

Visual Arts and Heritage Collection Guidelines

1 Document Control

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2 Purpose

Kingston City Council's Collections serve as a record of the municipality's cultural identity, encompassing its rich history, creative expression, and evolving community narratives. The Collections reflect both significant events and people, and the everyday lives and experiences of local residents.

These Guidelines provide detailed direction to support the implementation of the Collections Policy. They ensure that the acquisition, management, and interpretation of Collection items are consistent, transparent, and aligned with Council's commitment to cultural inclusion, accessibility, and community value.

Council is committed to ensuring that the Collections are accessible, inclusive and meaningful for the community. In support of this commitment, Council will:

- Prioritise the interpretive potential of items when making acquisition and display decisions.
- Provide public access through exhibitions, online catalogues, and educational initiatives.
- Ensure inclusive representation across age, culture, language, gender, ability and lived experience.
- Consider physical, sensory, and linguistic accessibility in the design of exhibitions and interpretive materials.
- Align with Council's adopted strategies, policies and sector best practice.

3 Scope

These Guidelines provide the operational framework for managing the City of Kingston's Collections. They outline the processes and procedures related to the acquisition, documentation, care, access, and deaccessioning of Collection items. This includes, but is not limited to:

- Donations and acquisitions
- Cataloguing and record keeping
- Safe handling, storage, and conservation
- Loans (inward and outward)
- Public access, interpretation, and display
- Deaccession and disposal

The Guidelines apply to all items formally acquired into the Heritage Collection, Visual Arts Collection, as well as future acquisitions. They also apply to sculptural Monuments and Memorials that are on Council owned land. They are intended to guide officers responsible for the day-to-day management of the Collections and support decision-making that is consistent with Council's policy, legal obligations, and sector best practice.

These Guidelines do not apply to civic items or administrative records such as mayoral robes, Council archives, business records, or commemorative plaques. Such items are governed under separate Council frameworks, including the Civic Recognition Fixtures Policy, Naming of Places Policy, Public Art Policy and Records Management Policy.

3.1 Heritage Collection

Kingston City Council's Heritage Collections, housed at Parkdale Library and the Heritage Centre, document the municipality's social memory. Highlights include:

- Leader Collection: over 10,000 digitised photographs from 1960s–90s, capturing daily life, landmarks, events and portraiture.
- Local archives: objects and photographs tracing civic leadership (e.g. mayors, councillors), infrastructure, recreational activities and public amenities.

These collections preserve tangible links to Kingston's agricultural origins, municipal development, wartime commemoration and everyday urban life.

They're searchable through the Kingston Collections online repository, which makes local history freely accessible to residents and researchers.

3.1.1 Heritage Collection Themes

Council commissioned a Thematic Environmental History Refresh (TEH) in 2022. The TEH identified ten themes which will be used to guide the development and maintenance of the Collection. While each theme can be viewed independently, the strength of the themes is more evident when they are viewed as interconnected and integrated.

#	Theme	Descriptor
1	First Peoples	<p>The City of Kingston was established on the traditional lands of the Bunurong and Boon Wurrung peoples. Bunurong & Boon Wurrung Country extends from the Werribee River through to the Mornington Peninsula, Westernport and a portion of South-West Gippsland.</p> <p>The social and cultural implications for holding such objects will be carefully considered. Guidance and expert advice from appropriate knowledge holders from communities of origin will be sought before agreeing to acquire any objects of Aboriginal or Torres Strait Islander origin.</p>

		While working as a stand-alone theme, this theme is integrated into other themes to better represent continuous culture.
2	The environment	The historical evolution of the City of Kingston has been significantly shaped by its natural environment and people's interactions with it. Beaches, waterways, bushland reserves, parks, and the 'green wedge' all offer a sense of place and a distinct cultural landscape. The interactions and relationships between people and the natural environment do change, and have changed, dramatically over time.
3	European settlement	The land now known as the state of Victoria was colonised in 1835 with the arrival of John Batman, although some Europeans had arrived earlier. The introduction of the <i>Nicholson Land Act</i> (1860) opened the pastoral runs for freehold purchase, which saw the settler population further expand and marked the beginnings of market gardening in the area.
4	Connecting Kingston	Roads, bridges, railways, and water travel were all part of the colonial development of the Kingston area, enabling easier travel within the area, as well as to enter and leave it. Telecommunications, the postal service, newspapers and other forms of communication were also crucial to the transmission of information keeping the community connected to each other, and to the larger world.
5	Agriculture and industry	Agriculture and farming persisted well into the 20th Century. Manufacturing industries began to appear in the 19th Century as well, and in the post-war era, the area underwent a transformation as intensive industrial redevelopment took place.
6	Commerce and Trade	The development of distinct transportation routes becomes the natural site for certain types of trade, including inns to feed and accommodate travellers, grocers, blacksmiths and more. The post-war period saw the development of shopping centres and supermarkets, which changed the way people shopped. With shopping centres came carparks, and commerce and trade radically changed the way an area looked and functioned.
7	Villages to suburbs	Pastoral runs made way for villages and settlements which, later, became towns and suburbs. Subthemes could include colonisation, dispossession, suburban development, post-war expansion, 'heartbreak' streets, and migration and multiculturalism.
8	Civic administration	When the <i>Melbourne Municipal Corporation Act</i> (1842) passed through parliament, the groundwork was laid for the development of local government. Originally with limited oversight, local government activity was confined to road building and maintenance, and garbage disposal. Local government has changed dramatically. Subthemes could include policing and (in)justice, courts and courthouses, fire brigades, public health, public safety, climate change, and other civic responsibilities.
9	Community life	As communities grow, their needs become more diverse. There is a long tradition of community life which predates colonisation and subthemes could include worship, education, health and welfare, charitable organisations, war

		commemoration, cemeteries, festivals and events. The Collections should reflect the diversity of lives, as well as the life cycle, of the people of Kingston.
10	Leisure and culture	The incredible coastline that runs the entire length of the City of Kingston naturally inspired coastal tourism and the establishment of a beach culture. Communities need entertainment, creativity and sport. This theme also reflects on and further develops Theme 2.

3.1.2 Historical period/timeframe

The City of Kingston was formally established in 1994 following a state-wide amalgamation of local government structures. In the Melbourne metropolitan area, 53 separate municipalities were reduced to 26. Kingston is made up of different former council areas including the City of Chelsea, most of the City of Mordialloc, substantial parts of the City of Moorabbin and parts of City of Springvale and City of Oakleigh.

The City of Kingston has a human history which stretches back at least 30,000 years. The Bunurong Peoples are the Traditional Owners of the land on which the City of Kingston has been built. First Peoples history and heritage is essential to understanding and interpreting the history and heritage of the area.

3.1.3 Geographic area/region

The geographic area/region under consideration falls within the boundaries of the area now known and recognised as the City of Kingston. However, from time to time, objects originating outside of that boundary may be considered for inclusion in the Heritage Collection, pending significance to the people, places and events within the boundary. This is particularly important given the relatively recent establishment of the City's boundaries.

3.1.4 Physical objects to be collected

The Heritage Collection can include photographs, documents, artworks, audio visual material, three dimensional objects and books.

3.1.5 Oral History Collection

The Heritage Collection manages an oral history project which aims to:

- Collect and document information through an interview process.
- Collect biographical histories of significant people within the City of Kingston.
- Collect information about significant events in the history of the City of Kingston.
- Preserve and provide access to those records.

All interviewees are required to sign an Oral History Agreement which clearly states the purpose and intended uses of the interviews, including copyright provisions. Along with other guiding documents the Collections abides by the [Guidelines of Ethical Practice](#) of the Oral History Association of Australia.

Oral history recordings will be stored according to the appropriate standards for preservation of moving images, which are subject to change from time to time.

3.2 Visual Arts Collection

Kingston’s Visual Arts Collection consists of over 100 artworks and includes paintings, photographs and sculptural works.

The purpose of the Visual Arts Collection is to:

- Reflect the stories of Kingston’s diverse community, including First Nations artists and communities.
- Celebrate the contributions and work of Kingston’s local artists.
- Foster continued community engagement through shared stories and expression.

The Visual Arts Collection also seeks to record and reflect innovations and expressions found within contemporary art practices.

3.2.1 Curatorial Themes

The curatorial themes guiding the Visual Arts Collection are designed to foster a cohesive narrative across the collection, ensuring its relevance and resonance with the community. These themes also promote diversity in both subject matter and artistic mediums.

Importantly, they are aligned with the Heritage Collection’s TEH and complement the curatorial direction of the City’s Public Art Collection, supporting a unified cultural vision.

#	Theme	Descriptor
1	First Nation's Culture	<p>The City of Kingston's commitment to reconciliation is reflected in Council's Reconciliation Action Plan, which outlines targeted initiatives to support and create opportunities for Aboriginal and Torres Strait Islander artists.</p> <p>Incorporating works by First Nations artists into the Visual Arts Collection in turn enables the community to engage with and appreciate First Nations stories, perspectives and cultural expressions.</p>
2	Cultural Heritage	<p>Kingston’s distinctive history is embedded in its built environment, natural landscapes, waterways, and neighbourhoods—elements that are deeply valued by the community.</p> <p>In alignment with Council’s Heritage Collection, the refreshed Thematic Environmental History outlines ten guiding themes to support the ongoing development of the Heritage Collection.</p> <p>As works from the Visual Arts Collection may eventually be considered for inclusion in the Heritage Collection, aligning acquisitions with these themes ensures that the artworks contribute meaningfully to the broader narrative of Kingston’s heritage.</p>
3	Cultural Diversity	<p>Kingston is home to a richly diverse community, shaped by a wide range of cultures and lived experiences.</p> <p>By ensuring diverse representation within the Visual Arts Collection, Council fosters opportunities for the community to engage with and celebrate the many identities and stories that are found across the City.</p>

4	Coastal Living and Lifestyle	Kingston’s foreshore areas highlight the region’s natural beauty, offering residents and visitors alike a distinctive glimpse into the coastal lifestyle unique to Kingston.
5	Creativity and Sustainability	This theme refers to artworks that demonstrate innovative approaches in medium and artistic practice as well as reflect a commitment to sustainable methods, materials and messages.
6	Local Environment	Kingston’s unique identity is reflected in its rich biodiversity and varied landscapes—from native flora and fauna found in wetlands, reserves, and open spaces, to the dynamic urban and coastal environments that shape the city’s character.

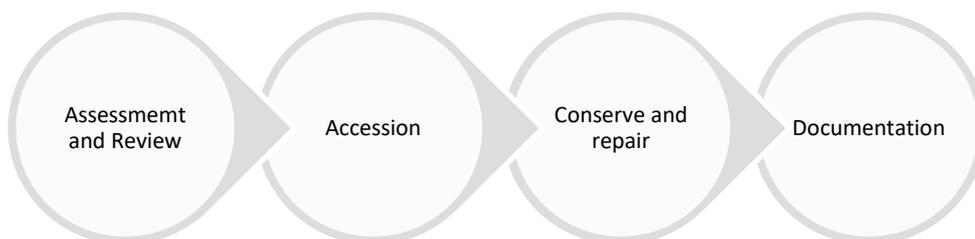
3.3 Monuments and Memorials

The monuments and memorials within the City of Kingston record and reflect significant historical moments that serve as a reminder of events and people, in particular memorialising the loss of people in connection to war.

These monuments and memorials have social and historic significance for the local community, are closely connected to civic recognition and are of heritage significance to the City of Kingston.

Council has a responsibility to care and conserve the monuments and memorials that are erected on Council land or Crown Land within the municipality that Kingston has the responsibility of maintaining.

The management and conservation of memorials and monuments will be to best practice standards. Conservation, restoration and maintenance work on heritage memorials should only be undertaken by or under supervision of specialists with expertise in heritage conservation.



4 Collection Management Guidelines

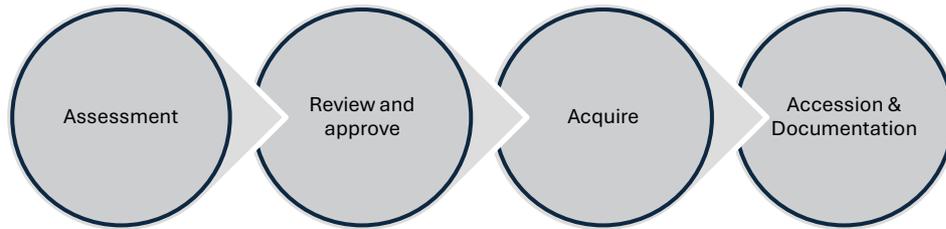
4.1.1 Acquisition

The Collections acquire items by donation, bequest, purchase, transfer or exchange and commission. Additionally, the Visual Arts Collection can acquire through a direct engagement with an artist or through an acquisitive art prize.

The Collections will not acquire any item which does not adhere to legal and ethical requirements. Council Officers responsible for the management of the Visual Arts and Heritage Collections will assess acquisitions against the acquisitions criteria and in

consultation with relevant Advisory Committees, specialist groups and subject matter experts. The assessment must be documented in an acquisitions report for consideration and approval prior to ascension.

Acquisition does not apply to Monuments or Memorials as defined within the policy. Any commissions of new monuments should be applied as a budget submission for Council's consideration and endorsement.



4.1.2 Donations

Potential donations should not be brought directly to the Collections without having first consulted with Council's:

- Heritage Specialist for donations to the Heritage Collection
- Visual Arts Coordinator for donations to the Visual Arts Collection

Donors are encouraged to make initial enquiries via telephone or email to the relevant Officers.

If items are brought to the Collections for assessment, a donations receipt form will be issued recording the date, name and contact details of the donor, condition of the item, information relating to the provenance and ownership of the item and instructions for return or disposal of the item.

The item will be tagged and prepared for assessment against the collection acquisitions criteria. Decisions are documented.

Refused objects are returned to the owner with an explanatory letter or otherwise disposed of as per instructions on the object receipt form.

Objects or works not claimed within 90 days will be disposed of in a manner deemed appropriate by the:

- Heritage Specialist for donations to the Heritage Collection
- Visual Arts Coordinator for donations to the Visual Arts Collection

If the item is accepted, donors sign two copies of the Deed of Gift (the Deed). One copy of the Deed is to be kept by the donor and the other copy is retained by the Collections.

Information about the provenance of the item is also stored in the supplementary file and on the catalogue.

A letter of thanks is sent to the donor, a copy of which is also stored in the supplementary file.

The item will be catalogued and appropriately stored as quickly as possible. The catalogue entry will include all available information regarding the objects and its history, and the donor.

The Collections does not accept conditional donations. The Collections must be able to ascertain clear legal title and ensure transfer of title prior to acquiring any item.

4.1.3 Acquisition Criteria

When acquiring items for the Visual Arts or Heritage Collections, Council applies a clear and considered set of criteria to ensure that each object contributes meaningfully to the collection's purpose and long-term value. Every potential acquisition must meet at least one of these criteria, with decisions made in consultation with subject matter experts and in line with professional standards.

The item must be relevant to the collecting themes outlined in the policy and demonstrate significance, whether historical, artistic, social, or cultural. For visual artworks, additional weight is given to artistic integrity and the way the work reflects or contributes to contemporary artistic practice and local identity. Priority is given to works by artists with a connection to Kingston, Aboriginal and Torres Strait Islander artists and culturally and linguistically diverse artists.

Each item must also meet standards of provenance, condition, and legal and ethical compliance, including cultural protocols for items of Aboriginal or Torres Strait Islander origin. Other important considerations include the item's interpretive potential, rarity, representativeness, and whether it duplicates existing holdings. Practical aspects, such as whether Council can safely store and publicly display the object, also play a role.

There is no strict hierarchy to the criteria, rather, each item is assessed on a case-by-case basis using a holistic approach that weighs its contribution to the collection's scope, relevance to Kingston's stories, and overall public value. This approach ensures the collection remains dynamic, representative, and responsibly managed for future generations.

Acquisitions to the Collections will be made in consideration of the following criteria.

Criteria	Description
Relevance	The item relates to the purpose and key collecting areas stated in this policy such as Heritage Collection Themes and Visual Arts Collection Curatorial Themes
Significance	The item is of historic, aesthetic, scientific/research or social/spiritual significance.
Artistic integrity (Visual Arts Collection)	The item is contemporary and represents excellence, innovation, high aesthetic quality, relevance and authenticity. Priority will be given to works by artists who are local or can demonstrate a connection to Kingston, Aboriginal and Torres Strait Islander artists and other First Nations artists, and culturally and linguistically diverse artists.
Artistic content (Visual Arts Collection)	The item is a demonstration and reflection of current artistic practices and is representative of cultural and social themes that contribute to Kingston's stories and identity
Provenance and documentation	The history of the item is known, and associated documentation and support material can be provided.
Condition, intactness, integrity	The item must be in good condition.
Interpretive potential	The item tells a story or adds to the interpretation of the heritage or curatorial themes outlined in this policy
Rarity	The item is a rare example of a particular kind of object or artistic expression.
Representativeness	The item is an excellent representative example of a particular object or artistic expression
Duplication	The item does not currently exist within in the Collections, unless it is assessed to replace an inferior object.
Legal & ethical requirements	The item must not infringe upon the intellectual, moral or cultural rights of any individual or community. For items of Aboriginal or Torres Strait Islander origin, free, prior and informed consent must be obtained from the appropriate Traditional Owners or cultural representatives. Council will comply with relevant legislation, including the Charter of Human Rights and Responsibilities Act 2006 (Vic) and the Aboriginal Heritage Act 2006 (Vic) , and respect protocols established by Aboriginal Victoria.

Storage requirements	Council has the capacity and resources to appropriately store and care for the work or object.
Opportunity for display	The object can be displayed and made accessible for the community.

4.1.4 Acquisition approvals

Relevant Collections officers are authorised to pursue acquisitions and place reserve on works and prepare written Acquisition Proposal reports for review. Acquisitions and deaccessions within the Collections are assessed and reviewed in consultation with the appropriate subject matter experts, senior Council staff, relevant community Panel and third-party subject matter experts where appropriate.

The reports for acquisitions must also engage the advice and support of the relevant Advisory Committee, such as the Arts and Cultural Advisory Committee or Heritage Advisory Committee.

Acquisitions of items valued under \$50,000 will be at the approval of the Department Manager Arts, Events & Libraries.

Acquisition of works valued beyond \$50,000 will be presented to Council via a formal Council Report for noting or decision.

4.1.5 Conflict of Interest

Council staff, Councillors, advisory committee members, or their immediate families must not be involved in decision-making regarding the acquisition of items they have created, own, or are donating. Any such proposed acquisitions must be declared and assessed with heightened ethical scrutiny and transparency. In such cases, the individual must recuse themselves from the assessment and approval process

4.2 Deaccession

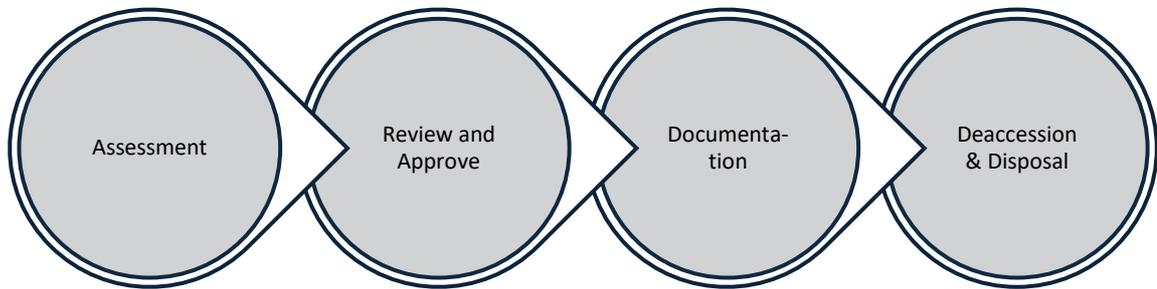
Deaccession refers to the formal removal or relocation of artworks, monuments, memorials, or other Collection items from public view, council ownership or official use. In certain cases, a work may no longer meet its original purpose or may present ongoing maintenance, cultural, or reputational risks.

Council may consider deaccession when:

- The item is irreparably damaged or presents a safety risk.
- The item no longer aligns with Council's values or policy position.
- The original context or location has changed such that the item no longer functions as intended.
- A substantiated request is made by community or Traditional Owners.
- The conservation and storage costs for it are beyond the means of the Collections or Council.
- It lacks any supporting information to enable proper identification or to establish its relevance to the collection.
- The work was acquired under unclear or ethically questionable conditions.

Deaccessions are applicable to items in the Collections, Monuments, Memorials and other items that have been brought into the Collections outside of formal acquisition processes.

Deaccessions decisions are to be handled with care, transparency and in line with this policy's ethical standards.



4.2.1 Deaccession and disposal procedures

The removal of an object from the Collections must only be undertaken with a full understanding of the significance of the item, its character (whether renewable or non-renewable), legal standing, and any loss of public trust that might result from such action (ICOM Code of Ethics, 2017).

Any object identified for possible removal from the collection must be documented for consideration by the relevant Senior Council Officer with close reference to the same criteria under which an object would be accepted into the collection.

In general, the object identified for deaccession will be held for a twelve month “cooling off” period before disposal. Items will be stored in the appropriate place within Council, fitting the collection type.

All decommissioning decisions must be documented and recorded in the collection management system, including the rationale for removal and the outcome of any consultation processes. Where appropriate, Council will consider public communication strategies and cultural protocols associated with removal.

Staff, volunteers, relevant committee members and their families, and other people directly associated with the Collections are prohibited from purchasing, or otherwise obtaining, a deaccessioned object.

Where appropriate, the object should, in the first instance, be offered for return to the original donor or the donor's heirs and successors. If this is not possible, the object should be:

- Transferred to another appropriate institution
- Used as an educative/interpretive tool
- Sold by public auction
- Destroyed or recycled

Any proceeds from the sale of a deaccessioned item will be used for acquisitions or care of the collection.

4.2.2 Deaccession approvals

Decommissioning or deaccessioning of items valued under \$10,000, or items without special status, may be undertaken through consultation with the relevant Collections officers and subject matter experts.

Decommissioning or deaccessioning of items valued over \$10,000 must be undertaken in consultation with the relevant Council Advisory Group and presented to Council via a formal Council Report for noting or decision.

4.3 Documentation and record keeping

The Collections' records and documents are kept and maintained in accordance with relevant Council policies.

Collection management systems used to document and record items within the Collections must enable creation and maintenance of up to date and accurate records on the history, identification, location and condition of works and objects.

The responsibility of collection documentation and management is within the Arts, Events and Libraries department.

At a minimum, each collection record should provide the following information:

- A unique object number automatically assigned by the collection management system. Users of the system must define how many objects are in the series and how many parts belong to each object.
- An identifying description of the object.
- Incoming condition of the object.
- Recommended storage, display, temperature control and security requirements.
- Details of the maker, title, date, medium, dimensions, whether it is accessioned, temporary loan etc.
- How and when it was acquired and from where.
- Credit line and copyright details.
- The purchase price or insurance value.
- Photographs of the object.
- The location of the object i.e. Council storage, on display at a Council facility.

4.4 Storage and conservation

The Collections aims to achieve high standards of collection care and storage.

- Collection storage areas will be secure, tidy and sealed against the weather.
- Access to storage areas will be controlled and monitored by the Heritage Specialist and/or Visual Arts Coordinator.
- Where possible, ultra-violet light will be excluded from storage areas.

- When storage areas are not in use lights must be turned off.
- Preference will be given to conservation quality storage materials.
- Where possible, no material will enter collection stores without first being quarantined.
- Storage areas are regularly cleaned and checked for pests and other problems.
- Collection objects will be allocated a permanent storage location and, when rested or not in immediate use, will be always stored there.
- Any change of location (including temporary) will be recorded immediately in the collection management system by trained personnel.
- Objects should not be stored on the floor.
- Untrained personnel may not handle, clean, treat or restore collection objects without supervision of collection staff.
- Researchers will be given guidance on how to appropriately handle specific materials prior to handling collections objects and where required PPE will be provided to them.
- Engagement of external collection storage suppliers will be in consideration of conservation and preservation of collection items.

Conservation of objects and works within the Collections are guided by documented requirements or relevant Conservation Management Plans as advised by accredited conservators.

4.5 Loan Procedures

The Collections does not accept permanent loans.

The maximum loan period (inward or outward) for the Collections is for twelve (12) months, although loan renewals can be arranged at any time within the original loan period and by agreement with both parties.

The Collections will loan objects (lend and borrow) to help meet its purpose.

All loan related documentation must be completed.

4.5.1 Inward Loans

The Collections will not accept permanent inward loans.

- Inward loans will only be accepted for specific exhibitions or research and for fixed periods of time not exceeding twelve (12) months.
- All inward loans will be accompanied by documentation specifying details of the lending institution, period of loan, condition report (including photographs) and be duly executed by a representative of both the Collections and the lending institution.
- Each party will hold a copy of this agreement. This form will record conditions of the loan and the period of the loan.
- All inward loan documentation will be kept both physically and digitally.
- The Collections agrees to exercise the same care with respect to loaned objects as it does for objects in its own collection.
- Loans shall remain in the possession of the Collections for the time specified on the loan form.

- The Collections can request to renew loans if required. Documentation recording renewal must be signed by a representative of the Collections and the lending institution.

4.5.2 Outward Loans

The Collections will not make permanent outward loans.

- The Collections will loan objects to other organisations for exhibition or educational purposes. It will not loan to private collectors or individuals.
- Borrowers and a representative from the Collections will be required to sign two copies of the outward loan agreement form. Each party will hold a copy of this agreement. This form will record the condition of the loan and the period of the loan.
- The borrower must exercise care in the handling, storage and display of the loan object and must be prepared to meet the conditions outlined in the outward loan agreement.
- The borrower will provide a secure display and/or storage area.
- The maximum loan period is twelve (12) months. Applications for extension of this period must be made prior to the loan expiry date.
- Objects cannot be treated or altered in any way without the written permission of the Collections.
- Loans will remain in the possession of the borrower until returned to the Collections.

4.6 Access to the Collections

- The Collections will be made available and accessible to community via an online catalogue.
- The Collections and their records will be made accessible for research.
- The Collections will, from time to time, be made available via exhibitions and other displays.
- The management of these displays will be at the approval and management of the relevant Collections officer.

The Collections exist to record the history and creative expression of the City of Kingston, particularly through significant people and events, as well as day to day life of residents.

Council is committed to ensuring that the Collections are accessible, inclusive and meaningful for the community. Therefore, in addition to physical and digital display opportunities, Council will:

- Prioritise interpretive potential in acquisition and display decisions.
- Provide access through exhibitions, online catalogues and educational programs.
- Ensure inclusive representation in the Collections across age, culture, language, gender, ability and lived experience.
- Consider accessibility needs (physical, sensory, linguistic) in exhibition design and interpretive material.
- Align with Council's adopted plans and other relevant strategies

5 Responsibility

The areas or positions responsible for defined tasks in implementing, maintaining and approving these procedures / guidelines.

Position/Team	Responsibility
Heritage Specialist, Arts Events and Libraries	Responsible for the management of Council's Heritage Collection.
Historian Librarian	Supports the management and development of Council's Heritage Collection.
Visual Arts Coordinator, Arts Events and Libraries	Responsible for the management of Council's Visual Arts Collection.
Curator and Collections Management Officer, Arts Events and Libraries	Supports the management and development of Council's Visual Arts Collection.
Head of Creative Activities, Arts, Events and Libraries	Policy manager, responsible for the review and approval of the Visual Arts and Heritage Collections Policy and Guidelines
Manager, Arts Events and Libraries	Policy owner, approver of acquisitions to the collections up to the values of \$50,000 and deaccessions up to the value of \$10,000.
Councillors	Endorse high-value acquisitions (over \$50,000) and deaccessions (over \$10,000), adopt the Collections Policy, and refer all other collection matters to appropriate officers.

6 Related Documents and Resources

Legislation

- *Aboriginal Heritage Act 2006* (Vic)
- *Heritage Act 2017* (Vic)
- *Local Government Act 2020* (Vic)
- *Privacy and Data Protection Act 2014* (Vic)
- *Public Records Act 1973* (Vic)

Internal Document

- [Arts and Cultural Strategy 2018 - 2022](#) (2018) City of Kingston
- City of Kingston Library Strategy 2019-2030
- Civic Recognition Fixtures Policy (2023)
- [Innovate Reconciliation Plan](#) (2022) City of Kingston
- Naming of Places Policy (2021)
- [Our Roadmap - Council Plan 2021-25](#) (2021) City of Kingston

Resources

- [Australian Indigenous Visual Arts Codes and Protocols](#) (2016) NAVA
- [Code of Ethics for Museums](#) (2017) ICOM
- [Continuous Cultures. Ongoing Responsibilities](#) (2005) AMaGA
- [First Peoples: A Roadmap for enhancing Indigenous Engagement in Museums and Galleries](#) (2019) Terri Janke
- [Guidelines on Deaccessioning of the International Council of Museums](#) (2020) ICOM
- Protocols for using First Nations Cultural and Intellectual Property in the Arts (2007) Terri Jake
- [National Standards for Australian Museums and Galleries V2](#) (2023) The National Standards Taskforce
- [Standards on Accessioning of the International Council of Museums](#) (2020) ICOM

7 Definitions

Term	Definition
Acquisition	The acceptance, through donation, gift or purchase, of an item into a collection.
Accessioned	The act of recording the addition of a new item to a library, museum or other collection.
Collections	Kingston City Council's visual arts and heritage collections.
Contemporary	Refers to people and things from the same period or describing things that are happening now or recently.
Deaccession	To remove an object or objects from a collection.
Decommission	Refers to the formal process of removing a monument, memorial, public artwork or special item from its active status, essentially marketing its end of service in the public space.
Donation	The act of transferring ownership of an object or artwork from the donor to Council.
Heritage	Heritage includes places, values, traditions, events and experiences that capture where we've come from, where we are now and gives context to where we are headed as a community.

Term	Definition
ICOM	International Council of Museums, the international peak body for museums and galleries.
Inward Loan	The temporary bailment of an items from an external organisation or individual to Council for the purpose of research, copying, exhibition or display, where no transfer of ownership is involved.
Memorial	A statue or structure erected to remind people of a person or event, particularly when memorialising loss of life or property in war and conflict.
Monument	A statue, building or other structure erected to commemorate an individual or event.
Outward Loan	The temporary bailment of an item from Council's collection to an external organisation or individual for the purpose of research, exhibition, or display, where no transfer of ownership is involved
Provenance	Refers to the documented history of ownership of an item from its origin or creation to its current ownership.
Public Art	Refers to Council's Public Art Collection which is governed by the Public Art Policy 2023 – 2028.
Significance	The values and meanings objects and collections have for people and communities.
Visual Arts	The visual arts are an art form that create works that are primarily visual in nature, such as ceramics, drawing, painting, sculpture, printmaking, designing, crafts, photography, video, filmmaking and architecture.