

Collection Development and Management Policy – Issue 4.0

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1.0 Scope, purpose and authorship

This Collection Development and Management Policy is a general policy document intended for the guidance of collection development and management functions and activities, principally acquisition and deaccessioning, undertaken by The National Trust of Australia (New South Wales) ('the National Trust'). In addition, it aims to ensure an understanding of the significance of the National Trust's collection and that, as far as possible, staff and committees follow standard practices, processes and procedures in the acquisition, deaccessioning and disposal of objects.

It is intended that in future the Collection Development and Management Policy should relate to Conservation Management Plans and Interpretation Plans for properties and galleries managed by the National Trust.

2.0 Approval and review

The first version of this Collection Development and Management Policy was compiled by the then Collection Manager of the National Trust in 2011 and early 2012 with assistance and advice of members of the Curatorial Committee at that time. It replaces the Collections Acquisition and Deaccession Policy approved by the Board of the National Trust on 15 June 1992

The first version of this Collection Development and Management Policy was approved by the Board of the National Trust, 28 March 2012. This is the second revision (2.0) dated July 2015.

It is desirable that the Collection Development and Management Policy is reviewed and revised every three years by the Director of Trust Properties with advice and assistance from the National Trust Collection Committee and approved by the Executive Director and Board of the National Trust.

3.0 Relationship to other National Trust of Australia (NSW) policies and reports

- The National Trust of Australia (NSW), Collections Acquisition and Deaccession Policy, approved by the Board, 15 June 1992 (Superseded by this Policy)
- Review of Properties: Report of Properties Committee to the Board, 2004
- The National Trust of Australia (NSW), Loan Policy, approved by the Board, 30 June 2010
- Policy for Acquisition and Disposal of Properties, adopted by the Board 17 August 1992 Resolution No 0247

4.0 Selected relevant legislation and standards

The National Trust of Australia (NSW) endeavours to comply with relevant national and state legislation and museum standards that govern the acceptance and ownership of objects. These include, but are not limited to:

- The National Trust of Australia (New South Wales) Act of 1990
- Museums Australia Code of Ethics, 1984, revised 1999
- International Council of Museums Code of Ethics for Museums (ICOM), 2003
- Burra Charter of ICOMOS Australia, 1999

- Convention on International Trade in Endangered Species (CITES), 1973
- Australian Movable Cultural Heritage Prohibited Exports Register
- National Cultural Heritage Control List (NCHL)
- New South Wales Heritage Act, 1977
- New South Wales National Parks and Wildlife Act, 1974
- New South Wales Environment and Planning Assessment Act, 1979
- New South Wales Firearms Act, 1996
- Principles and Guidelines for Australian Museums working with Aboriginal and Torres Strait Islander Cultural Heritage, 2005
- Privacy Act, 1988; and Amendments, 2014
- Protection of Moveable Cultural Heritage (PMCH) Act, 1986
- Protection of Moveable Cultural Heritage Regulations, 1987
- Significance 2.0: A Guide to Assessing the Significance of Collections, 2nd ed., (2009)
- UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, 2003
- UNESCO Convention on the Protection of the World Cultural and Natural Heritage, 1972
- UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, 1970

5.0 Definitions of terms

Acquisition is the process by which The National Trust of Australia (NSW) assumes responsibilities of ownership for an object that may or may not be accessioned, with the intention to register and catalogue the object as part of the collection.

Bequest is the process by which objects, collections, properties and/or monetary donations are gifted to the National Trust under the terms of a will.

Collections are the Open Collections, the Closed Collections and items within the Trust's ownership and responsibility with no apparent provenance or association with a Trust property.

Closed collections describe collections at National Trust properties with intact contents and objects from original or continuous occupation. Additions however may be made to closed collections under the following circumstances:

- a. The object has a direct association with the property, or families associated with the property during their period of occupation of that property;
- b. For the purpose of interpretation;
- c. To replace window and floor coverings and furnishings, as required, preferably in relation to a Conservation Management Plan and/or an Interpretation Plan where these exist.

Collection policy is a publicly accessible document that guides and defines development and management of an organisation's collection, specifying why, what, where, how and when it collects, and how objects may be deaccessioned from the collection. The collection policy includes a range of clauses or policy statements that provide a framework for decision-making about the development, management and use of the collection.

Collecting institution encompasses a wide range of federal, state, and local government and non government organisations including, but not limited to, museums, galleries, libraries, cultural centres, and keeping or heritage places.

Collection types: refer to Collection summary and background below.

Deaccessioning is the process that formally removes an object from the permanent collection of the National Trust for clearly stated reasons, and disposing of it in accordance with approved methods as outlined in the Collection Development and Management Policy. Deaccessioning requires the advice of the Collection Committee and approval of the Board except where it is within the delegated authority of the CEO of the National Trust.

Disposal is the method by which deaccessioned or unregistered objects may be removed from the collection of the National Trust.

Good-faith effort refers to the process by which the National Trust endeavours to contact donors, relatives, and/or executors of wills, and for high value objects, listings in the print media if deaccessioning, disposal, or transfer of ownership of collection objects is being considered.

Inward loans are objects in the National Trust's custody that are owned by individuals, cultural institutions or other organisations ('the lender'). In this case the National Trust is the borrower. Such loans are generally for specific exhibitions or events. Exchange of documentation ('the loan agreement') is required between the lender and the borrower before items are received by the borrower.

Open Collections describe National Trust properties with collections that have been sourced to represent the original contents or a specific period, and the galleries to which new items may be added. Open collections may contain objects that are:

- a. Provenanced to the property;
- b. Associated with the properties and their former occupants;
- c. Essential to the interpretation of the property;
- d. Complementary to the museum or gallery collection.

Outward loans are objects owned by the National Trust that are on loan to other cultural institutions. In this case the National Trust is the lender. Such loans are generally for specific exhibitions or events and for specific short term periods. Exchange of documentation ('the loan agreement') is required between the lender and the borrower before items are received by the borrower.

Loan agreement: A loan agreement is a legal document that stipulates the period of the loan, object details, insurance information, and conditions of loan including obligations of each party. The physical condition, security, transport costs, and insurance coverage of the loan are the responsibility of the

borrower. Museum standards dictate that loan agreements are issued for a period of one year, but may be renewed, subject to a review, for a maximum of five years. An annual review ensures that insurance and borrower details are current, and that the condition of the object(s) is checked.

Permanent loan: This type of arrangement is a legacy of past practices and is no longer acceptable or practised by most collecting institutions. A permanent loan may be subject to withdrawal by either the original lender or that person's heirs. Complications about current ownership may arise if reclamation or return is being discussed. The National Trust's resources are better expended on items for which it holds unencumbered title ownership in its permanent collection.

6.0 Collection summary and background

The collection of The National Trust of Australia (New South Wales) is held in trust for the people of New South Wales, for the enjoyment and education of present and future generations.

The collection is distributed in historic houses, heritage places, museums, and galleries owned and/or managed by the National Trust and located in the greater Sydney metropolitan area and regional districts throughout the state. It contains highly significant and important objects, works of art, furniture, documents, furnishings and costumes. Many of the objects have direct associations with the heritage buildings in which they are held, where they enhance the significance and understanding of their place of context. The collection also comprises objects associated with prominent Australians, including colonial governors of NSW and their wives and families, politicians, artists, and community leaders and identities.

Through the development and display of the collection since its establishment, the National Trust has influenced community appreciation of Australian art, history, decorative arts and colonial furniture for which it has one of the most significant collections held in Australia. The collection has also contributed to research and understanding of the ways of life of people and families from different periods, places and classes, and women's experiences and creativity in the domestic environment.

The collection of the National Trust has been predominantly acquired through donations, bequests, financial gifts, and fundraising. It reflects the generosity and foresight of members and supporters of the National Trust, past and present.

The collection has considerable social value for the Trust's communities, members and volunteers. Just as the National Trust has saved important buildings for the community, it has also ensured the survival of highly significant objects, *in situ* collections, and works of art, and has made these accessible to the public. The collection is an integral part of the National Trust's commitment to heritage conservation, historical interpretation and community engagement.

6.1 The Collection

The collection consists of objects that conform to the Acquisition Policy and meet the criteria of historic, aesthetic, cultural, social, scientific or technological significance. The collection is divided into closed and open collections.

It is the intention of the National Trust that objects in the collection should be registered, catalogued, photographed, insured and physically numbered. These items may include original contents of a property, as well as furniture, personal effects, historic textiles, photographs, and artworks. Formal deaccessioning is required to remove objects from the collection.

Types of objects in the collection that require specific definitions include:

6.1.2 Archaeological material

The National Trust has archaeological material and deposits that relate to some of its properties. The archaeological material related to Old Government House is highly significant and includes some of the oldest pieces of decorative plaster in Australia.

6.1.3 Building material and fabric

Building material and fabric with a direct provenance to a National Trust property will be retained. Examples include joinery from the 1968-1970 restoration of Old Government House and the 1963 replica verandah columns which were removed from Experiment Farm Cottage in the early 1990s.

6.1.4 Costume and textiles

The National Trust has an extensive collection of costumes and textiles held in both the closed and open collections. The range of items is extensive, dating from the early 1800s to the second half of the 20th century, and includes women's dress, outerwear and undergarments, children's and babies' clothing, an extensive collection of Christening gowns, military uniforms and men's clothing, lace and needlework, and costume accessories, such as shoes, handbags, jewellery.

6.1.5 Documentation and photographs

Documentation includes original correspondence, manuscripts, personal papers, and ephemera. Historic photographs that relate to a property's original use, key periods of occupation, and the donor source or bequest or form part of the permanent collection.

Contemporary photographs that have been produced for publications, Conservation Management and Interpretation Plans, and restoration work are deemed to be archival material and are not incorporated into the collection of the National Trust but should be incorporated into the National Trust's Archives.

6.1.6 Soft furnishings

Soft furnishings, curtains, pelmets, blinds, floor coverings, table covers, bedding, and linen. Where these objects are original to the property or associated with the occupants of a property they are considered as part of the permanent collection.

Where soft furnishing objects have been purchased or commissioned, as with the work of the Soft Furnishings Group, these items are considered as assets, not collection objects. They may require replacement from time to time.

Other soft furnishings used in the properties' presentations are subject to deterioration and require replacement from time to time. These are not considered collection objects.

6.1.7 Reproductions

Reproductions based on documentary and/or material evidence may be used in the presentation of a property where the original is not available or may sustain damage if displayed. This category also includes ghost furniture.

Reproductions valued at over \$1,000 are included in the collection; however, they must be clearly identified both physically and on the Collection Management System as distinct from collection objects held in the museum and galleries where they will be displayed. Reproductions valued under \$1,000 are deemed to be props

6.2. Non-collection objects

6.2.1 Building fabric

Several types of building material and fabric are managed as an asset by the National Trust but are not to be accepted and accessioned into the collection. These include:

- Building fabric and salvaged materials retained for potential re-use in future maintenance, repair, and conservation.
- Material provenanced to significant demolished buildings.

6.2.2 Props

Props incorporate a wide range of material acquired specifically for the purpose of public display or interpretation. All props must undergo the acquisition process to assess their suitability and appropriateness for their intended place of display. Props are not included as part of the permanent collection, accessioned, or intended to be held in perpetuity but must be clearly identified.

6.2.3 Reference books

Reference books are publications that are about the National Trust's properties and galleries, or the people and artists associated with the properties and galleries. They should be considered as reference, research, and archival material that may be incorporated into the National Trust Archives or into the property's or gallery's library that is to be managed and maintained separately from the collection.

7.0 National Trust of Australia (New South Wales) Property Summaries

7.1 Introduction

The properties are divided into closed and open collections. The following are summary descriptions of each property for the purpose of providing a framework in which to consider collection development.

The scope and content of what is collected for each property may change according to amendments to Interpretation and Conservation Management Plans, significance assessments, or changes to The National Trust of Australia (NSW)'s portfolio.

With the approval of the Director of Trust Properties, it is generally permissible to acquire relevant objects to enhance interpretation of properties.

7.2 Closed Collections

The Closed Collections are: Bedervale, Dundullimal, Miss Porter's House, Miss Traill's House, Retford Park, Saumarez, Vienna Cottage, and Woodford Academy. Refer definition of Closed Collections in 5.0 *Definitions*.

7.2.1 Bedervale, Braidwood

Property Summary

Bedervale is a privately owned property that was designed by the architect John Verge for Captain John Coghill. Completed in 1836, it is a single storey brick dwelling with grounds and outbuildings.

Bedervale contains furniture and household objects, dating from 1800s to 1970s that are provenanced to the Maddrell family who lived in the homestead for over one hundred and fifty years. The collection illustrates the changing tastes and social habits of a specific family from the Victorian to Edwardian period. The National Trust owns some of the household contents, acquired through a Commonwealth Government National Estate grant in 1975. The property is currently owned by the Royds family.

Collection Development

The National Trust may acquire:

- objects with a known association with the house and grounds prior to the sale of the property by the Maddrell family;
- objects that assist with the interpretation to the property.

7.2.2 Dundullimal Homestead, Dubbo

Property Summary

Dundullimal homestead was built c1842 as head of a station on a squatting run. The first recorded occupants were Charles and Dalmahoy Campbell, although the development of the house is attributed to John Maughan. In addition to the timber slab house, the property also includes stone stables, a slab and iron clad outbuilding, a silo, privy, water tank, four wells, windmill, and yards. The National Trust acquired Dundullimal along with some contents and furniture in 1986 as a gift from the Palmer family. The contents of the house at Dundullimal represents the period of residence of John and Aphrasia Maughan prior to 1860. Some Maughan furniture came with the Palmer family gift.

Collection Development

The National Trust may acquire:

- objects and farm machinery with a direct provenance to Dundullimal;
- objects that assist with the interpretation of the property.

7.2.3 Golden Vale, Sutton Forest

The Golden Vale property is significant through its association with the early settlement of the area and its connection with Benjamin Carter who discovered kerosene in the area. The Golden Vale homestead was completed in 1870 on the settled in 1856 by Benjamin Carter.

The stone homestead was sold by the Carters in 1943 to Mr Frank Keighley who later passed the property to his nephew Mr Geoffrey Keighley OAM. In 2004 the property was donated to the National Trust. Mrs Keighley vacated the property in July 2015 and the contents of the property including a significant collection of paintings, furniture, ephemera and personal items were donated to the Trust for interpretation purposes.

Collection Development

The National Trust may acquire:

- objects and farm machinery with a direct provenance to Golden Vale;
- objects that relate to the members of the Carter and Keighley families who owned and occupied the house where they assist the interpretation of the house;

objects that assist with the interpretation to the property.

7.2.4 Miss Porters House, Newcastle

Property Summary

This freestanding Edwardian terrace house with garden was built in 1909 for the Porter family. After Herbert Porter's death in 1941, his widow Florence and their two daughters, Ella and Hazel, remained in the house with minimal changes until late 1990's. Bequeathed to the National Trust in 1997 by Miss

Hazel Porter, the contents are testimony to the family's continual occupation of the house and can therefore be regarded as a 'time capsule'.

The house with its highly intact contents and grounds is significant as a residential property continuously occupied by one family over 90 years. The contents includes original objects, textiles, furnishings, documents, and ephemera that date predominately from two periods - the original fit out in 1909 and second furnishing between 1935-1939. Of particular note are the stencilled timber ceilings, decorated linoleum floor, art deco light fittings, and Queensland maple staircase. The domestic interiors and contents provide an insight into the design and organisation of Edwardian homes as well as urban lifestyles in Newcastle.

Collection Development

The National Trust may acquire:

- objects that relate to the members of the Porter family who owned and occupied the house;
- objects that assist with the interpretation to the property.

7.2.5 Miss Traill's House, Bathurst

Property Summary

Built in the 1840s for Reverend Thomas Sharpe, the house had a number of owners and occupants before being leased to Mrs Gertrude Traill in 1932. It was later sold to Miss Traill who lived at the house with her mother, Mrs Traill. The house and most of its contents, including furniture and family memorabilia was bequeathed to the National Trust following Ida Traill's death in 1976. Miss Traill was a descendant of the Bathurst Kite and Lee families.

The collection is significant as it represents over one hundred years of domestic and decorative arts in Australia and is evocative of the careers and values of Kite and Lee families. The National Trust will, where possible, display the collection based on Ida Traill's use of the house and her wishes as expressed in her will.

Collection Development

The National Trust may acquire:

- objects relating to the Traill family's occupation of the house;
- significant objects related to the Kite and Lee families may be considered;
- objects that relate to Reverend Thomas Sharpe may be acquired if they do not interfere with the presentation of the house;
- objects that assist with the interpretation to the property.

7.2.6 Retford Park, Bowral

Property Summary

The house at Retford Park (designed by Albert Bond) was built in 1887 by Samuel Hordern (1849-1909) merchant and stockbreeder, and his wife Jane nee Booth. Its European history extends back to grants of land promised to Edward Riley senior by Governor Macquarie in 1821. A grand rendered brick Italianate style residence set on a low rise it was subsequently owned by three generations of Samuel Horderns until it was sold in 1960 to the American company King Ranch. In 1964 James Fairfax bought the property from King Ranch and converted it from an agricultural property to a fine country gentleman's residence. The property was gifted to the National Trust in 2016.

The property and grounds were transformed by James Fairfax including the commissioning of artwork including two murals by Donald Friend in the dining room. The house contained a significant collection of artworks by prominent Australian and international artist. Many of these pieces were later bequeathed to the National Trust by the Estate of the late James Fairfax.

Collection Development

Retford Park is presented primarily to represent James Fairfax's occupancy.

The National Trust may acquire:

- objects with a known association with the house and grounds associated with the ownership of James Fairfax (1964-2016)
- objects with a known association with the house and grounds during the ownership of three generations of the Hordern family (1880s – 1960) and the subsequent period of ownership by King Ranch(1960-1964)
- objects that assist with the interpretation to the property.

7.2.7 Saumarez, Armidale

Property Summary

The name Saumarez, of various spelling versions, was a family name and place in the Channel Islands and chosen by Colonel Henry Dumaesq for his 100,000 acre squatting run in New England. The run was held under a 10 pound annual licence in 1837. By 1848 Saumarez property had slab houses, huts, a store, yards, and woolshed. Henry Arding Thomas purchased the property in 1856 then sold it to Francis John White in 1874. Originally a single storey house, the homestead was built in 1888 for the family of Francis John White. By 1906 a second storey was completed to aggrandise the house. The last occupant of the house was Elsie White, youngest daughter of F.J. White who lived at the property her entire life until her death in 1981. The White family gave the property, with homestead, extensive grounds, and several farm related buildings including stables, milking shed, and the worker's residences to the National Trust in 1984.

The house contains an intact *in situ* collection featuring objects obtained through mail order in 1906. The house reflects the divergent tastes and aspirations of Mr and Mrs F.J. White and their children.

Collection Development

The National Trust may acquire:

- objects relating to the White family period of occupancy;
- objects associated with the property's history of use by Henry Damaresq;
- objects from the period of Thomas family occupation;
- objects that assist with the interpretation to the property.

7.2.8 Vienna Cottage, Hunters Hill, Sydney

Property Summary

Built in 1871 for John and Anne Hillman and their five children, the building is a typical tradesman's cottage consisting of four rooms with a detached kitchen and laundry. Vienna Cottage was originally run as a dairy with a small orchard. Although the Hillman's retained ownership of the property until it was purchased by the National Trust in 1984, it was rented out from 1926. George Anderson, the last tenant and caretaker, lived there from 1984 to 1991.

When it was acquired by the National Trust the property was mostly empty except for some pieces of furniture and objects provenanced to George Anderson. The interpretation philosophy of this property has been to maintain it 'as found' and is therefore considered to be a closed collection.

Collection Development

The National Trust may acquire:

- objects that relate to the period of occupation by the Hillman family;
- objects relating to the Anderson tenancy;
- objects that assist with the interpretation to the property.

7.2.9 Woodford Academy, Woodford

Property Summary

Woodford Academy built in the mid-1840s as an inn and added to in the 1850s, operated as an inn that was run by several licensees before being converted into a residence. Known as Woodford House, the property was purchased by Sydney businessman Alfred Fairfax in 1868 as his mountain retreat. Fairfax extended the building with a ballroom (that was destroyed by strong winds in 1910) and a two storey dwelling for servant quarters. In 1897 it was sold to David Flannery who ran it as a boarding

house until 1908. John Fraser McManamey established Woodford Academy at the site in 1907 that incorporated a chapel and dormitories for boys. He continued to live there with his family after the closure of the school in 1936. In April 1979, Miss Gertrude McManamey, the daughter of John Fraser McManamey, donated Woodford Academy to the National Trust and continued to reside there until her death in 1988.

The donation also included some household contents, including furniture, ceramics, artwork, costumes, textiles, books, documents, personal papers, and garden implements. The personal papers of McManamey family included diaries and correspondence, photographs, albums, scrapbooks, stereoscopes. Documents associated with Woodford Academy were transferred to the Mitchell Library with Gertrude McManamey's consent in 1981.

Many of the objects were damaged, unable to be repaired, and/or lacked their original context but are important for their association with Woodford Academy and the McManamey family. Woodford Academy also has some original contents from the period it was a school and is the only surviving example of an early-twentieth century private boarding school in the Blue Mountains. This collection however, has been added to with representative objects.

Collection Development

The National Trust may acquire:

- objects related to the period of use as an inn and boarding house from the 1840s to 1908;
- objects related to the McManamey family and Woodford Academy during the period it was a school from 1907 to 1938;
- objects that assist with the interpretation to the property.

7.3 Open Collections

The Open Collections of the National Trust of Australia (NSW) are: Cooma Cottage, Everglades House and Gardens, Experiment Farm Cottage, Grossmann and Brough House, Harpers Mansion, Lindesay, Norman Lindsay Gallery, Old Government House, Riversdale, S.H. Ervin Gallery, and Tenterfield School of Arts. Refer definition of Open Collections in 5.0 *Definitions*.

7.3.1 Cooma Cottage, Yass

Property Summary

Cooma Cottage is a colonial bungalow built by Cornelius O'Brien in 1830s. It was purchased in 1839 by Hamilton Hume (1797-1873), who developed and extended the building; adding wings and a Greek Revival portico. The site also contains outbuildings and stables with tools and harnessing equipment. Acquired by the National Trust in 1970, the cottage has been furnished with nineteenth century and

reproduction objects. Objects with original provenance to Hamilton Hume are owned by the Yass Historical Society but are displayed at the house.

Collection Development

The National Trust may acquire:

- objects original to the house from the period of occupancy by O'Brien and Hume from 1830 to 1873;
- objects that assist with the interpretation to the property.

7.3.2 Everglades House and Gardens, Leura

Property Summary

Henri Van de Velde (1878-1947), a Belgium industrialist, built Everglades in 1935-1936 as a modern weekend retreat from his family residence in Sydney. It was integrated into 5.2 hectares of Australian bushland with landscape gardens designed by Danish-born Paul Sorensen. The property changed ownership several times being transferred to Leonard Alex Lochrin in 1949, Florida Productions in 1951, Harry Pick in 1954 then to Swain & Co. in 1960. Swain & Co. was subsequently purchased by Angus & Robertson Pty Limited. Anonymous donations enabled the National Trust to purchase the property from Angus & Robertson in 1962.

Everglades is significant for the gardens and the technical design quality of the building and interiors. It is an early example of the influence of European Modernist architecture movement in Australia.

Collection Development

The National Trust may acquire:

- objects original to the house during the period of occupancy of the Van de Velde family;
- objects provenanced to Henri Van de Velde and his family that relate to Everglades House and grounds;
- objects that relate to Paul Sorensen's landscape garden designs for the property;
- objects that assist with the interpretation to the property.

7.3.3 Experiment Farm Cottage, Parramatta

Property Summary

Experiment Farm Cottage is a verandahed bungalow dwelling built for Surgeon John Harris in 1835. The cottage is situated on the first land grant in Australia given to former convict, James Ruse by Governor Phillip in 1789. Harris purchased the land from James Ruse in 1793, and the site remained

in the Harris family's possession until its sale and subdivision in 1921. Purchased by the National Trust from Neville Charles McDonald in 1961, it was the first house acquired by the National Trust with the intention of becoming a house museum.

The contents of this cottage are intended to represent the period of ownership by Dr John Harris and comprise colonial furniture of English and Australian manufacture, ceramics, and artwork. Many of the objects are based on those on the 1830s inventory of Dr Harris' house at Shane's Creek (this house was of a similar size and type to Experiment Farm Cottage).

Collection Development

The National Trust may acquire:

- objects associated with James Ruse, Dr John Harris, and the Harris family and their tenants;
- objects that relate to the occupation of the house prior to 1921;
- objects that assist with the interpretation to the property.

7.3.4 Grossmann House, Maitland

Property Summary

Grossmann House, originally known as Entcliffe, is a two-storey Victorian brick townhouse completed in 1870-1871 for Isaac and Caroline Beckett. It is a mirror image of its neighbour, Brough House owned by Beckett's friend and business partner Samuel Owen. In 1893 the NSW Department of Public Instruction resumed the property for Maitland Girls' High School. The house was renamed in 1935 in honour of the school's head mistress Miss Jeannette Grossmann, who lived and taught at the house from 1894 to 1913. The Maitland Girls' High School outgrew the house and moved in 1963.

The Department of Education granted the National Trust permissive occupancy of Grossmann House in 1963 and Brough House in 1972. In 1968 the National Trust opened Grossmann as its second house museum. Both Grossmann and Brough were declared Crown Reserve by the Department of Lands with the National Trust as Trustee in 1978.

The contents of Grossmann House predominately dates from the mid-19th century and consists of furniture, textiles, costumes and decorative arts donated by families in the Hunter region. The costume and domestic textiles include a number of rare examples of men's dress and significant costumes interpreting aspects of women's lives from the 1850s to 1910.

Collection Developments

The National Trust may acquire:

- objects provenanced to the period of residence of the Beckett and Owen families between 1870 and 1893;

- objects that are provenanced to and/or relate to the use of the building as a Maitland Girl's High School 1893 to 1963;
- objects that complement or enhance the existing costume and domestic textiles collection;
- objects that assist with the interpretation to the property.

7.3.5 Harpers Mansion, Berrima

Property Summary

Built in 1834 for the District Constable James Harper, the property passed into the hands of William Hutchinson as mortgagee after Harper's death in 1845. The Roman Catholic Church leased the building from 1853 to 1898, as a Presbytery and from 1903 to 1909 as a convent. Subsequently, the Church leased the building to various tenants until 1970 when it was auctioned and purchased by Mr W.G.E Williams. With the assistance of National Estate Grant funds (originally given to Wingecarribee Shire Council for restoration work), The National Trust purchased the property from Williams in 1978.

The contents of Harpers Mansion are not provenanced to this property and were collected to reflect nineteenth century domestic interiors. The interior decoration however dates from the Presbytery period and one of the rooms on the first floor has been furnished to represent a chantry/chapel to reflect the 120 years of ownership by the Catholic Church.

Collection Development

The National Trust may acquire:

- objects that date from the early-19th century to 1845 to reflect the period of occupation by James Harper and his family;
- objects that assist with the interpretation to the property.

7.3.6 Lindesay, Darling Point, Sydney

Property Summary

Completed in 1834, Lindesay is two-storey sandstone dwelling with a basement that contained servant's quarters, kitchen, and a freshwater well. Lindesay was the first villa in Australia designed in the picturesque Gothic style. It was owned and occupied as a private residence of several influential colonists, and was purchased by the Pye family in 1926. The house and contents were donated to the National Trust in 1963 by Mr Walter D. Pye.

The house is predominately furnished with 19th century and some first half of 20th century furniture of English and Australian manufacture. It aims to reflect the periods of occupation of Campbell Drummond Riddell, Sir Thomas Mitchell, Sir Charles Nicholson, Williams Bradley, John Macintosh, Dr Edward Jenkins and Charles Pye and their families.

Collection Development

The National Trust may acquire:

- objects that have known associations with the families, buildings and grounds, from 1836 to 1963;
- objects that assist with the interpretation to the property.

7.3.7 Norman Lindsay Gallery, Faulconbridge, Springwood

Property Summary

In 1898 Francis Foy commissioned the stonemason Patrick Ryan to build a single storey cottage that was named 'Maryville'. By 1912 Rose Soady purchased the property and lived there with the artist and writer Norman Lindsay (1879-1969) whom she married in 1920. The house and property was extensively renovated and developed during the Lindsays' occupation including the addition of painting and etching studios, a Roman courtyard to the house, and sculptures to the grounds. Norman Lindsay died in 1969 and bequeathed the property and a collection of artwork to the National Trust. It was a condition of the bequest that the National Trust acquire the house and surrounding grounds from Rose Lindsay, which was achieved through public appeal. The etching studio was purchased by the National Trust in 1999 with Federal Government funding.

Prior to his death, Norman Lindsay commenced negotiations with the National Trust to bequeath a collection of his artwork and library located at Springwood. The collection comprises oil paintings, watercolour drawings, etchings, drawings, lithographs, sculptures, ship models, hand-decorated ceramics, artist equipment, furniture, books, personal papers, photographs, ephemera and visual reference material (such as scrapbooks and clipping files). In addition to art created by Norman Lindsay, the collection also contains the work of other Lindsay family members and several artists.

The collection has been added to through the goodwill of former Lindsay associates such as Alan Renshaw, Douglas Stewart, and Margaret Coen.

The Norman Lindsay collection of art, decorative arts, publications and ephemera is of national significance as a repository of an influential Australian artist and the direct relationship to the house and grounds as many of the works were created at the Springwood estate. The Lindsay's were extremely influential in the development of art and literature of their time and interactions with other artists.

As Norman Lindsay was prolific in all media (and is represented in state and national collections), to attempt an encyclopaedic coverage would be neither possible nor desirable. Rather, the Norman Lindsay Gallery will focus upon acquiring representative examples of Norman Lindsay's work and techniques, and bear in mind the scope of the collections held at the National Library of Australia, State Library of New South Wales, and other cultural institutions.

Collection Development

The National Trust may acquire:

- Artworks produced by Norman Lindsay;
- objects which have a known association with the house between 1911 and 1969;
- artwork produced by other members of the Lindsay family and close associates of the family;
- objects that assist with the interpretation to the property.

7.3.8 Old Government House, Parramatta

Property Summary

Old Government House is a two storey house that functioned as a country residence for ten colonial governors from 1799 to 1855. The central block was completed in 1799 for Governor John Hunter, however the 1815 extensions designed by Governor Lachlan Macquarie's Aide-de-camp, Lieutenant John Watts, transformed the house into a Palladian-style residence in the English manner. After the government vacated the house, it became a private residence, then a commercial boarding house, until The King's School leased it as a school boarding house from 1910 to 1966. In 1967 the house came under the management of the National Trust, although it is owned by New South Wales State Government.

The ground floor of the house is furnished to reflect the period of occupation by Governor Lachlan and Elizabeth Macquarie. The first floor is furnished with objects dating from 1788 to 1855, especially objects of Australian manufacture illustrating craftsmanship, style, decorative arts, technology and fashion in colonial Australia. A number of objects are provenanced to gubernatorial families such as Macquarie, King, Bligh, FitzRoy, together with other prominent colonial families.

Collection Development

The National Trust may acquire:

- objects that relate to the period of occupation of the colonial Governors and their families 1790 to 1855;
- objects listed on the inventory, or objects which reflect the inventory, compiled by Governor Macquarie's aide-de-camp, Henry Colden Antill for Royal Commissioner J.T. Bigge in March 1821;
- objects listed on the inventory of the June 1855 sale of Government furniture or objects of a similar date and manufacture;
- objects that enhance the existing colonial furniture collection, with priority to objects of Australian manufacture, between 1810 and 1855.

Consideration may be given to the acquisition of:

- objects which are provenanced to Old Government House during the post-gubernatorial tenancies 1855 to 1909;

- objects which are provenanced to Old Government House during its use by The King's School from 1910 to 1966, with reference to the existing collection held by The King's School;
- objects that assist with the interpretation to the property.

7.3.9 Riversdale, Goulburn

Property Summary

Built as a coaching inn and residence in the 1840s, this single storey house is situated on grounds with outbuildings that include a stone barn. Riversdale briefly operated as Goulburn Grammar School (1850-1855), then passed through numerous owners and lessees until the surveyor Edward Twynam (1832-1923) leased the property in 1872 then purchased it in 1875. Edward lived at Riversdale with his wife, Emily Rose Twynam (1845-1910) and their three daughters Edith, Alice Joan, and Phoebe. The house continued to be occupied by three Twynam daughters after their parents' death. Purchased from the Twynam family in 1967, the house contains some pieces of furniture, art and craft provenanced to this family but the majority of the collection consists of donations from individuals.

In the 1970s Riversdale was reconstructed and furnished to reflect its period of use as an inn. The interiors have been recreated were largely conjectural with no detailed research to ascertain how the first occupants used the house or how their furniture would have been arranged. Subsequent donations, including kitchenalia and domestic ephemera, derive largely from individuals and families from the surrounding district. The later occupation by the Twynam family is represented in the drawing room where there is original furniture, applied art, paintings, and memorabilia.

Collection Development

The National Trust may acquire:

- objects with provenance to the Twynam family during their period of occupancy from 1872 to 1967;
- objects that relate to the period an inn during the 1840s;
- objects that assist with the interpretation to the property.

7.3.10 S.H. Ervin Gallery, Sydney

Property Summary

In 1974 the New South Wales State Government offered buildings to The National Trust of Australia (NSW) for its headquarters and to house an art gallery, following S.H. (Samuel Henry) Ervin's offer of funding to restore them. S.H. Ervin also left over 40 works from the early-twentieth century in his will to establish the S.H. Ervin Gallery collection. Sydney solicitor, Alan Renshaw gave the S.H. Ervin Gallery's largest single bequest and the paintings and works on paper bequeathed are among the

Gallery's finest. In addition to late-nineteenth century works depicting Sydney scenes, the Renshaw Bequest includes works by Sydney Modernist artists.

The S.H. Ervin Gallery collection provides visual insights into the cultural history of Sydney. Many of the paintings, drawings, prints and watercolours reflect the collection's dominant focus on Sydney's changing cityscape and lifestyles. The majority of the works span from the colonial period of the 1850s to the mid-twentieth century, a period that witnessed the transformation of Sydney from a post-colonial town to a prosperous international city.

Collection Development

The National Trust may acquire:

- artworks, in particular paintings and prints, by Australian artists that complement the existing S.H. Ervin Gallery holdings. A particular focus is Sydney artists from the colonial period of the 1850s to the mid-twentieth century;
- relevant acquisitions of the highest quality and artistic merit.

7.3.11 Tenterfield School of Arts, Tenterfield

Property Summary

The building known as the Tenterfield School of Arts was constructed in the 1870s to house a local working men's institute. It was added to in 1913. The politician and statesman, Sir Henry Parkes (1815-1896) delivered a speech in favour of Federation at this site in 1889.

The museum housed in this building contains a collection associated with Sir Henry Parkes, the Federation movement, Australian Federal Government and Parliament, and the School of Arts. The School of Arts building and some of the contents belong to The National Trust of Australia (NSW) through an Act of Parliament in 1957 but are managed by the Tenterfield Shire Council. The objects with direct provenance to Henry Parkes are on loan from Sydney Living Museums (formerly Historic Houses Trust of New South Wales), some objects are owned by Tenterfield Shire Council, some belong to the Trust having been donated by Mrs Wynn, Henry Parkes' granddaughter.

Collection Development

The National Trust may acquire:

- objects which have a known association with the visit of Sir Henry Parkes to Tenterfield and his Federation speech in 1889;
 - objects which have a known association with Sir Henry Parkes; and relate to the Federation movement;
 - objects that relate to the School of Arts building, with reference to the collection and holdings of the Tenterfield Shire Council;
 - objects that assist with the interpretation to the property.
-

The National Trust of Australia (NSW) owns other properties which include miscellaneous items that are currently not treated as separate collections. These include: Ahisma, Balmain Watchhouse, Dalwood House, Stella James House, and Tomago House.

Documentation about these properties may be collected for addition to existing material held in the National Trust Archives.

8.0 Acquisition Policy

8.1 Introduction

The National Trust of Australia (NSW) collects objects for the benefit of current and future generations, to enhance appreciation of Australian history, art, culture, people and places, to aid interpretation and understanding of the places and properties where they are displayed and for education, community access and engagement.

8.2 General principles

1. The National Trust does not accept objects on the basis of personal influence or instruction from the Trust's staff, committees, membership base, or individuals.
2. The National Trust does not accept objects unless there is clear evidence of legal entitlement and ethical provenance. Objects accepted into the collection should have written evidence to validate ownership and a signed Deed of Gift Form confirming transfer of legal title.
3. The National Trust does not publically disclose information and details about the acquisition source as stipulated under the Privacy Act unless a waiver agreeing to do so has been signed or, in the case of deceased estates, documented according to the instructions of the bequestor.
4. All acquisition proposals should be presented to the Collection Committee for comment and advice and to the CEO. The CEO may approve the acquisition if it is within the delegation from the Board otherwise the decision should be referred to the Board for their approval.
5. The National Trust will accept objects on a permanent basis only if they are relevant and consistent with its organisational aims and objectives.
6. The National Trust will endeavour to comply with to Code of Ethics of ICOM and Museums Australia and to undertake due diligence and provenance checking of legal title of objects to be acquired.
7. The National Trust will endeavour to maintain integrity and authenticity in the interpretation and presentation of its properties and house museums in all objects accepted for acquisition.

8. Of primary importance are an object's significance, provenance, and relationship to the National Trust's properties, galleries, and collection.
9. The relevance of a proposed new acquisition to the National Trust's existing galleries, museums, and properties should be able to be demonstrated with reasons for acceptance of the object documented on an Acquisition Proposal Form (Appendix C). It is imperative that this form, and all other documentation including Deeds of Gift (Appendix E) and any other documents related to the donation and transfer of legal ownership of objects to the National Trust be maintained in the National Trust Archives for future reference.
10. The National Trust will acquire relevant objects only if the Trust can provide adequate financial and human resources to document, care, store, conserve, interpret and display in accordance with professional museum standards.
11. New acquisitions are registered and catalogued on the Collection Management System, physically numbered, and photographed for tracking and identification purposes.
12. The National Trust may collect objects for comparative research purposes to enhance knowledge and interpretation of the permanent collection. Such objects may include archival material, documents, and pictorial records of interiors, exteriors, and gardens.
13. Objects should not be acquired from significant heritage places and sites where acquisition and removal would diminish the significance of the place or site, except in circumstances where the object is at risk.
14. The National Trust will accept objects with conditions attached by the donor or the vendor only in exceptional circumstances and with approval of the Board. Refer 8.4.1.
15. The National Trust does not support the practice of 'marriages' whereby objects are presented as whole and original but comprise several parts sourced from different objects. The exception to this principle is for objects that have been acquired with properties as part of the collection of that property to assist with its interpretation.
16. The National Trust acquires only culturally appropriate works by Indigenous artists. Objects deemed to be of secret or sacred significance are not acquired.

8.3 Acquisition criteria

The following primary and comparative criteria are used to determine the acceptance of objects. Each object should meet at least one of the primary criteria.

8.3.1 Primary criteria

1. Relevance and relationship to the National Trust's properties, galleries, and collection.
2. Significance – the object must demonstrate significance based on its historic, aesthetic, scientific, research, social or spiritual, scientific or technological value.

3. Authenticity and integrity – the object must be authenticated with documentary proof, research, or scholarship as to its authenticity.
4. Provenance – objects must have a known provenance to a person, family, artist, or makers associated with a National Trust property or collection and/or have a proven association or connection with a person or property.

8.3.2 Comparative criteria

1. Representativeness – an object may be acquired if it represents life as depicted in house museums or is representative of an artist's or maker's work of relevance to the National Trust's collection.
2. Rarity - objects unique and rare have preference over duplicates. Exceptions may be made when evidence, such as an original household content list, supports multiples.
3. Physical condition – an object should be of sound condition and not pose a threat or risk to people or other objects. If the object has high conservation needs requiring work and repair, it will not be accepted unless it is rare, of exceptional state or national significance, demonstrates impeccable provenance, and relevance to the collection of the National Trust.

8.4 Methods of collecting

All methods of accepting objects into collection of the National Trust should comply with the acquisition criteria, general principles, ethical standards and statutory responsibilities. These include:

1. Donations and Bequests
2. Cultural Gifts Program
3. Transfers or Exchanges
4. Purchases
5. Commissions

8.4.1 Donations and Bequests

Donations and bequests may be accepted from any source. Donations and bequests with conditions attached by the donor or bequestor will be accepted only in exceptional circumstances. Generally there should not be any caveats or requirements by the donor or the vendor attached to the care, display, or future use of the object. Any proposed conditions attached to a donation must be approved by the Board of the National Trust.

Donations may have the following characteristics:

1. transfer of legal title is made voluntarily by the donor;
2. transfer arises by way of benefaction; and
3. Donor receives no material benefit or advantage from the donation.

Bequests are subject to the same assessment process as donations and must demonstrate significance and relevance to a National Trust property or gallery collection. It is desirable that a legal copy of the will and probate is provided and lodged with The National Trust Archives.

8.4.2 Cultural Gifts Program

The Australian Government's Cultural Gifts Program encourages gifts of cultural significance to public institutions, by offering donors a tax deduction for the market value of their gifts. Gifts made under the Program are exempt from capital gains tax and the taxation deduction benefit may be spread over a period of up to five years. Please note under the terms of the Program, any donations submitted must be donated in advance of the application, and thereafter remain the permanent property of the recipient institution, regardless of the outcome of the decision of the Ministry for the Arts.

As a registered charitable institution, the National Trust may accept objects under the Cultural Gifts Program where the object(s) meet the Trust's acquisition criteria and the general principles of the Program.

Costs of obtaining the two valuations required are met by the donor (unless a special arrangement has been made) and must be from the List of CGP Approved Valuers. Staff of the National Trust are not permitted to provide valuations for objects, nor can a monetary value for the object be promised to the donor, as the final figure is an average of the independent official valuations obtained.

Donors considering gifts under this scheme should be aware of the timeframes and submission dates involved in processing applications and should refer to the Cultural Gifts Program website <http://arts.gov.au/cgp>.

8.4.3 Transfers

The transfer of objects between institutions is an established and useful means of developing and improving collections. Transfers and exchanges may be made by the National Trust of Australia (NSW) where:

- a. Both parties are in full agreement of the terms and conditions proposed;
- b. The process of exchange or transfer is documented and a permanent record retained;
- c. The object to be acquired by the National Trust meets the acquisition criteria and approval process;
- d. The object to be withdrawn from the collection of the National Trust undergoes the deaccessioning process and its removal will not negatively impact upon the integrity of the collection.

8.4.4 Purchases

All purchases must be communicated to the Finance, Audit and Risk Management Committee (FARM), after consideration and advice from the Collection Committee. The National Trust must demonstrate that the purchase price of the object is fair and reasonable by supplying two recent comparable prices or valuations using auction catalogues or other appropriate reference sources. Any additional costs,

such as framing or conservation of artworks, dealers' or auction fees, and Goods and Services Tax (GST), must be established and documented on the Acquisition Proposal form.

Purchases from a member of the Board of the National Trust, staff, contract employees, committees, and volunteers or their family and friends, are subject to a higher level of approval to ensure adherence to ethical standards and guidelines. In such cases, the proposal must be taken to the Board along with proof that the established purchase price reflects fair market value.

8.4.5 Commissions

The National Trust of Australia (NSW) may commission objects based on original objects, provenance, physical evidence or historic or academic research for the purpose of interpretation, special projects or to commemorate events. Such objects include artwork, installations, reproduction furniture and furnishings, or contemporary furniture and artwork.

Commissioned objects that require significant expenditure may be incorporated into the permanent collection and therefore require compliance with the acquisition process for suitability, relevance, accountability, and transparency. A memorandum of understanding (MOU) or legal contract that outlines deliverables and expected outcomes for each party must cover commissioned objects. All commissioned objects must be clearly identified in the Collection Management System (CMS) and when on public display or exhibition.

8.5 Key Acquisition Documents and Forms

Appendix A – Procedure for Acquisitions

Appendix B - Acquisition Proposal Form

Appendix C - Information Sheet on Donating Objects to the National Trust of Australia (NSW)

Appendix D - Deed of Gift

Appendix E - Australian Government Cultural Gifts Program

Appendix J - Inward Loan Agreement

Appendix K- Incoming Object Receipt Form

Appendix M - Object Condition Report Form

Appendix O - Procedures for Movement and Transport of Objects

Conservation Management Plans

Interpretation Plans

9.0 Deaccessioning and Disposal Policy

9.1 Introduction

The National Trust of Australia (NSW) aims to preserve the cultural heritage of New South Wales for future generations. However, maintaining objects without provenance or that fall outside the National Trust's Collection Development and Management Policy expends and diverts valuable resources from objects that are central to the Trust's mission, strategic plan, and objectives. Properly managed deaccessioning and disposal are considered part of good management practices of museum collections. However, as defined in the Museums Australia Code of Ethics, permanent collection items are not to be considered as realisable assets

9.2 General principles

- 1 The National Trust of Australia (NSW) will endeavour to comply with legal and ethical codes and standards when considering and processing objects for deaccessioning and disposal including:
 - Museums Australia Code of Ethics, 1984 revised 1999
 - International Council of Museums Code of Ethics for Museums, 2003
 - Protection of Movable Cultural Heritage Act, 1986
 - National Cultural Heritage Control List and Australian Movable Cultural Heritage Prohibited Exports Register
- 2 The National Trust may consider deaccessioning and disposal of objects that were donated or purchased without legislative restrictions, which have clear and unrestricted title, and have been in the collection for a period exceeding two years. However, objects accepted under the Cultural Gifts Program and bequests need to be assessed to determine specific legal obligations of transfer of title or disposal.
- 3 Prior to any decision on the deaccessioning and disposal of objects, the National Trust should ensure that all documentation relevant to the objects being considered for deaccessioning and disposal is located in the Trust's Archives or elsewhere. If there is no documentation available, the Executive Director should take into account the reputation of the National Trust in making the decision to deaccession objects and take appropriate measures to ensure that there are no adverse implications or consequences.
- 4 All proceeds from the sale of deaccessioned objects should be separately accounted for in the National Trust's financial statements. The proceeds should be expended only on the care and conservation of the collection or on new acquisitions, in accord with Museums Australia Code of Ethics.
- 5 The National Trust will ensure that deaccessioning and disposal of objects does not personally benefit Board members, staff, committee members, volunteers, or their friends and families.
- 6 All deaccessioning proposals should be presented to the Collection Committee for advice and to the Executive Director for approval. The outcome should be reported to the Board of the National Trust for endorsement.
- 7 The Executive Director is authorised to approve the deaccessioning and disposal of objects to a delegation authority that is determined by the Board of the National Trust. Objects valued over

this amount or deemed to be significant to the National Trust must be tabled to the Board for approval.

- 8 Any object considered for deaccessioning or disposal should have a recorded market value that will determine the level of approval required. The object's latest recorded valuation on the Collection Management System may be used as a guide. However, if the object is valued at over \$3,000, is an artwork, or does not have a known value; two written independent valuations of its estimated current market value should be obtained.
- 9 Objects without significance or relevance to the National Trust's museums, properties and galleries, objects of low significance that are in poor condition and duplicate objects may be deaccessioned and disposed of.
- 10 Objects without significance or relevance to the National Trust's museums, properties and galleries and objects of low significance but with a defined association to a specific family or a heritage place may be deaccessioned and /or offered to the family or place. Refer Appendix F for Deaccessioning process.
- 11 Where an object was donated, the National Trust may consider contacting the original donor as a courtesy to explain the circumstances and the proposed course of action prior to the commencement of the deaccessioning process.
- 12 Stolen objects must be reported to the Police and will undergo deaccessioning after twelve months if they have not been recovered. Missing objects, however, are not to be deaccessioned as they may be located during audit or stocktake processes.
- 13 The method of disposal should take into consideration the intrinsic value of an object, as well as its significance, provenance and appropriateness for transfer to another cultural institution.
- 14 With the exception of objects containing hazardous materials and/or broken beyond repair, there should be a cooling-off period of six months between the Executive Director's or the Board's approved deaccession and when transfer or disposal takes place.
- 15 Reasons for the removal of an object from the permanent collection should be documented on a Deaccessioning and Disposal Proposal Form.

9.3 Criteria for Deaccessioning and Disposal

An object may be removed from the National Trust's permanent collection for the following reasons:

1. Relevance – the object is not relevant as it is outside the scope of the collection of the National Trust.
2. Provenance – the object has no known history or ownership information or is of dubious provenance.
3. Significance – the object does not have any association with a National Trust property or collection and is not useful for research, exhibition, or education purposes.
4. Authenticity – the object is a fake, forgery, or 'marriage' of unrelated component parts.
5. Legal entitlement – the object is subject to a repatriation claim or found to be stolen property.
6. Duplication – the collection contains other examples in better condition and/or with stronger provenance.

7. Physical condition – the object has deteriorated beyond repair, is incomplete, or requires a high level of conservation beyond the Trust’s resources that outweighs the object’s significance and value.
8. Resource requirements – the object is beyond the National Trust’s current and future ability to document, care, store, conserve, or display.
9. Improved interpretation – non provenance items used for interpretative purposes could be replaced with a more appropriate example.
10. Workplace Health and Safety – objects that contain drugs, chemicals, or explosives and are physically hazardous to other objects and people will not be retained.

9.4 Methods of Deaccessioning and Disposal

The following methods may be used to dispose of an object:

- 1 Return to original owner/family/donor
- 2 Transfer to another cultural institution
- 3 Sale
- 4 Repatriation
- 5 Destruction

9.4.1 Return to original owner/family/donor

1. Good-faith efforts may be made as considered appropriate to contact an original owner/family/donor to arrange return the object, if acceptable, and subject to written confirmation. If the person is deceased with no immediate family or no longer contactable, alternative methods of disposal may be pursued following good-faith efforts to establish contact. In such cases, the preferred method of disposal is transfer to another cultural institution.
2. Donations made under the Cultural Gifts Program may not be returned to the donor according to terms and conditions of the CGP.
3. Objects in the collection that do not have sufficient documentation to substantiate any prior ownership may be deaccessioned in accordance with the deaccessioning criteria after a diligent and good-faith effort has been made to locate associated documentation and evidence of ownership.

9.4.2 Transfer to another cultural institution

1. The transfer of an object to another cultural institution is acceptable. Alternatively, the object may be sold directly to a cultural institution.
2. Where an object is provenanced to a place or region, the preference is to transfer the object to another collecting organisation within the region with which it is associated.
3. The cultural institution acquiring the object is liable for any insurance, valuations, and transport or packing costs incurred for the transfer.

9.4.3 Sale

1. Deaccessioned and unregistered objects may be sold when:
 - a. The object is not significant or relevant to the National Trust's collection.
 - b. The object is desired by another cultural institution, in which case a direct sale to that institution may be negotiated.
 - c. There are no restrictions on the object's title of ownership.
 - d. It is not subject to legislation or Australian Customs and Quarantine import or export limitations.
 - e. The object is not listed on the National Cultural Heritage Control List or the Australian Movable Cultural Heritage Prohibited Exports Register.
 - f. It is not subject to repatriation claims.
2. Generally objects may be sold at public auction in consultation with the Collection Committee, the approval of the Executive Director, and the endorsement of the Board.
3. If an object is relevant to another cultural institution's collection and a purchase price based on two current independent valuations is successfully negotiated, the preference is for the object to be sold directly to the institution.

9.4.4 Repatriation

Where an object contains human remains, is sacred, and/or is subject to a title claim for repatriation, the National Trust will be guided by the relevant legal and ethical guidelines regarding the return of such objects.

9.4.5 Destruction

The destruction of illegal and hazardous objects, such as pharmacological and radioactive objects, must be done in consultation with the appropriate regulatory agencies and/or experts in the field. Evidence of the destruction process, such as a report or receipt should be retained in the National Trust Archives.

9.5 Key Deaccessioning and Disposal Documents and Forms

Appendix F - Procedure for Deaccessioning and Disposal

Appendix G - Deaccessioning and Disposal Proposal Form

Appendix L - Outward Loan Agreement

Appendix M - Outgoing Object Receipt Form

Appendix N - Object Condition Report Form

Appendix O - Procedures for Movement and Transport of Objects

Conservation Management Plans

Interpretation Plans

Valuation Certificates

Approval and Review:	BM 283 – 1/2/2018
Approved at Board Meeting number:	283
Date of Approval:	1/2/18

Responsibility for Review: Director, Properties

Review Cycle: Each three years

Next Review Date:	Reviewed:	Signed:
1/2/2021	/...../.....	
...../...../.....	/...../.....	
...../...../.....	/...../.....	