Art Collection Procedure

Section 1 – Purpose

(1) This Procedure outlines how the University of Canberra acquires, manages, preserves and utilises artworks and cultural materials (the Art Collection).

Section 2 – Scope

(2) This Procedure applies to the Art Collection managed by Library & Learner Experience.

Section 3 – Policy

(3) This Procedure supports the *Art Collection Policy*.

Section 4 – Principles

Part A – Acquisition and development

Gift

Outright gift

(4) A living individual, individuals or organisation can make an outright gift to the University if:

a. the donor is intent on fully transferring title and possession to the University; and

b. the University is intent on accepting full title and possession of the gift for accession into the Art Collection.

(5) The donor must execute a Deed of Gift that shows full transfer of title and possession. The deed template is prepared by Legal and provided to the donor by Advancement.

(6) Gifts acquired by the University through the Australian Government's Cultural Gifts Program must follow the guidance in the *Cultural Gifts Program Guide*.

(7) The donor process is as follows:

a. Advancement manages relationships and communications with donors, with a basic understanding of collecting priorities and capacity in specific times.

b. Advancement complete a Gift EOI Form together with the donor to provide to the Art Collection Coordinator for initial assessment. This is not a promise or confirmation for UC to receive the proposed gift.

c. The Gift EOI needs to be endorsed by the delegation band. See the *Delegations of Authority Policy* and *Delegations of Authority Schedule* for more information. Once endorsed, Advancement will work with the donor to submit materials to support information provided in the Gift EOI such as provenance and authentication documents.

d. The Art Collection Coordinator informs Advancement of the outcome of assessment. Advancement informs the donor and manage relationship. All communications with the donor during this process is managed by Advancement.

e. If the supporting documents are sufficient and due diligence is completed, the Art Collection Coordinator will submit the Gift EOI to the delegation band for approval. Proceed if approved:

   i. For tax-deductible gifts, manage the paperwork required by the Cultural Gifts Program and the University, including external valuations paid by the donor, before processing the Deed of Gift.

   ii. For non-tax-deductible gifts, process the Deed of Gift.

   iii. See the 'Due diligence' section of this Procedure for receiving the gifts responsibly.

Promised gift

(8) The University will not accept promised gifts on campus physically until it has completed the outright gift acquisition process and a Deed of Gift is executed, confirming the transfer of ownership.

(9) Promised gifts as recorded by Advancement are kept by the donor until the gift acquired as an outright gift and a Deed of Gift is executed.

(10) If a gift is not in an acceptable condition on receipt, or the authenticity, provenance or attribution of the work breach the Promised Gift Agreement, the University reserves the right to not proceed with acquiring the work.

(11) Advancement will maintain a register of all promised gifts to track future obligations, review suitability over time, and ensure the University can meet or decline the gift when the transfer occurs.

Purchase

(12) Artworks may be purchased into the Art Collection. An Acquisition Proposal must be submitted to the relevant financial delegation band and must include:

a. an overview of the artwork or cultural material, considerations for due diligence such as condition report and provenance history;

b. a statement by the Art Collection Coordinator ensuring the purchase is aligned with the *Art Collection Policy*, including collecting, legal, ethical, risk and other relevant considerations;

c. pricing details, ongoing cost and budget considerations;

d. supporting and contextual documentation such as artist statement, images and market research.

(13) Refer to the *Delegations of Authority Schedule* for details of delegation bands.

Purchase from dealers, commercial galleries, shops, private individuals and companies

(14) An Agreement of Sale will be entered into for all purchases from dealers, commercial galleries, shops, private individuals and companies. The Agreement of Sale states that the seller guarantees the title and authenticity of the artwork.

(15) The University will pay for purchases after the artwork or cultural material has been received and the Agreement of Sale has been completed by both parties.

(16) Part- or full-payment to secure the transfer of possession of the artwork will be approved by the relevant financial delegation band.

Purchase at auction

(17) Purchases via auction are made on the auction house's terms and are not formalised through an Agreement of Sale. The auction house's terms of sale must be evaluated for warranty of title, provenance and authenticity.

Bequest

(18) The University will accept all, some or none of the artwork(s) or cultural material made by bequest.

(19) Artworks or cultural material bequeathed to the university may be sold unless prohibited by the will. If sale is prohibited, the university will not accept the bequest.

(20) For accepted bequests, Advancement will retain a copy of the will, codicils and any other related documentation.

(21) For more information, see the Gifts and Fundraising Policy.

Commission

(22) The University may acquire artworks or cultural material by contracting an artist/maker to produce a work for the Art Collection. The terms and conditions of the commission will be stipulated in the commissioning contract. The template for this contract will be drafted by Legal.

(23) The project lead is responsible for coordinating the commission and drafting a Project Brief.

(24) For public art (art that become a building or outdoor feature fixated to the facility), the Director, Property, Development & Commercial and the Art Collection Coordinator along with the Associate Director, Library & Learner Experience, must endorse the Project Brief before it is

submitted for approval. For non-public art, follow the acquisition procedure in Art Collection Procedure Part A.

(25) The Project Brief will be approved by the relevant financial delegation band. See the *Delegations of Authority Schedule* for details.

Other processes for acquisition

(26) Other forms of acquisition may be considered by delegation band on a case-by-case basis in line with this Procedure and the *Art Collection Policy*.

Valuations

(27) Artworks acquired from purchases, commissions or auctions will have the same value as the purchase price unless otherwise valued.

(28) Tax-deductable donated artworks are externally valued for the tax deduction.

(29) Non-tax-deductible donated artworks are assigned a value by the Art Collection Coordinator at the time of acquisition and re-valued during a valuation inspection by an external consultant.

Part B – Due diligence

(30) The University will only approve acquisitions and receive any acquired artworks if complied with due diligence.

(31) Due diligence must be conducted by the University to understand and negotiate any encumbrances that may apply to the artwork being acquired, which may include:

a. liens;

b. restrictions on sale or transfer;

c. storage capacity and ability to maintain the significance of proposed item for acquisition;

d. copyright or reproduction rights for education purposes and public access for database, for preservation copy photograph, or for publication;

e. cultural property claims;

f. co-ownership claims; or

g. conservation or display requirements.

(32) The Art Collection Coordinator will obtain contact details of the artist, donor, seller, agent, or any relevant people or organisations where possible, in case of any further information required in the process of cataloguing, usage, care and disposal of the artwork.

Significance assessment

(33) For details on conducting a significance assessment, see the Art Collections Council of Australia *Significance 2.0* document.

Part C – Accession

(34) The Library & Learner Experience team will add accession details into the Art Collection's database. These details must include:

a. a unique identifier;

b. information about the artwork/cultural material, such as artist/maker's name, title of artwork or material, date of creation, medium/materials, dimensions, and category (such as painting, sculpture, photograph);

c. the artist's intent for how the artwork is to be accessed, utilised, displayed, experienced and preserved, both physically and digitally;

d. provenance;

e. acquisition details;

f. contextual and curatorial materials related to the artwork or cultural material, such as artist bio, artist and curatorial statements, related research articles, artist letters, statement of significance;

g. legal and ethical status;

h. condition;

i. photos of the artwork/cultural material;

j. display and storage information.

(35) The Library & Learner Experience team will inform the Finance & Analytics, Insurance, and Campus Estate teams and other relevant stakeholders for updated information as aligned with Accession Checklist.

(36) See the 'Reporting and record keeping' section for more details on metadata management.

Part D – Usage and care

Display and relocation

(37) Artworks and cultural material will be displayed mainly in prominent and accessible areas across campus, including buildings and public spaces. Their exact locations and movement dates are updated accordingly for insurance purposes.

(38) Artworks and cultural material from the Art Collection can only be relocated by staff designated by the Art Collection Coordinator, unless in an emergency, where the Library & Learner Experience team should be informed immediately.

(39) Displays in public spaces are designed professionally and with curatorial and contextual framing. For materials that are emotionally or culturally sensitive, provide content warnings where appropriate to support wellbeing of our community.

Care and preservation

(40) Artworks and cultural material will be handled by designated staff with utmost care during installation, movement and maintenance to preserve their integrity and value.

(41) Suitable environmental conditions should be maintained to protect artworks and cultural material from damage caused by temperature, humidity and light exposure.

(42) For artworks and cultural material not on display, a purpose-built and secure storage environment must be used to maintain the integrity and value of Art Collection assets.

(43) Art Collection Coordinator is responsible for the Art Collections' cleaning and maintenance plan, including storage and collection items. Campus Estate will work with the Art Collection Coordinator to implement the cleaning and maintenance plan for facility and public art.

(44) Artworks and cultural material of significant historical, cultural or monetary value will be insured against theft, damage or loss to ensure their long-term preservation and accessibility.

(45) For risk management and disaster response, see 'Part H – Risk and disaster management'.

Stocktake

(46) The Art Collection Coordinator will review all artworks that were moved or received a condition assessment more than 3 years ago. This ensures that all dates are within the 3-year term, and is aligned with the stocktake procedure in the *Property, Plant and Equipment (PPE) Procedure*.

Prioritise education, research and engagement

(47) Basic information about the artworks and cultural material will accompany the display to inform the campus community and visitors. Extensive wall text will be displayed where available.

(48) The Art Collection will be integrated into the educational activities, providing opportunities for object-based and experiential learning, research and cultural enrichment. Cross-area collaboration with faculties is encouraged to engage in educational programs such as lectures, guided tours and workshops to deepen understanding and appreciation of the Art Collection among students, university staff, alumni and the broader ACT community.

Restitution and repatriation

(49) Restitution and repatriation requests will be considered on a case-by-case basis, noting that each case will have its own sensitivities and provenance.

(50) The University will aim to achieve truth-telling, reconciliation and healing in addressing restitution and repatriation requests from Australian First Nations individuals or communities. This supports the International Council of Museums' (ICOM) *UMAC Guidance for Restitution and Return of Items from University Museums and Collections*.

Part E – Loans

(51) Borrowing and lending collection items is a standard museum and university collections practice that allow an institution's collection to reach broader audiences and have a greater impact.

(52) The loan procedure balances access to the Art Collection with long-term safety by defining appropriate conditions and controls under which the Art Collection artworks, cultural material, legacy or orphaned material may be safely loaned internally and externally, specifically for education, research and engagement activities.

Incoming

(53) Incoming loans are not permitted, unless in exceptional circumstances where contract and loan period are clearly stated, and the incoming loan and curated display strongly benefits the Art Collection's vision and mission.

Outgoing

(54) Outgoing loans are only approved when the arrangement is beneficial for the University. Considerations may include:

a. a condition report of the art and whether it is suitable for travelling;

b. the artist has requested the use of art for exhibition, competition or other activities;

c. releasing storage capacity on campus for an extensive period of time;

d. risk assessment (insurance, travel requirements, security, environment etc);

e. borrower's reputation, financial stability, and experience in handling valuable artworks;

f. terms of loan; legal and ethics considerations.

(55) The requester should bear all costs and risks associated with the outgoing loan. A Loan Agreement is prepared and executed by Legal.

Internal loan

(56) When available and suitable, artworks and cultural material can be used for internal loans for staff to enhance the environment of limited-access areas, including offices. All loaned artworks and materials from the Art Collection can be relocated at any time for teaching and research activities, public engagement, stocktake, safety concerns or re-curation of collections.

(57) Staff must submit an Internal Loan Form for internal loans of artwork and cultural material to the Art Collection Coordinator through the Library & Learner Experience team. The requester (staff) will agree to the terms and conditions and payment for associated costs for the loan prior to the approval of requests. The requester will be recorded as the responsible and contact person for the artwork until it is returned.

(58) The loan will only be approved if the display is either for a short-term public engagement or for a space:

a. at Bruce Campus that has access control, such as a private or shared office;

b. physically occupied more than three days a week by one or more full-time UC staff members; and

c. with a designated display area that is not at risk of:

i. being impacted by furniture;

ii. constant direct light damage;

iii. water damage;

iv. heat damage; or

v. other possible damage identified by the Art Collection Coordinator.

(59) Displayed artworks in publicly accessible areas are not considered Internal Loans but as part of campus curatorial projects for education purposes. See Part D for more details.

(60) The amount of art and cultural material for internal loan is limited to availability, suitability, the size and condition of the office, furniture arrangement, usage of office and capacity of the collection staff.

Part F – Deaccession and disposal

Deaccession requirements

(61) Deaccession can be proposed by the Art Collection Coordinator if an artwork or cultural material:

a. is no longer in line with the Collecting Considerations and Ethical Considerations of the *Art Collection Policy*;

b. no longer aligns with the University's long-term strategic aims;

c. is damaged or deteriorated beyond repair or restoration;

d. has an unreasonable or unsustainable long-term conservation cost outweighing its value;

e. cannot be stored appropriately;

f. loses significance;

g. is duplicated;

h. is stolen or lost;

i. requires repatriation as a result of a cultural withdrawal request;

j. has become hazardous or poses a risk to people, property, or other assets;

k. is a type of asset that can be better placed in another public collecting institution;

l. provenance is undocumented, or it lacks supporting documentation to enable proper identification or to establish its relevance to the Art Collection; or

m. is identified by appropriate experts/valuers in the field as a forgery, or falsely documented, described or attributed

(62) The Associate Director, Library & Learner Experience endorses deaccession proposals. The Deputy Vice-Chancellor (DVC) approves the endorsed proposals.

Disposal

(63) Artworks or cultural material approved for deaccession can be:

a. offered to the artist, estate or original donor (if not acquired through the Australian Government's Cultural Gifts Program);

b. offered to another public collecting institution;

c. sold to another public collecting institution or private collector; or

d. destroyed, if the asset is:

i. unsafe;

ii. deteriorated beyond repair or restoration;

iii. unwanted by the original donor; or

iv. unable to be sold or transferred.

(64) In accordance with the Australian Government's Cultural Gifts Program requirements, gifts acquired under the program must not be returned to the donor because they have already claimed a tax deduction.

(65) Assets that are too deteriorated for repair or restoration and are not accepted by the artist, estate or original donor are disposed of in a manner that is safe, environmentally friendly and culturally appropriate.

(66) See the *Property, Plant and Equipment Procedure* for details of the Asset Disposal process and forms.

Proceeds of disposal

(67) Proceeds generated through disposal must not be used as the primary motive for determining disposal.

(68) All proceeds generated through disposal will be used for:

a. the maintenance of the Art Collection; or

b. further acquisitions of the Art Collection.

Part G – Review and evaluation

Periodic assessment

(69) The *Art Collection Policy* and this Procedure will be periodically assessed to ensure alignment with the University's strategic priorities and educational mission.

Feedback mechanism

(70) The University will solicit feedback from students, faculty, staff and other stakeholders to continuously improve the management and accessibility of the Art Collection.

Part H – Risk and disaster management

(71) Risks will be managed in line with the *Risk Management Plan*.

(72) The following positions and bodies are responsible for the management of risks for the Art Collection:

WHO	RISK-RELATED RESPONSIBILITIES
Audit and Risk Management Committee (ARMC)	• Approving and monitoring risk treatment action plans for the Art Collection
Deputy Vice-Chancellor	• DVC has responsibility for the effectiveness of risk management strategies for the Art Collection. • Endorsing risk treatment action plans for the Art Collection.
Library and Learner Experience	• Library and Learner Experience has responsibility for the effectiveness of risk management strategies for the Art Collection.
Art Collection Coordinator	• Day-to-day management of risk strategies for the Art Collection. • Developing risk assessments and risk treatment action plans for the Art Collection.

(73) Disasters relating to or impacting the Art Collection will be managed by the Critical Incident Management Team (CIMT). See the *Resilience Management Framework* for more information.

Part I – Reporting and record keeping

Reporting

(74) The Associate Director, Library & Learner Experience will provide an annual report to Academic Board on the status of the University's Art Collection.

Metadata and record keeping

(75) The Art Collection Coordinator should maintain an updated Collection Metadata Management Plan that ensures the legality, controllable access, integrity (accuracy, completeness, consistency, timeliness) and safety of collection data.

(76) Standardising metadata in the Art Collection will allow for greater engagement of the collection through education, research and outreach activities; enhanced asset safety; and reduced reputational risks through proactive provenance research.

(77) The University will keep records relating to the Art Collection in line with the *Records and Information Management Policy*.

Digitisation

(78) Digitisation of artworks and materials or metadata about the Art Collection is a process that increases the accessibility and visibility of the collection. Examples include 3D scanning objects, preservation copy photographs, digitised data from paper-based archive.

(79) Digitisation is done in a project-based format. Each digitisation project should have a clear purpose and identified usage of the digitised content, and reason for prioritising targeted aspects of the collection. It should consider the ethical and legal risks, and the rapid change of technology.

Indigenous Cultural Intellectual Property

(80) The Art Collection will respect and protect Indigenous Cultural and Intellectual Property (ICIP) rights by ensuring that no images, metadata, or contextual information relating to Indigenous artworks or cultural materials are published, shared, or digitised—including online platforms—without prior, informed, and culturally appropriate consent from the relevant Indigenous custodians or communities. This includes explicit permission for any use that may expose the material to artificial intelligence technologies, automated analysis, or potential copyright exploitation.

(81) The Art Collection recognises that ICIP rights may exist independently of formal copyright law and will actively consult with communities to uphold these rights in all aspects of collection management and public engagement.

Section 5 – Responsibilities

WHO	RESPONSIBILITY
Advancement	• Overseeing donor arrangements and interactions. • Completing the Gift EOI Form and submitting it for endorsement and approval. • Maintaining a register of promised gifts. • Retaining copies of wills, codicils and other documentation related to accepted bequests.
Art Collection Coordinator	• Initial assessment of Gift EOI Forms. Submit endorsed Gift EOIs to the relevant delegated authority for further endorsement. • Assess supporting materials from donors: if sufficient, submit to the relevant delegated authority for approval of acquisition. • Along with the Director, Property, Development & Commercial, endorsing the project brief for an art commission before submission for approval. • Valuing non-tax-deductible donated artworks. • Informing stakeholders of new acquisitions and relevant information. • Curate public space displays and utilise the Art Collection for prioritised activities. • Designating staff to install, relocate and maintain. • Drafting and implementing the Art Collection's cleaning and maintenance plan. • Approving internal loans. • Proposing artworks for deaccession and submitting them to the Associate Director, Library & Learner Experience for endorsement. • Maintaining an updated Collection Metadata Management Plan. Operate digitisation projects. • Updating and operating risk management, assessments and risk treatment action plans for the Art Collection.
Associate Director, Library & Learner Experience	• Endorsing deaccession proposals and project brief for public art commission made by the Art Collection Coordinator. • Reporting annually to the Academic Board on the status of the University's Art Collection.
Campus Estate	• Implementing (with the Art Collection Coordinator) the Art Collection's cleaning and maintenance plan for art facility and public art.
Delegated Authorities	• Endorsing Gift EOI Forms after the Art Collection Coordinator's initial assessment. • Approving Gift EOI Forms once the supporting materials are assessed by the Art Collection Coordinator.

WHO	RESPONSIBILITY
	• Approving purchases into the Art Collection. • Approving project briefs for art commissions.
Deputy Vice-Chancellor (DVC)	• Approving deaccession proposals made by the Art Collection Coordinator and endorsed by the Associate Director, Library & Learner Experience.
Director, Property, Development & Commercial	• Along with the Art Collection Coordinator along with the Associate Director, Library & Learner Experience, endorsing the project brief for public art commission before submission for approval.

Legal	• Drafting the:
	  ○ Deed of Gift Template; and
	  ○ Promised Gift Agreement Template.
	• Preparing and executing a Loan Agreement.

Staff	• Agreeing to the terms and conditions of artwork they have agreed to accept as a loan in their office. • Being the responsible person for the artwork until it is returned or they change office.

Section 6 – Associated information

Legislation, standards and codes

Legislation

- Aboriginal and Torres Strait Islander Heritage Protection Act 1984 (Cth)
- Biosecurity Act 2015 (Cth)
- Copyright Act 1968 (Cth)
- Customs Act 1901 (Cth)
- Environmental Protection and Biodiversity Conservation Act 1999 (Cth)
- ICOM Code of Ethics for Museums (International Council of Museums)
- Income Tax Assessment Act 1997 (Cth)
- National Standards for Museums and Galleries (2nd ed., 2023)
- Personal Property Securities Act 2009 (Cth)
- Protection of Movable Cultural Heritage Act 1986 (Cth)
- Protection of Movable Cultural Heritage Regulations 2018 (Cth)
- University of Canberra Act 1989 (ACT)

University Documents

- Art Collection Procedure
- Charter of Conduct and Values
- Delegations of Authority Policy
- Delegations of Authority Schedule
- DITM and Records Management Policy Manual
- Finance Governance Policy
- Indigenous Leadership Strategy
- Investment Policy
- Procurement Policy
- Procurement Procedure
- Reconnected 2025–2027
- Space Management Policy

Website links

- Australian Best Practice Guide to Collecting Cultural Material (Australian Government)
- Australian Government Cultural Gifts Program Guide
- Be Prepared: Guidelines for Small Museums for Writing a Disaster Preparedness Plan (Heritage Collections Council)
- Canberra: Australia's Arts Capital – Arts, Culture and Creative Policy 2022–2026 (ACT Government)
- Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES)
- Convention on Stolen or Illegally Exported Cultural Objects (Unidroit)
- Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (UNESCO)
- Cultural Gifts Program Guide (Australian Government)
- First Nations Photography Protocols (Canon Australia)
- First Peoples: A Roadmap for Enhancing Indigenous Engagement in Museums and Galleries, Terri Janke, Australian Museums and Galleries Association, 2018)
- Galleries, Museums and Copyright (Australian Copyright Council)
- ICOM Red Lists of Cultural Objects at Risk (International Council of Museums)
- ICOM UMAC Guidance for Restitution and Return of Items from University Museums and Collections
- Indigenous Cultural and Intellectual Property (ICIP) 2024 (Arts Law)
- National Cultural Policy—Revive: a place for every story, a story for every place (Australian Government)
- Protocols for Using First Nations Cultural and Intellectual Property in the Arts (Australia Council for the Arts)
- Significance 2.0: A Guide to Assessing the Significance of Collections (Collections Council of Australia)

- United Nations Declaration on the Rights of Indigenous Peoples 2007

Section 7 – Definitions

TERM	DEFINITION
Accession	The process of registering an artwork to the University's Art Collection via assigning it a unique ID and entering its details into a database. (Compare 'Deaccession'.)
Acquisition	The process of legally and formally obtaining an artwork or cultural material for the University's Art Collection.
Art Collection	The Art Collection of University of Canberra consists of artworks and cultural material that are University's property and have been formally acquired and accessioned.
Attribution	The assignment of an artwork or cultural material to a specific artist, maker, school, period or workshop, based on scholarly evidence and expert opinion.
Authenticity	Evidence that an artwork or cultural material has been genuinely created by the artist or maker it is attributed to.
Bequest	A gifted artwork or cultural material left to the University through a will.
Codicil	A legally binding document that amends a will.
Cultural Material	Cultural material refers to the collective expressions of a community's heritage, encompassing both tangible and intangible assets. Tangible cultural material includes physical objects such as artworks, artifacts, architecture, and documents that hold historical, aesthetic, or social significance. Intangible cultural material comprises non-physical elements like oral traditions, languages, rituals, performing arts, and traditional knowledge, which are transmitted through generations and embedded in everyday life. Together, these materials represent the values, identity, and continuity of cultural practices within a society.
Deaccession	The formal process of de-registering an artwork or cultural material from the University's asset list and Art Collection database and determining the removal process. (Compare 'Accession.) It is different from 'Disposal' which is the physical removal of the object from the organisation following the process decided during deaccession.
Gift	An artwork or cultural material given to the University without payment.

TERM	DEFINITION
Legacy or Orphaned Material	Items held by the university that lack clear provenance, formal acquisition records, or confirmed ownership. These materials are not considered part of the official collection, and the university does not assert ownership over them. While they are still managed and catalogued to professional standards, this classification allows the university to acknowledge uncertainty around their history and limit legal or ethical claims of permanent possession. It is used as a collection type in the Art Collection catalogue.
Lien	A legal claim or right against an item that serves as collateral to satisfy a debt or obligation.
Metadata	Structured information that describes, explains, locates or otherwise makes it easier to retrieve, use or manage an information resource.
Promised Gift	A gift given to the University by a donor wherein part or all of the receipt of the gift is deferred until an agreed future date.
Provenance	The history of an artwork or cultural material's ownership, custody, custody and location from the time of its creation to the present.
Significance	The past, present and future historic, aesthetic, scientific, and social meaning and values of an artwork or cultural material.
Title	The legal right to own, transfer or sell an artwork or cultural material. Proofs of title usually come with a record of provenance.

Status and details

Status	Current
Effective Date	1 January 2027
Review Date	10 December 2030
Approval Authority	Vice-Chancellor
Approval Date	10 December 2025
Custodian	Deputy Vice-Chancellor
Responsible Manager	Associate Director, Library & Learner Experience
Enquiries Contact	policy@canberra.edu.au