

Redland Art Gallery Collection Guideline

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Approved by:	General Manager Community & Customer Services
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Scope

This guideline is applicable to all units of Council dealing with creative arts planning and services. The guideline applies to Redland Art Gallery (RAG) Collection management, including acquisitions and maintenance, and supports ART-003-A Redland Art Gallery Collection Administrative Directive ([A196658](#)).

Purpose

The purpose of the guideline is to provide a framework for the acquisition and professional management of artworks for the RAG Collection, according to national standards for Australian Museums and Galleries.

Actions and responsibilities

A number of areas within Council will be responsible for implementation of the RAG Collection Administrative Directive.

These are primarily:

- Creative Arts, through its Redland Art Gallery team

With involvement from:

- Facility Services Unit
- Procurement Services Unit
- Risk and Liability Services
- Corporate Governance
- Communication, Engagement and Tourism
- Financial Services
- Strategic Asset and Portfolio Management
- Capital and Asset Accounting

Specific objectives (1 – 10)

1. Collection frameworks

The RAG Collection will be in line with the Collection Administrative Directive.

Council is committed to:

- Funding the acquisition of artworks and seeking additional sources of funding from the private and public sectors.
- Ensuring all collection proposals including donations are assessed through a transparent evaluation process as a way to ensure the RAG Collection is developed strategically and sustainably.
- Growing a coherent and distinctive art collection that reflects Redlands Coast on Quandamooka Country heritage and enhances contemporary expression of local identity, story-telling and connection to place.

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- Collecting high quality and significant artworks from emerging and established artists in a range of genres and styles with a focus on four key collection areas: Contemporary Art, Contemporary Indigenous Art, Photography, and Printmaking.
- Ensuring effective representation of Aboriginal and Torres Strait Islander artists, and prioritising the acquisition of artworks by Quandamooka artists.
- Ensuring artworks in the RAG Collection remain accessible to the public both online and through individual engagement opportunities, and by facilitating external artwork loans and sharing knowledge with other institutions.
- Maintaining the RAG Collection to national standards for Australian Museums and Galleries and industry best practice, through the provision of facilities, equipment collection of asset management software, staff resources.
- Ensuring RAG's organisational membership status is current for related professional associations.

2. Collection development and acquisition methods

Acquisitions may be made, after an appropriate evaluation process through:

- gift, bequests, donations or purchase
- commissioning artists to create new artworks

Acquisition and donation proposals can be submitted to RAG by individuals or organisations. RAG staff can also identify artworks for acquisition. Artworks identified for acquisition should be informed by the RAG Collection Administrative Directive.

3. Acquisition assessment process:

All artworks proposed for acceptance into the RAG Collection will be subject to a documented uniform evaluation and approval process undertaken by the RAG Exhibition and Acquisition Advisory Panel (E&AAP). The principle of peer review underpins this evaluation process which is designed to sustain RAG's high professional standards.

This RAG E&AAP:

Comprises staff from Council's Creative Arts Unit and between two and four external members with arts expertise. External members are professional practising artists, art educators, arts administrators or collectors. The chair of this panel is the Director, Redland Art Gallery who has a casting vote only. External panel members are appointed for a two-year term with optional extension to four years. Panel members are provided with a document outlining their roles and responsibilities.

This RAG E&AAP:

- Provides a single point of assessment exhibition and acquisition proposals that align with the RAG Collection administrative Directive and ART-004-001-G Redland Art Gallery Collection Guideline ([A214642](#)).
- Only considers written proposals.

Acquisition proposals must demonstrate:

- Sufficient artwork detail (artist, title, date, medium, image) known provenance
- RAG Collection relevance
- Good overall artwork condition, with no potential maintenance or conservation concerns
- RAG exhibition and display potential
- High quality craftsmanship
- Acquisition price for purchase or estimated value for donation

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- The long term sustainability and significance of the artwork within the RAG Collection, including ongoing storage, preventative conservation and administrative requirements
- Recognising that artworks in poor condition should not be accepted simply because they are gifts.

4. Funding and registration for Cultural Gifts and bequests

RAG Collection acquisitions are funded from an annual allocation from the Redland Art Gallery budget and from donations and commission on the sale of artworks from RAG exhibitions. Direct artwork donations to the RAG Collection may also be accepted. Additional internal and external funding may also be sought.

Foundations or Trusts assist by providing funds towards special acquisitions from the private and corporate sectors. An active program of encouraging philanthropy will allow the realisation of collection targets and goals. Management of the acquisitions budget will be the responsibility of the Director, RAG.

RAG is a Deductible Gift Recipient (DGR) and is eligible to receive artwork donations for the RAG Collection through the Australian Government's Cultural Gifts Program. Tax deductible programs are an important tool in collection development.

To maintain DGR status, the RAG Gift Fund exists as a repository for gifts, or deductible contributions, of money or property made with the purposes of developing and managing the RAG Collection.

This RAG Gift Fund:

- Is maintained and used only for the principle purpose of the fund
- Does not receive any other money or property
- Is to be credited for any money received by RAG as a result of gifts or deductible contributions
- Is held in a separate bank account maintained by RAG.

At the first occurrence of the winding up of the Gift Fund or the revocation of DGR status, any surplus assets of the RAG Gift Fund will be transferred to another fund, authority or institution which has similar objectives to RAG and to which income tax deductible gifts can be made.

5. Management of the RAG Collection

The RAG Collection will be managed according to national standards for Australian Museums and Galleries and industry best practice, informed by a focus on preventative conservation methods and be captured in RAG's Asset Management Plan and Risk Register. This includes:

- Ensuring artworks are accurately accessioned, catalogued, valued and routinely documented using specialist collection management software
- Ensuring RAG Collection storage facilities are maintained through regular cleaning, integrated pest management, and environmental monitoring
- Ensuring artworks are stored and transported using correct archival materials and informed by ART-004-001-001-PR Correct Handling of Artwork Guideline ([A4664227](#))
- Completing an annual stocktake of the RAG Collection and individual artwork condition reports
- Ensuring a RAG Collection Disaster Management Plan is in place, in consultation with related Council areas
- Ensuring correct environmental controls while on display and in storage, including lighting levels, temperature and humidity levels, and sufficient security measures.

6. De-accessioning artworks in the RAG Collection

Deaccessioning or disposal of artworks in the RAG Collection should only be undertaken after careful consideration by the Director, RAG in consultation with Manager, Creative Arts and the RAG E&AAP.

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Proposals for de-accessioning must be fully documented including an individual assessment of significance.

Any artwork damaged beyond repair should be formally de-accessioned and disposed of. Other reasons for de-accessioning include duplication, inferior quality, theft or loss, or repatriation of cultural material to an Indigenous community with proof of a valid claim.

De-accessioning of gifts should be discussed with the donor or living descendants. Key considerations include:

- The de-accession must be agreed by the RAG E&AAP before recommendation to Council
- Disposal must be through reputable dealers or public auction, donation to, or exchange with another public collection or organisation, exchange with the artist for artwork of greater importance or relevance, or repatriation to an Indigenous community
- Council staff, E&AAP members and their families may not purchase, or otherwise obtain, de-accessioned items, unless this is done anonymously through public auction
- Funds raised from the sale of de-accessioned artworks are to be used for future RAG Collection acquisitions
- Full records of de-accessioned artwork and disposal must be retained for asset management and financial purposes.

7. Safety standards

Staff and trained volunteers handling RAG Collection artworks and working in RAG Collection storage areas must comply with all relevant workplace health and safety regulations. RAG operations should be in accordance with national standards for Australian Museums and Galleries and industry best practice and local government legislation.

8. Copyright, reproduction, artists' moral rights

Collecting and collection management procedures will follow ethical guidelines established by peak industry bodies: Australian Museums and Galleries Association (AMaGA), Museums & Galleries QLD, and the International Council of Museums (ICOM).

Copyright remains with the artist or copyright owner. RAG seeks non-exclusive copyright permission for all non-commercial purposes approved by RAG and budgets for reproduction fees where required.

The moral rights of artists represented in the RAG Collection will be respected, and RAG will seek advice and approval of artists with regards to collection management, display and publication.

RAG will ensure artworks in the RAG Collection remain accessible to artists, artists' families and communities by enabling site visits, encouraging community engagement, collaboration and knowledge sharing, and by facilitating external loans to other institutions.

RAG acknowledges that particularly for Aboriginal and Torres Strait Islander artists, accessing artworks in the RAG Collection is an important way to continue family and cultural stories and relationships. RAG will ensure flexibility when granting requests to access, handle, or loan artworks significant to Aboriginal and Torres Strait Islander communities. RAG will consult artists on culturally appropriate methods of conservation, storage, handling, and display.

9. Display of the RAG Collection

The main settings for displaying the RAG Collection are:

- Redland Art Gallery Cleveland
- Redland Art Gallery Capalaba
- Redland Art Gallery Foyer Feature Walls, Cleveland.

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Other appropriate settings may include:

- Council Libraries
- Redland Performing Arts Centre
- Prominent Council meeting rooms, offices and public foyers.

The preventative conservation requirements of artworks and workplace health and safety requirements will be taken into consideration when assessing the suitability of display.

10. Community access to the RAG Collection

Community access and knowledge of the RAG Collection will be achieved through:

- Exhibitions
- Education and public programs
- RAG website and social media platforms
- The RAG Collection online database
- Facilitating requests to view artworks in storage
- Facilitating external loans to other institutions
- Internal and external publications
- The Australian Government's Cultural Gifts Program's promotional material
- Sharing knowledge and collaborating with other institutions

Public galleries encourage a philosophy of collaborative working arrangements among staff, volunteers, artists, arts workers, educators and community groups. Redland City Council encourages the development of collegiate relationships with other cultural institutions and arts industry bodies that will generate benefits for Redlands Coast artists and residents.

Definitions

Term	Definition
Accessioning	The formal process of documenting and registering an artwork into a public collection, by assigning a unique accession number, physically numbering the artwork, and entering artwork details and acquisition documentation into the collection database.
Art	Creative activities that typically result in unique visual, auditory or performance artworks, and express technical, emotive, aesthetic and/or conceptual ideas belonging to an individual artist or group.
Artist	A professional or emerging practitioner in the visual arts, craft or design.
Artworks	Permanent or temporary works of art made by artists.
Code of Ethics	The International Council of Museums (ICOM) definitions provide internationally recognised and accepted guidelines for museums, galleries and keeping places for collection management, acquisitions and de-accessioning.
Collection database	Collection management software used by a collecting institution to register, organise and maintain the individual objects that form the collection. This includes recording and updating all information related to the object, such as physical attributes, provenance, conservation reports, location, valuations, exhibition history, ongoing movements and loans.
Conservation	All direct and technical processes and treatments undertaken on an artwork in order to retain its significance.
Cultural Gifts Program	Established by the Australian Taxation Office to offer tax incentives to encourage people to donate cultural items to Australian public collecting institutions.
De-accession	To de-register and dispose of an artwork from a permanent collection, following an in-depth assessment of the artwork's significance, and undertaken in align with related Council policies and procedures.
Maintenance	The care of artworks in the RAG Collection through specialist handling, storage, display and documenting.

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Preventative conservation	All measures undertaken to prevent and minimise deterioration of an artwork, and therefore avoid the need for direct conservation treatment. Methods of preventative conservation work to control environments of display, storage and transportation.
Provenance	The documented chain of ownership and any related history of an individual artwork, in order to guarantee its authenticity.
The Redland Art Gallery Gift Fund	A fund established by Council to hold monies derived from gifts or deductible contributions of money or property.
RAG Collection	The body of artworks that have been acquired, formally accessioned and are permanently held and managed by Redland Art Gallery.

Reference Documents

ART-001-P Cultural Policy ([A196580](#))

ART-004-A Redland Art Gallery Exhibition Administrative Directive ([A196632](#))

ART-004-001-G Redland Art Gallery Exhibition Guideline ([A214642](#))

ART-003-A Redland Art Gallery Collection Administrative Directive ([A196658](#))

ART-002-001-001-PR Public Art Procedure ([A3170251](#))

[Our Future Redlands – A Corporate Plan to 2026 and Beyond](#)

Redlands 2030 Community Plan ([A2856497](#))

Associated Documents

[ICOM Code of Professional Ethics](#) (ICOM, the International Council of Museums, provides guidelines on the professional and ethical management of Museums, Galleries and Keeping Places)

[Australian Government Cultural Gifts Program](#)

[Significance 2: a guide to assessing the *significance of collections* guidelines](#)

[National Standards for Australian Museums and Galleries](#)

[Australian Institute for the Conservation of Cultural Materials ReCollections: caring for collections across Australia](#)

[Museums Australia Small Museums Cataloguing Manual](#)

Document control

Only an ELT member (of the relevant Department/Group) can approve amendments to this document.

Any requests to change the content of this document must be forwarded to relevant Service Managers(s).

Approved documents must be submitted to the Corporate Meetings and Registers Team for registration.

Version Information

Version number	Date	Key Changes
4	November 2013	<ul style="list-style-type: none"> Amended reference to Groups and Units; related RCC plans; and associated industry reference documents and guidelines.
5	November 2017	<ul style="list-style-type: none"> Amended reference to Groups and Units; related RCC plans; and associated industry reference documents and guidelines.
6	February 2021	<ul style="list-style-type: none"> Minor administrative updates to formatting and moved to new template.
7	May 2022	<ul style="list-style-type: none"> Update of reference documents and associated documents. Additional content and updated formatting in keeping with current terminology, industry best practice and enhancing Indigenous engagement.