



New England Regional Art Museum Limited

ACN 131 297 731

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COLLECTIONS POLICY

Background

New England Regional Art Museum houses the Howard Hinton Collection, the Chandler Coventry Collection, and the Armidale City Collection. The Art Museum is constantly acquiring, through donations and purchases, further works to complement the existing collections.

The Hinton Collection, in the sheer breadth of its cover of Australian art from the 1880s to the 1940s, is the only collection of its kind in Australia. English born Howard Hinton was a Trustee of the Art Gallery of NSW, and an avid collector of art and visitor of artists' studios. He developed his collection for the purpose of encouraging artists, educating students, and for the benefit and enjoyment of the public. He first donated works from his collection to the Armidale Teachers College in 1929 and, by the time of his death in 1948, had donated over 1,200 works. The Collection reflects Hinton's early love for Victorian travel paintings as well as respect for the conventions of Australian landscape art, and it included works by most of the early Australian artists. The Lindsay family is strongly represented as is Streeton, Roberts, Gruner, Hilder, Murch and Feint.

The Coventry Collection was described by the former Director of the Australian National Gallery, James Mollison as one of the most important private collections of contemporary, Australian art.

Chandler Coventry, born in Armidale into a pastoral family, began collecting the works of contemporary Sydney artists in the 1960s. He gave his first donation to the Armidale City Gallery in 1966. The Collection strongly reflects the art movements of the 1960s and 1970s. The focus is on expressionist and abstractionist painters with some figurative artists and include paintings by Balson, Christmann, Watkins, Taylor, Booth, Whiteley, Miller and Voigt. It also holds works by a number of overseas artists including Bridget Riley, Christo, and Gene Davis.

The Armidale City Collection was begun in 1963 and, over the years has maintained the standard of the two major collections in the Art Museum.

The NERAM Collection was begun in 1983 and comprises contemporary Australian art. The Art Museum purchases works of art, and receives donations from both collectors and artists. With the assistance of the Australia Council, The Ministry for the Arts and fundraising including from the Packsaddle Committee, the Art Museum has made several important purchases including works by Suzanne Archer, Jenny Barwell, David Fairbairn, Christopher Hodges, Wendy Stavrianos and Salvatore Zofrea. Among donations the Art Museum has accepted works by Martin Boscott, Dale Frank, Rosalie Gascoigne, George Gittoes, James Gleeson, Max Miller, Tony Tuckson, David Rankin, John Peart, Brett Harris and Aida Tomescu.

Acquisition Policy

The NERAM Collection is not intended to be a large comprehensive collection of Australian art. There is limited space for storage at the Art Museum, particularly for framed works on canvas. It does however aim to reflect the quality and standard of work in the Hinton and Coventry Collections. To this end, NERAM intends to acquire works of excellence from renowned contemporary Australian artists, particularly from Sydney. This acquisition policy reflects the fact that NERAM holds a boutique collection of art with a small number of highly significant works. There are specific gaps in the Collection including artists from the 1940s and 1950s such as Charles Blackman, Arthur Boyd, John Brack, Noel Counihan, Ian Fairweather, Godfrey Miller, John Passmore, John Perceval, Clifton Pugh, Peter Purves Smith, Albert Tucker, Fred Williams as well as contemporary artists Margaret Olley and John Olsen. Grace Cossington Smith and Grace Crowley are also unrepresented in the NERAM Collections.

New England Regional Art Museum will acquire works of art:

1. which improve the standard of representation of important artists already in the Collections;
2. which add, in a significant way, to works of a period already represented in the Collections;
3. by contemporary artists or groups which extend the existing Collections in some relevant way, reflecting the diversity of artistic practice in terms of theme, media etc.;
4. by contemporary artists or groups which significantly echo the current visual culture of Australia; and
5. which reflect significant developments in the visual arts of the New England region.
6. over which it can exercise responsible custodianship.

The primary responsibility of New England Regional Art Museum is to build on its existing Collections; to acquire works by artists represented in the Collections and whose works add to the existing themes, subject matter and styles. As well, to acquire works by artists that extend the existing Collections and support the aims set by Howard Hinton and Chandler Coventry.

An Art Management Committee of recognised experts assesses each art work under consideration for acquisition and makes recommendation to the Board for approval prior to contracts for purchase or donation being executed.

NERAM reserves the right to decline the donation of artworks that do not meet the criteria of the Acquisitions Policy.

De-accession and Disposal Policy

1. PURPOSES OF DEACCESSIONING

- 1.1. removing works determined to be unfit or inappropriate for the collection
- 1.2. reducing storage and maintenance costs
- 1.3. rationalising, consolidating and focusing the collection
- 1.4. generating income for further collection development

2. CRITERIA FOR DEACCESSIONING

The following classes of work may be considered for deaccessioning:

- 2.1. works which may not have been lawfully obtained by the Museum or which may legitimately be claimed by an individual or their heirs, trustees or representatives
- 2.2. works which are in poor physical condition which are beyond restoration to a level suitable for public display or scholarly use
- 2.3. works which have been determined to be forgeries, or which have been falsely or wrongly attributed
- 2.4. duplicates of a print or multiple whose retention serves no purpose for public display, scholarly use
- 2.5. with the exception of special study collections, works which fall below the general level of aesthetic quality or historical significance in the Museum's representation of an artist, period or style
- 2.6. works which fall outside the parameters of the collection, as defined by the Museum's Acquisition Policy at the time of deaccessioning

3. RESTRICTIONS

The following works will generally not be considered for deaccessioning:

- 3.1. works which were acquired less than five years prior to the time of the proposed deaccession
- 3.2. works gifted or bequeathed, which have conditions or trusts attached expressly or by implication prohibiting deaccession, without having taken into consideration the views of the donor, the personal representatives of the donor's estate

4. PROCEDURES

The following steps shall be followed in deaccessioning a work:

- 4.1. A proposal for deaccessioning shall be initiated by the Curator or at the request of the Director or the Board of NERAM Ltd.
- 4.2. Museum's clear and unrestricted title in the work shall be established;
- 4.3 A written deaccession proposal shall be prepared by the responsible Curator through the Director to the Board (see Appendix I):
- 4.4 The approval of the Trust Manager of the Crown Land Reserve needs to be obtained for the sale or dealing of items contained within the NERAM Collection
- 4.5 The work shall be approved in principle for deaccessioning on the absolute majority; the Committee will take into account the representations made; approval of deaccessioning takes a unanimous vote
- 4.6 Three months should generally elapse between the approval of the Art Management Committee and the final resolution relating to the deaccessioning and disposal

5. DISPOSAL

A deaccessioned work shall be disposed of by one of the following means:

- 5.1. transfer to another museum or appropriate public institution
- 5.2. exchange with another museum or appropriate public institution
- 5.3. exchange with a collector or dealer
- 5.4. sale by public tender
- 5.5. sale by public auction
- 5.6. returns to the original owner, their heirs, trustees or representatives
- 5.7. audited destruction

****NOTE:** In the case of exchange or sale other than by public auction, at least one independent valuation of the work and in the case of exchange with a collector or dealer at least two independent authentications and valuations shall be obtained prior to the exchange or sale, from a qualified external assessor. In relation to an exchange (clause 2 & 3) and after certified valuations and authentication, payment of a sum of money shall be made or received in recognition of the difference in value between the works exchanged if appropriate.

6. DISPOSAL RESTRICTIONS

- 6.1. Under no circumstance shall a deaccessioned work be purchased by or transferred or given to any Trustee or employee of the Museum or any member of their immediate families.

7. PROCEEDS FROM SALE

- 7.1. Proceeds from the sale of a deaccessioned work will be:
 - 7.1.1. reserved and applied to acquisitions, with priority given if appropriate to works for the same area of the collection or
 - 7.1.2. reserved and applied to conservation and care of the collections or
 - 7.1.3. applied to a foundation formed for that purpose
 - 7.1.4. assigned to the liability of \$420000 to Armidale Dumaresq Council
- 7.2. Where practicable, the credit line of a work acquired with the proceeds of the disposal of a donated work shall acknowledge the original donor

Terms of Reference

for the NERAM Art Management Committee

The Committee is made up of art experts; with representatives from major art institutions in Sydney, a practising artist, art/museum professionals and NERAM staff as well as one member which is appointed by the NERAM Ltd Board. The Art Management Committee reports to, and makes recommendations to the NERAM Ltd Board.

Objectives:

1. To assess the current state of the collections, particularly NERAM Collection, to rationalise, consolidate and focus the collection as required but no less than once a year.
2. To assess proposed donations of works of art for inclusion in the collections.
3. To identify works of art that are unfit or inappropriate or fall below the general level of aesthetic quality in the NERAM's representation of an artist, period or style.
4. To advise on de-accession and/or relocation measures deemed necessary towards reduction of storage and maintenance costs.
5. To review and update NERAM collection policies.
6. To formally de-accession works as in 3 and 4 (above), following which the committee will determine the most appropriate means of dispersal to the best advantage of NERAM, including:
 - a) transfer to another museum or appropriate public institution
 - b) exchange with another museum or appropriate public institution
 - c) exchange with a collector or dealer
 - d) sale through public auction or dealer
 - e) destruction

APPENDIX I:

DEACCESSION PROPOSAL FORM for the following work:

Artist:

Title:

Date:

Accession No:

PURPOSE OF DEACCESSIONING:

Please tick appropriate box:

	removing works determined to be unfit or inappropriate for the collection
	reducing storage and maintenance costs
	rationalising, consolidating and focusing the collection
	generating income for further collection development

CRITERIA FOR DEACCESSIONING

Has or is the work:

	been lawfully obtained by the Museum
	in poor physical condition
	a forgery? or been falsely or wrongly attributed
	a duplicates of a print or multiple
	fall below the general level of aesthetic quality or historical
	fall outside the parameters of the collection

RESTRICTIONS works that fall into the following categories will generally not be considered for deaccessioning

Has or is the work:

	been acquired less than five years prior to the time of the proposed deaccession?
	been gifted or bequeathed with conditions or trusts attached prohibiting deaccession?

PROCEDURES

The following steps shall be followed in deaccessioning a work, please tick to confirm their completion:

	Establish the Museum's clear and unrestricted title to the work										
	Prepare a written deaccession proposal which includes: <table border="1" data-bbox="209 551 1209 770"> <tr> <td></td> <td>full catalogue details of the work</td> </tr> <tr> <td></td> <td>full details of the circumstances of the work's acquisition, including any prohibitions or restrictions</td> </tr> <tr> <td></td> <td>reasons for the proposed deaccessioning</td> </tr> <tr> <td></td> <td>recommendations for the means of disposal</td> </tr> <tr> <td></td> <td>estimated current market value of the work, if any</td> </tr> </table>		full catalogue details of the work		full details of the circumstances of the work's acquisition, including any prohibitions or restrictions		reasons for the proposed deaccessioning		recommendations for the means of disposal		estimated current market value of the work, if any
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	reasons for the proposed deaccessioning										
	recommendations for the means of disposal										
	estimated current market value of the work, if any										
	The approval of the Trust Manager of the Crown Land Reserve needs to be obtained for the sale or dealing of items contained within the NERAM Collection										
	Three months should generally elapse between the approval of the Art Management Committee and the final resolution relating to the deaccessioning and disposal										
	The Committee will take into account the representations made; approval of deaccessioning takes a unanimous vote										
	The work shall be approved in principle for deaccessioning by absolute majority of the Acquisitions Committee										
	A Notice of 'in principle' deaccession shall be publicly advertised for and the Minister for the Arts informed of the deaccession proposal										
	Three months should generally elapse between the public notice and the final resolution relating to the deaccessioning and disposal										
	The Committee will take into account the representations made; approval of deaccessioning takes a unanimous vote										

DISPOSAL AND RESTRICTIONS

A deaccessioned work shall be disposed of by one of the following means: Under no circumstance shall a deaccessioned work be purchased by or transferred or given to any Trustee, Committee Member or employee of the Museum or any member of their immediate families.

Will the work be:

	transferred to another museum or appropriate public institution
who?	
	exchanged with another museum or appropriate public institution
who?	
	exchanged with a collector or dealer
who?	
	sold by public tender
details:	
	sold by public auction
details:	

	returned to the original owner, their heirs, trustees or representatives
	destroyed

PROCEEDS FROM SALE

The proceeds from the sale of a deaccessioned work will be:

	reserved and applied to acquisitions with priority given if appropriate to works for the same area of the collection or
	reserved and applied to conservation and care of the collections or
	Applied to a foundation formed for that purpose – currently the NERAM Foundation
	Assigned to the liability of \$420000 to Armidale Dumaresq Council
	Where practicable, the credit line of a work acquired with the proceeds of the disposal of a donated work shall acknowledge the original donor

DOCUMENTATION

The following must be recorded:

	registers and files shall be amended to reflect the deaccessioning and disposal of the work, and all records pertaining to the work shall be retained by the Museum
	the work's accession number shall not be reassigned
	the deaccessioning and disposal of the work shall be reported in the next Annual Report

AUTHORISATION

The members of the Acquisition Committee sign to authorise the deaccessioning of the above work –

The following to sign to authorise the deaccessioning of the above work –

_____ date _____
(NERAM Director)

_____ date _____
Angus Nivison (Chair Art Management Committee,
Board Member NERAM Ltd)

_____ date _____
Meg Larkin (Chair, Board NERAM Ltd)