

Royal Botanic Gardens and Domain Trust

Cultural Collections Policy & Procedure

2023

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Introduction

Cultural collections in the botanic gardens, both historic and contemporary, have for many years been recognised as playing an important role in establishing the character of the estate. Public art contributes to the heritage and style of the estate, supports and expresses cultural life and community aspirations. It also serves to promote the estate as both a creative and vibrant site.

The Royal Botanic Gardens and Domain Trust (RBGDT or Trust) is the legal entity under which this policy is administered, and Botanic Gardens of Sydney is the trading name through which the collections and policy are presented to the public

The collection items have been acquired both through direct purchase and through donations and bequests. In addition, various cultural programs run by the Trust, involving the creation of sculptures from material within the estates have been displayed as cultural collection items.

This policy is administered by the Director, Asset Management Planning and Projects and all matters relating to the management of the cultural collection of the Trust are to be directed to the Director in the first instance.

Objectives

This policy supports the business:

- Through creation of a standard policy applicable across all RBGDT sites;
- Detailing responsibilities and procedures; and
- Ensuring process are in place for the correct management and accounting for finance, budgetary and taxation purposes.

Implementation of this policy ensures:

- Consistency for all staff and removes ambiguities;
- The proper management of the cultural collection;
- Provides the means through which cultural assets such as art, sculptures, statues, memorials, commemorative plaques, or other items that are of a cultural, historic or heritage nature are managed and maintained
- A process through which temporary public exhibitions in open spaces may be considered for inclusion within the cultural ambit of the RBGDT estates;
- A clear process for monitoring and reporting; and
- Compliance with legislation and government policies.

Scope and application

This policy applies to all Royal Botanic Gardens and Domain Trust (RBGDT) and all personnel (employees, contractors, authorised other users) having the custody and care of cultural collection items.

The cultural collection is primarily composed of, but not limited to:

- Sculptures (indoor and outdoor);
- Fountains and interpretative paving and kerbing;
- Archaeological finds;
- Plaques, memorials and other commemorative artefacts; and
- Antique / heritage furniture.

This policy does not apply to items that are deemed part of the:

- Scientific Collection in the Herbarium or Plantbank, (in the custody of the Director, Science, Education and Conservation) including:
 - the Library rare book collection
 - Artwork including fabric and botanic art;
 - Historic and artistic photographs and slides; OR
- Living Collection within Royal Botanic Gardens and Domain Trust (in the custody of the Director, Horticulture).

Definitions

Major Acquisition

A Major Acquisition is defined as one that is EITHER

- Excessive in size; OR
- Destined for prime vantage positions; OR
- Has significant impact on RBGDT infrastructure and resources both during installation and in-situ life; OR
- Is regarded 'contentious' in any way.

Minor Acquisition

A Minor Acquisition is defined as one that is EITHER

- Not excessive in size; OR
- Not destined for prime vantage positions; OR
- Has minimal impact on RBGDT infrastructure and resources both during installation and in-situ life; OR
- Not regarded 'contentious' in any way.

Applicable Legislation

- Royal Botanic Gardens & Domain Trust Act 1980
- Heritage Act 1977
- Workplace Health & Safety Act 2011

Policy

The cultural collection is a critical component of the RBGDT organisation and represents a significant part of the State's cultural heritage which is entrusted to the Trust in order to be seen, displayed and set within the open space environment of the Royal Botanic Gardens and Domain Trust.

Each of the four Trust estates (Royal Botanic Garden - Sydney, Domain - Sydney, Australian Botanic Garden - Mount Annan, Blue Mountains Botanic Garden - Mount Tomah) has a unique character and position in the history and heritage of NSW. Every cultural acquisition should:

- Be directly relevant to the estate to which it is offered;
- Not conflict in any way with core Trust activities and mission and preferably enhance them;
- Not impose unreasonable burdens on the Trust;
- Be of a very high standard; and
- Enhance or enrich Trust estates.

The Trust has the absolute right to decline any or to refuse any proposal for any reason regardless of whether or not it meets the merit requirements of this policy.

This policy ensures the appropriate manner through which the collection can be managed and to support the business in an efficient, flexible and cost-effective manner.

Procedures

Clear procedures and structured management will ensure the effective implementation of the Cultural Collections Policy and Procedure to meet the legislated, policy and organisational obligations of the Trust.

1.1 Guiding Principles

1.1.1 Temporary public exhibitions

The principles, processes and procedures detailed in this document are not applicable to all offers or requests for temporary public exhibitions by third parties on Trust lands. The decision to progress or reject requests for temporary art exhibitions are ultimately vested in the Chief Executive.

1.1.2 Acquisitions

The Trust welcomes submissions and offers for acquisition of items to be added to the Cultural Collection subject to the processes detailed in this policy.

Where acquisitions are made through expense of Trust funds it must be noted that changes in legislation have removed immunity from seizure legislation protections from buyers. This places the onus of proof on the Trust to ensure correct provenance and the Trust must undertake full due diligence in investigating any provenance details.

1.1.3 Duration of acquisition

All cultural acquisitions are accepted on the basis that they are not necessarily permanent and in most cases will have a fixed term. From time to time, the Cultural Collection may be reviewed and any work which does not continue to make a positive contribution to the collection and the estate in which it is located can be de-accessioned.

Agreement must be made at the time of donation that the Trust has the sole right to determine the time of de-accession. Unless otherwise agreed, the Trust has absolute discretion in the method of disposal and use of any funds resulting, should that be the case.

1.1.4 Cultural acquisition principles

The following principles guide acquisition of cultural assets:

- Acquisitions must demonstrate that the item will make a long-term positive contribution to the physical, artistic, historical, scientific or educational quality of the Trust to which the item is offered;
- For Major Acquisitions, the Trust, on advice from the Cultural Advisory Panel, will make the determination to accept or reject an acquisition and the terms of acceptance.
- For all other acquisitions the Cultural Advisory Panel will make the determination to accept or reject an acquisition and the terms of acceptance.
- Donors will be required to make provision for any transportation/installation costs and ongoing maintenance or special insurance, unless agreed otherwise.
- Removal costs should also be provided by the donor at time of acquisition.
- The Trust cannot take responsibility for normal wear and tear or public interference of any object in any location.
- Unless otherwise agreed, the Trust will have rights to reproduce the image of the object free of copyright.

- Records of all acquisitions will be maintained within the Assets Management Planning and Projects Branch.

1.1.5 Australian Tax Office requirements

To encourage people to donate cultural items to public art galleries, museums, libraries and archives in Australia, the Cultural Gifts Program offers tax incentives to donors.

Any acquisitions that are created through donation and acceptance of a gift from a donor for which the donor claims a tax deduction are not returnable to the donor on deaccessioning. This is to prevent a potential for a duplicate future deduction and benefit to the donor.

Details can be found at the Australian Tax Office website under the criteria for Cultural Gifts Program.

1.2 Selection Criteria

Matters that may be considered when assessing proposals and are further detailed in the Appendices to this policy) are as follows:

1.2.1 Relevance to the Trust's core activities

Relevance of an item offered to the Trust may include (but is not restricted to):

- Botany, horticulture, conservation, education and recreation;
- Specific historical, heritage or other estate links;
- Contribution to recreational enjoyment and/or celebration of an estate;
- Financial returns or commercial relevance.

1.2.2 Relevance to the Trust's estate

The item should:

- Be appropriate to the site, taking into account each estates':
 - Heritage value;
 - Value of the living collections;
 - The location and the history of the land; and
 - Its international standing.
- Take into account the existing cultural items on the estate and how the new item contributes to the collection as a whole.
- Not impact adversely on gardens, turf, other physical features, maintenance or activities held in the area
- In the case of civic acquisitions, especially installations, be appropriate and significant to the community and have a very high level of connection to the history and location of the site.

1.2.3 Quality of the work

The work should generally be recognised as a very high standard. This assessment should take into account:

- The reputation of the creator/artist (if relevant)
- The standing of the creator's work in the international or national arena
- Opinions from relevant experts on the quality of the work itself

1.2.4 Contributions to the business development of the Trust

The position and nature of the work should not have a negative impact on the businesses and financial viability of the Trust. Generally works will make a positive contribution to business development, through:

- Sponsorship and revenue opportunities
- Attracting new audiences to the estates without alienating regular users
- Reinforcing the Trust's importance in the cultural life of the community
- Attracting constructive publicity for the Trust and its estates
- Linking the Trust to appropriate community leaders, businesses and philanthropists
- Engaging the local working or residential communities, visitors and tourists
- Providing new marketing opportunities in positioning, image building or merchandising.

1.2.5 Negative impacts

The acquisition **must not have** overall negative impacts on the Trust or its estates such as:

- Damage to the living collections and/or infrastructure;
- Alienation of any part of the Botanic Gardens for a long period;
- Diverting staff and financial resources (including sponsorship) from the core purpose of the Trust;
- Imposing a cost obligation on the Trust to maintain and preserve the item;
- Contradicting the Trust's core messages; or
- Damaging the Trust's reputation for excellence in all its activities.

1.2.6 Positive impacts

The work should affirm the Trust's cultural role consistent with the objectives of the Act. In particular, it may provide:

- Opportunities for productive links with other leading cultural institutions;
- Potential to collaborate with cultural programs within or outside Government;
- Potential to enhance the image of Trust estates as places of cultural importance.

1.3 Cultural Advisory Panel

1.3.1 Purpose

A Cultural Advisory Panel will be established to review proposals to acquire or de-accession / dispose of cultural assets and advise the Trust on matters of artistic taste and merit, provide comment and advice on context, suitability, risk management and potential contentious issues.

Decisions are managed as follows:

- Major Acquisitions and all de-accessioning / disposal – by the Board of Trustees; and
- Minor Acquisitions – with the Cultural Advisory Panel.

1.3.2 Composition

The Panel will be constituted as follows:

- For Major Acquisitions and all de-accessioning / disposal:
 - at least one Trustee (chair) from the Trust for which the acquisition is proposed;
 - Chief Executive RBGDT;
 - Director, Asset Management Planning and Projects;
 - Director, Science, Education and Conservation (for fabric and botanic artworks only); and

- An expert (either independent or from neighbouring cultural institutions such as the Art Gallery of NSW) with appropriate expertise in cultural matters.
- For Minor Acquisitions only:
 - Chief Executive RBGDT;
 - Director, Asset Management Planning and Projects;
 - Director, Science, Education and Conservation (for fabric and botanic artworks only); and
 - An expert (either independent or from neighbouring cultural institutions such as the Art Gallery of NSW) with appropriate expertise in cultural matters.

1.3.3 Meeting Frequency

The Panel shall meet six-monthly or at such time as requested by the Chief Executive.

1.3.4 Submission and Decision Process

The process under which items are to be considered by the Cultural Advisory Panel is as follows:

- Written proposals should be addressed to the Chief Executive.
- The Chief Executive will nominate the time when the proposal is to be considered by the Cultural Acquisitions Panel.
- For Major Acquisitions, de-accessioning / disposal:
 - The Panel will return its advice to the Board of Trustees in two weeks prior to the next scheduled Board Meeting for decision.
 - The proposer will be advised of the decision, and any conditions relevant to the acquisition, if accepted.
 - The Trust will prepare any appropriate documentation.
- For Minor Acquisitions:
 - The Panel will return its decision to the proposer and any conditions relevant to the acquisition, if accepted, within two weeks of convening.
 - The Trust will prepare any appropriate documentation
- In all cases the Asset Management Planning and Projects, and the Finance, Property and Corporate Governance Branches are to be notified of the outcome of all decisions.

1.4 Appendices

The appendices to this policy detail the step by step processes and criteria under which items may be brought into, managed and removed from the RBGDT Cultural collections at each site.

Links to other documents, policies, procedures and plans

The policy and procedure forms part of the Induction process for members of the RBGDT.

Form – Cultural Collection Pre Acquisition Form PART A – DOC16/240481

Form – Cultural Collection Pre Acquisition Form PART B – DOC16/240491

Other relevant policies, procedure and plans include:

- Conservation Management Plans for each site
- DPIE Code of Ethics and Conduct

Responsibilities and Accountabilities

Director, Asset Management Planning and Projects

The Director Is appointed as the Asset Owner of the RBGDT Cultural Collection for reporting and accounting purposes.

Asset Support Systems Team

The Asset Manager Support Systems is appointed as the Asset Manager and is responsible for assisting the Trust in the management and accounting of the Cultural Collection.

The Asset Systems Officer, under the direction of the Asset Manager Support Systems is responsible for maintaining the Cultural Collections Register, tracking loans, acquisitions and disposals.

The Maintenance Planner, under the direction of the Asset Manager Support Systems is responsible for programming scheduled maintenance where appropriate for the cultural collection assets including conduct verification of asset existence and condition.

Ranger Operations

The Head Ranger is nominated as the Trust's contact with NSW Police for instances of stolen cultural assets.

Finance, Property and Corporate Governance

The Asset Accountant (Finance section), under the direction of the Senior Asset Accountant is responsible for:

- all valuations, budgetary, cost allocation, and taxation requirements
- reporting all cultural collection valuation adjustments and taxation reporting requirements.

The Insurance Claims Officer under the direction of the Director Finance, Property and Corporate Governance manages all insurance arrangements and insurance claims to do with the cultural collection.

Custodian

All RBGDT staff who have elements of the cultural collection within their grounds, buildings or in their work area are deemed custodians of the cultural collection asset. The term custodian also extends to any person who possesses an item of the cultural collection either personally or on loan.

For the purposes of the policy the following are appointed as Custodians of Cultural Collection items and are the points of contact for the Asset Manager Support Systems in managing the cultural collection in conjunction with site Senior Asset Coordinators:

Location	Comment	Position
RBG Sydney	All depots	Curator Manager RBGS
RBG Sydney	Open spaces	Curator Manager RBGS
RBG Sydney	Anderson Building	Manager, Events and Venues
RBG Sydney	Brown Building	Manager, Collections
RBG Sydney	Cunningham Building	Manager, Business Services
RBG Sydney	Cottages 5 & 6	CEO Foundation and Friends
ABG – Mt Annan	All areas excluding Herbarium and Plantbank	Curator Manager ABGMA
ABG – Mt Annan	Herbarium and Plantbank	Manager, Collections
BMBG – Mt Tomah	All areas	Curator Manager BMBGMT

Timeframe and review

This Policy will be reviewed by RBGDT management in consultation with relevant stakeholders:

- Every three years;
- In the event of legislative changes; or
- When required in cases of changing operational needs.

Denise Ora

Chief Executive

Date: 20 July 2023

Appendices

- Appendix 1 Documentation
- Appendix 2 Acquisitions
- Appendix 3 Accessioning
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Appendix 1 - Documentation

Introduction

Documentation underpins every aspect of well managed cultural collections. It is central to the accountability of the collections, its accessibility and use. Documentation involves the recording of information about items in order to identify them, in addition to tracking their movement and use throughout a RBGDT estate.

Documentation also serves to preserve valuable information about collection items, and gives meaning to them. It can also provide background information to management decisions. Without documentation, the value of the item is decreased.

Policy

RBGDT will document its cultural collections to a standard that ensures it can consistently record the nature and location of its cultural collections.

Guidelines

- 1.1. RBGDT will know at any given time exactly what items it is legally responsible for, and where each item is located. This includes loaned items as well as items in its permanent collections.
- 1.2. All items accepted into the RBGDT cultural collections, no matter what age or size, will be documented to the degree that they can be uniquely identified, located, tracked, audited and inventoried.

Information recorded during this process should include:

- Name/title of item;
 - Artist;
 - Dimensions;
 - Current location, or where it will be kept/stored;
 - Condition, includes any significant conservation issues, durability to withstand outdoor and public interface;
 - Provenance – (where the item comes from);
 - Who donated or created the item;
 - Significance - why this item is significant to the cultural collections including anecdotal accounts and relevance to time and place;
 - A photograph of the item; and
 - Value
- 1.3. Lack of documentation/provenance should not prevent inclusion of items which have intrinsic scientific/social/historical value to the collection. However, RBGDT should endeavour to seek out the required information as soon as is practicable noting that immunity from seizure legislation places the onus of proof on the buyer to ensure correct provenance and must undertake due diligence in investigating any provenance details.

- 1.4. Documentation will be undertaken on all items pertaining to the identity, provenance, legal title and other related information regarding significance, function, description, and details of condition, usage, history of ownership, de-accessioning and disposal.
- 1.5. All custodians of RBGDT's cultural collection will be made aware of the importance of documentation and staff will be trained in all procedures with which they will be directly involved.
- 1.6. RBGDT will use accepted and consistent standards, methods and procedures to document the collections. Each custodian will be responsible for good management of the collection and for maintaining an appropriate record of their items, to the full extent of available resources.
- 1.7. RBGDT will record cultural items on manual and/or electronic database systems.
- 1.8. The RBGDT Assets Management Planning and Projects Branch will keep records of all acquisitions.
- 1.9. Any change in status of an item, for example, if de-accessioned, loaned or transferred, must be thoroughly documented. The reasons for the new status must also be recorded. In the case of disposal or de-accession, efforts to recycle or to rehome items in other Public collections must be clearly demonstrated.
- 1.10. All artworks created by community members using elements found in estates are to be documented in the same manner as other collection items.
- 1.11. A verification of the existence of the collection will be undertaken every twelve months in order to reduce the risk of theft, and to monitor the condition of collection items
- 1.12. A valuation of the collection is to be conducted every 5 years.

Appendix 2 - Acquisitions

Introduction

Acquiring an item is the act of taking legal possession and ownership of an item with a view to developing and enhancing the cultural collections. Acquiring an item also assumes a level of responsibility in maintenance and care of an item while in the custodianship of RBGDT.

Policy

RBGDT will only acquire items that fulfil acquisition criteria and the generic requirements of relevance, provenance and practical responsibility. Every cultural acquisition should:

- Be directly relevant to the estate to which it is offered;
- Not conflict in any way with core RBGDT activities and mission

Guidelines

2.1. RBGDT will collect items through:

- Donations: where the donor displays clear legal title and where ownership passes to the Trust so that items may be displayed, stored, loaned, treated, restored, photographed, published or disposed of at the discretion of the RBGDT Trust. Gifts or bequests may be accepted from any source, including staff members so long as Conflict of Interest is declared and that the Trust reviews all Conflict of Interests before agreeing to acquire. All donations become the property of the Trust and are subject to its policies and procedures.
- Specific purchase: where items are specifically purchased for one of the estates
- Transfer: where an item is formally transferred from one estate to another or from another collecting institution
- Bequests: where items are left to the Trust or one of its estates in a will. The Trust will respect the conditions of proposed bequests, but reserves the right, including the right of rejection, to have the Executive come to a workable solution suitable to both parties and notes that significant changes to the geopolitical and fiscal climate may necessitate negotiating between parties to provide best means of managing estates.
- Legal deposit: where items are given to a collection as a legislative requirement.
- Appropriate finds: where an item is discovered in a building or on one of the estates and identified as being significant to the collection when no other claims of ownership are made (Indigenous artefacts/remains) and after demonstrating due diligence regarding provenance research.

2.2. Acquisitions will be selective. Due to space and financial limitations it is not feasible to allow indiscriminate growth of collections. Acquisition proposals will need to address all of the following criteria and be able to be justified against a substantial number of them.

2.3. Proposed acquisitions must:

- Directly relate to the Trust's core activities. This may include:
 - Botany, horticulture, conservation, education and recreation
 - Specific historical, heritage or other estate links

- Contribution to recreational enjoyment and/or celebration of an estate
- Financial returns or commercial relevance
- Directly relate to an estate and should:
 - Be appropriate to the site;
 - Take into account the existing cultural items on the relevant estate and how the new item contributes to the collection as a whole;
 - Not impact adversely on the gardens, turf, other physical features, maintenance or activities held in the area;
 - In the case of civic acquisitions, be appropriate and significant to the community.

NOTE

- In the Royal Botanic Gardens Sydney specifically, there must be a very high level of connection to the history and location of the site.
- Consultation and Collaboration with Aboriginal and Torres Strait Islander communities is to be sought when recommending public display of Indigenous objects to ensure appropriate.
- Objects which are considered contentious for the public domain must also be undergo extended consultation with relevant industry and community bodies.

- Not impose unreasonable burdens on the Trust, in respect to resources required to manage, maintain or store the item.

NOTE

Cost of ongoing maintenance of an object may be set out when accepting a bequest and part of the conditions of managing an estate

- Be of a very high standard
- Enhance or enrich the Trust's estates
- Be clearly provenanced
- Be significant to the Trust or the individual collections' focus
- Not already exist in the collection unless it adds to its interpretation in some way, visual impact or will replace an existing work which is significantly damaged or under threat
- Be in a stable condition

NOTE

Some items may by nature be transitory, i.e., performance works or objects that demonstrate natural or temporary shifts

- Be a whole set (i.e. not part of a set) where practical
- Able to be appropriately stored and cared for under conditions that will ensure their availability for teaching, research, and service and that are in keeping with professionally accepted standards.

2.4. Conversely, the Trust will not collect, unless reasonable justification exists for doing so, items as follows:

- Conditional donations;
- Long term loans or 'permanent loans' unless clear reasons are given including significant financial or cultural value or offered as 'promised gift';
- Items with unknown provenance or inadequate documentation;
- Items that cannot be appropriately housed or cared for;

- Duplicate items (items that already exist in the collection) ;
 - Items in poor condition that cannot be conserved or stabilised;
 - Items that are likely to result in major future expenses;
 - Items that have been collected, sold or otherwise transferred in contravention of any state or federal law.
- 2.5. All cultural acquisitions must be accepted on the basis that they are not necessarily permanent and in most cases will have a fixed term at the estates at which time they will be de-accessioned and disposed in accordance with the RBGDT Cultural Collections Policy.
- 2.6. Items that have been collected, sold or otherwise been transferred in contravention of the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property will not be considered for acquisition.
- 2.7. The manner and process for acquisitions are detailed in Cultural Collections Policy.
- 2.8. Donors will be required to make provision for any transportation/installation costs and ongoing maintenance or special insurance, unless agreed otherwise. Removal costs should also be provided by the donor.
- 2.9. The Trust will not take responsibility for normal wear and tear or public interference of any object in any location.
- 2.10. The Assets Management Planning and Projects Branch will keep records of all cultural acquisitions and the relevant Curator Manager will monitor and notify donors, damage, change of location or de-accession
- 2.11. The Trust will promote its Cultural Collections Policy on its websites, in conjunction with Conservation Management Plans and Plans of Management.
- 2.12. The Trust will ensure items within its collections are maintained in an appropriate manner, in order to ensure their long-term survival.

Appendix 3 - Accessioning

Introduction

Accessioning is the act of formally recording or processing a new item into the permanent inventory of RBGDT's cultural collections, and assigning a particular level of care to that item.

Policy

RBGDT will accession every item it acquires by assigning it a unique number, recording key information and labelling.

Guidelines

- 3.1. RBGDT will accession all items being acquired by:
 - Assigning a unique collection number
 - Undertaking documentary recording including:
 - Title or description;
 - Condition and level of completion (to detect deterioration);
 - Where the item came from/was recovered from;
 - Who donated it to the collection (or created the item);
 - When it was donated or created;
 - Where it will be located, kept or stored;
 - Any specific handling/storage/display requirements;
 - A photograph;
 - General associated information (where available, such as published articles, reviews etc);
 - Value of work.
- 3.2. Any object in the custody of the Trust that is not covered by a signed gift agreement or a signed loan agreement will be known as an un-accessioned item. Proper operation requires that un-accessioned items be returned to the lawful owner. In the event that the lawful owner cannot be determined or cannot be located after diligent effort, ownership shall be vested in the Trust.
- 3.3. Each item will be labelled with the collection number using conservation approved materials and techniques.

Appendix 4 - Loans

Introduction

Loans are the temporary physical transfer of items from one institution to another where there is no transfer of ownership. The loan process should be implemented for any collection items which are temporarily being placed, housed or looked after outside their normal physical collection area.

Policy

RBGDT will allow the temporary loan of items both into and from its collection, subject to the safety and security of the item being assured and appropriate documentation undertaken.

Guidelines

- 4.1. Items within RBGDT's collections will be available for both internal and external loans where appropriate and providing that the movement of an object would not put it at substantial risk of damage.
- 4.2. Inward loans will be at the discretion of the Cultural Advisory Panel in consultation with the external lending organisation.
- 4.3. In respect to outward loans, the Trust retains the right for a member of staff to courier and/or be present when material is used for display.
- 4.4. All costs for the outward loan including courier costs, insurance of the item while in transit and while in the possession of the borrower are to be met by the borrower. Where requested proof of insurance is to be provided to the Trust prior to the item's transfer
- 4.5. The Chief Executive will be responsible for authorising all loans.
- 4.6. The Asset Manager Support Systems will be responsible for monitoring the loan.
- 4.7. All loan requests will be considered against the need to ensure preservation and security of the item, in particular fragile or irreplaceable items. No loans will be made or accepted when an unreasonable risk to the safety or security of the loan material exists.
- 4.8. The Trust reserves the right to refuse a loan request and may recall a loan for any reason.
- 4.9. Each request for a loan from the Trust must be submitted in writing. The trust will ensure that there are written agreements signed by both parties (the Trust and borrower) in advance of the loan.
- 4.10. Loan requests will be assessed and, if necessary, specific conditions agreed prior to dispatch and noted in writing, especially where analysis or dissection of items or other detailed study is involved.
- 4.11. Any borrowed material will be handled and managed according to the Trust's professional procedures and standards.

Appendix 5 - Access

Introduction

Access to the collection *for* public viewing ultimately justifies each item's placement in the Trust. Access may also involve the physical handling either by a member of staff or other interested parties as permitted by the Trust.

Policy

RBGDT will maximise the opportunity for visual access to the collections by the public. It will also facilitate physical access to the collections by staff and approved persons under agreed criteria.

Guidelines

- 5.1. Access to, and use of, the collections will be balanced against the conservation, care and security of the items in order to ensure their long-term survival. Any request for access that might jeopardise the long-term future of any items may be refused by the Trust, with full reasons offered.
- 5.2. Any staff member who has physical access to the collections must use appropriate care and handling techniques.
- 5.3. Any staff member who provides physical access to the collections to a non-staff member is responsible for ensuring that the person understands and agrees to use appropriate care and handling techniques.
- 5.4. In regard to outdoor artworks, the Trust will ensure that appropriate signage is placed about the estates advising visitors that they are not permitted to touch the artworks and will provide adequate recognition of the artist and object title and credit line in case of donation.

Appendix 6 – Storage and Display

Introduction

The majority of outdoor collection items will spend most of their time on display throughout the Trust's estates. The majority of the remaining collections will spend most of their time in storage. It is therefore imperative that both display and storage materials and methods are of the highest quality, as incorrect materials and conditions can assist in accelerating deterioration.

Policy

RBGDT seeks to provide appropriate conditions at all times for the display and storage of its collections, including appropriate environments and housing materials.

Guidelines

- 6.1. The Trust aims at all times to provide a clean and secure environment for the storage and display of each item in its collections.
- 6.2. The Trust will ensure that collection items are stored in the most appropriate location, taking into account factors including value, potential audience, interpretation, size, level of environmental conditions required and the frequency with which an item is likely to be consulted.
- 6.3. Items having the potential to be hazardous to the public, staff, the environment or the rest of the collections are generally not acceptable unless properly handled and stored in accordance with existing safety regulations.
- 6.4. Should an interested party approach an estate with a request to purchase a sculpture displayed on its grounds, and it is not owned by the Trust, then the Trust will inform the artist, who possesses the right to accept or decline the offer of purchase. The Trust will convey this decision to the potential buyer.
- 6.5. The Trust should ensure vulnerable items are not over displayed, and that an effective system of rotating items between display and storage is followed.

Appendix 7 – Copyright

Introduction

Copyright is the exclusive right to make copies, license, and otherwise exploit an artistic work, whether printed, audio or video.

Policy

Unless otherwise agreed, RBGDT will reserve the right to reproduce images of the item free of copyright.

Guidelines

- 7.1. As a condition of acquisition, the Trust will acquire all copyrights associated with the item, and will be free to reproduce images of the item in any way it sees fit.
- 7.2. If the the Trust cannot acquire all copyrights (that is, if copyright is still held by the artist), the Trust will work with the copyright holder to come to a workable solution suitable to both parties.

Appendix 8 – Security

Introduction

Providing secure environments for collections is imperative. Security measures include the presence of correct procedures for moving and handling items, annual audit and condition reporting of the collection, and also involves both physical and electronic systems for monitoring and guarding items. An impact study on security requirements to be undertaken prior to agreeing to acquire the work.

Policy

RBGDT undertakes to provide a secure environment for the storage, transportation and display of its collections at all times.

Guidelines

- 8.1. All staff are responsible for maintaining the security of the collection.
- 8.2. Items should be kept in secure conditions at all times, whether in use, in transit or in storage. This may include the use of both physical and electronic measures.
- 8.3. Any loss, deterioration or damage must be documented and reported to the Asset manager Support Systems or Asset Systems Coordinator. If a loaned item is affected, the Trust must inform the owner.
- 8.4. If collection items are kept in lockable rooms or cabinets, the issue of keys should be limited to a minimum number of staff who have appropriate level of collection care training.

Appendix 9 – De-accessioning

Introduction

De-accessioning is the permanent removal of an item from the collections following stringent guidelines and detailed procedures. It is the procedural action taken in relation to an item prior to its disposal.

Policy

De-accessioning of items from RBGDT's collections is acceptable, subject to strict adherence to criteria and detailed documentation.

Guidelines

- 9.1. Any item proposed for de-accessioning must first be fully researched to ensure
- it is not subject to any condition established at the time of acquisition which may affect its disposition,
 - that the Trust has clear title,
 - it has no other operational value within the estates, and
 - that its disposal does not violate any existing laws or regulations.

NOTE

Effort should be made to rehome the item if not damaged to other relevant public institutions for the purpose of education or for public display

- 9.2. De-accessioning from the Trust's collection can then be considered, subject to one or more of the following criteria being fulfilled. The item must be able to:
- Be extremely deteriorated and of no further use to the Trust
 - Pose a preservation threat to other elements of the collection
 - Be unable to be appropriately cared for or stored (i.e. not able to provide a safe, sheltered, secure place to store the item, or not able to undertake maintenance or repairs when necessary)
 - Be redundant or no longer considered significant to the collections
 - Be duplicated within the collections
 - Not comply with the Cultural Collections policy
 - Have been stolen or lost (evidence must be provided)
 - Have a substantiated request made by the original donor for its return
 - Jeopardise the safety of visitors, volunteers or staff
 - Be found to be of unsound provenance and subject to repatriation
- 9.3. Financial reasons (either to raise money for any purpose or to reduce expenditure) must not be a principal reason for deaccessioning an item.
- 9.4. The recommendation to de-accession an item must be made by Cultural Advisory Panel. The Panel should seek approval from the Trust to commence de-accessioning and disposal action.
- 9.5. The item, and the process of de-accessioning and disposal, will be thoroughly and uniformly documented and undertaken in accordance with the highest professional standards and ethics.

- 9.6. Records will be maintained by the Trust, so that the reasons for such action are known in the future.
- 9.7. The permanent record for the object must be marked with a change of status to 'de-accessioned', the date of de-accessioning, and the location where the item was sent.
- 9.8. When the de-accessioning of an item involves the transfer of ownership and responsibility for it, appropriate documentation must be completed.

Appendix 10 – Disposal

Introduction

Disposal is the removal of an item from the collection following its deaccessioning.

Policy

Disposal of an item in RBGDT's collections will only be undertaken where it is deaccessioned, or has never been accessioned, and will follow strict disposal procedures.

Guidelines

- 10.1. The Trust may dispose of collection items once they have been de-accessioned, or if they are owned by the Trust but have never been accessioned.
- 10.2. Financial reasons (either to raise money for any purpose or to reduce expenditure) may not be a principal reason for disposal of non-accessioned items
- 10.3. The method of disposal will be recommended by the Director Asset Management Planning and Projects, in the following order:
 - Return to donor or donor's family (where the donor is known) – except where the item was provided under the Australian Tax Office Cultural Gifts Program and for which the donor received a tax benefit
 - Transfer to another estate
 - Use as an interpretive or educational aid (including destructive analysis or other use, provided the potential for gaining knowledge justifies the loss of the item)
 - Sell by public auction where appropriate*
 - Destroy, recycle, discard+

*NOTE: Staff or families of the Trust cannot acquire de-accessioned items unless they were the original donor. If an item is to be sold, the proposed use of funds must be documented prior to sale.

+NOTE: Destruction will be permitted only once all reasonable efforts have been made to dispose of the item through other methods, or if the item is hazardous or poses a danger to other collections or to staff.

Appendix 11 – Exhibitions

Introduction

An exhibition is a public display, either permanent or temporary, of the work of an artist or group of artists.

Policy

RBGDT will continue to promote the work of both artists and community members by holding regular exhibitions of works relevant to the estate or the Herbarium to which it is offered.

Guidelines

- 11.1. The Trust may hold temporary exhibitions in which local artists and community members are encouraged to participate.
- 11.2. The Trust will consider any exhibition concerning horticulture, painting, sculpture, jewellery, design, drawings, photographs, slides, herbarium specimens, architecture for display, and will also consider exhibiting historic artefacts, books and scientific equipment.
- 11.3. It must be demonstrated to the Cultural Advisory Panel that any proposed exhibition will make a positive contribution to the diversity of the estate and will extend the reach of the Trust to different target sections of the community.
- 11.4. Prior to agreeing to hold an exhibition, the Trust will, if deemed necessary, request a proposal, graphics and timeline of the exhibition from the proposed exhibition's curator/manager including budget and details of any exhibition partners.
- 11.5. The Trust will continue to encourage community members to work with elements and ephemera found in gardens to create artworks for display on the estates
- 11.6. The Trust will continue to liaise with curators of local galleries.
- 11.7. The Trust will consider any reasonable proposal for an artist in residence program for any of their estates. If the proposal is declined, full reasoning will be provided.
- 11.8. All exhibitions must have a defined term, which can be as short as one day (or part thereof) or an extended period.

Appendix 12 – Conservation and Preservation

Introduction

Conservation is the protection or restoration of a work of art from loss, damage or neglect.

Preservation involves stabilising an item and providing stable display/storage conditions, to inhibit deterioration processes.

Policy

RBGDT will make provisions for items within its collections to receive appropriate stabilisation and/or conservation treatment as and when deemed necessary by the Director, Asset Management Planning and Projects.

Guidelines

- 12.1. The Trust will make provisions to stabilise and conserve collection items, rather than restore them.
- 12.2. The Trust will ensure that collection items are displayed in appropriate environmental conditions.
- 12.3. The Trust will ensure that all conservation treatments undertaken on collection items are carried out by trained conservators.
- 12.4. Priority for conservation will be determined by the Director, Asset Management Planning and Projects.
- 12.5. The decision to commission conservation treatment will be made by the Director, Asset Management Planning and Projects, in consultation with qualified conservators, other Trust staff and management and the donor, when appropriate.