

# Heide Museum of Modern Art Collections Policy

Ratified by the Board of Directors 30 October 2023

## **Guiding Principles**

### **ICOM Code of Ethics for Museums 2017**

#### Section 2

#### **Museums that maintain collections hold them in trust for the benefit of society and its development.**

Principle: Museums have the duty to acquire, preserve and promote their collections as a contribution to safeguarding the natural, cultural and scientific heritage. Their collections are a significant public inheritance, have a special position in law and are protected by international legislation. Inherent in this public trust is the notion of stewardship that includes rightful ownership, permanence, documentation, accessibility and responsible disposal.

#### **Heide Museum of Modern Art Constitution**

#### **The objects for which the Company (Heide Park and Art Gallery, trading as Heide Museum of Modern Art) is established include:**

- e) To manage, maintain and care for works of art owned or acquired by the Minister for the Arts including those from John Hartford Reed and Sunday Reed on behalf of the Minister for the Arts;
- f) To manage, maintain and care for works of art loaned by any other person to the Company;
- g) To acquire, manage, maintain and care for works of art in the Company's own right and to dispose of any such works of art;
- h) To promote, encourage, develop and improve the knowledge, understanding, appreciation, enjoyment and practice of the Arts generally, and in particular, Modern Art in Australia.

#### **Acknowledgement**

Heide Museum of Modern Art acknowledges the Wurundjeri people of the Kulin Nation, the Traditional Owners of the land and waters on which the museum is located. We pay respect to their Elders past and present, and recognise the rich traditions and continuing creative cultures of all Aboriginal and Torres Strait Islander peoples of Australia.

## **CONTENTS**

### **Part 1. Introduction**

- 1.1 Purpose, vision and mission
- 1.2 Collection overview
- 1.3 Purpose of the Collection Policy

### **Part 2. Acquisition**

- 2.1 Acquisition objectives
- 2.2 Acquisition guidelines
- 2.3 Acquisition authorisation
- 2.4 Means of acquisition
- 2.5 General rules, legal and ethical considerations
- 2.6 Acquisition procedure

### **Part 3. Care of Collections**

- 3.1 Museum standards
- 3.2 Preventative conservation
- 3.3 Risk management

### **Part 4. Documentation**

- 4.1 Museum standards

### **Part 5. Access**

- 5.1 Museum standards

### **Part 6. Loans**

- 6.1 Inward loans
- 6.2 Outward loans

## 1. INTRODUCTION

### 1.1 Purpose, Vision and Mission

#### The Heide Spirit

To make the most of tomorrow, by understanding where we've been.

#### Our Vision

To uphold and evolve the Heide spirit across art and ideas, increasing audience awareness and deepening engagement, securing a more sustainable future, and ensuring our ongoing relevance.

#### Our Mission

We will work to bring Heide's story, and its remarkable collection and landscape, to life in innovative ways. We will inspire creative talent, improving exposure for early and mid-career artists, and we will attract a wide range of audiences—the loyal, the new and the virtual. We will forge new partnerships and generate new investment. We will build on Heide's sustainability practices and protect our unique cultural and environmental heritage.

In relation to this Collection Policy, Heide Museum of Modern Art adheres to the ICOM *Code of Ethics for Museums* (2017), supported by Museums Australia.

### 1.2 Collections overview

#### The Heide Collection

The Heide Collection was established in 1980 when the Victorian State Government purchased 112 works of art from John and Sunday Reed along with the property comprising Heide Modern (previously known as Heide II) and its associated grounds. A further 388 works were bequeathed by the Reeds in 1982, bringing to 500 the number of works derived from the Reeds' personal holdings, which they amassed across five decades. Together the Reed Purchase and Bequest form what is known as the museum's core collection, representing 111 artists across a range of media. Many of these artists—including Sam Atyeo, Charles Blackman, Arthur Boyd, Joy Hester, Mirka Mora, Sidney Nolan, John Perceval, Albert Tucker and Danila Vassilieff—are celebrated names in the history of Australian art. Others belong to a younger generation of artists who were contemporaries of the Reeds' son and gallerist Sweeney Reed, such as George Baldessin, Mike Brown, Les Kossatz, Col Jordan, Sydney Ball, John Kryzwokulski.

The Heide Collection has since expanded through numerous individual gifts as well as four significant collections—the Museum of Modern Art and Design Collection, the Baillieu Myer Collection of the '80s, the Barrett Reid Bequest, and more recently, the Albert Tucker Gift. Through such donations the Collection now represents many leading contemporary Australian artists and comprises more than 3,700 works. Heide also holds one of the largest collections of outdoor sculpture in Australia, including major works by Hany Armanious, Anthony Caro, Peter D. Cole, Simryn Gill, Anish Kapoor, Inge King, and Dennis Oppenheim.

## The Heide Archive

The Heide Archive comprises an extensive support collection of artefacts, ephemera, artists' papers and material relating to the history of Heide as the domestic residence of John and Sunday Reed and as a public institution, and to the artists and art works represented in the Collection. In particular, the Heide Archive includes the papers of Sam Atyeo, Charles Blackman, Mike Brown, Joy Hester and Gray Smith, Erica McGilchrist, Mirka Mora, Albert Tucker, and Danila Vassilieff.

## The Library

The Library collection comprises a substantial quantity, but not all of the Reeds' original collection of books, and has been subsequently augmented by publications from the Barrett Reid Bequest and the Albert and Barbara Tucker Gift, among other individual donations.

### 1.3 Purpose of the Collection Policy

The purpose of the Collection Policy is to:

- define the Collections and to facilitate periodic review of the guidelines for acquisitions, loans, care of collections, documentation and access;
- ensure material is acquired and cared for according to professional standards and the museum strategy, and to serve as a reference document to guide curatorial, management and Board decisions;
- ensure resources are identified for the care and conservation of the present and future Collections and the most efficient use of these resources;
- maintain and foster public confidence in the museum as a suitable repository for modern and contemporary Australian art; and
- ensure First Peoples' cultural rights to control all aspects of their cultural heritage, interpretation and representation across all relevant museum holdings are respected.

## 2. ACQUISITION POLICY

### 2.1 Acquisition objectives

The objectives of collecting at Heide are:

- to acquire significant works of contemporary and modernist Australian art that present diverse voices, content and viewpoints;
- to acquire supporting material to enable the research, interpretation and presentation of modernist Australian art, contemporary Australian art and the history of Heide; and
- to include within the Heide Archive and Library authentic artefacts such as archival material, photographic material, publications and ephemera as relevant to the Art Collection or Heide's history.

### 2.2 Acquisition guidelines

The core areas of the Collection include:

- contemporary Australian art that reflects and values the diversity of the community;
- modernist Australian art; and
- works relevant to Heide's history as a cultural site and exhibiting institution.

Immediate priorities for future collecting include (but are not limited to) the following:

- works by diverse Australian contemporary artists of significance, both artists not represented in the Collection, and artists whose representation would be strengthened with the addition of new works;
- works that strengthen the representation of exceptional contemporary First Nations Australian and CALD artists, and artists with disabilities;
- works by early career artists of a high quality which represent new developments in Australian art;
- works by key modernist artists associated with Heide which fill gaps in the representation of their oeuvre; and
- works by Australian modernist artists not currently represented in the collection that reveal a significant aspect of their practice or that contribute to an understanding of the period.

### 2.3 Acquisition authorisation

All works of art proposed for donation, bequest, purchase and long-term loan will be assessed against the acquisitions criteria outlined in the policy's objectives and guidelines. Acquisitions to the permanent collection are required to comply with the considerations and procedures outlined in this policy and will be presented to the Board for ratification through the Artistic Director and Acquisitions and Loans Committee (comprising a quorum of curatorial and collections management staff).

No formal commitment (including reservations) may be made to a vendor or donor by a member of staff without following the Acquisition Procedure or obtaining prior approval from the Artistic Director.

i) Works costing up to \$10,000 may be purchased at the discretion of the Artistic Director, in consultation with the Acquisition and Loans Committee, provided such purchases comply with the

acquisition criteria, and these purchases will be reported to the next meeting of the Board. The acquisition of archival and supporting material estimated to be under the value of \$10,000 (for a group of items) may be at the discretion of the Artistic Director and reported annually to the Board.

ii) Urgent acquisition proposals exceeding \$10,000 will proceed through the Artistic Director outside Board meetings with regard to opportunistic purchases or auction sales which occur before the date of the next Board meeting. Urgent proposals must be approved in advance by a quorum of Board members via email or written correspondence and formally accepted at the next scheduled Board meeting.

## 2.4 Means of acquisition

Works of art may be acquired into the Collection through a variety of means, including purchase, gift or commission.

### i) Purchase

- works or art may be purchased from dealers, agents, artists and collectors, or at auction.

### ii) Gift

Gifts of works of art can be made in three ways: as an outright donation, as a donation through the Cultural Gifts Program (CGP), or as a bequest:

- an outright donation is received by the museum without a tax benefit to the donor. To make a valid gift, there must be a clear intention on the part of the donor to transfer possession of the work.
- the Cultural Gifts Program (CGP) is an Australian Government initiative that offers tax incentives to encourage people to donate cultural items to public institutions. As part of this process, Heide staff will assist donors in organising valuations and liaising with CGP administrators. The museum will only accept donations through the CGP that meet a minimum value of \$5,000.

<https://www.arts.gov.au/publications/cultural-gifts-program-guide>

- the decision whether or not to accept and accession a work(s) of art offered through bequest is determined according to Heide's Collections Policy and all Acquisition Criteria and clauses. Bequests of works of art do not have to be accepted. All, some, or no works of art from a bequest may be accessioned into the Collection or Archive.

### iii) Commission

The museum may acquire artworks by contracting an artist to produce a work for the collection. The terms and conditions of the commission will be stipulated in the commissioning contract.

### iv) Other

Other forms of acquisition may be considered by the Acquisitions and Loans Committee on a case-by-case basis. Any consideration of other forms of acquisition will be undertaken with reference to the principles of this policy.

## 2.5 General rules, legal and ethical considerations

### i) Limitations of collecting

Consideration must be given to a work's ongoing viability as part of a public art collection, including assessment of such factors as:

- the current condition and/ or long term care requirements for the work;
- limitations on collecting imposed by such factors as levels of staffing, storage and conservation resources;
- documentation, display and loan viability; and
- the presence of any technological elements that may become obsolete and whether these elements can be replaced or upgraded (with the agreement of the artist where applicable).

### ii) Legal title

The museum will not acquire, whether by purchase, gift, bequest or exchange, any artwork or object unless the Board and the Acquisitions and Loans Committee are satisfied that the museum can acquire a valid title to the item in question.

### iii) Provenance and Due Diligence

Every effort must be made before acquisition to ensure that any artwork or object offered for purchase, gift, bequest, or exchange has not been illegally obtained and that the history of ownership or provenance of the object complies with relevant international conventions and Australian legislation relating to cultural material.

The museum will undertake thorough research and due diligence to establish the full history of the item since discovery or production before proposing any artwork or object for acquisition or accessioning according to its established procedures.

In addition to confirmation of provenance and authenticity, the museum will ensure that acquisitions of First Nations Australian art are either intended for public display, or approved for display in consultation with appropriate First Nations representatives and communities.

### iv) Conditions

Gifts and bequests shall only be accepted on the basis that any conditions are approved by the museum. In all cases, reference will be made to the limitations on collecting as specified in this policy. The museum shall reserve the right to refuse any offer of material.

Conditional gifts or bequests will be discouraged. Donors or vendors of works of art will relinquish all rights to the work donated, other than copyright. In exceptional circumstances, exemptions may be made by the Board, on the recommendation of the Acquisitions and Loans Committee.

### v) Archival and educational material and official presentations

The museum may acquire items outside of the Art Collection, including:

- archival material, artists' papers and ephemera; or



- Official Presentations. These are items presented to the museum which fall outside the Collection Policy, such as corporate gifts and gifts made in appreciation. These will be recorded in the Inwards Register as Official Presentations (OP) and not accessioned as part of the Collection.

#### v) Conflicts of interest

To prevent conflicts of interest the museum will adhere to the following principles:

- in acquiring and exhibiting works, the interests of the museum will be the sole consideration. At all times the staff or Board shall ensure that they do not place themselves in a situation involving conflict of interest with the museum, including not competing with the museum in the acquisition of artworks.
- the museum will not purchase or accept as donations works of art from current staff or Board members, whether or not they are the authors of the work, except with the express unanimous approval of the Board.
- any personal gifts received by staff or Board members in the form of art works, archival material or library material must be reviewed by the Artistic Director to establish whether the item should be considered for acquisition (based on part 2.1 *Acquisition objectives* and 2.2 *Acquisition guidelines*) or retained by the recipient. (See the museum's Human Resources Policy for further information on conflict of interest).

#### vi) Artists' moral rights

When acquiring works of art the museum will recognise the moral rights of artists, whereby:

- proper acknowledgement of authorship is provided in display labels at all times when works are on display to the public, and in all instances where such works are referred to or reproduced.
- respect is given to the installation and display requirements of artists whose work has been acquired.
- when commissioning works, written agreements are made with artists on matters of copyright, transport, insurance, fees, installation, ownership, maintenance, warranty and repairs, termination, publicity, changes prior to completion, permanency of location, non-assignability and disputes.
- all measures are taken to ensure works are not altered except for bona fide conservation work, not intentionally destroyed or distorted.
- copyright clearances are sought prior to reproduction and publication of works of art. The museum may seek to enter into copyright agreements with copyright holders to allow limited ongoing use for non-commercial purposes.
- when works of art are reproduced by the museum, they will not be distorted in any way or treated in a way that is prejudicial to the creator's reputation (for example, cropped or overprinted without permission, or reproduced as a detail without acknowledgment as such).
- appropriate measures will be taken to respect the cultural rights and sensitivities of First Nations artists, their representatives and their communities.

## vii) Documentation

All activity in relation to acquisitions, including relevant information, correspondence, decision-making and proposed acquisitions that are not approved, is to be compiled and recorded in line with the museum's documentation procedures—see part 4. *Documentation*.

All acquisitions approved in the financial year will be published in Heide's annual report.

## 2.6 Acquisition Procedure

Acquisitions to the Collection are subject to approval by the Acquisitions and Loans Committee and ratification by the Board. The approval process is as follows:

- submissions are initially presented to and processed by the Collections Manager in preparation for circulation and discussion at the subsequent Acquisitions and Loans Committee meeting, attended by the Artistic Director, Head Curator and a quorum of the curatorial and collections team. The meeting is to be minuted.
- the Committee will review the submission against the acquisition criteria and considerations as set out in this policy and view the work at firsthand wherever possible. Further details may be requested, including a more detailed condition report, further provenance, or further guarantees of funding.
- a written acquisition proposal will be developed by a Committee member for any approved work(s) and must be signed by the Artistic Director for presentation to the Board.
- all acquisitions proposals are presented to the Board for ratifying and for the purpose of accession.
- the formal acquisition date of any work(s) is determined by the date of ratification by the Board.

Supporting policies:

The Museum adheres to the *Code of Ethics for Museums* (2017) of the International Council of Museums (ICOM). <https://icom.museum/en/resources/standards-guidelines/code-of-ethics/>

### 3. CARE OF COLLECTIONS

#### 3.1 Museum standards

The Museum will manage, preserve and display the Collections, and works under its care, in accordance with international standards of museum practice. This includes applying principles of risk mitigation and management to ensure its preservation and continued accessibility for present and future public generations.

Works will not be displayed, or loaned, if in the opinion of Heide staff, the condition of the work may be seriously impaired by travel, handling or conditions of display. When an object is displayed or lent, care must be taken to minimise the possibility of any damage or deterioration.

The museum's Collections Manager, exhibitions and curatorial staff are responsible for monitoring works in the Collections, by means of periodic inspections, to observe possible changes in condition. Any changes are recorded. Specialist advice on condition and conservation will be sought as required.

Conservation treatment of artworks and archives will be undertaken in accordance with the Australian Institute for the Conservation of Cultural Material (AICCM) Code of Ethics and Code of Practice, and will reflect the museum's respect for the artistic, physical, historic, aesthetic and cultural integrity of the object. Any conservation treatment will be performed by specialists, as resources allow, and must be fully documented.

#### 3.2 Preventative conservation

The museum is committed to the practice of preventive conservation to proactively mitigate and manage the risks of deterioration to objects in its Collections and care. To achieve this, the museum employs a number of core strategies regarding the condition assessment, storage, handling, packing and transportation, display and security of items. In addition, the museum will ensure the management of facilities in accordance with sound and sustainable environmental controls, the development and implementation of a holistic approach to integrated pest management, and disaster and emergency planning and response strategies.

The museum recognises that some Collections works may not be able to be preserved for the long-term due to the artist's intention, or the inherent nature or material composition of the items. The museum recognises and is committed to upholding artists' moral rights and the management, documentation and conservation strategies employed in relation to such works will be considered on a case-by-case basis.

#### 3.3 Risk management

The museum is committed to undertaking strategies to identify, assess and manage risks to works in its Collections and care. In addition to preventive conservation strategies, the museum will adopt a strategic and considered approach to managing risks in a sustainable, responsible and publicly accountable manner.

##### ii) Environmental controls

The museum will maintain its storage and display spaces in accordance with sound and considered environmental control standards, utilising appropriate materials, furniture, systems and supports,

layout, cleaning and maintenance schedules in order to minimise risks to the Collections and works in the museum's care.

ii) Insurance

The Collections are indemnified against loss and damage to property by the Victorian Managed Insurance Authority (VMIA). VMIA is the Victorian Government's insurer and risk adviser, covering the people, places and projects that help Victorians thrive, including the museum.

The museum will indemnify incoming loans for loss and damage through the VMIA for an amount agreed with the lender, unless the lender elects to maintain their own insurance coverage.

iii) Disaster and emergency planning

The Disaster Response and Recovery Plan provides a framework for the management of incidents affecting the museum's premises, services or holdings in order to achieve a response that is prompt, coordinated, targeted and effective. This includes a risk assessment of possible threats to the Collections, and procedures to be followed by staff during an emergency and in the aftermath. This plan works alongside the Emergency Procedures managed by Visitor Services staff.

Staff and volunteers are trained and required to report all incidents and risks to the Collections and works of art in the museum's care promptly in accordance with established procedures and the Disaster Response and Recovery Plan. Prompt reporting contributes to the museum's ability to mitigate and appropriately address incidents and risk.

## 4. DOCUMENTATION

### 4.1 Museum standards

The museum acknowledges the importance of accurate documentation and up-to-date Collections records. In order to maintain international documentation standards the museum will:

- maintain a complete, accurate and current Collections database, with text and image records. This includes full catalogue information, acquisition and accession documentation, installation and handling instructions, legal status, up-to-date valuations, copyright licensing, conservation and exhibition history, location records, and deaccession information;
- document all acquisitions and loans to museological standards and legal requirements, to facilitate identification, provenance, security and research;
- exercise controls to avoid public disclosure of sensitive personal or confidential information; and
- keep Collections documents in a secure environment and supported by information systems providing access to the information by museum personnel and other approved users.

### 4.2 Back-up procedures

- data from hard-copy documents in object files is digitised and stored in the relevant object record on Vernon (the Collections database), including acquisition and conservation documentation. A print-out of the full Vernon record is placed into the object files. In summary, the same data exists in both electronic and hard-copy format.
- hard-copy object files are stored in a temperature-controlled environment.

## 5. ACCESS

### 5.1 Museum standards

This policy encourages provision of access to the Heide Collections, both physically and intellectually, while observing confidentiality, storage security controls and occupational health and safety requirements. Wherever possible, public access will be provided to the Collections, and to reference material relating to the Collections, for the purposes of well researched and interpreted exhibitions, and academic and cultural research, and to reflect the increasing international focus on the accessibility of collections to the public.

The following commitments to access provision have been made. The museum will:

- promote and provide access to the Collections through exhibition, publication, education programs, public programs and the online browser available via the Heide website;
- recognise that intellectual access to the Collections is as important a principle as physical access and actively work towards adopting practices that will enable the widest possible audience to have access to the Collections and interpretative information provided for display purposes;
- recognise that methods chosen to provide information on the Collections cannot always be accessed by all visitors. Museum staff and volunteers will make a concerted effort to help visitors as much as they are able;
- take every reasonable effort to comply with requests for access to information regarding the Collections. Access shall be granted on an advance appointment basis to bona fide researchers and students. Provenance, valuation and sensitive acquisition information shall remain confidential. Copied rather than original historic archival material may be made available for reasons of preservation;
- increase access to the Art Collection through the inclusion of Collection works in in-house exhibitions and ongoing Collection specific exhibitions, which will present particular aspects of the Art Collection; and
- provide access to images of works and objects in the Collections and provide reproduction permission. Reproduction requests must comply with formal procedures, including completion of a Reproduction Agreement, compliance with legal copyright requests and proper acknowledgement as required by Heide. The museum will follow correct copyright procedures ensuring copyright has been granted by copyright holders before releasing images for reproduction.

## 6. LOANS

Loans form an important part of Heide's strategy for accessibility and interpretation of the Collections.

The museum will accept inward loans to enrich both its temporary exhibition program and the Art Collection and in doing so will manage these borrowed works to the same professional standards as the museum's permanent collection.

The museum is also committed to making the Collections available for loan to public and appropriate private organisations providing certain conditions are adhered to and that the condition of the work of art is satisfactory.

### 6.1 Inward Loans

The museum accepts two types of loan:

1. short term loans for temporary exhibitions.
2. long term loans to the Collections. Long term loans may be either with a view to formal donation or for return to the owner after an agreed period.

The following conditions will be observed by the museum for Inward Loans:

#### 6.1.1 Initiation of loans

Loans may be initiated by either the museum or by the lender for deposit within the museum. When borrowing works Heide agrees to comply with the conditions of loan required by the lending institution or collection.

#### 6.1.2 Authorisation of loans

Inward Loan requests may be initiated by any curator, the Collections Manager or Registrar with approval from the Head Curator. All Inward Loan requests must be authorised (signed) by the Artistic Director.

#### 6.1.3 Documentation

The museum will ensure that all Inward Loans have a signed and completed legally binding loan agreement, setting out the terms of the loan. The Inward Loan agreement must be signed by the Artistic Director.

#### 6.1.4 Bailment

Where Heide accepts objects on deposit as a loan, under these conditions, an act of bailment occurs. The museum is under obligation to take reasonable care of items and return them to the owner when required.

The same care and attention will be taken for this deposit as for the safe custody of items within the museum's permanent Collection. However, except in the case of negligence on the part of itself or its officers, the museum does not accept liability for loss of, or damage to, or deterioration in, the item(s) described on the Inward Loans agreement.

#### 6.1.5 Return of loans

It is the depositor's responsibility to collect the item(s) described on the Inward Loans form by the agreed return date, unless it is specifically agreed that the museum will undertake to return the object by the return date.

In the event of the item(s) not being collected or storage negotiated by the depositor, the museum reserves the right to dispose of the item(s) after they have been in its possession for not less than 12 months beyond the agreed loan period.

#### 6.1.6 Inward Loan period

The museum will formally document an Inward Loan if the duration of the loan is over 24 hours. On occasions where the item(s) on loan are in the museum buildings for less than 24 hours loan documentation will not occur and liability for damage or loss will not be accepted. (See Receipt terms). The usual term of a long loan is five years, after which the loan agreement is reviewed and may be renewed for a further five years.

#### 6.1.7 Death of original owner and change of ownership

In the case of loans where the owner has died since the object has been received, the 'Executor of the Will' will be contacted to confirm the ownership status of the work.

Where the details of the owner are no longer available or where a loan agreement does not have an end date, the museum will endeavour to trace the original or new owner for the return of the item or the arrangement of a new loan agreement.

#### 6.1.8 Unclaimed loans

Items that have entered the museum as an inward loan and that are unclaimed by the lender at the conclusion of the loan term, despite the museum's best efforts to return them, are subject to disposal in accordance with Section 25 'Disposal of unclaimed property' of the *Museums Act 1983*.

### 6.2 Outward Loans

The following conditions will be applied to Outward Loans:

#### 6.2.1 Assessment of requests

Loans are subject to the following conditions being assessed or applied:

- a review of a submitted facilities report that indicates museological conditions are maintained and care given to handling objects;
- courier/ transport requirements;
- display, use and storage conditions;
- security of venue;
- environmental conditions;
- borrower's contingency planning arrangements;
- terms of monitoring object condition and environment;
- catalogues required from the borrower;



- smoking, eating and drinking in the close vicinity of any artworks will not be allowed, under any circumstances;
- restrictions on preparation, conservation and analysis of the loaned material; and
- packing requirements,

#### 6.2.2 Approval

The aforementioned assessment will be undertaken by the Collections Manager and the outward loan request will be presented to the Board by the Head Curator for approval in the Collections Report at Board meetings.

#### 6.2.3 Documentation

A legally binding loan agreement setting out the terms of loan must be finalised and signed by the Artistic Director prior to any outward movement of works from the Collection. In most instances the museum's Outward Loans form will be used and borrowers must comply with the loan terms notified. The Artistic Director will approve any changes in the standard loan agreement.

The museum will maintain and retain a record of all loans, including details of the borrower, the venues, loan period and the purpose of the loan.

#### 6.2.4 Financial implications

Loan agreements must incorporate insurance value and arrangements of the work in transit and on display.

All costs are to be met by the borrowing institution. This includes any costs for conservation, packing, insurance, transportation and staff travel expenses, except in exceptional circumstances agreed and approved in writing in advance by the Artistic Director.

Fees may be charged for the loan of certain art works. This will be at the discretion of the Artistic Director.

#### 6.2.5 Outward Loan period

The minimum period of notice that is required in order to process an outward loan is three months, although six months is preferred. The renewal of an existing loan will require the same amount of notice.

Generally short term loans for exhibitions are between three months and 18 months (for touring exhibitions). Under special circumstances and where the museum is satisfied the borrowing institution can provide continuing long term safety for the objects, a long term loan can be up to a maximum of five years. There is an option for renewal at the end of the loan period.

Either party can make arrangements for renewal, transfer, or cessation of the loan at any time.

#### 6.2.6 Reproduction and acknowledgement

The borrowing institution is responsible for obtaining copyright permission for reproduction of images, and the museum will assist where possible in identifying copyright holders. Where

reasonable, the museum will facilitate the borrowing institution's requests for reproductions of images. (Refer to conditions cited in part 4.1).

Acknowledgements and credit lines in displays and publications must include the phrase '*Heide Museum of Modern Art, Melbourne*' and other specified acknowledgements as noted, unless otherwise agreed.

#### DOCUMENT HISTORY

Ratified by Heide Board of Directors, 21 April 2008

Revised by Senior Management, July 2013 / ratified by Heide Board of Directors, December 2013

Introduction updated by Senior Management, January 2016

Revised by Acquisitions & Loans Committee, 11 October 2023 / ratified by Heide Board of Directors, 30 October 2023

To be reviewed in 5 years