

**BUNDANON TRUST**

# COLLECTION POLICY



The Collection Policy is revised every three years.  
This revision: November, 2017

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Merric Boyd, *Figure of Arthur Boyd aged three years, 1923*,  
glazed hand formed earthenware. Bundanon Trust Collection.

# BACKGROUND TO THE COLLECTION

In March 1993 Arthur & Yvonne Boyd gifted to the people of Australia the Bundanon, Riversdale and Earie Park properties together with an extensive art collection. The artworks form the foundation of the Bundanon Trust's activities, providing a link to Boyd's commitment to his family's artistic heritage and to the landscape of the Bundanon properties. They frame the Trust's core programs of creative arts education for children and are an inspiration for artists in residence, as well providing the visiting public with a window into the inner world of one of Australia's most iconic artists.

This donation was the culmination of years of work by Arthur Boyd to establish a collection representing the Boyd family. He achieved this by holding some of his own work back from sale as well as buying work specifically for the collection, including works by his artist parents Merric and Doris, and grandparents Emma Minnie and Arthur Merric Boyd. Sir Sidney Nolan, Boyd's brother-in-law, added to the Bundanon Collection several early works as well as others made in the Bundanon studio in the early 1980s.

The Bundanon Trust Collection includes not only the artworks but also many personal items of significance from the Boyd family and documents of significance to the history of Australian art. The collection is made up of the following sub-collections:

- The Art Collection comprises over 3,800 items in two parts – those acquired in the original Boyd gift (in February and March 1993) “The Trust Artworks” and those acquired subsequently “The General Artworks”. Overall the Art Collection includes more than 1,300 works by Arthur Boyd; 1,300 works representing five generations of the Boyd family; 150 works by Boyd's contemporaries, such as Sir Sidney Nolan, John Perceval, Joy Hester and Charles Blackman; and 1,000 works by artists in residence since 1996.
- The Rug and Furniture Collection inherited and purchased by the Boyds, some of which date back to the 17th century.
- The Book Libraries containing over 2,500 books in total. Approximately 1,600 books (or 80kgs) were donated to Arthur and Yvonne by close friend and UK art critic Max Nicholson. Another 1,000 books are from the private collection of Arthur and Yvonne, many with personalised inscriptions.
- The Archive of the Boyd family's papers including diaries from the a'Beckett family, the earliest by Arthur's great grandmother dated 1834; letters between Arthur and Yvonne, and Yvonne and artist Joy Hester from the early 1940s; and correspondence with galleries and art dealers.
- The Image Library of Arthur Boyd's works (beyond those held in the Collection) and photographs of family, friends and significant events in Arthur's career.
- The Archive of the Corporate History of the Bundanon Trust.
- The Archive of Place, relating to the landscape and the built environment of Bundanon and Riversdale.
- The Archive of the Artists in Residence, acquired since 1996.

# ACQUISITION & ACCESSION POLICY

## 1. INTRODUCTION

The Bundanon Trust Acquisition and Accession Policy is a public document that guides the management and development of the collection. It provides the criteria for determining which material can be acquired and accessioned for the Bundanon Trust collection (the 'Bundanon Collection').

## 2. OBJECTIVES OF THE POLICY

- 2.1 The governance objectives of this policy are to ensure that Bundanon:
- (a) advances its mission and enhances and develops the collection;
  - (b) recognises the obligations laid down in the Trust Deed that forms part of the establishment documents of the Bundanon Trust;
  - (c) applies rigorous, ethical and accountable standards in the consideration, assessment and negotiation of acquisitions;
  - (d) acquires collection items only in accordance with criteria and procedures approved by the board and;
  - (e) maintains its standing and reputation for integrity and excellence in the public and the museum community, both nationally and internationally.
- 2.2 These objectives are to be achieved by ensuring that Bundanon:
- (a) acquires material that fits within its collecting priority areas;
  - (b) obtains valid title to works acquired for the collection; and
  - (c) avoids any act or omission that may compromise its reputation for integrity in public administration.
- 2.3 The curatorial objectives of this policy are to ensure that the Bundanon Collection is developed and managed:
- (a) for the purposes described generally in clause 3 of the Bundanon Constitution [ available [www.bundanon.com.au](http://www.bundanon.com.au) ], and more particularly;
  - (b) as a resource to inspire, educate and inform and to contribute to the knowledge and understanding of:
    - (i) art created by members the Boyd family or artists associated with them; or
    - (ii) art created by artists who have participated in the Bundanon artist in residency program;
    - (iii) Australian art, with particular reference to the landscape and 'place' of Bundanon;
    - (iv) to support arts practice and engagement with the arts through the development, use and interpretation of the collection; and
    - (v) to record the work, development and achievements of the Bundanon Trust.

### **3. APPLICATION**

- 3.1 This policy applies to all activities relating to the acquisition and accessioning of material to the Bundanon Collection.
- 3.2 Bundanon works in partnership with other museums, libraries, galleries, archives, heritage and community organisations, where possible developing a collaborative approach to acquisition, research, analysis and interpretation of the Bundanon Collection.

### **4. STRUCTURE OF THE BUNDANON COLLECTION**

- 4.1 The Bundanon Collection now consists of various separate collections:
- (a) The Art Collection, which is in two parts:
- (i) The Trust Art Works, which are the works donated to the Commonwealth of Australia by Arthur and Yvonne Boyd and which are described in Schedule A of the Deed of Gift dated 1st February 1993 (415 items) and Attachment A of the Arthur and Yvonne Boyd 1993 Gift (1,949 items); and
- (ii) The General Art Works, which are the works acquired by the Bundanon Trust since the founding gift.

The key collecting areas for the Art Collection are:

- works by Arthur Boyd;
  - works by other members of the Boyd family;
  - works by Boyd associates;
  - works by artists who have been in residence or have another connection to Bundanon;
  - works of national significance that relate to the Bundanon Trust mission statement;
  - other works or supporting materials that further enhance understanding of the Bundanon Collection.
- (b) The Rug and Furniture Collection
- (c) The Book Libraries
- (d) The Archive of the Boyd family's papers
- (e) The Image Library
- (f) The Archive of the Corporate History of Bundanon Trust
- (g) The Archive of Place
- (h) The Archive of the Artists in Residence
- 4.2 This Acquisition and Accession Policy refers only to those parts of the Bundanon Collection described in paragraphs 4.1 (a) – (e).

### **5. METHODS OF ACQUISITION FOR THE COLLECTION**

- 5.1 Objects and collections may be acquired by donation, bequest, purchase, commission or joint ownership.
- 5.2 Donation
- (a) Gifts can be accepted into the General Art Collection directly from living artists or their representatives in accordance with Bundanon Trust's internal acquisition procedures.

- (b) Where a gift is intended to be accepted for acquisition to the Bundanon Collection through the Cultural Gifts Program it shall be offered in accordance with their recommended procedure.
- (c) The transfer of both legal title and possession of the object must be absolute and unencumbered. As a general rule, only unrestricted, absolute gifts will be accepted.
- (d) The donor is required to sign a deed of gift, evidencing full transfer of title and possession, providing Bundanon with a range of warranties and indemnities and affirming the agreement of both or all parties to the transfer of title and possession of the item. If the Trust accepts a gift with conditions, those matters will be documented as variations to the deed of gift.

### 5.3 Bequest

- (a) Bequests do not have to be accepted. All, some, or none of the material offered may be accepted for acquisition and accession into the Bundanon Collection or accepted for acquisition and non-accession.
- (b) If Bundanon wishes to accept a bequest, before acceptance, it shall first undertake the due diligence enquiries set out in Schedule A.
- (c) Where Bundanon accepts the bequest of an artwork for acquisition but non-accession, it may dispose of the work as it sees fit. Any proceeds must be applied to benefit the Bundanon Collection.
- (d) Where Bundanon accepts other bequest material for acquisition but non-accession, it may dispose of the material as it sees fit. The proceeds may be applied to any purpose within the Objects set out in the Bundanon constitution.
- (e) Where Bundanon accepts a bequest, it shall keep a copy of the will and related documentation as part of its records.

### 5.4 Commission

- (a) Bundanon may commission an artist to produce a work of art for the Bundanon Collection.
- (b) The terms and conditions of the commission will be stipulated in the commissioning contract. The contract must contain clauses to ensure that the execution of the contract effects the transfer of both possession and title to Bundanon and that this transfer is absolute, unencumbered and free of restrictions.

### 5.5 Purchase

- (a) If Bundanon considers the purchase of material for its collections:
  - (i) prior to purchase, the due diligence enquiries set out in Schedule A must be made;
  - (ii) purchase must be in accordance with the approval of the board or its delegations;
  - (iii) a purchase agreement must be entered. This agreement sets out the various warranties that the vendor gives that they convey good title, free from encumbrances. (An invoice and/or receipt is not sufficient.)
- (b) Where the purchase is by auction, the warranties given by the auction house are very limited. It is noted that auction purchases are made on the auction house's terms and are not formalised through Bundanon's template purchase agreement.

### 5.6 Joint Ownership

- (a) The Trust recognises the increasing frequency of this form of ownership and its potential benefits. Accordingly, the Trust may undertake to jointly acquire an artwork with another public collecting institution.

- (b) Any transactions involving binding terms for permanent joint ownership of an artwork must be reviewed and approved by the Board and must ensure conditions for shared possession, preservation and conservation, storage conditions, display, outward loan, freight, packing and handling and other considerations for collection management and access are agreed.
- 5.7 Other forms of acquisition may be considered by the Board from time to time and on a case by case basis, including but not limited to acquisition of unclaimed property in accordance with the terms of the relevant legislation.
- 5.8 Other forms of acquisition may be considered if they comply with the terms of this Acquisition and Accession Policy and are approved by the Board.

## **6. METHODS OF ACQUISITION FOR OTHER PURPOSES**

- 6.1 Bundanon may accept gifts or bequests that are not intended to be accessioned to the Bundanon Collection where the circumstances of the gift or bequest makes it clear that the material may be sold or otherwise disposed of.
- 6.2 When a gift is intended for any purpose other than accession to the Bundanon Collection it shall be offered in accordance with the Register of Cultural Organisations procedure (and not the Cultural Gifts Program).

## **7. APPROVAL PROCESS**

- 7.1 All acquisitions of material for the Bundanon Collection must be approved by the board or its delegate. The power to approve acquisition is delegated to the Collections Committee of the board. Those delegations may be accompanied by conditions and required procedures.
- 7.2 Each proposal for acquisition shall be prepared by the collection manager and endorsed by the CEO prior to submission to the Collections Committee. The proposal shall provide a full description of the item in accordance with the Acquisition Due Diligence Checklist (see Schedule A).
- 7.3 The purchase of an item offered for sale at auction may be endorsed by the Collections Committee either at a scheduled meeting or by means of a flying minute outside the standard meeting cycle. Items acquired at auction and endorsed by flying minute will be re-presented for noting to the subsequent scheduled Collections Committee meeting.
- 7.4 The decisions of the Collections Committee, including summary listings of all collection material acquired, will be ratified and minuted by the board at its subsequent meeting.

## **8. CONDITIONAL ACQUISITIONS**

- 8.1 Conditional gifts, pledges or bequests will be discouraged. Any conditional acquisition must be approved by the Board.

## **9. PROVENANCE AUTHENTICITY AND ETHICS**

- 9.1 The Trust shall practice and demonstrate high standards of professional and ethical behaviour when conducting the acquisition of material for the Bundanon Collection.
- 9.2 The Bundanon Trust fully supports the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, 1970 and acknowledges that Australia is a signatory to the Convention. The Trust also recognises and is bound by the terms of the Protection of Moveable Cultural Heritage Act 1986.

- 9.3 Ownership and authenticity must be thoroughly researched and due diligence undertaken. Bundanon will only acquire collection material for which:
- (a) legal title is clearly established; and which
  - (b) complies with the ICOM and Museums Australia codes of ethics.
- 9.4 The Trust adheres to Australian and international museum best practice in this matter, including the Australian Government's Australian Best Practice Guide to Collecting Cultural Material (2014), Museums Australia Inc. Code of Ethics and the ICOM Code of Ethics for Museums.

## **10. CONDITION AND ON-GOING CARE**

- 10.1 When considering the acquisition of any material for the Bundanon Collection, the Trust will consider:
- 10.2 the condition, preservation and/or long term care of the material and if the required conservation measures are not practicable or financially prudent, the material will not be acquired; and
- 10.3 issues and costs associated with the freight and packing, as well as long-term storage, preservation, documentation, display and outward loan.

## **11. CONFLICT OF INTEREST**

- 11.1 All acquisitions of works of art (by any method) from a member of the Board or an employee of the Bundanon Trust (including their related parties) must be disclosed to and minuted by the Board.
- 11.2 Board members and employees must exclude themselves from any discussion or decision by the Board in relation to acquisitions in which they or their related parties are involved and this exclusion will be minuted.

## **12. ACCESSION**

- 12.1 Artworks and objects acquired may be accessioned to the Bundanon Collection.

## **13. ACQUISITION AND NON-ACCESSION**

- 13.1 In two instances, artwork and other material may be acquired but not accessioned into the collection:
- (a) The material is not appropriate for accession into the collection but is of benefit for research, study, reference or teaching; or
  - (b) Acceptance of a bequest or gift with the intention of later sale or disposal, provided that any proceeds that may arise from the disposal are used for the acquisition of artworks.

## **14. DEACCESSION**

- 14.1 Works from the Deed of Gift 1993, and the Arthur and Yvonne Boyd Gift 1993, "The Trust Artworks" may not be deaccessioned from the Collection.
- 14.2 All other material may be deaccessioned from the Bundanon Collection at any time subject to compliance with the Deaccession and Disposal Policy.

# DEACCESSION & DISPOSAL POLICY

## 1. INTRODUCTION

The Bundanon Trust from time to time needs to refine its Collection through deaccessioning and disposal of works of art (or other objects) that are unfit for the Collection or that are no longer required.

Works from the Deed of Gift 1993, and the Arthur and Yvonne Boyd Gift 1993, “The Trust Artworks” may not be deaccessioned from the Collection.

A decision concerning the deaccessioning and disposal of any object from the Collection (“a Work”) requires a resolution of approval of the Board.

As a matter of policy, the Board will only consider any resolution to deaccession and dispose of a Work when such a course of action is recommended by relevant curatorial staff and by the CEO and when such deaccessioning and disposal accords with this policy.

In deaccessioning any item, the Trust must proceed with great care, balancing a range of considerations, including:

- the integrity and long-term quality of the Collection;
- any undue public concern;
- the effects any publicity may have on the willingness of current and future benefactors to donate or bequeath works to the Trust.

This policy sets out the rationale, authority, process and criteria for the deaccession and disposal of a Work from the Collection.

## 2. AUTHORITY

2.1 The Board may resolve to deaccession and dispose of a Work if it determines that the principles set out in paragraph 3 are satisfied.

## 3. OVERARCHING PRINCIPLES FOR DEACCESSIONING AND DISPOSING OF WORKS

3.1 A Work will only be deaccessioned if to do so will improve the overall quality of the Collection, having regard to the matters set out in paragraph 4.1.

3.2 The Trust will not base any deaccessioning decision on current trends or on personal taste but will strive to make such decisions objectively, having regards to the long-term interests of the Collection and having regard to the recommendations of curatorial staff and the CEO.

3.3 The curator and the CEO will recommend to the Board a preferred method of disposal of a Work taking into consideration the protection of the public interest as well as the interests of the Trust.

3.4 Funds received from the disposal of a Work must be used for the acquisition of another work or works for the Collection.

- 3.5 Where possible and relevant, the name of the donor or the fund from which a deaccessioned Work was originally acquired is to be credited to a new acquisition.
- 3.6 The Trust will fully and publicly disclose information about each Work deaccessioned and/or disposed of from the collection during the preceding year (for example, in its annual report).

#### **4. CRITERIA FOR DEACCESSION AND DISPOSAL**

- 4.1 In determining whether a Work will be deaccessioned and disposed of, the Board will have regard, amongst other things, to whether:
- (a) the significance or aesthetic merits of the Work falls below the general level of the Collection;
  - (b) the Work lowers the overall level of quality or representation of an artist or any area in the Collection;
  - (c) the Trust has acquired a superior example;
  - (d) the Work has deteriorated to such an extent that it is no longer able to be exhibited and is beyond being acceptably restored;
  - (e) the Work has been (or is, on all available evidence, extremely likely to have been) falsely documented, described or attributed, or is (or is, on all available evidence, extremely likely to be) a forgery;
  - (f) the Work is a duplicate of another Work, where such duplication serves no reasonable scholarly or educational purpose (a duplicate being a work produced as a multiple or in an edition – for example, a work struck from the same die or printed from the same block or plate);
  - (g) whether the Work is no longer representative of the Collection, having regard to the Trust's Collection Policy at the time of disposal; and
  - (h) the Work presents a risk to staff, the public, the Trust buildings or to other Works.

#### **5. RESTRICTIONS ON DEACCESSIONING AND DISPOSING OF WORKS**

- 5.1 Subject to clause 11, the Trust will not deaccession or dispose of:
- (a) a Work acquired subject to a restriction that it be retained for a certain period of time until that period of time expires; or
  - (b) a Work donated or bequeathed to the Trust without first obtaining the consent of any relevant donor, executor, trustee or personal representative of the donor or testator (having regard to any conditions or trusts attaching to gifts or bequests and to whether or not the relevant person can reasonably be identified and contacted).

#### **6. PROCEDURES LEADING TO DISPOSAL**

- 6.1 Before the Board considers whether a Work should be deaccessioned or disposed of, relevant curatorial staff will, prepare a report ("the Report") which:
- (a) takes into account the matters set out in this Policy (particularly those in clause 4);
  - (b) includes an estimate of the current market value of the Work, with documentary evidence to support that valuation (where possible);
  - (c) in the case of gifts and bequests, includes a statement of:
    - any relevant conditions that accompanied the donation or bequest;
    - the response of the donor, trustee or personal representatives when contacted; and

- where the donor, trustee or personal representatives could not be contacted, a summary of the steps taken to contact the relevant person;
  - whether there are any legal restrictions on the deaccessioning and disposal of the work; and
  - the implications of deaccessioning a Work gifted or bequeathed to the Trust.
- 6.2 The CEO will submit the Report to the Board together with his or her own recommendation (“the Recommendation”), stating:
- the reasons for the proposed deaccessioning and disposal of the Work;
  - the context of the Work within the Collection;
  - the effect the deaccessioning and disposal of the Work would likely have on the Collection; and
  - the recommended method of disposal.

## **7. BOARD’S DECISION TO DEACCESSION AND DISPOSE OF A WORK**

- 7.1 After considering a Report and Recommendation, the Board will first make an in-principle determination that a Work should be disposed of (“the In Principle Determination”).
- 7.2 Except in relation to Works that pose a danger to people, buildings or to other Works, a period of not less than six months must elapse between the Board’s In Principle Determination and a further and final Board determination to dispose of a Work (“the Final Determination”).
- 7.3 Both the In Principle Determination and the Final Determination should include a resolution from the Board as to the means by which the disposal will be effected and whether or not the provenance of the Work is to remain confidential.
- 7.4 CEO will promptly report relevant details to Council when a Work has been disposed of.

## **8. DISPOSAL**

- 8.1 The Trust must in the first instance consider whether another national collecting institution may be interested in acquiring a Work that is to be deaccessioned and disposed of (including by way of sale, gift or exchange).
- 8.2 Unless the Board determines to the contrary, the means by which a Work is disposed of after a Final Determination must be open and accountable (for example, by public auction, public tender, or transfer to another collecting institution that also operates on a not-for-profit basis).
- 8.3 Where the Trust has decided to dispose of a Work by means of exchange, the agreement for exchange may include provision for payment or receipt of money in addition to the Work, in recognition of the difference in value between the works exchanged.
- 8.4 Deaccessioned works will only be disposed of by destruction if the Work has no saleable value, is a danger to the public or to property or is a forgery.

## **9. RECORDS RELATING TO WORKS THAT HAVE BEEN DEACCESSIONED OR DISPOSED OF**

- 9.1 Following a Board resolution to exchange a Work:
- (a) relevant acquisition records will be marked accordingly;
  - (b) the acquisition number for the Work will not be reassigned to another Work; and
  - (c) the Internal Record Number for the Work on the Collection Management System will not be retired and will be marked as deaccessioned and not for publication on the internet.

- 9.2 Except in relation to a gift or exchange with another public gallery or museum, the Trust will retain all original documentary material concerning the work including photographs and appraisals.
- 9.3 In the case of a gift to or exchange with another public gallery or museum, the original documentation will be transferred to that gallery or museum, with the Trust retaining copies.
- 9.4 Depending on the circumstances surrounding the acquisition of the Work consideration should be given to whether any purchase order should be rescinded.

## **10. ETHICS, CONFIDENTIALITY AND DISCLOSURE**

- 10.1 Under no circumstances will a Work be disposed of to any member of the Board or the staff of the Trust (or their immediate family).
- 10.2 Prior to public disclosure by the Trust of the Board's approval to deaccession and dispose of a Work, neither Trust staff nor members of the Board will inform any non-essential third parties that that Work is being considered for deaccessioning and disposal. Such information must be kept confidential.
- 10.3 The Board may require any person assisting with the disposal of a Work to keep the provenance confidential.

## **11. WORKS THAT DO NOT MEET DUE DILIGENCE STANDARDS**

- 11.1 From time to time, due diligence by the Trust may reveal that:
- a Work was acquired in circumstances that do not meet the current due diligence standards expected of an Australian national cultural collecting institution such as the Trust; and
  - the legal and/or ethical circumstances are such that the Work is unfit to remain in the Collection and should be returned to a particular person or country.
- 11.2 In such circumstances, and notwithstanding any provision of this policy to the contrary, the Board may, after consideration of all relevant factors (including all relevant legal and ethical questions) determine that the Work be deaccessioned and disposed of in a particular way or to a particular country or person.

# ACQUISITION DUE DILIGENCE CHECKLIST<sup>1</sup>

## 1. COMPLIANCE WITH ACQUISITION POLICY

- Does the intended acquisition comply with limitations on the Trust's scope of collecting as expressed in its Constitution?
- Does the intended acquisition comply with the Trust's internal Collection Policy?

## 2. RELEVANCE

- Irrespective of the beauty, rarity or value of the material, is the material within the intended scope of the Bundanon Collection?
- Are there other collections that are better suited?

## 3. NECESSITY AND DESIRABILITY

- Is the material required or desirable for the Bundanon Collection? Just because it is within the scope of the Bundanon Collection is not a good enough reason to acquire it.

## 4. IMPORTANCE

- Not all collection material acquired by institutions is "important" in the sense that it is rare, valuable or precious. It may be all of these things but most collections will need collection material that can't make any substantial claim to importance. Sometimes it's just really useful.
- The concept of 'importance' is a subjective one and it is essential that the person within the Trust who is recommending the acquisition be able to put in writing his or her argument as to why the material is important to the Bundanon Collection.

## 5. QUALITY

- Quality is not necessarily analogous to importance. A quality object is not necessarily important – it may be a wonderful example of something commonplace. It is perhaps more unusual for the truly important not to have quality. Again, it is a subjective matter and it is important that the proposer of the material be able to articulate its quality.

## 6. CONDITION

- The state of repair of the material is always significant but is not determinative. Rarity may mean that it is important that the Trust acquire an example irrespective of its condition. On the other hand, for something to be of 'museum standard' usually implies that it is the finest example available to the collection.
- Sometimes the purpose for which the material is being acquired will determine the importance of condition. An item that is being considered for acquisition for the permanent Bundanon Collection will have a considerably higher bar to jump than if it were being considered for non-acquisition research or teaching purposes.

- So, has a condition report been undertaken? Is it in accordance with the expectations of the institution? Is the condition of the material appropriate for the collection into which it is intended to be accessioned?
- Does the material require restoration? If so has it been costed? What other issues attach to any restoration that is required?

## **7. CONSERVATION REQUIREMENTS**

- Does the material have particular or unusual conservation requirements? These may be expensive (either in cash or other resources).
- If so does the institution have the existing systems and resources to provide these requirements?

## **8. PROPOSED USE**

- What is the intended use of the material?
- Some material may be appropriate for the permanent collection. Other material may be only suitable for subsidiary purposes such as research or teaching. It is important to examine how the material is going to be used within the Trust for this will help determine the priority that should be accorded the acquisition. If it is for research, the acquisition of duplicate examples is not only common; it may be essential.

## **9. IS THE ACQUISITION FINANCIALLY RESPONSIBLE?**

- What are the direct costs of the acquisition?
- Given the acquisitions budget, are the direct costs of the acquisition justifiable and, how is the acquisition going to be funded?
- What are the indirect costs of the acquisition? Have the run-on costs such as storage, transport, insurance, personnel, restoration, documentation, been considered.
- Given the operations budget of the Trust, are the additional run-on costs justifiable and funded?

## **10. PROVENANCE**

- Has the provenance of the material be satisfactorily established?
- Provenance is important for purposes of cultural history but it is also important for providing evidence that can be used to prove legal title – the right of ownership.
- Often, the provenance of the item cannot be seamlessly established. This does not necessarily mean that the material should not be acquired. That will depend on the nature of the material and the effect that the flaws in the provenance may have on its value or chain of title.

## **11. LEGAL TITLE**

- Has the seller established that it has title to the material?
- Is there a full description of the current owner of the item and the means by which they became the owner?
- What proof has been provided of that ownership?
- Are there simple enquiries that might be made to test the story?

- Have the basic enquiries been made to check that the material has not been reported as missing or stolen. (For example, where a work of art is being purchased from other than the artist, has reference been made to the Art Loss Register?)
- Did the material originate overseas? If so, was the material legally removed and exported from its place of origin?
- Is it legally present in Australia?
- Is there anything about the answers to these questions that indicate legal niceties or ethically tortured constructions?

## **12. IDENTITY OF THE SOURCE**

- Who or what is the source of the material? (You cannot afford not to know.)
- If the material is being purchased, is the vendor of substance and of established reputation? This is relevant to the establishment of legal title, the enforceability of warranties given by the vendor and also the ethical reputation of the Trust.
- The related (but distinct) question is to ask: Has the seller established that it has all the rights necessary to undertake the transaction? For example, is it selling in its own right or as an agent, executor or trustee? If the vendor is not acting in its own name, who is the actual owner?

## **13. CONDITIONS**

- Are there any conditions affecting the title that the Trust would usually expect to enjoy? Preconditions in the acquisition transaction can seriously affect what the institution does with the item: how it is exhibited or used; what public access is permitted and so on. These matters are always important to the acquisition decision.
- If there any conditions associated with the acquisition do they affect provenance? Title? Right or ability to exhibit?
- Why should it agree to the conditions?
- Do the conditions impose any additional burden or expense upon the Trust? For example, does the condition affect the use that may be made of the item by the Trust? Does it require the Trust to do things that it would not necessarily have otherwise done?

## **14. DOCUMENTATION**

- How will the transaction be documented?
- Who is responsible for preparing that documentation?
- Should this be prepared 'in-house' or does the value or complexity of the transaction require outside counsel?

## **15. COPYRIGHT**

- If the material is copyright, does the transaction include any assignment or licence of those rights?
- If so, has it been established that the vendor of the material also is the owner of the copyright?

**16. WARRANTIES**

- Is the vendor prepared to give a warranty as to the truth of its promises and an indemnity against any loss suffered as a consequence of any breach of those warranties?

**17. DELIVERY**

- How will the material be delivered?
- Who is responsible for organising delivery?
- Who is responsible for paying for delivery?

**18. DOES THE ACQUISITION COMPLY WITH THE HIGHEST STANDARDS OF PROFESSIONAL ETHICS?**

- A separate due diligence enquiry must be made.
- If the material is to be imported into Australia, what enquiries have been made to ensure that the material was or will be legally exported from its country of origin? What enquiries have been made to ensure that the material is being legally imported into Australia?
- Are there any circumstances attached to the acquisition that may attract accusations of conflict of interest on the part of persons connected with the institution (such as staff, board members, sponsors, donors, suppliers...)?
- If there are problems found as a result of such enquiry, what is the monetary exposure of the Trust?
- Does it represent a danger to the reputation of the Trust either amongst the professional collection community or the public?

**19. APPROVAL PROCEDURES**

- Has the approval for the acquisition been given by the appropriate persons, committees or board within the institution?

**20. ANNOUNCEMENT, EXHIBITION AND PUBLICATION**

- Is the organisation going to promptly and widely announce the acquisition to the press or on its web-site and make it publicly available (whether by public exhibition or otherwise).

**21. PUBLICATION OF DUE DILIGENCE CHECKLIST**

- Is the organisation prepared to make publicly available the due diligence acquisition checklist of the organisation?

**22. FINAL TEST**

- Have we actively questioned the item's provenance?
- Are we prepared to make conspicuously available for public inspection its complete and accurate provenance?
- Are we able to produce and publish records of each step taken throughout the acquisition process?

If the answer to any of those questions is anything other than a simple "yes", you must be prepared to make a public justification of the decision to acquire the material.

# COLLECTION DISASTER PLAN

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## BACKGROUND

This Collections Disaster Plan is a guide for people to follow in the event of a disaster.

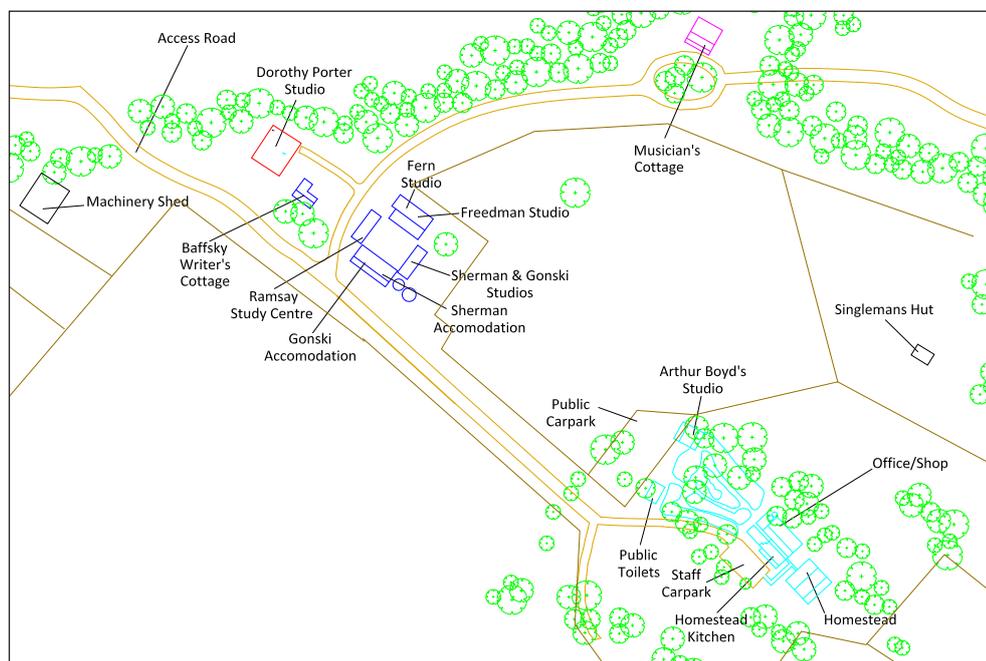
The Bundanon Trust Collections are in storage and on display across two NSW regional properties approximately 20kms inland of Nowra on the NSW South Coast, two and a half hours south of Sydney. These two properties are 15-minute drive apart.

The Bundanon property is located at 533 Bundanon Road Illaroo NSW, and the Riversdale property is located at 170 Riversdale Road Illaroo NSW.

## ART RELOCATION ACTION PLAN

### 1. BUNDANON

#### LOCATIONS OF THE COLLECTION



The collection is located in the following buildings:

- Study Centre: approximately 3,800 works are housed in the Study Centre, as well as the Bundanon Trust Archive, Image Library and digital back up of the Collection Digitisation.
- Homestead: some 450 works are on display in the Homestead
- Bundanon Kitchen: 9 works are on display in the Bundanon Kitchen
- Arthur Boyd's Studio: 15 works are on display in Arthur Boyd's studio
- Bundanon Grounds: 6 works are on display in the Bundanon gardens
- Artist in residence accommodation: 14 works are on display in the AIR residencies in Sherman, Gonski, Writers Cottage, and Musicians Cottage.

## **COLLECTIONS EVACUATION PROCEDURE**

The Study Centre (Bundanon) is considered the most defensible location.

The Study Centre is constructed from Hebel (aerated compressed cement) block construction and has a fire rating of two hours.

The Study Centre holds more than 3,800 art works plus archives and would take more than one day to remove the collection off site.

Works in the Homestead are best left where they are. If time permits works listed as High priority should be relocated to the Study Centre.

Works in the Arthur Boyd Studio and Kitchen are moved to the Homestead or Study Centre depending on available time for relocation.

## **ARTWORK PRIORITY**

A selection of artworks has been identified and deemed a priority in the case of threat by bush fire and should be removed from their current location to a specified place. The aim is to move artworks to the best area of protection based on available time and warning level.

- Art Relocation Cards (located behind each artwork) are to be referred to for each location. These cards assign HIGH, MEDIUM and LOW priority for each artwork. Works assigned HIGH priority should be relocated first.
- Lists of Works relevant to each location on each property are stored with Chief Wardens resources at BN in Laundry and at RD in Photocopy Room
- Fire blankets are stored in the cupboard under the stairs in the Homestead.

The following information provides instructions on what collection items should be relocated in a given timeframe.

## **PROCEDURES FOR BUNDANON HERITAGE PRECINCT**

IN THE EVENT OF IMMEDIATE EVACUATION, NO ACTION IS TO BE TAKEN IN THE RELOCATION OF ARTWORKS. SAFE EVACUATION OF PEOPLE IS THE FIRST PRIORITY.

### **1 TO 2 HOURS TO EVACUATION**

1. Gather works from Heritage precinct buildings and place in Homestead, ground floor. Gather works from Arthur Boyd Studio first, then Bundanon Kitchen second. Use Lists of Works and individual Art Relocation Cards for each of these locations.
2. Relocate works from first floor of Homestead to ground floor, e.g. tapestries, works on stairway walls, Upstairs Gallery works of significance. Use Lists of Works and individual Art Relocation Cards for each of these locations.
3. If time permits, lay works deemed HIGH priority on the floor of the Homestead and cover with fire blankets. Fire blankets are stored in the cupboard under the stairs, ground floor, Bundanon Homestead.
4. If time permits, wet towels (in bathroom of servants quarters) and place inside Homestead, under the five French doors along the east facade (front of Homestead) and under back door, west side.
5. Check that all windows and doors are closed.
6. Close all curtains and draw all blinds.
7. At the direction of the ECO or emergency services only, turn off power at main switch board.
8. If time permits, protect garden hoses by bringing inside to Servants Quarters Laundry.

### **2 TO 4 HOURS TO EVACUATION**

1. Follow ALL of procedures for 1-2 hours (above).
2. Refer to Lists of Works and individual Art Relocation Cards for removal to Study Centre. Relocate works deemed HIGH priority first.
3. Relocate identified works from Arthur Boyd Studio first, then Bundanon Kitchen to Study Centre.
4. Relocate works to the Study Centre using available vehicles. Use all sheets and doonas available from upstairs Homestead bathroom cupboard; servants quarters bathroom; and from beds in Homestead and AIR studios. Layer blankets between the artworks. Stack in horizontal layers, face to face and back to back.
5. Relocate works as identified on Lists of Works and individual Art Relocation Cards for upstairs Homestead to ground floor. Relocate works as identified on Lists of Works and individual Art Relocation Cards for Homestead to the Study Centre using available vehicles.
6. Cover Homestead piano with Fire Blanket. Fire blankets are stored in the cupboard under the stairs, ground floor, Bundanon Homestead.
7. Move any archive boxes from Collections office to Study Centre.
8. Relocate ephemera from Arthur Boyd Studio such as paint tubes, artist pallets etc. into tubs and move to Study Centre.
9. Relocate ephemera from Homestead such as rugs, furniture, books etc. to Study Centre
10. Move artworks from artist in residence accommodation to Study Centre. These works are hung using a security system, unlocking spanner must be obtained from the study centre before works can be removed from the walls. Spanner location: study centre, top drawer under bench.
11. If staff/time available, cut-down sail from Sherman/Gonski AIR building and remove BBQ gas bottle.
12. If staff/time available, drench timber decks with water
13. Remove accumulations of rubbish, leaves and branches around buildings.
14. Protect garden hoses by bringing inside to Servants Quarters Laundry.

#### **4 TO 8 HOURS TO EVACUATION**

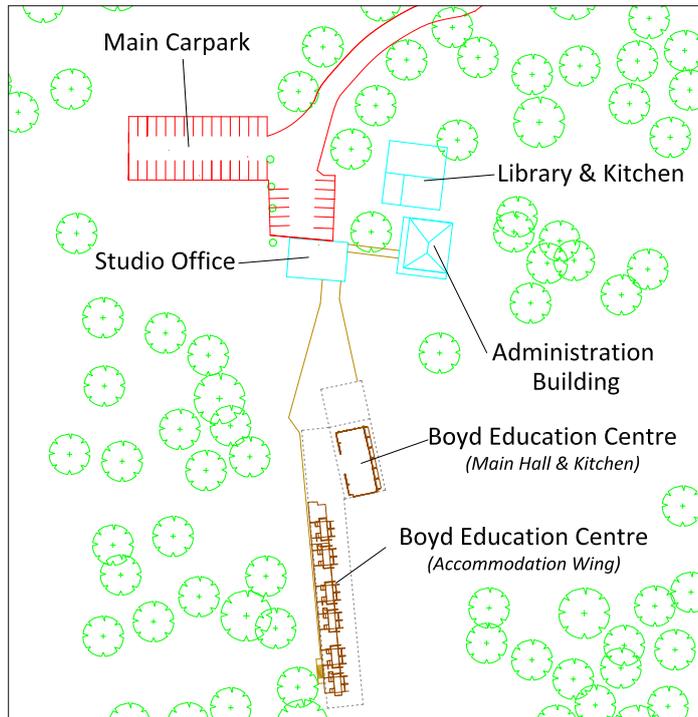
1. Follow ALL procedures for 2-4 hours (above).
2. Continue to remove paintings as per Lists of Works and individual Art Relocation cards to Study Centre
3. Continue to remove ephemera from Arthur Boyd Studio and Homestead to Study Centre.
4. Protect garden hoses by bringing inside to laundry.

#### **8 HOURS OR MORE TO EVACUATION**

1. Follow ALL procedures as per 4-8 hours (above).
2. Continue to remove paintings as per Lists of Works and individual Art Relocation Cards to Study Centre
3. Review with ECO as to whether paintings are removed off site.
4. Protect garden hoses by bringing inside to laundry

## 2. RIVERSDALE

### LOCATIONS OF THE COLLECTION



- Boyd Education Centre, Hall: 1 work is on display in the BEC Hall
- Mordant Family Library: 8 works are on display in the Library
- Administration offices: 8 works are on display in the Administration building

### COLLECTIONS EVACUATION PROCEDURE

The Boyd Education Centre (BEC) Dry Store is the most defensible location.

Works are moved from the Library and Admin building to the Boyd Education Centre (BEC) Dry store adjacent to the kitchen in order of priority.

Hanging Rocks and bathers, displayed in the BEC hall, is the most valuable work in the Collection, but its size and weight make it difficult to remove from the hall. There is no safer location. A minimum of two people are required to carry out the following actions:

- Lay fire blankets on the floor in front of the painting.
- Remove from wall and place face-down on fire blankets.
- Cover with more fire blankets.

Under supervision the painting can remain on the wall safely, however it would require complete covering with fire blankets taped to the wall.

The prints in the bedrooms are of low priority as they are merchandise. They should be moved if time permits per Procedures.

The following information provides instructions on what collections items should be relocated in a given timeframe.

## **ARTWORK PRIORITY**

A selection of artworks have been identified and deemed a priority in the case of threat by bush fire and should be removed from their current location to a specified place. The aim is to move artworks to the best area of protection based on available time and warning level.

- Art Relocation Cards (located behind each artwork) are to be referred to for each location. These cards assign HIGH, MEDIUM and LOW priority for each artwork. Works assigned HIGH priority should be relocated first.
- Lists of Works relevant to each location on each property are stored with Chief Wardens resources at BN in Laundry and at RD in Photocopy Room
- Fire blankets are stored:
  - RD Library – first cupboard to right of entry off kitchen
  - RD Admin – shelves behind the door in the printer/photocopier room
  - BEC – cupboard under the hand washing sink in kitchen area.

The following information provides instructions on what collections items should be relocated in a given timeframe.

## **PROCEDURES FOR RIVERSDALE**

IN THE EVENT OF IMMEDIATE EVACUATION, NO ACTION IS TO BE TAKEN IN THE RELOCATION OF ARTWORKS. SAFE EVACUATION OF PEOPLE IS THE FIRST PRIORITY.

### **1 TO 2 HOURS TO EVACUATION**

1. Gather artworks from Mordant Family Library, Administration Offices and Kitchen and place in the Dry Store of the Boyd Education Centre (BEC). Riversdale Master Key will unlock the BEC Dry Store and is located in Key Cupboard in Riversdale Admin office. (Remove catering/cleaning materials from the Dry Store to make room for artworks if required).
2. Relocate works from Library first, Administration offices second and kitchen last. Use Lists of Works and individual Art Relocation Cards for each of these locations. Stack artworks vertically, face to face and back to back. Place sheets and doonas from BEC cupboards on floor if time permits. Cover with fire blankets.
3. In BEC main hall the large painting Hanging Rocks and Bathers should be left on the wall. Cover with fire blankets. Alternatively, and if advised by Collections Manager, remove painting from wall of BEC main hall and place face-down on fire blankets on the floor in centre of BEC hall. Cover with more fire blankets. Fire blankets are stored in the cupboard under the hand wash basin in the BEC kitchen.
4. Cover Education Centre piano with fire blankets.
5. Place wet towels (found in Education Centre storage cupboards along accommodation wing) inside and under doors of buildings.
6. Check that all windows and doors are closed.
7. Close all curtains and draw all blinds.
8. In consultation with ECO, turn off power at main board.

**2 TO 4 HOURS TO EVACUATION**

1. Follow ALL procedures for 1-2 hours (above).
2. Move any archive materials from cupboards in Library to BEC dry store.
3. Remove accumulations of rubbish, leaves and branches around buildings.
4. Remove books from Library to BEC dry store using available carry bags. Carry bags are located in cupboards under book shelves.
5. Remove merchandise prints from BEC bedrooms.

**4 – 8 HOURS OR MORE TO EVACUATION**

1. Follow ALL procedures as per 2-4 hours (above).
2. Remove all paintings from all buildings, except for Hanging rocks and bathers in BEC hall, and relocate to an off-site location.

## **DISASTER RECOVERY PLAN**

After an emergency event and the sites have been deemed safe for staff to return, the following procedures should be followed.

### **1. ASSESSMENT**

Assess the extent of the damage to the buildings and Collection:

- Can further damage be prevented?
- Should the Collection be moved to another location?
- What quantity of the Collection is affected and the category of damage?

Produce a recovery plan

- Create a priority list for the Collection taking into consideration existing lists;
- Decide on the order in which you are going to recover damaged objects and how you propose to treat them.

The recovery work team

- Are additional people needed in the recovery phase?
- Are recovery specialists required to assist or advice?
- Form teams, identifying a team leader and allocate specific responsibilities;
- If people are working with the Collection train them in safe handling methods.

### **DOCUMENTATION OF DAMAGE**

#### **IMMEDIATE/SHORT TERM**

Document the damage caused by the disaster and the action taken during and after the recovery phase, both in writing and photographs:

- for insurance records and claims;
- to assist in the recovery phase;
- to keep track of the locations of the objects.

#### **LONG TERM**

Documentation should include written details and photographs of the:

- cause of the disaster;
- number and value of items damaged;
- number and value of items replaced;
- number and value of items 'repaired';
- cost of maintenance of the affected areas;
- amount of staff time expended in the recovery operation;
- cost of disaster supplies

## **2. GENERAL RECOVERY PROCEDURES**

### **WATER DAMAGED MATERIALS**

95% of all disasters result in water damaged material. A major associated problem with water damage is mould growth. Mould can grow within 48-72 hours in the right conditions so it is important to start drying the area of disaster and Collection as soon as possible.

To prevent or minimise mould growth and to dry the area of disaster and Collection:

- remove visible water;
- keep air circulating by opening door and windows and using fans;
- use the dehumidifier from the Study Centre if necessary, relative humidity should be kept below 65% to prevent mould growth;
- optimum temperature and relative humidity to prevent mould growth is 20degrees and R.H.50%
- rehouse objects removing them from damaged boxes, mounts, etc
- if mould damaged is identified remove items from the storage area to minimise the chance of other items becoming affected.

Expected damage per material:

#### **WORKS ON PAPER**

- stains from water soluble inks and paints;
- paper swelling contributing to the warping of book covers, detachment of spines and covers

#### **PAINTINGS**

- swelling of wood panels and canvas puts stress on the paint layers

#### **PHOTOGRAPHS**

- stick together if not separated during drying;
- emulsions may separate from prints and negatives if left wet longer than 48 hours.

### **FIRE AND SMOKE DAMAGED MATERIALS**

- Fire damaged material should be handled very gently because they are very fragile;
- cotton gloves must be worn at all times as it prevents soot being permanently absorbed by the object;
- wrap or interleave in any clean unprinted paper for protection;
- place in boxes or between sheets of cardboard to provide support if brittle.

### **3. SPECIALIST ADVICE CONTACT DETAILS**

The following names and institutions may be able to provide specialist advice and assistance after a disaster.

#### **PAINTINGS CONSERVATOR USED BY BUNDANON TRUST:**

##### **DAVID STEIN**

David Stein & Co  
32B Burton Street  
East Sydney NSW 2010  
Ph: (02) 9360 2201  
d.stein@artrestoration.com.au  
<http://artrestoration.com.au>

#### **WORKS ON PAPER CONSERVATOR USED BY BUNDANON TRUST:**

##### **TONY AMENEIRO**

Tony Ameneiro Pty Ltd  
PO Box 258  
MITTAGONG NSW 2575  
0438 943 297  
02 4871 3731  
ameneiro@hinet.net.au  
<http://www.tonyameneiro.com>

##### **KAY SODERLAND**

Preservation Australia  
tel 1300 651 408  
fax 1300 651 406  
PO Box 210, Enmore, NSW 2042, Australia  
Based in Newtown, Sydney; all consultations by appointment only  
[info@preservationaustralia.com.au](mailto:info@preservationaustralia.com.au)

##### **NATIONAL LIBRARY OF AUSTRALIA**

Specialists in the treatment of books, photographs, documents and works of art on paper.

##### **NATIONAL GALLERY OF AUSTRALIA**

Conservation Department  
[conservation@nga.gov.au](mailto:conservation@nga.gov.au)

#### **4. DISASTER RECOVERY KIT**

##### **LOCATIONS**

1. Laundry, Servants Quarters, Heritage Precinct, Bundanon
2. Small room, Studio Admin Office, Riversdale

##### **CONTENTS**

- P2 Face Masks
- Bucket
- Disposable gloves
- Cotton gloves
- Masking tape
- Plastic tape
- Paper towel
- Pencils: 3 x 2B; 2 x Jumbo 2B
- Post-it notes – pack of 3 (76mm x 76mm) + extra sticky Note Pad
- Stanley knife
- Scissors
- Object Tags – 100 x Size 4
- Chux roll
- Absorbent Sponges – pack of 3
- Plastic sheeting 2 x 3.6m x 2.7m
- Notepad – Spirax No. 592
- Heavy duty plastic bags – pack of 3 Large
- Large Resealable Zip bags
- Permanent and water resistant pens – 2 x Uni-ball + 2 x Sharpie
- Pegs
- Clipboard
- String
- Butchers paper – 50 sheet pack
- Torch
- Bottle of Distilled Water
- PVC Grip Matt
- Storage bin

##### **MAINTENANCE AND AUDIT**

- Check contents every 6 months.
- Torch – check every 6 months; replace torch batteries annually
- Replace masking tape and Post-it Notes annually
- Replace Distilled water annually
- Check disposable gloves annually and replace if perished

# DEPRECIATION POLICY FOR COLLECTION ASSETS

## BACKGROUND

Recognition of Bundanon's Heritage Collection in the Financial Statements:

Australian Accounting Standard (AAS) 29 Financial Reporting by Government Departments applied from 30 June 1998. This standard required that all heritage assets, which met certain criteria, were to be recognised in the financial statements.

Up until 2002-03, Bundanon Trust has applied this standard.

The Trust's collection, consisting of approximately 3,000 items, was valued in June 2003. The items were independently valued using the deprival methodology and brought to account in the financial statements for the year ended 30 June 2003. The Bundanon Trust Collection is revalued every three years.

## DEPRECIATION

Subsequent to advice from the ANAO, Bundanon Trust must, from 2003-04 onwards apply this standard. As a result, there is a need for a policy to articulate agreed useful lives of items in the collection. The conservation department of the Australian National Gallery (NGA) was asked to provide expert opinion about this matter. Attached is a letter from Mr Allan Byne, Senior Conservator Paintings, who visited Bundanon in 2003. The following policy is based on one now in place at the NGA and employs the advice provided by Mr Byne. The particular conditions of the Bundanon environment have been taken into account in the NGA assessment, it being understood that the unique nature of the Bundanon Homestead and other places for display such as the Arthur & Yvonne Boyd Education Centre and the Riversdale Homestead and Library are less than ideal.

## ACCOUNTING STANDARDS AND GUIDELINES ON DEPRECIATION

In order to determine whether all or part of Trust's collections should be depreciated guidance was identified from the following sources:

- Australian Accounting Standard AAS4 Depreciation

This standard mandates that "the consumption or loss of future economic benefits embodied in non-current assets with limited useful lives to be recognised. In estimating the useful life of a depreciable asset, consideration must be given to the following factors:

- (a) expected wear and tear;
- (b) obsolescence; and
- (c) legal or other limits on the use of the asset."

It also requires that "the depreciable amount of a depreciable asset must be allocated on a systematic basis over its useful life". The standard defines depreciable amount as "the historical cost of a depreciable asset, or other revalued amount substituted for historical cost, less in either case the net amount expected to be recovered on disposal of the asset at the end of its useful life".

- Finance Brief 3 Asset Management Guidelines (these guidelines are issued by the Department of Finance and Administration's Accounting Centre of Excellence).

The guidelines states that "some items such as original artworks and collectables, are typically carefully restored and preserved for display or record-keeping purposes. These items have an indefinite useful life when appropriately handled, with many examples being held by overseas institutions for hundreds of years".

The brief goes on to say that “where an asset is appreciating in value (eg. Some land or artworks) the estimated disposal value may be greater than the current book value. As a consequence the depreciable value will be zero, and the depreciation rate will be zero”.

- Accounting Interpretation AI1 Amortisation of Identifiable Intangible Assets (this guideline has been issued by the Australian Accounting Standards Board)

Whilst this guideline deals principally with intangible assets there are principles stated in this document that apply to all non-current assets.

This guideline stipulates that identifiable intangible assets will, in most instances, fall within AAS 4 definition of “depreciable asset” irrespective of whether the periods over which the future economic benefits embodied in the assets are expected to be consumed are not precisely ascertainable because they extend for some considerable time into the future. This point is reinforced later in the document where it is stated that assets such as brand names, mastheads, licences and trademarks are often claimed to have very long useful lives. However these features of identifiable intangible assets do not provide a basis for concluding that the assets do not have depreciable amounts. The interpretation goes to say that “because residual value relates to the net amount expected to be recovered on disposal of the identifiable intangible asset at the end of its useful life (however long that might be), the likelihood that the asset’s residual value would be equal to or exceed its initial cost or revalued amount would be extremely remote.”

- The Australian Taxation office allows a 1% (100 years) depreciation rate on works of art for taxation purposes.

There are some inconsistencies in the guidance provided in the Finance Brief and the Accounting Interpretation. In this situation the guidance provided by the Accounting Interpretation is the prevailing authority.

## **APPLICATION OF STANDARDS TO BUNDANON TRUST'S COLLECTION**

Useful life – following the policy advice of the NGA it agreed that very few works of art would have an indefinite useful life because of the following factors:

- Types of material used to make the artwork;
- Displaying and transporting of the artwork;
- Condition of the artwork at the time it is brought into the collection; and
- Limit on conservation resources.

The medium used to create the work of art has the greatest impact on the useful life of the artwork. In order to obtain a more accurate assessment of the useful life of the collection it should be stratified by medium.

Residual Value - It would be the Trust’s intention to retain all works of art that it has purchased or received by donation until they are in degenerated state such that they are unsuitable for display. At this point the work of art would be virtually worthless. So for all intents and purposes the residual value will be set at zero. On occasions the Trust may believe that a work of art no longer fits the collection policy and will be disposed of. At the time the work is considered surplus the items will be valued at market value.

## **STRATIFYING THE WORK OF ART COLLECTION TO DETERMINE “USEFUL LIFE”**

### **PAINTINGS**

This category represents 16.8% in number of items and 75.5% in value of the Trust’s art collection. This category consists primarily of oil and synthetic polymer on canvas, masonite, plywood and cardboard.

The oils on canvas are relatively stable materials and could last up to 1000 years in ideal conditions. The synthetic polymer was introduced around 1930s to 1940s and is a less stable material. The masonite and plywood board and cardboard have a considerably shorter life particularly if they are left untreated.

Based on conservation advice, Bundanon estimates the average useful life for this category to be 250 years, because of the following factors:

- Whilst every effort is made maintain the works of art in ideal conditions the displaying of the works and travelling the works does have an impact on their longevity.
- The more modern material used in works of art are less robust eg fading of synthetic colour dyes used in modern paint.
- The materials and supports of some works by Arthur Boyd are recognized by conservators as being less stable than others.

### **WORKS ON PAPER**

This category represents 66.8 % in number of items and 16% in value of the Trust's art collection.

This category includes prints, drawings, watercolours, sketchbooks and artist books. Primarily the type of paper and the secondary support used determines the useful life of this category.

Based on conservation advice, Bundanon estimates the average useful life for this category to be 100 years.

### **CERAMICS**

This category represents 14% in number of items and 5.6% in value of the Trust's art collection.

Ceramic is a stable medium and in providing suitable storage and display deterioration is kept to a minimum.

Based on conservation advice, Bundanon estimates the average useful life for this category to be 500 years (not in use).

### **SCULPTURES**

This category represents 0.8% in number of items and 2.4% in value of the Trust's art collection.

The sculptures in the Collection are made predominantly from metal and ceramic but also include works made from stone, wood, cement and mixed media. 26% of the Trust's sculptures are displayed in the Bundanon Homestead garden and are therefore exposed to the elements.

Based on conservation advice, Bundanon estimates the average useful life for this category of works is in range of 100 years (internal) and 50 years (external).

### **TAPESTRIES**

This category represents 0.1% in number of items and 0.4% in value of the Trust's work of art collection.

The tapestries have come into the Collection in good condition and are on good limited display with very little light reducing possibilities of fading.

Based on conservation advice, Bundanon estimates the average useful life for this category to be 150 years.

### **PHOTOGRAPHS**

This category represents 1.5% in number of items and 0.1% in value of the Trust's art collection.

The National Archives of Australia have a rather large photograph collection. This collection was valued by an independent valuer who set the useful life for this category at 50 years.

This estimation is suitable to apply to the Trust's photograph collection.

## **ARCHIVES**

The Trust's Archives are valued separately from the art collection.

The Archive consists of photographs and paper based documents, including letters, catalogues, diaries and newspaper clippings. The Archives are stored in good conditions and access is limited.

Bundanon estimates that 75 years would be the average useful life on this category because of the mixed materials which make up the Archives.

## **FURNITURE**

The Trust's Furniture Collection is valued separately from the art collection.

The Furniture Collection is not in storage but is on display in the Bundanon Properties. While efforts are made to reduce deterioration of the furniture some wear will occur.

Based on conservation advice, Bundanon estimates the average useful life for this category to be 75 years

## **RUGS**

The Trust's Rug Collection is valued separately from the art collection.

80% of the Rugs Collection is in use throughout the Bundanon Properties and 20% are in storage.

Based on conservation advice, Bundanon estimates the useful life of this category to be between 25 years (in use) and 100 years (not in use).

## **CONCLUSION**

To ensure a more accurate depreciation charge it is recommended that the Bundanon Trust adopt the useful life assessments as outlined above.



**Deborah Ely**  
*Chief Executive Officer*