

ABERDEEN ART GALLERY & MUSEUMS

COLLECTIONS MANAGEMENT MANUAL

(Documentation Procedural Manual)

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Collections Management Manual, 2020

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Introduction: Current Situation

The Museums and Galleries Section has permanent displays and temporary exhibitions in Aberdeen Maritime Museum, Tolbooth Museum, Provost Skene's House and Aberdeen Art Gallery. When objects are not on show in the city centre venues or on loan, they are stored in Aberdeen Treasure Hub and the Crombie Road warehouse. As well as the displays and exhibitions, the Collections are made accessible through events, education programmes, talks and outreach work. Stored Collections are accessible for study by appointment, and store tours regularly take place at Aberdeen Treasure Hub.

The Collections are divided into two Curatorial Sections: Art and History. The Collections were originally registered in Stock books using the format YYYY. Consecutive number. Subextensions. In the late 1970s, IRGMA cards were adopted as the method to catalogue the collection. A new numbering system was adopted, using ABDAG and ABDMS prefixes followed by running number. The use of job creation schemes and other government employment initiatives provided resources to renumber the collection using the new system and to complete the IRGMA cards. In the 1980s a computer mainframe system (GALS) was developed by the Council's IT Department, which was based on IRGMA cards. The system had eight index fields for each record, into which multiple entries were made. There was also an area for free text with limited search facilities.

In March 2002 the data from GALS was transferred into The Museum System (TMS), our current accession register. The Collections are divided into 9 Departments on TMS: Applied Art, Archaeology, Fine Art, Numismatics, Science and Industry, Social History, Maritime History, Ships and City Monuments and further sub-divided into Classifications, which are detailed in the Collections Development Policy. TMS runs e-museum as a backend script to enable an internet front-end (provided by the Council) which gives public internet access to selected objects in the Collections (see www.aagm.co.uk). In 2013, 'ABDCC' was allocated for cataloguing civic collection objects to clearly delineate them from accessioned collections (ABDAG and ABDMS). In August 2018, staff discontinued assigning ABDAG numbers; only ABDMS numbers are now used as this aids location control and reduces the risk of duplicate numbering. A bound Collections Trust Accession Register was introduced in August 2018 for recording new additions. Records for pre-existing accessioned items will be printed to create security copies of the database and security copies are made of the bound Collections Trust Accession Register.

In addition to the Museums and Galleries Collections the service holds approximately 12,000 publications in the McBey Art Reference Library and Lloyds Register of Shipping Library.

There is an active collecting policy to maintain and enhance the standards of the existing collections. This is clearly defined in the Museums and Galleries' Collections Development Policy, revised in 2018. Additions to the Collections are made by Gift, Purchase or Bequest. Where appropriate, matching grants are sought to assist with purchases. The Service also has an acquisition budget and access to several Bequest funds. Short-term and long-term loans are also accepted.

Object Enquiry Service

AAGM answers enquiries about objects. Two shared email accounts were created in mid-2018 to simplify the enquiry process for members of the public: curators@aberdeencity.gov.uk and AAGMloans@aberdeencity.gov.uk. Curators assess objects, but do not give valuations. If objects require physical examination, meeting times should be arranged. When visitors bring objects to museums for assessment without prior notice, curators are sought. If none are available, Supervisors (or in their absence, Museum Assistants/ Retail Assistants) ask visitors to take away the objects but they record visitor contact details, photograph the items and send details and images to the relevant curator.

Object Movement and Audits

Changes in location are notified in writing to either the Documentation Officer or the Collections Access Officer, who update the computer record. There are two audit procedures. 1, Museum displays are checked regularly throughout the day by Museum Assistants. The Museum Assistants complete their own lists of the works on display. If there are any problems these are immediately raised to the Museum Supervisor on duty for appropriate action. 2, The Lead Curator (Collections Access) and the Head of Collections undertake regular audits (see 2.0 – Location and Movement Control).

Stores

When not on display, Collection objects are stored in a number of locations. Each store has its unique identifier name, and areas within each store are divided into rooms, bays, racks, shelves and cupboards in a sequence of letters and numbers, which is recorded on TMS. The stores are maintained by the Collections Access Officer and Museum Assistants. The Collections Access Officer has primary responsibility for updating locations at the stores. In his/ her absence, these locations may be updated by the Lead Curator (Collections Access) or Documentation Officer to ensure that moves are recorded in a timely manner on TMS. The Museums Manager and Supervisors provide 24 hour on-call security cover.

Loans In

Loans In are processed by the Loans Officer in consultation with the relevant Lead Curator and Exhibitions Team (5.0 – Loans In). Short Term Loans In (normally for specific exhibitions) are considered to be any object taken in for a period of less than 12 months. Long Term Loans In are those borrowed for a period of time longer than 12 months. All Long Term Loans are reviewed every five years by the Loans Officer. The term Permanent Loan has no legal basis and is not accepted as a method of deposit.

Loans Out

Collection objects are lent out in two ways: the Picture Loan Scheme and Loans Out (see 6.0 – Loans Out). The Picture Loan Scheme is operated by the Art Section and allows Aberdeen-based private institutions and business to borrow works of art for a set fee. Loans Out are co-ordinated by the Loans Officer in consultation with the relevant Lead Curator, Head of Collections and AAGM Manager.

Conservation

Many AAGM staff are trained in undertaking preventive conservation. There are no in-house restoration conservators, and all such work is done by external conservators. These conservators must be accredited (e.g. by ICON) or considered to be fit for the work undertaken. The condition of an object is recorded when the object enters into the collection. The condition is checked again when the object is used, i.e. for display or loan. When contract conservation work is carried out, a conservation treatment report is returned with the object and kept on file by the relevant Section. Digital scans of reports are attached to the relevant TMS records and the TMS conservation records are updated.

Photography

There is an active programme of Collections photography to record the Collections and to increase access and usage. The process of taking, saving and uploading photographs to TMS/ online can be viewed in the Digital Asset Management Strategy (see Appendix 1 extract).

Retrospective Documentation

Several objects in the care of AAGM do not have a TMS object record. However, in some cases a record exists in card or paper form (often with an old acc. number) or as an entry in previous Accession Registers. The service intends to eradicate this backlog (see 7.0. Retrospective Documentation).

Deaccessioning

Collection reviews are regularly carried out and disposals are undertaken with reference to the disposal procedure and Collections Development Policy (see 8.0 - Deaccessioning and Disposal).

Curatorial Care

Heritage objects that belong to Aberdeen City Council, but are not part of the AAGM Collections, are under the curatorial care of the Service. These objects include public monuments, sculpture, paintings (inc. Provostal portraits) and assorted gifts to ACC, such as commemorative plaques and souvenirs. They are catalogued on TMS using ABDCC (CC = Civic Collection) numbers and listed as 'curatorial care' items in the credit line. Funding for their acquisition, care, display and preservation should come from central monies and not from Museums and Galleries' budgets. The Fine Art Section curates the Public Monuments and Sculpture in the city in consultation with colleagues in Housing and Environment, and the History team maintains the city's Sites and Monuments Record. The Town Sergeants and Lord Provost care for the remainder of the civic collection, with advice from AAGM. Entry forms are not used for ABDCC items entering AAGM sites, but their movement is tracked with TMS locations. New civic acquisitions are logged by the Town Sergeants team. Once a year, our Documentation Officer and a Curator assign ABDCC numbers to new acquisitions, physically label them and create TMS records.

GDPR: To comply with 2018 GDPR, a data retention spreadsheet was created that covered different areas of collections data e.g. TMS, Entry Forms, loans and enquiries (see [GDPR Coll Man plan](#)).

1.0. Object Entry, Acquisition and Accessioning

The triplicate sheet Entry Form is used for all objects that enter our sites and are left in our care, temporarily or long-term (see [Appendix 2](#)). The Entry Form covers multiple reasons for entry: identification/ comment, offer of gift/ transfer (including bequest), offer of sale, and loan. Curators should encourage potential donors to send digital images of their objects rather than leave the objects with us for assessment.

Paperwork process for objects entering our sites:

Completed **white** copies should be sent to the Documentation Officer **immediately** for storing in the Entry file, where they are retained for proof of deposit (and, where applicable, proof of return). He/ she will update the [Object Entry Spreadsheet](#) accordingly. This summarises each form to provide an overview of entries. **Pink** copies are given to depositors as receipts, and **blue** copies are initially kept with objects to aid identification then disposed of or kept by History and Art teams for their reference. Entry Forms are available in the Aberdeen Art Gallery, Aberdeen Treasure Hub and Maritime Museum offices. Entry Forms must be used in sequential order. Any forms that are mistakenly completed or otherwise voided should be returned to the Lead Curator (Collections Access).

Regardless of reason for entry, staff should ensure that **visitors do not leave objects at our sites, unless drop-off has been planned with the Collections team**. See Appendix 3 for the process that Front-Of-House staff follow if a visitor arrives at AAGM premises with one or more objects. If objects arrive in the post, an Entry Form must be sent immediately to the owner for completion.

Returning Deposited Objects

The Entry Form includes a section at the end to record the return of objects to owners/ depositors acting on the behalf of owners e.g. for artworks whose loan to AAGM has come to an end.

Donors should be made aware of timescales. For items deposited for identification/ comment, it is the depositor's responsibility to collect the items within four weeks of the date of the Entry Form, unless a different timescale is agreed. For items deposited as potential gifts/ purchases but rejected, these items must be collected within four months of the date of that decision notification. Both timescales are printed on the reverse of the Entry Form. If items are not collected within these timescales, AAGM's governing body reserves the right to dispose of the items as it thinks fit.

1. The Curator contacts the owner of the object to inform them that the object is to be returned. Arrangements are made for the owner to collect the object or for object transportation to an agreed address. The collector/ receiver must show their **pink** copy of the Entry Form to prove they are permitted to receive the object.
2. The recipient must sign all copies of the form as this indicates that the object has been returned in a satisfactory condition and that AAGM no longer has

responsibility for the object. The **pink** copy is given to the owner so that he/ she has a record showing that the object has been returned.

3. If the recipient does not have their **pink** copy available, they are given a photocopy of the signed **white** copy of the Entry Form. However, they must provide another means of identification before the object can be returned to them and, if not the owner, they must show a signed written statement from the owner that says the recipient is acting on their behalf.
4. If the owner is in dispute over the condition of an object, these comments should be noted on the form. The owner should be given the option to take the object, in which case they must sign the amended **white** copy or leave the object with AAGM or carrier pending discussions over condition.
5. When the return is complete, the **white** copy is placed back in the Entry File.
6. If an anonymous donation is made, please refer to this manual's section on anonymous donations.

ACQUISITIONS

Objects proposed for acquisition that curators would like Aberdeen City Council to own but not accession, e.g. books for reference library, items for object history files or costumes for dress up, do not need to be submitted to the Acquisition and Disposal Panel, but curators should discuss with relevant people before reaching a decision regarding whether to acquire. If an item is proposed for donation/ sale/ transfer and the curator feels that it is definitely not something that we should acquire for the accessioned collection, they should complete a proposal form and discuss with their team (History or Art, or both if appropriate) so that the team can decide whether or not the proposal should be submitted to the Acquisition and Disposal Panel. If gifts/ purchases are rejected at this early stage, the reasoning should be recorded on the proposal form, which should then be given to the Documentation Officer so that he/ she can keep a record of the proposed objects, rejection date and reasoning (but not potential donor's personal data, for GDPR reasons).

For all other objects proposed for acquisition, a curator should complete an Acquisition Proposal Form (and accompanying 'Purchase for Collections Form', if applicable) and submit it to the Acquisition and Disposal Panel (see [Appendix 4](#)) with photographs of the objects. In the case of purchases, the cost should first be discussed with the AAGM Manager to see if the acquisition is financially possible. Curators should refer to the Collections Development Policy in the Acquisition Proposal Form and state whether they feel that the objects should be acquired and accessioned. The Acquisition and Disposal Panel regularly meet, with a quorum of four required. The Panel members are the AAGM Manager, Head of Collections, City Archivist, Lead Curators and Learning Manager. The Documentation Officer attends and records decisions on a spreadsheet then passes the verdict to Curators.

See Appendix 5 for a flowchart that captures the Entry procedure.

Arrival of New Acquisitions

Gifts¹

1. An Entry Form is completed by the curator accepting the object. The 'Offer of Gift/ Transfer' box must be ticked and the owner or depositor acting on behalf of the owner should read the terms and conditions overleaf. If they wish to continue, the owner/ depositor should sign their name in this section and complete the GDPR row below. The Entry Form may need to be posted for signing by the owner/ depositor representing owner.
2. The **Additional Agreement** section of the form must be completed by the owner/ depositor and the AAGM Manager in order to transfer title to Aberdeen City Council. The AAGM Manager may not be around at the time of form completion, so the **pink** copy should be given to the depositor as a temporary receipt and curators should send a photocopy of the **white** copy to the depositor once the final signature (AAGM Manager) has been added. Curators should send the **white** copy to the Documentation Officer **immediately** so that he can seek the AAGM Manager signature and create a corresponding record in the [Object Entry Spreadsheet](#). The **blue** copy should initially be kept with the objects to aid identification and cataloguing. After that point, **blue** copies can be disposed of or kept by History and Art teams for their reference. The fully signed **white** copies should be sent to the Documentation Officer for storing in the Entry file at Aberdeen Treasure Hub, where they will be retained for proof of deposit.

We cannot acquire items if donors do not sign Entry Forms. If the form is posted to a donor but not returned to us, the Curator should send a reminder letter stating that the signed paperwork has to be returned in order for us to acquire items. If the items are physically in our care, the letter should also state that if we do not receive a response within four months from the reminder being sent, AAGM's governing body reserves the right to dispose of the items as it thinks fit after that four month period. Proof of postage must be kept for this reminder letter.

3. Once all signatures are obtained, the Documentation Officer will assign the Accession Number (or range) to the curator and create the entry/ entries in the bound Accession Register. The Accession Number should be recorded on the **white** Entry Form.
4. The Curator must send a thank you letter, a fully signed copy and, where applicable, a copyright agreement to the donor. See Appendix 6 for an example of the acknowledgement letter, and Appendix 7 for the copyright agreement. Both the thank you letter and copyright agreement include sections where donors record credit line wording so these should be completed and returned to AAGM. A stamped addressed envelope will be provided for the return of this copy. If the credit line wording is not advised, title will be recorded as it appears on the Entry Form.

¹ See 'Bequests' section below for further details on the bequest procedure.

5. If objects are offered to AAGM but declined, the Curator will write to the potential donor, stating the reasons for the refusal and suggesting other museums that may be interested.
6. The curators (Art /History) will arrange object marking and the entry of the mandatory fields onto TMS and will ensure that the Entry Form number is added to TMS as an Alternate Number. Gifts (including bequests) and purchases must be added to TMS within 10 working days of their ownership being transferred to Aberdeen City Council.
7. Lead Curators must ensure that all objects and works of art are provided with a valuation when they are accessioned into the collection. Curators must check the valuations on a regular basis and update where required.
8. The Documentation Officer will undertake a monthly sequential check of **white** copy Entry Forms and identify gaps to the relevant member of staff. The Lead Curator (Collections Access) will undertake random checks of gifts on TMS to confirm that Entry Forms are on file.

Purchases (once approved)

1. The Lead Curator (Art /History) identifies sources of funding for the purchase and makes the necessary grant applications. All grant applications must be approved by the AAGM.
2. The Purchase Order must be raised by the Museum Support Manager prior to authorisation by the AAGM Manager, and the process must follow current financial practice.
3. Once a grant is confirmed, the grant offer must be accepted by the AAGM Manager. The grants are claimed after the purchase has been made. Grant claims are authorised in accordance with funding bodies' procedures; this is normally the AAGM Manager.
4. The Lead Curator (Art /History) will arrange object marking and entry of mandatory fields onto TMS.
5. All purchase orders, grant forms, remittance advice and invoices must be passed to Museum Support for filing.

Bequests (gifts)

1. In some instances the future donor may notify AAGM of their intention to leave a legacy. In such cases the AAGM Manager should be contacted for initial opinion and response. The Acquisition & Disposal Panel will also consider the offer. If the object/work of art does not meet the parameters of the Collections Development Policy, staff should recommend alternative options for the legacy.
2. Objects offered to AAGM as bequests will not normally be accepted if they are subject to any restrictive covenant or special conditions, such as that they be

displayed in a particular way. In exceptional circumstances an item may be accepted if Lead Curators advise that it is of over-riding importance. A general exception will be deemed to exist in respect of restrictive covenants or conditions intended only to assure the permanent protection of the item concerned in the Museum's collections, such as restrictions placed upon any legal powers of disposal that AAGM may have. Under such circumstances, the Lead Curator may reasonably recommend the acceptance of the bequest in question.

3. If an offer of a future bequest is accepted during the lifetime of the owner, an 'Acceptance of Bequest' letter will be sent by the AAGM Manager and all appropriate documentation kept on file (see Appendix 8).
4. Once a bequest is offered through the executors of the Will and approved, an Entry Form is completed by the member of staff accepting the proposed Legacy. The procedure for Gifts then applies, with the executor of the Will and the AAGM Manager signing the Additional Agreement section on the Entry Form. It is essential to establish that the executor has the legal right to act on behalf of the Testator.
5. Objects bequeathed will not normally be **disposed** of without prior consultation with the executor or the Testator's families within the first generation and wherever possible their approval should be obtained to the course of action proposed. This is, however, a matter of courtesy rather than a legal requirement. The Lead Curator will be entitled to waive this requirement where all reasonable efforts to trace the executor or family member have failed and where no details of the Testator exist.

Bequest notes - Definitions

There are several methods of transferring properties under the terms of a Will through bequests:

- A **specific bequest** directs that a specific item or items be given to a beneficiary, for example a work of art or an historic object.
- A **residuary bequest** directs that a beneficiary receive all that remains in an estate after payment of funeral costs, debts, taxes, administration and probate costs, and specific and general bequests have been made.
- A **contingent beneficiary** may be named in the Will to receive bequests intended for the primary beneficiary in the event the latter dies first. If a beneficiary of the Will predeceases the Testator, that bequest will be void and the property will pass to the residuary beneficiary. If the residuary beneficiary has not survived, the property may pass under the intestacy laws.

A valid **Will** is a legal, binding document that can help guarantee that the donor's objectives at death (the legacy) will be honoured. A Will is a document written and executed in accordance with formalities prescribed by law.

Advice from Museums Galleries Scotland

"One obvious way by which Friends [of the Art Gallery & Museums] can substantially increase their normal giving is through legacies. The disadvantage with legacies can

sometimes be the conditions imposed by the Testator. With *Friends* it should be easier to ensure a relatively straightforward bequest as they will understand the benefits of having money for general expenditure. There are also tax advantages in donating through a bequest (see *Tax Effective Ways of Giving* – SMC Factsheet). Residuary legacies, where a charity inherits all that is left after the pecuniary legacies and specific bequests have been made, are on average ten times the value of specified cash bequests. And do not forget living beneficiaries, and indeed anyone who has had a windfall. Once again it is better to make the approach through someone who is a friend, acquaintance or part of a peer group.”

Transfers

1. All proposals for transfers should be written on Acquisition Proposal Forms and submitted to the Acquisition and Disposal Panel for a decision.
2. Objects can enter the Collections from a source within Aberdeen City Council and these are internal transfers rather than gifts. In such situations, the transfer of an object into the Collections must be recorded on an Entry Form in the ‘Offer of Gift/ Transfer’ section, and the department from where it came must be recorded, along with any background information.
3. Objects disposed of by other museums and transferred to AAGM should also be recorded this way.
4. Once accessioned, the object(s) may not be transferred out of the Collections again, unless under circumstances defined in this Manual’s section on Deaccessioning and Disposal.

Accessioning

1. Acquisitions for the Collections are assigned unique accession numbers, using the ABDMS prefix followed by a running number.
2. The Documentation Officer allocates accession numbers to Curators and maintains a spreadsheet to monitor these assignments.
3. Once accession numbers have been linked to objects, Curators must inform the Documentation Officer so that he/ she can create an entry in the bound Accession Register.

Copyright

If possible at the time of entry into the Collections efforts should be made to establish who holds the copyright on the object. If this is unknown, the name of the artist, maker, photographer or company that produced the object must be recorded. If contact details are known, a copyright letter will be sent to the copyright holder to gain permission to photograph and reproduce the object for a variety of purposes.

Anonymous donations

No anonymous donations will be accepted as we require signatures to confirm transfer of ownership. In the event of an anonymous donation arriving (e.g. in post), an Entry Form should be created in order to have a record and it should be updated if the donor makes contact. Due diligence should be undertaken to find the owner

and this effort should be recorded on the Entry Form. Any item left in suspicious circumstances will be reported to the Police and the statutory procedures for lost or abandoned property followed. There is a possibility with anonymous donations that the donor can come forward and identify themselves. For this reason, and the fact that we cannot contact them to give them deadlines for response/ collection, we will retain items for one year after the donation date. Once that period has expired, AAGM's governing body reserves the right to dispose of the items as it thinks fit. Our website mentions that we cannot accept anonymous donations.

Statutory procedures for lost or abandoned property

The advice received from Aberdeen City Council Legal and Democratic Services is that in the terms of the Civic Government (Scotland) Act any property appearing to be lost or abandoned (where the owner or his/her representative cannot be contacted) should be reported to the Police and either given to them or kept safely. The Police should be given a description of the property and information as to where it was found. The Police are then responsible for making arrangements to follow up the owner. If the property is unclaimed at the end of a period of two months, the Police may either offer the property to the finder, or sell or dispose of it.

2.0 Location and Movement control

Object Movement Form Procedure

This procedure applies to movement of any Collections object where the object will be at a changed location for more than one working day. This includes moving objects within stores or for photography.

TMS generates Object Movement Forms (OMFs). From the early 2000s to 2019, these forms were printed but a new digital OMF process was introduced in 2019 with the view to gradually replacing physical with digital (initially just using digital for small moves).

The following members of staff can move Collections and also authorise others to undertake planned/ routine Collection object moves:

AAGM Manager

Any member of the Collections team

Any officer authorised by the AAGM Manager

Other staff seeking to move Collections should get in contact with the Collections team to gain authorisation and discuss further (e.g. say how the move will be organised). The Exhibitions Team has been trained in generating TMS packages and paper OMFs and how to complete the OMFs. This means they can undertake these tasks if required and if they are authorised by a member of the Collections Team to move the items and use them for the pre-agreed reason. On an OMF, 'Move Organised by' should be the person who authorises the move, and 'Move Completed by' can be anyone providing they have permission and they are appropriately trained.

The physical form/ email with digital OMF must be quickly passed to the appropriate member of staff for updating on TMS (see below for more details). Defaulters will be reported to the AAGM Manager and a copy of the incorrectly completed form/ OMF email will also be forwarded to the Defaulter. Only the following members of staff can update locations on the computer:

Lead Curator (Collections Access)

Documentation Officer

Collections Access Officer

In the event of emergencies, any person taking responsibility for the emergency response is temporarily authorised to initiate Collection moves until the Emergency Recover Plan tree is activated.

Printed OMF

1. An authorised member of staff raises an OMF (see [Appendix 9](#)), completing all known details. The 'Accession Number' must state either ABDMS or ABDAG. 'Date Move Required by' must be completed. An Object Package should be created on TMS by the member of staff organising the move of groups of objects. The exact name of the package should be on the OMF.

2. When an object package has been created the person organising the move should print out the package from TMS or send an email naming the package and the date the move is required by so that the person undertaking the move has the OMF and completes the move in time. Often, the OMF creator and object mover will be the same person.
3. Either the OMF creator or staff who complete the move should fill in the 'Moved To' section (e.g. record new storage location or temporary exhibition room) and sign the form when the move is completed.
4. For objects entering stores or moving within stores, the OMF should be sent to the Collections Access Officer for location updating on TMS. OMFs for all other moves should be sent to the Documentation Officer for location updates. The form must be sent **within 2 working days after the move**.
5. TMS is to be updated within 10 working days of receipt of an OMF.
6. All completed and updated forms are filed in Aberdeen Treasure Hub office and kept for two years.

Digital OMF

The Documentation Officer has produced a detailed document entitled 'TMS Guidelines – Object Movement Forms (paperless)'. See Appendix 10.

Additional Details

Information such as Exhibition Titles, borrowing institutions and dates can be entered on the space at the bottom of the Object Movement Form. This information will be entered into the relevant fields of the computer record.

All information on the Form must be present and correct; all dates and signatures required must be on the Form prior to the Collections Access Officer or Documentation Officer receiving it. Exact locations are required, and only the Location Fields shown on TMS are to be used.

Audits

The purpose of the audits is to ensure the accuracy and maintenance of object information.

1. The following monthly audits are undertaken:
 - 6 items valued at £10,000 or over. A random selection is made by the Chief Officer of City Growth and checked by the Head of Collections.
 - A random sample of 300 items from entire collection every six months, carried out by the Lead Curator (Collections Access). This is usually conducted as 50 items a month. Random samples are selected as either TMS to object or object to TMS. TMS to object checks are generated by the Lead Curator (Collections Access) from the computerised list. Object to TMS are selected by the Lead Curator (Collections Access).

2. The audit will ensure that the object is at its recorded location and clearly marked or labelled with the correct accession number.
 - If the object is not at its recorded location, its current location is noted or the current location is recorded as **Not Found**.
 - Object marking includes attached labels, labelled boxes and display labels. If the object appears unmarked this is noted.
 - The object is also checked for accuracy of description on TMS.
3. The results of the audits, including discrepancies, are circulated to the Lead Curator (Art/History), the Lead Curator (Collections Access) and the Collections Access Officer.
4. Lead Curators (Art/History) are responsible for resolving the discrepancies and reporting any necessary changes or corrections to the Lead Curator (Collections Access) within **10** working days. The Lead Curator (Collections Access), or Collections Access Officer, will make the appropriate amendments on TMS and report the results to the AAGM Manager.
5. If problems are highlighted, some of the following action may need to be taken:
 - Inventory of an entire area, if there are a large percentage of objects not at their recorded locations
 - Review of object movement procedures, if objects have been moved and the location has not been updated.

3.0 Cataloguing

The Mandatory Fields on TMS are:

Department

Object Number

either Title or Object Name

Brief Description

Current Location

Value

Full Acquisition Details

Cataloguer details (name and date)

For objects that have been purchased, the purchase price should also be recorded on TMS (this may be different to the insurance value). Funding sources e.g. NFA and their financial contribution must be recorded, as should any credit line wording that they supply.

Labeling and Marking

Objects should be marked unobtrusively in a permanent manner with their Accession Number (including their part number reference where appropriate). The method of marking is dependent on the type of material. Generally, objects should be marked using B72 and permanent archival ink, unless they are paper objects, in which case they should be marked with pencil. For certain objects it may be more appropriate to attach a label rather than directly mark the object. Large labels, with the Accession Number and simple name may also be attached to objects to ease identification in storage.

For further guidelines see Spectrum Factsheet *Labeling and Marking Museum Objects* and

..\..\..\COLLECTIONS_CARE\Guidance\ObjectMarking\2018AgreedStandards-MarkingLabelling.docx.

No object should be given a home location without it being marked or labeled with its Accession Number.

4.0 Object Exit

The Object Exit spreadsheet and Exit Form are used for all objects that leave AAGM sites, including non-Collection items (such as mannequins). The spreadsheet is used to summarise all exits for quick reference purposes. The Exit Form (see Appendix 11) covers several reasons for exit, including:

- Loan (e.g. to an exhibition in London)
- Conservation
- Transfer (disposal)
- Destruction (disposal)

For loans of AAGM objects, the Exit Form asks the recipient of the object(s) to undertake the same care and precautions for the safe custody of these object(s) as would be applied if they remained within the museums' care. The form includes a section for disposal that records the transfer of title/ ownership from Aberdeen City Council to the new recipient.

The Exit Form should be signed and dated by the recipient, remover (if different) and museum representative. In the event of transfer of title, the new owner must sign the form. When works return from loan or conservation treatment, the 'Returned Item(s)' section at the end of the form must be signed by the AAGM receiver, and a copy should be given/ sent to the borrower as receipt. If an item leaves our care for disposal by destruction, the transfer of title sections on the Exit Form do not need to be completed as ownership will become terminated. However, any carriers/ recipients should still sign the Exit Form to acknowledge receipt as this helps provide evidence that the item has been removed.

The triplicate system works as follows:

Collection by RECIPIENT

When the recipient is collecting the item(s) themselves:

- Ask the recipient to sign the form. File the **white** copy in the 'EXIT' file and give the **pink** copy to the **recipient** as their record of the transaction. The **blue** copy should be filed as follows:
 - FOR LOANS – filed in the EXIT file until the return of the item(s).
 - FOR DISPOSALS – filed in the OBJECT HISTORY file (where appropriate).

When returning the item(s) to AAGM:

- The **recipient** should bring their copy of the form with them.
- The **AAGM representative** should sign all 3 form sheets
 - **white** – to be filed in the EXIT file.
 - **pink** – to be retained by the **recipient** as proof of return.
 - **blue** – to be filed in the OBJECT HISTORY file (where appropriate).

Collection by CARRIER

When a carrier is collecting the item(s):

- Ask the carrier to sign the form. File the **white** copy in the 'EXIT' file and give both **pink** and **blue** copies to the **carrier**. These copies should accompany the item(s) for signature by the **recipient**.
- On taking delivery of an item(s) the **recipient** should:
 - sign the **pink** copy and retain it.
 - sign the **blue** copy and return it to AAGM within 5 working days (for the EXIT file).

When returning the item(s) to the museum:

- The **recipient** should return the item(s) with their **pink** copy of the form.
- The **AAGM representative** should sign all 3 versions of the form
 - **white** – to be filed in the EXIT file.
 - **pink** – to be retained by the **recipient** as proof of return.
 - **blue** – to be filed in the OBJECT HISTORY file (where appropriate).

5.0 Loans In

Loans to the Collections are accepted for specific purposes and for defined periods of time.

The Loans Officer handles incoming loans in discussion with the Exhibitions team and Curators.

Short Term Loans In

1. A Short Term Loan In (normally for specific exhibitions) is any object borrowed by AAGM for a period of less than 12 months. Long Term Loans In are those borrowed for a period of time longer than 12 months. The different categories of Short Term Loans in are; Loans in from AAGM, organisations and private individuals; Loans in from Community Groups and Touring exhibitions. All of these are dealt with by the Loans Officer excluding Touring exhibitions. These are administered by Exhibitions with the exception of their documentation on TMS which is undertaken by the Loans Officer. A breakdown of responsibilities per loan can be viewed [HERE](#).
2. Curators seeking incoming loans send appropriate details to the Loans Officer: exhibition title, lending institution, object/s accession number, title, maker and date and supporting statement clearly outlining why we want to borrow the object/s within the context of the exhibition. The curator should supply this information ideally 9 months prior to the exhibition opening date. The Loans Officer will then set up a 'Loans In' cover sheet and create loan numbers on TMS and appropriate folders in the shared drive and physical file. The Loans Officer assigns the prefix 'L' to each Loan Package (e.g. one 'L' number for a package of 10 incoming works from one source for an exhibition).
3. The 'Loan In' cover sheet is sent to the curator's line manager and Head of Public Programmes for approval. If approved, the Loans Officer drafts an initial request letter to the potential lender, which is then given to the Art Gallery & Museums Manager for approval, signing and sending off.
4. The Loans Officer may be required to complete a UKRG Facilities Report, in collaboration with appropriate colleagues, before a loan from another Museum may proceed.
5. If an 'In Principle' agreement is formed, loan agreements are signed by the Art Gallery & Museums Manager and the lender (Appendix 12a). The AAGM loan agreement is sent to the lender if they cannot provide their own form. The 'Community Group' loan in agreement (Appendix 12b) will be used for members of the community that loan items and exhibit them as a group. In these circumstances there will be one authorised signatory for the group. In most instances this will be the person in charge of the group but if this is unclear then members of the group can sign an email template confirming they authorise a particular person to sign on their behalf. (Appendix 13)

6. Insurance cover is requested by the Loans Officer from the Aberdeen City Council insurance department and a certificate sent to the lender before the loan is released.
7. Upon arrival, each individual incoming item is assigned an 'X' number by the Loans Officer. Community Group loans and Touring exhibitions will be assigned a loan module on TMS and a spreadsheet of loans attached to this.
8. In some instances the loan may be deposited on site prior to forming a Loan Agreement in order for its suitability to be assessed. In such cases, the arrival should be recorded first on an Entry Form ('Other' category). Once the loan status is confirmed, the Loans Officer will issue the Loan Agreement and mark the item as a loan as well as recording the loan number on the Entry Form.
9. The Loans Officer arranges all necessary transportation and insurance and generates the necessary Entry Form. The curator in charge of the exhibition will discuss display plans with the Exhibitions Manager and Loans Officer. These will then be communicated with the Lender.
10. The Curator (Art /History) will carry out a Condition Check when the loan is deposited. The Check records any damage to the object and areas of concern. The Condition Check is also used to record any changes to the condition during the period of the Loan. A final Condition Check is conducted by the Curator (Art /History) immediately prior to the return of the object to the lender.
11. The Loans Officer is responsible for maintaining all files related to the loan. If a Short Term Loan In is extended and becomes a Long Term Loan In, the Loans Officer will issue the appropriate agreement, following the Long Term Loan In procedure.
12. The Lead Curator (Collections Access) /Loans Officer will conduct regular checks to ensure that Short Term Loans In are returned within 12 months.
13. If a Short Term Loan In becomes acquired by AAGM, the relevant curator will issue a Transfer of Title Letter to the lender. The Loans Officer will update the loans record.
14. If additional tour venues are added to an exhibition organised by Museums and Galleries, new Loan Agreements will be signed for each new venue.

Long Term Loans In

1. A Long Term Loan In is any object borrowed by AAGM for a set period of time that is longer than 1 year). These loans are only accepted in exceptional circumstances to enhance the permanent Collections and are considered with reference to the Collections Development Policy. Long Term Loans In will not be accepted if there are restrictive conditions attached to the loan, unless these are for the benefit of the object.

2. The procedures for short and long term incoming loans are the same. The Loan Agreement (whether supplied by the lender or by AAGM) should include the General Conditions listed below:
 - A fixed time period; for long term loans this is usually between 3-5 years.
 - A termination period (usually 3 months) for either party to give formal written notice to terminate the loan before the conclusion of the time stated in the Loan Agreement.
 - Agreed Credit Line for the object on TMS and for labelling and display purposes (e.g. 'On Loan from a Private Collection').
 - Insurance valuation.
 - An agreement to cover related costs, such as how the object will be transported to and from the Museum, packing, storage and conservation costs.
 - Any specific restrictions stipulated by the lender, such as working machinery not to be used or the required environmental conditions for display.
3. The Lead Curator (Collections Access) /Loans Officer will conduct regular checks to ensure that Long Loans are reviewed and arrangements made for their return at least three months before the conclusion of the loan.
4. If a Long Term Loan In is acquired by AAGM, the Lead Curator of the collection will issue an Entry Form in order to transfer title. This will be a separate Entry Form to the initial loan Entry Form in order to avoid confusion.
5. The Loans Officer will retain all loan agreements for a period of three years following the return of the object. Entry Forms will be retained indefinitely as evidence of the return should this be queried in the future, and the records will be kept on TMS. All other loan correspondence will be deleted following the close of the loan in line with GDPR guidelines [GDPR Coll Man plan](#).

General Conditions

1. All Long-Term Loan objects must be catalogued using 'X' numbers. A basic record is added by the Loans Officer and then further populated by the relevant curator. Any object marking is agreed with the Lender. The computer catalogue record on TMS is retained even after the return of the object.
2. Aberdeen City Council will arrange adequate insurance or indemnity cover for the loan objects. The lender can provide insurance valuations. If the Museum arranges a valuation this figure remains confidential in line with the Museum policy on not giving out valuations on any object. Loans from other Museums may be covered by the Government Indemnity Scheme.
3. The Museum may photograph loan objects for documentation purposes.
4. The lender must inform the Museum of any change of details, contact addresses and ownership.

5. The Museum will inform the lender of any change in the condition of the object. The Museum will not undertake remedial conservation work without the prior approval of the lender.
6. The Museum will not lend the object to a third party without the prior approval of the lender. If the lender wishes to loan the object to another institution, three months' written notice must be given.
7. If a lender has changed address without notification, the Museum will take all reasonable steps to trace the lender. If the lender is untraceable a due diligence judgment can be made to establish what appropriate efforts are required to reconcile the loan before stopping. However, if the Museum is unable to retain the object(s) the statutory procedures for lost or abandoned property will be actioned.

6.0 Loans Out

1. Loans Out from AAGM Collections are for specific periods of time and for defined purposes, such as a temporary exhibition.
2. Requests to borrow should be received at least six months in advance for loans within the UK and nine months in advance for International loans.
3. When a request for a loan is received, the details are sent to the Loans Officer, who sets up a 'Loans Out' cover sheet then creates loan numbers on TMS and appropriate folders in the shared drive and physical file. The Loans Officer assigns a prefix to each Loan Package, determined by the location of the borrowing organisation e.g. UK 212.15, Euro 60.15.
4. The Loans Officer passes the details and cover sheet to the Lead Curator (Art/History), who makes recommendations for acceptance or refusal to the Art Gallery & Museums Manager. The reasons for the request, the condition of the object and the available staff resources will be taken into consideration. Borrowers who are unable to meet basic environmental and security standards usually will be refused.
5. If the Request is refused the Loans Officer arranges for a refusal letter to be sent.
6. If a request is agreed in principle, a short letter of acknowledgement will be sent outlining possible costs. If it has not been sent already the Loans Officer will send the borrower a copy of our [Loans Policy](#)
7. An Aberdeen Art Gallery & Museums Loan Agreement is generated by the Loans Officer for the borrower (Appendix 14). The Agreement includes the exhibition title, date and venue or, if more appropriate, the purpose of the Loan. If the exhibition is to tour, details of touring venues and dates are also included. The Agreement also lists the title of the object(s) requested and current insurance valuation(s), which are provided by the Lead Curator (Art /History).
8. The Agreement also sets out the Conditions of Loan, including the costs that are the responsibility of the Borrower and the requirement to provide proof of insurance.
9. Two copies of the Loan Agreement are signed by the Art Gallery & Museums Manager and sent to the Borrower, who signs and returns one copy, retaining the other. The loan will not proceed until the Borrower returns the Loan Agreement.
10. The relevant Curator (Art /History) arranges a conservation check and any appropriate conservation work. A detailed Condition Report is compiled by the Loans Officer and completed by the Curator (Art /History), with the designated courier, prior to the work leaving the Museum. A copy is retained in the Museum and the original accompanies the work to the loan venue(s) where it is approved by the Borrower and Courier (if loan accompanied). The original remains with the Borrower and a copy kept on file by the Loans Officer.

11. An Exit Form is prepared by the Loans Officer in advance of the move. Transit companies should sign the triplicate sheet then take pink and blue copies to the Borrower. The Borrower should sign to acknowledge delivery, keep the pink copy as their receipt and post the blue copy to the Loans Officer within 5 days. At the end of the loan, the pink copy should be sent alongside the items so that AAGM can record on all 3 copies that the items have been returned. The Loans Officer then sends the fully signed pink copy to the Borrower for their records. Further information about this process can be seen on the reverse of the Exit Form.
12. The Loans Officer assists the Borrower, the Borrower's Agent and shipping companies with all transport arrangements, including the transportation of work(s) to and from the Conservator. The Loans Officer creates invoices, which are then sent to the Borrower via the Museum Support. The Officer also orders crates, if required.
13. Some loans require a Courier, who is selected by the Art Gallery & Museums Manager in discussion with the Loans Officer from a list of designated trained couriers, taking into account any special requirements or conditions pertaining to a particular work. These may include fragility of the work, value of the work both in terms of monetary and cultural value or difficulty of transit/installation. The Loans Officer ensures that the Courier's travel arrangements are satisfactory.
14. The Loans Officer creates a 'courier pack' which consists of the agent's itinerary, additional information relating to transit and install, tickets, maps, exit forms and condition reports. The Loans Officer will arrange a time to go through the pack and itinerary with the courier prior to travel.
15. The Loans Officer liaises with the Borrower for the duration of the Loan, consulting with the Lead Curator and the Art Gallery & Museums Manager if problems arise.

Courier Responsibilities

- To condition check the work before and after transportation.
- To supervise the crating and uncrating of the work.
- To supervise the loading and unloading of crated works wherever possible and to ensure that the crate is safely and securely stowed during transit.
- To accompany the work during all stages of transit, wherever possible (if this has been agreed, sometimes couriers will install only or only travel with the work for certain legs of the journey)
- To act as liaison between the Borrower and Aberdeen Art Gallery & Museums during the assignment and to seek approval for any special requests, for example unglazing a work.
- To supervise the unpacking of the work at its destination and after condition checking to supervise the hanging or placing of the work.
- To stop the Loan, in consultation with the Lead Curator or Art Gallery & Museums Manager, if the work appears to be at risk.
- To double check all travel documents and insurance documents.
- To produce a report at the end of the assignment for the Loans File.

- To ensure that all condition reports, receipts and other relevant paperwork are returned to the Loans Officer.

Picture Loan Scheme (2020 – process is being revised)

The Picture Loan Scheme (PLS) is operated by the Fine Art Section (see Appendix 15). Under the scheme, PLS clients borrow works of art for display in either other ACC venues or private company business premises. There is a limited number of works of art that can be out on loan on the PLS at any one time. The Lead Curator (Art) may delegate responsibility for the scheme to a Curator within the Fine Art Section.

1. The Lead Curator (Art) sends out an application form, sample copy of the terms & conditions and a covering letter, explaining the charges and insurance requirements.
2. The Lead Curator (Art) makes an appointment to visit the premises and meet the client, for the following purposes:
 - a. Assess suitability of premises
 - b. Take measurements of suitable wall spaces
 - c. Discuss with client the brief and select possible pictures from a file of photographs
 - d. Discuss the terms and conditions of the loan with the client
3. Where the short-list of pictures is drawn from outwith the approved PLS file, this must be done in consultation with the Lead Curator (Art).
4. If required, the Lead Curator (Art) arranges an appointment with the client to view a short-list of works of art.
5. The Lead Curator (Art) ensures that the selected pictures are in a fit state to be lent.
6. The Lead Curator (Art) reviews the insurance figures of the works to be loaned and advises the client of these, so that insurance can be put in place. The Lead Curator (Art) updates the insurance figures on TMS.
7. The Lead Curator (Art) arranges a date for installation suitable for the client and Museum Assistants.
8. The Lead Curator (Art) gives an Object Movement Form to the Supervisors and (if applicable) the Reserve Collection Supervisor, instructing the forthcoming movement of the objects.
9. The Lead Curator (Art) draws up a Picture Loan Scheme loan contract, to be signed by the client immediately upon installation.
10. The Supervisor may wish to carry out a technical site visit prior to installation.
11. Installation:

- a. The Lead Curator (Art) condition checks each loan item after transit
- b. The Museum Assistants install works and secure with mirror plates
- c. Where appropriate, the Museum Assistants install plaque or label indicating that works are on loan from AAGM.
- d. The client signs, dates and witnesses the PLS loan form, keeping one copy and giving the other to the Lead Curator (Art) for the AAGM records
- e. The client produces a specific insurance document covering the loans (preferably 'All Risks' or, at a minimum, 'theft and accidental damage') for AAGM records.

12. The Lead Curator (Art) logs the new loan in the PLS 'works out' file - blue top sheet, signed loan form & object records.

13. The Lead Curator (Art) raises the invoice (subsequently generated annually by the Art Gallery Main Office).

14. The Lead Curator (Collections Access) files the insurance document in the appropriate place.

15. The Lead Curator passes the completed Object Movement Form to the Lead Curator (Collections Access) / Documentation Officer, the latter updates location and notes the loan in Picture Loan Scheme window on TMS.

16. The Lead Curator (Art) updates the condition of the works on TMS.

17. The Lead Curator (Art) condition checks works on loan annually.

18. The Lead Curator (Collections Access) obtains from the client written proof of adequate insurance for the works on loan, annually.

7.0 Documentation Planning

The Art Gallery & Museums' documentation plan is revised annually. This plan identifies inventorying, reconciliation and cataloguing backlog, with timeframes for achieving each of those retrospective documentation stages.

Ongoing work takes places across the section to enhance TMS catalogue records e.g. by adding further provenance, exhibition history, publication details, revised valuations and keywords, and using the events modules to better capture use of the collections. As well as addressing retrospective concerns, the AAGM Documentation Plan identifies specific collections information improvement tasks for the year ahead, including collection reviews and 'quick wins'.

Curators provides the AAGM Manager (via Museum Support) with a monthly report on all new records added to TMS, including backlog entries.

8.0 Deaccessioning and Disposal of an Object

This procedure applies when AAGM no longer wishes to keep an object, with reference to the Collections Development Policy. Deaccessioning is the removal of the object from the AAGM Accession records. Disposal is the physical process of removing the object from the permanent collection and from Aberdeen City Council's care.

1. The Curator identifies the object for disposal, undertakes initial provenance investigation and completes a 'Disposal Proposal Form' (see Appendix 16) before passing the form to the Lead Curator (Collections Access) and Documentation Officer for initial processing. There should be one Disposal Proposal Form per donor, or if that is not possible, forms should be grouped by reason for disposal.
2. The Documentation Officer creates a file including all Accession information on the object and the Lead Curator (Collections Access) establishes that the museum is legally entitled to dispose of it. The records are updated to include a current description, condition report and photographs.
3. If appropriate, other AAGM Sections are notified by the Lead Curator (Collections Access) of the intended disposal as the object may be transferred to another Section if any interest is expressed. Deaccessioning (with approval of the Acquisition and Disposal Panel) must take place prior to the object being transferred to another section.
4. The disposal proposal is assessed by the Acquisition & Disposal Panel. Disposals are required to be approved at several levels before disposal can proceed: Acquisition & Disposal Panel, AAGM (member of A&D panel), Chief Officer of City Growth.
5. Once the disposal has been approved, all reasonable attempts will be made to notify the donor or executors of the donor and to ensure the object is transferred to another institution. Preference will always be given to an Accredited Museum, either by:
 - 5.1. Agreement with an individual museum or other public institution to accept the object.
 - 5.2. Advertisement in the MA's Museums Journal or other appropriate professional publication for a minimum of 3 months. All institutions expressing an interest will be informed of other offers for the object. If necessary independent arbitration can be sought from the Museums Galleries Scotland.
6. For objects purchased with the assistance of grant-aid, the grant giving body will be notified so that any relevant conditions attached to the original grant may be fulfilled.
7. When another institution has agreed in writing to accept the selected object, arrangements are made for the transfer.

8. If an object has severely deteriorated or is seriously damaged, it may be deaccessioned and destroyed without offering it to another institution. Records are kept in the normal manner for disposals.
9. The Accession Number is removed from the object.
10. The Accepting institution is provided with all relevant Accession information on the selected object. The Accepting institution must sign the transfer of title section in the Exit Form, stating that they accept possession of and title to the object.
11. If no institution shows interest in the object, AAGM will dispose of the object by other means. Other means of disposal include return to the original donor, sale or destruction.
12. The Lead Curator (Art /History) sends an Object Movement Form to the Documentation Officer who amends the copy of the accession record to state that the object has been deaccessioned, the method of disposal, the date of disposal and the name of the Lead Curator. This information is also entered onto the computer record; the record is not deleted. The Lead Curator (Collections Access) keeps a copy of all correspondence and the accession record in a disposal file.
13. If an object is to be offered for sale, an independent valuation will be sought. Any money accrued by the disposal will be used to improve the Collections.

Notes

For further guidance refer to Spectrum advice on Deaccession and Disposal and the Museums Association Code of Ethics. For further advice or assistance contact Museums Galleries Scotland.

9.0 Inventory

In order to meet Spectrum and Accreditation requirements, the core inventory information we need for each object (or group of objects) is:

- a unique object number,
- an object name,
- the number of objects (in a group),
- a brief description,
- current location,
- provenance for items owned by us,
- ownership details for Loans In,
- recorder
- and recording date.

If this information isn't available on our database then inventories are undertaken to collect the data.

Our inventories begin with systematically recording core information about a selection of objects, then investigating primary resources (old accession registers, thank you letters etc) to gather missing information, and reconciling these findings with the inventory to resolve discrepancies and enhance records. Inventories should be created digitally rather than on paper to aid checks and accessibility and to save resources.

We have a 'Temporary Numbers Spreadsheet' to create records for objects which do not have accompanying ABDMS/ ABDAG accession numbers, and the Documentation Officer regularly imports these records onto TMS to aid location control and further enhancements to the information. Labels showing the Temporary Numbers are attached to the objects. If such objects have other numbers e.g. disused accession numbers, these are recorded on the spreadsheet. In several cases, it should be possible to match Temp. No. objects with their accession numbers after checking primary sources, particularly if alternative numbers or donor names are visible on the objects. The 'Temporary Numbers Spreadsheet' also has a tab for recording objects with ABDMS/ ABDAG numbers that for some reason do not appear on our TMS database.

If the identity of an object is still not known after checking primary resources, we will decide as to whether the item should be accessioned or disposed, guided by the Collections Development Policy and Disposal Procedure.

If accessioned, the accession method will say 'found un-accessioned in the stores'.

10.0 Damage

Collection objects may show signs of historical damage e.g. an old rip. Curators should record these problems in the TMS conservation fields to avoid future confusion when assessing for fresh damage and to aid monitoring of the damaged area.

1. If new signs of damage are seen, the person causing damage/ discovering damage must fill in the Damage Form within one working day. There are printed versions of this form at all AAGM sites, and a digital version can be seen here: [Template Damage Report](#).
2. This person should send the form and ideally photographs of the damage to the relevant curator as soon as possible and notify Museum & Gallery Manager.
3. The curator will assess the damage, take photographs (if none already taken) and decide the follow up action, if any. Photographs should be stored in the Damage Reports folder: [Folder for Damage Photographs](#)
4. If the damage is severe and it is felt that an insurance claim should be made, the curator should notify the Lead Curator (Collections Access), who will liaise with the Aberdeen City and Shire Insurance Officer.
5. The curator should record their assessment and decisions on the form and in the TMS conservation fields within 5 working days of the incident. The 'Damage Report' drop-down option in the 'Activity Type' field should be used. The curator should scan the form (save here: [TMS Damage Reports Folder](#)) and add it to the TMS record. Once attached to TMS, the physical form can be securely destroyed.
6. Finally, the curator must create an entry on the Damage Report spreadsheet: [Damage Report Spreadsheet](#). This spreadsheet is used for insurance reports and FOIs.

Appendices

NOTE: All letters should be printed on headed paper, using up-to-date templates

Please see below for examples of:

- Appendix 1: Collections Photography Process
- Appendix 2: Entry Form
- Appendix 3: Process for FOH staff - Receiving and Recording objects brought to site
- Appendix 4: Acquisition Proposal Form and Purchase for Collections Form
- Appendix 5: Entry Procedure flowchart
- Appendix 6: Thank You Letter
- Appendix 7: Copyright Letter
- Appendix 8: Acceptance of Bequest Letter
- Appendix 9: Object Movement Form (printed)
- Appendix 10: TMS Guidelines – Object Movement Forms (paperless)
- Appendix 11: Exit Form
- Appendix 12a: Loan Agreement - Loans In
- Appendix 12b: 'Community Group' agreement - Loans In
- Appendix 13: Email template - authorised signatory
- Appendix 14: Loan Agreement - Loans Out
- Appendix 15: Picture Loan Scheme
- Appendix 16: Disposal Proposal Form

Appendix 1. Collections Photography Process

Images of AAGM Collections – Taking, Saving and Uploading Process

Standards for AAGM collections photography

- Images should be sufficient quality to produce an A3 print at 300 DPI. This means we should be aiming for c. 5080 x 3900 pixels. In accordance with FADGI guidelines, photographers will save at least 600 ~~ppi~~ for archival purposes.
- Photography of 2D and 3D works should include a scale and colour bar.
- If 2D works are framed, photographers will take two images – one ~~inc~~ frame, scale and colour bar and one without these features. Both images will be manipulated.
- 3D works are photographed from multiple angles, with a scale and colour bar included in one shot.
- Objects are photographed with a grey backdrop unless there's a good reason not to do so.
- RAW files are not kept but we save the first conversion to tiff images ('un-manipulated'¹).
- Photographers make un-manipulated images 'Read Only' to help preserve the quality of the images.
- The following filename structure is used for consistency:

Single object (no parts/ components):

Acc. Number plus a, b, c etc. 'a' for one image, 'b' for another image. For example:

AG001234a

AG001234b

Multiple parts/components of an object:

Acc. Number plus part/ component number (use 3 digits) followed by a, b, c, etc. For example:

AG001234_001a (001 being the part number or component, and 'a' being one image of that part/ component)

AG001234_001b

Group shot of an object's parts/components:

Acc. Number plus 000 followed by a, b, c, etc. For example

AG001234_000a

AG001234_000b

Step 1 – Capturing works

- In some situations, it is best to scan flat Collection objects rather than photograph them. There are portable A3 scanners at Aberdeen Treasure Hub and Aberdeen Maritime Museum (the latter can capture glass plate negatives if you remove the inner screen), and the MFDs at both sites offer scanning. As a general rule, please scan at 600 dpi but if you have a small object that is flat-bed scanned, please make sure it is scanned at a higher resolution to ensure it will reproduce at a high enough standard. The AAGM guide to 'Scanning Images' can be found here: <L:\COLLECTIONS MANAGEMENT - HF\PROCEDURE and PROCESS\Image capture\SCANNING IMAGES.doc>
- The studio at Aberdeen Treasure Hub has dark walls, adjustable lighting and various set-ups (flat bed, easel etc) to aid good photography.
- The photographers follow the above mentioned standards when capturing Collection objects.
- The photographers create folders within the existing Art Galleries (K:) 'Archive' folder structure for all un-manipulated images and the photographers save them there e.g. inside AG folder '001' is an 'unman' folder for

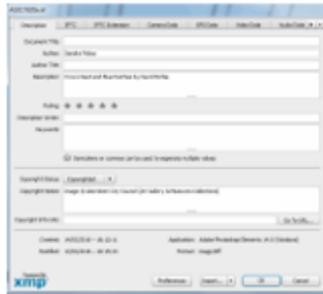
¹ 'Un-manipulated' – technically, a little manipulation of the file takes place when converting RAW to tiff but it's as close to un-manipulated as we can get without keeping RAWs. RAW files are less accessible than these first conversions.

any un-manipulated images of ABDAG001000-001999. Our graphics designers, e.g. [REDACTED] will be able to access these files and use them.

- When converting from RAW, photographers add copyright metadata - "Image © Aberdeen City Council (Art Gallery & Museums Collections)" - and photographer's name as 'Author', and they rename the files to mention the accession number. If more than one image exists of a Collection object, then lowercase alphabet letters are added as required e.g. AG001234a, AG001234b. If they decide to delete an image after further processing, they rename the filenames accordingly to keep the sequence.
- Art Galleries (K:) has a 'Temporary' folder which contains folders with staff names as filenames. Once images are manipulated, photographers put these manipulated tiffs into the appropriate folder (e.g. images required by [REDACTED] are saved in the folder called '[REDACTED]' and the relevant curator is informed. The curator should then follow Step 2.
- Exception: AAG redisplay works – there is a folder within 'Temporary' called 'New Galleries'. Inside, there is one folder per new AAG gallery to temporarily store the photographers' recent images of AAG works e.g. there's one called 'G16 – Shoreline' that contains manipulated tiffs of works going into G16. [REDACTED] is bulk converting these 'New Galleries' images from tiffs to jpegs, then saving the new tiffs and jpegs into the 'Archive' folder and 'Images' Drive, and updating TMS with the new gallery images.

Step 2 – Curators – Tiffs and Jpegs

- To access a manipulated image, curators should go to the appropriate folder in the Art Galleries (K:) 'Temporary' folder. Curators should then **create a jpeg version** in the I: 'Images' drive, **move the tiff** into the 'Archive' folder on Art Galleries (K:) drive, and make the tiff **'Read Only'**. Object metadata doesn't need to be applied at this stage.
- When saving, the curators should pay attention to the filename and store it in the relevant folder within 'Archive' (K: drive) and the 'Images' drive. There's an 'ag' folder and a 'img' folder. Within each one are sub-folders named with Acc. No. ranges so e.g. an image of ABDMS023051 should go into the '023' MS folder.
- Tiffs can be converted to jpegs using Photoshop Elements. If using 'Photoshop Elements', select Compression/Quality at '12'. The main specs for AAGM web/social media jpegs are: Image size: 1.5MB; Dimensions: 770pixels x 680pixels; Resolution: 72dpi so please ensure jpegs meet this criteria as a minimum, and do not exceed 15MB for jpegs. To convert with 'Paint' software, open the tiff, go to 'File', 'Save as' and select 'JPEG picture' (it'll automatically compress).
- It may be necessary to change the photographers' letters in the image filenames so that the new images fit into the letter and number sequences in the K: 'Archive' folder. Please maintain the filename structure mentioned in 'Standards' section.
- If we have existing images that are poor quality and we have better images of the Collection object in question, then curators should delete the poor ones (unless curators wish to retain them as records of condition). It does not matter if we have gaps in the alphabetical series.
- Conservation Treatment images should be saved here: L:\COLLECTIONS CARE-HF\CONSERVATION\Conservation Treatment Images. These should not be put on TMS. Please include the accession number in the filename, and if possible, record conservator and conservation date in the 'Description' field.
- Damage images, inc. mobile photographs, should be saved in the appropriate year folder: L:\COLLECTIONS CARE - HF\DAMAGE REPORTS. These should not be put on TMS. Please include the accession number in the filename
- Add metadata to images before sending them to customers (other organisations, researchers, publishers etc). Please add Title/ Name of Object, and Artist/ Maker. To edit metadata using Photoshop Elements, go to 'File' then 'File Info...'. The completed metadata entry should look like this:



Alternatively, just right click on the image without opening it, select 'Properties', click on the 'Details' tab and add the metadata there (Photoshop software not required).



Remember that tiffs will be read-only so 'Save As' to create your own copy then add metadata.

Step 3 – Curators/ volunteers – TMS links

For step-by-step guide with pictures consult the [TMS Guidelines – Media document in the TMS User Guides folder](#)

- It is now possible to simply drag and drop a media file onto an object record.
- Only jpegs in the correct folder on the I: drive are eligible for drag and drop
- Open the Media tab of the relevant object record
- If old, poor quality images have been deleted in the step above, also remove them from TMS before adding new ones. Select the relevant file and click the red cross to delete. Confirm total removal from TMS. This will prevent broken links existing in the future and keep TMS tidy.
- Click and drag the new image file from the I: drive folder onto the Media field (TMS may pause a moment whilst processing the image)
- For objects with multiple images, you may drag and drop more than one file at a time. Select appropriate Primary Display image by ticking box by chosen image file in Media tab on Object record
- Edit the media record(s): tick [eMuseum](#) box for the Primary Display image if allowed on website (check Artist copyright status), and add Image Copyright = Image © Aberdeen City Council (Art Gallery & Museums Collections) (Use F3 shortcut in **Copyright** Keys set within the **Function Keys Tool**)
- When uploading multiple images, save time by entering one image (with the small pencil) and then using Query Assistant>Rendition Number and search for all the files you just uploaded e.g. ag001234*. This will allow you to quickly edit all files without having to enter and exit each media file individually
- Media added through drag and drop will currently **not** automatically generate a thumbnail image. Whilst it is possible to enable this feature testing has suggested that this slows down TMS' processing of the image file considerably. The Documentation Officer can easily create thumbnails for recently uploaded media in batches, so once the media uploading session is complete (end of day/week), let them know the date(s) the media was uploaded and they can run the quick and simple TMS process.

Appendix 2. Entry Form

ENTRY FORM		 ABERDEEN CITY COUNCIL	
Aberdeen Art Gallery and Museums (AAGM) Aberdeen Art Gallery, Schoolhill, Aberdeen, AB10 1FQ www.aagm.co.uk Tel: 03000 200 293			
SHEET __ of __	Deposited Location:	Object No.:	ENTRY No: ENTRY-....
OWNERSHIP	Received from: Named contact: Address: Tel No:	Owner (if different): Named contact: Address: Tel No:	
DETAILS OF DEPOSITED MATERIAL	DESCRIPTION & HISTORY OF ITEM / COLLECTION (PLEASE note obvious damage & any related information e.g. when, where or how it was found or used; names, dates & details of the people who made or previously owned it etc. Use CONTINUATION SHEET if necessary and affix.)		
	Total number of items: _____ Ensure digital photo(s) taken: _____ Continuation Sheet used: <input type="checkbox"/>		ACTION
REASON	REASON FOR ENTRY (tick as applicable & sign) <input type="checkbox"/> Identification - I leave the item(s) listed for identification/comment & undertake to collect them no later than four weeks from today (unless a different timescale is agreed as follows:). <input type="checkbox"/> Offer of Gift/Transfer - I offer to give the item(s) listed above to AAGM's governing body. <input type="checkbox"/> Offer of Sale - I offer to sell the item(s) listed above to AAGM's governing body (price sought £.....). <input type="checkbox"/> Loan (by prior agreement) - I lend the item(s) listed above to AAGM's governing body for a period of Please see separate Loan Agreement number (if applicable). I confirm that the information given on this form is correct to the best of my knowledge & belief and that I accept the terms & conditions described overleaf. Signed (owner/depositor): _____ Date: _____		
GDPR	I agree to AAGM retaining my personal data for the purposes stated overleaf <input type="checkbox"/> Initials: _____		
ACTION	ADDITIONAL AGREEMENT (GIFT / SALES ONLY) (tick as applicable & sign) <input type="checkbox"/> I, the owner, confirm that I am over 16 years of age, have undisputed title to the item(s) listed above, with full power to dispose of the items and transfer such title to AAGM's governing body, OR <input type="checkbox"/> I, the depositor acting on behalf of the owner(s), confirm that the owner(s) have undisputed title to the item(s) listed above, with full power to dispose of the items and transfer such title to AAGM's governing body & that I am authorised by the owner(s) to act on their behalf to that effect. The title in the items listed above, & subject to the conditions overleaf, is hereby transferred to the governing body of AAGM, if AAGM is willing to accept title/ownership. Signed (owner/depositor): _____ Date: _____ AAGM Manager signature (ONLY for acceptance of transfer of title): _____ Date: _____		
	MUSEUM SIGNATORY Receipt of the item(s) described above is hereby acknowledged Signed: _____ Printed name: _____ Date: _____ <small>On behalf of AAGM's governing body</small>		
RETURN	RETURN OF ITEM(S) TO OWNER (tick as applicable & sign) I, the depositor/owner, acknowledge the return of the item(s) described above in a satisfactory condition following: Identification <input type="checkbox"/> The end of the period of loan <input type="checkbox"/> AAGM's governing body declining to accept the donation or purchase of the item(s) <input type="checkbox"/> Signed (owner/depositor): _____ Countersigned (for AAGM): _____ Date: _____		
WHITE: museum: Data entry & FILE PINK: depositor/owner: RECEIPT BLUE: museum: TO ACCOMPANY OBJECT(S)			

CONDITIONS OF DEPOSIT

General

Aberdeen Art Gallery and Museums (AAGM) will take the same care and precautions for the protection of the item(s) described overleaf, whilst they are in its custody, as it does for those in its permanent collections. Except in the case of negligence on the part of itself, its officers or employees, AAGM's governing body does not accept liability for loss of, or damage to, or deterioration of, the item(s) described overleaf. **No valuation indicated verbally or written on this form at the time of deposit will be admitted by the museum.**

When item(s) are left at an AAGM venue for whatever reason, a copy of this form will be given to the depositor as a receipt. This must be presented when the item(s) are returned to the owner or their representative. Both it and the original form will then be signed by the person receiving the items to acknowledge their receipt in a satisfactory condition. The owner (or the owner's representative) and AAGM will retain their respective forms.

For the purposes of this agreement AAGM's governing body is Aberdeen City Council.

Enquiries & Identifications

Neither AAGM's governing body, nor its officers or employees, can accept any responsibility whatsoever for an opinion that may be expressed on items submitted for examination. Opinions may be given only to the owner of an item or to the representative of the owner. AAGM staff are not authorised to give valuations, to assist in the disposal of private property, or to recommend and/or otherwise express an opinion regarding the merits of a specialist business.

It is the depositor's responsibility to collect item(s) described overleaf and left for identification within four weeks of the date of the form, unless a different timescale is agreed. **In the event of the item(s) not being collected within the agreed period, AAGM's governing body reserves the right to retain or dispose of the item(s) as it thinks fit after a period of four months from the agreed collection date.**

Acquisitions

AAGM has a collecting policy which limits those items which it may acquire. Not all offers of loans, donations or sales can be taken up. If AAGM's governing body does not accept such an offer, the owner will be informed of that decision. **In the event of items not being collected within four months of the date of that decision notification, AAGM's governing body reserves the right to dispose of the item(s) as it thinks fit.**

In the case of acquisition by AAGM's governing body of the item(s) described overleaf by gift or sale, the owner (or a person authorised to act on behalf of the owner) transfers to AAGM's governing body absolute ownership of those items, without condition other than that the governing body will hold the items on trust for use by AAGM to the public benefit, and in accordance with those provisions of the Museum Accreditation Standard in force at the time of the gift.

Transfer

Proposals must be approved by the Acquisition & Disposal Panel prior to any transfer of items from other Aberdeen City Council functions or Accredited museums.

Loans

This form acts as a first receipt for material offered for loan; if accepted, loan items will be subject to a separate **loan agreement**, to which additional conditions (including a specific return date and agreed valuation) will apply. Loans are never accepted for an indefinite **period, but** may be renewed.

Your data: Conditions of Deposit

Why are we asking for your information?: Aberdeen City Council Museums and Galleries collects and stores information about you in electronic and hard copy format in order to establish clear legal ownership of items permanently or temporarily within the care of Museums and Galleries. The information you provide will only be used for the purposes of tracking provenance and ownership and, where applicable, to keep proof of item return.

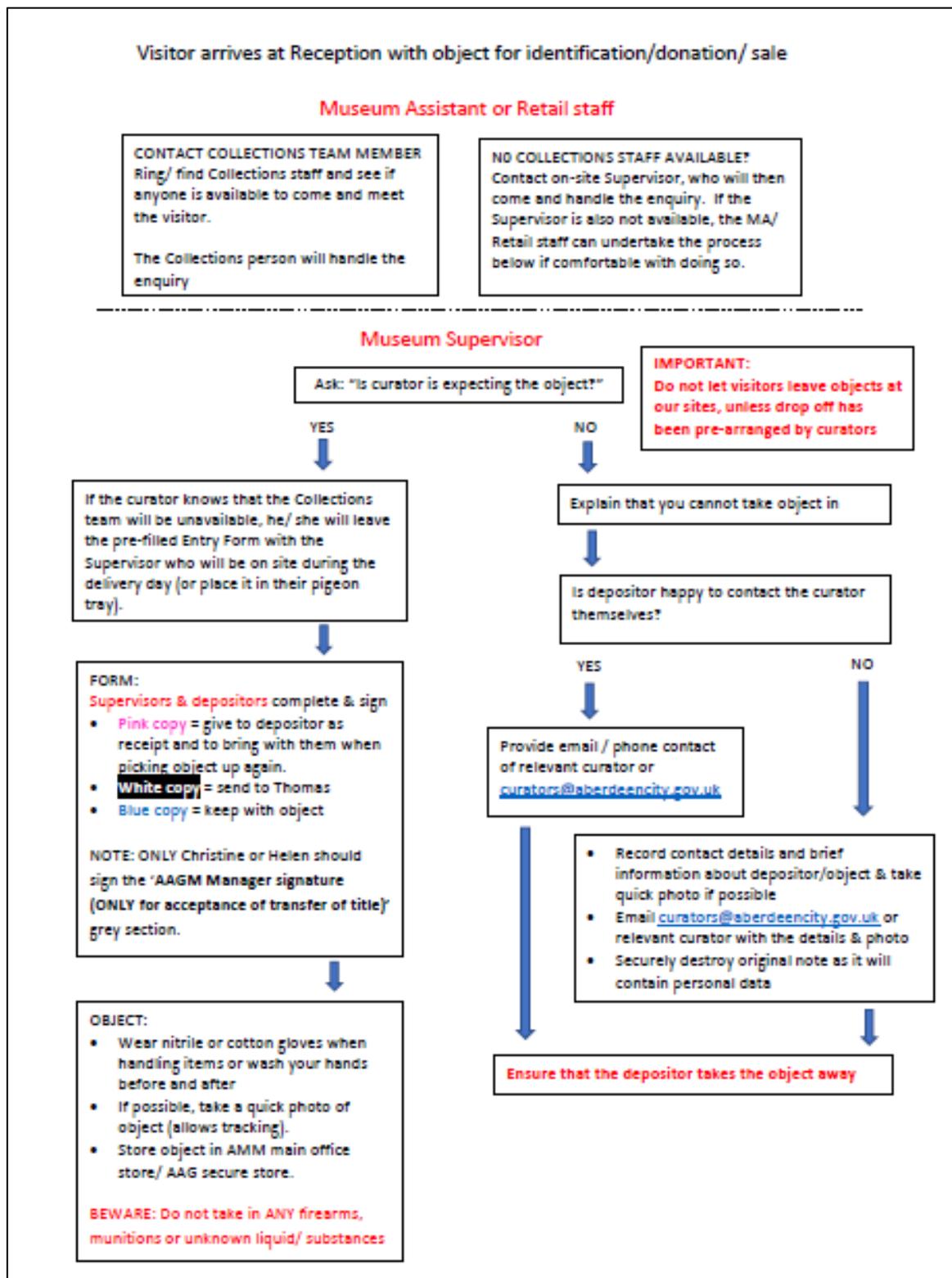
How long we'll keep your information for: We will keep this information to ensure ownership is clear and undisputed. This length of retention varies depending on reason for Object Entry. Further details can be supplied on request.

Your rights: You've got legal rights about the way the Council handles and uses your data, which include the right to ask for a copy of it, and to ask us to stop doing something with your data. Please contact the Council's Data Protection Officer by email DataProtectionOfficer@aberdeencity.gov.uk or in writing at: Data Protection Officer, Aberdeen City Council, Business Hub 6, Level 1 South, ~~Marischal~~ Marischal College, Aberdeen, AB10 1AB.

More information about all the rights you have is available on our website at: <https://www.aberdeencity.gov.uk/your-data>. You also have the right to make a complaint to the Information Commissioner's Office (www.ico.org.uk). They are the body responsible for making sure organisations like the Council handle your data lawfully.

Our legal basis: Aberdeen City Council is the Data Controller for your information. Wherever the Council processes your data, we need to make sure we have a legal basis for doing so in data protection law. The Council understands our legal basis for processing your data is to establish clear legal ownership of items permanently or temporarily within the care of Museums and Galleries as Article 6(1)(b) of the General Data Protection Regulation. This means it is part of our Conditions of Deposit contract with you.

Appendix 3: Process for Receiving and Recording objects brought to site (Front-Of-House staff)



Appendix 4. Acquisition Proposal Form and Purchase for Collections Form

Acquisition Proposal Form

Aberdeen Art Gallery and Museums

Proposal recommended by:

Name:		Position:	
Signature		Date:	

Type of acquisition (circle as appropriate)

Gift	Purchase (please complete reverse)	Purchase Price approved by CR prior to A&D? Yes <input type="checkbox"/>	Transfer	Bequest	Other (please specify):
------	---------------------------------------	---	----------	---------	-------------------------

Source of acquisition:	
------------------------	--

Associated cost of acquisition: (transport / conservation etc.)	
---	--

Object(s) for acquisition (attach object(s) images; continue on a separate sheet if necessary)

Object description/ name	Est. Value (£)	Condition	Panel Verdict

Reason for Acquisition / Relevance to collections: (in accordance with the MA's Code of Ethics 2015, include reference to appropriate section of collecting policy; relevance to current collection; exhibition programme; education programme)

--

Proposal CONSIDERED by Acquisition Panel:

Accepted (unconditionally)			
Provisionally accepted (conditions)			
Proposal requires further work			
Declined (reasons)			
Panel members:		Date met:	
Name:		Position:	
Signature:		Date:	

FOR COMPLETION FOLLOWING ACQUISITION

		Date of acquisition:	
		Accession number:	

Purchase for Collections Form

Aberdeen Art Gallery and Museums

Description of Object / Artwork:

Name of Curator contact:

Position:

Financial impact

Purchase price:

Additional costs:

Details of costs:

Additional costs:

Details of costs:

Additional costs:

Details of costs:

Vendor contact details:

Proposed funding sources

	Amount	Details / percentage	Submission date	Committee / decision date
Purchase fund				
Bequest				
NFA				
Art Fund				
NCSS				
Other				

Agreed by Head of Collections

Signature:

Date:

Authorised to proceed by Art Gallery & Museums Manager

Signature:

Date:

Copy to:

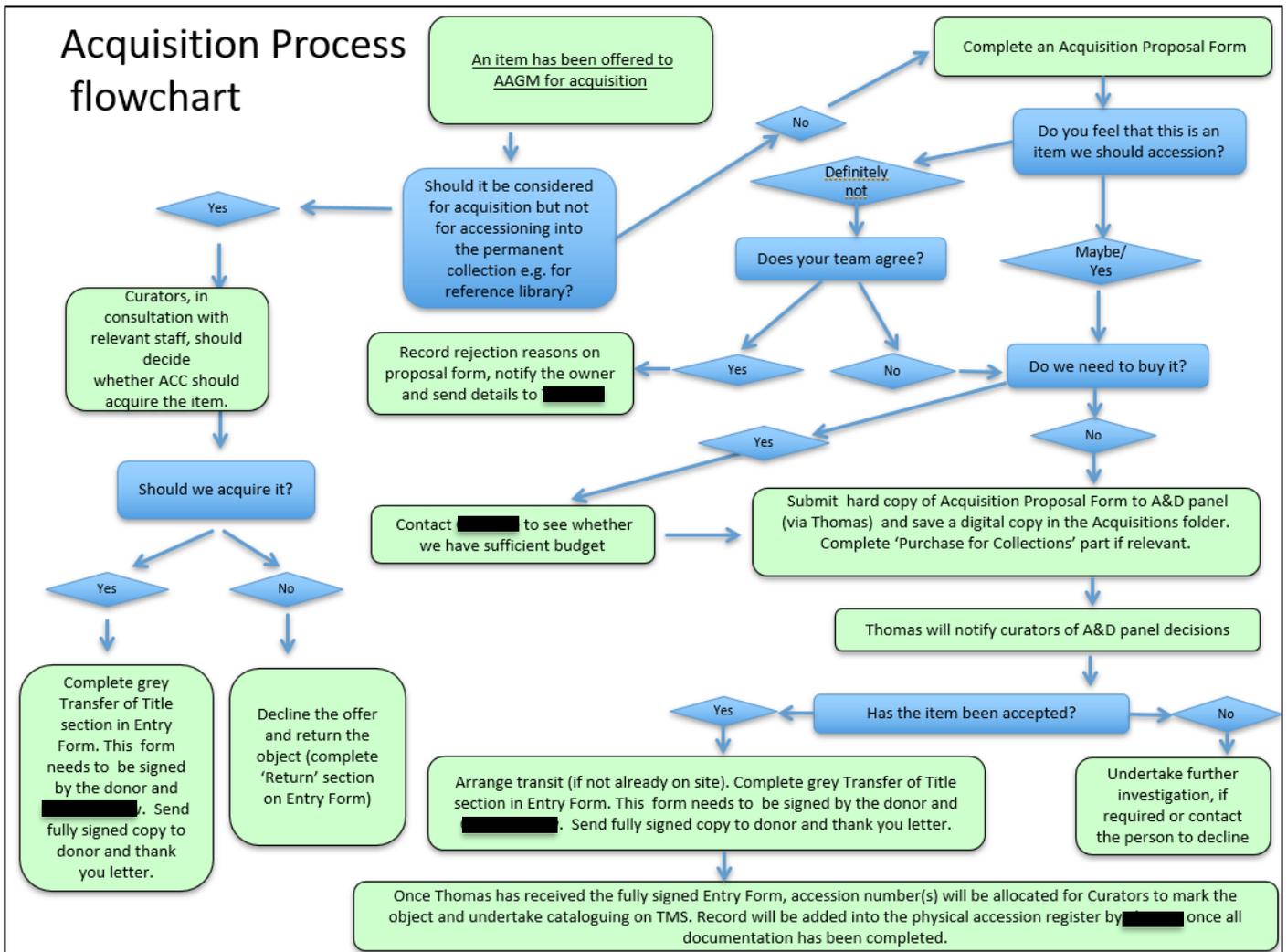
Head of Collections

Museum & Gallery Manager (for purchases)

Original filed:

Documentation Officer

Appendix 5. Acquisition Process flowchart



Appendix 6: Thank You Letter



Your Ref:
Our Ref:
Contact:
Location:

Date:

Name & Address of Recipient

Dear [Addressee]

Acceptance of gift: [INSERT DETAILS]

I am writing to thank you very much for your kind gift of [INSERT DETAILS]. These are a welcome addition to our [INSERT DETAILS e.g. textile] collection.

As with all items in the permanent collection, they will be treated with all due respect and care for their preservation. They will be made accessible through exhibition, loan, documentation, private study or other appropriate use.

We propose to use the following statement as the credit line when the objects are virtually or physically displayed: "Presented in [INSERT YEAR] by [INSERT NAME]." Please confirm credit line wording on the next page then sign, date and return the form to me.

A copy of the signed entry form is enclosed for your records.

If you have any questions, please do not hesitate to contact me.

Thank you once again for your kind gift.

Yours sincerely

[Name of Curator]
[Job Title]

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[INSERT OBJECT DESCRIPTION AND ACCESSION NUMBER]

CREDIT LINE AGREEMENT

Please tick the relevant box:

- I agree to the following credit line being used when the objects are virtually or physically being displayed: **"Presented in [INSERT YEAR] by [INSERT NAME]"**
- I would like the following name to be used instead when the objects are virtually or physically displayed: "....."
- I do not want my name to be acknowledged in the public domain as donor of the item(s)

Signature _____ Date _____

Name (block capitals) _____

Please return this document to **[INSERT NAME OF CURATOR AND ADDRESS]**

Your data: Conditions of Deposit

Why are we asking for your information? Aberdeen City Council Museums and Galleries collects and stores information about you in electronic and hard copy format in order to establish clear legal ownership of items within the care of Museums and Galleries and to ensure that we acknowledge the source of those items. The information you provide will only be used for the stated purposes above.

How long we'll keep your information for: We will keep this information to ensure ownership is clear and undisputed. The agreed credit line will be displayed publicly alongside the item(s) with which it is associated. This information will be kept in perpetuity.

Your rights: You've got legal rights about the way the Council handles and uses your data, which include the right to ask for a copy of it, and to ask us to stop doing something with your data. Please contact the Council's Data Protection Officer by email DataProtectionOfficer@aberdeencity.gov.uk or in writing at: Data Protection Officer, Aberdeen City Council, Business Hub 6, Level 1 South, Marischal College, Aberdeen, AB10 1AB.

More information about all the rights you have is available on our website at www.aberdeencity.gov.uk/your-data. You also have the right to make a complaint to the Information Commissioner's Office (www.ico.org.uk). They are the body responsible for making sure organisations like the Council handle your data lawfully.

Our legal basis: Aberdeen City Council is the Data Controller for your information. Wherever the Council processes your data, we need to make sure we have a legal basis for doing so in data protection law. The Council understands our legal basis for processing your data is to establish clear legal ownership of items permanently or temporarily within the care of Museums and Galleries as Article 6(1)(b) of the General Data Protection Regulation. This means it is part of our Conditions of Deposit contract with you.

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Appendix 7: Copyright Letter



Your Ref:

Our Ref:

Contact:

Location:

Date:

Name & Address of Recipient

Dear **NAME**

COPYRIGHT AGREEMENT FOR WORK HELD IN THE COLLECTIONS OF ABERDEEN ART GALLERY & MUSEUMS (AAGM)

Aberdeen Art Gallery and Museums (part of Aberdeen City Council) currently owns the following works created by **(NAME)**:

ABDAG/MS 000000	Title/description of work	date
ABDAG/MS 000000	Title/description of work	date

As we understand that you are the current copyright holder or agent acting on behalf of the copyright holder for works created by **(NAME)**, we now request permission to photograph, reproduce and illustrate all works listed above and held by AAGM for the following purposes:

- **Publicising AAGM and its activities** – e.g. inclusion in the quarterly *What's on* publication (and subsequent versions), cover or inside use, illustrating an educational activity that may focus on the work
- **Publicising an Exhibition** – e.g. use on a poster, invitation, on the front cover of and/or within an internally generated catalogue. NB: for any commercial activity such as production of merchandise we would seek specific permissions
- **Interpretation** – e.g. inclusion of an image, detail or illustration of the work on a text panel, label or other in-gallery print-based or digital interpretation that enable the public to further engage with the work.
- **Lectures** – e.g. digital presentations used by AAGM Staff to give talks and lectures to the public.
- **Research** – e.g. private and academic study. NB: we would ensure that separate copyright permission is requested, should the researcher intend to reproduce it at any point.
- **Digital Storage on AAGM collections management system** – including the collections management database, secure image archive storage and publication on AAGM searchable database online and on site. An example of this facility can be seen at www.aagm.co.uk/collections

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In addition we ask for permission to treat all subsequent works by (NAME) that we may acquire in the future in the same way as listed above. This will mean that we will not have to ask each time a new item enters the collection.

To reach an agreement, I should be most grateful if you could sign and return the attached agreement.

Please let us know if you are not the current copyright holder so that we can correct our records.

Yours sincerely

Lead Curator

Aberdeen City Council
Art Gallery
Schoolhill
Aberdeen
AB10 1FG

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**COPYRIGHT AGREEMENT FOR WORKS BY (NAME)
HELD IN THE COLLECTIONS OF ABERDEEN ART GALLERY & MUSEUMS**

This letter confirms the agreement between myself and Aberdeen City Council (Aberdeen Art Gallery & Museums) concerning copyright on the works by (NAME) in the collections of Aberdeen Art Gallery & Museums as follows:

ABDAG/MS 000000	Title/description	Date
ABDAG/MS 000000	Title/description	Date

[Please tick as appropriate]

1 I am the current owner of the copyright on this work and I hereby transfer copyright for the above listed works to Aberdeen Art Gallery & Museums

OR

2 I am the owner of the copyright on this work and I grant AAGM permission to act as follows with regard to the work:

Aberdeen Art Gallery & Museums has authority to store this work on a digitised database, website and to reproduce this work in the following ways (as detailed above):

- Publicising AAGM and its activities
- Publicising an Exhibition
- Interpretation
- Lectures
- Digital Storage on AAGM collections management system

expressly for use by Aberdeen Art Gallery and Museums (Aberdeen City Council) without asking for specific authorisation or paying reproduction or usage fees.

3 I give additional permission to treat all future acquisitions of work by (NAME) as indicated in 1 or 2 above.

To be completed:

Your preferred copyright credit line:

(copyright owner)

Agreed & signed: Date:

Email address:

(witness)

Agreed & signed: Date:

Name of witness:

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3rd party permissions: In addition, Aberdeen Art Gallery & Museums are occasionally asked to supply photographic images of the items for research purposes, and to supply such images to 3rd parties for reproduction purposes. In these circumstances it is the duty of those wishing to reproduce the work to seek specific permission from you, the copyright owner, to do so. Please indicate how you would like to us to manage such requests below.

4 I give permission for Aberdeen Art gallery & Museum to share my contact details with those seeking permission to reproduce such images. Requests should be directed to me at the address to which this correspondence was sent.

OR

5 I give permission for Aberdeen Art gallery & Museum to share my contact details with those seeking permission to reproduce such images. Requests should be directed to my copyright agent at the following address:

Name:

Address:

Reference:

Email:

OR

6 I do not agree to Aberdeen Art Gallery & Museums sharing contact information with any 3rd party.

Your data: Conditions of Deposit

Why are we asking for your information?

Aberdeen City Council Museums and Galleries collects and stores information about you in electronic and hard copy format in order to establish clear legal copyright and reproduction permissions for items permanently or temporarily within the care of Museums and Galleries. The information you provide will only be used for the purposes of ensuring artistic copyright is upheld.

How long we'll keep your information for

We will keep this information in perpetuity to ensure copyright is clear and undisputed.

Your rights

You've got legal rights about the way the Council handles and uses your data, which include the right to ask for a copy of it, and to ask us to stop doing something with your data. Please contact the Council's Data Protection Officer by email DataProtectionOfficer@aberdeencity.gov.uk or in writing at: Data Protection Officer, Aberdeen City Council, Business Hub 6, Level 1 South, Marischal College, Aberdeen, AB10 1AB.

More information about all of the rights you have is available on our website at:

<https://www.aberdeencity.gov.uk/your-data>. You also have the right to make a complaint to the Information Commissioner's Office, (www.ico.org.uk). They are the body responsible for making sure organisations like the Council handle your data lawfully.

Our legal basis

Aberdeen City Council is the Data Controller for this your information. Wherever the Council processes your data, we need to make sure we have a legal basis for doing so in data protection law. The Council understands our legal basis for processing your data is to establish clear legal copyright and reproduction permissions for items permanently or temporarily within the care of Museums and Galleries as Article 6(1)(b) of the General Data Protection Regulation. This means it is part of our Copyright Agreement with you.

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Appendix 8: Acceptance of Bequest Letter



Your Ref:

Our Ref:

Contact:

Location:

Date:

Name & Address of Recipient

Dear Name

Notification of Bequest to Aberdeen Art Gallery & Museums Collections

I am writing to thank you for your very kind and generous intimation that you intend to bequeath Aberdeen Art Gallery & Museums the following:

I have immense pleasure in accepting this bequest in principle on behalf of the Museums and Galleries service. Please may I request that you inform the executors of your will of your intention to bequeath these/this item(s) and that they should contact the Art Gallery & Museums Manager at the appropriate time. They should also advise us at that time if a particular acknowledgement for captions and text is required; otherwise we will record on our records 'Bequeathed by { } in [year].

As with all items in the collection, your bequest will be treated with all due respect and care for its preservation. The item(s) will be made accessible through exhibition, loan, documentation, private study or other appropriate use.

If you have any questions regarding the above, please do not hesitate to contact me.

With kind regards,
Yours sincerely,


Art Gallery and Museums Manager

Aberdeen City Council
Art Gallery
Schoolhill
Aberdeen
AB10 1FO

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Appendix 9: Object Movement Form (OMF)

Jacobite Tolbooth exhibition

Object Movement Form

Object #	Title	Artist	Moved From	Moved To
ABDAG000937	Jacobite Wineglass		Tolbooth Museum, Civic Room	
ABDMS001295	Flintlock Pistol, Said To Be From Culloden		Tolbooth Museum, Civic Room	
ABDMS001310	Flintlock Muskets, 10		Tolbooth Museum, Civic Room	
ABDMS001310	Flintlock Muskets, 10		Tolbooth Museum, Civic Room	
ABDMS001310	Flintlock Muskets, 10		Kittybrewster - Area B, Bank 04b, Shelf 4d	
ABDMS001310	Flintlock Muskets, 10		Tolbooth Museum, Civic Room	
ABDMS001310	Flintlock Muskets, 10		Tolbooth Museum, Civic Room	
ABDMS001310	Flintlock Muskets, 10		Kittybrewster - Area B, Bank 04b, Shelf 4b	
ABDMS001310	Flintlock Muskets, 10		Kittybrewster - Area B, Bank 04b, Shelf 4d	
ABDMS001310	Flintlock Muskets, 10		Kittybrewster - Area B, Bank 04b, Shelf 4d	
ABDMS001310	Flintlock Muskets, 10		Kittybrewster - Area B, Bank 04b, Shelf 4d	
ABDMS001310	Flintlock Muskets, 10		Kittybrewster - Area B, Bank 04b, Shelf 4d	
ABDMS001624	Heraldic Panel		Tolbooth Museum, Civic Room	
ABDMS002554	Scottish Targe		Tolbooth Museum, Civic Room	
ABDMS005531	Battle of Culloden Commemorative Medal	Duke Of Cumberland	Tolbooth Museum, Civic Room	
ABDMS005583	Coronation Medal (George I)	King George I	Tolbooth Museum, Civic Room	
ABDMS005609	Accession Medal (Anne)	Queen Anne	Tolbooth Museum, Civic Room	
ABDMS019099	Guinea ('James VIII')	'King James VIII'	Tolbooth Museum, Civic Room	
ABDMS019302	Jacobite Touchpiece ('Henry IX')	'King Henry IX'	Tolbooth Museum, Civic Room	
ABDMS019303	Jacobite Touchpiece (Bonnie Prince Charlie)	'King Charles III'	Tolbooth Museum, Civic Room	
ABDMS019304	Jacobite Touchpiece ('James VIII')	'King James VIII'	Tolbooth Museum, Civic Room	
ABDMS023587.8	James VII	King James VII	Tolbooth Museum, Civic Room	
ABDMS027783	Jacobite Medal	'King James VIII'	Tolbooth Museum, Civic Room	
ABDMS029641	Battle of Sherrifmuir Medal	King George I	Tolbooth Museum, Civic Room	
ABDMS064595	Jacobite Medal (copy)	'King James VIII'	Tolbooth Museum, Civic Room	
ABDMS073766	Anti-Jacobite Medal	Duke of Cumberland	Tolbooth Museum, Civic Room	
ABDMS079689.1	Piece of Tartan Affixed to Notice	Prince Charles Edward Stuart	Tolbooth Museum, Civic Room	

13/11/2015

Page 1 of 2

Object #	Title	Artist	Moved From	Moved To
Move organised by:		Reason for move:		
Move completed by:		Date required by:		
Entered on to the computer:		Date of move:		
Additional details:		Date:		

Appendix 10: TMS Guidelines – Paperless OMF

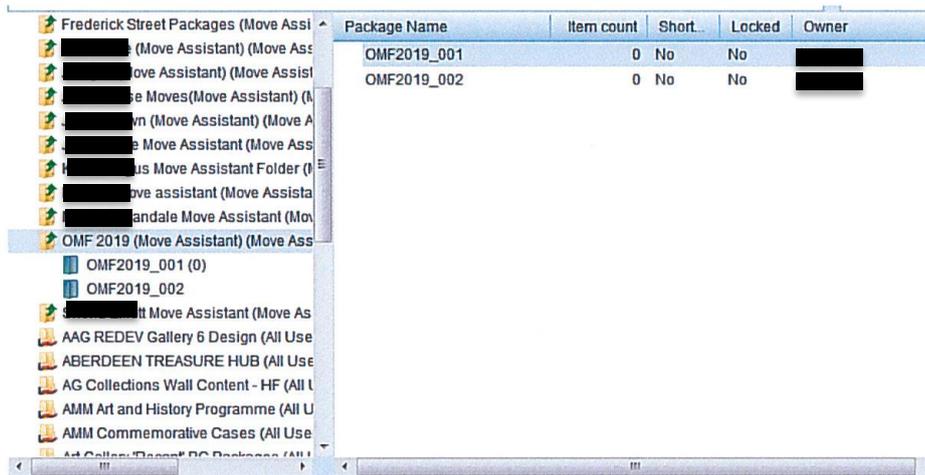
How to create an Object Movement Form

Object Movement Forms [OMFs] are documents created to record object moves. An OMF needs to be created whenever an object changes location and the move is for longer than 24 hours.

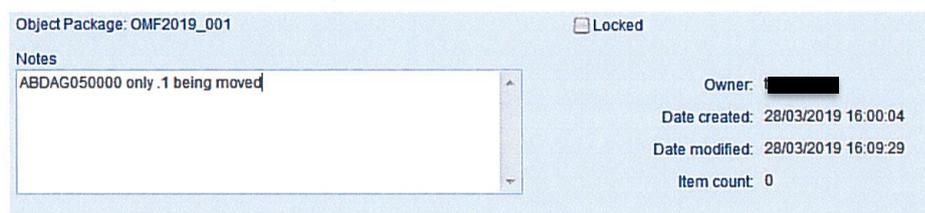
For small moves, this process is now intended to be paperless. OMFs are to be generated from the numbered series of packages within the shared Move Assistant folder, titled according to the new location, and sent to Collections Access with a supporting email.

Creating a Package

In the Package Explorer, go to the shared Move Assistant folder “OMF 20##”. Create the required number of packages and rename them according to their place in the series e.g. “OMF2019_001”. Use your preferred method to add objects to the packages. **IMPORTANT!** Every object in the **SAME** package must now be going to the **SAME** location. This is to ensure accuracy at all stages of the process.



For objects with components that are not all being moved to the same location, use the **Notes** field to record specific details.

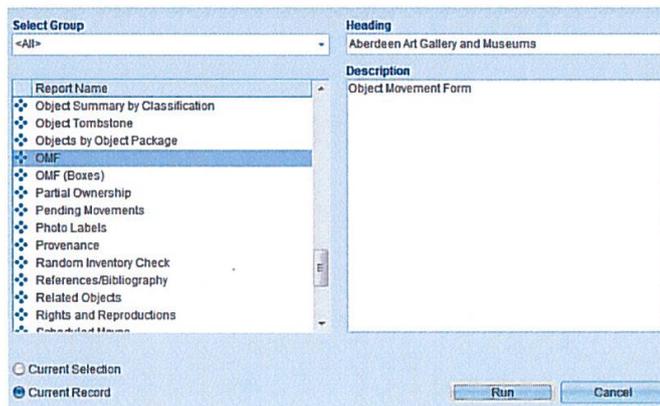


Creating an OMF

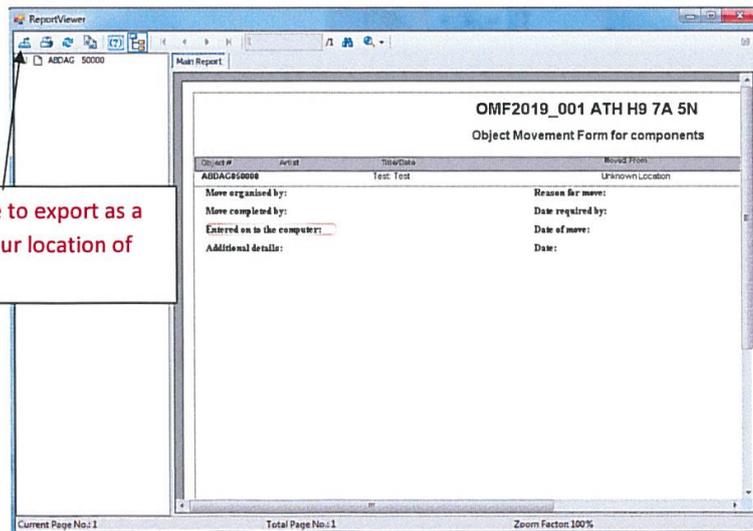
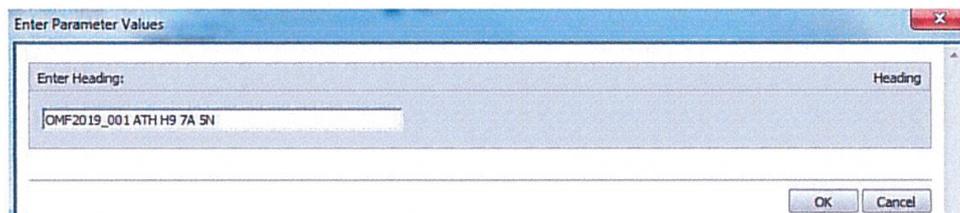
In the Object Module, go to **Report** and select **Reports**



This will open a new dialogue box and you can select the *OMF* report and press **Run**. If working with boxes or containers, you may prefer to use *OMF (Boxes)*, which will provide the details of the Box Number on the report.



The **Report Viewer** will then open and present you with the option to title the OMF. The name of the OMF should be the name of the package plus the new location for all objects in the package e.g. OMF2019_001 ATH H9 7A 5N



Click here to export as a PDF to your location of choice

Click **OK** once the heading has been provided.

The report will then open for you to save and attach to the OMF email template.

Completing the move on TMS

Once you have created the package and OMF, and the physical move of the objects has taken place, send the relevant member(s) of the Collections Access team an email with the OMFs attached according to this template, found here:

<L:\COLLECTIONS MANAGEMENT - HF\DOCUMENTATION\PROCEDURES\OMFs>

“As per the attached OMFs, please move the following objects from the OMF 2019 Move Assistant folder:

OMF2019_### to <new location>

OMF2019_### to <new location>

This move <does/does not> contain components that have not all moved.

These objects were moved by <me/other staff name> on <date>

Reason for move (delete as appropriate): Audit/Conservation/Deaccessioned/Display/Engagement & Outreach/Framing & Mounting/Photography & Digitisation/Picture Loan Scheme/Research Visit/Returned to Owner/Storage/Temporary Exhibition”

The Collections Access staff who inputs the move onto TMS will inform you when this has occurred and save the email and OMF as evidence of the move request in the same folder as above.

To ensure the location control process runs smoothly and efficiently:

Complete the new location clearly, accurately and with as much detail as possible. Double-check that the location detail on the email and the OMF are the same, as inconsistency will always be questioned.

Clearly describe any components that have not been moved in the Notes field of the Package.

Be consistent with Reasons for Move by using one of the following terms:

Audit/Conservation/Deaccessioned/Display/Engagement & Outreach/Framing & Mounting/Photography & Digitisation/Picture Loan Scheme/Research Visit/Returned to Owner/Storage/Temporary Exhibition

Always complete an OMF package/form/email and send it to Collections Access **as soon as possible** after the move is complete. As well as helping to ensure all objects are always recorded as being where we think they are, the Council’s Audit team requires this information to be documented as systematically and traceable as possible.

Appendix 11: Exit Form

EXIT FORM

Aberdeen Art Gallery and Museums (AAGM)

Aberdeen Art Gallery, Schoolhill, Aberdeen, AB10 1FQ
www.aagm.co.uk Tel: 03000 200 293



SHEET <u> </u> of <u> </u>		Dept/Colls ref:	EXIT No:
REMOVAL	Remover/carrier: Named contact: Address: Tel No: Email:	Recipient: Named contact: Address: Tel No: Email:	
DETAILS OF ITEMS	Object number	Description (Ensure photo taken & sketch if appropriate)	
Total number of items: <input type="text"/>		Ensure digital photo(s) taken: <input type="checkbox"/>	Continuation sheet used: <input type="checkbox"/>
EXIT	METHOD or REASON for EXIT: (e.g. transfer, destroyed, loan, conservation) For LOAN refer to additional Loan Agreement	Return required? (circle as appropriate) YES / NO	Agreed return date
AAGM: I agree that the information given on this form is correct			
Signed:		Date:	
Remover/carrier: I acknowledge receipt of the item(s) described above			
Signed:		Date:	
Recipient: I acknowledge receipt of the item(s) described above and accept the conditions overleaf			
Signed:		Date:	
GDPR	I agree to AAGM retaining my personal data for the purposes stated overleaf <input type="checkbox"/>		Initials:
CONDITIONS of LOAN	For all conditions of loan relating to insurance, security, handling, conservation and display, please refer to loan agreement		
DISPOSAL	Reason for disposal:		
ONLY	AAGM SIGNATORY Transfer of title/ownership of the object(s) described above is hereby offered		
Signed:		Date: <small>On behalf of AAGM's governing body</small>	
RECIPIENT SIGNATORY Title/ownership of the object(s) described above is hereby accepted			
Signed:		Date:	
RETURN	RETURNED ITEM(S) I acknowledge the return of the item(s) described above in a satisfactory condition		
Signed (for AAGM):		Date:	

WHITE: museum: FILE

PINK: carrier/recipient: RECEIPT

BLUE: museum: OBJECT HISTORY

Instructions for completion on reverse

EXIT FORM

For items being removed from Aberdeen Art Gallery and Museums' (AAGM) permanent collection (whether permanently or temporarily)

General

The recipient of the item(s) described overleaf undertakes the responsibility to care for them. The standard of care will be the same as if the item(s) had remained within AAGM's permanent collection, except where AAGM are disposing of items (in accordance with Museums Association guidelines).

If the purpose of EXIT is for LOAN, please refer to separate LOANS OUT agreement / conditions.

It is the recipient's responsibility to return the item(s) described overleaf by the agreed return date, except in the case of disposal by AAGM (in accordance with Museums Association guidelines) or where noted overleaf.

Collection by RECIPIENT - Using the EXIT form

When the recipient is collecting the item(s) themselves:

- Ask the recipient to sign the form. File the **white** copy in the 'EXIT' file and give the **pink** copy to the recipient as their record of the transaction. The **blue** copy should be filed as follows:
 - FOR LOANS – filed in the EXIT file until the return of the item(s).
 - FOR DISPOSALS – filed in the OBJECT HISTORY file (where appropriate).

When returning the item(s) to AAGM:

- The recipient should bring their copy of the form with them.
- The AAGM representative should sign all 3 form sheets
 - **white** – to be filed in the EXIT file.
 - **pink** – to be retained by the recipient as proof of return.
 - **blue** – to be filed in the OBJECT HISTORY file (where appropriate).

Collection by CARRIER - Using the EXIT form

When a carrier is collecting the item(s):

- Ask the carrier to sign the form. File the **white** copy in the 'EXIT' file and give both **pink** and **blue** copies to the carrier. These copies should accompany the item(s) for signature by the recipient.
- On taking delivery of an item(s) the recipient should:
 - sign the **pink** copy and retain it.
 - sign the **blue** copy and return it to AAGM within 5 working days (for the EXIT file).

When returning the item(s) to the museum:

- The recipient should return the item(s) with their **pink** copy of the form.
- The AAGM representative should sign all 3 versions of the form
 - **white** – to be filed in the EXIT file.
 - **pink** – to be retained by the recipient as proof of return.
 - **blue** – to be filed in the OBJECT HISTORY file (where appropriate).

Your data: Conditions of Deposit

Why are we asking for your information?: Aberdeen City Council Museums and Galleries collects and stores information about you in electronic and hard copy format in order to establish clear legal ownership of items permanently or temporarily within the care of Museums and Galleries. The information you provide will only be used for the purposes of tracking provenance and ownership.

How long we'll keep your information for: We will keep this information to ensure ownership is clear and undisputed. This length of retention varies depending on reason for Object Entry. Further details can be supplied on request.

Your rights: You've got legal rights about the way the Council handles and uses your data, which include the right to ask for a copy of it, and to ask us to stop doing something with your data. Please contact the Council's Data Protection Officer by email DataProtectionOfficer@aberdeencity.gov.uk or in writing at: Data Protection Officer, Aberdeen City Council, Business Hub 6, Level 1 South, Marischal College, Aberdeen, AB10 1AB.

More information about all the rights you have is available on our website at:

<https://www.aberdeencity.gov.uk/your-data>. You also have the right to make a complaint to the Information Commissioner's Office, (www.ico.org.uk). They are the body responsible for making sure organisations like the Council handle your data lawfully.

Our legal basis: Aberdeen City Council is the Data Controller for this your information. Wherever the Council processes your data, we need to make sure we have a legal basis for doing so in data protection law. The Council understands our legal basis for processing your data is to establish clear legal ownership of items permanently or temporarily within the care of Museums and Galleries as Article 6(1)(b) of the General Data Protection Regulation. This means it is part of our Conditions of Deposit contract with you.

Appendix 12: Loan Agreement, Loans In a.) standard



LOAN IN AGREEMENT

Loan to Aberdeen City Council (the operator of Aberdeen Art Gallery & Museums)

By |

Lender to complete all blank sections

Lender name (individual)	
Lender name (organisation)	
Company Number/ Charity Number or Partnership Number (if applicable)	
Address line 1	
Address line 2	
Address line 3	
Town/City	
Postcode	
Email	

Aberdeen City Council ("the Council") constituted by and acting under the Local Government etc. (Scotland) Act 1994 and having its principal office at Town House, Broad Street, Aberdeen (hereinafter referred to as "the Council") operates Aberdeen Art Gallery & Museums. The Council offers to borrow from the Lender for the period of the undemoted exhibition:



Exhibition title / purpose of loan	
Venue	
Exhibition dates / loan dates	
Loan number	

the following item(s):

Object number	Title/Description	Valuation	Any other relevant information

subject to the following terms and conditions:

Aberdeen City Council
Art Gallery
Schoolhill
Aberdeen
AB10 1FQ

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1. Indemnity and insurance

Unless the Lender specifically intimates prior to lending the Object(s) to the Council that they wish to make their own arrangements for the insurance of the Object(s) whilst on loan to the Council, the Council will be responsible for the insurance of the Object(s) whilst on loan on a 'nail to nail' 'all-risks' basis. The Council will confirm the terms of the insurance of the Object(s) on receipt of a written request from the Lender. The Lender may provide an insurance valuation. The Council will not disclose any valuations. The Council may choose to insure the Object(s) through the UK Government Indemnity Scheme.

GIS 'Condition Precedent'

This indemnity is conditional upon it being a term of the loan agreement that:

- (i) no restoration or conservation work is carried out on the object without the prior agreement of the owner;
- (ii) the borrower is under no liability for the loss of, or damage to, the object arising or flowing from:
 - (ii.i) war, hostilities or war-like operations, but excluding acts of terrorism, riot, civil commotion, piracy and hijacking;
 - (ii.ii) the negligence or other wrongful act of the owner, his servants or agents;
 - (ii.iii) the condition (including inherent vice or a pre-existing flaw) of the object at the time of its loan;
 - (ii.iv) restoration or conservation work undertaken to the object by the borrower, his servants or agents with the agreement of the owner; or
 - (ii.v) a third party claiming to be entitled to the object; and
- (iii) any liability which the borrower may incur to the lender arising out of the loan of the object shall not exceed the specified value.

In the event that the Council is responsible for the insurance arrangements for the loan of the Object, any liability which the Council may incur to the Lender arising out of the loan of the Object(s) shall not exceed the mutually agree insurance value.

2. Transport

- Dependent on the nature of the exhibition lenders might be invited to deliver and/or collect objects from the gallery. In these circumstances liability for the object whilst in transit will rest with the lender.
- The Lender must inform the Council of any change of address or contact arrangements.
- Object(s) being lent to the Council should be fit to travel. A condition report is required prior to collecting the object at the Lender's premises. The Council will undertake a further condition check on the Object(s) arrival at the venue and again at the end of the exhibition.

3. Care of the Object(s)

- The Council will exercise the same care with respect to the Object(s) as they do in the safekeeping of their own collections.
- The Lender will be informed immediately in the event of any damage to the Loan.

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- The Council will not move the Object(s) following installation without prior agreement from the Lender except in the circumstances of an emergency. In such circumstances the Council is empowered to remove the Loan(s) from the exhibition to a place of safe keeping.
- Dusting and light cleaning, repairs, restoration or extensive cleaning of the loans will not be undertaken without prior permission of the Lender.
- Facilities reports and environmental readings can be made available to the Lender upon request.
- The Object(s) on loan will not be lent to a Third Party without the written prior permission of the owner.

4. Provenance and ownership

- In keeping with the Council's due diligence policy, the Lender confirms that they have legal title to the Object and that they can lawfully lend it to the Council for the period of this exhibition.
- The Lender confirms that they are not aware of any past, current or potential claim on the Object by a third party.
- The Lender must inform Aberdeen Art Gallery & Museums of any change in ownership.

5. Costs

The Council will be responsible for all loan related costs such as transport, insurance, packing, conservation and courier travel (unless agreed otherwise).

6. Entire Agreement

Unless the Council is issued with alternative conditions of loan from the Lender, and informed that those conditions must prevail, this Loan Agreement will constitute the entire Agreement between the two parties and shall supersede or subsume any previous Agreements whether in writing or otherwise. Any variation shall be by the written consent of the parties

7. Termination

This Loan Agreement may be terminated by either party on receipt of three months written notice.

8. Governing Law

This Agreement is governed by Scottish law.

9. Permissions

All public galleries and displays within Aberdeen Art Gallery & Museums venues permit students and visitors to sketch, draw or photograph the Object(s) for personal use. The Lender also agrees to:

- The Object(s) being photographed or filmed for press and TV for publicity purposes specifically

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They are signed for and on behalf of Aberdeen City Council at Aberdeen by:

Signed _____	Signed _____
_____	(Witness) _____
_____	Print Name _____
Date _____	Address _____
Position _____	_____

For and on behalf of the Lender

Signed _____	Signed _____
_____	(Witness) _____
Print Name _____	Print Name _____
Date _____	Address _____
Position _____	_____

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Appendix 12: Loan Agreement, Loans In b.) 'community group' agreement



|
Date

LOAN IN AGREEMENT – LOANS FROM GROUPS WITHIN THE COMMUNITY
Loan to Aberdeen City Council (the operator of Aberdeen Art Gallery & Museums)
 By

Lender to complete all blank sections

Authorised signatory (individual)	
Lender name (Community Group)	
Company Number/ Charity Number or Partnership Number (if applicable)	
Address line 1	
Address line 2	
Address line 3	
Town/City	
Postcode	
Email	

Aberdeen City Council ("the Council") constituted by and acting under the Local Government etc. (Scotland) Act 1994 and having its principal office at Town House, Broad Street, Aberdeen (hereinafter referred to as "the Council") operates Aberdeen Art Gallery & Museums. The Council offers to borrow from the Lender for the period of the undemoted exhibition:

Exhibition title / purpose of loan	
Venue	
Exhibition dates / loan dates	
Loan number	

the following item(s):

Object number	Title/Description	Valuation	Any other relevant information

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subject to the following terms and conditions:

1. Indemnity and insurance

Unless the Lender specifically intimates prior to lending the Object(s) to the Council that they wish to make their own arrangements for the insurance of the Object(s) whilst on loan to the Council, the Council will be responsible for the insurance of the Objects(s) whilst on loan on a 'nail to nail' 'all-risks' basis. Unless the lender specifies a valuation, a valuation will be assigned by the Council. The Council will not disclose any valuations.

In the event that the Council is responsible for the insurance arrangements for the loan of the Object(s), any liability which the Council may incur to the Lender arising out of the loan of the Object(s) shall not exceed the mutually agreed insurance value.

2. Transport

- Dependent on the nature of the exhibition Lenders might be invited to deliver and/or collect objects from the gallery. In these circumstances liability for the Object(s) whilst in transit will rest with the lender.
- The Lender must inform the Council of any change of address or contact arrangements.
- Object(s) being lent to the Council should be fit to travel. AAGM will aim to condition check loans prior to collection at the Lender's premises. It is the responsibility of the Council to carry this check out prior to collection. If the Lender delivers the item themselves a condition check prior to transport will not be required. However, this is on the understanding that the Lender is liable for the loan whilst in transit. Regardless of delivery method the Council will condition check Object(s) on arrival at the venue and again at the end of the exhibition.

3. Care of the Object(s)

- The Council will exercise the same care with respect to the Object(s) as they do in the safekeeping of their own collections.
- The Lender will be informed immediately in the event of any damage to the Loan.
- Dusting and light cleaning, repairs, restoration or extensive cleaning of the loans will not be undertaken without prior permission of the Lender.

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- The Object(s) on loan will not be lent to a Third Party without the written prior permission of the owner.

4. Provenance and ownership

- In keeping with the Council's due diligence policy, the Lender confirms that they have legal title to the Object and that they can lawfully lend it to the Council for the period of this exhibition.
- The Lender confirms that they are not aware of any past, current or potential claim on the Object by a third party.
- The Lender must inform Aberdeen Art Gallery & Museums of any change in ownership.

5. Costs

The Council will be responsible for all loan related costs such as transport, insurance, packing and conservation (unless agreed otherwise).

6. Entire Agreement

Unless the Council is issued with alternative conditions of loan from the Lender, and informed that those conditions must prevail, this Loan Agreement will constitute the entire Agreement between the two parties and shall supersede or subsume any previous Agreements whether in writing or otherwise. Any variation shall be by the written consent of the parties.

7. Termination

This Loan Agreement may be terminated by either party on receipt of three months written notice.

8. Governing Law

This Agreement is governed by Scottish law.

9. Permissions

All public galleries and displays within Aberdeen Art Gallery & Museums venues permit students and visitors to sketch, draw or photograph the Object(s) for personal use. The Lender also agrees to:

- The Object(s) being photographed or filmed for press and TV for publicity purposes specifically in connection with the exhibition.
- Photographs of the Object(s) being reproduced to promote the exhibition and associated activity.
- Photographs of the Object(s) being reproduced and retained for two years after the exhibition for Aberdeen Art gallery and Museums' collections management records

10. Your data

Why are we asking for your information? Aberdeen City Council Museums and Galleries collects and stores information about you in electronic and hard copy format in order to establish clear legal

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ownership of items within the care of Museums and Galleries, to ensure that we acknowledge the source of those items and to keep proof of item return. The information you provide will only be used for the stated purposes above.

How long we'll keep your information for: Loan In Agreements will be securely destroyed 3 years after the items' return but a loan record and receipts showing that items have left our care will be kept in perpetuity to ensure ownership is clear and undisputed and to keep proof of return.

Your rights: You've got legal rights about the way the Council handles and uses your data, which include the right to ask for a copy of it, and to ask us to stop doing something with your data. Please contact the Council's Data Protection Officer by email DataProtectionOfficer@aberdeencity.gov.uk or in writing at: Data Protection Officer, Aberdeen City Council, Business Hub 6, Level 1 South, ~~Marischal~~ College, Aberdeen, AB10 1AB.

More information about all the rights you have is available on our website at: <https://www.aberdeencity.gov.uk/your-data>. You also have the right to make a complaint to the Information Commissioner's Office (www.ico.org.uk). They are the body responsible for making sure organisations like the Council handle your data lawfully.

Our legal basis: Aberdeen City Council is the Data Controller for your information. Wherever the Council processes your data, we need to make sure we have a legal basis for doing so in data protection law. The Council understands our legal basis for processing your data is to establish clear legal ownership of items permanently or temporarily within the care of Museums and Galleries as Article 6(1)(b) of the General Data Protection Regulation. This means it is part of our Conditions of Deposit contract with you.

11. Credit Line

The following credit line (designation of ownership), e.g. name, private collection or anonymous should be used on the exhibition label or for general purposes: (Lender to complete)

Credit line:.....

If you have any queries regarding this loan agreement please contact [redacted] Loans Officer on 01224 523894 or info@agm.co.uk 01224 523700.

This agreement is only validated when signed by both parties. Two copies are enclosed. Please sign both copies and return one to the Loans Officer at Aberdeen Treasure Hub, ~~Granitehill~~ Road, Aberdeen, AB16 7AX, retaining the other for your records. IN WITNESS WHEREOF this Agreement is signed as follows:

They are signed for and on behalf of Aberdeen City Council at Aberdeen by:

Signed _____

Signed _____

(Witness)

Print Name _____

Date _____

Address _____

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Position

I confirm that , as Authorised Signatory for the Lender have express and written authority to sign on behalf of the Lender. I understand that my signature signifies that the Lender accepts and agrees to the terms and conditions set out in this Loan Agreement.

Signed _____

Signed _____

Print Name _____

(Witness)

Print Name _____

Date _____

Address _____

Position _____

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Appendix 13: email template - authorised signatory

Dear..... [name of person to be authorised signatory]

I confirm that I wish to lend my work/ my child's work to

..... [name of exhibition and venue] and that [name of person to be authorised signatory] has permission from me to sign the loan agreement on my behalf/ my child's behalf.

Yours sincerely

[electronic/ printed signature]

[first name and surname of lender] |

Please note that if this form is not completed the art work will not be displayed.

Appendix 14: Loan Agreement - Loans Out



Your Ref.
 Our Ref.
 Contact: [REDACTED]
 Location: Aberdeen Treasure Hub

DATE

LOAN OUT AGREEMENT

Loan from Aberdeen City Council (the operator of Aberdeen Art Gallery & Museums)

To

Borrower to complete all blank sections

Borrower name (individual)	
Borrower name (organisation)	
Company Number/ Charity Number or Partnership Number (if applicable)	
Address line 1	
Address line 2	
Address line 3	
Town/City	
Postcode	
Email	

Aberdeen City Council ("the Council") constituted by and acting under the Local Government etc. (Scotland) Act 1994 and having its principal office at Town House, Broad Street, Aberdeen (hereinafter referred to as "the Council") operates Aberdeen Art Gallery & Museums. The Council offers to lend the Borrower for the period of the undemoted exhibition:

Exhibition title / purpose of loan	
Venue	
Exhibition dates / loan dates	
Loan number	

the following item(s):

Object number	Title/Description	Valuation	Credit line

Subject to the following terms and conditions. For the avoidance of doubt, words importing one gender shall be construed as importing any other gender.

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1. Insurance

A certificate of insurance or indemnity for the values noted above must be sent to the Council before the loan can be released. Alternatively, we reserve the right to insure the loan and charge the cost to the Borrower. Insurance cover should be on an 'All-Risks, Nail to Nail' basis unless agreed otherwise.

In signing this loan form the parties using UK Government Indemnity agree to the conditions set out in paragraph 2 of the GIS Undertaking referred to as the 'Condition Precedent':

GIS 'Condition Precedent'

This indemnity is conditional upon it being a term of the loan agreement that:

- (i) no restoration or conservation work is carried out on the object without the prior agreement of the owner;
- (ii) the borrower is under no liability for the loss of, or damage to, the object arising or flowing from:
 - (ii.i) war, hostilities or war-like operations, but excluding acts of terrorism, riot, civil commotion, piracy and hijacking;
 - (ii.ii) the negligence or other wrongful act of the owner, his servants or agents;
 - (ii.iii) the condition (including inherent vice or a pre-existing flaw) of the object at the time of its loan;
 - (ii.iv) restoration or conservation work undertaken to the object by the borrower, his servants or agents with the agreement of the owner; or
 - (ii.v) a third party claiming to be entitled to the object; and
- (iii) any liability which the borrower may incur to the lender arising out of the loan of the object shall not exceed the specified value.

2. Transport

The method and conditions of transport to deliver and return the loan items must be agreed in advance with the Council. Any deviation from the agreed transport arrangements may result in the loan being withheld. The Council reserves the right to specify a courier to oversee the transportation of the loan items at any or all stages of the loan. Where a courier is nominated the loan items will be moved only in the presence of the courier unless otherwise delegated. The professional staff of the borrowing institution will assist the courier.

3. Gallery Conditions

(i) In cases where loans are not hung, or on departure not dispersed immediately, they must be placed in an environmentally controlled safe or strong room at the borrowing institution until ready to be securely installed or removed from the building (see 3(ii) for conditions required).

(ii) Environmental conditions in the area in which the loan is displayed or temporarily stored should be maintained as follows:

Relative Humidity: 40% - 65% with no rapid fluctuations

Temperature: 17°C – 23°C with no rapid fluctuations

Light levels for oils must not exceed a maximum of 200 lux. For watercolours, textiles, drawings and prints levels must not exceed a maximum of 50 lux.

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Please also refer to any Special Conditions listed below.

(iii) For the duration of the exhibition, during the periods of public access, ~~sufficient~~ warders are to be provided between or in each of the rooms so that the loan works are visible at all times. ~~In the event,~~ ~~that~~ the exhibition area is unmanned at other periods, there must be a security system accepted as adequate by the Council.

(iv) We reserve the right to request a facilities report from the borrower.

4. Emergency and Damage

During the period of the loan the loan items may not be moved from the display cases or the agreed area for exhibition without the prior agreement of the Council except in the circumstances of an emergency. In such circumstances the Borrower is empowered to remove the loan items from the exhibition to a place of safekeeping. If an emergency does arise the Council must be informed immediately. Similarly, in the case of damage, the Council should be notified at once.

5. Costs

The Borrower is responsible for all costs, fees and expenses arising from the loan. Without prejudice to the generality of the foregoing, the Council reserves the right to charge for any or all costs of mounting, framing, glazing, crating and other contingent expenses.

6. Photography

Photography is permitted within the space for personal, non-commercial purposes only. It is the visitors' responsibility to ensure no copyright is infringed.

Requests for photography including those from media and commercial sources require permission from the Council. High resolution press photographs of the loan works can be supplied by the Council. Please contact Museums Support MuseumSupportStaff@aberdeencity.gov.uk in writing for more details.

7. Copyright

It is the responsibility of the Borrower to observe copyright law.

8. Credit Line

For labels and catalogues, the credit line should read: Aberdeen City Council (Art Gallery & Museums Collections)

9. Special Conditions

Once installed, the works should not be moved without permission of the Council.

Protective gloves must always be worn by all persons handling the loan.

Exhibition labels should not be adhered to the back of works.

10. Additional Conditions for International Loans

Government regulations will be adhered to in international shipments. The Borrower is responsible for adhering to all relevant import/export requirements and paying all relevant duties. The Borrower will

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Schoolhill
Aberdeen
AB10 1FQ

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protect objects from possible damage during its custom inspections and will make effort to ensure that customs examinations are made only at the Borrower's premises. If the nature of the material to be exported falls within the types addressed by the UNESCO Convention, its status in the importing country should be verified before this loan agreement is signed by the Borrower. The Council requires a declaration of immunity from seizure if available. The provisions of this loan agreement are subject to the doctrine of *force majeure*.

11. Penalty Interest

In the event that any sum to be paid by the Borrower in terms of this Loan Agreement is not paid on the relevant due date for payment (if no date is specified the date of demand for such will be taken as being the due date for payment), the Borrower shall pay interest on the outstanding sum at the rate of four per cent (4%) above the base lending rate applied from time to time by the Bank of Scotland plc from the said due date until the date the relevant sum is paid in full.

12. Invalidity of Part

If any provision of this loan agreement is held to be invalid or illegal or unenforceable, the validity, legality or enforceability of the remaining provisions will not in any way deemed to be affected.

13. Scots Law

This loan agreement will be construed in accordance with and governed by the law of Scotland and the parties hereby submit to the exclusive jurisdiction of the Scottish Courts.

14. Dispute Resolution

Any dispute or difference arising between the parties concerning the implementation of this Loan Agreement, save for matters relating to the Government Indemnity Scheme, may, failing agreement, be referred to arbitration by the parties in dispute jointly or individually. Matters relating to the Government Indemnity Scheme shall be dealt with by the statutory operator of the Government Indemnity Scheme currently the Arts Council England. Any arbitration commenced under this Clause shall be conducted in accordance with the Arbitration (Scotland) Act 2010 including the schedule (and all mandatory and default rules contained in the schedule) to that Act. The said Act and rules are together referred to in this Clause as "the Arbitration Act". It is further agreed that:

In the case of any referral to arbitration under this loan agreement, the parties in dispute may agree the identity of an arbitrator or, if agreement cannot be reached within ten (10) calendar days, the arbitrator shall be appointed by the Chairman for the time being of the Scottish Branch of the Chartered Institute of Arbitrators. In any event, the arbitrator shall be either a solicitor, or an advocate, or an arbitrator recognised by the Chartered Institute of Arbitrators of not less than 10 years standing.

Without prejudice to and subject to the provisions of the Arbitration Act in respect of any such arbitration, the arbitrator shall:

- (i) conduct such arbitration within the terms and spirit of the Arbitration Act;
- (ii) have discretion in terms of the procedure governing the arbitration (such as ordering the parties in dispute to provide written submissions within such time period as he considers appropriate

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- and/or to attend such hearings as he deems necessary) except as specifically provided for in this Clause;
- (iii) deliver his award on any matter referred to him within twenty-eight (28) days of concluding any hearings which may have been held in connection with the matter, and in any event deliver his award within six (6) months (or such other period as the parties in dispute may agree) of his appointment as arbitrator;
 - (iv) have the power to open up, review, and revise any opinion, certificate, instruction, determination or decision of whatever nature given or made under this Agreement, or where appropriate to order financial compensation to be paid by one of the parties in dispute to the other(s);
 - (v) hold such arbitration in Aberdeen;
 - (vi) state his award with reasons and in writing; and
 - (vii) have discretion to award part or the whole of the costs of the arbitration against or in favour of one of the parties in dispute.

The seat of arbitration will be Scotland.

15. Validation

The Council's agreement to lend will be validated only when this form has been signed by both parties. Two copies are enclosed. Please sign both copies, returning one to Emily Goalen, Loans Officer and retaining the other for your records.

16. Your data

Why are we asking for your information? Aberdeen City Council Museums and Galleries collects and stores information about you in electronic and hard copy format in order to establish clear legal ownership of items within the care of Museums and Galleries, to ensure that we acknowledge the source of those items and to keep proof of item return. The information you provide will only be used for the stated purposes above.

How long we'll keep your information for: Loan Out Agreements will be securely destroyed 3 years after the items' return but a loan record and receipts showing that items have left our care will be kept in perpetuity to ensure ownership is clear and undisputed and to keep proof of return.

Your rights: You've got legal rights about the way the Council handles and uses your data, which include the right to ask for a copy of it, and to ask us to stop doing something with your data. Please contact the Council's Data Protection Officer by email DataProtectionOfficer@aberdeencity.gov.uk or in writing at: Data Protection Officer, Aberdeen City Council, Business Hub 6, Level 1 South, Marischal College, Aberdeen, AB10 1AB.

More information about all the rights you have is available on our website at: <https://www.aberdeencity.gov.uk/your-data>. You also have the right to make a complaint to the Information Commissioner's Office (www.ico.org.uk). They are the body responsible for making sure organisations like the Council handle your data lawfully.

Our legal basis: Aberdeen City Council is the Data Controller for your information. Wherever the Council processes your data, we need to make sure we have a legal basis for doing so in data protection law. The Council understands our legal basis for processing your data is to establish clear legal ownership of items permanently or temporarily within the care of Museums and Galleries as Article 6(1)(b) of the General Data Protection Regulation. This means it is part of our Conditions of Deposit contract with you.

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To be completed by the Borrower

I hereby agree to the terms and conditions as set out above in relation to the following loan:

Exhibition title / purpose of loan	
Venue	
Exhibition dates / loan dates	
Loan number	

the following item(s):

Object number	Title/Description	Valuation	Credit line

This agreement is only validated when signed by both parties. Two copies are enclosed. Please sign both copies and return one to the Loans Officer at Aberdeen Treasure Hub, Granitehill Road, Aberdeen, AB16 7AX, retaining the other for your records. IN WITNESS WHEREOF this Loan Out Agreement is signed as follows:

They are signed for and on behalf of Aberdeen City Council at Aberdeen by:

Signed _____
(Authorised Signatory)
Print Name

Signed _____
(Witness)
Print Name

Date _____

Address _____

Position _____

For and on behalf of the Borrower:

Signed _____
(Authorised Signatory)
Print Name

Signed _____
(Witness)
Print Name

Date _____

Address _____

Position _____

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Appendix 15: Picture Loan Scheme (2020 comment – this scheme is being revised)

LOAN APPLICATION

Please complete the reverse of this form and return it to:

Curator (Fine Art)
Aberdeen Art Gallery
Schoolhill
ABERDEEN
AB10 1FQ
Telephone: (01224) 523 699

A limited number of works of art are available for loan to institutions where the environmental conditions and security are considered satisfactory by Aberdeen Art Gallery and Museums.

GUIDELINES FOR BORROWERS

1. Selection

The pictures will be selected by the Keeper of Fine Art in consultation with the Officer in Charge at Aberdeen Art Gallery based on information provided on the reverse of this form and a site visit. Whenever possible a limited choice will be offered.

2. Period of Loan

The minimum contract period of any loan is one year. The Art Gallery and Museums reserves the right to withdraw a work from loan, in which case an alternative will be offered.

3. Insurance

Aberdeen Art Gallery holds liability for works on loan which will be insured under the Art Gallery Policy. Borrowers will be invoiced a small insurance premium of 0.4% of the value of each work on loan.

4. Delivery and Hanging

Delivery and Hanging will be undertaken by Art Gallery and Museum Staff. Once positioned, the works must not be moved except by members of the Art Gallery and Museums.

5. Conservation

Pictures will be positioned as far as possible according to the borrower's requirements, provided the location is compatible with the environmental conditions required for the work. Pictures will be inspected annually by the Keeper of Fine Art.

6. Charges

The loan fee subject to annual review of £110 per picture and £85 for a print, shall be paid annually in advance upon receipt of an invoice from Aberdeen Art Gallery and Museums. The fee is non-refundable.

APPLICATION TO BE COMPLETED BY THE BORROWER

1. Name of borrowing Institution

Address

2. Name and position in Company of Contact authorised to negotiate Loan

Telephone

3. Function of room(s) in which picture(s) will be hung

.....
If possible, please attach a sketch plan indicating position of doors, fireplace, heaters and approximate measurements of wall areas.

4. Number of pictures required

5. Type of picture(s) preferred

6. Special considerations: style of décor, eg: Victorian, Modern etc

.....
Authorised Signature

Name

For and on behalf of

Date

Conditions of loan for the item(s) listed above

1. The items listed overleaf are the property of Aberdeen City Council and on loan to the borrower named overleaf (borrower) under the terms and conditions of the Picture Loan Scheme (the scheme) operated by the Museums and Galleries Section, Neighbourhood Services Central, of Aberdeen City Council (the Service). The terms and conditions are as follows:

2. The minimum contract period of any loan under the scheme is one year. Borrowers returning works within the contract period will not receive a refund. The Service may terminate the loan contract at the end of any one year loan by one month's notice to the borrower.

3. The loan hire fee in respect of each item will be paid annually in advance on receipt of an invoice from the Service. The fee is non-refundable. The level of fees is determined from time to time by the Service.

4. The Service will insure and accept liability for the item(s) under loan. The borrower must bear the cost of the insurance premiums, which will be added onto the annual hire fee invoice.

5. Delivery and installation is undertaken by the Service's staff. Once in position the works must not be handled or moved except by members of staff of the Service. Should the borrower require an item to be moved for any reason, e.g. during redecoration, the Service must be contacted to remove and reposition the works. At least 7 days notice of such a requirement must be given.

6. New loans are subject to an administration fee, the level of which is determined from time to time by the Service. The administration fee will apply in the following circumstances only:

(i) the initial loan

(ii) if items on loan are changed for alternative works at the borrower's request

The administration fee will not apply to the removal or re-positioning of items for any other purpose (see nos. 5 and 7).

7. Works on loan are checked annually for changes to their condition. In order to cover the cost of staff time for this service a £25 fee will be charged. This sum will be added to the annual rental invoice. If loans have been exchanged for alternative works that year (see 6.ii) the fee for

checking the picture will not apply as new loans are checked upon installation. If for any reason works are not checked the fee will not be charged or will be refunded.

8. The items have been positioned as far as possible in accordance with borrowers wishes and with regard to the environmental and security conditions required for the item. Changes in these conditions e.g. re-positioning of radiators, or installation of air conditioning, must be reported to the Service in order that the impact on the works can be assessed.

9a. Should the borrower be sequestrated or sign a trust deed for the behoof of his or her creditors or, being a company, is liquidated or goes into receivership or if the ownership of the company or business changes materially, the Service must be notified immediately.

b. Should the authorised contact person change, the details of the new contact must be notified to the Service.

10a. Loans will be inspected on-site annually by the Service. Normally 7 days notice of such a visit will be given.

b. Occasionally the Service may wish to permit persons undertaking research access to items on loan under the scheme. Normally 7 days notice of such a visit will be given.

11. In the event of a work being damaged, the Service must be informed at once. Repairs must not be attempted.

12. The Service reserves the right to withdraw a work from loan e.g. for photography or for an exhibition, in which case an alternative will be offered.

13. Black and White photographic prints are normally available for sale of works on loan and colour transparencies can be made to special order.

14. Breach of any of the conditions may result in the immediate withdrawal of a work or works and may result in legal proceedings for damages for any loss incurred by the Council as a result of such a breach, in addition to any other remedy at law available to the Council.

Appendix 16: Disposal Proposal Form

Disposal Proposal Form Aberdeen Art Gallery and Museums				
Proposal recommended by:				
Name:		Position:		
Signature:		Date:		
Type of disposal (circle as appropriate)				
Associated cost of disposal: (transport/postage/hazardous waste etc.)				
Proposed transfer details:				
Object(s) for disposal (attach object(s) images; continue on a separate sheet or append list)				
TMS object package name				
Acc. Number	Object description / name	Acquisition Source	Est. Value (£)	Condition
Reason for disposal: (in accordance with the MA's Code of Ethics 2008, include reference to appropriate section of collecting policy; relevance to current collection; exhibition programme; education programme)				

Proposal REVIEWED by Learning Manager:			
Accepted		Declined (reason)	
Name:			
Signature:		Date:	
Proposal CONSIDERED by Disposal Panel:			
Name:		Declined (reason)	
Panel members:			Date met:
Disposal APPROVED by Art Gallery & Museums Manager:			
Accepted		Declined (reason)	
Name:			
Signature:		Date:	
Disposal APPROVED by Head of Service:			
Accepted		Declined (reason)	
Name:			
Signature:		Date:	

FOR COMPLETION FOLLOWING DISPOSAL			
Exit form number:		Date of disposal:	
Collection management database updated by:		Date:	
Disposal by TRANSFER			
Title transferred to:			
Disposal by SALE			
Agent details:		Price achieved (£):	
		Income code:	
Disposal by DESTRUCTION			
Method of destruction:			
Disposal by OTHER METHOD			
Details:			

DISPOSAL PROCESS CHECKLIST



BEFORE approval for disposal				
STEP	ACTION	POST RESPONSIBLE	NAME	DATE
1	Review the collection / item(s) including expert / community advice	Curator		
2	If not on database, create record on TMS (basic level of data entry)	Curator		
3	Take inventory photograph & attach to database record NOTE: photo is a basic record shot and can be of a group of items as long as all are clearly identifiable, preferably with reference/accession numbers within the image	Curator		
4	Complete "disposal" form and pass to Learning manager	Curator		
5	Identify/locate method of acquisition/entry records. Pass to Lead Curator (Collections Access)	Curator		
6	Complete Learning opinion on "disposal" form. Pass to Lead Curator (Collections Access)	Learning manager		
7	Create paper-based file including all Accession information, transfer of title, entry form copy relating to object(s).	Lead Curator (Collins Access)		
8	If appropriate, notify other curators and/or City Archivist of the intended disposal as item(s) may be transferred to another Section if any interest is expressed.	Lead Curator (Collins Access)		
9	Ensure AAGM legally free to dispose of the item If there is no Transfer of Title, attempt to identify provenance. If no information can be found, consider the risk of disposing of an item of which the museum cannot prove ownership.	Lead Curator (Collins Access)		
10	Identify any agreements on file re: disposal made with donors at time of transfer of title	Lead Curator (Collins Access)		
11	Establish if item(s) was acquired with the aid of an external funding organisation. NOTE: For objects purchased with the assistance of grant-aid, the grant giving body will be notified so that any relevant conditions attached to the original grant may be fulfilled.	Lead Curator (Collins Access)		
12	Proposal reviewed by Disposal Panel	Disposal Panel		
13	If item(s) approved for disposal by Disposal Panel, forward to be approved and signed by Art Gallery & Museums Manager AND Head of Service.	Head of Collections		
14	If required, disposal report may be presented to the Education, Culture and Sport Committee.	AGM Manager		

AFTER approval for disposal				
STEP	ACTION	POST RESPONSIBLE	NAME	DATE
1	If item(s) donated in the past 20 years: Notify donor or executors of donor of intent to dispose.	Head of Collections		
2	If an object has severely deteriorated or is seriously damaged, it may be de-accessioned and destroyed without offering it to another institution.	Curator		
3	Conduct preliminary investigations to ascertain whether another museum or public institution is interested in acquiring the object.	Curator		
4	Advertise in the MA's Museums Journal or other appropriate professional publication.	Lead Curator (Collins Access)		
5	Arrange for physical transfer of object to Accepting institution. Remove Accession Number from the object(s) before it leaves AAGM. NOTE: Provide Accepting institution with all relevant Accession information on object(s). Retain copies. The Accepting institution must sign a receipt stating that they accept possession of and title to the object.	Curator		
6	If no institution shows interest in the object, the Museum will dispose of the object by other means, including return to the original donor, sale or destruction. Remove Accession Number from the object(s) before it leaves AAGM.	Head of Collections & Lead Curator (Collins Access)		
7	If offered for sale, seek independent valuation. [Proceeds for Collections improvement only]	Head of Collections		
8	Consign to auction	Head of Collins		
9	Amend TMS record: NOTE: record is NOT deleted. <ul style="list-style-type: none"> • item(s) has been de-accessioned • method of disposal • date of disposal • name of the Curator 	Lead Curator (Collections Access)		
10	Once item(s) has left AAGM ownership - Complete and pass Object Movement Form to the Documentation Officer, detailing final arrangements for disposal	Officer dealing with final arrangements		
11	Record object(s) current location as de-accessioned, ensure item(s) removed from e-museum and annotate the disposal form with final actions taken.	Documentation officer		