

Display of Artworks Policy

Last Modified	April 2018
Review Date	March 2021
Approval Authority	Executive Director, Learning Resources
Contact Officer	Art Collections Curator – Learning Resources

Introduction

The University has a current catalogue of over 5000 artworks, making its collection one of the largest in the Canterbury Region, and one of immense historical and cultural value. At any one time, up to a quarter of these works may be found on display throughout the University's many buildings.

This policy is designed to ensure that:

1. All loans are correctly documented and the conditions of display are met;
2. All artworks on display are handled correctly and to highest possible professional standards, so that the risk of accidental damage is minimised;
3. All artworks on display are able to be inventoried correctly, for insurance, research and collection management purposes;
4. All artworks on display are secured in an appropriate manner for security purposes;
5. All artworks on display are secured in such a manner as to prevent damage to the fabric of the University's buildings or fixtures.

Definitions

Artworks or Works of Art - are used to indicate any painting, sculpture, water-colour, drawing, print, ceramic art, fibre or textile art, photograph, glass art, documentation of conceptual art, new media art, mixed media art, or site specific installations, which have been purchased, donated or bequeathed to the University, or any of its colleges, departments/schools, service or research centres.

Policy Statement

Internal Loans Policy

Internal loans will be made for display purposes only. Researchers wishing to access works for study purposes should make an appointment to do this at the Macmillan Brown Library.

Loans will be made available for placement in publicly accessible spaces only, where they will be of maximum benefit to staff, students and visitors. Loans are not made for the decoration of private offices, or rooms which may not be accessed by students and visitors during normal operating hours.

As there is a limited pool of works available for loan, the number of artworks lent to any one department or group must also be limited in order to ensure that they are fairly distributed. Depending on the spaces, the usual maximum number of works lent to any one department/school or group will be 10.

In order to maintain the condition of the collection, works will generally be loaned for a period of 24-36 months. The loan period will be clearly stated on the loan agreement. When the loan period is completed, the department/school will have the right to submit a new loan request to have the same or alternate works on display.

Works which have been on long term display, have been damaged, or are deteriorating in condition, may be not be made available for internal loan, at the discretion of the Art Collections Curator.

Loans are made on the condition that the borrower agrees:

1. To hang/exhibit work in the location agreed with the Art Collections Curator.
2. To take all reasonable care of the work. This includes; not touching the face of the work if it is unglazed, not placing machinery or equipment in close proximity to the work, not bringing the work into contact with any potentially harmful substances including food and drink.
3. To contact the Art Collections Curator if the work is required to be moved or de-installed for any reason. **Do not remove the work yourself.**
4. Not to allow any major building maintenance or renovation to take place in the vicinity of the work until the Art Collections Curator has been notified. Works may be removed by the Art Collections Curator for the period of such activity and returned once renovations have been completed.
5. To contact the Art Collections Curator as soon as any damage occurs to the work. This is essential for the University to meet the requirements of its insurance policy.
6. That the work will be removed if the Art Collections Curator believes the work is in jeopardy.
7. With the agreement of the department/school, the work may be removed during the loan period by the Art Collections Curator should the work be required for research or needed for exhibition.

8. The work may not be photographed, digitally reproduced, or copied in any way without the prior written approval of the Art Collections Curator. The majority of works provided for display are in copyright.
9. That the Art Collections Curator may access the work from time to time so as to monitor its condition.
10. Access to the area in which the work is displayed will be given to students and researchers. Where necessary, this will be arranged in advance by the Art Collections Curator.

Installation of Artworks

Each new installation of artworks throughout the University will be documented on an Internal Loan form, which will detail any conditions of the loan. Documentation must be completed prior to the installation of the artworks.

A lead-in time of at least three months is required before loan requests can be actioned, in order for the documentation to be completed, and for professional standards of care and handling to be maintained during installation.

Installation will include an assessment of the proposed display space, in order to identify potential hazards to either the artworks or the facilities. Where hazards are identified, alternative display spaces, or alternative artworks, may be suggested by either the Art Collections Curator or Engineering Services.

Installation of artworks throughout the University will be carried out by Engineering Services in co-operation with the Art Collections Curator.

Each new artwork installed must have a security hanging device, as agreed by Engineering Services and the Art Collections Curator.

Each new artwork installed must be accompanied by an appropriate label, to be provided by the Art Collections Curator.

The location of each new artwork installed is to be recorded by the Art Collections Curator on the collection database, and this information is to be made available to the University's insurers, in order to meet the requirements of the blanket insurance policy.

Movement of Artworks from Display

No artworks are to be moved within the University for any reason without the Art Collections Curator first being contacted, except in emergency situations.

No major building maintenance or renovation may take place in the vicinity of artworks until the Art Collections Curator has been notified. Works may be removed by the Art Collections Curator for the period of such activity and returned once renovations have been completed.

Damage caused to the fabric of the building or facilities during the installation, display or movement of artworks must be reported to Engineering Services immediately.

Damage caused to artworks during installation, display or movement must be reported to the Art Collections Curator immediately, by completing a Report on Damaged Artwork form.

Procedures

Loan of Artworks

Any department wishing to request a new loan, or a change of artwork, should complete an Art Collections Internal Loan Request form, and discuss your request with the Art Collections Curator.

Works available for display may be viewed by accessing the Art Collections Database [Kā Kohika \(University McMillan Brown Library Archives and Art Collections website\)](#), or by appointment with the Art Collections Curator at the [Macmillan Brown Library \(University Library website\)](#) The number of works loaned to any one department or area is limited in order to ensure that works are evenly spread throughout campus.

Where more than one department identifies a work they would like to exhibit, every effort will be made to accommodate both parties. Unless a special connection between the subject/artist and a department necessitates, the work will be considered as reserved by the party which submitted their request first

If the work requested for display comes from the sub collection of another department or group within the University, permission to display the work may be required. Permission will be obtained by the Art Collections Curator prior to the loan being approved.

Where works requested by the department are unframed, or will require treatment prior to display, the department may be asked to contribute to the costs of framing or conservation.

Installation of Artworks

Prior to installation, a site assessment will be completed by the Art Collections Curator, in order to establish display conditions. At this time, best placement of the works will be discussed and agreed upon.

Once works for installation have been agreed upon, the Art Collections Curator will coordinate a time for installation that is convenient to all parties and submit the appropriate BEIMS Request.

Movement of Artworks on Display in an Emergency

In the event of an emergency (for instance, if a pipe is discovered leaking directly above an artwork)

Please immediately call one of the following:

- UC Art Curator ext 94090
- Engineering Services ext 94400
- Macmillan Brown Library ext 94499

In an emergency, it may be necessary to move an artwork without the support of the Art Collections Curator, Engineering Services or Macmillan Brown Library staff. (for instance, if a pipe is discovered leaking directly above an artwork).

In such situations, please follow the guidelines for correct handling of works of art, and notify the Art Collections Curator of the new location of the artworks immediately.

The majority of artworks on display are locked to the wall. Keys to release art work are accessible from the Art Collections Curator, Engineering Services, the Macmillan Brown Library and Security.

Related Documents and Information

UC website and Intranet

- [Internal Loan Request Form \(Art\) \(Library intranet\) \(Staff Only\)](#)
- [Library \(University Library website\)](#)
- [Kā Kohika \(University McMillian Brown Library Archives and Art Collections website\)](#)
- [Report on Damaged Artwork Form \(Library intranet\) \(Staff Only\)](#)

Appendices

- [Appendix A – Internal Loan Agreement Form](#)
- [Appendix B – Art Collection Handling Guidelines](#)

Document History and Version Control Table			
Version	Action	Approval Authority	Action Date
<i>For document history and versioning prior to 2013 contact ucpolicy@canterbury.ac.nz</i>			
1.00	Conversion of document onto new template	Policy Unit	Sep 2013
2.00	Major review of document. Amendment made to duration of internal loan period, from 12-24 months to 24-36 months.	Art Collections Curator	Mar 2014
2.01	Hyperlinks updated.	Policy Unit	Jul 2014
2.02	Scheduled review by Contact Officer.	Policy Unit	Feb 2015
3.00	Scheduled review by Contact Officer, minor changes to content and installation timeframes	Executive Director, Learning Resources	April 2018

This policy remains in force until it is updated

Appendix A

**UC Art Collection
Internal Loan Agreement Form**

This agreement is between the University Library, as administrators of the University's Art Collections, and;

Borrower:

Contact:

Period of loan:

ARTWORKS:

Artist:
Title / Date:
Media:
Size:
Accession #:
Location:

Artist:
Title / Date:
Media:
Size:
Accession #:
Location:

Artist:
Title / Date:
Media:
Size:
Accession #:
Location:

CONDITIONS:

This loan is for display purposes only, and is made on the condition that the department agrees:

1. To hang/exhibit work in the place designated by the Art Collections Curator.
2. To take all reasonable care of the work. This includes; not touching the face of the work if it is unglazed, not placing machinery or equipment in close proximity to the work, not bringing the work into contact with any potentially harmful substances including food and drink.
3. To contact the Art Collections Curator if the work is required to be moved or de-installed for any reason, including maintenance, research, external loan or copying. Do not remove the work yourself.
4. Not to allow any building maintenance/cleaning etc to take place in the vicinity of the work until checking first with the Art Collections Curator or Macmillan Brown Library Manager.
5. To contact the Art Collections Curator as soon as any damage occurs to the work.
6. That the work will be removed if the Curator believes the work is in jeopardy
7. The work may be removed during the loan period by the Art Collections Curator, with the agreement of the department, should the work be required for research or needed for exhibition.
8. The work may not be photographed, filmed or copied in any way without the prior written approval of the Art Collections Curator.
9. That the Curator requires access to the work at any time so as to monitor its condition.

Please refer to the Display of Artworks Policy for more information.

Signed outwards:

Lender _____
Position _____ Date _____
Borrower _____
Position _____ Date _____

Signed inwards:

Lender _____
Position _____ Date _____
Borrower _____

Appendix B

Art Collection Handling Guidelines

Introduction

Objects are most vulnerable to damage when they are being moved - even over short distances.

Although it seems unlikely that damage could occur when an object is being moved only a short distance, there are many examples of it happening. Try carrying a single sheet of paper from one room to another. If you hold it by one corner, it can very easily crease while you are walking. This irreversible damage may be acceptable on a sheet of blank paper, but would be disastrous on a valuable print or watercolour.

For this reason the University Library requests that
no artworks are moved within the University for any reason
without the Art Collections Curator first being contacted.

In addition, please do not allow any major building maintenance or renovation to take place in the vicinity of the work until the Curator has been notified. Works may be removed by the Curator for the period of such activity and returned once renovations have been completed.

If a work must be moved for urgent reasons without the Curator, please use the following guidelines for correct handling of works of art. Accidents do occur so it is important to:

- handle objects with care;
- provide adequate support to objects;
- plan your movements;
- ensure the route is clear; and
- ensure there is a space to place the items when you arrive.

Planning and care minimises risk and reduces the chance of accidents happening.

If a work must be moved for urgent reasons, please advise the Art Collections Curator as soon as possible. In this way, the University will be able to ensure that;

- damaged works will receive appropriate attention as soon as possible;
- location records for works will be updated for security and insurance purposes; and
- information given to students and researchers wishing to view works of art will be correct.

Acknowledgements

These guidelines have been taken from recollections: *Caring for Collections Across Australia – Handling, Transportation, Storage and Display*, © Commonwealth of Australia 1998 on behalf of the Heritage Collections Council.

General Rules for Handling Objects

Do not rush

Never rush when handling objects—even when you are under pressure or working to a deadline. Accidents are more likely to happen when you are hurrying.

Always:

- use both hands when carrying an object, so that you can properly support it; and
- make sure you have enough people to lift your object safely. If you don't have enough people, get help or wait until help is available.

Do not:

- try to carry too many things at a time. You will not be able to support each object properly and you might drop things and hurt yourself;
- try to save time by overloading trolleys or by stacking things on top of each other once you have moved them; or
- speed with trolleys, trucks, and boxes. Always avoid abrupt stops and jerks.

Be organised and plan ahead

Eliminate unnecessary movement of objects. Be organised and know where you're going to put each object before you pick it up. Reducing the number of movements reduces the risk of damage.

Plan coordinated action in advance. Make sure you have enough people to lift your object safely. When more than one person is needed, for example, when moving a large piece of sculpture, appoint someone to coordinate the activity.

Make sure you have the equipment you need to do the job properly.

Plan your route and think ahead when you are moving an object. If you do this you are less likely to have accidents or encounter obstructions.

If you are moving items on a trolley, plan your route to avoid uneven floor surfaces. In this way you can avoid shock and vibration damaging the object.

Provide support and protection to your objects

Examine the object you're going to handle or move, and note its weakness or any damage; then ensure that you support it so that handling and movement do not make the object weaker.

Never put both light-weight and heavy objects in the same carrying-box or container. The heavy object could fall over and severely damage the lighter ones.

Always use separation battens, foam padding or some kind of cushioning material between pieces when you have more than one object in a single box. All padding must be resilient and capable of absorbing and dissipating shock.

When you have finished the move, never discard any packing material until it has been thoroughly searched. It would be awful to throw away a small item or part of an item which was caught up in the packing.

All accidents should be recorded. When reporting a damage, describe it briefly, noting the nature, location and severity of the damage and record the date of your report. A sample report form follows.

Remember that fine arts insurance policies do not cover loss or damage caused by unskilled handling. Do not ask volunteers to handle valuable objects without first giving them some instructions. They need to read this information, and be helped and supervised.

You can't replace a unique object, even if your insurance claim is successful.



UC/DEP/240, Lydikker, (after Hodges), A Warrior of New Zealand in the South Pacific Ocean

Handling Art on Paper and Documents

Handle paper as little as possible because it is highly susceptible to physical damage such as creasing and tearing.

Wearing gloves provides added protection. Cotton gloves are recommended. Clean, close-fitting, surgical gloves are a good alternative. If gloves are not suitable or available, make sure your hands are clean.

Use common sense when handling fragile paper. Remember that old paper can be very brittle, and all paper is vulnerable to damage. So it is important to provide proper support.

If you have to pick up paper to examine it closely, it is better to place it on a rigid support, like a piece of cardboard, and lift the board. Holding it in your hand increases the risk of damage.

If you must carry paper over any distance, it should be carried horizontally on a rigid support, and with a covering material to stop the paper being picked up by the breeze. Sandwiching paper between two pieces of acid-free board will protect it well.

Even if your documents or works of art are mounted already, do not tuck them under your arm to carry them. They should be supported as described above.

Placing them in folders, Mylar pockets, Copysafe sleeves or polyethylene bags provides extra protection—with the exception of pastels and chalks, see below.

Remember, the safest way to carry prints, drawings, watercolours and documents over long distances is in specially designed portfolios or Solander boxes.

If you're handling more than one paper item, separate each one with a sheet of tissue paper or good-quality paper—preferably acid-free.

If chalks, pastels, watercolours or pencil are abraded or smudged, the damage is permanent. Never allow rough paper or board to come into contact with these media. Do not place plastics such as Mylar, polyethylene or Perspex near chalks or pastels as the static attracts the loosely bound pigment. Do not allow anything to rub them. It is best not to stack these types of works.

Never allow newsprint, wrapping paper or any printed matter to come into contact with prints, drawings, watercolours or documents. The inks may off-set onto your valued object.

Remember that mounts on works are visible when the works are on display, so take steps to avoid soiling the mounts. Direct handling of mounts can lead to soiling, so it is advisable to wear clean, cotton gloves when handling mounted works.

Do not mend paper using self-adhesive 'sticky' tapes of any kind. These tapes go through a number of stages when they deteriorate:

- firstly, the adhesive becomes very sticky and will be easily absorbed into the paper; and
- in the next stage, the adhesive changes chemically and begins to yellow and eventually turns a dark orange. At this stage the adhesive is almost totally insoluble and, therefore, the stains cannot be removed.

Never use rubber cement or wood glue with works on paper. These adhesives can discolour badly as they age.

Large works which require two people to carry them should be placed between two pieces of mount board. The route to be followed should be cleared of obstacles; and if there are doors that need to be opened, make sure there is a third person available to open them.

Do not use ink or markers near works on paper and documents—use pencil only.

Paper clips, even plastic ones, can damage fragile paper. Avoid them.

Rolled plans and works on paper should not be secured with rubber bands, because these will perish over time. Use cotton tape.

If you are rolling large paper items, roll them onto a tube to support them—rather than placing them inside the tube—this way you avoid damage by creasing.



UC/MBL/694, M. Ursula Bethell, [North Canterbury landscape], c. 1903

Handling Stretched Paintings and Framed Works

To properly support and protect your paintings, it is better to never carry more than one painting at a time.

Before moving any painting, make sure that there is no flaking paint and that the work is secure in its frame. If there is flaking paint on the painting, leave it face-up while making sure that there are no loose pieces on the frame, and consult a conservator.

If you have to move it yourself, carry it flat and face-up, so that you do not lose any paint while you are moving. Do not touch the canvas or the paint surface directly.

If your canvas painting does not have a backboard, check that the stretcher wedges are secured: they can do a lot of damage if they fall between the canvas and the stretcher.

It is advisable to wear white, cotton gloves while handling paintings and frames, particularly when handling gilded frames. Perspiration and skin oils can leave permanent marks on gilt surfaces.

Always hold paintings at points where the frame is strong. Ornate frames are especially vulnerable to damage. Never grip them by any of the ornate areas of the frame, because they may not be very strong and could break.

Never carry a painting by the top of its frame or stretcher—carry it with one hand underneath and one hand at the side, or if small, one hand on each side.

If the work is unframed, it is better to move it using handling straps or a travelling frame. Both of these allow you to carry paintings without touching the paint surface. If neither of these are available, then carry unframed, stretched paintings on the outer edges without touching either the front or back of the canvas. Never allow fingers to touch the paint surface.

Do not put your fingers around the stretcher bars, or between the stretcher and the canvas because you could cause the paint to crack and flake in that area.

Remember to carry wrapped paintings with extra care, because you cannot see what you are touching.

Before putting a painting down on the floor, ensure that there are padded, wooden blocks or foam blocks in place. These blocks provide a softer surface than the floor, and keep paintings off the ground.

When you put the painting down, do not set it down on one corner—always set it down along one complete edge.

A large painting must be moved by two people, regardless of the weight involved. Never attempt to move a large painting alone.

If you are moving paintings on a trolley, it is wise to have two people to accompany the loaded trolley. With two people, one can hold the paintings in place, while the other can open doors. Accidents are more likely if one person tries to do everything.

Trolleys should be padded to prevent damage to frames.

If any damage does occur during the move, carefully collect and save any pieces, no matter how small—even tiny paint flakes—and document the damage.

Glazed artworks should be carried with care. Acrylic glazing such as Perspex is easily scratched, and glass can break if dropped or knocked.

If you are transporting paintings which are glazed with glass, tape the glass with masking tape. This will hold the pieces of glass together if it breaks, reducing the risk of damage to the work.

Make sure that you put tape on the glass only. If it gets onto the frame it can damage paint or finishes when it is removed.

For small frames, one strip of tape vertically in the centre of the glass, one horizontal strip and one strip on each diagonal will be sufficient. Larger frames will need more.

If you fold the tape back on itself at one end of each strip, it will be easier to remove. Remove the tape as soon as possible after the move. Pull the tape off at a very low angle and pull gently. There is no need to tape Perspex or Plexiglas, and the tape can be difficult to remove—so do not tape these glazing materials.



Handling Unstretched Paintings

Unstretched paintings can be difficult to handle. If they are allowed to flop or move too much, the paint can begin to come away from the surface of the canvas. It is very important that unstretched paintings are well supported.

If the paintings are small enough to be moved flat, put a rigid support under them so that they can be handled easily without flopping and distorting. A sheet of Foam-Cor or a strong mount board would be suitable.

Larger unstretched paintings may need to be rolled to be carried.

The roller should be as large in diameter as possible, preferably at least 200mm. The larger the painting, the larger the diameter of the roller should be.

Rollers can be specially made of light-weight materials, such as:

- Ribloc—ask the manufacturer to make the roller with the ribs on the inside, if possible;
- PVC pipe, a 300mm diameter pipe is a good size for most works.

Rollers should be covered with a layer of padding, either polyethylene foam, such as Plastazote, or Dacron wadding covered with clean, white, cotton fabric, to compensate for any irregularities in the painting's thickness.

It is very important that paintings are rolled the right way, painted-side out, and that they are properly interleaved and the roller properly padded. If the paint layer is on the inside when the painting is rolled, the paint will become compressed and will develop creases that will remain in the painting after it has been unrolled.

It is best to roll the painting with an interleaving layer of Tyvek to prevent any transfer of pigment. The Tyvek should be larger in length and width than the painting.

When rolled, the painting should be tied firmly, but not tightly, with cotton tape in several places along the roll.

If more than one painting is to be rolled on a roller, the paintings should be laid out flat and interleaved with Protecta Foam, as for flat storage. Once this is done, the paintings should be rolled onto the roller all at the same time. Remember, all the paintings should be painted-side out.

Handling Outdoor Sculpture and Machinery

Always devise an action plan before moving large outdoor objects; the plan should outline the steps of the move, the equipment needed and the number of people required.

When planning a move, it is important to consider the size, weight and shape of the object, and to make sure that the object can be moved without damage and without injury to people.

If it is a valuable or significant object, you may need to get advice from a conservator on how best to move the item. This is particularly important with items of sculpture that may have parts which cannot bear the weight of the whole.

Check the load-bearing capacities of all the equipment to be used, and the floor loadings if relevant, and make sure equipment is in good working order.

Handling Ceramics, Glass and Enamelware

Never lift or carry fragile glass, ceramic or other objects by the handles, rims or any projecting part.

Although handles were designed originally for carrying, they have often been repaired or restored, so no museum object should be carried by its handles.

Wear gloves if you're handling objects with glazed, polished or highly finished surfaces. Cotton gloves are often recommended, but they are not always appropriate because they can make it harder to hold onto slippery glass surfaces. Clean, close-fitting surgical gloves are a good alternative to cotton gloves.

Carry small objects with two hands. One hand should support the bottom of the object, and the other hand should be placed at the side or the top to steady the object. Never carry more than one object at a time.

Always move light, fragile objects in a carrying box. Plastic cube crates are ideal for this. Separate each piece within the box with a safe packing material. This prevents abrasions, chipping and breakage.

Never allow a piece to project beyond the edges of a carrying-box, trolley or storage area.