1. Purpose and Scope
This document supports the Museums and Collections Policy by providing directives for the management and maintenance of the University’s art collection, officially known as the UNSW Art Collection.

2. Definitions

2.1 Accessioning
The formal allocation of a unique identifier and recording of a new work of art into the catalogue, register or permanent inventory of the Art Collection and accepting a duty of care for that work of art.

2.2 Acquisition
Taking legal possession and ownership of a work of art through purchase, bequest, commission, donation, transfer or exchange.
2.3 **Art Collection**
The recognised holding of works of art acquired by the University since 1954, with specific content parameters for acquisitions, as defined at 3.3. Officially known as the UNSW Art Collection, it is a budget unit sited within the Division of the Vice-President, University Services.

2.4 **Art Collection Protocols**
Detail further processes and guidelines relating to the management and maintenance of the Art Collection.

2.5 **Art Curator**
The officer responsible for managing the Art Collection and its holdings and the registered custodian for Asset purposes.

2.6 **Cataloguing**
Recording all physical information, provenance and acquisition details about works of art in the Art Collection.

2.7 **Cultural Gifts Program (CGP)**
The Australian Government’s program of tax incentives for culturally significant gifts to Australia’s public collections (formerly known as the “Taxation Incentives for the Arts Scheme”). Eligibility is restricted to institutions registered as DGRs – see 2.9.

2.8 **Deaccessioning**
The permanent removal of a work of art from the Art Collection inventory, by following the procedure at 3.12.

2.9 **Deductible Gift Recipient (DGR)**
Funds, authorities or institutions endorsed by the Australian Taxation Office. Collections recognised as DGRs are eligible for registration with the Australian Government’s Cultural Gifts Program.

2.10 **Direct Report**
The Art Collection is located within the Division of the Vice-President, University Services and the Art Curator reports to the Director, Venues and Events.

2.11 **Disposal**
The physical removal of a work of art from the Art Collection, by following the procedure at 3.13, after the work of art has been formally de-accessioned.

2.12 **Documentation**
Information about works of art in the Art Collection used to identify them and track their movement and use.

2.13 **Loan**
The temporary physical transfer of a work of art from the Art Collection to a public art gallery or museum, over a specified period, and where there is no transfer of ownership.

2.14 **Loan Agreement**
A formal, legal agreement between the University and public art galleries or museums, to record details pertaining to the lending of works of art for temporary purposes such as exhibition or research.
2.15 **Public Art Gallery or Public Museum**
Institutions formally established by Federal, State, or Regional Governments to protect, house, care for, research and exhibit items of historic, scientific or aesthetic value and interest for future generations.

2.16 **Special Conditions**

i) Provisos, restrictions and/or in-kind considerations attached to acquisitions.

ii) Additional, essential, specified requirements beyond those normally made available by the Art Collection for (including but not restricted to) storage, display, packing, handling, transport, conservation, archiving, deaccessioning and disposal.

3. **Procedure**

3.1 **Management**

3.1.1 The Art Curator will be appointed and designated as responsible for the Art Collection, and will report to the Vice-President, University Services through the Director, Venues and Events (see 2.16).

3.1.2 The Art Curator will ensure contractors working with, or on the Art Collection are suitably qualified in their area of expertise, prior to commencement of service.

3.1.3 The Art Curator must give permission for volunteers to work on any aspect of the Art Collection. A record will be maintained listing volunteer workers, their names and addresses and a record of times and dates when they worked as volunteers. This information is required in case of insurance claims related to injury.

3.2 **Reporting**
Annual reporting, as specified in 3.1.1, will include, but not be restricted to, a list of significant new acquisitions, use of the collection, the state of conservation and documentation of the Collection.

3.3 **Acquisition**

3.3.1 Works of art acquired for the Art Collection will meet all the following requirements:

(i) Australian art post 1949;

(ii) by Australian artists who have a proven record of practice and development of their art form and who are represented in public collections, or who have achieved recognition through significant awards and prizes;

(iii) relate to the variety of concerns encountered within the University, or constitute an artistic reflection upon the important domains of human knowledge and endeavour;

(iv) would make a significant contribution to the Art Collection, and will

(v) be limited to paintings, barks, works on paper, sculpture and ceramics.
3.3.2 Photographs, textiles and new media will not be acquired, nor any work of art requiring special conditions (as per definition at 2.16), provisions, or equipment for display or maintenance, which the University may be unable to provide or support in the long-term.

3.3.3 Acquisitions will be selective, as resource limitations and space restrictions do not allow the indiscriminate growth of the Collection. Acquisition proposals will address all the following criteria and have approval from the relevant approving officer. Proposed acquisitions for the Art Collection need to:

(i) be compliant with the 3.3.1 and 3.3.2;

(ii) be collected in full compliance with the laws and regulations of international collecting protocols, and have clear evidence of how if they came to be legitimately in the donor’s possession;

(iii) allow full transfer of title to the University and not be “long term loans” or “permanent loans”,

(iv) be able to be appropriately stored and cared for under conditions the University can feasibly provide, and that will ensure their availability for research and display;

(v) be in a stable condition, or able to be conserved and housed appropriately and within budget;

(vi) be unlikely, in the future, to result in major expense for the University, (i.e. conservation, maintenance, storage, display, security) unless such likelihood is identified and considered in the approval process, and

(vii) be unlikely to cause OHS concerns (i.e. be able to be handled, stored, displayed, maintained and accessed safely)

3.3.4 New acquisitions will be acquired, in accordance with 3.3.1 and 3.3.2, by:

(i) Donation – where provenance is documented and the donor displays clear legal title and ownership passes to the University, for its unconditional use. All donations become the property of the University and are subject to its policies and procedures.

(ii) Purchase – where the purchase price is the fair market value; where funds are designated to purchase works of art that have been identified as having significance to the Art Collection; where the vendor has clear legal title (or authority to act on behalf of the owner who has clear legal title) and provenance is well documented.

(iii) Transfer – where works of art from other organisations have been identified as having significance to the Art Collection, meet all the Art Collection’s acquisition criteria and are of benefit to the University

(iv) Commission – where works of art are produced according to a specific brief for and by the Art Collection.
3.3.5 New acquisitions will be approved as follows:

(i) Proposed purchases will be recommended by the Art Curator, supported by the Direct Report and approved by the Vice-President, University Services.

(ii) Proposed donations or transfers will be recommended by the Art Curator, supported by the Direct Report and approved by the Vice-President, Advancement, who officially thanks the donor in writing and then notifies the Vice-President, University Services.

3.3.6 Works of art acquired for the Art Collection will not be purchased from members of the governing body, or staff of the University, their families or close associates. Tax-benefit gifts from any of these individuals will be considered on a case-by-case basis.

3.3.7 All acquisitions shall be accompanied by either a Deed of Gift or a Deed of Acquisition, completed and signed by the donor or vendor (see Appendix E.v).

3.3.8 All works of art acquired for the Art Collection must be registered as University assets. An Asset Acquisition Form (Appendix E.i) will be completed and sent to the University’s Assets Unit, noting the new asset tag number, which is applied to the new work of art where possible. Where application of the tag is not possible, the number will be applied or attached using conservation methods.

3.3.9 The University’s Insurance Officer shall be notified of all works of art registered as University assets. Notification will include item description/s, value/s and asset tag number/s.

3.4 Documentation

3.4.1 All works of art accepted into the Art Collection will be documented to show they are uniquely identified, located, tracked and inventoried.

3.4.2 All works of art held in the Art Collection will be accurately and systematically documented and catalogued in a hardcopy register and an electronic catalogue. Records will be legible and accessible.

3.4.3 Each work of art will carry a permanent, unique alpha-numeric identifier (accession number) as detailed in the Art Collection Protocols (see 2.4) plus a University asset tag number.

3.4.4 Electronic back-up shall be regularly undertaken and kept secure by UNSW IT Services, as part of its service to the University’s Team-Site CMS, of which the Art Collection is a client.

3.4.5 Only authorised Art Collection staff will have access to, and be able to update or edit collection documentation. Where IT Services requires access to the Art Collection CMS catalogue for maintenance and development, this access does not include unauthorised editing of data.
3.4.6 The Art Curator will ensure all staff employed in the Art Collection are aware of the importance of accurate and up-to-date documentation and provide training in the procedures with which they will be involved.

3.4.7 The Art Curator is responsible for ensuring all relevant catalogue information is consistent, accurate, current and recorded.

3.4.8 Where applicable and when possible, records for each work of art shall include the following details:

(i) **Acquisition:** acquisition recommendation and signed approval; vendor/donor, provenance, acknowledgements, order #, invoice #, price paid, date of acquisition, condition on acquisition

(ii) **Accession:** permanent unique collection number + asset tag, description (i.e. physical attributes), title, artist/maker, place of creation, date of creation, where and how signed, secondary inscriptions, primary material/media, dimensions, photograph or scanned image

(iii) **Condition:** condition rating, condition report, any display, storage and handling requirements or restrictions

(iv) **Conservation:** condition rating; treatment report; maintenance record and/or schedule

(v) **Location:** Building Code, room #; date installed, by whom; date last sighted, by whom; display location history

(vi) **Loan:** loan recommendation and signed approval, purpose, borrower, duration, value, display/handling requirements; copyright restrictions; any special conditions; receipts as evidence of dispatch and return

(vii) **Copyright:** copyright holder’s name and contact details; signed and witnessed non-exclusive copyright licence; any special conditions or exemptions

(viii) **De-accession:** reason, recommendation and signed approval, proposed disposal method

(ix) **Disposal:** recommendation and signed approval for write-off, valuation, disposal method, date etc; sale price if applicable.

3.4.9 If limited time or resources prevent full documentation of works of art as outlined in 3.4.8, the following primary records, where applicable and when known, will be the minimum recorded in the first instance:

(i) **Acquisition:** invoice copy or receipt/deed of gift, date of acquisition;

(ii) **Accession:** permanent unique collection number + asset tag, short description including title, artist/maker, place made, date made

(iii) Primary material/media, dimensions

(iv) Condition rating

(v) Location record

(vi) Photograph or scanned image
3.4.10 Original documents pertaining to works of art held in, and acquired for the Art Collection, shall be filed in central files logged with the University’s Records and Archives Office.

3.4.11 It is desirable for scanned copies of important original documents to be kept on a University server for additional security and for electronic access by the Art Collection staff as required.

3.4.12 Depending upon the method of acquisition, and where possible, the following records should be filed as directed at 3.4.10 and 3.4.11:

(i) Gifts
- Signed letter from the donor offering the work of art (any special conditions specified in the letter should be re-negotiated as only unconditional gifts will be accepted).
- Memorandum from the Art Curator recommending the gift be approved or declined, as applicable.
- Signed letter to accept or decline from the Vice-President, Advancement.
- Deed of Gift.
- Copy of Asset Acquisition Form lodged with the Assets Unit.
- Delivery receipt.

(ii) Bequests
- Same as for (i) Gifts plus the following:
  - Appropriate extract from the relevant will.
  - Agreement of the executor (signature confirming transfer of title).
  - Record of the location of the will (a copy of the complete will is preferable).
- Delivery receipt.

(iii) Purchases
- Recommendation from the Art Curator with signed approval from the Vice-President, University Services.
- Original invoice and receipt with description identifying the goods purchased.
- Details of any grant/aid/sponsorship received for the purchase.
- Deed of Acquisition.
- Copy of Asset Acquisition Form, where applicable.
- Delivery receipt.

(iv) Transfers (IN)
- Recommendation from the Art Curator with signed approval from the Vice-President, Advancement.
- Letter of acceptance from the Vice-President, Advancement.
- Transfer of title to the work of art, for which the non-monetary exchange was made.
- Copy of Asset Acquisition Form, where applicable.
- Delivery receipt.

(v) Transfers (OUT)
- Recommendation from the Art Curator with signed approval for de-accession and transfer from the Vice-President, University Services.
- Approved application for disposal from the Assets Unit.
- Transfer of title to the work of art, for which the non-monetary exchange was made after approval received from the Assets Unit.
- Letter of acceptance from receiving institution.
- Dispatch receipt.
3.5 Location and Movement Control

3.5.1 The location of all works of art will be recorded in the Art Collection electronic catalogue. Works of art are registered with the Assets Unit and their locations are recorded on the Corporate Finance database.

3.5.2 Changes to the location of works of art, whether permanent or temporary, shall be recorded as promptly as possible in the Art Collection electronic catalogue with the date of relocation duly noted. The Assets Unit will be advised promptly of all asset movements, using the Asset Transfer/Loan Form (ATL)(Appendix E.ii).

3.5.3 The Art Curator is the registered asset custodian for the Art Collection for the purposes of stocktaking and asset control, unless otherwise noted.

3.5.4 Only authorised personnel, under instructions from the Art Curator, may move works of art belonging to the Art Collection.

3.6 Security

3.6.1 All University staff, contractors and volunteers are responsible for maintaining the safety and security of the Art Collection.

3.6.2 Works of art shall be kept in secure conditions when in use, in transit or in storage. This may include both physical and electronic security measures.

3.6.3 Security measures should be commensurate with the financial and significance value of the work of art.

3.7 Accessioning

3.7.1 Every work of art acquired for the Art Collection will be assigned a unique identifier, primary information will be recorded and the work of art will be labelled.

3.7.2 Only formal acquisitions will be accessioned (i.e. not impending or possible donations, purchases or transfers, nor works of art borrowed from other organisations).

3.7.3 All works of art in the Art Collection will be accessioned; all information will be entered into the hard-copy Accession Register and the electronic catalogue. The accessioning process consists of the following:

(i) Assign a unique identifier (accession number) as defined in the Art Collection Protocol plus an asset tag number.

(ii) Undertake minimal documentary recording including, where applicable:

a. Title and/or description
b. Artist/Maker
c. Materials/medium
d. Measurements
e. Date of creation
f. Place of creation
g. Photograph upon acceptance
h. Where the work of art came from/was recovered from
i. Donor/Vendor + contact details
j. Date of donation/purchase/commission/transfer
k. Location of work of art
l. Handling/storage/display requirements
m. Provenance/historical information, where known

(iii) Assess condition based on the criteria established in Care & Maintenance (sub-section 3.8.2)

(iv) Each work of art will be marked with its unique identifier, either directly onto the work of art in an accessible but unobtrusive location using conservation approved materials and techniques, or by sewn-on label or swing label.

3.8 Care and Maintenance

3.8.1 Preventative conservation techniques will be employed at all times. This will include ensuring works of art are safely housed in appropriate materials and storage environments are as follows:

(i) Kept clean and organised.

(ii) Have sufficient space to allow safe movement of larger works of art.

(iii) Pollutant and pest controlled.

(iv) Provide protection from damp, mould or water ingress.

(v) Have lighting conditions that limit deterioration of susceptible works of art.

(vi) Are monitored by data-loggers, for relative humidity and temperature levels, to provide data to inform collection management decisions, when and where applicable.

(vii) Achieve a satisfactory compromise between long-term preservation of the works of art and their accessibility to students, staff and public.

3.8.2 Works of art in the Art Collection will have a condition rating recorded, to assist preventative conservation monitoring, as well as scheduling and budgeting for conservation treatment. A condition rating shall be set (and updated as required) against the following criteria1:

(i) AA - Highly unstable – immediate conservation required; no access or use.

(ii) A - Unstable – remove from display; restricted use until conservation is completed; or may be archived.

(iii) B - Fair – stable, possibly has minor disfigurement, but no immediate conservation required; may still be displayable.

(iv) C - Good – stable and sound condition; displayable and accessible; no conservation required.

(v) D+Year - denotes having been conserved and in what year.

(vi) K – Archived, no longer of display quality, or not for display but available for research purposes if required.

3.8.3 Works of art should undergo conservation/stabilization treatments where necessary, to ensure they remain in a stable condition. However, preventative conservation measures will be employed primarily to lessen the need for expensive or invasive physical treatments.

3.8.4 Treatments should be limited to conservation techniques, not restoration, i.e. the primary objective should be to stabilize the current condition rather than removing or adding parts, and involve minimal intervention to the fabric of the work of art. Reversible techniques and materials should be used whenever possible, or when physical changes are made to a work of art, including the inscribing or attachment of accession numbers.

3.8.5 Only qualified conservators or technicians shall carry out conservation or maintenance treatments on works of art, which shall be accurately and thoroughly documented in detail, including photographs before, during, and after treatment.

3.8.6 Prior to any work being undertaken the Art Curator will request a quote containing the treatment proposal from the conservator, as well as disclosure of all implications of the proposed treatment including, but not restricted to, the level of reversibility and any predicted physical and/or aesthetic changes.

3.8.7 Conservation treatment information will be recorded in the collection records and treatment reports will be filed on central files for future reference.

3.8.8 A housekeeping program that includes insect and pest management of displays and storage areas shall be maintained.

3.9 Storage and Display

3.9.1 Art Collection items will be stored or displayed in the most appropriate location for their preservation, taking into account factors including historical location, value, environmental conditions and security. This may include storage with specialist art service contractors.

3.9.2 Exhibitions or displays will be well planned and programmed ensuring works of art are not endangered in any way during installation and when on display.

3.9.3 Ethical and legal issues concerning the display of human remains and ritual or religious works of art will be acknowledged and observed as required.

3.9.4 The use of operational works of art such as kinetic art will only be allowed where damage and harm to the work of art, and/or the public, can be avoided or minimized. The Art Curator will authorise and specify the exact terms and conditions of use of such works of art.

3.10 Access and Use

3.10.1 The Art Curator will ensure controlled access to sensitive information such as valuations, security and location details or the identity of donors. This data will only be made available to authorised personnel.
3.10.2 The Art Collection may be accessible through exhibitions and displays on campus, approved external loans, personal inspection or by virtual means, in accordance with administrative priorities.

3.10.3 Reproduction of works of art in the Art Collection will only occur in accordance with copyright or any ethical restrictions, which may apply to some items.

3.10.4 Access and use will be balanced against the welfare, conservation and security of the works of art, to ensure their long-term survival. The University may refuse requests for access to, or use of, any work of art where its long-term future could be compromised. The University may only allow access to works of art of high value, fragility or sensitivity to those with a genuine need for access.

3.10.5 Access for research purposes to works of art in the Art Collection will be sought from the Art Curator in writing. Permission will be dependent upon time and resources available. The Art Curator reserves the right to supervise on-site research. Supervision may include restrictions on handling works of art and the checking of works of art for loss or damage after being researched.

3.10.6 Access to and use of works of art in the Art Collection, for study and research, will be on a cost-recovery basis, unless required for commercial purposes (e.g., photography or filming) when commercial arrangements will be made with the Art Curator in compliance with the relevant copyright restrictions.

3.10.7 The University will be acknowledged in any work produced as a result of research using resources in the Art Collection, and this material will be made available to the University with a copy provided to the Art Collection.

3.11 Loans

3.11.1 The temporary loan of works of art will be permitted provided such loans comply with the Art Collection's lending criteria at 3.11.3; the loans are of benefit to the University; the safety and security of the work/s of art is assured; a certificate of currency of insurance is provided by the borrower; there is no cost to the University associated with any aspect of the loans and all loan documentation is completed.

3.11.2 Loans will be subject to the “Conditions of Loan” specified in the Art Collection’s loan agreement (Appendix E.vii) drawn by the University’s Legal Office.

3.11.3 Works of art will only be lent to public art galleries or museums at Regional, State and National level, with climate controlled environments, museum lighting protocols and where staff are trained in museum handling practices.

3.11.4 After recommendation by the Art Curator, loans of works of art shall have the approval of the Art Curator’s Direct Report, or the Vice-President, University Services.

3.11.5 The Assets Unit will be advised of any external loans of works of art using the Asset Transfer/Loan form.
3.11.6 The University’s Insurance Officer will be advised of any intended external loans and such information will include the duration of the loan, venue/s, borrower’s insurance and a copy of the certificate of currency.

3.11.7 Loan requests may be refused for the following reasons (but not restricted to), if the work of art is:

(i) Already committed for the dates requested

(ii) An integral part of the University community and removal from display will not benefit the University

(iii) Too fragile and may sustain damage if subjected to additional handling/travelling/display time.

(iv) Not in display condition

3.11.8 Loan fees and/or reimbursement of costs for conservation/display preparation may be a condition of the loan.

3.11.9 The Art Curator will ensure works of art are packed to ensure safe arrival at the borrowing institution. The borrower will ensure the works of art are packed for return, as they were packed upon arrival.

3.11.10 External borrowers will be required to meet the cost of specialist packing or crating necessary to ensure safe transport of the works of art on loan.

3.11.11 All loans will require condition reports undertaken prior to packing and may include a notated photograph identifying any issues present at the time of packing. If a conservator is required to provide such reports, the borrower will meet the cost.

3.11.12 External borrowers will be required to provide evidence of insurance coverage for the value of the work of art borrowed, plus a certificate of currency, before any loans are collected by, or delivered to the borrower.

3.11.13 No loan will be made for an indefinite period, or as a permanent loan.

3.11.14 Works of art will not be lent for tours lasting longer than 12 months or for single venue exhibitions longer than two years.

3.11.15 Loans may be renewed or extended if the condition of the work of art is not at risk and the timing does not exceed the specified periods at 3.11.14. A condition report will be required for extension of a single venue loan beyond 12 months.

3.11.16 Accurate records will be kept when lending works of art (outward loans), their locations (including multiple venues) and the due date of return.

3.11.17 Filed loan records will include the original letter of request and all subsequent correspondence; loan approval documents; the completed, signed and witnessed loan agreement; copy of certificate of currency and evidence of advice to Insurance Officer; uplift receipt and outgoing Asset Relocation/Transfer/Loan Form (ARTL) (Appendix F.ii); return delivery receipt and incoming ARTL.

3.11.18 Standard chronological filing of individual documents may cause confusion if several concurrent loans are active. Documents at 3.11.17 for each loan, will be bundled to reflect the completed process and filed accordingly, with Records.
3.12 Deaccessioning

3.12.1 Reasons for the de-accessioning and subsequent disposal of a work of art from the Art Collection may include:

(i) lack of historical relevance to the University;
(ii) lack of relevance to the University's long term strategic plan;
(iii) the University does not have clear legal title;
(iv) theft or loss;
(v) damage or serious deterioration in condition;
(vi) repatriation of cultural property;
(vii) new information which leads to a reappraisal of relevance;
(viii) has not been collected in full compliance with the laws and regulations of international collecting protocols, or
(ix) is of inferior quality, or inappropriate to the nature of the collection, or non-compliant with acquisition parameters as outlined at 3.3.1.

3.12.2 It is recommended de-accessioning of works of art acquired through donation shall require, where possible and practicable, the consultation of all parties who contributed to, or controlled, the bequest or donation.

3.12.3 Any work of art from the Art Collection reported "Not Found" in three consecutive annual stocktakes, will be deemed lost and subsequently written-off following the deaccession process at 3.12.4 (ii - iii) and the disposal method at 3.13.1.

3.12.4 The deaccessioning process is as follows:

(i) The Art Curator must be satisfied a work of art proposed for deaccessioning meets one or more of the criteria as set out in 3.12.1.

(ii) The Art Curator shall submit a written recommendation for deaccessioning to the Vice-President, University Services. The proposal shall provide the work of art’s catalogue information and a statement justifying deaccessioning. The recommendation shall include the proposed method of disposal - either by sale, donation, transfer or destruction. In the case of deaccessioning a lost work of art the statement will include the circumstances of the loss, the date last seen and by whom, plus details of the steps taken to locate the work of art.

(iii) Once approved, deaccessioning shall take place after a 12 month waiting period. If no reasons to keep the work of art arise during this period, the decision to deaccession stands and the disposal process may commence. Only after the disposal process is completed may all registration records be amended, noting the method of disposal. An illustrated, hard-copy record of the work of art’s previous existence in the collection should be retained.

3.12.5 Works of art acquired through the Australian Government’s Cultural Gifts Program may be deaccessioned if they no longer comply with the acquisition parameters, provided they have been with the Art Collection for more than five years. See also 3.13.5.
3.13 Disposals

3.13.1 Disposal of works of art included in the University Asset Register must be documented using a completed “Notification of Equipment/Asset for Write-off or Retirement” form (Appendix F.iii), approved in accordance with sub-section 5.4.2 of the UNSW Register of Delegations.

3.13.2 Any monies received by the University from disposal of works of art deaccessioned from the Art Collection shall be used to fund new acquisitions, solely for the benefit of the Art Collection.

3.13.3 All identifiers, accession numbers and University tags are to be removed from works of art prior to disposal.

3.13.4 Destruction will be permitted only once all reasonable efforts have been made to dispose of the work of art through other means, or if the work of art is hazardous or poses a danger to the Collection or staff.

3.13.5 Former gifts acquired through the Australian Government’s Cultural Gift Program, shall be offered to another public institution with similar aims. If no accepting institution is found, then the works of art may be sold by private treaty or auction. Under no circumstances are such works of art to be returned to the original donor, who received a tax benefit for the original donation.

3.13.6 Works of art disposed from the Art Collection will not be sold or given to members of the governing body or staff of the University, their families or close associates.

3.14 Copyright and Reproduction

3.14.1 A written application must be made to the Art Curator for reproduction of works of art in the Art Collection. The application shall explain the reason for reproduction being requested and how it will be used. Permission will be refused if copyright could be infringed.

3.14.2 Written permission to reproduce works of art in the Art Collection must be obtained from the copyright owner and provided to the Art Curator before photographic images are supplied to the requestee, or may be taken. All photographic costs shall be borne by the requestee, unless otherwise arranged with the Art Curator.

3.14.3 Where the Art Collection provides an existing photographic image, a fee may be charged for its use.

3.14.4 A non-exclusive copyright licence for works of art owned by the University (see Appendix E.vi) shall be completed where applicable and filed in alphabetical order in the appropriate central files.

4. Responsibilities

4.1.1 The Art Curator will ensure controlled access to sensitive information. Confidential data concerning donors, valuations or location details will only be available to authorised personnel.
4.1.2 The Art Curator will induct all persons who have physical access to the Art Collection in the use of appropriate care and museum handling techniques (see Appendix B).

4.1.3 The Art Curator will ensure all activities involving the Art Collection comply with NSW Workcover requirements and UNSW OH&S procedures. This includes the storage and handling of hazardous materials used for maintenance and conservation.

4.1.4 University staff, contractors and volunteers shall report the loss of, or damage to any work of art to the Art Curator, who will investigate the matter, advise the Direct Report of action undertaken and record the incident and actions on the relevant central file.

4.1.5 The Art Curator will promptly report damage to, or loss of, works of art listed as University assets to the Assets Unit and to the University’s Insurance Officer.

5. Review & History
The Art Collection Procedure will be reviewed every five years unless otherwise required.

6. Acknowledgements
In accordance with the UNSW’s obligations under the Moral Rights Act 2002 (Cth) the following are acknowledged as sources used in formulating this document:

Code of Ethics for Art, History & Science Museums. (1999). Museums Australia Inc.: Civic Square, ACT. SBN 0 9589539 0 2


Appendix A: History

<table>
<thead>
<tr>
<th>Version</th>
<th>Authorised by</th>
<th>Approval Date</th>
<th>Effective Date</th>
<th>Sections modified</th>
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<tr>
<td>1.0</td>
<td>Executive Director, University Services</td>
<td>9 November 2010</td>
<td>30 November 2010</td>
<td>This is a new procedure</td>
</tr>
<tr>
<td>1.1</td>
<td>Administrative update by the Head, Governance Support</td>
<td>7 March 2013</td>
<td>7 March 2013</td>
<td>Titles updated in Section: 2.3, 2.10, 3.1.1, 3.3.5(i)(ii), 3.4.12(i), 3.4.12(iii), 3.4.12(iv), 3.4.12(v), 3.11.4, 3.12.4(ii), Appendix C, Appendix D.</td>
</tr>
</tbody>
</table>

Appendix B: Handling Art Collection Items
- Always use two hands to lift and move works of art.
- Always lift works of art from the base or the point of strength.
- Lift and move works of art using the correct OH&S manual handling techniques.
- Always use a partner or partners to lift and move heavy or oversized works of art.
- Whenever possible use trays, trolleys or dollies.
- Carry two-dimensional works by holding both sides or top and bottom, with both hands.
- Stretched canvas paintings must be carried holding the sides; do not allow fingers or hands between the stretcher and canvas.
- Ensure you are aware of Safe Work Procedures for dealing with any equipment used to move works of art.
- Always use gloves whenever touching works of art (except in the case of ceramics) – oil from hands will affect metallic or gilded surfaces.
- If a work of art is made of several parts, separate the parts prior to moving.
- Create a clear path before moving a work of art, ensuring doors are open for unobstructed movement.
- Ensure the destination point is clear and ready to receive the work of art.

Appendix C: Cultural Gifts Program Process:

(i) Donor contacts the Art Curator regarding a potential gift.

(ii) The Art Curator determines the gift conforms with the Art Collection acquisition criteria and would make a significant contribution to the Collection; arranges approval and formal acceptance of the gift into the Collection, from the Vice-President, Advancement.

(iii) Donor provides two valuations from approved valuers (in some instances the Art Collection may meet the cost for one valuation; in special circumstances the Art Collection may meet the cost for both valuations).

(iv) Valuations must be done within 90 days of date of donation, so they reflect current market value.

(v) The Art Collection submits the original and two collated copies of the following documentation for assessment, to the Cultural Gifts Program’s Secretariat by the advertised closing date:
   - Checklist for Institutions (completed by UNSW)
   - Certificate of Donation (completed by donor and UNSW)
   - Donation Summary/Statement of Significance (completed by UNSW)
   - Two completed valuation certificates from approved valuers
   - Quality colour images of the gifted works of art.

(vi) CGP Committee assesses the donation and, if necessary, requests further information*

(vii) If the donation is certified as meeting the Cultural Gifts Program requirements, the documents are stamped and sent to the donor for his or her tax records and a copy of the Committee’s letter is forwarded to the Art Collection for its records.

(* this may involve further clarification from the valuer/s if the Committee is not satisfied the average of the two valuations + GST represents current market value. If the valuer/s do/does not supply further information to substantiate the value, the CGP Committee will refer the donation to the Commissioner of Taxation for determination.)

Appendix D: Loans

Loan agreements governing the lending of works of art from the Art Collection have been verified by the University’s Legal Office and include the following:

- Borrower’s name and all contact details
- Purpose of Loan
- Date of uplift
- Date of return
- Work/s of art requested including identifying numbers
- Physical condition of work of art prior to loan
- A current valuation
- Any restrictions or conditions of use
- Environmental conditions to be achieved by the borrower
- Security measures and relevant measures provided by the borrowing venue
- Handling, packing and shipping procedures with costs borne by the borrower
- Standard of transport required to safely move the loans
- Insurance coverage arrangements - outgoing loans to be insured by the borrower including damage in-transit (a certificate of currency to be provided prior to uplift)
- Reporting of damage or loss procedures – any damage to be reported immediately. Works of art to remain in the same condition as when they leave the University. They are not to be cleaned, conserved, repaired, retouched or otherwise altered unless prior agreement is made with the Art Curator. Any damage in transit will be reported immediately upon receipt.
- Full acknowledgement of UNSW to be made by the borrowing institution and any text should be agreed by the University.
- Copyright, photography and reproduction rights
- Payment of costs
- University contact officer + contact details
- Loan extensions to be approved by the Vice-President, University Services
- Loan Agreement signed by the Vice-President, University Services
- A Condition Report to be completed immediately before packing and uplift (includes a photograph with notations of any prior damage if applicable)

Appendix E: Forms

i. Asset Acquisition
ii. Asset Relocation/Transfer/Loan Form
iii. Asset Disposal
iv. Cultural Gifts Program forms and certificates
v. Deed of Gift and Deed of Acquisition (contact Art Curator)
vi. UNSW Non-Exclusive Copyright Licence (contact Art Curator)
vii. Loan Agreement (contact Art Curator)