



Version	Approved by	Approval date	Effective date	Next full review
3.0	Deputy Vice Chancellor Academic and Student Life	18 August 2022	18 August 2022	August 2025
Procedure Statement				
Purpose	This document articulates the key principles and practices of activities relating to the management of the UNSW Art Collection as a university-wide cultural and historical asset. Protocols relating to these activities can be found in local Instructions which are continuously reviewed.			
Scope	This document applies to the UNSW Art Collection, staff managing the UNSW Art Collection, and staff with temporary custodianship of works of art from the UNSW Art Collection.			
Are Local Documents on this subject permitted?	<input checked="" type="checkbox"/> Yes, however Local Documents must be consistent with this University-wide Document			<input type="checkbox"/> No
Procedure Processes and Actions				

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## 1. PREAMBLE

Art provides opportunities to think, talk and feel. The Art Collection enriches the experience of university life for students, staff and the wider UNSW community and supports the University's strategic objectives.

### 1.1. Background

In recognition of the important role of the arts and culture to university life and in providing a wholistic educational experience, in 1953 the founders of UNSW commissioned Tom Bass to create a monumental sculpture to be placed at the entrance of the first building to be erected on the new Kensington campus. Combining symbols of science, technology and the arts, *The Falconer* expressed the aims and aspirations of the fledgling institution. That same year, under the leadership of the University's first Vice-Chancellor Sir Philip Baxter, a Fine Arts Sub-committee was formed and a group of seventeen paintings and drawings were purchased as 'the nucleus of a collection representative of contemporary Australian achievement'. Over the next fifty years, the philanthropic support of the U-Committee, including the Art Purchase Exhibitions during the 1980s, saw important contemporary works acquired for the Art Collection and several large gifts of Aboriginal bark paintings laid the foundation for the current collection of Indigenous works. In 1993 the first full-time curator was appointed, and the management of the Art Collection placed on a professional basis.

Today the Art Collection comprises over 1200 works of art including individual works of historical and cultural significance. The focus of the Art Collection has been on Australian art created from 1949 onwards, the date of the founding of UNSW. Particular strengths of the Art Collection include over 120 bark paintings; paintings and works on paper from the 1980s and 1990s and works of art commissioned for major buildings and the grounds, including Bronwyn Oliver's *Globe* 2002, an iconic part of the Kensington campus.

The Art Collection is displayed throughout University properties and a long-term goal is to secure permanent exhibition space on Kensington campus and to thereby increase the use of the Art Collection in support of the strategic goals of the University.

## 1.2. Outline of Ethical and Legal Operational Frameworks

All activity related to the Art Collection will be in accordance with legislative requirements and best practice guidelines including the:

- [International Council of Museums \(ICOM\) Code of Ethics for Museums \(2004\)](#)
- Museums Australia *Code of Ethics* (1999) (under review)
- Australian Government's [Australian Best Practice Guide to Collecting Cultural Material](#) (2015).

UNSW recognises the [UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property](#) (1970).

Collection, curation and management of Australian Indigenous works will be in accordance with the national [Museums Australia Continuous Cultures, Ongoing Responsibilities: Principles and guidelines for Australian museums working with Aboriginal and Torres Strait Islander cultural heritage](#) (2005).

UNSW will uphold the rights of artists, including their moral rights, intellectual property rights, copyright, right to fair and informed negotiations and right to appropriate remuneration.

## 2. RESPONSIBILITIES

UNSW will appoint a Senior Curator of Art who is the designated officer responsible for the management and care of the Art Collection under this Procedure. The Senior Curator of Art is responsible for developing local instructions relating to the Art Collection, to be approved by the Head, Culture.

The Senior Curator of Art reports to the Director, Wellbeing through the Head, Culture.

All accessioned items in the Art Collection are registered University assets. The Senior Curator of Art is the asset custodian for the Art Collection for the purposes of stocktaking and asset control, and will report changes in location, temporary loans, acquisitions and deaccessions to UNSW Asset Management.

## 3. SCOPE OF COLLECTION

The Art Collection includes only the recognised holdings of art acquired under the defined parameters for acquisitions and approvals described in this Procedure and the Acquisition Protocol. Works of art that have been acquired by a faculty or administrative unit of the University without these approvals are not regarded as part of the Art Collection, and responsibility for their care and management remain with the faculty or unit.

## 4. ACQUISITION

The Art Collection will be developed through selective acquisitions. This may be by outright donation, donation through the Cultural Gifts Program, bequest, purchase, commission, or transfer from other University entities. Works of art are incorporated into the Art Collection through the processes outlined in the *Acquisition Protocol*.

### 4.1. Approvals

It is the responsibility of the Senior Curator of Art to research and identify works of art for acquisition. Works of art considered for acquisition must conform to the defined collecting areas defined in section

4.2 below, meet the criteria described in section 4.3 below, and be made in accordance with the principles set out in Section 4.4.

It is the responsibility of the Head, Culture to ensure that works of art identified for acquisition conform to this Procedure.

Purchases and transfers must be endorsed by the Head, Culture, and approved by the Director, Wellbeing.

Donations must be endorsed by the Head, Culture, and approved by the Vice-President, External Engagement for gifts greater than \$3M, and by the Chief Development Officer for gifts under \$3M.

Permanent installations of works of art in the public realm acquired for the Art Collection must also be endorsed by the UNSW Public Art Advisory Committee.

## **4.2. Collecting Areas**

UNSW will collect works in the area of post-1949 modern and contemporary Australian art in all artistic media. Exceptions will be considered only where outstanding significance to the Art Collection can be demonstrated.

## **4.3. Criteria**

### **4.3.1. Significance**

The work has high aesthetic, cultural or historical significance. This includes works by artists who have made a recognised contribution in their field, works that are regarded as outstanding examples of their kind, works which relate directly to the concerns of the University and its mission, and works with a strong connection to works already in the Art Collection.

### **4.3.2. Provenance**

The origin and subsequent history of the work can be documented and authenticated.

### **4.3.3. Condition and display**

The work is in sound condition and can be displayed, stored and cared for under conditions the University can feasibly provide. Permanent installations of art in the public realm must meet all Health and Safety guidelines and have a life-cycle maintenance plan.

## **4.4. Principles**

### **4.4.1. Provenance and Due Diligence**

UNSW will undertake Provenance and due diligence research on proposed acquisitions as set out in the *Provenance and Due Diligence Protocol*. In cases where provenance information or chain of ownership may be incomplete or unobtainable, works of art can be considered for acquisition based on professional and ethical assessment by the Senior Curator of Art and the Acquisition Protocol.

### **4.4.2. Legal Title**

UNSW does not acquire works that carry restrictions or conditions and transfer of title must be absolute. UNSW will seek to obtain evidence of transfer of legal title which may include a Gift Acknowledgement document, receipt of purchase, a copy of the relevant section of a will or an Assets Transfer memorandum, as appropriate.

### **4.4.3. Aboriginal or Torres Strait Islander art**

UNSW will not acquire Aboriginal or Torres Strait Islander secret/sacred or culturally restricted materials. UNSW will deal fairly and ethically with Indigenous artists and their representatives and communities and keep clear written records of these dealings.

#### **4.4.4. Conflict of interest**

Purchases and tax-benefit gifts of works of art from staff or affiliates of the University, their families or close associates will be considered on a case-by-case basis, and full disclosure made of any actual, potential or perceived conflict of interest.

## **5. DEACCESSION**

Deaccessioning will be conducted with the intent of improving the quality and relevance of the Art Collection as part of an effective collection management program. The criteria and processes for deaccessioning and disposal of works are outlined in the *Deaccessioning and Disposal Protocol*.

### **5.1. Approvals**

It is the responsibility of the Senior Curator of Art to research and identify works for deaccession.

Deaccessions must be endorsed by the Head, Culture, and approved by the Director, Wellbeing.

### **5.2. Criteria**

Works may be identified for deaccession for reasons including:

- the work is in poor condition or has been damaged beyond restoration; or does not warrant the allocation of resources for conservation or specialist storage
- the work is inappropriate to the nature of the Art Collection, or non-compliant with acquisition parameters.

### **5.3. Principles**

**5.3.1.** 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.

**5.3.2.** 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.

**5.3.3.** Gifts made under the Cultural Gifts Program will not be returned to the donor as the donor has already received the benefit of a tax deduction for the gift.

## **6. DISPLAY AND ACCESS**

The Art Collection is a valuable cultural and historical resource for students, staff and the wider community and will be displayed on UNSW campuses and premises, according to the *Display and Access Protocol*.

The Senior Curator of Art is responsible for assessing the environmental and security conditions of areas and for identifying appropriate works of art for display. Display of art on UNSW campuses and premises is bound by operational limits at the discretion of the Senior Curator of Art, and installation and transport costs may be subject to cost recovery. The Senior Curator of Art may authorise the removal of works of art from display at any time.

Individual requests for physical access to the Art Collection will be permitted for bona fide research, educational, or traditional cultural purposes.

The Art Unit will maintain an on-line public database of the Art Collection.

## **7. LOANS**

### **7.1. Outgoing Loans**

UNSW recognises that its Art Collection is maintained for the benefit of the wider community and works of art will be available for temporary loan to eligible borrowers according to the *Loans Protocol*.

Requests for external loans will be assessed regarding safety and security, and conditions as described in Section 6 above, loan period and benefit to the University and wider community. Borrowers will be required to meet costs and comply with any specific loan conditions applied by UNSW.

UNSW asks that loan requests are received in writing a minimum of six months prior to the commencement of the loan period.

#### **7.1.1. Approvals**

It is the responsibility of the Senior Curator of Art to assess and recommend outgoing loans.

Loans must be approved by the Head, Culture for works up to and including a combined value of \$50,000 and by the Director, Wellbeing for works over the combined value of \$50,000. Loan of works with a combined value of over \$500,000 must be approved by the Deputy Vice-Chancellor (Education and Student Experience).

#### **7.1.2. Eligible Borrowers**

Individuals or organisations in the private sector are not eligible for loans of Art Collection works.

Works of art in the Art Collection may be made available for loan to UNSW affiliates. The lender must meet the requirements for security and insure the works for the duration of the loan, and enter into a written loan agreement with UNSW. Installation and transport costs may be subject to cost recovery.

Works of art in the Art Collection will be made available for loan to public galleries, libraries or museums for special exhibitions. In this instance the borrower must meet all direct costs of the loan, including insurance, crating, transport and courier costs. Photography, conservation, display and other costs arising from the preparation of the item for loan may also be subject to cost recovery and considered on a case-by-case basis. A loan fee may also be a condition of the loan.

### **7.2. Ingoing Loans**

#### **7.2.1. Approvals**

Incoming loans for temporary exhibition must be approved by the Head, Culture for works up to and including a combined value of \$50,000 and by the Director, Wellbeing for works over the combined value of \$50,000.

UNSW will borrow material in compliance with the *Loans Protocol* and the *Provenance and Due Diligence Protocol*. UNSW will not borrow Aboriginal or Torres Strait Islander secret/sacred or culturally restricted materials.

All terms and conditions of the loan must be recorded in a written loan agreement between the lender and UNSW.

## **8. COLLECTION CARE**

UNSW is committed to preserving the Art Collection for future generations through appropriate storage, display, conservation, handling and transport practices.

UNSW recognises that there is a trade-off between display of the Art Collection in University buildings with variable environmental conditions and the long-term preservation of works, and decisions regarding the display of works of art will be made by the Senior Curator of Art in respect to condition, significance, value and the location and duration of display.

UNSW endorses the conservation philosophy of minimal intervention, use of sympathetic materials, the principle of reversibility, the compatibility of materials, and the keeping of complete and accurate records of the conservation process.

Conservation work will be undertaken by reputable, qualified conservators, and decisions about conservation treatments will be based on current conservation advice and practices, and in consultation with the artist or their representatives where appropriate.

## 9. DOCUMENTATION

The effective maintenance of documentation is essential to the safety and integrity of the Art Collection and of primary importance to its professional management.

In addition to accession and catalogue records, documentation will be kept for activities including acquisitions, deaccessioning and disposal, condition and conservation, valuation and insurance, location and movement control, loans, exhibition and other types of access.

## 10. RISK MANAGEMENT

UNSW strives to protect its Art Collection from harm by identifying, evaluating, limiting, managing, and mitigating risk and in maintaining facilities best suited for meeting its custodial obligations.

Specifically, it aims to protect the Art Collection from natural or human caused disasters, and foreseeable and preventable risks, in its own facilities, the facilities of borrowers, or in transit. These are detailed in the *Risk Management for Art Collection Protocol*.

Risk minimisation strategies include:

- Only authorised personnel, as authorised by the Senior Curator of Art, may move works of art belonging to the Art Collection.
- Art Collection staff will carry out an annual rolling program of stocktaking and condition inspection of all works on public display. A quarterly sample audit will be undertaken of all works in storage.
- Conservation ratings for all works in the Art Collection will be maintained and any changes in condition recorded.
- All changes of location will be recorded on a collection management database and reported to UNSW Assets.
- The Art Collection is covered by the University's insurance policy. UNSW Assets will carry out a program of valuations of the Art Collection conducted by independent valuers.
- UNSW will maintain an Art Collection Disaster Preparedness Plan.

Accountabilities	
Responsible Officer	Director, Wellbeing
Contact Officer	Senior Curator of Art
Supporting Information	
Legislative Compliance	This Procedure supports the University's compliance with the following legislation: <a href="#">Copyright Act 1968</a> (Cth) <a href="#">Protection of Moveable Cultural Heritage Act 1986</a> (Cth) <a href="#">Resale Royalty Right for Visual Artists Act 2009</a> (Cth)
Parent Document (Policy)	<a href="#">Museums and Collections Policy</a>
Supporting Documents	<a href="#">Gift Acceptance Policy</a> Public Art Framework <a href="#">Recordkeeping Policy</a> Art Unit local documents: <ul style="list-style-type: none"><li>• Acquisition Protocol</li><li>• Deaccession and Disposal Protocol</li><li>• Display and Access Protocol</li><li>• Loans Protocol</li><li>• Provenance and Due Diligence Protocol</li><li>• Risk Management for Art Collection Protocol</li></ul> International Council of Museums (ICOM) <a href="#">Code of Ethics for Museums</a> (2004) Museums Australia Code of Ethics (1999) <a href="#">Australian Best Practice Guide to Collecting Cultural Material</a> (2015).

	<a href="#">UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property</a> (1970). <a href="#">Museums Australia Continuous Cultures, Ongoing Responsibilities: Principles and guidelines for Australian museums working with Aboriginal and Torres Strait Islander cultural heritage</a> (2005).			
Related Documents	Nil			
Superseded Documents	Art Collection Procedure, v2.0			
File Number	2019/39578			
Definitions and Acronyms				
Acquisition	Taking legal possession and ownership of a work of art through purchase, bequest, commission, donation, transfer or exchange.			
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.			
Art Collection	The recognised holding of works of art acquired by the University, officially known as the UNSW Art Collection.			
Cultural Gifts Program	The Australian Government’s program of tax incentives for culturally significant gifts to Australia’s public collections.			
De-accessioning	The permanent removal of a work of art from the Art Collection inventory.			
Disposal	The physical removal of a work of art from the Art Collection after the work of art has been formally de-accessioned.			
Due Diligence	The steps undertaken to verify the accuracy of information, including establishing authenticity and checking provenance information.			
Legal title	The right to ownership of property and its subsequent transfer. This may be supported by full evidence of every transaction subsequent to the first owner’s title.			
Loan	The temporary transfer of the physical possession, custody or control of an object, where there is no transfer of ownership.			
Loan agreement	A legal agreement between the University and another entity specifying the conditions of loan.			
Provenance	The research into the history and chain of ownership of a work of art since its creation to the present day, to determine authenticity and verify ownership and history.			
Revision History				
Version	Approved by	Approval date	Effective date	Sections modified
1.0	Executive Director, University Services	9 November 2010	30 November 2010	This is a new procedure
1.1	Administrative update by the Head, Governance Support	7 March 2013	7 March 2013	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.
2.0	Deputy Vice-Chancellor Academic	11 November 2019	11 November 2019	Full review
3.0	Deputy Vice-Chancellor Academic and Student Life	18 August 2022	18 August 2022	Review with changes to CGP required by the Government and administrative updates.