



VICTORIAN ARTS CENTRE TRUST
COLLECTION DEVELOPMENT POLICY

2004 – 2007
Amended September 2004

Note:

The Performing Arts Collection and Art Collection Development Policies were formerly two separate documents and have been integrated for the purpose of clarity and consistency.

TABLE OF CONTENTS

CORPORATE CONTEXT.....	4
GOVERNANCE	5
DISCLOSURE OF POLICY.....	5
PROFESSIONAL AFFILIATIONS	5
PART A – STATE COLLECTION OF PERFORMING ARTS.....	6
SECTION 1: GUIDING PRINCIPLES.....	7
1.1 VISION FOR THE 21 ST CENTURY	7
1.2 MISSION STATEMENT.....	7
1.3 DEFINITION OF MUSEUM.....	7
1.4 DEFINITION OF STATE COLLECTION	7
1.5 DEFINITION OF PERFORMING ARTS	7
SECTION 2: COLLECTION OBJECTIVES	8
2.1 COLLECTING PARAMETERS.....	8
SECTION 3: PERFORMANCE TYPES COLLECTED	10
3.1 PRIMARY	10
3.2 SUPPORTING	10
3.3 PERFORMANCE TYPE SUB-HEADINGS.....	11
SECTION 4: COLLECTION GROUPINGS	12
APPENDIX 1 COLLECTION DEVELOPMENT INTENTIONS 2004 - 2007	13
APPENDIX 2 MEDIA COLLECTION POLICY	15
APPENDIX 3 RATIONALE FOR PURCHASING 2004 - 2007	18
PART B – PUBLIC ART COLLECTION.....	19
SECTION 1: GUIDING PRINCIPLES.....	20
1.1 VISION FOR THE 21 ST CENTURY	20
1.2 MISSION STATEMENT.....	20
1.3 DEFINITION OF PUBLIC ART COLLECTION	20
SECTION 2: COLLECTION OBJECTIVES	21
2.1 COLLECTING PARAMETERS.....	21
APPENDIX 1 COLLECTION DEVELOPMENT INTENTIONS 2004 – 2007	23
APPENDIX 2 REGISTER OF CORPORATE GIFTS.....	24
PART C – GENERAL POLICY FRAMEWORK.....	25
SECTION 1: OPERATIONAL FRAMEWORK.....	26
1.1 COLLECTION CRITERIA	26
1.2 ACQUISITION PROCEDURE.....	27
1.3 DEACCESSIONING AND DISPOSAL POLICY	29
SECTION 2: ETHICS.....	31
2.1 CODE OF PROFESSIONAL ETHICS.....	31

2.2	CONFLICT OF INTEREST.....	31
2.4	VALUATIONS & APPRAISAL.....	32
2.5	INTERNATIONAL & NATIONAL HERITAGE POLICIES	32
SECTION 3: ACCESS		33
3.1	EXHIBITIONS & PUBLIC PROGRAMS.....	33
3.2	LOANS	33
3.3	COPYRIGHT	34
3.3	RESEARCH SERVICE	35
GENERAL APPENDIX		36
APPENDIX 1	POLICIES AND LEGISLATION.....	37
APPENDIX 2	EXTRACT: VICTORIAN ARTS CENTRE ACT, 1979 (AMENDED 2001).....	38

CORPORATE CONTEXT

The Victorian Arts Centre Trust is responsible for the development and management of the State collection of performing arts and the public art collection.

The Collections operate within the context of several legislative and corporate frameworks.

- *Victorian Arts Centre Act* (amended 2000)
- Charter of the Victorian Arts Centre Trust
- Victorian Arts Centre Trust Corporate Plan 2004 - 2007
- Victorian Arts Centre Trust Governance Policy: Collections Governance, 2000

Relevant corporate goals for the period 2004 – 2007 are:

Goal 1 – The best range of performing arts programs

- Distinctive programming that stimulates and celebrates the performing arts
- Successful venues that are utilised to their maximum potential
- Successful and satisfied presenters with growing audiences
- Advocacy that engages key stakeholders in supporting Arts Centre programs and development of the performing arts

Goal 3 – The pre-eminent performing arts environment

- Well managed, well researched and highly accessed cultural collections

GOVERNANCE

As stated in the *ICOM Code of Professional Ethics* (2: Basic Principles for Museum Governance & 3.1: Collections):

'The governing body of a museum has an ethical duty to maintain and enhance all aspects of the museum, its collections and its services. Above all, it has the responsibility of ensuring that all collections in its care are adequately housed, conserved and documented'.

Each museum authority should adopt and publish a written statement of its collections policy. This policy should address issues relevant to the care and use of the museum's existing public collections. It should state clearly the areas of proposed collecting and include guidelines for maintaining the collections in perpetuity. Instructions should also be included in the policy on acquisitions with conditions or limitations as well as a restriction against acquiring material that cannot be catalogued, conserved, stored or exhibited properly. Objects without a valid title should not be acquired.'

Governance of the Victorian Arts Centre Trust's Performing Arts Collection and Art Collection are as detailed in the Victorian Arts Centre Trust *Governance Policy: Collections Governance*, 2000.

The purpose of this Collection Development Policy is to establish clear collecting criteria and parameters, and to determine guidelines and procedures for the development of the State collection of performing arts and the public art collection. The Collection Development Group will review the policy every three years in line with the Victorian Arts Centre Trust's Corporate Plan. Draft policies will then be sent out to major internal and external stakeholders for comment and feedback before amendments are forwarded to the Executive and Trust of the Victorian Arts Centre for endorsement.

Collection Development Intentions will also be updated every three years to determine appropriate strategies to achieve these aims

DISCLOSURE OF POLICY

The Collection Development Policy will be available for perusal upon request. Every effort will be made to respond within seven days to public enquires received regarding any aspect of the Policy.

PROFESSIONAL AFFILIATIONS

As a member of the following professional associations, the Victorian Arts Centre Trust is guided by the principles of:

- International Council of Museums (ICOM)
- Museums Australia (MA)
- Public Galleries Association of Victoria (PGAV)
- International Association of Libraries and Museums of the Performing Arts (*Societe Internationale des Bibliothèques et Musées d'Art du Spectacle*, SIBMAS)

PART A – STATE COLLECTION OF PERFORMING ARTS

SECTION 1: GUIDING PRINCIPLES

1.1 VISION FOR THE 21st CENTURY

To be widely recognised as the premier specialist performing arts collection in Australia, operating from a purpose-built building.

1.2 MISSION STATEMENT

To preserve, efficiently manage and make accessible, Australia's performing arts history and traditions whilst maintaining contemporary relevance by actively pursuing projects in partnership with the industry.

1.3 DEFINITION OF MUSEUM

A museum is defined in Article 2 (1) of the *International Council of Museums Statutes* as,

'a non-profit making, permanent institution in the service of society and its development and open to the public which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment.'

1.4 DEFINITION OF STATE COLLECTION

As stated in the *Victorian Arts Centre Act 1979*, (amended 2000) the 'State Collection' is defined as:

- a) all performing arts material in the public performing arts museum vested in the Trust and accepted for the State collection by the Trust
- b) all performing arts material acquired and accepted for the State collection by the Trust
- c) all donations, gifts, dispositions and trusts of property, real or personal, other than money, lawfully made or declared whether before or after the commencement of the Arts Legislation (Amendment) Act 2000 by deed, will or otherwise to or in favour of the Trust or for the uses or purposes of the Trust and accepted for the State collection by the Trust.

1.5 DEFINITION OF PERFORMING ARTS

For the purpose of this policy, the performing arts are defined as a live performance activity, presented in public for the entertainment of an audience. (see Section 3 *Performance Types Collected*)

SECTION 2: COLLECTION OBJECTIVES

2.1 COLLECTING PARAMETERS

The Victorian Arts Centre Trust will acquire material for the State collection of performing arts relating to the history of circus, dance, opera, music and theatre with preference being given to:

- Objects reflecting the history of significant Australian personalities, companies, venues and the audience experience.
- Costumes and accessories, three-dimensional objects, stage and costume designs and photographs.
- Paper-based archives which offer a comprehensive documentation of theatrical companies and managements.

The cultural diversity of Australian society has shaped our performing arts industry and contributed to the wide range of performance types now practised. The Collection will be developed to ensure that it represents this diversity whilst avoiding replicating collections in other organisations.

It is acknowledged that Australian performers generally work across a range of medium throughout the course of their careers. The Collection will be developed with an eye to representing the full breadth of those careers.

2.1.1 Historical

The strength of the Collection is its focus on twentieth and twenty-first century material.

In recognition of the ephemeral nature of the performing arts and the material it produced, collecting activities are divided into two historical frameworks as follows:

Contemporary collecting focuses on the documentation of performance of the last ten years.

Historical collecting focuses on anything that pre-dates the previous ten years.

2.1.2 Geographical

The Collection is focused on the performing arts in Australia and particularly Victoria. Material from states other than Victoria, will only be collected if the object is deemed to be of national significance. This will be undertaken in consultation with the appropriate national and/or state-based collecting institutions.

International material will be collected only where there is a strong Australian association or a demonstrable influence on Australia's performing arts culture. The parameters are Australian performers who have an international career; overseas tours by Australian performers; Australian productions mounted overseas or; visiting international personalities, groups, companies and producers who have had a significant impact on the Australian scene.

2.1.3 Industry

The Collection will be developed with a focus on collecting objects that reflect the work of professional performers, creators (includes composers, songwriters, directors etc.), managements and stage designers and technicians (includes costume, set, lighting and sound etc.). Wherever appropriate this work will be carried out in collaboration with representative members from these areas.

SECTION 3: PERFORMANCE TYPES COLLECTED

3.1 PRIMARY

- *CIRCUS*
- *DANCE*
- *MUSIC*
- *OPERA*
- *THEATRE*

3.2 SUPPORTING

A focus is placed on collecting material relating to the above primary performance types, however, photographic, textile and paper-based material may be collected from the following supporting areas on the proviso that it is strongly related to either circus, dance, music, opera or theatre or individual performers working primarily within these areas.

- *FILM*
 - *RADIO*
 - *RECORDING*
 - *TELEVISION*
-
- Technical equipment, history of companies/stations/networks and examples of carriers will not be collected as other organisations such as ScreenSound Australia (formerly National Film & Sound Archive) collect extensively in this area
 - In principle, original format audio-visual material will not be collected (see Appendix 2 *Media Collection Policy, 1999*).

3.3 PERFORMANCE TYPE SUB-HEADINGS¹

The following sub-headings define the 5 key Performance Types:

1. **CIRCUS**
 - Traditional
 - New
2. **DANCE**
 - Ballet
 - Contemporary
 - Jazz
 - Modern
 - Tap
 - Theatrical
3. **MUSIC**

Classical <ul style="list-style-type: none">Instrumental, ensembleInstrumental, orchestraInstrumental, soloVocal, choralVocal, solo	Popular <ul style="list-style-type: none">BluesCountryFolkJazzPopRockSoulWorld music
--	--
4. **OPERA**
 - Classical
 - Contemporary
 - Operetta
 - Oratorio
 - Recitals
5. **THEATRE**

Comedy <ul style="list-style-type: none">Character basedSight actsStand-up	Drama <ul style="list-style-type: none">ClassicalContemporary	Musical <ul style="list-style-type: none">ComedyDance
Magic <ul style="list-style-type: none">EscapologyIllusionSleight of hand	Pantomime	Puppetry
Variety <ul style="list-style-type: none">CabaretRevue	Vaudeville	

¹ It is acknowledged that it is common practice to draw upon a range of these five identified areas when developing a performance piece which results in hybrid art forms such as physical or visual theatre. Classification of this kind of performance will, where appropriate, be made according to the performer's wishes.

SECTION 4: COLLECTION GROUPINGS

4.1 3D Object Collection

- 4.1.1 Apparatus
- 4.1.2 Costumes & accessories
- 4.1.3 Personal effects
- 4.1.4 Props
- 4.1.5 Puppets
- 4.1.6 Set models

4.2 2D objects

- 4.2.1 Artworks
- 4.2.2 Photographs (prints, slides, transparencies and negatives)
- 4.2.3 Posters
- 4.2.4 Set & costume design

4.3 Paper-based Collection

The paper-based collection is defined as material used primarily for research although it may be used for exhibitions or publications

4.3.1 Archives (business and personal)

- 4.3.2 Ephemera (includes tickets, invitations, handbills etc.)
- 4.3.3 Programmes
- 4.3.4 Scrapbooks
- 4.3.5 Sheet-music

4.4 Media Collection (see Appendix 2)

- 4.4.1 Moving image (film, video, DVD)
- 4.4.2 Oral history (cassettes, reel to reel, DAT)
- 4.4.3 Sound recordings (cylinders, 78s, radio transcription discs, LPs, CDs)

Formatted: Bullets and Numbering

Appendix 1 Collection Development Intentions 2004 - 2007

Collection Development Intentions for 2004 – 2007 aim to consolidate the Performing Arts Collection’s leadership position, guarantee the uniqueness of the Collection and ensure that it meets future display and research requirements.

1. Ongoing deposit arrangements with contemporary companies

Project aim: To establish on-going deposit arrangements with contemporary Melbourne companies / venues to ensure the continued development of program and poster collections.

- Chunky Move
- Danceworks
- Melbourne City Opera
- Melbourne Comedy Festival
- Melbourne Opera Company
- Playbox
- Red Stitch
- The Store Room

Outcome: sustained interaction with contemporary performers

Timeline: 2004 – 2005

2. Acquiring ‘iconic’ objects

Project aim: To compile a ‘hit-list’ to identify 10 high profile performers who are under-represented in the Collection. Performers to be approached to donate an ‘iconic’ object to the Collection and participate in a public hand-over event

Outcome: To raise the profile of the Performing Arts Collection and to position it as the preferred repository for ‘iconic’ objects relating to the performing arts in Australia

Timeline: 2004 – 2005

3. Strengthen the Opera Collection

Project aim: To work with Opera Australia in the lead up to the company’s 50th birthday in 2006

Outcome: The acquisition of a major collection of costumes, photographs and business documentation relating to The Australian Opera / Opera Australia and the Victoria State Opera from the 1950s to 2006

Timeline: 2005 – 2006

4. Position the Stage Design Collection

Project aims:

- To undertake a national survey of costume and set designs held in public institutions
- To identify gaps in the Performing Arts Collection [especially post-1980] and develop a strategy to acquire designs from 10 significant designers through purchase, donation and the Cultural Gifts Program

Outcome: To position the Performing Arts Collection as the national leader in the area of collecting and providing access to the work of Australia's premier designers

Timeline: 2005 - 2006

5. Major Collections & Archives – Music

Project aim: to acquire major collections and archives relating to Australia's most prominent exponents of popular music

Outcome: to consolidate the Performing Arts Collection as the leading Collection of popular music in Australia

Timeline: 2006 - 2007

Appendix 2 Media Collection Policy

September 1999 (revised 2000)

1. INTRODUCTION

The following Media Collection Policy should be read in conjunction with the Victorian Arts Centre Trust's *Collection Development Policy, 2000. Amended September 2004*. All issues discussed in the Media Collection Policy are guided by the principles of the *Collection Development Policy*.

For information on specific media collections, refer to *Media Collection Status Report and Recommendations, September 1998*.

2. DEFINITION OF THE MEDIA COLLECTION

The Media Collection is defined as moving image, sound recordings (including oral histories) and photographic material.

This policy, however, deals specifically with moving image and sound material. Here the term "Media Collection" refers only to these items. Collection issues relating to photographic material are governed by the overall *Collection Development Policy*.

3. COLLECTION CRITERIA

3.1 General Collecting Parameters

The general collecting parameters for the Media Collection are as outlined in *Collection Development Policy, Section 2.2: Collecting Parameters* and *Section 3: Performance Types Collected*.

3.2 Condition and storage

The Victorian Arts Centre Trust recognises that it is currently unable to provide appropriate storage, preservation and copying facilities for original moving image and sound material. In accordance with *Collection Development Policy* it is generally not within the Trust's role to preserve original format material. Where possible, original moving image and sound material is to be transferred to the ScreenSound Australia (formerly National Film and Sound Archive) or other appropriate institution for preservation, with access copies being provided for the Trust/s use where relevant.

3.3 Research

Original format material will be held for preservation by the Performing Arts Collection only when an item falls outside the collecting parameters of ScreenSound Australia or other appropriate collecting institutions, but is considered by the Collection Development Group to be of significance to Australia's performing arts history.

3.4 Display

In some circumstances original moving image and sound material may be collected for its display value as a reflection of a major output of a performer's career. Material in this category may be kept and preserved as a three dimensional object.

Examples: signed records, gold records, historically significant releases, album covers with visual images giving context to existing collections.

4. ACCESS

Access to the Media Collection will be via the Research Service. This will include items from the former video rental library, exhibition videos, oral histories and access copies of other moving image and sound material which has been collected for its information value in order to enhance and provide a context for the Trust's existing collections.

- Original format material will not be available for public use. If appropriate, access copies will need to be made prior to use.
- The transfer of material from an original format to an access copy will only be carried out by a specialised professional organisation or person.
- Unless otherwise stated on a signed release document (such as for oral histories), copies of media material will not be made for members of the public to acquire.
- Media Collection material is not available for loan to individuals. Loans to other museum institutions will be governed by the Trust's loan procedures.
- The Media Collection is subject to standard copyright regulations. Copyright will be cleared in accordance with the procedures set out in the Trust's copyright clearance programme.

5. DE-ACCESSIONING

The Trust's *Collection Development Policy* will be followed when de-accessioning items in the Media Collection.

In addition, advice from moving image and sound specialists may be sought to assist with recommendations for de-accessioning.

6. RELATIONSHIPS WITH OTHER COLLECTING INSTITUTIONS

In the interests of caring for the existing Media Collection, the Victorian Arts Centre Trust will continue to maintain and establish successful working relationships with other institutions which collect and preserve moving image and sound material.

Such institutions include:

- ScreenSound Australia
- Cinemedia
- National Library of Australia
- National Museum of Australia
- State Library of Victoria
- Museum Victoria
- Powerhouse, Sydney

Appendix 3 Rationale for Purchasing 2004 - 2007

During the period 2003-2006, priority will be given to the following collection areas/object types when assessing items for sale.

1. PHOTOGRAPHY – Live Performance - post 1970s

The Collection is particularly strong in depictions of the performing arts in Australia from the 1940s to the 1970s. During 2003-2006, priority will be given to acquiring work by local photographers that documents performance in Melbourne post 1970s. This material is rarely offered by donation, however, increasing demand for this type of material through the Research Service and the possibility of future on-line access to the collection, means it is imperative that this part of the collection continues to be strengthened.

NB: Special attention needs to be paid to the copyright and reproduction conditions associated with these collections especially within the context of the digital world.

2. PHOTOGRAPHY – Dame Nellie Melba

Original photographs of Dame Nellie Melba are relatively rare in the Collection. Although photographs are occasionally offered by donation, much of the extant material comes up at auction or through dealers. This is especially true in the case of material relating to Melba's career overseas. Priority will therefore be given to purchasing photographic representations of Melba, especially those which are performance-related and/or highlight costumes in Performing Arts Collection.

4. COSTUME & SET DESIGNS

Twentieth century costume and stage designs are well represented within the Performing Arts Collection, however, many important designers are still under-represented or not represented at all. Over the past decade there has been a notable increase in market exposure for this type of material and as a result designs are rarely offered to by donation. Purchasing in this area is needed to maintain the primacy of the collection nationally.

PART B – PUBLIC ART COLLECTION

SECTION 1: GUIDING PRINCIPLES

1.1 VISION FOR THE 21st CENTURY

To be widely recognised as the most significant collection of Australian art on public display belonging to a performing arts venue in Australia.

1.2 MISSION STATEMENT

The Victorian Arts Centre Trust will acquire, preserve, display, interpret, research and present the Art Collection through a variety of programs designed to add to the broad arts experience of visitors, and to stimulate curiosity and increase understanding of the performing arts through the visual arts.

1.3 DEFINITION OF PUBLIC ART COLLECTION

The Public Art Collection is defined as follows in the Victorian Arts Centre Act 1979 (amended 2001):

The public art collection comprises all artworks, including paintings, works on paper, sculptures and textiles, of cultural, social or historical significance that are—

- (a) vested in the Trust and accepted for the public art collection by the Trust; or
- (b) acquired and accepted for the public art collection by the Trust; or
- (c) given or bequeathed to the Trust or held on trust by the Trust, whether before or after the commencement of the Victorian Arts Centre (Amendment) Act 2001, by deed, will or otherwise to or in favour of the Trust or for the uses or purposes of the Trust, and accepted for the public art collection by the Trust.

SECTION 2: COLLECTION OBJECTIVES

2.1 COLLECTING PARAMETERS

2.1.1 Subject Matter

The Art Collection will collect artwork which:

- Reflects the history and cultural role of the organisation and site
- Speaks of and to the performing arts and the creativity of performance including
 - 1) Literal representations of the performing arts especially circus, dance, music, opera and theatre including representations of relevant people, places and performances
 - 2) Interpretative works, which are inspired by the creativity of performance including those which, draw on notions such as transformation, enactment and process

2.1.2 Historical and geographical

The Art Collection will focus on Australian art of the twentieth and twenty-first century with a particular emphasis from late modernism to contemporary art. International work may be considered where the work helps to place Australian performing arts in an international context.

2.1.3 Collection Groupings

The Art Collection is divided into two groups:

Core Collection: comprising artworks of cultural, social and historical significance to the Victorian Arts Centre Trust.

The Core Collection includes art that was specifically commissioned, purchased or actively sought for the Centre during the foundation period in the 1970s and early 1980s, and is integral to the interior design scheme of John Truscott. Many of these works are site specific and deemed to be of heritage significance for the organisation². The Core Collection includes works by artists such as Arthur Boyd, Sidney Nolan, John Olsen, Jeffrey Smart, Roger Kemp and sculptors Inge King and Clement Meadmore among others. Core Collection objects are identified as such on the Art Collection cataloguing database (EMu).

² The heritage significance of the Core Collection is detailed in the *Victorian Arts Centre Conservation Management Plan*, by Allom Lovell and Associates Pty Ltd in association with Dr Philip Goad, November 1995.

Priority will always be given to Core Collection objects in terms of the management, care and conservation of the Collection. There is a strong presumption against de-accessioning from the Core Collection.

Secondary Collection comprising donations, commissions, purchases and other works acquired into the Art Collection after the initial acquisition period of the early 1980s. All new acquisitions are acquired into the Secondary Collection, but may be upgraded to the Core Collection after a reasonable review period and if the object is deemed to have ongoing significance for the organisation. The Secondary Collection does not include Corporate Gifts.³

³ Information about the Corporate Gifts Register is detailed at Appendix 2.

Appendix 1 Collection Development Intentions 2004 – 2007

The strategies below have been identified as key areas of work on the Art Collection in the coming three years:

1.1 Acquisition Fund

Over the next three years, purchase at least two major works from the period 1990s onwards

1.2 Artwork commissions / Artist-in-residence program

Acquire a new work to mark the Arts Centre's 20th birthday in 2004 either by commission or through the Artist-in-residence program.

1.3 Acquisitive exhibition

Establish a biennial exhibition with a performing arts focus/theme from which new works can be acquired for the Collection. First exhibition to be staged in 2005.

1.4 'Percentage for Art'

This involves the inclusion of a percentage of the total cost of renovation or refurbishment of the Arts Centre buildings or environs for the purchase or commission of a work of art for the refurbished area.

With Facilities Development on identifying opportunities to acquire new work, and develop a policy for the application of the percentage for art scheme within the context of refurbishment and new building projects.

Appendix 2 Register of Corporate Gifts

A Corporate Gifts Register was established in 2002 comprising a list of all objects offered to, and accepted by, the Victorian Arts Centre Trust as a formal gift to the organisation.

Corporate Gifts include gifts from individuals and other organisations to the Victorian Arts Centre Trust, which represent a partnership between the Trust and an individual or an organisation. Corporate gifts can be from both Australian and international sources.

- Decisions to accept corporate gifts fall outside the responsibility of the Collection Development Group
- Corporate Gifts are not subject to the collecting parameters of the Collection Development Policy
- Collection management, such as the storage, care and conservation of the corporate gifts is the responsibility of the Victorian Arts Centre Trust

Corporate Gifts offered to the Victorian Arts Centre Trust and added to the Register of Corporate Gifts will be endorsed by the Executive and the Trust and recorded in the Victorian Arts Centre Trust's Annual Report.

PART C – GENERAL POLICY FRAMEWORK

SECTION 1: OPERATIONAL FRAMEWORK

1.1 COLLECTION CRITERIA

The Collection Development Group will apply following criteria when acquiring material⁴ for the State collection of performing arts and public art collection.

311.1 Relevance

Material will only be acquired if they are relevant to defined *Collecting Parameters*.

1.1.2 Quality

Preference will be given to material that represents the best possible example of its kind.

1.1.3 Valid Legal Title

Material will only be acquired if the donor/vendor can demonstrate valid legal title or prove ownership.

1.1.4 Documentation

Accurate provenance, documentation and verification will be sought where possible. Where provenance is unavailable, research should be undertaken to ensure accurate attribution prior to acquisition. Acquisitions by purchase will only proceed after provenance is established and the vendor has agreed, preferably in writing, to the price of the item and the method and timeframe for transferral.

1.1.5 Conservation and Storage Requirements

Material must be physically stable and will not be accepted if it requires prohibitively costly conservation or storage. The Victorian Arts Centre Trust must be confident that adequate resources to preserve, conserve or restore work to professional standards can be provided on acceptance. Prior to acquisition, costs associated with conservation, preparation for display and storage will be estimated and considered as part of the cost of acquiring the work.

Due consideration must be given to the resources required to house and maintain acquisitions.

1.1.6 Conditions

Material will not be acquired if it has conditions attached to it, which limit best utilisation of the Collection. Preference will be given to material which has no conditions attached to its acquisition.

As stated in the *ICOM Code of Ethics* (3.5 Conditional Acquisitions) 'Gifts, bequests and loans should only be accepted if they conform to the stated collections and exhibitions policies of the museum. Offers that are subject to special conditions may have to be rejected if the conditions proposed are judged to be contrary to the long-term interests of the museum and its public.'

⁴ Collection Groupings – objects, paper-based, media and artworks

1.1.7 Display

In considering acquisitions for the Art Collection priority should be given to works intended for regular exhibition and revolving display. Consideration shall be given to display options and how individual works of art would be exhibited.

1.2 ACQUISITION PROCEDURE

1.2.1 Collection Development Group

The Collection Development Group is a decision-making forum for the development of the Arts Centre's Performing Arts Collection and Art Collection.

The Collection Development Group meets on a regular basis and provides a forum for discussing issues relating to:

- Strategies for collection development
- Recommendations regarding acquisitions
- Making recommendations and overseeing de-accessioning and disposal procedures
- Approval of outgoing loans
- Review of the Collection Development Policy

1.2.2 Acquisition Guidelines

The Victorian Arts Centre Trust may acquire material for the State collection of performing arts and the public art collection by donation, purchase, transfer, bequest, commission and Cultural Gifts Program.

Curatorial staff will prepare acquisition proposals for each potential acquisition. These proposals will then be referred to the Collection Development Group for assessment. When necessary, external expert advice will be sought to assist with decisions regarding the acquisition, deaccessioning, disposal and value of specific objects.

Independent expert advice will be sought to assist with all decisions regarding the acquisition of artwork valued in excess of \$25,000. A 'recommendation for acquisition' report will be submitted to the Executive Group for comment and consideration. All acquisitions will be reported to the Trust and recorded in the Victorian Arts Centre Trust's Annual Report.

1.2.3 Cultural Gifts Program

The Federal Government's Cultural Gifts Program (formerly the Taxation Incentives for the Arts Scheme) was established in the 1977-78 and after a three year trial period, came into permanent effect on 1 January 1981. The Program, which is administered by the Commonwealth Department of Communication, Information Technology and the Arts, encourages donations of significant cultural items from private collections to public art galleries, museums and libraries by offering donors a tax deduction (<http://www.dcita.gov.au>)

Donations must be accompanied by at least two valuations of the current market value, provided by approved valuers. Valuers are approved specifically to participate in this program at the discretion of the Secretary to the Department of Communications and the Arts, in accordance with section 30-210 of the *Income Tax Assessment Act 1997*. The average of the valuations may be claimed as a taxation deduction over a five-year period—with some exceptions—from the year in which the gift was made.

As with all acquisitions, items acquired using this method must conform to 2.1 *Collecting Parameters* and *Collection Criteria* defined in this policy. Preference will be given to gifts whose value clearly exceeds the estimated cost of associated valuations and administration and care will be taken to ensure that the number of gifts the Trust accepts through the Program is commensurate with the staff resources needed to process them.

1.2.4 Authorisation of expenditure

Acquisitions by purchase will only proceed after provenance is established and the vendor has agreed, in writing, to the amount being offered and the method and time frame required.

Objects valued at over \$25,000 that have been recommended for purchase must be approved in accordance with the *VACT Instrument of Financial Delegation*. Refer to the *VACT Policy and Procedures Manual*.

1.2.5 Documentation

As stated in the *ICOM Code of Professional Ethics (6.4 Documentation of Collections)*:

'The recording and documenting of collections in accordance with appropriate standards is an important professional obligation and responsibility. It is particularly important that collection documentation should include a complete description of all items, their provenance and source and the conditions of acceptance by the museum. Collection data should be maintained actively and augmented in the on-going life of the museum. Such data should be kept in a secure environment and be supported with retrieval systems providing access to the data by the staff and other legitimate users. When collection data is made available on the Internet or published by other means, particular control must be exercised to avoid disclosing sensitive personal or related information or other confidential matters'.

Material acquired for the State collection of performing arts and public art collection after a Deed of Gift form has been signed by both parties and a letter of acknowledgment has been issued. Material acquired by purchase, bequest, Cultural Gifts Program or transfer will be accessioned after the appropriate documentation has been received.

Material will then be registered by allocating the item a unique number and physically marking the object using appropriate museum methods. The material will then be listed and accessioned manually and catalogued on the computer database KE EMu (Knowledge Engineering Electronic Museum).

Once details of the material have been entered onto the database, the object/s may be photographed and the resulting image scanned and linked to the database catalogue record. The object/s will then be safely and securely stored within the collections area.

Information regarding the materials and techniques of the works and the artist's intentions regarding presentation will, whenever possible be sought and recorded.

1.2.6 Collection Care and Storage

The Victorian Arts Centre Trust has an obligation to ensure appropriate environmental conditions for the safe display and storage of collection items. This includes ensuring that objects are only handled by individuals who are fluent with best practise procedures for handling cultural material.

Special attention must be paid to preventative conservation, including the provision of suitable environmental protection against natural and artificial causes of deterioration of museum collections. The Victorian Arts Centre Trust strives to uphold these ideals by employing best practise preventative conservation techniques including monitoring and managing environmental conditions.

1.2.7 Conservation

As stated in the *ICOM Code of Professional Ethics (6.3 Conservation and Restoration of Collections)*.

'One of the essential ethical obligations of each member of the museum profession is to ensure the proper care and conservation of collections and individual items for which the employing institutions are responsible. The intention must be to ensure that the collections are passed on to future generations in as good and safe a condition as practicable, having regard to current knowledge and resources.'

The Victorian Arts Centre Trust strives to uphold these ideals by employing best practice preventative conservation techniques including monitoring and managing environmental conditions within the storage facility and storing objects in acid free/inert material. Where an object is identified to require conservation treatment, the Victorian Arts Centre Trust will outsource the work to a professional conservator who specialises in the relevant object type.

1.3 DEACCESSIONING AND DISPOSAL POLICY

1.3.1 De-accessioning and disposal procedure

The Victorian Arts Centre Trust may de-accession any item as described above if it is found to no longer fulfil the defined *Collecting Parameters*.

Procedures for the de-accessioning and disposal of material from the Victorian Arts Centre Art Collection are governed by the *Victorian Arts Centre Act, (1979, amended 2001) Part 4, No.18 'Sale, disposal or exchange of object in the State collection.'* (see Appendix 4)

The Victorian Arts Centre also adheres to the principles stated in the *ICOM Code of Professional Ethics (4.3 De-accessioning Policies and Procedures)*:

'Where a museum has the necessary legal powers to dispose of an object, the decision to sell or otherwise dispose of material from the collections should be taken only after due consideration. Such material should be offered first by exchange, gift or private treaty sale to other museums before sale by public auction or other means is considered.

A decision to dispose of a museum object or specimen whether by exchange, sale or destruction should be the responsibility of the governing body of the museum acting in conjunction with the director and the curator of the collection. The manner of de-accessioning should reflect the ethical and legal responsibilities of the museum, the character of its collections (whether renewable or non-renewable) and the public trust it fulfils in preserving its collections. 'Complete records must be kept of all such decisions and the objects involved and proper arrangements made for the preservation and transfer, as appropriate, of the documentation relating to the object, including records in photographic and other technological media, where practicable.

Members of the museum staff, the governing body, or their families or close associates, should never be permitted to purchase objects that have been de-accessioned from a collection. Similarly, no such person should be permitted to appropriate items from the museum collections, even temporarily, to any personal collection or for personal use.'

1.3.2 Records

Records of de-accessioned material will be retained by the organisation. Such records will include all transactions, recommendations and documents pertaining to it, including a photograph. Appropriate file documents will be transferred to the recipient. The Victorian Arts Centre Trust will keep copies of all documents.

The accession and catalogue number of de-accessioned material will not be subsequently attributed to any future acquisition.

1.3.3 Funds received

Any funds received from the disposal of Collection objects shall be applied solely to the development and management of the State collection of performing arts and the public art collection. As stated in the *ICOM Code of Professional Ethics (4.5. Income from De-accessioning of Collections)* 'Moneys or compensation received from the deaccessioning and disposal of objects and specimens from a museum collection should be used for the purchase of additions to the collection.'

Where the acquisition was donated or purchased in the name of a donor or fund, the proceeds from de-accessioned works of art shall be applied to subsequent acquisitions in the name of the donor or fund. The proceeds will be maintained separately from operating funds of the organisation until expended.

SECTION 2: ETHICS

2.1 CODE OF PROFESSIONAL ETHICS

As a member of the *International Council of Museums (ICOM)* the Victorian Arts Centre Trust endorses the principles and guidelines of the *ICOM Code of Professional Ethics*, included as Appendix 4.

2.2 CONFLICT OF INTEREST

As stated in the ICOM Code of Professional Ethics (6.7 Private Collecting & 3.7 Conflict of Interest):

'The acquiring, collecting and owning of objects professionally for a personal collection by a museum professional may not in itself be unethical but may be regarded as a valuable way of enhancing professional knowledge and judgement. However, no member of the museum profession should compete with their institution either in the acquisition of objects or in any personal collecting activity.

In some countries, and in many individual museums, members of the museum profession are not permitted to have private collections and such rules must be respected. Where there are no such restrictions, a member of the museum profession with a private collection should, on appointment, provide the governing body with a description of the collection and a statement of the extent of the collecting practised. An agreement between the museum professional and the governing body concerning the private collection must be formulated and scrupulously followed.'

'The collections policy or regulations of a museum should include provisions to ensure that no person involved in the policy or management of that museum, such as a trustee or other member of a governing body, or a member of the museum staff, may compete with the museum for objects, or may take advantage of privileged information received because of his or her position. Should a conflict of interest develop between an individual and the museum, those of the museum should prevail. Special care is also required in considering any offer of an item, either for sale or as a tax-benefit gift, from members of governing bodies, members of staff, or the families and close associates of these persons.'

2.3 CONFIDENTIALLY

The Victorian Arts Centre Trust's Privacy Statement dictates the way in which the organisation handles personal information (<http://www.vicartscentre.com.au/privacy/index.htm>).

With regard to acquisitions of material, staff will not disclose prices paid for collection material acquired via purchase and all other matters of confidentiality and specific trust will also be respected in relation to gifts and purchase.

2.4 VALUATIONS & APPRAISAL

As stated in the ICOM Code of Professional Ethics (8.6 Authentication & Valuation (Appraisal)).

'Conflicts of interest can arise in the authentication and valuation or appraisal of objects. Opinions on the monetary value of objects should be given only if permitted and official request from other museums or competent legal, governmental or other responsible public authorities. Where the employing museum may be the beneficiary for financial or legal reasons, appraisal must be undertaken independently.

Members of the museum profession should not identify or otherwise authenticate objects that they believe, or suspect, have been illegally or illicitly acquired, transferred, imported or exported. They should not act in any way that could be regarded as benefiting such activity, directly or indirectly. Where there is reason to believe, or suspect, illegal or illicit conduct, the appropriate authorities should be notified.'

Staff are not permitted to provide valuations of appraisals of material for members of the general public. In order to avoid any suspicion of collusion, staff should not recommend a particular dealer, auctioneer or appraiser but may assist members of the public by providing a list of appropriate valuers approved by the Cultural Gifts Program.

2.5 INTERNATIONAL & NATIONAL HERITAGE POLICIES

The Victorian Arts Centre Trust will comply with international and national regulations made relating to cultural heritage. These include but are not limited to:

- *Protection of Moveable Cultural Heritage Act (1986)*
- *The Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (1966 - The Burra Charter)*

2.6 RELIGIOUS AND CULTURAL SANCTIONS

The Victorian Arts Centre Trust will be mindful of religious and cultural sanctions attached to certain objects from the cultures of indigenous peoples. The Victorian Arts Centre Trust will not acquire, store or exhibit an object in breach of those sanctions.

Where works of art by Aboriginal people are included in the Collection, consultation with and participation of the relevant groups will be important factors in the collecting, interpreting, exhibiting or reproduction of their art.

SECTION 3: ACCESS

The Victorian Arts Centre Trust provides access to the State collection of performing arts and the public art collection through an active exhibition and loans program and public research service.

3.1 EXHIBITIONS & PUBLIC PROGRAMS

As stated in the *ICOM Code of Professional Ethics (2.9 Displays, Exhibitions and Special Activities)*:

'The primary duty of the museum is to preserve its collections for the future and use them for the creation and dissemination of knowledge, through research, educational work, permanent displays, temporary exhibitions and other special activities. These should be in accordance with the stated policy and educational purpose of the museum and should not compromise either the quality of the proper care of the collections. The museum should seek to ensure that the information it publishes whether through displays, exhibitions, publications or electronically is accurate, honest, objective and well-founded academically.'

The Performing Arts Collection and Art Collection are exhibited in a variety of public venues throughout the Arts Centre including The George Adams Gallery, St Kilda Road Foyer Gallery, Smorgon Family Plaza and the Melbourne Concert Hall. A significant percentage of the Art Collection is on permanent public display in the foyers, public spaces and environs of the Centre. These spaces are open to the public during the operating hours of the venues. Selected parts of the Performing Arts Collection are used to create on-line exhibitions for the enjoyment of local and international audiences. This Collection is also drawn on to celebrate and commemorate industry member's achievements at award ceremonies and memorials.

3.2 LOANS

3.2.1 *Outgoing loans*

As stated in the *ICOM Code of Professional Ethics (3.6 Loans to and from Museums)*,

'The loan of objects, incoming and outgoing, and the mounting or borrowing of loan exhibitions can have an important role in enhancing the interest and quality of a museum and its services. As temporary custodians of incoming loans, museums must protect the objects and ensure their prompt return at the conclusion of these activities. These principles also apply to material left at the museum for an opinion as well as items being considered for the permanent collections. There should be clear policy guidelines on all material temporarily housed in the museum.'

'Objects from a museum collection should be loaned only for scientific, research or educational purposes. They should not be loaned to private individuals.'

The Victorian Arts Centre Trust receives requests from other collecting institutions to borrow objects from the Collection, primarily for research or exhibition purposes. Loans to other museums or collecting institutions are managed by the Curatorial and Collections Management and Access staff. Requests for lending material from the Collection must be forwarded, in writing, to the Senior Curator, at least 12 months prior to the proposed loan. The borrower must stipulate the

items required the conditions under which items will be displayed, stored and transported and the length of time the item will be required. A Late Loans Administrative Fee will be charged if less than 12 months notice is given.

The Trust will respond to the loan request with a letter of reply including a *Potential Loan Questionnaire* and *Fees for Services Information Sheet*. Upon receipt of the completed Questionnaire, Curatorial and Collections Management and Access staff will assess the suitability of the request. Once a loan has been approved, the Borrower may enter into any necessary arrangements regarding research. This will be handled either by curatorial staff or the Collections Access Co-ordinator and charges may be applied dependent upon the extent of the research.

Final object selection will be made by a representative from the borrowing institution and Curatorial and Collections Management and Access staff. At this time the Borrower will be required to complete and return an *Outgoing Loan Form*. Collections Management and Access staff will then arrange the necessary documentation and transportation. Any associated conservation or transport costs will be borne by the Borrower.

All exhibitions, collection and loan items are covered by wall to wall insurance, either coming into or going out of the Victorian Arts Centre. Insurance is held with Victorian Managed Insurance Authority.

3.2.2 Incoming loans

The Victorian Arts Centre Trust regularly has occasion to borrow objects from individuals, artists and other collecting institutions for display, research or exhibition purposes. Formal loan arrangements will always be entered into in all such circumstances. *Inward Loan Forms* will be prepared by the Collections Access & Management staff and signed by both parties once objects have been identified by the Curator in conjunction with the lending organisation. Movement of the material will be co-ordinated by Curatorial and/or Collections Management and Access staff and the lending organisation. Objects will be transported by an approved courier or by the Victorian Arts Centre Trust staff in a Trust vehicle.

3.3 COPYRIGHT

The Victorian Arts Centre Trust will adhere to Australian copyright regulations. The permission of artists will be sought and acknowledged in the reproduction of works from the Art Collection. Priority will be given to clearing copyright for use on Victorian Arts Centre products, promotional materials and publications. Decisions relating to the use of copyrighted materials in a digital context will be guided by the Australian Copyright Council's *Copyright guidelines for Museums and Galleries in a Digital Environment 1998*, however this will not be used as a substitute for legal advice.

Copyright requests should be forwarded to the Access Co-ordinator in the first instance.

3.3 RESEARCH SERVICE

As stated in the *ICOM Code of Professional Ethics (2.8 Public Access & 7.2 Relations with the Public)*

'The museum's displays should be physically and intellectually accessible to the public during reasonable hours and for regular periods. The museum should also offer the public reasonable access to members of staff and to collections not displayed or exhibited, by appointment or other arrangement. As holders of primary evidence, museums have a particular responsibility for making collections available to scholars as freely as possible. Access to requested information about the collections should be granted, subject to restrictions for reasons of confidentiality and security.'

'Members of the museum profession should always deal with the public efficiently and courteously and should respond promptly to all correspondence and enquiries. Subject to the requirements of confidentiality, museum professionals should share their expertise with the public and specialists, allowing controlled but full access to requested material or documentation in their care even when this is the subject of personal research or special field of interest.'

In order to fulfil this aim, the Victorian Arts Centre Trust offers a personalised Research Service which allows individuals and organisations access to the extensive Performing Arts Collection. The Research Service operates on a fee-for-service basis and is open to researchers by appointment on Tuesdays and Thursdays. The Access Co-ordinator also attends to requests by telephone, fax, e-mail or letter.

GENERAL APPENDIX

Appendix 1 Policies and Legislation

The following documents are referred to within this Collection Development Policy. Copies are held by the Victorian Arts Centre Trust for internal use.

- *International Council of Museums (ICOM Code of Professional Ethics, ICOM, 1986. Amended, 2001*
- *Victorian Arts Centre Act, 1979 (Act No. 9354/1979) Amended 2000*
- *Victorian Arts Centre Trust Governance Policy: Collections Governance, 2000*
- *Victorian Arts Centre Trust Instrument of Financial Delegation (see VACT Policy and Procedures Manual)*
- *Victorian Arts Centre Conservation Management Plan, Volume I and Volume II, Allom Lovell and Associates Pty Ltd in association with Dr Philip Goad, November 1995*
- Cultural Gifts Program (subdivision 30-a of the Income Tax Assessment Act 1997, previously Taxation Incentives for the Arts Scheme)

**Appendix 2 Extract: VICTORIAN ARTS CENTRE ACT, 1979
(amended 2001)**

18. Sale, disposal or exchange of object in the State collection

- 1) The Trust must not sell or dispose of an object that is part of the State Collection unless – the Trust has resolved that retention of that object, or objects of that class, is unnecessary and inappropriate to the activities of the Trust; and
 - (a) the Trust has caused to be published and displayed in accordance with sub-section (2) a notice containing –
 - (i) a description of the object or class of objects; and
 - (ii) a statement that the trust intends to sell or dispose of that object or an object or objects in that class of objects; and
 - (iii) a statement that any person may object in writing to the proposed sale or disposal within 6 months after the date of publication or display; and
 - (b) either –
 - (i) no objection was received within that period; or
 - (ii) if an objection was so received, the Minister, or a delegate of the Minister, has decided in accordance with this section that the sale or disposal should proceed.
- (1) A notice under sub-section (1)(b) –
 - (a) must be published not less than 6 months before the proposed sale or disposal in a newspaper circulating generally in Victoria; and
 - (b) must be displayed on the premises where the State collection is exhibited in a prominent position accessible to the public for a period of not less than 6 months before the proposed sale or disposal.
- (2) A person may object to the proposed sale or disposal of an object or class of objects under this section by notice in writing given to the Trust within 6 months after –
 - (a) the date of publication of a notice under sub-section (2)(a); or
 - (b) the date of the first display of a notice under sub-section (2)(b).

- (3) If the Trust receives an objection under sub-section (3) and wishes to proceed with the sale or disposal despite the objection, the Trust must refer the objection to the Minister.
- (4) The Minister must –
 - (a) decide whether or not the object or class of objects should be sold or disposed of; and
 - (b) cause the Trust and every objector to be notified of the Minister's decision.
- (5) The Minister may, by instrument, delegate to a panel of persons selected by the Minister the power of the Minister under sub-section (5)(a).
- (7) The Trust may exchange with a body which has objects or functions similar to those of the Trust any duplicate material that is part of the State collection.

