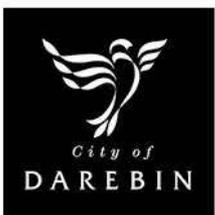


DAREBIN ART COLLECTION POLICY



**Bundoora
Homestead
Art Centre**

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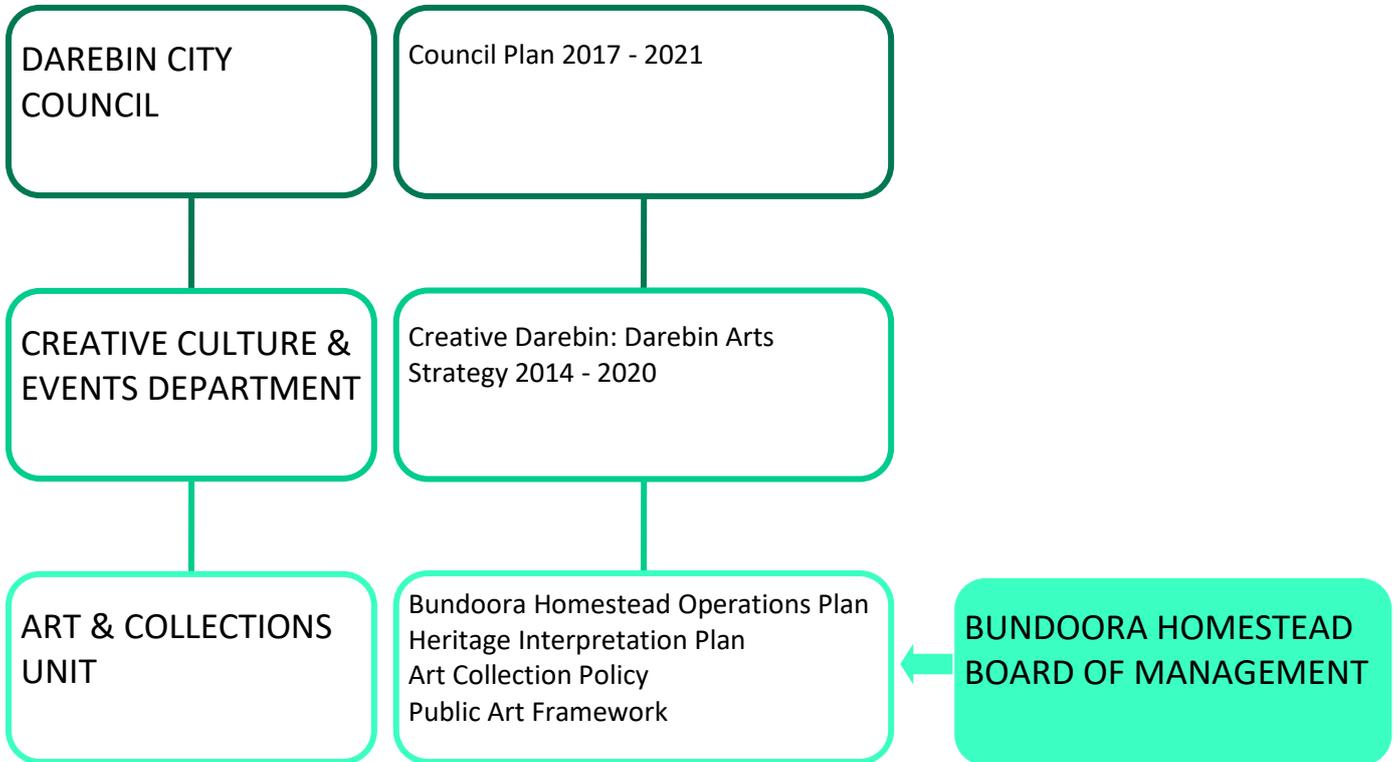
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1. BACKGROUND | BUNDOORA HOMESTEAD ART CENTRE

1.1 GOVERNANCE

Bundoora Homestead Art Centre is managed by Darebin City Council and overseen by the Bundoora Homestead Board of Management, a Special Committee under Section 86 of the Local Government Act (1989):



1.2 VISION*

The importance of a strong and shared vision for Bundoora Homestead Art Centre (herein referred to as ‘The Gallery’) was identified by the Bundoora Homestead Board of Management as critical to The Gallery moving into its next phase of maturity and sustainability. Informed by community consultation, The Gallery has adopted the following:

OUR VISION IS TO BE A LEADER IN CONTEMPORARY ART AND HERITAGE EXPERIENCES THAT ENGAGE, EXCITE AND INSPIRE OUR COMMUNITY

1.3 PURPOSE*

Bundoora Homestead Art Centre is where contemporary art and Australian history collide. A home for creative thinking, community participation and inventive contemporary arts practice, where artist and audience are engaged, welcomed, challenged, and where they are empowered to contribute to a conversation about the issues of our time and place, all within a rich historical heritage.

We utilise our assets of art galleries, heritage house, heritage gardens, café, and art collection to work collaboratively and deliver experiences that are relevant, accessible and engaging.

We are supporting artists to make and present new artworks by making art more accessible to a wide range of community members. We recognise that art is vital to the wellbeing of individuals and communities.

Our service extends beyond the walls of Bundoora Homestead and engages with communities across Darebin in their own space. We manage and care for the Darebin Art Collection and Public Art Collection and ensure these valuable community assets are promoted and cared for.

1.4 AIM AND GUIDING PRINCIPLES*

Bundoora Homestead Art Centre aims to become a leading contemporary arts venue embracing and celebrating contemporary Australian art within the context of a Heritage Home.

There are four guiding principles which will drive success of Bundoora Homestead Art Centre. These are:

- Artistic Excellence, Heritage and Engagement
- Exceptional Visitor Experience
- Business Sustainability
- Innovative and Inclusive Management

The strategies and actions outlined within the Operations Plan all link back to these four areas, which are in turn aligned with the Council Plan, Darebin Arts Strategy and other Council policies and plans.

1.5 SERVICE PROFILE*

Into the future, the Bundoora Homestead Art Centre's services will be:

- Public art galleries presenting innovative, challenging and inspiring contemporary visual arts exhibitions and public programs.
- Heritage house with a rich and important history to tell.
- Heritage gardens that are open, accessible and unique in the Darebin area.
- Café that ensures the space is seen as a tourism destination, a vital component of the success of the facility.
- Management, care and acquisitions for the Darebin Art Collection and the management and care of the existing Public Art Collection forming a visual record of community thoughts, views and culture.
- Gift Fund providing community members, grant makers and philanthropic organisations with the opportunity to invest in this community facility.

Management of these services will be undertaken across four key business areas that align to our guiding principles as follows:

INNOVATIVE AND INCLUSIVE MANAGEMENT

- Leadership/coordination of all business components
- Development and strategic planning
- Master-planning
- Site development/capital projects
- Human resources
- Board support/liaison

EXCEPTIONAL VISITOR EXPERIENCE

- Customer services/visitor support/bookings etc.
- Function and event support
- Public programs and education support
- Heritage program & interpretation support
- Facility and grounds hire
- Building and grounds cleaning and maintenance coordination

ARTISTIC EXCELLENCE, HERITAGE AND ENGAGEMENT

- Gallery, arts spaces and curated exhibitions
- Artist support and liaison
- Artistic Excellence
- Audience engagement and education/ Public Education Programs
- Public Art (maintenance and care)
- Heritage and interpretation (custodianship)

BUSINESS SUSTAINABILITY

- Financial management (plus fund raising, grants, philanthropy etc.)
- Foundation fund management
- Marketing & communications
- Café
- Retail/Support businesses
- Volunteers/Interns recruitment and support

* These sections are taken directly from the Bundoora Homestead Art Centre Operations Plan 2017

1.6 POLICY PURPOSE

This policy provides a framework for the management and acquisition of artworks and heritage items that are, or will become, part of the Darebin Art Collection (herein referred to as “The Collection”). This policy describes the purpose, significance and aims of The Collection. This policy should be read in conjunction with the Bundoora Homestead Art Centre Operations Plan, Heritage Interpretation Plan and Bundoora Homestead Gift Fund Manual.

This document was developed by the Bundoora Homestead Board of Management and staff to be a comprehensive governance tool. It is a statement of Darebin City Council’s professional standards regarding proper management of The Collection, and outlines processes and standards for acquisition, de-accession, objects borrowed for exhibition, and works loaned to other institutions.

1.7 POLICY OBJECTIVES

This policy defines the scope and limitations for acquiring works for The Collection. The policy is established to ensure:

- The development and maintenance of a high-quality collection.
- Preservation and documentation of The Collection to industry standards.
- The aims of The Collection are upheld.
- Access to, and enjoyment and understanding of, The Collection is increasingly shared.
- Darebin City Council is strongly positioned to become a leader in the visual arts.
- Funding and resources are adequate for managing and maintaining The Collection.
- Bundoora Homestead Art Centre follows public gallery professional standards across all areas of operation.
- Bundoora Homestead Art Centre Board and staff are protected from personal, professional and political pressures regarding the acquisition, care and use of objects in Darebin City Council’s custody.

The Gallery adheres to:

- The International Council of Museums (ICOM) Code of Ethics for Museums; and
- The UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, 1970.

This policy does not extend to:

- Darebin City Council’s Public Art Collection.
- Darebin City Council’s current assortment of memorabilia, gifts to Councillors or Council staff not subject to an accessioning process as part of The Collection.
- The collections of historical societies in the municipality.
- Heritage objects relating to the broader area of the City of Darebin.

1.8 POLICY IMPLEMENTATION AND REVIEW

The general day to day exhibitions, care, management and monitoring of The Collection are the responsibility of Bundoora Homestead Art Centre staff, led by the Senior Curator. Darebin City Council is responsible for providing adequate storage and display facilities. The Collection remains the property of Darebin City Council.

This Policy will be reviewed every five years with reference to current museum industry standards and peak social, cultural and historical issues.

2. BACKGROUND | DAREBIN ART COLLECTION

2.1 BACKGROUND

Until recently The Collection was made up of two major components – Darebin Art Collection and Darebin History Collection – both managed by Bundoora Homestead Art Centre. In discussions with Darebin Libraries staff, Bundoora Homestead Board of Management and Council’s Creative Culture and Events department, it has been decided that this policy, managed by the Art And Collection Unit of Darebin City Council, will focus on works of art in the Darebin Art collection and three specialised collections that relate directly to the Homestead history or to the heritage of ceramics in the local area.

Heritage items that relate to general Council history, history of the local area (but not the Homestead specifically) and items from the Preston Historical Society will not be governed by this policy and will be managed by Darebin Libraries.

With this in mind, the Darebin Art Collection (herein referred to as ‘The Collection’) is now made up of The Collection and several sub-collections.

2.2 COLLECTIONS

The Darebin Art Collection is made up of a Contemporary Art Collection and three Specialised Collections.

Contemporary Art Collection

Specialised Collections

- Smith Family Collection
- Hospital Heritage Collection
- Heritage Pottery Collection

The Contemporary Art Collection contains contemporary visual arts including paintings, works on paper, photography, video, ceramics, textiles and sculpture. The Darebin Art Collection is displayed throughout the municipality, mainly in council facilities such as Bundoora Homestead Art Centre, Preston and Northcote Town Halls, Darebin Arts and Entertainment Centre, Darebin Intercultural Centre and Darebin Libraries, Customer Service Centres and Civic Centres.

The Smith Family and Hospital Heritage Collections house cultural heritage material relevant to Bundoora Homestead. They include images (often reproductions), objects, family heirlooms, personal effects, letters, equipment and oral histories.

The Gallery has modest holdings of Heritage Pottery, specifically Remued ceramics which was a line of art pottery made locally and dating from the late 1920s to the mid-1950s. The term describes pieces made by Premier Pottery Preston, Melbourne. It presents a characteristic drip-glaze style. Remued pottery ranges from small simple pots to rare decorated pieces. The Darebin area was home to multiple early potteries including Premier Pottery Preston and Northcote Pottery, in support of this history, and in support of the Gallery’s focus on collecting contemporary Australian ceramics, the Gallery will make modest acquisitions to this heritage collection.

Darebin Council also holds a Public Art Collection. This Collection is governed by a Public Art Framework and management is conducted utilising the same database system as the Darebin Art Collection. For details about the Public Art Collection please refer to the Public Art Framework.

3. DAREBIN ART COLLECTION | WHAT WE COLLECT

The Collection has a clear focus on Australian art, local art and objects and works that reference or reflect the Darebin community, locality or more specifically the site and history of Bundoora Homestead.

This section of the policy provides a detailed insight into the curatorial framework applied to The Collection.

3.1 VISION AND PURPOSE

The Collection inspires, informs, engages and connects our community in an appreciation of contemporary visual arts and relevant heritage. The Collection aims to enhance public spaces and community wellbeing. The Collection forms a visual record of the issues, thoughts, concerns, ideas and concepts that were/are important to the community at a particular time.

The purpose of The Collection is to:

- Record and represent contemporary art in Darebin.
- Collect and preserve artworks that demonstrate innovation and artistic excellence by significant Australian contemporary artists.
- Maintain the Smith Family specialised collection and acquire objects as relevant.
- Maintain the Hospital Heritage specialised collection and acquire objects as relevant.
- Maintain the Heritage Pottery specialised collection and acquire objects as relevant.
- Provide a record of the cultural identity of Darebin.
- Provide an educative function that allows residents, educators, researchers, artists and curators to access high-quality visual art, historical items and background information.
- Enrich the lives of community members by providing access to cultural experiences.
- Be a valuable drawcard for cultural tourism.

3.2 KEY AREAS OF FOCUS | CONTEMPORARY ART COLLECTION

The following key areas of focus will provide additional direction for The Collection, primarily focused on Australian living artists. Works that meet the vision and purpose of The Collection but that do not fit within these key focus areas will still be considered for acquisition but some priority will be given to these key focus areas.

In order to better support the key focus areas, the Senior Curator may identify artists with a particular practice in one or more of the areas and commission works specifically for The Collection.

3.3 CONTEMPORARY WORKS BY SOUTH EAST AUSTRALIAN ABORIGINAL ARTISTS

Artworks by Aboriginal and Torres Strait Islander people are cultural products of the world's oldest continuous surviving culture and an important expression of a unique, living cultural tradition. South East Australian Aboriginal art is made by Aboriginal artists who live in South East Australia, or have cultural heritage in these areas.

Australia's history is dominated by a Eurocentric perspective. The Gallery has a responsibility to support and promote Aboriginal artists and to encourage dialogue that challenges this long-held viewpoint. This area of focus aims to present a more balanced and appropriate Australian history. It may explore contemporary political issues, expose underlying racism in Australian society or provide a voice for reconciliation in contemporary society. Works acquired in this key area may also provide a record of stories relevant to the artist's culture and heritage.

Given the brutality inflicted on Australia's first peoples, this area of focus may reveal subject matter that can be challenging for some. Within the context of The Gallery being a symbolic icon for colonialism, it is seen as imperative that the voices of Aboriginal artists are honoured, respected and supported. We acknowledge the significant contribution of Aboriginal Australians to a thriving artistic culture. This area of focus has been developing for some time and builds upon existing holdings including works by Yhonnie Scarce, Steaphan Paton and Aunty Gwen Garoni. It is not restricted to any specific art form.



Yhonnie Scarce

N0000, N2359, N2351, N2402 2014

Blown Glass, archive photographs

Dimensions Variable

Darebin Art Collection | Acquired 2016

3.4 CONTEMPORARY VIDEO ART AND NEW MEDIA ART

In 2016 The Gallery began acquiring video art and in 2017 a major work was commissioned by acclaimed local artist Daniel Crooks.

The Gallery acknowledges the vital role that video art and new media plays in contemporary art practice and has determined that this is a significant area for growth that could set it apart from other local government collections. This is the only area of focus which may on the rare occasion, allow for works to be acquired by international artists so that Australian video works can be compared and contrasted within a global context.

All new acquisitions must, where possible, enable the transition of obsolete technology into new formats as per the Digital Media Copyright Template (see Appendix E).



Daniel Crooks

High Street (after Ruscha) 2017

Single channel video, 18:23 minutes, 4K, stereo

Sound and Music: Byron Scullin

Darebin Art Collection | Acquired 2017

3.5 CONTEMPORARY CERAMICS AND CRAFT

The Gallery is committed to furthering the contemporary ceramics and craft held within The Collection. This area of focus honours our history of collecting Remued pottery and the role that Premier Pottery, Preston Pottery and other local potteries played in shaping the cultural life of Darebin. The context of Bundoora Homestead Art Centre lends itself to artworks that reference domesticity. Acquisitions are by living artists who are challenging the traditional methodology of these mediums.

This category allows for all works of craft including but not limited to ceramics, textiles, glass, woodwork, small sculptures, metal design and jewellery.



David Ray
Broken 2015
Earthenware and resin
33 x 20 x 17cm (irregular)
Darebin Art Collection | Acquired 2015

3.6 CONTEMPORARY WORKS THAT REFLECT DAREBIN AND ADJOINING MUNICIPALITIES

The Gallery acknowledges the role of Darebin Council in supporting living artists who have a relationship with the Darebin municipality. It is also acknowledged that artists who create works that relate to the Darebin area or adjoining municipalities provide important insights into the local culture and environment.

In order to meet this category, contemporary artworks need to:

Be made by artists living in Darebin Council or adjoining municipalities

Or

Reference Darebin's culture, history, environment or social fabric.



Claire McArdle
The Missing Parrot 2016
Hand carved second hand hammers
Darebin Art Collection | Acquired 2016

4. SPECIALISED COLLECTIONS | WHAT WE COLLECT

4.1 SMITH FAMILY COLLECTION

Bundoora Homestead was designed by architect Sydney Herbert Wilson for John Mathew Vincent Smith in 1899 on 606 acres of farmland in Bundoora, Victoria.

Smith came from a prominent English family and was a significant player in the local racing industry. Bundoora Park, his racing stud was home to Wallace, one of the most successful studs in Australian racing history.

The Gallery will collect small historical items and paperwork that relate to the Smith family, the construction of the house, their horse racing stud, and the architectural and craft features of the property.

Items to be collected must:

- Be small, easy to store and not require significant storage or conservation techniques outside of what the Gallery can currently provide. The Gallery is not able to collect furniture or farm equipment.
- Have a distinct and verifiable connection to The Smith Family and their relationship to Bundoora Homestead.
- Be significant for its historic, aesthetic or social value.
- Tell a story that adds to the interpretation of Bundoora Homestead themes as outlined in the Bundoora Homestead Heritage Interpretation Plan (see Appendix G).

If an oral history is acquired, an Oral History Agreement (see Appendix H) must be obtained from the person interviewed. The agreement should clearly state the purpose and intended use of the interviews and the copyright provisions that apply. The Gallery abides by the Guidelines of Ethical Practice of the Oral History Association of Australia. (<http://www.oralhistoryaustralia.org.au/>)

4.2 HOSPITAL HERITAGE COLLECTION

In 1920 Bundoora Homestead became a convalescent farm for returned soldiers. Very soon, due to demand, it was established as the Bundoora Repatriation Mental Hospital, a facility that came to take up acres of land surrounding the house.

Importantly, Dr John Cade discovered lithium as a treatment for psychosis and bi-polar disorder while working at Bundoora Repatriation Mental Hospital, an internationally significant medical discovery.

The Gallery will collect small historical items and paperwork that relate to the Hospital era, the discovery of lithium, the staff and patients of the facility and the stories of families impacted by the incarceration of loved ones at the hospital.

Items to be collected must:

- Be small, easy to store and not require significant storage or conservation techniques outside of what the Gallery can currently provide. The Gallery is not able to collect furniture or large medical equipment.
- Have a distinct and verifiable connection to the convalescent farm, Bundoora Repatriation Mental Hospital, or a patient or staff member of the hospital.
- Be significant for its historic, aesthetic or social value.
- Tell a story that adds to the interpretation of Bundoora Homestead themes as outlined in the Bundoora Homestead Heritage Interpretation Plan (see Appendix G).

If an oral history is acquired, an Oral History Agreement (see Appendix H) must be obtained from the person interviewed. The agreement should clearly state the purpose and intended use of the interviews and the copyright provisions that apply. The Gallery abides by the Guidelines of Ethical Practice of the Oral History Association of Australia. (<http://www.oralhistoryaustralia.org.au/>)

4.3 HERITAGE POTTERY COLLECTION

The Darebin geology includes a thick bed of clay and was home to a number of potteries and potters from at least 1853, possibly earlier.

The Gallery has a small collection of Remued pieces from Premier Pottery, Preston and has exhibited pottery from across early Victoria in exhibitions and displays.

The Gallery will continue to collect a modest number of heritage pottery items to provide a historical counterpoint to the Key Focus Area of contemporary ceramics and craft.

5. BUNDOORA HOMESTEAD GIFT FUND

The Bundoora Homestead Board of Management manages a Gift Fund registered with the Australian Taxation Office.

The Gift Fund provides Bundoora Homestead Art Centre with deductible gift recipient (DGR) status.

Donations of cash and property/assets can be donated to the Gift Fund. If the donation meets some specific criteria the donor can receive a tax deductible receipt.

The fund, and income earned from the investment of the funds, may be transferred to the Deductible Gift Recipient itself, Bundoora Homestead Art Centre, to enable it to perform its functions as outlined in the Bundoora Homestead Gift Fund Manual.

Donations of artwork to the Gift Fund must be assessed against the criteria and rules outlined in the Bundoora Homestead Gift Fund Manual and must meet the criteria of the Cultural Gifts Program operated by the Australian Government.

Cultural gifts accepted to the gift fund must be accessioned into The Collection.

Items donated to the Gift Fund, or purchased with Gift Fund monies, must follow a special de-accession process – see 9. De-Accessioning Process.

6. ACQUISITIONS | CRITERIA AND PROCESSES

6.1 COLLECTION FINANCES

Acquisition, storage, movement, maintenance and conservation of The Collection is funded through two financial streams:

1. Darebin City Council operational and capital works budget.
2. Bundoora Homestead Gift Fund.

Expanding The Collection is subject to this funding and is dependent on the availability of suitable artworks and cultural items for acquisition or donation.

It is hoped that in the future further funds can be secured for The Collection through philanthropic donations, fund raising and crowd funding – all are reliant on the ongoing management of the Bundoora Homestead Gift Fund.

6.2 NON-ACTIVE COLLECTING AREAS

This policy acknowledges that there are previous areas of interest to The Collection such as tea cosies or ceramics from international makers however these areas of focus are no longer considered relevant. The new Key Focus Areas outlined above provide clarity as to the areas we will now pursue.

Items that will never be collected, no matter their relevance to The Collection aims, include: prohibited weapons, firearms and shipwreck materials.

6.3 ABORIGINAL ARTEFACTS AND ABORIGINAL CONTENT

- Darebin City Council acknowledges that it has a mandatory obligation under the *Aboriginal Heritage Act 2006* to register Victorian Aboriginal cultural artefacts in its possession with Aboriginal Affairs Victoria and that human remains and secret and sacred material legally belonging to the traditional owners should be repatriated.
- In instances where the provenance of Aboriginal artefacts is unknown, advice will be sought from Aboriginal Affairs Victoria.
- In accordance with Gallery Australia Guidelines, serious consideration will be given to requests from Aboriginal and Torres Strait Islander communities for the return of cultural items held by Bundoora Homestead Art Centre.
- Artworks that engage with Aboriginal content that are made by a non-Aboriginal artist must be discussed with the local Aboriginal community and/or at least one Aboriginal curator/artist/academic be involved in the proposal or de-accession review.

6.4 ACQUISITION CRITERIA | GENERAL

For The Collection to grow and develop, the following general standards apply. The item must:

- Meet the aims outlined in The Collection vision and purpose.
- Be in good condition. If an item is of significance but not in good condition, funds for conservation or restoration must be available.
- Be a durable artwork or item that is appropriate for the situation in which it is intended to be displayed (unless it is an ephemeral artwork).
- Be an unconditional donation or purchase that has valid and clearly verifiable legal title and provenance.
- Have the capacity to be placed on display and stored appropriately.
- Not duplicate any other item in The Collection unless it is of superior condition and/or historic value. In such a case the duplicate may be considered for de-accessioning.

Priority is given to objects that:

- Address one of the Key Focus Areas outlined in this policy.
- Are contemporary and represent excellence, innovation, high aesthetic quality, relevance and authenticity.
- Engage with current artistic, cultural and social developments and trends, utilising the materials and techniques of their time.
- Address one of the Specialised Collections.

6.5 PROCESS AND ROLES

A temporary, expert Acquisition Panel (herein referred to as 'The Panel') is appointed by The Gallery to provide strategic advice to Council about the development of The Collection. The Panel is made up of one or two members of the Bundoora Homestead Art Centre Board of Management who have significant visual arts expertise, the Gallery Director, the Senior Curator, with the option of an additional co-opted member who is a leading visual arts or heritage specialist. The Panel considers proposed acquisitions provided by the Bundoora Homestead Art Centre Senior Curator, and makes recommendations regarding the care and management of The Collection.

Consistent with the City of Darebin's Conflict of Interest Policy, no artworks by, or objects from, members of The Panel or their immediate families can be considered for purchase while they are members of The Panel.

The Senior Curator is authorised to pursue acquisitions and place reserves on works, but is required to prepare a written Acquisition Proposal for review by The Panel. This proposal must:

- Explain the rationale for acceptance of the work to The Collection.
- Demonstrate compliance with this policy.

This policy recognises that action is sometimes required at short notice to capitalise on acquisition opportunities where:

- Artworks are available for purchase in a competitive environment (e.g. exhibitions and auctions).
- Timing deadlines require immediate action to secure funding, donations or gifts.

In some cases, The Panel may pre-approve the Senior Curator to acquire the work of a particular artist. Parameters for the acquisition are to include the style of work and a maximum budget. Pre-approval of an artist can relate to the new commissioning of an artwork and/or an artwork presented in a competitive environment such as an auction or exhibition. In this case an Acquisition Proposal would be prepared to assist the Panel in making a decision about pre-approval. The Panel can authorise works for purchase via email or in person at meetings so long as there is a majority approving the acquisition.

6.6 CONTROVERSIAL ARTWORKS

Artworks that may be deemed controversial are carefully reviewed prior to acquisition. Where artworks are acquired and presented in exhibition displays, signage is clear to ensure visitors can choose not to view controversial works. The Gallery does not play the role of cultural censor but allows audiences to self-censor when required.

The Gallery will never acquire works that are against human rights, misogynistic, sexist, racist, homophobic or defamatory.

6.7 METHODS OF ACQUISITION

The methods of acquisition of Darebin Art Collection items may include:

- Purchase.
- Commission.
- Bequests or donations in perpetuity by an external source to Darebin Council.
- Donations to the Bundoora Homestead Gift Fund via the Australian Government's Cultural Gifts Program and in accord with the Bundoora Homestead Gift Fund Manual.

- Acquisition through the biennial Darebin Art Prize involving 1-2 independent art specialists and the Senior Curator.

Council procurement procedures must be followed as per the current Procurement Policy.

The Acquisitions Panel is responsible for approving all donations and purchases. No artwork or object will be acquired unless it meets The Collection acquisition criteria and procedures.

If Acquisitions Panel members cannot reach consensus regarding a recommendation of accessioning/de-accessioning, the proposal will be forwarded to the Gallery's Board of Management.

All works that are approved for acquisition must be subject to the guiding principles as outlined in the Acquisition Checklist (Appendix I).

6.8 DONATIONS

All donations offered to The Collection must be subject to the same acquisition criteria as purchased works. All donations must be approved by the Acquisitions Panel appointed by The Gallery. Donations may be received by:

- Outright donation to the Darebin Art Collection with no conditions attached.
- Tax deductible donation to the Bundoora Homestead Gift Fund via the Australian Government's Cultural Gifts Program and in accord with the Bundoora Homestead Gift Fund Manual.

Donations will not be accepted on-site until they have been approved through the acquisition process. The Gallery will not store or accept donated works prior to the completion of this process.

All works that are approved for donation must be subject to the guiding principles as outlined in the Donation Checklist (Appendix J).

7. COLLECTION MANAGEMENT | CONSERVATION, **DOCUMENTATION AND RECORD KEEPING**

7.1 DAREBIN ART COLLECTION DATABASE

The Darebin Art Collection database manages and promotes The Collection. Its public interface, Darebin Art Collection Online, provides access to details about works within The Collection to the general public.

A backup of the Database, including images of the works is to be managed through contract with the company responsible for hosting the Darebin Art Collection online. A backup of the Database must be stored on Council's digital archive and updated annually.

Maintenance and regular upkeep of the database software and storage is to be performed by the company twice yearly.

The same database is also used to manage and promote the Public Art Collection.

7.2 CONSERVATION

a. Preservation

The Gallery will endeavour to conserve The Collection in accordance with the highest standards. The Gallery will provide a safe and appropriate environment for The Collection, with effective security and environmental control, for the benefit of present and future generations.

The following are essential to object preservation:

- Appropriate installation materials are accessible for use.
- All necessary equipment required for the safe handling of artworks is accessible and in good condition.
- Works of art must only be handled by an appropriate number of prepared and trained staff.
- Exhibition schedules must allow sufficient installation and de-installation time.
- Adequate funding is allocated for safe handling and presentation of objects.

The safety of people and art objects must always take priority over aesthetic considerations when compromises must be made. This applies to all artworks, including artworks on loan.

b. Treatment

The Senior Curator will recommend works for conservation on an as-needed or annual basis. Funding may be secured from the Acquisition budget, Maintenance and Renewal budget or additional requests for funds will be submitted through Council's annual budgeting process. Untrained personnel should never attempt to clean, treat or restore works from The Collection. Where appropriate, an artist may be appointed to treat their own artwork but in most cases a suitably qualified conservation agency will be engaged.

c. Disaster Preparedness

The Gallery will have a Disaster Preparedness Plan that anticipates needs that may arise from damage to The Collection. The emergencies to be addressed in the Plan are floods and leaks, fire, electrical interruptions, biological infestations, structural or mechanical failures and vandalism. The Plan will cover The Gallery, offsite storage locations and any associated sites.

d. Handling Works

Proper procedures for handling artworks must be respected and enforced without exception. Training and supervision by knowledgeable staff is imperative. Those authorised to handle art objects are the Gallery Director, Senior Curator, Collections and Heritage Officer and contracted technicians who have read and signed the Technician's Procedures (see Appendix A). However, in emergencies when objects are in danger of loss, damage, or destruction, it is acceptable for any Darebin staff and even members of the public (under staff supervision) to help save The Collection from harm.

Only couriers with professional training in art handling and experience with transport procedures will be appointed.

e. Object Condition Reports

Bundoora Homestead Art Centre staff are responsible for approving an object for installation or loan in its current condition. An object's conservation history and vulnerabilities are considered when making loan, handling, packing, transport, and installation decisions. Objects are thoroughly examined before being approved for loan. Condition reports are written prior to an object being packed, upon unpacking at each borrowing institution, upon packing at each borrowing institution, and as soon as possible after its return. This is ideally within 48 hours of delivery to its normal storage location and immediately upon being unpacked.

7.3 DOCUMENTATION AND RECORD-KEEPING

All records created or received by The Gallery are the property of the City of Darebin and must not be dispersed or destroyed except in accordance with the City of Darebin's Record Retention Policy.

The creation and maintenance of up to date, accurate records on the history, identification, location and condition of Collection objects is imperative. Collection documentation is a Gallery responsibility and it is essential that software and staff training be provided for documentation maintenance, efficient retrieval and keeping up with The Collection's growth.

At a minimum, each object record should provide the following information:

- A unique object number automatically assigned by the database. The user must define how many objects are in that series and how many parts belong to each object.
- An identifying description of the object.
- Details of the maker, title, date, medium, dimensions, whether it is accessioned or non-accessioned, temporary loan, etc.
- If the object belongs to The Gallery, how its title was acquired, e.g. by gift, bequest, purchase, transfer or exchange, and from whom.
- Credit line and copyright details.
- The purchase price or insurance value (if possible).
- Photograph(s) of the object.
- The activity of the object, e.g. loans, exhibits, conservation, movement inside or outside The Gallery.

The following information is privileged and will not be divulged to third parties unless The Gallery is legally obliged:

- Names of lenders, donors and prior holders who have requested anonymity.
- Contact details of donors, lenders or prior holders.
- Location of objects.
- Valuation of objects.

7.4 LENDING AND BORROWING

Bundoora Homestead Art Centre lends and borrows material. The Gallery holds separate forms for outward and inward loans.

- The Gallery will lend objects to other museums and galleries holding collections. Public privately owned galleries will be considered on a case-by-case basis.
- The terms and conditions of outward and inward loans are detailed in Appendices B and C.

7.5 COPYRIGHT

a. Copyright Licence Template

The Gallery will endeavour to secure non-exclusive copyright licences from artists when new works are acquired for The Collection. This will allow for reproductions of works for educational, promotional and research purposes. In the longer term, all artists with works in The Collection will be contacted in an endeavour to secure non-exclusive copyright licences for those works. See Appendix D – Copyright Licence Template.

b. Digital Media Copyright Template

All video and new technology works must be accompanied by a signed Digital Media Form authorising Darebin City Council to transition works into new formats should technology become obsolete in the future. See Appendix E – Digital Media Copyright Template.

7.6 NEW COMMISSION AGREEMENT

The New Commission Agreement outlines the medium, style and subject matter for the new work and must be signed by the artist. Details of the terms and conditions of a New Commission Agreement is in Appendix F.

7.7 STORAGE

The care and storage of The Collection is of utmost importance, and the following guidelines are strictly followed:

- Storage areas must be clean, secure and sealed against the weather.
- Temperature and relative humidity should be kept as stable as possible.
- Access to storage areas is to be controlled and logged.
- Ultra-violet light should be excluded from storage areas. Lights must be off when storage areas are not in use.
- Archival quality storage materials should be used for all significant material.
- Storage areas must be regularly checked for pests and other problems.
- Objects are not to be stored on the floor.
- Archival boxes should be fitted out specifically for works of significant value.

7.8 INSURANCE

The Collection should be valued every six to seven years to ensure adequate insurance covers this important asset. Evaluation of The Collection will be undertaken by an independent and industry-accredited art valuer. The entire Collection can be valued at the same time or alternatively a percentage of The Collection can be valued annually or biennially so that within six to seven years all objects within The Collection have been revalued.

8. ACCESS | PUBLIC DISPLAY OF THE COLLECTION

8.1 BACKGROUND

It is fundamental to Bundoora Homestead Art Centre's mission to provide public access to the Darebin Art Collection and promote its significance to the community.

Members of the public can access some of The Collection during regular opening hours in public buildings. Images and descriptions of selected collection items are accessible through the Darebin Art Collection Online:
<http://www.darebinartcollection.com.au>

The Darebin Art Collection Online is a work in progress. Over time, it will include many more of the Darebin Art Collection highlights.

The Gallery will support scholarly investigation and research to document, publish and advance understanding of the Darebin Art Collection and contribute to broader academic and public discourse.

8.2 WORKS IN STORAGE OR NON-PUBLIC AREAS

The Gallery will strive to provide the public and researchers full access to the Darebin Art Collection consistent with reasonable requests, staff availability, and the security, safety and conservation of the objects. Requests for public access to objects in storage are screened by The Gallery's staff. Visits are generally limited to Museum and Gallery professionals, independent conservators, academics and researchers, artists and relatives of artists represented in The Collection.

9. DE-ACCESSIONING PROCESS

9.1 PROCESS OF DE-ACCESSIONING

To de-accession an artwork or object from a public collection is to officially remove it from the registered holdings of The Collection, especially for sale or disposal.

The Senior Curator may nominate a registered item for de-accession and disposal. The nomination will consist of a written report that evaluates the object against the accession and de-accession criteria and recommends a disposal method. An external industry expert may also be appointed to identify works for potential de-accessioning.

All items nominated for de-accessioning will be assessed by the Acquisitions Panel which will then approve which items will begin the de-accessioning process.

The item nominated for de-accessioning will be held for a twelve-month cooling-off period from the date of the report being accepted before disposal occurs. Any funds acquired from the sale of the de-accessioned item will be set aside for future acquisitions via the acquisitions budget.

The Collection will be subject to periodic review to assess its relevance to the Art Collection Policy. Works will be considered on a case-by-case basis for de-accessioning based on the following criteria:

- The item does not meet the current acquisition criteria.
- Low artistic merit.
- Irrelevance to the current Art Collection Policy.
- The opportunity to upgrade by exchange.
- Absence of clear legal title.
- Theft or loss, damage or serious deterioration in condition.
- The conservation and storage costs for it are beyond the means of Darebin City Council.
- It is a lesser quality duplicate of an object the Gallery already owns.
- It lacks supporting information to enable proper identification or to establish its relevance to The Collection.
- A substantiated request for the return of the object to its original owner/donor is received. This could be the return of sacred material to Indigenous peoples.
- It falls under the jurisdiction of an act that determines alternative placement, such as the *Public Records Act 1973* and the *Archaeological and Aboriginal Relics Preservation Act 1972*.

The object identified for removal from The Collection must come before the Acquisitions Panel for consideration. The Acquisitions Panel is responsible for endorsing the disposal of artworks. Works identified for disposal will be valued by a recognised valuer.

A record of all items de-accessioned and their method of disposal must be kept. A donor or living artist should be notified in writing by the Gallery, whenever possible, if an object is to be de-accessioned.

Councillors, Council staff, volunteers, committee members and their families are prohibited from purchasing, or otherwise obtaining, an object de-accessioned from The Collection.

When a work is subject to de-accessioning, the process is guided by the De-accession Checklist (Appendix K).

9.2 DE-ACCESSIONING A WORK FROM THE BUNDOORA HOMESTEAD GIFT FUND

A de-accessioned item that came to The Collection through the Bundoora Homestead Gift Fund as a donation or as a Cultural Gift must be disposed of by the following methods, listed in priority order:

- Transferred to an appropriate cultural institution with Deductible Gift Recipient status.
- Sold by public auction with monies deposited back to the Bundoora Homestead Gift Fund.
- Destroyed or recycled.

9.3 DE-ACCESSIONING A WORK NOT FROM THE GIFT FUND

A de-accessioned item must be disposed of by the following methods, listed in priority order:

- Transferred to an appropriate public gallery or collection by gift.
- Returned to the original donor.
- Returned to the maker or their family.
- Sold by public auction with monies set aside for future acquisitions through the acquisitions budget.
- Used as an educative/interpretive tool.
- Destroyed or recycled.

If the work was acquired within the past 25 years the Gallery will use reasonable efforts (e.g. Gallery records, phone directory, basic internet research) to identify any heirs of a donor. If the heirs are located, the Gallery should provide adequate written notice and all contact efforts should be recorded.

10. APPENDICES

APPENDIX A – TECHNICIAN’S PROCEDURES

APPENDIX B – OUTWARD LOAN TEMPLATE

APPENDIX C – INWARD LOAN TEMPLATE

APPENDIX D – COPYRIGHT LICENCE TEMPLATE

APPENDIX E – DIGITAL MEDIA COPYRIGHT TEMPLATE

APPENDIX F – NEW COMMISSION AGREEMENT

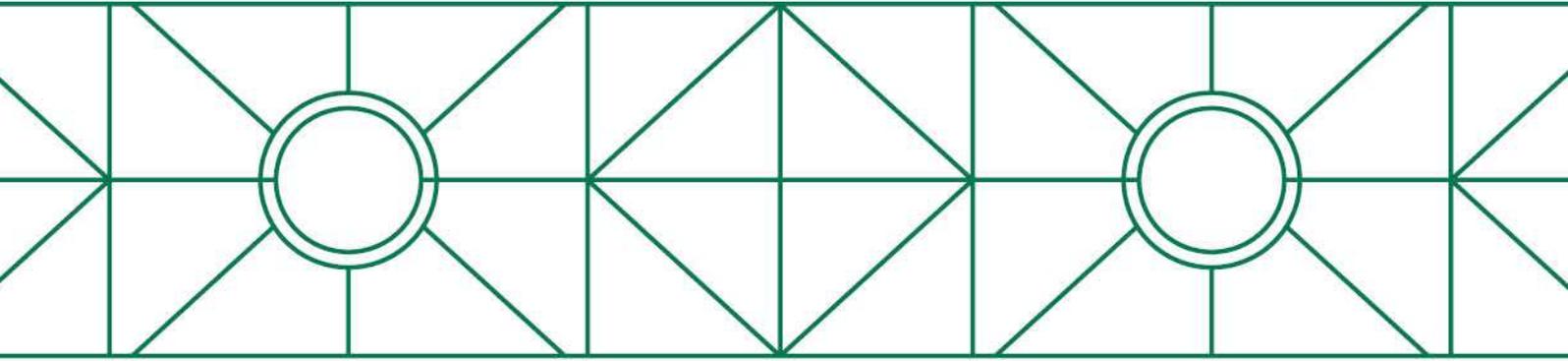
APPENDIX G – BUNDOORA HOMESTEAD HERITAGE INTERPRETATION PLAN

APPENDIX H – ORAL HISTORY AGREEMENT

APPENDIX I – ACQUISITION CHECKLIST

APPENDIX J – DONATION CHECKLIST

APPENDIX K – DE-ACCESSIONING CHECKLIST



**Bundoora
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