



TOURING VICTORIA INDEMNIFICATION

How to Apply Guidelines and Application Forms

Closing Dates

Applications can be made all year round, but must be submitted at least three months prior to the exhibition start date.

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General Information

Before you begin your application please read these guidelines carefully. They explain the priorities, selection criteria and the information you must provide in your application for this program. It is also important that you read the Arts Victoria Funding Program Overview Booklet for general information regarding Arts Victoria's funding policies. This is available on the Arts Victoria website, www.arts.vic.gov.au or by contacting Arts Victoria reception on (03) 9954 5000.

While an application may be assessed as meeting program requirements, funding is highly competitive and there is no guarantee of success. Previous support does not commit Arts Victoria to further support of that applicant or activity.

Please note that it is your responsibility to provide the information and support material requested in these guidelines.

Please keep a copy of your application for your records.

If you require disability-specific services in presenting an application to any Arts Victoria program, please advise the relevant program staff as soon as possible.

If you have difficulty understanding these guidelines, or would prefer discussing them in your first language, please contact the Victorian Interpreting and Translating Services on 03 9280 1955 and ask to be connected to Arts Victoria.

Introduction – Indemnification Scheme

The Cultural Exhibitions and Fine Arts Indemnification Scheme (the Indemnification Scheme) provides indemnity cover for the temporary display of objects of material culture for the benefit of Victorian audiences. The Indemnification Scheme provides Government-backed, fully insured indemnification to approved exhibitions organised by Victorian cultural institutions.

Insurance arrangements for the Indemnification Scheme are made by the Victorian Managed Insurance Authority (the VMIA). The VMIA arranges all Victorian Government insurance, and due to its whole-of-Government buying power is able to provide insurance premiums at extremely competitive prices.

The Indemnification Scheme is part of the Touring Victoria program.

Aims and Objectives

The Indemnification Scheme aims to:

- Facilitate the presentation of significant temporary exhibitions throughout Victoria by removing the potentially prohibitive cost of insurance.
- Promote best practice in exhibition and risk management across the gallery and museum sectors.

Eligibility

The Indemnification Scheme accepts applications from organisations that have undergone a satisfactory risk management and site accreditation assessment.

Indemnified exhibitions may be:

- Drawn from local, interstate or international sources.
- Presented at one accredited venue only.
- Toured to several accredited venues within Victoria.
- Toured both within Victoria and interstate, in which case indemnification covers only the Victorian component of the tour and the transits to and/or from the interstate venues.

There is no limit to the number of times an organisation can apply for indemnification.

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Site Accreditation

All organisations applying for indemnification or presenting indemnified exhibitions must undergo a risk management and site assessment. Arts Victoria will cover the cost of site assessments. Participating galleries and museums are reassessed every two to three years. Galleries and museums are rated against a range of industry benchmarks and given a rating of gold, silver or bronze. This rating corresponds with the level of excess payable in the event of any loss or damage to an indemnified exhibition at the gallery/museum.

Example:

- The Wangaratta Exhibitions Gallery achieved a silver rating after undergoing a VMIA risk management and site assessment. In the case of any loss or damage to an indemnified exhibition at the Wangaratta Exhibitions Gallery, the gallery would have to pay an insurance excess of \$1000.

Shortly after conducting a site assessment, the VMIA will forward the gallery or museum a draft of the report. The gallery or museum then has 14 days to comment on the draft, as in some cases it is possible to have certain items reconsidered. A management plan that includes a timeframe for addressing any inadequate elements should be provided within three months of receipt of the report, or accreditation may be reconsidered.

Galleries and museums may seek re-assessment if recommendations arising from their site assessments have been addressed. Organisations seeking to arrange this should contact the Indemnification Scheme Arts Officer at Arts Victoria. While the site assessment provides a guide to the suitability of venues for indemnified exhibitions, applications for indemnification are assessed on a case-by-case basis.

Security Checklist

A Security Checklist, which outlines the minimum standards for the management of indemnified exhibitions, is located on pages 6 to 8 of this document. It covers transport, emergency situations and condition reporting, and lists the benchmarks for environmental controls and lighting levels.

What will not be Indemnified

- Touring exhibitions while at venues that have not undergone a risk management and site assessment and/or are outside Victoria.
- The transit or display of works that are being purchased by an institution.
- Exhibitions with a total value of more than \$55 million.
- Commercial endeavours that include works for sale.
- Incomplete applications may not be considered.
- Wear and tear. A basic exclusion of the insurance policy that underpins the Indemnification Scheme is "ordinary wear and tear". Exhibitions with components that are interactive can be covered for the total loss of those objects, but not for their repair if they break down or are otherwise damaged through use.
- The Indemnification Scheme will not cover damage to didactic or promotional panels, nor can it be used to insure crates for exhibitions.

Evaluation Criteria

Applications will be assessed and prioritised according to the following criteria, with consideration of the specific nature of the proposed exhibition. Priority will be given to exhibitions which:

- Are from organisations that have undergone a satisfactory risk management and site accreditation assessment through the VMIA.
- Will make a significant impact on the applicant organisations.
- Show evidence that all security, transport, packing and handling will be carried out according to the Security Checklist found on pages 8 to 10 of this document.
- Have a confirmed itinerary.
- Have a budget and marketing strategy commensurate with the scale of the exhibition.

Other matters for consideration during the assessment process include:

- Legal status of the management organisation.
- Proposed itinerary, including specific accredited venues.
- Exhibition budget.

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- Identification of the objects for display.
- Security, packing, transport and courier arrangements (in all instances professional standards must be met, specific requirements are to be decided for each exhibition).
- Referral to the relevant risk management and site accreditation assessment reports.

Guidelines on Valuations

As part of the assessment process, all valuations of works to be covered under the Scheme are reviewed. In order to verify values more effectively it is necessary to provide the source of the valuation. In situations where there is a possibility of the valuation being contentious (eg where the valuation is made by an artist of their own work), the person who authorises the application should verify the estimate using an independent source (a third party valuer or by reference to recent comparable auction prices).

Curators including their own works in their own exhibitions

Wherever possible, to avoid the potential for conflict of interest, curators of exhibitions should refrain from placing their own works in their own exhibitions. In those instances where this is unavoidable (ie where a case can be made that the curator owns a work that is undeniably critical to theme or concept of the exhibition), the valuation for the work must be obtained from a third party source, and the person who authorises the application for the indemnity may be requested to justify the inclusion of the item(s) in question.

How to Apply

In March each year Arts Victoria contacts galleries and museums across the State to determine a financial year schedule of exhibitions that may require indemnification.

Fully detailed applications are required no less than three months prior to the exhibition start date. This lead-time is to allow a considered assessment of the project and to enable discussion and referral to take place where appropriate.

There are two sections to the application forms that must be completed:

Section 1 – Application Summary

The applicant should provide detailed information about the project and attach a complete list of objects specified for exhibition. Cover cannot be guaranteed for objects not specified in the final application. Attach separate sheets to provide the further information requested in questions 13 to 16.

Section 2 – Declaration by Applicant

To be completed by the applicant.

Assessment Process

Applications are assessed by an Indemnification Committee. The Committee includes representatives from regional and metropolitan galleries and museums, conservators and representatives of the major State agencies. This Committee is appointed every two years by the Minister for the Arts.

The Indemnification Committee meets four times per year, or as required, to assess and prioritise applications against the Scheme's objectives and assessment criteria as described in these guidelines. The Committee makes recommendations for indemnification to the Minister for the Arts.

From time to time, the Committee may recommend indemnification "in principle", pending the provision of additional information about the exhibition and/or its management. For this reason, applications should be submitted as early as possible. Prospective applicants should contact Arts Victoria immediately should there be any difficulty with completing an application on time.

Applicants will be advised in writing of the outcome of their submission.

Recipients of indemnification must sign a standard agreement with Arts Victoria before cover can be confirmed. This agreement outlines the standard conditions under which indemnification is provided. Once a signed copy of the agreement is returned to Arts Victoria, the VMIA will issue a Confirmation of Cover document that finalises the indemnity for the exhibition.

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Presentation Tips

All written materials must be easily readable when photocopied. Please note the following:

- Use plain white A4 paper for originals and photocopies.
- Present all material on one side of the page only.
- Use black ink only.
- Do not staple, bind or place your application in a folder.
- All handwritten material must be legible and able to be photocopied.

Program Enquiries

Further information about the program can be obtained from the Indemnification Scheme Arts Officer at Arts Victoria.

Telephone: 03 9954 5000
Fax: 03 9686 6186
TTY: 03 9682 4864
Email: artsvic@dpc.vic.gov.au
Freecall: 1800 134 894
(Regional Victoria only)

Information on Arts Victoria and other funding programs is also available on the website at www.arts.vic.gov.au

Where to Send your Application

Postal Address

Indemnification Scheme Arts Officer
Arts Victoria
Private Bag 1
South Melbourne VIC 3205

Street Address

Arts Victoria
Level 6
2 Kavanagh Street
Southbank VIC 3006

Hand deliveries can be made during business hours only – 8:30am to 5:30pm, Monday to Friday.

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FREQUENTLY ASKED QUESTIONS

We will be undergoing renovation next year? Does this make us ineligible for the Indemnification Scheme?

Not necessarily. The Indemnification Committee will consider whether the renovations will impact on environmental controls (light levels, temperature and relative humidity), your ability to ensure proper security of items (is the building secure, will there be contractors who may have access to the building beyond that of the general public, what safeguards are you able to put in place during the renovations) and the overall risk (will the building and its contents be more vulnerable, for example is part of the roof being replaced, will the contractors be using oxyacetylene equipment, will the plumbing or electricity be affected). The issue for the Committee will be whether your VMIA rating is compromised by the renovations and if so whether you can provide professional standards for the care of loaned items with other strategies (providing security showcases and providing internal environmental controls within the case for example). The Committee will also take into account the type of items for which you are seeking cover.

We are having trouble with our lighting and cannot adjust down to 50 lux. Can we still seek indemnification for a show that contains works on paper under the scheme?

It is possible but only if you can modify a local area to provide levels of 50 lux where the works are to be displayed, or provide some other suitable modification. This can be done by a number of means such as using screens to hang works on paper away from the light, tilting the angle of spotlights to reflect the light from another surface, and using diffusers over the light source. In general however if levels cannot be reduced the Committee may not be able to proceed with indemnification under the scheme. If you have concerns Committee members are happy to discuss any potential problems with you before you seek indemnification and to work to provide solutions to ensure that your exhibition can proceed.

We have a show that contains paintings, paper and ceramics. We are planning to do a mixed hang and feel that 50 lux is too restrictive for the paintings and ceramics. Can we use higher lux levels for our exhibition?

The Indemnification Committee will not approve applications where choices are made to operate outside the parameters of the scheme, and in particular outside generally accepted professional standards.

We are having trouble with our air-conditioning system and cannot achieve stable levels within the parameters that were in place when we received our gold rating. Are we ineligible for indemnification until the system is fixed?

Not necessarily. The Committee will consider applications where an institution is experiencing temporary difficulties on a case by case basis. Please provide as much information as possible. In some cases a member of the Committee may visit your organisation to try and work through these problems, in order to enable the exhibition to take place or continue.

The Director of the gallery will be using her/his car to pick up some works from an important patron of the gallery. The patron does not want other people to see their collection. Do we still need to send two people for this pick up?

Yes. If the car breaks down or is involved in an accident it is necessary that one person is available to monitor the security and condition of the works, while the other deals with the issues at hand. This is not a negotiable aspect of the Scheme. The Committee prefers that works are transported by a professional art handling company but is aware that in some cases costs or special relationships make this difficult. Objects that are transported in a private vehicle are however at more risk for a number of reasons and the Committee will not automatically grant indemnification where a private car is proposed without a very clear explanation of the steps take to ensure the security and stability of the objects.

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A number of our lenders are concerned about their names and addresses being provided to parties beyond the gallery. In these cases the Director will have a list of lenders but our application to the Indemnification Committee will not include these contact details. I have been told that indemnification is unlikely to be granted.

Why is this a problem?

This is a problem for a number of reasons. First, the Indemnification Scheme is based on professional standards and codes of conduct and ethics and the Indemnification Committee needs to be clear that it is supporting exhibitions that are not likely to produce problems in terms of professional conduct and ethics. For example there are sometimes cases where a curator will include their own works in an exhibition. This is generally not acceptable professional behaviour (refer MA Code of Ethics) however the Committee recognises that in particular cases this may not present problems. Second, the Committee is using public money to assist galleries and museums and issues of transparency and ensuring conflicts of interest do not occur are important. Third, the insurer needs to have a clear indication of who owns the work, given that the insurance will not go to the gallery or museum, but to the owner of the work. If you believe that you have a real issue with confidentiality then it is acceptable to include the names and addresses of lenders as a separate attachment for Arts Victoria's files only. The Committee will then seek advice from the Arts Victoria representative on the Committee regarding possible issues that may arise, but will not see these names and addresses. In general however, the Scheme seeks to operate in a completely transparent and professional manner in all aspects including potential conflicts of interest.

Why is the Indemnification Scheme so prescriptive? We are professionals and need to be able to make judgements about our own space, exhibition schedule and relationship to lenders.

The Indemnification Scheme was introduced to facilitate access to Victorians to cultural material. Arts Victoria commits around \$250,000 annually to the scheme, and the Scheme has proven to be extremely successful. With this increased opportunity however comes responsibility, and the

Scheme has been structured so that galleries and museums can ensure that they provide the best standards possible for works in their care. The Committee makes no apology for the fact that the Scheme requires high standards, and is framed by industry benchmarks and informed by professional codes of conduct and ethics. These codes include Museums Australia's Code of Ethics (www.museumsaustralia.org.au and follow links under 'About Us'), AICCM's Code of Ethics and Code of Practice (www.aiccm.org.au/index.aspx and follow links under 'Publications'), ICOM's Code of Ethics (<http://icom.museum/ethics.html>).

Arts Victoria and Chair of the Committee are happy to discuss any issues with you.

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SECURITY CHECKLIST

The management organisation shall be responsible for ensuring that the greatest possible care is taken with the safe custody, storage, mounting, handling, transport, packing and unpacking of the material which is the subject of the indemnification.

Exhibition Installation

1. The material must be displayed or stored in a building that has strong physical security at all entrances and exits.
2. The building must have an adequate smoke and fire detection and/or suppression system which is regularly maintained and in good working condition.
3. If any alarm system is withdrawn or there is a mechanical breakdown or other failure that renders the system ineffective, physical guarding by professional attendants must be introduced until the system can be repaired.
4. Pictures must be secured to walls by an approved method that prevents damage and/or theft.
5. Small pictures and objects, ie those less than 750mm x 250mm, must not be displayed near windows, fire escapes, entrances or exits.
6. When material is to be displayed in showcases, these shall be arranged so as to prevent movement. These cases should be fitted with high-security locks.
7. All pictures/objects shall be hung/placed so they are constantly supervised by professional security/attendant staff. This will normally mean at least one person to one room.
8. Security attendants must supervise the exhibition area during the whole time the public is admitted, and proper arrangements must be made for their relief for refreshment and other purposes. They must have no other duties whatsoever but concentrate completely on the safety and security of the exhibited material.
9. When, as a result of sickness or other absences, it is not possible to arrange for the gallery/museum containing exhibited material to be properly guarded, the area must be closed to the public, and all security systems put into operation.
10. Meetings or functions shall not be held in the area containing the exhibited material. At formal openings, the level of guarding must be commensurate with the number of people in attendance.
11. Food, drink or smoking shall not be allowed in the area containing the exhibited material.
12. Meetings or functions unrelated to the exhibition shall not be held after the normal closing time, unless the area containing the exhibited material can be effectively isolated by strong physical barriers.

Benchmarks for Environmental Quality

Temperature and Relative Humidity				
Type	Excellent		Good	Fair
photographs, textiles	RH	50% ±5%	RH 45–50% ±5%	RH 45–50% ±10%
	Temp	20–22° ±2°C	Temp 19–24° ±2°C	but always in range 40–60%
				Temp 19–24° ±2°C
works on paper, easel paintings	as above		as above	RH 45–50% ±5%
				Temp 19–24° ±2°C
metals	RH	50% or less		RH 60% or less
ceramics	comfort conditions			
archaeological materials	special conditions may apply			

The value designated ± is the allowable fluctuation about a figure within the preceding range. Over any period of a month, the mean should fall within the range specified, not including the ± figure.

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Lighting

Type	Excellent
photographs, textiles	Visible radiation 50 lux or 500 lux-hours per day Ultra violet » = 75µ watts/lumen
works on paper, easel paintings	Visible radiation 150 lux Ultraviolet » = 75µ watts/lumen
metals and ceramics	immaterial

Emergency Situations

The aim of an emergency action plan is to be able to respond quickly and appropriately. Pre-planning has the potential to reduce the risks and extent of damage, as well as the likelihood of an emergency situation arising.

1. In the event of an emergency, the following procedures should be observed:
 - take action necessary to stabilise the situation;
 - notify the owner or custodian immediately;
 - consult a professional conservator for advice; and
 - do not authorise any conservation treatment without the consent of the owner or custodian.
2. The following emergency procedures should be incorporated into the emergency plan:
 - the curator or courier should have ready access at all times to names and telephone numbers of the owner or custodian;
 - the curator or courier should have ready access at all times to names and telephone numbers of conservators who have been identified and contacted prior to travel and exhibition; and
 - the curator or courier should be briefed by a conservator, prior to travel, on the basic requirements for handling that particular collection in emergency situations.
 - Security attendants shall be equipped with some form of device by which they can indicate to other members of staff that there is an emergency situation.

Transport

1. The company selected shall have proven experience in the transport of fragile and valuable works of art or similar items.
2. Vehicles shall be closed vans except where large sculptures or outdoor exhibits are to be transported.
3. The route taken to and from venues shall be carefully planned. This information must be kept strictly confidential.
4. Ideally, the journey should be completed in one haul. If this cannot be accomplished, arrangements shall be made to lodge vehicles in secure premises with stable RH and humidity within acceptable standards. The premises should be protected by a 24-hour alarm system or under continuous supervision. If such premises are not available then vehicles shall be parked in a police yard or a high-security truck park.
5. If vehicles used are owned by the gallery or museum concerned, they must conform to the above specifications.
6. In some situations it may be necessary for staff of galleries and museums to collect items in their own vehicles. In such instances two persons must travel in the vehicle, wherever possible. An exclusion in the underpinning policy states that the indemnity cannot extend to claims arising from theft from an unoccupied vehicle. All persons who take responsibility for a work under such conditions must be made aware of this, as should lenders of works who agree to place them in the care of individual carriers.

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7. When a foreign company is used, it must be one of international repute and with considerable and appropriate experience in handling consignments of valuable and fragile material over long distances. Experience in dealing with the necessary documentation of the relevant countries is also required.
8. Where couriers are used, consignments must be in the charge of a dedicated courier.
9. Couriers shall be museum professionals chosen for their expertise relevant to the particular shipment, eg a conservator for a fragile item.
4. It is critical that the condition of a work that is about to be covered under the Indemnification Scheme be established through an inspection by a person with appropriate training in observing and describing the condition of a work (a conservator, curator, registrar or experienced art handler).

The condition reports compiled for an exhibition should be kept for at least five years by the management organisation, and ideally should form part of the management organisation's archival records.

Condition Reporting

1. An object for which indemnity is requested must be the subject of a condition report or assessment immediately prior to the activation of the indemnity. Exceptions may only be made at the discretion of the Indemnification Committee.
2. The condition of the work must also be checked on arrival at the premises of the management organisation and prior to packing at the completion of the exhibition. This process must be repeated at each venue of a tour. The condition report may be required to substantiate claims that damage has or has not occurred at any time during a tour.
3. The condition report must consist of a written description of the method of production of the work, plus an itemised list of any defects or damages. It should be accompanied by a diagram, or ideally a photograph, indicating the location of the defects/damages. In the case of framed works of art, observable defects/damages on the frame should also be recorded. In the case of recent works that are undamaged, it may be useful to state that they are in pristine condition.

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Section 1 - Application Summary

This information will be used for an assessment of the exhibition and will form the basis upon which recommendations are made to the Minister for the Arts for approval of indemnification. If you are unable to provide any of the required information at least three months prior to the exhibition start date, please contact Arts Victoria and advise appropriate staff of the status of your application.

1. Name of management organisation

Note: must be a Victorian-based organisation

Address:

Postcode

Telephone

Fax

Email

2. Title of exhibition

3. Name of person responsible for the exhibition

4. Description of project

5. Venue and dates of exhibition

Display dates

Transit dates

Storage dates (if applicable)

If your gallery/museum has more than one exhibition area, which areas will be used for this exhibition?

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6. Aims and significance of the exhibition (include artistic and cultural significance)

7. How does this exhibition address the needs of the region that your institution serves?

8. Proposed marketing plan for this exhibition

9. Ancillary products of this exhibition (catalogues, slide kits, etc)

10. Time period requested for indemnification

Start

End

11. Total number and total value of items requiring cover

Number of items

Total value of items

12. If the exhibition is a touring exhibition, how is it to be insured in the portions of the tour that fall outside the Indemnification Scheme?

13. Will commercial storage facilities be used during any part of the requested indemnification period? If so, please provide details.

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14. Please provide the following information about each of the works in this exhibition (attach separate sheet)

a. Name of artist

b. Name and address of the owner of each work/object

c. Title and description of each work/object

d. Outline installation arrangements for any works less than 750mm x 250mm (see Security Checklist)

e. Date of each work/object

f. Medium and dimensions

15. Further information to be provided for each of the works in this exhibition (attach separate sheet)

a. Valuation details – state valuation in currency of lender, the name and address of the valuer, and the date of valuation

b. Transport details – include the name of the courier, the means of transport, and where the journey is to and from

c. Packing details – how each work will be packed

d. Condition reporting – when, where and by whom the works will be condition reported.

16. Project budget

Please attach a detailed budget, including all income and expenditure.

17. Have you or any of the exhibiting institutions made an insurance claim resulting from exhibition projects in the last three years? (Attach details)

Section 2 – Declaration by Applicant

I believe the above description to be a true and accurate account of the exhibition for which Victorian Government indemnity is sought.

The applicant shall prominently acknowledge the assistance of Arts Victoria through the Cultural Exhibitions and Fine Arts Indemnification Scheme in the exhibitions catalogue, poster, invitation, press release and associated promotional material. The appropriate wording to accompany the Arts Victoria logo is "Indemnification for this exhibition is provided by the Victorian Government."

Signature

/ /

Name (Please print)

Date