



NATIONAL ART GALLERY OF THE BAHAMAS
**COLLECTIONS MANAGEMENT
POLICY**

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1. MISSION STATEMENT

The Gallery's mission is to collect, preserve, document, and promote a National Collection of art for the benefit and education of Bahamians and the wider international audience. The NAGB assists in defining the Bahamian art movement that has to this point developed informally. The National Art Gallery supports the artistic community by extending its audiences, helping to define its standards and practices, and by broadening its impact.

1.1 Legal Standing

The National Art Gallery of the Bahamas was established under the National Art Gallery of the Bahamas Act, 2003 and through this act:

- a. The Gallery shall be a body corporate with perpetual succession and a common seal and with power to acquire, hold and dispose of land and other property of whatever kind, to enter into contracts, to sue and be sued in its said name.
- b. The Gallery may take steps to acquire premises in any part of The Bahamas for the purpose of maintaining its collections in those premises and holding exhibitions of its collections in those premises, or so much of those collections as from time to time it thinks fit, and, so long as those premises are held by the Gallery, the premises shall collectively be known as the National Art Gallery of The Bahamas
- c. The Gallery shall keep the works of art comprised in its collections in on these premises or if the collections cannot conveniently be kept within any such premises as are mentioned above, the Gallery may store those works of art at such other premises, wherever situate, as appear to the Gallery to be suitable.
- d. Subject to provisions in the act, the Gallery shall have power to acquire any works of art which in its opinion it is desirable to add to its collections, or to borrow any works of art for the purpose of exhibiting such, whether those works of art are located within or outside The Bahamas.
- e. Subject as aforesaid, the Gallery may sell, exchange, give away or otherwise dispose of any work of art vested in it and comprised in its collections if the work of art is a

- duplicate of another such work of art or is for any other reason not in its opinion, required for retention in those collections.
- f. The Gallery has the power to acquire and maintain outstanding examples of works of art, and to maintain and exhibit such through the Gallery and other buildings serving the purpose of art.

The management, control and administration of the Gallery are vested in the National Art Gallery Board established under the act.

2 ACQUISITION

2.1 Scope of Collection

Following from the mission statement, the Gallery shall collect objects of Art that are considered to be of great national significance portraying and reinforcing the visual icons of Bahamian life. Together these objects should tell the story of Bahamian Art development in a way that establishes Bahamian Art as a unique form of cultural expression through which Bahamians can confirm and reaffirm their identity. These works will constitute the permanent accessioned collection.

The collection should

- i) Provide a survey of the development of Bahamian Artistic Development, which provides the historical context for understanding Bahamian Contemporary Art
- ii) Reflect contemporary modes of Bahamian Artistic expression
- iii) Comprise artwork that is not original to the Bahamas but which may be used to reinforce the story of Bahamian artistic development

2.2 Non-Accessioned Collection

The Gallery will keep a secondary collection of objects to be used for display, research and interpretation but which do not form part of the Accessioned Collection.

These objects may include those that:

1. Are on loan to the Collection
2. Are not of exhibition quality and hence cannot be part of the accessioned collection.

The non-accessioned collection may include duplicates etc. that can help to strengthen the activities of the Gallery.

While objects in this collection will be treated with similar care to ensure their longevity, different procedures will apply to their registration, and disposal.

2.3 Collecting Regions

Though concerned with Art in the Bahamas, the Gallery may also collect artworks from other regions. In order of importance, the Gallery will collect objects from:

- The Bahamas
- The British Caribbean;
- The Wider Caribbean; and
- The rest of the world.

All acquisition is subject to ratification by the Acquisitions Committee.

2.4 Short-Term Collection Emphasis

To represent the historic depth of Bahamian Art, and in order to fill the gaps currently existing in known private and public collections, the Gallery's collection emphasis shall be, in order of importance:

- Works of art created before 1900
- Works of art created before 1973
- Works of art created before 2000
- Contemporary works

2.5 Collection Methods

The Gallery shall obtain objects by either *active* or *passive* collecting.

1. Active collecting may include
 - purchases by the Board/Curator or individuals approved by the Board/Curator
 - exchanges with other organisations with a similar mission to that of the Gallery
2. passive collecting, i.e.,
 - Gifts
 - Bequests, or
3. by any other transaction which transfers title to the objects to the Gallery

The Gallery will collect and incorporate into a comprehensive, systematic and accessible format, all information surrounding collected artwork and their acquisition.

2.6 Acquisitions/Collections Committee

An Acquisitions Committee shall be established and comprise seven (7) members elected by the Board. This committee has the responsibility to guide the Gallery in its Collecting role.

Because of the wide range of types and media of artwork, the committee shall be comprised of individuals with expertise in different artistic media and specialisation. Together, the members should cover all areas of collecting as stipulated by the Scope of Collection.

The Committee shall have three permanently filled positions – the Chief Curator of the Gallery and the Collections Manager. The Chairman of the Board and the Director of the Gallery shall automatically be members of the committee, but may choose to forgo active participation. In addition to these four, Three (3) other persons shall be asked to join the committee.

The Committee shall meet once every 4 months or at exceptional meetings to consider current acquisitions.

All members of the Acquisitions/Collections Committee are expected to identify artwork on behalf of the Gallery. Consensus is required to approve artworks for acquisition or accession.

The committee shall serve for a period of three years in line with the appointment system for the Board of Directors.

2.7 Conditions for Collecting

- i. Artworks should be collected for the specific purpose of display or research, according to the Gallery's mission, and not simply for the sake of collecting.
- ii. Donations will be considered as gifts to be used by the Gallery at its discretion, to achieve its mission unless other arrangements have previously been made with the donor.
- iii. All acquisitions are subject to the approval of the Acquisitions Committee based on the recommendation of the Director/Curator or other assigned members of staff
- iv. The Gallery shall not collect any artwork or group of artworks that cannot be cared for at the highest standards.
- v. All artworks collected should be of reasonable physical condition thus ensuring ease of preservation in perpetuity. Exceptions may be made if and only if the artwork is of significant value and is the only one of its kind.
- vi. Collecting duplicates should be avoided except in cases when the object is in a better condition than the one already in the collection; comes with better documentation; or can be used in a non-accessioned collection such as the handling collection.
- vii. Duplicates may be collected for research or study, bearing in mind the restrictions on storage space.
- viii. Donors, benefactors and sellers must provide proof of ownership, which will be transferred to the Gallery in writing at the time of acquisition.
- ix. The process of collecting should be in accordance with national and international laws regarding illicit materials (including trafficking of such) and the degradation of Natural, Cultural and Artistic Heritage. The Gallery will not collect any objects without proof that they were acquired by legal means.

2.8. Acquisition by Purchase

- i. Only approved individuals may purchase objects on behalf of the Gallery
- ii. Each purchase should be pre-approved by the Collections Committee.

- iii. In the event that the purchase cannot be pre-approved by the entire Collections Committee, sufficient members to constitute a quorum including non members of staff of the Gallery should be consulted.
- iv. On the object's arrival at the Gallery, an Acquisition/Entry Record is to be created by the receiver. The object should be examined for its conservation status and a Condition Report should be created. Any initial conservation work should be done at this time.
- v. Purchased objects are to be registered as part of the collection and a unique Accession Number assigned to the object. This number should be affixed to the object within two weeks of purchase.
- vi. All information regarding the object's history and acquisition are to be entered into the Collections Database.
- vii. Information regarding accession is to be placed in the Donor and Acquisition files.
- viii. A statement with respect to the reason for purchasing the object should be included in each acquisition file.

2.9. Acquisition By Exchange

- i. Fair exchange of artwork between institutions with similar mandates is permitted.
- ii. This procedure is to be considered both an accession and a de-accession and must, therefore, be presented to the Collections Committee as such.
- iii. The procedure for acquisition by gift/donation should be followed for the acquisition of the new object.
- iv. The procedure for de-accessions/disposal should be followed for the disposal of the object leaving the National Art Gallery.

2.10. Acquisition By Gift/Donation

- i. On arrival at the Gallery, an Acquisition/Entry Record is to be created for the artwork by the receiver.
- ii. Artworks should be assessed for Conservation status.
- iii. The potential donor is to be informed that, except in special circumstances, no final decision on the acquisition can be made until the next meeting of the Acquisitions Committee.
- iv. The artwork is to be placed in temporary storage until the next meeting of the Collections Committee when the object should be considered for acquisition/accession.
- v. Once a decision has been made donors must be informed in writing (within two week of decision) whether the artwork is being accepted or rejected.
- vi. Rejected artworks should be returned within one month of notification to the donor.
- vii. Gallery staff should meet with donors of accepted artworks within one month of notification, when all information on the artwork should be collected.
- viii. The *Deed of Gift* is to be completed at the time of discussion with the donor.
- ix. Acquisition/Entry Record and a Condition Report should be created. Any initial conservation work should be done at this time.
- x. Objects to be accessioned are to be assigned a unique accession number which should be affixed to the object within two weeks of acceptance. If the objects is not being accessioned the acquisition number should remain.
- xi. All information regarding the object's history and acquisition are to be entered into the Collections Database.
- xii. Information regarding accession is to be placed in the Donor and Acquisition files.
- xiii. The reason for accepting an artwork should be included in each acquisition file.

2.11. Procedure for Acquisition by Bequest

- i. If the Gallery is informed of the bequest before the potential Benefactor's death, a copy of the will should be requested for the files. The Benefactor should also be asked about the artwork to determine if it fits within the collecting scope of the Gallery. If the artwork is thought inappropriate, suggestions as to other more appropriate institutions that might be more appropriate may be made. Alternatively, the Benefactor may be encouraged to permit the Gallery to sell the object(s) and use the proceeds for more appropriate acquisitions.
- ii. Possible restrictions that the potential Benefactor may be considering for the bequest should also be discussed at the initial consideration of the bequest. If unacceptable restrictions are being suggested, the Gallery should explain their reservations and make alternative suggestions.
- iii. At the time of the Benefactor's death the Gallery should request from the Executor of the Estate permission to see a copy of the current will (to check for any changes to the expected gift).
- iv. A detailed description of the artwork being bequeathed should be submitted to the Gallery along with any accompanying documentation, photographs etc.
- v. An individual approved to purchase on behalf of the Gallery should assess the artwork(s) before it is considered for acceptance.
- vi. At the next meeting of the Acquisitions/Collections Committee the artwork(s) should be considered for acquisition/accession.
- vii. Once a decision has been made, the Executor must be informed in writing within one week whether the work of art is being accepted or rejected.
- viii. Gallery Staff should meet with the Executor within one month of notification. All information on the artwork should be collected at this time.
- ix. A letter of acceptance should be sent to the Estate once the artwork(s) has been turned over to the Gallery.
- x. On arrival at the Gallery, an Acquisition/Entry Record is to be created for the artwork(s) by the receiver.

- xiv. A Condition Report should be created. Any initial conservation work should be done at this time.
- xi. A unique accession number should be assigned to artworks to be accessioned and should be affixed to the artwork within two weeks of acceptance. If the artwork(s) is not being accessioned the acquisition number should remain.
- xii. All information regarding the history of the work and acquisition are to be entered into the Collections Database.
- xiii. Information regarding accession is to be placed in the Donor and Acquisition files.
- xiv. A statement with respect to the reason for accepting an object should be included in each acquisition file.

2.12. Acquisition of Non-Accessioned Artworks

- i. An *Entry Record* must be completed on arrival of the artwork at the Gallery
- ii. A unique Acquisition Number should be assigned to the artwork.
- iii. All information regarding the artwork's history and acquisition are to be entered into the Collections Database.
- iv. Information regarding acquisition is to be placed in the Donor and Acquisition files.
- v. A statement with respect to the reason for accepting the artwork should be included in each acquisition file.

2.13 Acquisition/Entry Record

This document will contain the following information:

- i. **Name:** Given name for artwork (Title of object).
- ii. **Type of Artwork:** Painting, Installation etc
- iii. **Medium:** What is it made from?
- iv. **Date:** The date when object entered museum
- v. **Donor's name:** Name of Donor
- vi. **Donor information:** Address, telephone, fax, email, relationship with object.
- vii. **Other Name(s):** Any other significant name(s) related to the artwork.
- viii. **Acquisition number:** The year and the number acquisition that it is for that year.
- ix. **Object information:** Basic information about the object.
- x. **Accept/Reject:** Check box for acceptance or rejection with a section for the reason for accepting or rejecting.
- xi. **Accession No:** For objects accepted to accessioned collection.
- xii. **Cross-reference information:** Reference to agreements signed etc.
- xiii. **Price:** For objects obtained by purchase.

2.14. Agreement Certificate

This agreement is to be signed by both parties transferring full ownership of the object to the Gallery. This document should also state any special agreement made between the Gallery and the Donor.

3. CARE OF THE COLLECTIONS

Proper Collections care is an important responsibility of the Gallery. This includes proper documentation, proper housekeeping, appropriate preventive conservation methods and when necessary, informed, highly professional active conservation methods.

3.1. Documentation

Proper documentation is necessary to ensure complete accountability and transparency for the acquisition and care of all works of art in the collections. It should comprise documents that identify the object; give a general description (structural and physical); a photograph (may include illustration); give the location of the work and other reference information (see records section above).

Any preservation done on a work of art in the collection must be completely documented so that the treatment can be reversed if necessary.

Damage to an artwork should also be documented in full with photographs attached if possible.

The non-accessioned collection should be clearly identified as such in its accompanying documentation so that it is not confused with the accessioned collection.

3.1.1. Retrospective Documentation

Very often the implementation of a documentation system within the museum comes after many works of art have been collected and hence there is a backlog in the documentation process. To properly account for these works it is necessary to decide how they should be accessioned, retaining available information.

Procedure for Retroactive Documentation

- i. For such a documentation process to be successful, a full examination of old files should be done to try to retrieve any information possible.
- ii. In the event that works can be matched with information then all information is brought together in the database.
- iii. If a number is still on the object then this will be used in the new system.
- iv. Artworks without numbers will be treated as new acquisitions but the letter 'R' will be placed at the end of the new number to make clear that the work was accessioned as part of a retrospective documentation process and that the Gallery is uncertain of the actual date when the work entered the collections.

The Gallery should search for all objects listed in the catalogue but not found in storage or on display. If an artwork cannot be found for over five (5) years then it should be marked for de-accession.

3.2. Housekeeping

Good housekeeping is the first step towards a safe environment for artworks. It helps to safeguard against excessive dust build-up, mould growth, pests and pollution. A comprehensive system for ongoing housekeeping should be implemented and the respective staff made aware of proper and safe housekeeping techniques (see Housekeeping Manual).

Good housekeeping involves:

Regular cleaning of floors, especially areas that are used frequently;

Periodic cleaning of storage cabinets;

Periodic light cleaning of artworks by trained staff;

Regular checks and servicing of the filters for the air-conditioning/cooling units

Some environmental and other considerations must be taken into account for housekeeping.

These are:

1. The use of water for cleaning introduces moisture into the storage or exhibition space that will cause a fluctuation in the RH. It is, therefore, important that as little water as possible is used. If the area is cleaned regularly then little pollutant should accumulate.
2. While cleaning extreme care should be taken not to damage artwork.

An agreement should be made with a qualified air-cooling service technician to come in on a regular basis to examine and service the equipment. A schedule should be agreed upon so that Gallery staff and the service technician are both prepared for each occasion.

3.3. Preventive Conservation

Preventive conservation aims at creating conditions under which artefacts/artworks are likely to survive longer without the need for intervention. It emphasises appropriate environment, safe storage for artwork and proper conditions for transport, handling and exhibition that do not cause further deterioration of the artwork.

The accessioned and non-accessioned collections will be handled differently. Strict preservation systems will be implemented, according to international standards, for the accessioned collection. Due to the nature of the non-accessioned collection established standards will not apply as strictly. Although treated with care, the non-accessioned objects are not the first priority of the Gallery's preservation activities. Artworks in the non-accessioned collection should not take up valuable storage space at the expense of space for further additions to the accessioned collection.

3.4. Active Conservation

These are actions taken to structurally modify a work of art to bring it to a state of greater stability and should only be done through an informed and professional process

Because of the nature of the National Art Gallery of The Bahamas at present, Preventive Conservation will be the preservation method of choice.

4. OBJECTS LEFT IN THE CUSTODY OF THE GALLERY

A distinction must be made between works of art on loan to the Gallery for the purposes of research or exhibition and works deposited with for identification, authentication, and examination for purchase or other similar circumstances. The difference in the circumstances under which artworks are left in the care of the Gallery necessitates different agreements with the owner of the objects.

4.1. Procedure for Receiving Objects

- i. No artwork should be left with the Gallery without the permission of the Collections Manager or the Director/Curator.
- ii. Once the artwork is approved for entry, a Temporary Custody Receipt Form should be completed.
- iii. Once the purposes for which the artwork has been left have been fulfilled, the work should be returned to the owner immediately.
- iv. If the owner cannot be located, the work will be considered an unrestricted gift to the Gallery.

5. LOAN POLICY

The National Art Gallery of the Bahamas shall lend or borrow artworks, on a short-term basis, for the purpose of exhibition and research for a specified time. Long-term loans will be avoided unless the Artwork are of great importance to achieving the mission of the Gallery, and thus borrowed or loaned for a specific purpose and are in an adequate condition to ensure ease of preservation.

5.1. Outgoing Loans

- i. Loans are based on the availability of the artworks requested; all artworks on exhibition, unregistered; in a less than stable condition, or otherwise in use will not be considered for loan except on rare occasions.
- ii. The use of works on loan is restricted to purposes similar to those of the Gallery and is restricted to not-for-profit institutions in the service of society.
- iii. Artworks on loan should not leave the custody of the Borrower, who has responsibility for their safekeeping until they are returned to the possession of the Gallery.
- iv. The standards of the facility where the work is to be displayed or stored must be such that the work is at no risk of damage by physical shock, theft, vandalism, fire, water, inappropriate relative humidity, inappropriate temperature, radiation, contaminants or any other means.
- v. The Gallery shall stipulate the security and environmental conditions required for the safety of the artwork(s) on loan.
- vi. No repair, retouch or alteration should be made to the original condition unless an agreement to that effect is made, in writing, with the Gallery.
- vii. Any damage, whether in transit or on the Borrower's premises, must be reported in writing to the Gallery immediately upon discovery.
- viii. Photography or other forms of reproduction are not permitted except with the prior written consent of the Gallery.
- ix. If Artworks or illustrations of artworks are exhibited or if Artworks are referred to and/or illustrated in any published or unpublished work, full acknowledgement must

be made to the National Art Gallery of The Bahamas. In the case of published work, a copy of the publication must be given to the Gallery.

5.2. Incoming Loans

- i. The standard of care for artworks on loan will be similar to those for the Accessioned/Permanent Collection.
- ii. Due to the high cost of storage and care, long-term loans are discouraged unless the artwork is rare and necessary for exhibit or research that the Gallery are carrying out at that time.
- iii. Loans are authorised by the Director/Curator based on the needs of the Curator.
- iv. Works of Art on loan to the Gallery should be accompanied by full documentation including *Condition Report, Loan Agreement, Insurance Certificate* and *Procedure for Return*
- v. Works of Art on loan to the Gallery should only be returned to the Lender (individual or institution).
- vi. If an Artwork is on loan to the Gallery and the Lender cannot be located the Gallery will hold the object in custody until such time as the Lender can be located, up to a maximum of five (5) years. After five (5) years the artwork(s) will be deemed a gift to the Gallery. The Gallery will take full ownership of said object(s). In the case of the Lender's death the object shall only be returned to the Executor of the Lender's estate.

6. DEACCESSION POLICY

De-accessioning is the formal process of permanently removing an object from the Accessioned Collection. The process requires clear guidelines and rationale, with reasons for de-accessioning could be:

1. The intrinsic value of the artwork is not sufficient to justify the amount of space it occupies in storage (relevant in the case of duplicate pieces)
2. A revision in the mission of the Gallery and hence the artwork is defined out of the collection, as their musicality no longer sufficiently help the museum to carry out its role.

6.1. Conditions for Removing an Artwork from the Collection

An artwork may be considered for de-accessioning if:

- i. It is damaged beyond repair by natural or accidental means and its use goes against the object's integrity.
- ii. It no longer fits into a re-defined definition of the gallery's mission to its public.
- iii. It is redundant to the gallery's purpose (three of a kind in the collection when the gallery only has need for two).
- iv. The gallery cannot provide adequate care for the work.
- v. The artwork poses a preservation risk to other work in the collection (e.g. a work that is severely infested with insects).
- vi. The artwork has disappeared or is stolen from the collection.

6.2. Methods of Disposal

Before works are de-accessioned the Gallery should establish whether they are legally free to dispose of the work or whether there were agreements made at the time of acquisition which restrict disposal.

If the Gallery has the right to dispose of the work(s) the following possibilities should be explored:

- i. The de-accessioned artwork(s) should first be offered to the donor. In the event that the donor is deceased then the offer should be made to the executor of his/her estate or the closest living relative.
- ii. The work of art may be offered to other institutions with missions similar to that of the Gallery, i.e. not-for-profit organisations in the service of society and its development and dedicated to the preservation of Natural, Cultural and/or Artistic Heritage. Works of Art may be donated to that institution or placed on long-term loan with them. (A donation is preferable.)
- iii. The work may be exchanged for another, more appropriate artwork from an institution with a mission similar to that of the Gallery.
- iv. Having thoroughly explored above options, the Gallery can offer the object for public purchase through auction.
- v. If none of these options is available, the artwork may be destroyed or otherwise disposed of at the discretion of the Gallery's staff.

6.3. Restrictions

- i. Works of Art can only be removed from the collection with the approval of Board.
- ii. Before works are removed from the collection, the donor (if any) should be given the option of re-acquiring the work.
- iii. In the event that the donor refuses the offer to re-acquire the Artwork the gallery may choose to offer the de-accessioned work to another similar institution as a gift, exchange or for sale before offering it for public purchase.

- iv. **The monies earned from the sale of de-accessioned works should only be used to strengthen the collection, i.e. to purchase other work(s) for the collection.**
- v. De-accessioned works may be removed to the non-accessioned collection for use as loans, exhibition interpretation etc.
- vi. The acquisition of de-accessioned artworks by members of staff, Board members, their family members or close associates is disallowed.
- vii. Where financial assistance from external sources (public or private) was used to acquire the artwork(s), all contributing parties to the purchase should be informed before disposal of the work.
- viii. Disposal of artworks should be subject to any condition (legal or other) stipulated at the time of acquisition.

6.4. De-accession Procedure

- i. Suggestions for de-accession should be made to the Director.
- ii. A list of proposed de-accessioned works should be brought to the Acquisitions Committee, stipulating reasons for de-accessioning works. A written proposal for de-accessions should then be sent to the Board and a final decision made there.
- iii. The artworks are then removed from or remain in the collection.
- iv. If the work is to be de-accessioned, a full documentation process is to be done which updates paper and computer documents to reflect the changed status of the work.

6.5. Disposal of Non-accessioned Objects

- i. Suggestions for removal should be made to the Director
- ii. A list of artworks to be disposed of should be brought to the Collections Committee, stipulating reasons for disposing of the works. The final decision rests with this committee since these objects can enter or leave the collection without the need for approval from the Board.
- iii. The works are then removed from or remain in the collection.
- iv. If the work is to be disposed of, a full documentation process is to be done which updates paper and computer documents to reflect the changed status of the work.

7. ACCESS TO THE COLLECTION

Extreme care must be taken to ensure that only previously approved individuals are allowed access to the collections area. To ensure that this is maintained, the following measures must be put in place.

- i. Only authorised members of staff and individuals approved by the Director/Curator or the Collections Manager are allowed into the storage area.
- ii. Each person who enters the storage area must sign in and out in the book provided.
- iii. All works that leave the storage area are to be recorded as being on loan to whomever has requested them
- iv. The door to the storage area must remain locked at ALL times whether staff is inside or not.
- v. If security codes are in place they are to be changed every three months or whenever a member of staff leaves the employ of the Gallery.
- vi. Security codes are not to be given to anyone outside authorised personnel
- vii. The contracted security company should test the integrity of the electronic security system regularly (every 6 months).
- viii. All visitors who need to use artwork from the storage area for study should request the works beforehand so that they can be removed from the storage area and placed in an appropriate study area.
- ix. Only the Director/Curator and Collections Manager may have copies of the storage area keys. Any other copies of the keys must remain on property at all times and should be in a well-secured but easily accessible area.
- x. An area at the door to the storage space is to be reserved for bags, umbrellas and parcels belonging to visitors entering the space. No visitor is allowed to take bags, umbrellas or other parcels into the collection storage space.

8. OBJECT VALUE AND INSURANCE

Insuring artworks in the collection that are priceless and irreplaceable due to their intrinsic cultural value requires serious thought. It is difficult to put a monetary value on the works in the collection, however as a precaution, it is prudent that a value be placed on objects and that they be insured for that value.

The proceeds from a claim on the insurance company for damage to an artwork should go towards replacing the work (if it can be replaced) or purchasing other artworks for the collection.

It might be more suitable in some cases to employ added security measures rather than relying on insurance coverage of a work to replace it since works can never actually be 'replaced' due to their unique nature and specific history.

8.1. Procedure for Valuing and Insuring Artefacts

- i. Works should be valued as soon as they are accepted as part of the collection.
- ii. When an Work is accepted as part of the collection it should be included under the insurance plan of the Gallery
- iii. A work should not leave the Gallery on loan unless it is properly insured.
- iv. A Curator or member of the Acquisitions Committee can value the artefact. In the event that there is no qualified person in either group then the expertise of a qualified valuator should be sought. More than one opinion should be obtained.