



**Legislative Assembly** for the  
**Australian Capital Territory**

# **Assembly art program— policies and procedures**

**Legislative Assembly Art Advisory Committee**  
**10th Assembly**

## Version information

Owner	Date and source of approval	Version/OLARIS #	Description / Changes	Date for next review
Office of the Clerk	December 2022, Speaker, LAAAC	V1.1	Additional guidance on conflicts of interest Changes to position titles Guidance on commissioning Guidance on s 10 of Government Procurement Regulation and on minor acquisitions. WHS safe handling and safe work methods	2025

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## 2 Background

- 2.1 The Legislative Assembly Art Advisory Committee (LAAAC) was established during the Third Assembly to advise the Speaker in relation to the acquisition, display and maintenance of artworks in the Assembly building. As the name suggests, the committee is an advisory body only; its remit is to advise the Speaker on the acquisition of artworks for the Assembly building and the management of the Assembly art collection.
- 2.2 The LAAAC is a non-partisan committee with members drawn from the government, opposition and crossbench as well as from professional experts within the local arts community.
- 2.3 It was formed to ensure that the Legislative Assembly art program and collection represents best practice and has broad community and political support.
- 2.4 While it is useful for the Speaker to benefit from a diversity of views and advice provided by members of the committee, decisions around acquisitions and other matters concerning the display and maintenance of art within the Assembly rest solely with the Speaker in accordance with the Speaker's powers under the *Legislative Assembly Precincts Act 2001*.
- 2.5 The art program is an important part of Assembly's activities. It clearly is not a museum or gallery collection but the works in the collection are expected to reflect on, and interact with, the political and democratic processes of government in the ACT.
- 2.6 The collection is not a large one, but it has come to represent the diversity of the Canberra community and best artistic practice.
- 2.7 These policies and procedures are intended to assist the LAAAC in advising the Speaker on the management of the collection.
- 2.8 The Legislative Assembly art program aims to work in partnership with other art programs where appropriate and to present the works of art in the Assembly building as an integrated part of the Legislative Assembly activities.
- 2.9 Primary stakeholders in the management of the collection are Office of the Speaker, the LAAAC, the Office of the Clerk branch within the Office of the Legislative Assembly (OLA), and the Assembly's Curatorial Advisor.
- 2.10 The Legislative Assembly art program recognises that the collection intersects with a variety of needs within the Legislative Assembly and OLA. Accordingly, the art program will maintain co-operative links with relevant Office's education and engagement, building and facilities, finance, and chamber support functions.

### **3 Terms of Reference—LAAAC**

3.1 The committee's terms of reference of the LAAAC are to advise the Speaker of the Legislative Assembly on:

- the purchase, commissioning, display and management of works of art for the Legislative Assembly building;
- consideration of any proposed gifts of artworks to the Assembly;
- developing and updating guidelines for the development and management of the Legislative Assembly's art program and collection; and
- other matters relating to the Legislative Assembly's temporary or permanent works of art and public exhibition areas.

## 4 Meeting procedures

- 4.1 The Legislative Assembly Art Advisory Committee will normally meet between two to four times per year or as required by the Speaker.
- 4.2 The Manager, Education and Engagement, is the Secretary of the committee and, in consultation with the Speaker, will prepare agenda for circulation to members of the committee.
- 4.3 The Manager, Education and Engagement, is responsible for taking minutes of committee meetings, recording key items of discussion and any formal recommendations made by the committee to the Speaker, and decisions that are communicated by the Speaker to members of the committee. Minutes from a previous meeting will be confirmed at the commencement the next subsequent meeting following the adoption of any amendments proposed by members of the committee.
- 4.4 The committee is chaired by the Speaker and comprised of:
- One member of the government;
  - One member of the opposition;
  - One member of the cross bench;
  - three representatives from the ACT arts community (such as artists, curators, administrators of art institutions, or administrators and teachers from key learning institutions such as the ANU School of Art); and
  - the Senior Director, Office of the Clerk is the Office's representative on the committee and provides advice on budgeting, procurement, public sector governance, workplace health and safety, and building management issues.
- 4.5 A quorum of the committee is four members.

### MLAs representatives

- 4.6 To select representatives from the government, crossbench, and opposition, following the first sitting day of a new Assembly the Speaker will write to the respective party whips from each grouping to request that nominees be put forward.
- 4.7 Where the crossbench is comprised of MLAs from different parties and/or independents, the Speaker will request that single nomination to represent the crossbench as a whole.

### Guidelines for the selection of community representatives

- 4.8 It is the Speaker's responsibility to select three representatives of the ACT arts community to sit on the committee. The Speaker may seek the advice of the Curatorial Advisor or existing members of the committee in considering suitable representatives.

- 4.9 The following criteria serve as useful guidelines to assist the Speaker in making decisions about appointing members of the ACT art community to serve on the committee:
- a strong connection to, and understanding of, local artists, the local art scene and the wider ACT community; and
  - widespread recognition amongst peers within the ACT art community as being a distinguished art educator, administrator, curator or practitioner in one of the fields of visual arts.
  - equity and diversity principles – the importance of reflecting the cultural, linguistic and gender diversity of the ACT community; and
  - achieving a balance between practitioners (artists) and academics, educators, curators, administrators etc.

## Conflicts of interest

- 4.10 Committee members must disclose to the LAAAC where actual, perceived or potential conflict of interest arises. The disclosure requirement ensures that transparency and accountability are brought to bear on the decision-making process, particularly in relation to acquisitions. Such disclosures should be recorded in the minutes of the meeting.
- 4.11 For instance, where a member of the committee has an association with a particular artist whose work comes before the committee for acquisition, this fact should be disclosed at the first opportunity to other members of the committee .
- 4.12 While such an association does not necessarily exclude the committee member from making a contribution to the discussion, there may be occasions—depending on the nature of the relationship or association—where it is prudent for a committee member to absent themselves from participation. As an example, if the LAAAC is considering the acquisition of an artwork and one of the members of the LAAAC has a close personal, familial or financial relationship with the artist, then non-participation would be the prudent course.
- 4.13 Similarly, if a member of the committee had an association or close connection with a gallery from which an acquisition is proposed (particularly if the member of the committee stood to gain a financial advantage) then it would not be appropriate for that member to participate in the consideration of the acquisition and the member should absent themselves from the meeting for that item of discussion. Again, such actions should be recorded in the committee’s minutes.

## Curatorial adviser

- 4.14 Although not a member of the committee, the Curatorial Adviser is responsible for providing expert advice to the committee and the Speaker on the acquisition of artworks and the storage, maintenance and display of works. The Advisor is managed on a day-to-day basis by the Manager, Education and Engagement.

- 4.15 The Curatorial Advisor provides a range of curatorial services to OLA, the Speaker, and the Legislative Assembly Art Advisory Committee, including:
- provision of advice in relation to the acquisition and commissioning of official artworks (including the drafting of specifications and design briefs);
  - short-listing and presentation to the committee of artworks proposed for acquisition;
  - undertaking visits to exhibitions, artists' studios, galleries and other art venues to assess and evaluate potential acquisitions;
  - liaison with practitioners, galleries, art dealers and other communities of practice to select suitable works for the collection;
  - provision of advice and support on the maintenance, storage, preservation and display of Assembly artworks (including the development of display and maintenance strategies);
  - the drafting of curatorial proposals;
  - the drafting of curatorial descriptions for artworks;
  - liaison with MLAs and their staff about the selection and display of artworks; and
  - provision of assistance and support in relation to the cataloguing of artworks.
- 4.16 Normal procurement requirements<sup>1</sup> apply to the selection and engagement of the Curatorial Advisor and the position is periodically advertised (at least every five years) and an expressions-of-interest process conducted.
- 4.17 In such circumstances, a selection panel is established to evaluate expressions of interest submitted as part of the selection process. The panel may include the Senior Director, Office of the Clerk, the Manager, Education and Engagement, a representative from the Speaker's office and one or more art community representatives from the art advisory committee.
- 4.18 The following selection criteria may be used in assessing the suitability of individuals expressing their interest in the position:
- a strong knowledge of curatorial practices and theory in relation to the visual arts;
  - a strong knowledge of the ACT art community, practitioners and cultural institutions;
  - a sound understanding of the roles and functions of the Legislative Assembly;
  - relevant work experience; and
  - relevant tertiary qualifications.
- 4.19 The Clerk or the Clerk's delegate is responsible for approving the engagement of an individual to the Curatorial Advisor position having considered the advice of the selection/assessment panel.

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<sup>1</sup> See Government Procurement Act and associated regulations.



## 5 Legislative Assembly art collection: concept

- 5.1 Canberra is a place of meeting; of people, ideas and cultures. In earlier times, a meeting place for different Aboriginal peoples, this tradition continues today with Canberra the site of local, national and international convergence.
- 5.2 Since 1913, the national capital has seen the coming together of political leaders, the workers who built the city, the people who live and work here and the visitors who journey to the political stage or who make private pilgrimages to the site of Australia's nationhood.
- 5.3 With self-government in 1989 Canberra entered a new stage of its history. Today the people of the ACT represent a rich and varied heritage, from the traditional custodians of the land to the various migrant groups who have enriched the region with new traditions, relationships and customs. Today the ACT region is a tapestry of intertwined private and public histories and cultures.
- 5.4 Just as the Members of the ACT Legislative Assembly represent the people of the ACT, the art collection of its legislature represents the diversity and identity of this community both to itself and to its visitors. The Legislative Assembly building is a symbolic focus for the voice and aspirations of the ACT community and the art collection is a central part of this dialogue.
- 5.5 The collection articulates the identity of Canberra in the context of our democratically elected representatives. It speaks of our past, present and future. There is an emphasis on the local, however, the collection also represents special ties with the ACT both nationally and internationally.
- 5.6 Artists are seen as integral and valued members of the community, reflecting and participating in the flow of ideas and concerns. The Legislative Assembly art collection represents a collaboration in the imagining of Canberra's future. The collection comprises works of high quality representing a diversity of artistic practice. The works are accessible, communicating readily to a broad range of visitors, seeking always to convey that special sense of quality inherent in this unique community.
- 5.7 The citizens of the ACT region value innovative ideas and the pursuit and support of excellence. The collection reflects pride in the achievements of the ACT and the confidence of the community in our shared future.

## 6 Policy and procedures for acquisitions

### Policy objectives and background

- 6.1 The policies and procedures in this chapter are intended to provide the Legislative Assembly Art Advisory Committee with a framework for advising the Speaker on decisions relating to the acquisition of works of art for the Assembly art collection.
- 6.2 The collection is unique in that the works are closely tied to the Assembly building where they are displayed. The collection's relationship to the Legislative Assembly, to the people of Canberra and the local artistic community is an important consideration for the ongoing stewardship of the collection by the Speakers, OLA and LAAAC.
- 6.3 The collection represents the exceptional quality and diversity of this community both to the community itself and others, strengthening the nexus between the legislature of the capital territory and the people it is there to serve.
- 6.4 The collection speaks of our past, present and future—from the unique role of the indigenous communities, the original owners of this land, to the present cultural diversity of the Canberra region. The collection aims to represent the complex tapestry of communities which articulate our outlook and aspirations for the future. Reference may be made to the built and natural landscape as it impacts on Canberra's identity. While there should be an emphasis on the local, the collection also represents special ties with the ACT both nationally and internationally.
- 6.5 The collection comprises works of high quality representing a diversity of artistic practice. The collection includes and will continue to focus on acquiring artworks produced by local artists recognised as being of national or international standard. It will also include work by nationally acclaimed artists who may not be local but whose work is closely in tune with issues of concern to the people of Canberra.
- 6.6 The works in the collection are to be accessible, communicating readily to a broad range of visitors and users of the Assembly venue, seeking always to convey the uniqueness of the Canberra community, its political system, and its social and cultural practices.
- 6.7 The collection is modest in scale but ambitious in scope.

### Definitions

- 6.8 An acquisition is made when a work of art enters the Legislative Assembly art collection. Once a decision has been made to acquire a work, it is given a specific 'accession number' and it is expected to remain a permanent part of the collection.
- 6.9 Once acquired, all works are managed with the same high standards of professional expertise that are applied to other operations of the Legislative Assembly.

## Selection criteria

- 6.10 The Speaker, Curatorial Advisor and the LAAAC will assess the suitability of works based on the following criteria:
- the quality of a work;
  - the extent to which a work is in accord with the conceptual statement (Chapter 4) and the acquisitions policy objectives and background (above);
  - the extent to which a work reflects the nature of Canberra and its cultural, social and political uniqueness;
  - the appropriateness of a work vis-à-vis the existing range of works in the collections – their size, function, media etc;
  - the capacity of a work to promote the expertise and work of ACT artists;
  - the extent to which a work might relate to the ACT Legislative Assembly, its roles and functions, history and members;
  - the appropriateness of the size and materials in a work to the Assembly site;
  - the condition of a work (and attendant conservation issues that might arise);
  - the verifiability of the provenance of a work; and
  - the extent to which a work duplicates others already in the collection.

## Procedures

- 6.11 Works are acquired through the following methods:
- commission;
  - artists may be invited to undertake projects;
  - purchase;
  - gift;
  - sponsorship;
  - transfer from other agencies; and
  - loans (Note loans will be entered into with caution, they should not be confused with acquisitions and will only ever be undertaken where they are fully documented with a loan agreement stipulating the period of the loan and other conditions under which the loan has been made).

## Budget

- 6.12 As at September 2022, the budget for Assembly art acquisitions is \$30k per year. There is also an annual budget allocation for the maintenance, display and preservation of artworks in the amount of \$4k. These allocations may be varied with the agreement of the Clerk on application by the Senior Director, Office of the Clerk.
- 6.13 To ensure that the art budget keeps pace with inflation and fluctuations in the art market, the budget will be reviewed periodically.

## The acquisition process by commission

- 6.14 The commissioning of an artwork is a complex process. It entails risk management, contract making, the application of proper procurement methods. In many cases, it is unlikely that the Assembly's small budget will be adequate for the commissioning of major works. In the past, commissions have been undertaken to celebrate an important milestone such as the 30<sup>th</sup> anniversary of self-government.
- 6.15 The following steps shall apply in relation to commission an artwork on behalf of the Assembly:
- 1) Approval for funding through the Senior Director, Office of the Clerk, to the Clerk is made to commit funds to the commission.
  - 2) The Legislative Assembly Art Advisory Committee establishes, in broad terms, a commission brief and a working group is nominated to refine the commission brief and to oversee the commission (the working group will include OLA's Manager, Education and Engagement). Any working group established for this purpose is to be convened by the Curatorial Advisor.
  - 3) The Manager, Education and Engagement in their capacity as LAAAC Secretary may call on the expertise of the ACT Government Solicitor's Office, OLA finance staff, Procurement, and building and facilities staff during the commissioning process.
  - 4) The proposed site for location of the commission is evaluated to ascertain its environmental, WHS and security requirements.
  - 5) A commission proposal and brief is prepared by the working group is put the LAAAC for approval.
  - 6) Expressions of interest are sought through a fair and open process and in accordance with the relevant procurement regulations.
  - 7) The working group examines the proposals submitted against the brief. A selection of shortlisted proposals (normally three) will be invited to submit a maquette. A fee for the submission of maquettes should be built into the cost of the commission.
  - 8) The LAAAC evaluates the maquettes submitted by shortlisted artists against the brief and makes a recommendation to the Speaker (where consensus cannot be reached by the committee, a vote may called by the Speaker).
  - 9) An art commission contract is drafted and entered into between the Clerk of the Assembly (or the Clerk's delegate) and the artist.
  - 10) As part of the contract requirements, the approved artist will produce a maintenance manual for the completed work.
  - 11) The contract will set out milestones for completion and partial payments including a deadline for the completion of the work.
  - 12) The work of the artist will be overseen by the Curatorial Advisor in conjunction with the Manager, Education and Engagement.

## The acquisition process by purchase

- 1) The LAAAC, through discussion, identifies a location or need for the work based on an assessment of gaps in the collection vis-à-vis the conceptual statement (Chapter 5), policy objectives and background (above in this chapter) and areas of the Assembly building where artworks have not been deployed.
- 2) The curator makes a preliminary assessment of the range of options to address this need. This assessment may be presented to the committee; alternatively the curator may select a work to present to the committee through an acquisition assessment form.
- 3) The acquisition assessment form is completed by the curator. The assessment incorporates primary and secondary research on the work and evaluates the work against the selection criteria. All proposed works must be accompanied by a completed acquisition assessment form.
- 4) Proposed works are examined by the committee which makes a recommendation to the Speaker. Where consensus cannot be reached by the committee, the Speaker may call a vote.
- 5) Where the Speaker supports the acquisition of a work, this is to be conveyed to the financial delegate of the Clerk (usually the Manager, Education and Engagement or the Senior Director, Office of the Clerk) who may approve the commitment of expenditure on the work.
- 6) Where a work proposed for acquisition is valued over \$25k, the Manager, Education and Engagement may seek the Clerk's approval in addition to seeking an exemption from undertaking a contestability process under the relevant procurement regulations (see s 10 of the Government Procurement Regulation 2007 (for example, on the grounds that the work is *sui generis* and uniquely meets a particular need identified by the LAAAC).
- 7) Documentation associated with the transfer of ownership will be completed.
- 8) Arrangements are made by Manager, Education and Engagement and the Chief Finance Officer to register the artwork on the Office's asset register.
- 9) Once the work is accepted into the collection, it will be managed according to industry best practice and in line with the Museums Australia Code of Ethics for Art History and Science Museums.

### Purchases of artworks under \$1000

- 6.16 The LAAAC of the Ninth Assembly agreed to a proposal to allow the curatorial adviser to select artworks up to the value of \$1000 without reference to the Speaker or the LAAAC and this practice is formally recognised in this policy.

- 6.17 While the authorisation for the expenditure still remains with an OLA delegate (usually the Manager, Education and Engagement or the Senior Director, Office of the Clerk) upon presentation of a properly rendered invoice, the practice recognises that there are situations where artworks may only be available for a short period of time and that it is appropriate for the Curatorial Adviser to exercise judgement in order to ensure that key acquisition opportunities are not missed (e.g. at art shows, exhibitions or in a highly contested buyers' market).
- 6.18 The total value of artworks selected using this method must not exceed a value of \$6,000 in any given financial year (e.g. 6 x \$1,000 acquisitions).

## **Ownership & copyright**

- 6.19 When work is acquired, legal title must be transferred from the donor or vendor to the accepting body. The Legislative Assembly will not accept works with encumbrances attached. Some works may have cultural, religious or other restrictions placed upon them, and these will be negotiated and documented in advance of acceptance.
- 6.20 It may not always be appropriate or possible to transfer copyright at the time of donation or purchase. Copyright may remain with the donor/vendor/artist and a limited licence to copyright must be provided to the OLA on behalf of the Legislative Assembly.

## **Promoting acquisitions**

- 6.21 The Manager, Education and Engagement and the LAAAC will promote new acquisitions and the collection more generally, through the Assembly website, exhibitions, and the other media and other promotional activities.

## **7 Policy and procedures for gifts of works of art made to the Legislative Assembly**

### **Policy objectives**

- 7.1 From time to time gifts of artworks are received by the Chief Minister's Office, the Speaker's Office or, occasionally, other MLAs who seek to donate them to the Assembly via its art program. There may also be occasions where a private citizen wishes to donate a work to the Assembly.
- 7.2 The following guidelines are intended to assist the LAAAC in advising the Speaker about the proper consideration of such proposals.

### **Definitions**

- 7.3 A work of art is difficult to define. In this context a useful definition might be anything which has been made by an artist/craftsperson. If in doubt, the Assembly's Curatorial Advisor is available for consultation. Gifts can be made on behalf of individuals, parliaments, sovereign nations, and corporate entities.

### **Procedures**

- 7.4 If a donor proposes the donation of a work of art for the Legislative Assembly, the donor will be advised of the acquisition guidelines and the Assembly's Curatorial Advisor will be made available to discuss their proposal.
- 7.5 In this way the donor can be assured of donating a work which can be fully integrated into the Legislative Assembly art collection. The donor should be aware that the needs of the collection as a whole may mean that the work may not be on permanent display, or, indeed may not be approved for acquisition by the Speaker.
- 7.6 Gifts of works of art will be treated as acquisition proposals and will be examined by the Curatorial Advisor against the acquisition criteria provided for in chapter 5.
- 7.7 It is understood that many gifts of works of art have a personal and topical relevance and may not fall within the guidelines of the Legislative Assembly art collection. The Curatorial Advisor will form an assessment as to whether or not the proposed gift falls within the acquisition guidelines and make a recommendation to the LAAAC as whether the gift should be accepted. The committee in turn will discuss the recommendation and form its own position based on the extent to which the gift accords with the objectives of the collection and acquisition policy guidelines. It should also be borne in mind that although gifts do not have an upfront cost associated with them, there may be significant ongoing maintenance costs associated with some works. The committee will then provide its advice to the Speaker.

- 7.8 Sometimes financial sponsorship may be the most appropriate option enabling the committee to commission work which is otherwise underrepresented by the collection.

## Acquisition

- 7.9 Where the donor's gift is accepted by the Speaker, and into the collection, the normal acquisition policy guidelines will apply. The gift will be credited on the label associated with the work. It is recognised that once accepted into the collection, the Legislative Assembly art program has an ongoing responsibility for the work, not only for display and proper documentation but also storage and conservation where appropriate.

## Where the work does not fulfil the acquisition guidelines

- 7.10 If the work does not fulfil the acquisition guidelines, the LAAAC may advise on conservation and exhibition requirements of the work.
- 7.11 It is important to remember that the ongoing management and care of a work of art which does not complement the Legislative Assembly functions and art collection has the potential to become an expensive and unwelcome responsibility over time.
- 7.12 The committee may recommend that a work not considered suitable for the collection be offered to ACT Government directorates, repositories of ACT collections (including the Canberra Museum and Gallery, libraries, archives and special interest collections), educational or community institutions.
- 7.13 The committee may also recommend that the work be donated to a nominated non-profit organisation or charity at the discretion of the recipient, the committee and the Speaker.



## 8 Policy and procedures for placement, movement, and display of artworks

### Decision making process for allocation of works

- 8.1 Given the relatively small size of the collection, there is currently more hanging space available than there are works to deploy. This necessarily means that works need to be rationed across the building and across members and staff offices. There are currently enough works in the collection for each member to receive one work. The practice for allocating works is that members are given the opportunity at the commencement of a new Assembly to select one work each based on the following order of precedence:
1. Speaker
  2. Chief Minister
  3. Leader of the Opposition
  4. Leader of the ACT Greens (or any other minor party)
  5. Deputy Chief Minister
  6. Ministers (by length of service)
  7. Deputy Speaker
  8. Deputy Leader of the Opposition
  9. Non-executive MLAs by length of service
  10. The Clerk
  11. Other areas of the Office of the Legislative Assembly
- 8.2 Periodically the Curatorial Advisor and the Manager, Education and Engagement, will provide members with an opportunity to exchange the work that they have selected for another work or to swap the work with that of another member.
- 8.3 Responsibility for hanging works in the public areas of the building rests with the Curatorial Advisor & Manager, Education and Engagement, on behalf of the Speaker, who will make decisions based on the need to rest particular works and the current use of the particular spaces within the Assembly building.
- 8.4 The Chief Minister's Support and Protocol area retains responsibility for the Cabinet Room, the Nara Room, executive and ministerial offices and the Chief Minister's hospitality room. Where works from the Assembly collection are used in these spaces, the Manager, Education and Engagement will liaise with the Chief Minister's Support and Protocol area to manage the works in accordance with these policies and procedures.

## Moving and hanging artworks

- 8.5 Professional art handlers may be engaged by the Manager, Education and Engagement, where a major relocation of works is required. Where a member or staff member wishes to relocate or re-hang a work they should contact the Manager, Education and Engagement, in the first instance on 6205 3016 who will make the necessary arrangements. When artworks are moved, finance staff must be contacted so that the Office's asset register can be updated.
- 8.6 Professional art handlers must:
- be engaged under a contract;
  - must provide evidence to the Manager, Education and Engagement of relevant insurances;
  - undertake an induction of the precincts/building conducted by the
  - read, agree and sign the Office's contractor protocols
  - apply safe work method statements to relevant tasks involved in the handling, hanging, installation or moving artworks (of particular importance is the need to exercise appropriate safety precautions in making wall penetrations to avoid risk of electrical shock, use of RCDs in using power tools, adherence to working at heights policy etc).
- 8.7 Artworks may be handled, moved or installed by the Building and Facilities Manager under the direction of the Manager, Education and Engagement or the Curatorial Advisor.

## Risk management

- 8.8 The Manager, Education and Engagement is responsible for assessing risks related to the art program. A risk assessment is stored in the OLARIS and updated where there are significant changes to the operating environment or new risks/hazards are anticipated or become apparent.

## Standards for display labels

### Brief

- 8.9 The labels for works of art throughout the building will be consistent.
- 8.10 The text associated with the works of art will be clearly visible but unobtrusive. The label itself will be durable but not clumsy and it must be flexible to a range of different uses.
- 8.11 Two types of labels can be identified:
- labels for general works placed in public spaces of the building; and
  - long-term or semi-permanent labels for major works such as the Moje and Paterson

commission's in the public entrance foyer.

## Format

8.12 The size of the labels should be approximately 15 x 19 cm or longer if the text requires it.

## Style sheet

8.13 The labels shown in an example below should be in Helvetica font black on white ground. To avoid damage to the walls and paintwork, the substrate preferred is a removable and reusable vinyl (such as Mojave Wall Graphics Vinyl).

8.14 The font size should be as follows:

- artist name 20 point bold
- title 20 point bold (three spaces) date 20 point normal
- media 16 point normal
- (one line gap)
- text 14 point normal
- (two line gap)
- credit line 10 point italics
- Asset no. 10 point normal
- Para spacing 1.15

8.15 Below is an example of the application of the style sheet.

**Martyn Jolly**  
**from *Green Mountains* by Bernard O'Reilly**  
**1996**  
lithograph on Hahnemühle lithographic paper  
35.6 x 30cm

The Twelve Portfolio marks the fiftieth anniversary of the Australian National University and the twentieth year since the foundation of the School of Art. It is a collection of prints by senior lecturers of the various workshops of the School.

*An acquisition of the Legislative Assembly Art Advisory Committee through joint funding from the Canberra School of Art and the Legislative Assembly for the Australian Capital Territory, February 1998.*

Asset no. OLA XXXX

## 9 Asset management

- 9.1 The Assembly's art collection is its second most valuable asset after the Assembly building. In 2018, the collection was valued at approximately \$800k.
- 9.2 To ensure that this important asset is managed in accordance with sound asset management practices the following guidelines apply with respect to the art collection.

### Clerk's Financial Instructions

- 9.3 The Assembly art collection must be managed in accordance with the Asset management procedures set out in the Clerk's Financial Instructions.<sup>2</sup>

### Valuations

- 9.4 Valuations of the art collection will be undertaken at least every three years. The Office will engage a suitably qualified valuer to review individual items in the collection and determine their estimated value which is then reflected in the Office's asset register.

### Asset register

- 9.5 All art works that are brought into the collection following the agreement of the LAAAC, either by gift, commission or purchase, must be recorded in the Office's asset register which is maintained by the Manager, Education and Engagement.<sup>3</sup>
- 9.6 The Manager, Education and Engagement will present OLA's Chief Finance Officer with a copy of the invoice associated with the artwork (in the case of purchase or commission) or a valuation (in the case of a gift).
- 9.7 The Manager, Education and Engagement will allocate the artwork a unique asset number and will enter the work's location, value, and the date of the acquisition into the register. Asset numbers are available from the OLA finance.
- 9.8 Where an artwork is relocated, the Manager, Education and Engagement must update the art asset register.
- 9.9 Artworks in the collection are subject to the normal audit processes undertaken by the Office's internal audit committee.

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<sup>2</sup> P 45, Clerk's Financial Instructions

<sup>3</sup> There is special provision in the Clerk's Financial Instructions that mandate that all acquisitions, commissions or gifts sanctioned by the art advisory committee be included on the register even where they are valued at less than \$2k

## Impairment

- 9.10 Where an artwork is damaged in the course of being displayed or placed in storage, a preliminary assessment of the damage will be undertaken by the Curatorial Advisor to determine whether or not conservation is feasible. Where conservation is deemed possible, a suitably qualified conservator will be engaged to advise on the precise extent of the damage, recommendations for conservation, and the likely cost. The Curator, in consultation with a valuer, will assess whether the value of a damaged work has been reduced and quantify any reduction.
- 9.11 Where an artwork is damaged to the extent that it has no further useful life, the artwork will be de-accessioned in accordance with the guidelines in chapter 13.
- 9.12 OLA's Chief Finance Officer must be advised about impairments to artwork in order that they are reflected in the asset register.

## Stocktake

- 9.13 The Manager, Education and Engagement and the Curatorial Advisor are responsible for undertaking a stock take every two years.
- 9.14 Using the asset register as a basis, the location of all items should be verified and the Curatorial Advisor is to assess the condition of the works to establish whether any impairment to the collection has occurred.
- 9.15 Any missing or damaged artworks must be reported to OLA's Chief Finance Officer to allow the asset register to reflect impairments or losses.

## 10 Policy and procedures for storage

### Preamble

- 10.1 This section is intended to provide the Legislative Assembly Art Advisory Committee with a context for advising the Speaker on decisions relating to the storage of works of art in the collection.

### Policy objectives

- 10.2 The Legislative Assembly Art Program places works of art in the public areas of the Legislative Assembly. Many of the works available to the Legislative Assembly collection are works on paper and therefore can only be displayed for a short period before being rotated because of damage to the works by light. Works on paper require a period of rest in blackout conditions as part of their conservation management strategy. Short term storage is also required for other works as they are removed from one area and await replacement in another space.

### Definitions

- 10.3 Storage needs at present are met by a dedicated small room in the 1<sup>st</sup> floor corridor of the Assembly (North-West side of the building) The key is held by The Manager, Education and Engagement. Access is limited to approved officers only as most of the works in storage are considered portable and attractive items and the risk of theft is significant.

### Procedures

- 10.4 Unaccompanied access to the store is to be limited to the staff from Office of the Clerk, the Facilities Manager and the Assembly's Curatorial Advisor. All movement of works of art to and from the Store and relocations around the building are to be reported immediately to the Manager, Education and Engagement.
- 10.5 If a work requires movement the Manager, Education and Engagement should be contacted in the first instance.

# 11 Policy and procedures for conservation

## Preamble

- 11.1 This section is intended to provide the LAAAC with a framework for advising the Speaker on decisions relating to the conservation of works of art in the collection.

## Policy objectives

- 11.2 The works of art in the Assembly art collection represent an important investment in both cultural and financial terms and the objectives of the policies and procedures in this chapter are to ensure that this investment is protected through the adoption of proper conservation and management practices.

## Definitions

- 11.3 Conservation can be defined as all action taken to prevent or delay the deterioration of, or prevent damage to, cultural material. It involves controlling the environment and conditions of use (preventative conservation), and may include treatment (restoration or stabilisation) in order to maintain a work, as nearly as possible in an unchanging state.

## Procedures

- 11.4 Under the acquisitions policy works will not normally be acquired into the Collection unless they are in good or stable condition. A careful conservation management strategy can ensure that the works do not noticeably degrade after acquisition. In this area the advice of professionals and experts in the area is invaluable. The main focus of the conservation policy will therefore be to ensure that the works do not deteriorate while in the collection.

## Preventative conservation

- 11.5 The key to an effective preventative conservation strategy is an effective monitoring of the environment. To this end quality conservation framing and matching environmental conditions with suitable works are low cost but crucial factors in preserving works of art for posterity.
- 11.6 Before an acquisition is made, professional advice will be sought regarding the environmental conditions of the intended site and the most suitable media for that particular site. The sites will be regularly monitored to ensure that environmental conditions have not changed. Works on paper require particular attention as they are notoriously subject to fading unless properly managed. A co-ordinated program, changing the works displayed and allowing them to 'rest' for a period can alleviate this condition. Ideally the art store will be in the Legislative Assembly building as recommended in the storage policy (chapter 9).

## Restoration or stabilisation

- 11.7 It should be recognised that the Legislative Assembly collection is quite different from a gallery collection in that it forms an integral and necessary part of a working environment. As such damage may occur to a work from time to time which, although undesirable, may be unavoidable. When damage does occur expert conservation advice will be sought and any work undertaken to redress the damage. Where possible the artist will be contacted and their advice in making good the damage will be sought.
- 11.8 At times a work which shows signs of deterioration may be recommended for acquisition. In circumstances where there is doubt about the condition of a work, the LAAAC may recommend engaging a conservator to report on the work prior to acquisition.
- 11.9 If a work suffers damage subsequent to entering the collection, a conservator will be engaged as soon as possible to report on the condition and advise on the best course of action in the short and long term. Best practice conservation aims to retain the culturally significant qualities of the work with the least possible intervention. Professional curatorial advice will also be sought to place the conservator's report in the context of the cultural significance of the work and the work's role in the collection as a whole.

## Emergency planning

- 11.10 The committee will receive advice from the Curatorial Adviser on preservation and protection of the collection and relevant risks that might adversely affect the works in the collection.



## 12 Policy and procedures for outgoing loans to other agencies

### Preamble

- 12.1 This chapter is intended to provide the Legislative Assembly Art Advisory Committee with a framework for advising the Speaker on decisions relating to the loan of works of art in the collection to other agencies.

### Policy objectives

- 12.2 The Legislative Assembly art collection represents the exceptional quality and diversity of this community both to itself and to others. Although lending works of art is not seen as an active part of the art program's activities, the art program respects the desire by other agencies to borrow works of art from its collection. The collection reflects the distinctiveness of the community and its aspirations and such loans may have the capacity to enhance the visibility and credibility of the program.

### Definitions

- 12.3 Appropriate venues to receive loans from the Legislative Assembly art collection might include: museums, government departments or organisations (e.g. schools), private companies with public offices engaged in collaborative ventures with the Government.

### Procedures

- 12.4 Prior to a loan being approved the Curatorial Advisor would need to evaluate that the following criteria were being satisfied:
- the purpose of the loan is acceptable to the LAAAC and the Speaker;
  - the work is in sufficiently good condition to travel;
  - the exhibiting venue can provide an assurance that the work would be environmentally and physically secure;
  - the work would be appropriately credited to the artist and the Legislative Assembly art collection;
  - the costs incurred are being met by the borrower;
  - the work is not required by the Legislative Assembly art program for the duration of the loan;
  - the work would be insured against loss or damage; and
  - the borrower would meet the terms of a loans contract/agreement.
- 12.5 The loan of a work of art will not be undertaken without professional curatorial supervision. The Office of the Clerk may need to call on the additional expertise of:
- a contract conservator (to establish that the work can travel safely);

- the ACT Government Solicitor's Office (to check the details of the loans contract);
- finance staff (to check to suitability of the insurance arrangements); and
- the Speaker's Office to co-ordinate protocol and any other associated issues.

## **13 Policy and procedures for de-accessioning and disposals**

### **Preamble**

- 13.1 This portion of the policy sets out a framework for the art committee to advise the Speaker on decisions relating to any disposal of works of art from the collection. This policy is consistent with the deaccessioning policy developed by Canberra Museum and Gallery and applicable best practice arrangements.

### **Policy objectives**

- 13.2 As a rule, once a work enters the Legislative Assembly art collection it is expected that it will remain part of the collection in perpetuity. However, from time to time circumstances may arise which make responsible disposal of works of art a necessity. In such an event, each work must undergo a rigorous assessment process prior to any decision being made.

### **Definitions**

- 13.3 Once a decision has been made to acquire a work, it is accessioned and given a permanent (control) accession number. If the work is deaccessioned, it is permanently removed from the collection. A decision to dispose of an artwork should not be taken lightly as there are a number of ethical and legal rights which are retained by the artist even after the work leaves their hands. As a government asset, any disposal of a work of art from the collection of the Legislative Assembly must be seen to be, and be seen to be, the result of a fair and open process. The following procedures will protect the needs and rights of both the artist and the Assembly on behalf of the Territory.

### **Procedures**

#### **Disposal criteria**

- 13.4 Works which are recommended for deaccessioning must be assessed against the following criteria. Any work must meet at least one or more criteria in order to be deaccessioned

#### **Lack of documentation**

- 13.5 The absence of supporting documentation can reduce a work's continuing value to the collection.

#### **Deterioration**

- 13.6 A work may deteriorate to the point where its significance is irreparably impaired or the work may pose a risk to other collection items. In this instance, the costs of conservation need to be assessed, to judge whether disposal is not a better long-term option.

## Ethical considerations

- 13.7 The Assembly has the responsibility of ensuring the long term care and management of its collection. However, it is recognised that the costs associated with the ongoing conservation and management of a work may be beyond the resources of the Legislative Assembly art program. In these circumstances, there may be an ethical responsibility to identify an alternative agency or owner that can care for the work in a more suitable fashion.

## Copies and fakes

- 13.8 Copies or fakes may be retained if these items can provide an insight into the activities of the Legislative Assembly. However, a recommendation to dispose of the item is likely to be the normal course of action where these are identified.

## Legal and moral obligations and impediments

- 13.9 Legal and moral obligations need to be identified and addressed before an item can be disposed of. Legal title to the work must be clearly established before the deaccessioning process can commence, and where there is doubt, legal guidance should be sought.

## Restitution

- 13.10 In the case of sensitive cultural material, it may be more appropriate for the work to be held by the relevant group or community associated with the item. Advice should be sought from a diverse range of experts and community members.

## Steps in the de-accessioning process

- 13.11 If the work has not been accessioned the Legislative Assembly Art Advisory Committee may recommend that the work be offered to ACT Government departments, repositories of ACT collections (including the Canberra Museum and Gallery), libraries (including the Heritage Library), archives and special interest collections, and education or community institutions. The committee may also recommend that the work be donated to a nominated non-profit organisation or charity at the discretion of the recipient and the Speaker.
- 13.12 Works which have been accessioned and need to be de-accessioned will be assessed through the following process:
- A deaccession proposal should be developed, which includes a curatorial recommendation in accordance with the disposal criteria and a recommended method of disposal. Outside expert or community opinion may be sought.
  - The proposal is forwarded to the LAAAC for consideration. The committee resolves the method of disposal based on the advice of the Curatorial Advisor and makes a recommendation to the Speaker. The committee also determines if it is necessary to give public notification of the intent to deaccession an item (public notices may be placed to this end).

- The deaccession proposal is forwarded to the Speaker for ratification.
- A minimum period of four years (an electoral cycle) must elapse between ratification of the proposal and actual disposal. This will allow for sensitive and appropriate response times to restitution requests, the proper consideration of disposal decisions and the avoidance of hasty action or personal biases of individual officers.
- A registry file will be maintained on notifications of deaccessions. At the end of the four years, the LAAAC Secretary (Manager, Education and Engagement) alerts the committee to the fact that a decision is now required and notifies the committee of any use made of the work during the two year period which might affect the decision to deaccession, or the method of disposal.
- Records are adjusted accordingly and the work is disposed of according to the decision of the Speaker based on the recommendation of the committee. If there is any alteration to the original recommendation, then the proposal is to be reassessed by the committee.
- Disposal mechanisms provided for in the Clerk's Financial Instructions and procedures are to be observed. The work may be offered to ACT Government departments, repositories of ACT collections (including the Canberra Museum and Gallery), libraries (including the Heritage Library), archives and special interest collections), and education or community institutions. The committee may also recommend that the work be donated to a nominated non-profit organisation or charity at the discretion of the recipient and the Speaker. If the work is to be destroyed this is to be done completely.

## Disposal of uncollected goods

- 13.13 Solicited or unsolicited works left with the LAAAC, and not collected, may need to be disposed of if the legal owner cannot be located (subject to due diligence).