural agency's activities.
<b>Curator</b>	A person who works with Collection items and associated material to develop a cultural agency's Collection and/or exhibitions, and who seeks to communicate related information, ideas and values to the public.

<b>Deaccession</b>	The process by which an object in a cultural agency's Collection is removed from the Collection. When deaccessioning objects, cultural agencies must ensure that all legal requirements are met and that the objects are made ready for disposal in an appropriate and ethical way.
<b>Deaccession policy</b>	A written statement guiding a cultural agency's aims, practices and procedures in respect of deaccession. A cultural agency's deaccession policy is usually part of its Collections Strategy.
<b>Deductible gift recipient (DGR)</b>	A fund or organisation that can receive tax-deductible gifts through the Australian Taxation Office Deductible Gift Recipients scheme.
<b>Digital imaging</b>	The process of creating and/or manipulating digital images.
<b>Digital preservation</b>	The long-term maintenance of digital files on digital storage media, including upgrades when necessary.
<b>Digitisation</b>	The process of converting information into a digital format. For example, taking a digital photograph of a painting, or scanning a catalogue record, are both digitisation activities (also referred to as image capture). Digital material produced by digitisation can be referred to as 'made digital' (as distinct from 'born digital').
<b>Disaster preparedness and response plan</b>	A document that identifies potential risks or sources of damage to a cultural agency's Collection and facilities, together with ways to remove or reduce these risks. The plan lists actions to be taken to minimize all risks, and actions to be taken in dealing with specific emergency situations. It includes emergency contacts for assistance, supplies and equipment.
<b>Disposal</b>	The formal removal of an item from a cultural agency Collection after a deaccessioning decision has been made. Disposal must occur in accordance with the procedures and conditions outlined in the deaccession policy.
<b>Diversity</b>	Term used in relation to communities made up of different and varied groups. Factors such as age, gender, education level, employment status, income, cultural background, disability and special interests, in respect of current and potential visitors, are all useful for cultural agencies in planning programs to address the needs and interests of diverse communities.
<b>Evaluation</b>	Evaluation is a process to assess the merit or value of an activity against particular criteria, so as to inform planning and decision making. Visitor research is used to assess the merit of a cultural agency's programs and services and can be carried out at various stages of a program, to report on



	and if necessary improve its effectiveness.
<b>Exhibition</b>	Objects, words, images, interactive units, audiovisual techniques and other methods combined to communicate an idea, theme or story for public interest and enjoyment.
<b>Exhibition/Display Plan</b>	A written plan for the exhibitions and displays a cultural agency will present over a period of time, for example 3–5 years. An exhibition/display plan could include an interpretation or exhibition/ display policy, an exhibition schedule, practices and procedures in relation to the maintenance of long-term displays, display plans, and exhibition proposals.
<b>Governance</b>	The process by which a formal authority, such as a board, oversees and directs the policies, functions, actions and affairs of a cultural agency.
<b>Governing body</b>	The group of people who are responsible for the policies, priorities and decisions of a cultural agency (e.g. a cultural agency, Council, trust or board).
<b>Heritage Places and Fabric</b>	Places of significance, such as sites, landscapes, areas, monuments and buildings, to be cared for, and retained, for future generations. Each heritage place has its own fabric or physical material, which may include natural elements, pathways, structures, structural materials, building interiors, sub-surface material, surface treatments, fittings or fixtures.
<b>Intellectual property</b>	An intangible asset such as a copyright or patent. See also <b>Copyright</b> .
<b>Interpretation</b>	A process involving both the cultural agency and its visitors in understanding and communicating the meaning and significance of objects, Collections and places. Modes of interpretation include tours, exhibitions, education programs, publications, social media and websites.
<b>Item</b>	A generic term that covers cultural agency Collection items including documents, pictures, artefacts, specimens, artworks and other objects. Item is also a specific archival term, describing the smallest discrete unit of record material; accumulated items form a record series.
<b>Key Collection Areas</b>	The main types of objects, material or themes that a cultural agency Collection focuses on.
<b>Legally Constituted Entity</b>	An organisation or governing body that is formed, appointed or established through a legal process.
<b>Loans</b>	Items a cultural agency lends to, or borrows from, other collecting organisations, private collectors, or agencies.
<b>Loans policy</b>	A written statement outlining a cultural agency’s aims,

	practices and procedures in relation to inward and outward loans. The loans policy is normally part of a cultural agency's Collection Strategy events.
<b>Metadata</b>	Data about data, or information assembled in relation to an item in order to provide access to it. Metadata usually includes information about the intellectual content of the item, digital representation data (where appropriate), and security or rights management information. In the cultural agency context, the term is commonly used with respect to digital Collections. A universal standard for metadata is the Dublin Core.
<b>Moveable Cultural Heritage</b>	A term used to describe any portable natural or manufactured object of heritage significance. Moveable cultural heritage, being portable, is especially vulnerable because it can easily be sold, relocated or thrown away during changes in ownership, fashion and use. Moveable heritage may be closely related to the significance of heritage places.
<b>Object ID</b>	'An international standard for describing cultural objects. It has been developed through the collaboration of the cultural agency community, police and customs agencies, the art trade, insurance industry, and valuers of art and antiques. The Object ID project was initiated by the J. Paul Getty Trust in 1993 and the standard was launched in 1997. It is being promoted by major law enforcement agencies, including the FBI, Scotland Yard and Interpol; cultural agency, cultural heritage, art trade and art appraisal organisations; and insurance companies' (source: Object ID website).
<b>Occupational health and safety (OH&amp;S)</b>	A legal framework identifying and regulating health and safety issues in the workplace. These issues may affect, or could potentially affect, people in a place of work, in the activities they do there, or anywhere else they go as part of their work.
<b>Policy</b>	A written statement guiding a cultural agency's aims, practices and procedures in relation to specific activities, such as Collection management, providing public access, conservation, education and interpretation.
<b>Preservation</b>	<p>Different professions and organisations use this term in different ways. Here are two common definitions:</p> <p>(a) All action taken to slow deterioration of, or prevent damage to, cultural material. Preservation may involve controlling the environment and conditions of use, and may include treatment in order to, as nearly as possible, maintain an object in an unchanging state.</p> <p>In the case of archival material, moving image and sound, preservation may include transfer to another medium.</p>

	<p>(b) All action aimed at safeguarding cultural material for the future. The purpose of preservation is to study, record, retain and restore the culturally significant qualities of an object, with the least possible intervention. Issues around treatment, handling, and storage encompassed within preservation.</p> <p><b>Note:</b> The terms conservation and preservation are often used interchangeably. This document uses conservation as the overarching term, while preservation (as per definition (a) above) refers to treatment- based activities.</p>
<b>Preventive Conservation</b>	All action undertaken to prevent the deterioration of cultural material and Collections. Preventive conservation involves developing and following policies and procedures in relation to: appropriate environmental conditions; handling and maintenance during storage, display/exhibition, packing, transport and use; integrated pest management (IPM); disaster preparedness and response; and reformatting/duplication.
<b>Procedure</b>	An established way to approach or undertake an activity.
<b>Public programs</b>	All the ways a cultural agency communicates with the public, including on-site and off-site displays and exhibitions, tours, workshops, activity sessions, demonstrations, talks, performances, websites, multimedia, publications and events.
<b>Replica</b>	An exact or faithful copy of an object, especially on a smaller scale. The term is usually used in reference to three-dimensional objects (e.g. 'The ship is an exact replica of the original Golden Hind'). See also <b>Reproduction</b> .
<b>Reproduction</b>	An exact or close imitation of a work of art, generally two-dimensional, as in a publication or document or on an exhibition wall panel (e.g. 'The book contains excellent colour reproductions of Monet's paintings'). See also <b>Replica</b> .
<b>Resource, education or secondary Collection</b>	Objects that do not meet a cultural agency's acquisition criteria but are acquired and maintained for use as display props, in education programs, or for use or exchange to support the conservation of the formally acquired cultural agency Collection. Cultural agencies use a range of names for these kinds of adjunct Collections.
<b>Restoration</b>	The actions taken to return cultural material (objects) to a known or assumed earlier state. Restoration may involve the reassembly of displaced components, removal of extraneous matter (such as later additions or concretions), or reintegration (repair) using new materials. (e.g. infilling holes or areas of loss). See also <b>Conservation</b> and <b>Preservation</b> .

<b>Risk Assessment</b>	The review and identification of all potential hazards, and sources of danger or loss, that could affect a cultural agency's Collections, workers, visitors, site, buildings, assets and operations.
<b>Risk Management</b>	Having policies and procedures in place to assess, remove and/or minimize risks, and to deal effectively and responsibly with unforeseen events.
<b>Significance</b>	The historical, aesthetic, scientific or social values that a cultural agency object or Collection has for past, present and future generations.
<b>Significance Assessment</b>	The process of studying and understanding the meanings and values of a cultural agency object or Collection, enabling the development of sound and reasoned judgements and statements about the importance of objects and Collections, and their meanings for communities.
<b>Statement of Purpose</b>	A short summary of a cultural agency's overarching aim.
<b>Strategy</b>	Plan or technique for achieving set aims or objectives.
<b>Sustainability</b>	'Forms of progress that meet the needs of the present without compromising the ability of future generations to meet their needs' (source: World Commission on Environment and Development).
<b>Vision Statement</b>	A written description of what an organisation will be if it succeeds in implementing its strategies and achieves its full potential.
<b>Volunteer Policy</b>	A written statement guiding a cultural agency's aims, practices and procedures for managing volunteers. This type of policy covers activities and issues such as recruitment, rights and responsibilities, coordination, mentoring, insurance, recognition, training, safety and security.
<b>'Wind-up clause'</b>	A statement in a cultural agency's constitution or other legal framework to ensure that, in the event of the cultural agency's permanent closure (or 'winding up'), the future of the Collection is secured according to recognised cultural agency ethics and codes of practice.



TOWN OF



WALKERVILLE