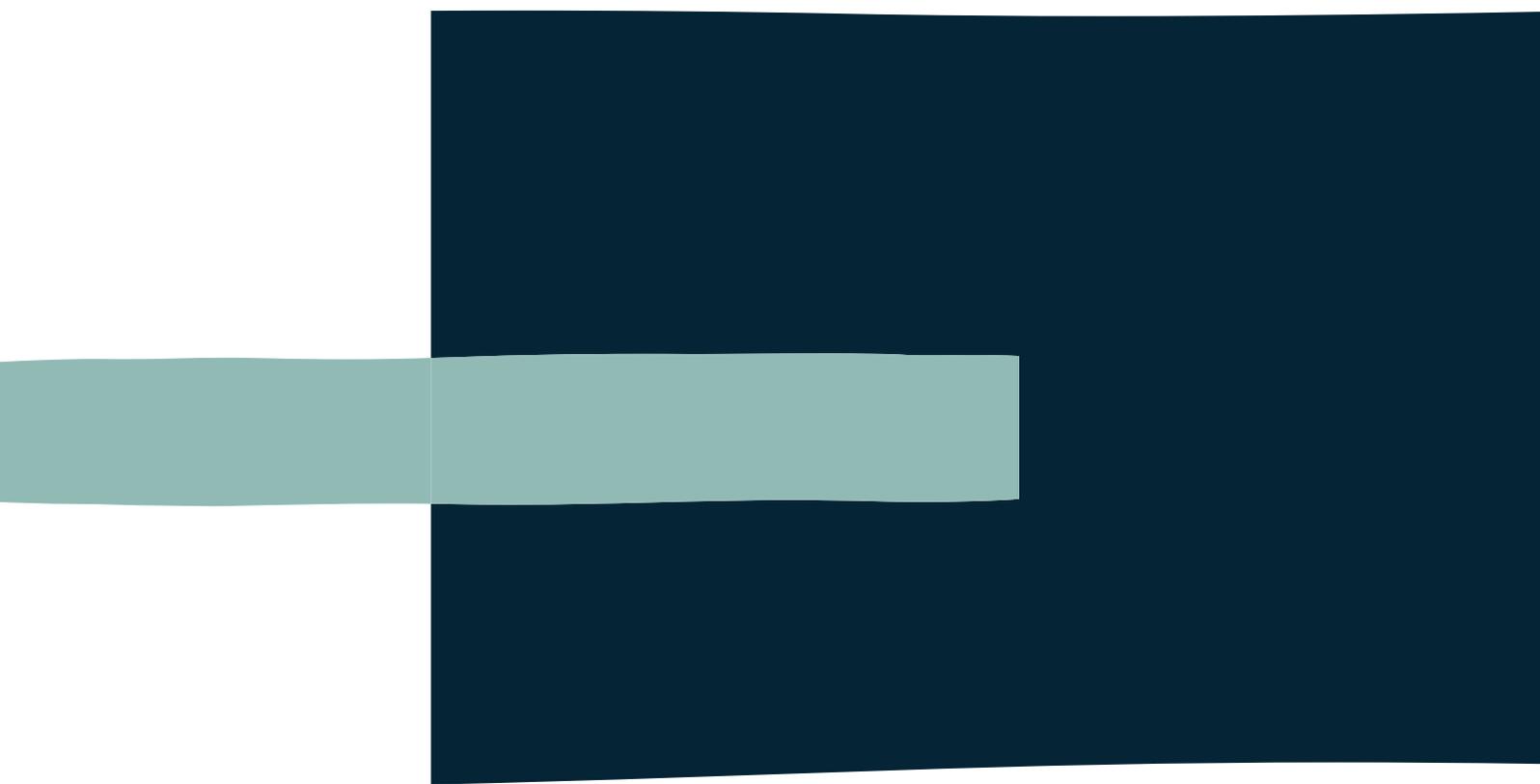


Guide to Acquiring Artworks

In Government Buildings, Headquarters, and Offices





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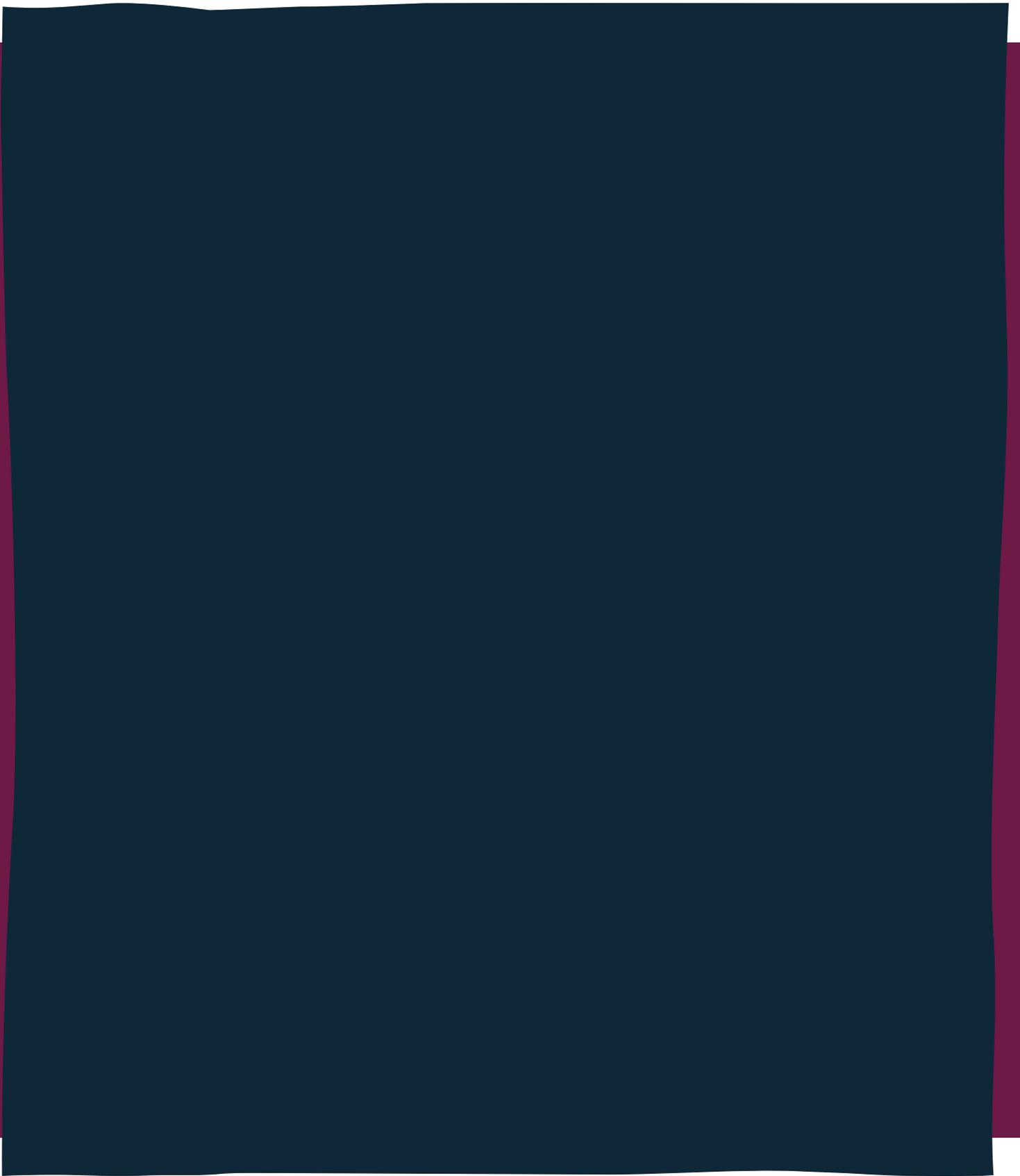
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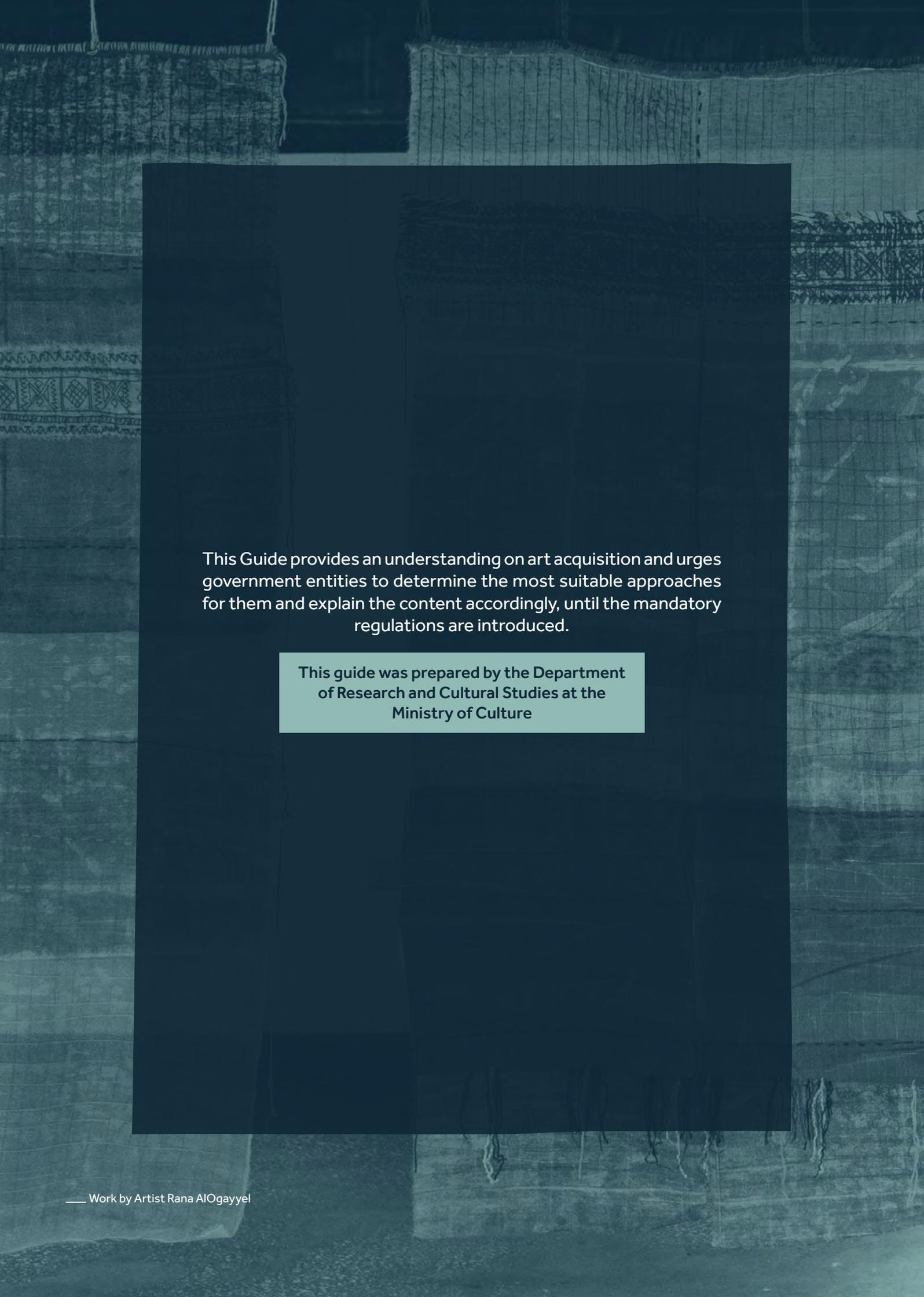
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This Guide provides an understanding on art acquisition and urges government entities to determine the most suitable approaches for them and explain the content accordingly, until the mandatory regulations are introduced.

This guide was prepared by the Department
of Research and Cultural Studies at the
Ministry of Culture

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Work by Visual Artist Abdullah



Foreword by Minister of Culture

Every artwork bears valuable meaning and a substantial input in our cultural heritage. The royal approval of the proposal of HRH Prince Mohammad bin Salman bin Abdulaziz Al Saud, Crown Prince, Deputy Prime Minister and Minister of Defense, regarding acquiring national art in government entities' headquarters plays a major role in advancing the visual arts industry in Saudi Arabia.

The government's acquisition of artworks highlights the unique cultural identity of the Kingdom and helps preserve its heritage while sustaining a supportive ecosystem for Saudi creatives. In addition, it grants employees, visitors, and clients with the unique opportunity to access and observe art that embodies the Kingdom of Saudi Arabia's glorious past and bright future. Beyond celebrating creativity and artistic talent, strategic art acquisition actively contributes to supporting the cultural economy and enriching the visual arts domain.

We strive to develop capabilities, enhance creative opportunities, and work to build greater awareness across various sub-sectors. Thus, the "**Guide to Acquiring Artworks in Government Buildings, Headquarters, and Offices,**" directs government entities through the process of building their respective art collections. Our national talents and cultural assets are an indispensable treasure - indeed, the boundless potential of artworks of today build creative legacy of tomorrow.

Prince Badr bin Abdullah bin Farhan Al Saud
Minister of Culture

Preamble

The Royal Circular No. (62760) dated 11/23/1441 AH directs government entities to acquire national Saudi artworks for their headquarters in pursuit of national talent empowerment. All government entities should limit their art acquisitions on national works of art according to a guide prepared by the Ministry of Culture. Entities are invited to form their own art collections, enjoy their cultural acquisitions, and manage them –each of which tells a national story that should be preserved for future generations.

Introduction to the Visual Arts Commission:

The Visual Arts Commission is responsible for organizing and developing the visual arts sector in the Kingdom, advancing its components, as well as supporting and encouraging practitioners in the field. The Visual Arts Commission is one of 11 cultural commissions established by the Ministry of Culture in February 2020, based on Cabinet Decision No. 398 dated (10/6/1441 AH), to promote each cultural sector and sub-sector in the kingdom. The Commission works in line with the vision and aspirations of the Ministry of Culture to nurture the talents of enthusiasts, practitioners and professionals in the Kingdom, and to support the production and display of Saudi artworks in all its forms, locally and internationally. It also works to maintain and preserve the historical heritage of Saudi Arabia, celebrate its flourishing present, and cooperate to build a robust future with culture and creativity in its core.

Through its responsibilities towards developing the visual arts sector in all its organizational dimensions, the Commission seeks to enrich the Saudi visual scene and transform it into an influential field. The strategic intent is to achieve the goals of Saudi Vision 2030 and the Ministry of Culture, aimed at promoting culture as a way of life, creating opportunities for global cultural exchange, and enabling culture to contribute to economic growth, while benefiting from Official Decrees that support the Saudi visual arts sector.







— From a cultural event in Formula E 2018

Introduction

In line with the objectives of the Ministry of Culture, the Visual Arts Commission created this procedural guide to clarify the process of acquiring art collections. This guide is developed according to best practices and guidelines to ensure strategic objectives are optimized and fulfilled. It lays the foundations for a self-sustaining organizational framework through which art collections across Saudi government entities in Saudi Arabia **are efficiently acquired and maintained.**

The "Art Acquisition" guide provides a series of theoretical and practical considerations that must be applied by the government entities when they embark on the journey of acquiring national artworks. This is done by following best practice guidelines that bolster the Kingdom's burgeoning cultural scene.

After the establishment of the Ministry of Culture, the Kingdom has witnessed a modern cultural renaissance whereby Saudi creatives are receiving unprecedented top-down support. Creatives will present Saudi creations in visual arts and shed light on works that paint an accurate and realistic picture of Saudi Arabia's features across its rich, diverse, and idiosyncratic dimensions.

This guide will effectively maintain the outstanding performance of government entities and support their mission to achieve their socio-economic goals.

How to use this Guide:

The guide to acquiring artworks is an essential permanent reference for government entities to be used in the following cases:

- **When a government entity is embarking on building a collection for the first time.**
- **When a government entity has an artwork collection.**

The first section introduces some key terms commonly used in the art world (and in this Guide) and sets the scene with a brief overview of the history of art in Saudi Arabia. The text then provides details on the nature of government collections regionally and globally and touches on the importance of these endeavors and efforts in the Kingdom. The Guide then moves to the practical sections of acquiring artworks. Chapters 3 and 4 focus on setting a "theme" or a "method" for the acquired artworks and shedding light on building an art collection, besides where and how to acquire.

The following sections detail how to display and care for a collection and the ethical and legal considerations collectors must acknowledge.

The specialized terms are italicized throughout the Guide and explained in a Glossary at the end. The Appendices include sample forms and other practical sources.

Key Terms and Definitions

National Artwork *

- An artwork created by a resident, non-resident Saudi, or a non-Saudi residing in Saudi Arabia for an extended period.
- An artwork created by a non-Saudi artist during his temporary residence or stay in Saudi Arabia, provided that the artwork theme reflects or is inspired by the Saudi identity.

* This Guide provides an understanding on art acquisition and urges government entities to determine the most suitable approaches for them and explain the content accordingly, until the mandatory regulations are introduced.

Visual Arts

Art advisor: A specialist, often with curatorial training and tends to take on more commercial art practices. The Art advisor focuses on advising collectors, from the public and private sectors, wishing to build an art collection.

Artist: The person who creates an artwork. This Guide mainly refers to artists who are working towards, or are able to rely on their artwork as their main source of income.

Curator: A Curator is an intellectual figure with the skills to organize exhibitions and art shows. This position requires a person who is highly knowledgeable about art history, and different artists' works and careers (often termed "the artist's practice"). The curator has the expertise to recommend artworks to acquire.

Contemporary art: It is a generic term that refers to art production from the late 1899 (1317 AH) to the present day. In Saudi Arabia, and in the context of this Guide, the term "contemporary" refers to post 2000 (1421 AH) and describes a method of work that can be in any media (i.e., made from any material). Most contemporary artworks are often narrative (i.e., they relate or refer to a message, commentary or story).

Hobbyist: A person who creates a work of art primarily for enjoyment (rather than for sale or professionally). This Guide generally refers to professional artists rather than hobbyists.

Modern art: Generally, this term is used for artworks produced between the mid-1856 (1272 AH) until late 1979 (1400 AH). The modernist period in the Gulf states tended to range from 1950s and 1990s (1369-1411 AH), a period marked by abstract, and sometimes figurative (depicting people) paintings and sculpture.

Artworks

2D artwork: A work of art that is flat and can be framed, such as a painting or print. This type of work is best suited for display on walls in offices, conference rooms and hallways.

Sculpture: This term includes three-dimensional artworks, often displayed on the floor or given some height on a plinth (display platform). These works can be viewed from all angles and are most suitable for display in

large spaces such as lobbies and courtyards.

Art installation: Art specially designed for display in a specific outdoor or indoor space. These works consist of one or a combination of media, and they are often large-scale. They can also be temporary or permanent.

Temporary artwork: A work created to be displayed for a limited period, often from a few days to a few months. The temporary nature of the work comes either through the limited duration of display or the materials used to create it (such as food or other materials with a short life span).

Public art: Art created and displayed in public, indoor, or outdoor spaces such as a lobby or entrance to a building. This type of art often encourages public interaction. Within the scope of this Guide, the definition does not include works of art that adorn streets, public places, and squares outside the boundaries of government headquarters.

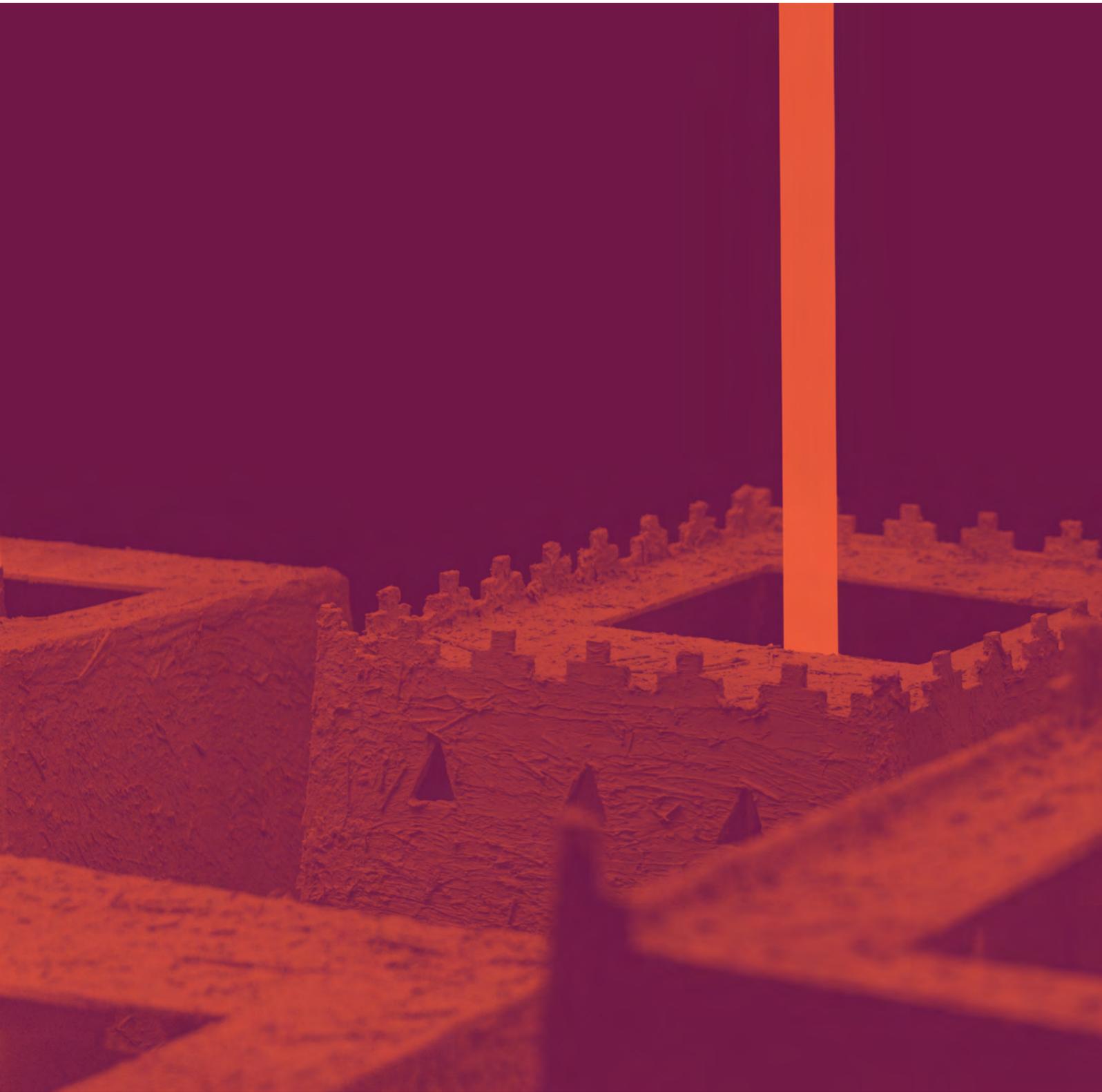
Digital art: Art made or displayed using digital technology. This classification includes computer-generated works, or ones displayed on a screen, and often have interactive qualities.

Edition: When an artist produces more than one copy of a replica of work it is referred to as an edition. Usually, photographs and prints are produced in editions, as well as sculptures that are produced from a mold or in multiple sizes. Editions are made by the artist only or under his/her supervision and not by the buyer, as it is not authorized to buy artwork and then create multiples by others.

Prints: This term refers to images printed on paper as an edition by the artist or under the artist's supervision. The definition of prints includes various printing methods, such as photographs, engraving, and screen prints. It is also worth noting that only a set number of editions are printed and known as a "Limited Edition," and no additional copies can be made in the future. The artist usually signs and numbers the prints of the artwork out of the number produced as a whole (for example, 1/100, 2/100, and so on).

Posters: They refer to eye-catching designs or copies of a painting, photograph, or design. Posters are usually designed with images and text and mass-produced (therefore cannot be classified as an art form).

Please refer to the Glossary at the end of this Guide for a more comprehensive list of terms and definitions.



— Work by Artist Mohammed Anis Bahmed

Chapter 1:
**Overview of the Visual Arts Sector
in the Kingdom of Saudi Arabia**

A short historical preview of key moments in the visual arts of the Kingdom of Saudi Arabia

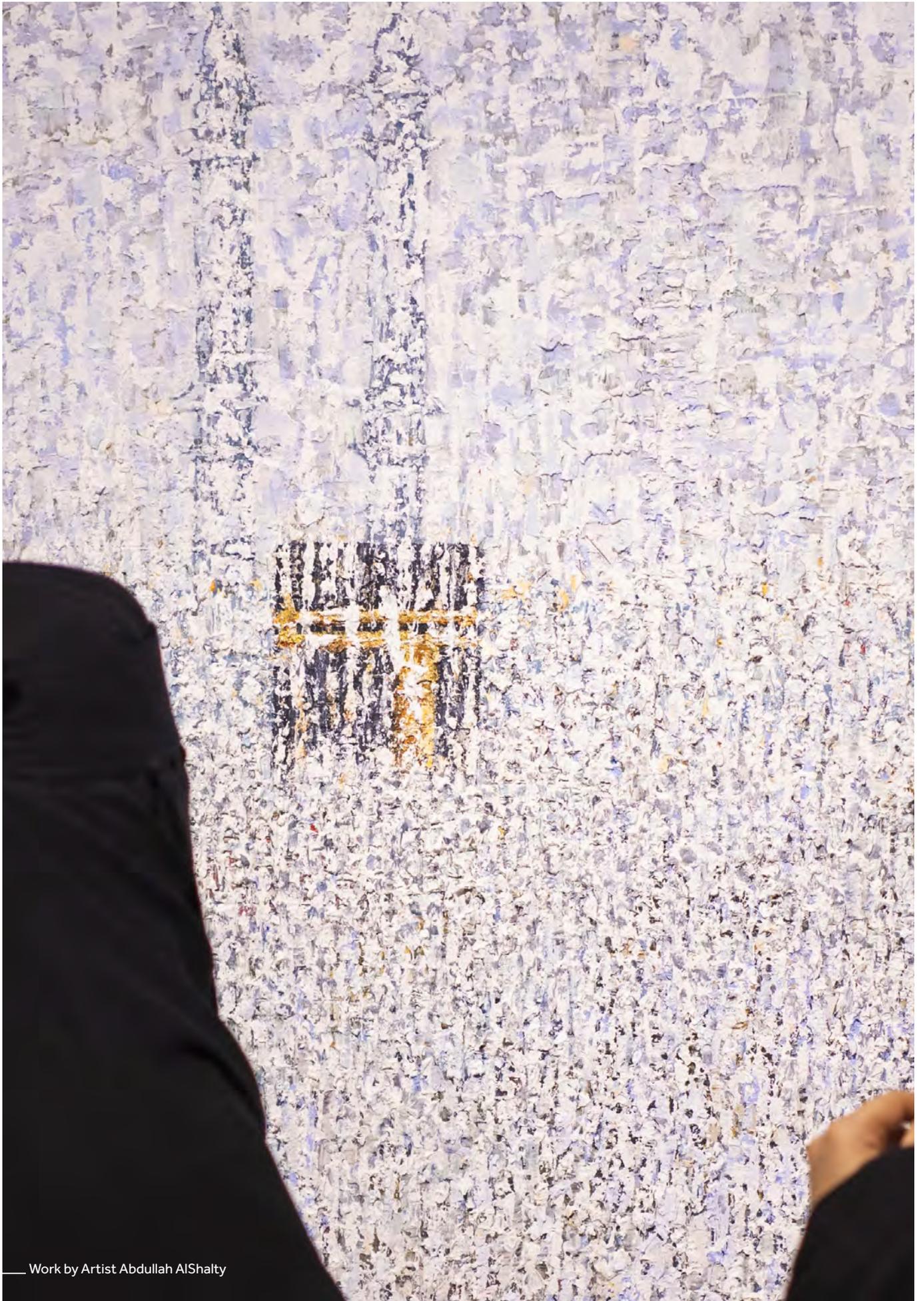
From the early stages of the Kingdom's foundation until the establishment of the Ministry of Culture

The Kingdom of Saudi Arabia intensified interest in visual arts with the Ministry of Education Royal Decree No. (17) in 1957 (1377 AH), which mandated the incorporation of art into local curricula. This decision unleashed and amplified Saudi artistic talents and marked the dawn of a new era of professionalism within the visual arts domain.

The period spanning 1967 - 1968 (1387 - 1388 AH) saw pioneering creatives increasingly occupied with holding art exhibitions of their works across the Kingdom. Starting from the 1970s (1390 AH), the Kingdom made significant strides in visual art pedagogy and hosting art exhibitions. Initial sector-based growth was followed by growing interest in visual arts, culminating in the establishment of the Ministry of Culture in 2018 (1439 AH) – The first Ministry fully dedicated to developing and supporting the Saudi cultural sector across a plethora of sub-sectors, including visual arts.

Cultural and artistic projects witnessed in the Kingdom indicate the unmet potential set to be tapped into as the sector matures and amplifies its rapid pace of development. This Guide aims to contribute to these efforts by shedding light on several means that enable government entities in Saudi Arabia to participate in this noble endeavor.

For further information on the history of arts in the Kingdom of Saudi Arabia, please read the Report on the State of Culture in the Kingdom of Saudi Arabia 1440-1441H (2019 AD).



Work by Artist Abdullah AlShalty



— Work by Artist Abdulrahman AlNugamshi

Chapter 2: **Building an Art Collection**

This chapter moves on to the first steps to becoming a collecting government entity, setting out how to establish a strategy and framework for collecting, and provides advice that government entities can seek in this context.

Why is it important for government entities to collect art?

There are many reasons including:

- To encourage and support the development of local and national visual arts, as part of developing an art industry with a promising future.
- To consolidate a sense of national pride: The collection of acquired national artworks reflects the sophistication of artistic practices in the country, in addition to highlighting the reputation of the acquiring government entity or institution locally and internationally.
- To build a legacy, enable government entities to own key artworks and display them to the public, thereby preserving them for generations to come. This in turn strengthens social cohesion and promotes a robust national identity through local talent amplification.
- To promote aesthetically-pleasing, high-quality work environments for government employees and the public, boost creative thinking and motivate employees.





— Work by Visual Artist Ebrahim Fayea AlAlmaie



Work by Visual Artist Asaad Arabi

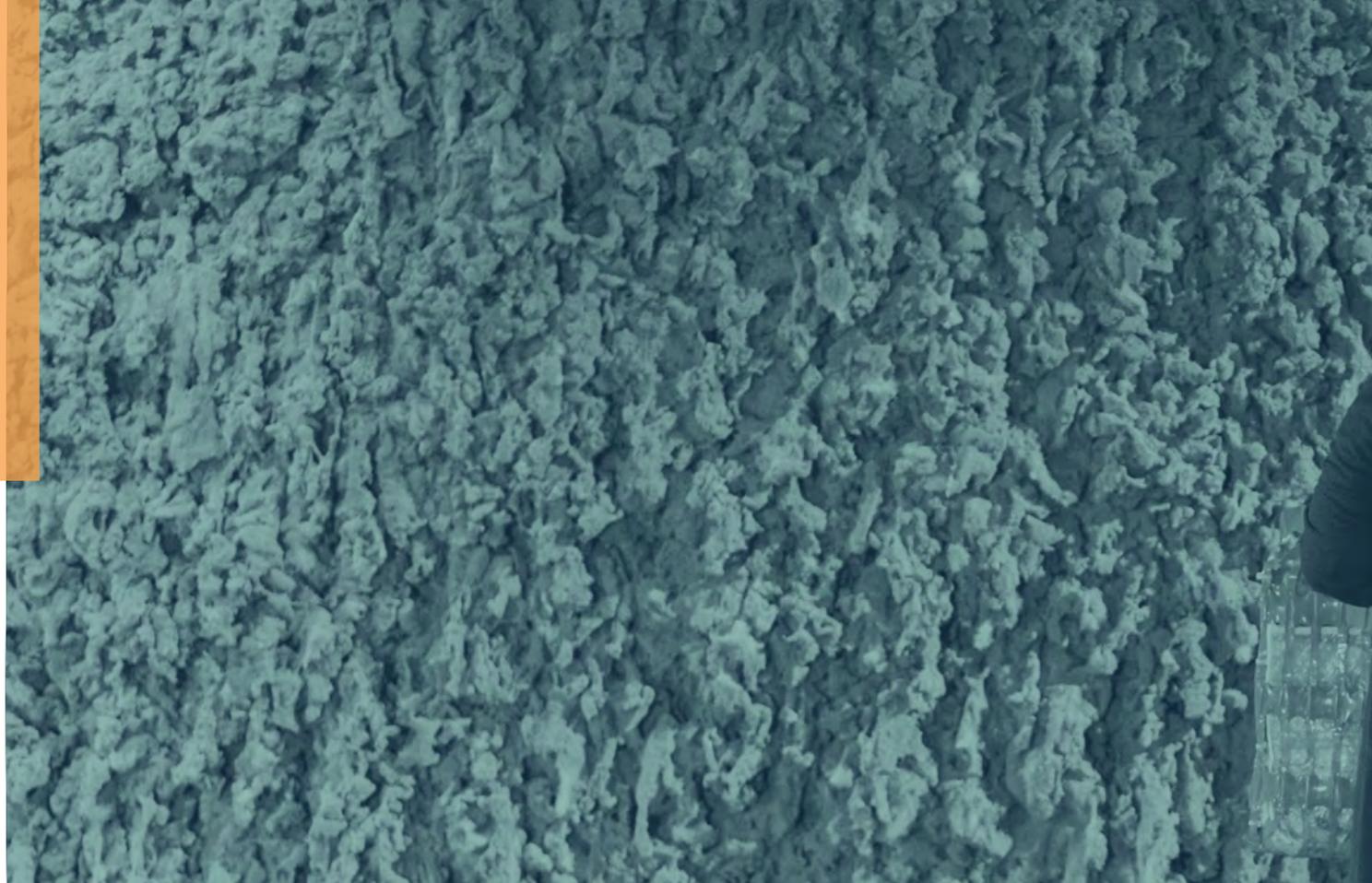
Setting a purpose and framework for acquiring art collections

Before a government entity can decide on what to collect, it needs to set a purpose and unified framework, ensuring consistency in decision-making and corresponding accountability. Regardless of the size of the budget set for the acquisition of artworks (and whether the government entity is looking to acquire a few artworks for display in offices, or to invest in art more substantially), setting a collection strategy will help maintain effectiveness, efficiency, consistency, and accountability.

Developing a framework for art collection will ensure that the works acquired are reflective of the government's brand and culture. The framework also provides a formal mechanism to consult with key stakeholders, seek specialized advice, and align with government initiatives including those of the Saudi Vision 2030.



— Work by Artist Fatima AlDawood



The decision-making process: Setting up a collection working group

To facilitate the process of acquiring artworks and ensure that personal taste does not interfere with the entity's brand, we suggest forming a collection working group to review and approve acquisitions for government headquarters.

A collection working group is responsible for reviewing and approving acquisitions (purchased artwork) and deaccessions (sold artwork) in an art collection. It is essential to set up a working group to ensure that the artworks acquired are in line with the collection framework, to support the core values of the acquiring government entity, and to monitor the quality of the works acquired.

Government entities and their representatives must adhere to all the Government Tenders and Procurement laws and regulations. While the above guidelines are good practices to consider, they do not supersede any existing government policies.

***Government collections are usually focused on acquiring only, as they plan to keep all works, they acquire; deaccessioning should only take place if circumstances dictate as such.**



There are two types of governance models for collection working groups:

1

Group of internal staff members

Representatives in this category should include:

- Government employees with decision-making rights and approval authority on budgets related to artwork and office interiors.
- Government employees with an understanding of or interest in the nation's art and cultural community.

2

Mix of internal and external members

Representatives in this category should include:

- Government employees with decision-making rights and approval authority on budgets related to artwork and office interiors.
- Government employees with an understanding of or interest in the nation's art and cultural community.
- External representatives with experience and expertise in the national art scene, and an understanding of the artist's practices. Ideal representatives could be curators or art advisors.

How do the collections working groups function?

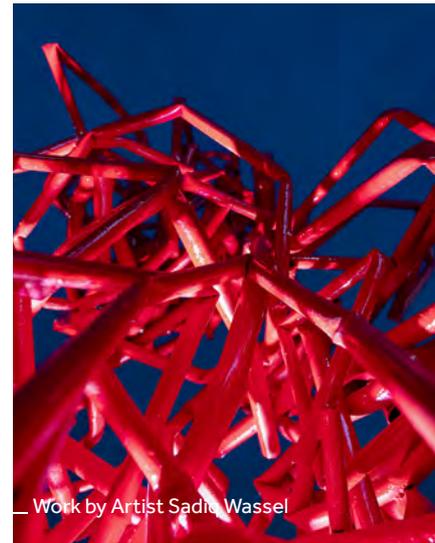
While each entity retains its respective functionality, working groups conventionally comprised of six members - inclusive of the chair- and members maintain a two to three year rotation interval. The working group is ideally made up of individuals from different departments within the government entity, ranging from board members to human resources, sales, and legal – the strategic intent is to ensure active investment in the process of building and maintaining the collections.

All acquisition proposals must be presented to the collection working group for approval to ensure strong governance and limit the influence of - inherently subjective - personal proclivities. The acquisition proposals are generally prepared by the relevant employee wishing to suggest the artwork. They should be presented either at a scheduled meeting or via a memo. All acquisitions should be considered on the basis of their respective merit, taking into account the principles stipulated in the collection framework.

(It is worth noting that the process of building an art collection can be very positive and involve cross-departmental thinking and bonding, encouraging innovative practices and government allegiance in general).

The collection framework could include:

- The government entity or department's general ambitions, context, principles, and priorities.
- Themes for collecting (**subject themes, guiding principles; the types of arts that can and cannot be collected by the government entity**).
- The government entity's legislative, ethical, and procedural framework for the collection (**detailed later in this Guide**).



Work by Artist Sadie Wassel

To focus the efforts on this project, we suggest undertaking the following brainstorming exercises with the collection working group before starting with the collection strategy.

- **Evaluate building and office spaces, and identify areas where to display artworks;** For example, whether the meeting room needs colorful artworks or more minimalist ones that do not distract too much. Placing a large sculpture in the lobby will impress staff and visitors when they enter the building.
- **Keep wall spaces in mind;** For example, if a meeting room has a large wall that could accommodate multiple artworks or a series of photographs and if the outdoor spaces require a public artwork that can engage staff and visitors and become a talking point. Corners also must be carefully analyzed, such as considering whether to use a display table for small sculptural work or something similar.
- **Evaluate and consider artworks' wear and tear;** An air-conditioned, more private space, for example, could accommodate a more fragile artwork, while an outdoor, humid, or well-populated area may need a work created to withstand the elements and made of strong and durable materials.
- Understand the entity's brand aesthetic and the goals behind acquiring the art collection; This is done by inquiring about what should the spaces of the government entity feel like and what kinds of artwork would echo and amplify their goals and institutional culture.
- **Take into account the scope of clients or visitors,** and whether they are Saudi or international guests who would be interested to see the talent of the local art community.
- **Think about the legacy the government entity wishes to pass for future generations** and the extent of its desire and commitment to support young artists and help them build their careers, in addition to its vision for the collection 20 or 50 years from now.
- **Assess the particular themes the entity wishes to address through the collection:** By artist medium (such as works on paper or drawings) or artwork themes (such as works related to the local area or the subject matter of the government entity in particular).



Collaborating with advisors, interior design experts and art curators

Collection working groups can comfortably make decisions to acquire lower value artworks (such as those acquired primarily for office decoration). However, acquiring a more serious art collection and ensuring that it carries a legacy value may require external expertise.. Such professionals include art advisors, curators, art historians, and interior designers. Not only will these experts help the entity to build the collection, but they will also ensure the proper installation, care, and maintenance of the pieces to protect the investment. In essence, they help guide the entity on price and value and ensure acquisitions are undergirded by the intellectual depth necessary to justify their acquisition and subsequent allocation



Work by Artist Zena Amer

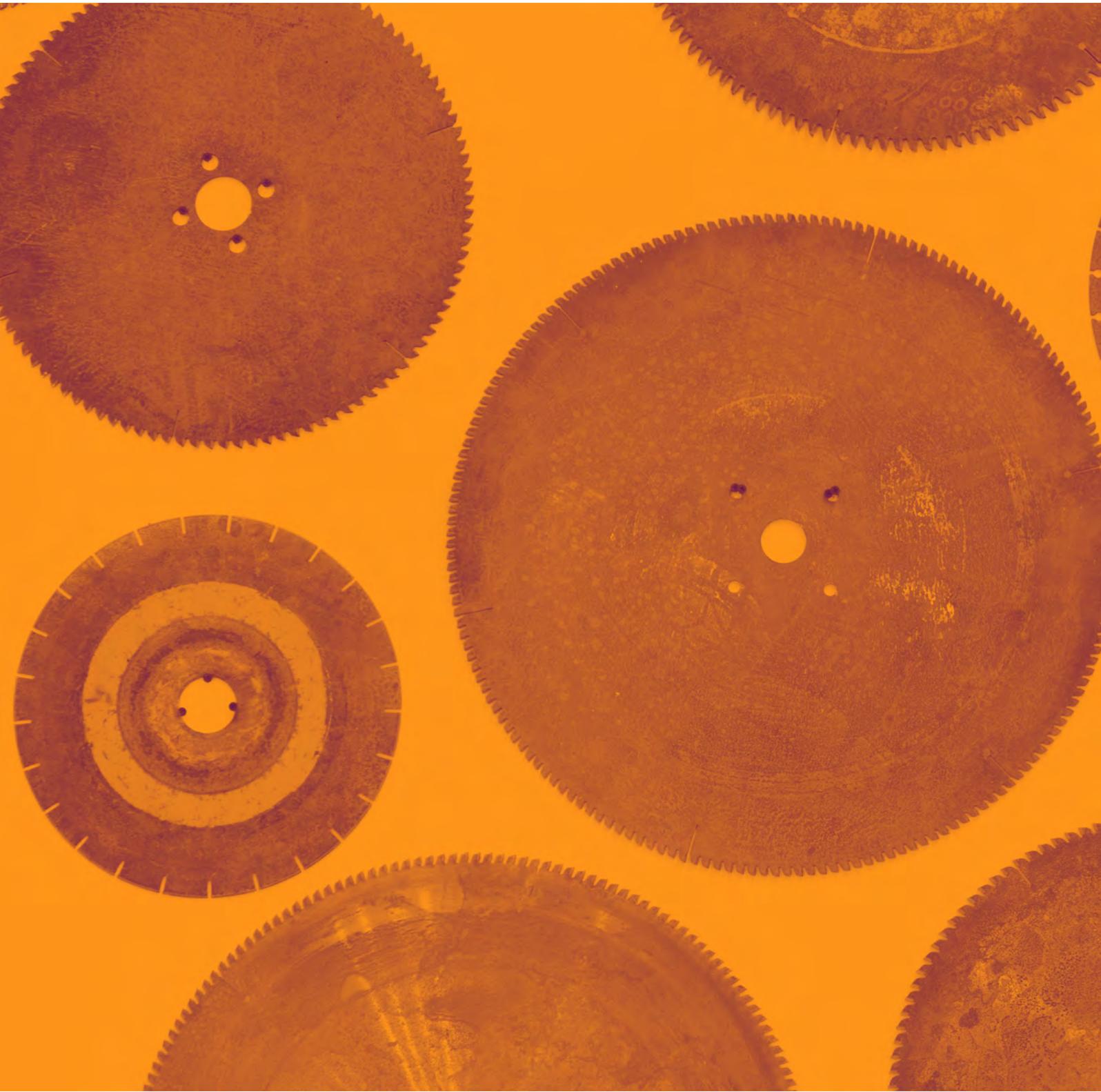


It is essential first to evaluate the entity's current capabilities. Can the ministry or government entity manage the process internally, or is it preferable to work with external consultants to acquire and display artworks? The entity's collection framework should help inform this decision. The government entity can also share the agreed-upon framework details with both staff and advisors, so everyone has the same degree of knowledge and understanding of the collection and its purpose.

Among the experts mentioned earlier; **Curators and art historians** specialize in studying artworks, various themes, and building meaningful collections. Their knowledge of artists and where to acquire works can help guide the entity's direction, especially to create a valuable collection. Curators and art historians are usually paid a set fee for their work.

Art advisors usually focus on private collections, and help acquire works from galleries, auction houses, and other outlets. Art advisors are typically paid via a retainer or fee and may also bolster their business through commissions.

Interior designers do not always have arts expertise, and accordingly, they often work in cooperation with professional art advisors or curators when assigned to incorporate artworks in office design. They can advise on the types of artwork that would add aesthetic appeal to an office or department. It is also possible to ask the interior designer when renovating the offices to allocate spaces for displaying artwork and even design and build specific areas around key artworks.



— Work by Artist Zaman Jassim

Chapter 3: **Acquiring Artworks**

While chapter two defined the criteria for the art collection and laid the groundwork for collecting artwork, this chapter explains the practical steps for acquiring artworks for the collection.

Building a Collection: Artworks

The first step in building an art collection is to understand the art market in Saudi Arabia and to know where to purchase artworks. The art market, in general, includes both buyers and sellers who trade in commodities, services, and artworks. It is divided into two sections: The primary and secondary art market.

The primary market includes mainly works by living contemporary artists, which usually refers to artworks available for purchase for the first time either through a gallery, directly through the artist, or through an art exhibition. This is when the price of the artwork is set.

The artwork enters the secondary market when it has been purchased on the primary market, and the buyer decides to sell the artwork. Auction houses deal in secondary market works. The secondary market also refers to works that have been sold at least once before and are often referred to as 'pre-owned' art. We can assume that most artworks acquired by government entities advised by this Guide fall within the primary market.



— Work by Artist Eman AlWahby

How to determine the price of artwork:

The artist, gallery, art dealer, or auction house determines the price of an **artwork**, and still, there are many factors affecting artwork pricing.

Factors that can affect the price of artwork:

- **Artist:** The more an artist is known, the more valuable the art.
- **Artist's career:** The more critically lauded an artist, the more expensive their work. Among the factors is the artist's recent presentation of his/her work in a museum or exhibition, obtaining an art commission or any awards, or acquired work by a prestigious museum, government entities or private collections.
- **Technique:** The techniques used in the artwork add value, which can be evaluated by studying the method of creating the artwork, the types of materials used in it, and whether it is an original printed work or a rare photographic process.
- **Size:** Larger pieces of artwork indicate the artist used more materials and effort has in the process. Therefore, the price of larger works of art might be higher.
- **Authenticity:** Original works of art are more valuable than prints, and prints are more valuable than mass-produced objects and copies such as posters. In the context of limited editions, each edition must be labeled with its unique edition number. As for individual artworks, it is important to highlight an assertion by the artist (or his gallery/estate) that the artwork is authentic and **no others in the same style have been or will be produced, and this is done through:**
 - Obtaining a certificate of authenticity;
 - Or having an original invoice bearing the full details of the artwork and including an image from the art gallery representing the artist.
- **Condition and quality of art;** Damages to an artwork decrease its value.
- **Market value:** Prices for artworks are also determined by the sale (for example: Price range at auctions) of similar artworks.
 - Prices at charity auctions are not considered a marker or indication of the price, since the circumstances and purposes that fuel the prices are often greater than the value of the artwork.
- **Artwork market:** The type of artwork currently needed and the purchase of artwork directly from the artist or gallery affect the price of the artwork. There are many advantages to purchasing artworks from prestigious commercial art galleries. However, these galleries take a percentage of the sale price for their services, and works are sometimes, thus, priced higher.
- **Provenance:** Establishes ownership history and proves authenticity, which increases value significantly.

Step by step art acquisition process

It is important to note that government entities must comply with all Government Tenders and Procurement laws and regulations when buying and selling artworks. While the following guidelines are good practices to consider, they do not supersede existing government laws.

Scenario: A government employee visits an art gallery or artist's studio and sees a painting they would like to purchase for the office. How do they go about purchasing the item, and what are the steps?

1

Step 1: Assess the artwork and make sure it fits within the collecting framework and budget (by filling out the purchase request to ensure the allocated funding) and that there is a suitable space to display or store the work..

2

Step 2: Determine the provenance of the work (i.e., Is it a new work from the artist? Are you sure it is authentic? Does it look like the artist's work – do they have other examples, any books, or information? Do you trust the gallery? Can they provide a Certificate of Authenticity? Did you meet the artist?) If it is on sale in the secondary market (someone else has owned it before), then do ask for details of the previous owners, which is often challenging for works that have had more than one owner.

3

Step 3: If the artwork seems quite likely to fit within the collection framework and likely to be accepted by your collections working group, prepare an acquisition requirements list (bid range, artwork documents, etc.), then ask the gallery to reserve (put on hold and not sell) the work for you for a limited amount of time. Prepare a purchase proposal form to be approved by the working group or approving authority.

4

Step 4: Once approved, prepare a purchase agreement for your ministry or government entity and seller to sign.

5

Step 5: Please refer to Government Tenders and Procurement laws and regulations in order to submit the invoice to the concerned authorities.

6

Step 6: Once the transaction is confirmed, the entity must ensure all relevant documentation is collected and filed (including; proposal form, purchase agreement, invoice, receipt of payment, Certificate of Authenticity if available). It is essential to file all documentation to show the transfer of title and to confirm the new ownership of the work of art.

7

Step 7: Once a title is transferred, enter information about the new accession onto the online form and submit the work to the National Digital Registry by linking it to the auction site or art gallery (refer to Appendix 2).

8

Step 8: Add the artwork to the government entity's insurance policy. This is done by sharing the artwork details and insurance value with your insurer.

9

Step 9: Upon the transfer of ownership, ask the gallery or artist to deliver the artwork to the acquiring government entity. The gallery might also be persuaded to help advise on positioning and help install or recommend installation methods and appropriate handlers.

10

Step 10: Each government entity must keep its files that include a detailed invoice for each purchased work, in addition to a certificate of authenticity (if any), and paper or electronic copies of any supporting information such as articles or books that mention the artwork. Files also include publications on the artist, other supporting information about the artist, his/her CV, and other relevant documents.



In the global art market, artworks prices range from a few thousand Saudi riyals to north of hundreds of thousands of riyals. The process is therefore subject to cost-centric variance: government entities must make decisions based budgetary considerations, objectives, and organizational needs when acquiring artworks. For example, based on information provided by a leading art organization in Saudi Arabia, the following data related to art market prices for 2020 are cited and are subject to change:

It is possible to acquire works on paper by emerging and upcoming artists (see definitions) for under **18,500 SAR.**

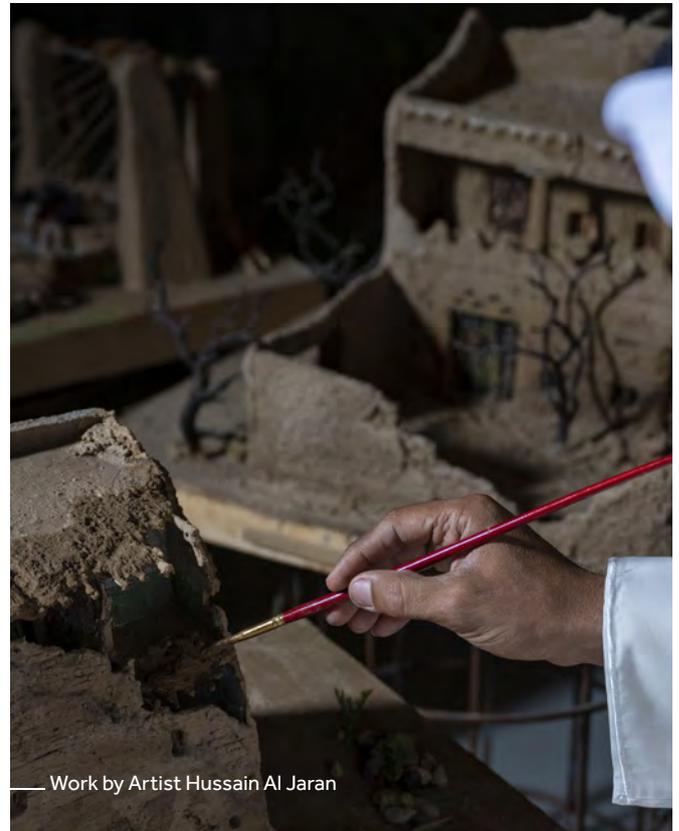
It is possible to acquire more affordable and quality artwork for as little as **900-1800 SAR.**

Acquiring photographs from more established artists will often incur higher costs; however, it is possible to find affordable options between **18,000-37,500 SAR.**

Why commissioning an artist to create a specific work of art?

Commissioning process provides an alternative route to art acquisition. Rather than acquire an existing work, this process involves the commissioner tasking an artist with creating a new work according to a specific brief. This method of working with artists can be particularly successful if a government entity would like to address a particular theme, have a specific location for a larger-scale work (such as a lobby or outside space), or wish to gift art multiples (such as prints, photographs or objects).

This can be done by directly commissioning a previously selected practitioner, or through an open call, similar to a competition. The commissioner can provide a theme or request a specific medium from the artist. In addition, commissions are also a way to collaborate with organizations or institutions to increase an entity's reach into the creative community and tap into a particular niche (e.g., painters, sculptors, etc.). Whether embarking on a direct commission or an open call, depending on the scale of the project, it would be advisable to seek expertise from an arts organization with a history of managing such projects, which could run the process on behalf of the entity for an agreed fee.



Open calls vs direct commissions

In case the government entity chooses to move forward with a commission through open call, the entity should define the aims and parameters to create a comprehensive brief of the desired work. Of note, open calls entail a set of strategic advantages - they support creatives' careers, provide indispensable avenues for new and emerging talents to be awarded large-scale commissions, and raise awareness of the government entity's patronage of the arts.



The following elements required for an open call are standard practices:

■ **Eligibility requirements**

- How many years of experience should the artist have?
- What are the application requirements?
- It is recommended that open calls encourage emerging artists with a minimum of three to five years' experience in order to provide opportunities for recent graduates and artists who may not have had similar opportunities otherwise..
- **Application form that details all requirements, including a concept proposal, visuals, a budget breakdown and timeline.**
- A production budget and fee to the winner must be allocated by the collecting entity in order to define the parameters of the proposal. The budget will vary depending on the medium, scale of the work, process used, experience and reputation of the artist.
- For an open call to be successful and attract quality submissions, it is recommended that the window for applications be no less than three months, with at least six months dedicated to developing and producing of the final work.
- **Terms and conditions outlining important details such as copyright, intellectual property, and ownership:**
- These terms should be made public with the launch of the open call so that artists and designers are aware of the requirements for entering a collection of a commissioning government entity.
- Among the details that must be agreed upon is whether the artist has the right to make further editions of the work or single editions for the government entity.

- Legal agreements with artists will need to adhere to the government entity's Government Tenders and Procurement Law policies but maintain the IP rights of the creatives following international best practices and the Saudi Authority for Intellectual Property (SAIP) (Please refer to Chapter 6 for more information about IP).
- **Jury panels bring legitimacy and objectiveness to the decision-making process, as well as the kind of specialized expertise that may not be present within the team commissioning the work.**
- The government entity may choose to include established practitioners, senior members of the entity, or international experts on the panel for a wider perspective.

Suppose a government entity chooses to work directly with an artist through a direct commission. In that case, it should identify the artist and approach them directly with a brief to discuss the project together. The timeline will vary depending on the scope and size of the final deliverable. Nevertheless, it should take into account the creative process, sourcing of specialized materials and the artist's work on the piece. The entity may use a direct commissioning process to create bespoke corporate gifts with artists. However, these products will not be considered as works within the government entity's art collection.



— Work by Artist Skna Hassan

Chapter 4:

Displaying artworks

What are the ultimate ways to display new artworks after they are acquired, registered, and received at the headquarter of the government entity?

Government entities that collect art aspire to emulate museum standards and show the artwork to do the artist justice and preserve the works for generations to come.

Curating displays

When selecting a location for an artwork, the government entity should think about:

- **Identity and ambience:** The values and experiences the government entity wants its employees or visitors to associate with the department and space.
- **Proportion:** to select art according to the size of the space and wall.
- **Condition:** Think about the location and if it is safe to display the work. (Will an office chair bump into the artwork? Would bright, direct sunlight fade the work? Etc.)

Protection against damage and theft

Accidental damage to artworks is one of the biggest risks to a collection and its value. Therefore, be sure to fully brief security and other staff members about the value of the artworks. Also, bear in mind:

- Managing carefully and expertly the transportation, movement, installation, and display of works.
- Briefing cleaning staff on handling artworks. Artworks should not be unnecessarily touched and never cleaned with regular sponges or chemicals (in most cases, light dusting is sufficient).
- Protecting 2D works through expert framing (using acid-free mounts), particularly delicate works on paper (galleries can advise and also organize this on behalf of the acquirer, at the time of acquisition).
- Providing barriers and display cases, when needed, to protect artworks.
- Monitoring temperature and humidity levels in the space, which can damage the artwork.

Safety measures should be taken to protect the artworks, including ensuring that they are securely fixed and that a security system such as CCTV or alarm is in place. In populated areas of the building, try to use security fixings and anti-theft hanging systems so artworks cannot be lifted off the wall or table.

If an artwork is damaged, photograph the damaged area and inform the government entity's insurance provider immediately. The artwork should be added to the government entity's insurance policy as soon as it is acquired (please refer to Chapter 5).

Labels and plaques

It is important to fix labels and plaques near the artwork to credit the artist, raise awareness of the value of the work, and inform both employees and the general public. The label or plaque can be produced on thick board or paper and should include:

- **Name of the artist**
- **Title of the artwork**
- **Materials used to make the work**
- **Dimensions of the artwork (in centimeters)**
- **Date the work was created**
- **Courtesy line (name of the ministry or government entity that owns the work)**
- **Unique inventory number issued to each collection work (please refer to Record Keeping Form in appendix 2).**

Further details about the artist, the work, and why it was collected can also be added. Sometimes it is also good to include a quote from the artist about the work and why they created it.



Work by Artist Othman Khuzaim

Install / de-install

Ideally, art handling should only be done by professionals. Here are a few basic tips to follow and to help guide those hanging the works:



Wear white cotton or latex gloves to avoid leaving fingerprints, dirt or oil on the work (which can cause the surface to deteriorate) and use both hands to support the work fully.



Check routes that you or the art handlers are going to be taking while carrying the work. Make sure the route is clear of obstructions or hazards.

Art handlers must have experience with and awareness of:



Fixings, hangings, and display requirements.



Packing materials, crates and boxes to store the work.



Material used to make the work, and how this should be handled.



Safe use of equipment to install the work (**hammer, power tools, and ladders**).



Health & safety issues (**lifting and carrying heavy items, working at heights**).

Making the collection accessible

Artworks have a unique and rich story to tell. It is important to display them in areas where employees and visitors can appreciate and enjoy the work. Consider the following ideas to build awareness:

- Acquire artworks for specific spaces and display as much of the collection as possible (rotating artworks out of storage once the collection grows).
- An internal loan can be organized so that different government entities can share artworks across different buildings.
- The collection working group can give guided tours to other employees – or invite the artist to give an informal talk about the artwork.
- Include highlights from the collection on the government entity's website.



Artwork loan management

Artworks can be lent internally between different government entities or to external parties to benefit the wider public and increase awareness of the collection. Before lending an artwork, the entity that acquired the artwork must be sure to have a loan form signed by the owner of the artwork and the internal or external party wishing to borrow it.

The loan form should include:

- All information describing the artwork.
- Start and end date of the loan.
- Shipping method.
- Any other specific display requirements.
- Clarity on insurance coverage (value/responsible party) including proof of coverage for the lender.

Each time an artwork is moved, the location should be updated on the National Digital Registry to keep track of its location at all times.



Chapter 5: **Collection Care**

Once the artworks are installed and on display in the designated government buildings or offices, it is essential to set guidelines for care and maintenance to avoid damaging the works and safeguard them for future generations.

Transportation, storage and insurance

Transportation: Receiving and handling artworks

- When an artwork is moved from one location to another, it should be transported by a specialized art shipping company for long-distance travel, and art handlers should be used to avoid any damage to the work.

Storage

- Artworks need to be protected and packed for storage. In addition, the area where the artwork will be stored (when it is not on display) should be secure and carefully considered. High humidity levels, rapidly changing temperatures, dust, dirt and pests can all contribute to the deterioration of an artwork.

Insurance

- An art collection is a valuable asset for the government entity, which needs to be insured in the case of loss, theft, or irreversible damage. Thus, a reputable insurance company specializing in art insurance should be procured to provide the appropriate insurance cover. The amount agreed upon with the insurance company is linked to the value of the artwork and is the total price of the artwork at the time of acquisition. (Over time, works in the collection may be revalued, according to their condition and current market values.)

Record keeping and documentation

When an artwork is added to a collection, details about the artwork must also be added to a database. Assign a unique inventory number to the artwork and create a file with all related information about the artwork. This allows staff to track any changes made to the artwork and keep all relevant information up to date. (See the sample Record Keeping Form in Appendix 2).

The condition of an artwork should be checked regularly to make sure any marks or changes are found early to avoid permanent or costly damages. For valuable artworks, a condition report should be prepared annually, describing the artwork's current appearance and noting any changes to its condition (including damages or changes in the appearance of the work, such as cracks, tears or fading).



Work by Visual Artist Anas AlDeran

Conservation

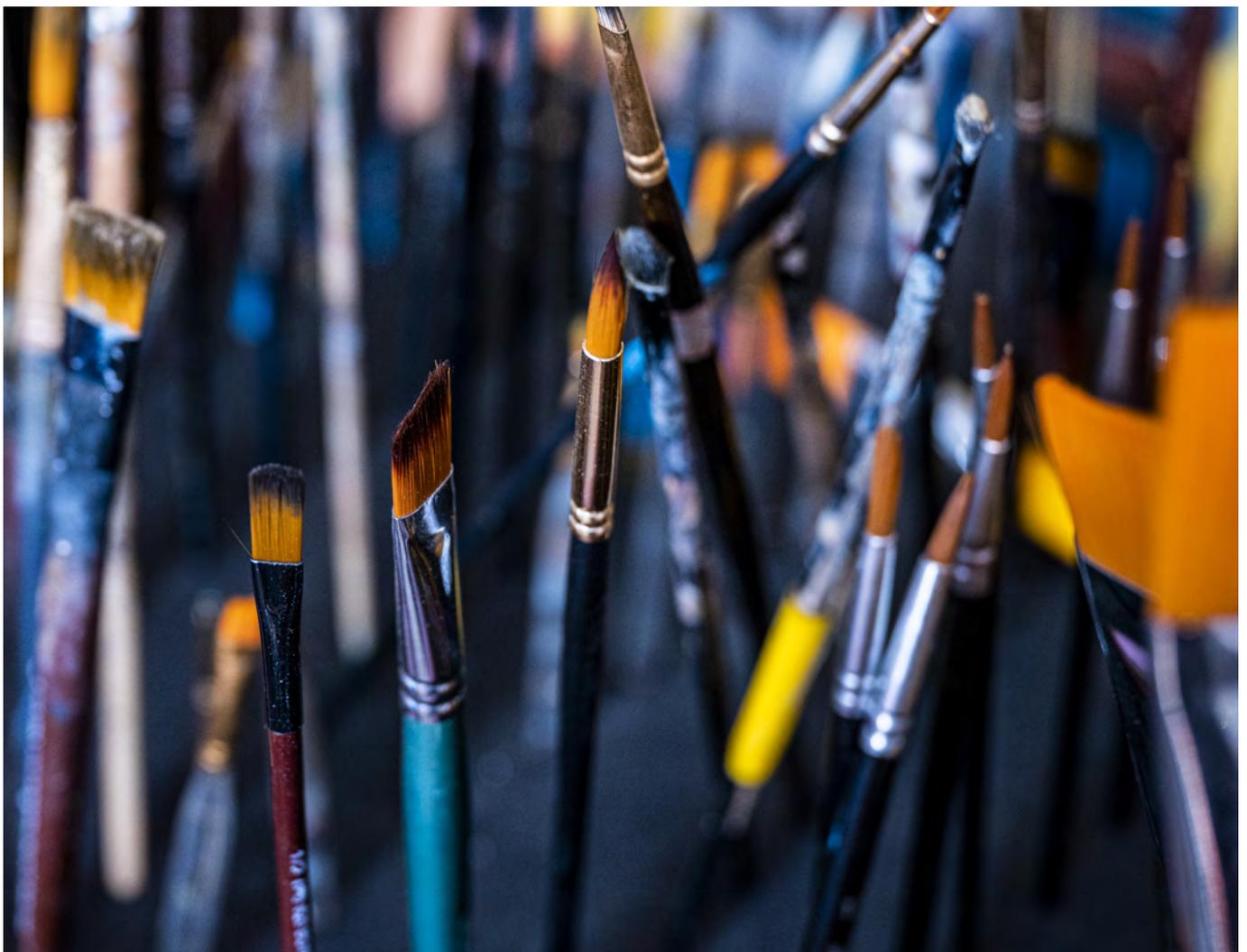
Conservation refers to the maintenance and stabilizing of an artwork to stop further damage, while restoration refers to bringing an artwork back to its original condition. Preventative conservation ensures that artworks last for a long period of time and can be enjoyed by future generations.

All external factors including temperature, humidity, lighting and display, and storage locations can affect the condition of an artwork negatively. Strong neon lighting can be too bright for photographs, prints and paintings causing their colors to fade if the light is not adjusted or if they are on display for too long. Outside air coming in from open windows and UV rays from direct sunlight can also cause damage to the work.

Repair and restoration

If an artwork is damaged, it should be repaired by a restorer, conservator, or possibly the artist or artist's studio (someone who understands the materials used in creating the works). The wrong type of mending or cleaning will cause damage to the work, which could lower its value.

In this context, conservators can provide their services on a freelance basis. Usually, they specialize in particular materials (e.g., paper, painting, or metal). They can be found via other collecting institutions, heritage associations, or auction houses. (See sources listed at the end of this Guide).



Deaccessions and disposal

While government entities should not appear to 'deal' in art (be in the business of buying and selling), there may be instances when the collection working group decides to remove an artwork from its collection. For example, the work may no longer align with the collection framework; it may be in bad condition, damaged, or too expensive to repair or store.

Once the work is deaccessioned, documents relating to the object should be archived. The entity should remove the artwork from the collection by arranging for its sale to another entity (usually via a gallery or auction house). The National Registry should be updated, confirming the sale of the work. The new owner must also confirm ownership of the work, especially if it is another government entity. Standard practice for government collections is that proceeds from the works' sale should not be used for anything other than new acquisitions or direct care of the collection.





Chapter 6:

Ethics of acquiring art collections

According to formal and informal codes of ethics and standard practices, the world of art functions that help preserve the rights of both artists and collectors and contribute to building a robust cultural sector. Even if the collection is small and staff members are just starting to get involved, adhering to standard ethical practices is essential.

Artists' copyrights and collectors' rights

The term intellectual property (IP) relates to the ownership of original creative ideas and refers to copyright, patent, trademark, and confidentiality.

Copyright grants recognition to creativity, innovation and imagination, and awards the owner of the copyright a range of exclusive rights and powers. It grants the right to reproduce, publish, or publicly communicate.

Copyright is given to:

Works, including art objects.

Subject matter other than physical works (e.g. sound recordings, cinematography, broadcasts, published editions).

*An exception to this could be a commissioned drawing or portrait, when the commissioning party can own the copyright. There should always be an agreement in place between the artist and the government entity purchasing the work to clarify who owns IP and copyright, in compliance with SAIP rules and regulations.

When an artwork is acquired, the collector owns the physical object but the artist retains intellectual property rights (i.e. the idea and design of the work remains owned by the artist – the owner of the physical work cannot use documentation of the work in the form of photographs, posters, postcards, online platforms, and publications without express permission from the artist). However, copyright can be granted through a waiver by the copyright holder for specific purposes, such as:

Documentation using images and photographs taken of the work for research, education, publication, and promotion.

Cataloguing the work on the Record Keeping Form.

1

Q. If an artist creates a sculpture, and a government entity acquires the work, can the artist make another copy or edition?

A. Yes, the artist can make another copy of the work, unless there is an agreement in place that notes this is a unique work and no further copies can be made by the artist.

2

Q. You acquire a painting for the meeting room. Can you take a picture and upload this to your Ministry's website?

A. Unless you've received a waiver from the artist or copyright holder, you cannot take photos of the work. Permission is needed to share an image of the artwork from the artist/gallery. The following is the standard format/best practice of what should be annotated on the website:

Collection: Name of the government entity

Copyright: Artist name (2021)

Standard practice also dictates that copyright must be approved for each and every usage and must be renewed each year.

3

Q. If a government entity commissions a print, do they have the right to make reproductions without the artists knowing?

A. No, only the artist has the right to reproduce the print.

Recommendations by the Saudi Authority for Intellectual Property

1

The entity acquiring the artworks shall abide by the intellectual property laws and regulations enforced in the Kingdom of Saudi Arabia. It is imperative to follow the provisions and regulations of the copyright system that apply to art, as well as any applicable articles pertaining to the provisions of industrial designs in the patent system, such as the layout designs of integrated circuits, plant varieties, and industrial models.

2

The acquiring party must exercise all necessary precautions to ensure that the intellectual property rights of others are not violated in any of the acquired works.



Artworld etiquette: Collaboration with artists, galleries and auction houses

- Scouting:** Visiting art galleries regularly, meeting with artists, developing relationships with artists and gallerists, attending university graduate exhibitions, and researching artists online are preferred to help enhance your understanding of art and ultimately the quality of your collection.
- Discounts:** Discounts on the price of an artwork are sometimes given by commercial galleries (of up to 10%), particularly to prestigious collectors who they know will care for the work properly. The ability to secure a discount is usually based on your relationship with the gallery. It is worth noting to never ask for a discount when purchasing directly through the artist. (If an artist is represented by a gallery, their artworks should be acquired through the gallery.)
- Paying artists:** Producing art is a 'job' like any other; artists should always be paid (promptly) for their artwork, including commissioning works, and for their time when speaking at events or contributing in other ways.
- Provenance and documentation:** Collectors have the right to request all documents pertaining to provenance from the seller of an artwork (galleries and auction houses) to the best of their abilities within the legal and regulatory framework.

Implementing due diligence

This Art Acquisition Guide focuses on contemporary art from the primary market, produced in Saudi or by Saudi practitioners. But it is imperative that entities purchasing artwork are aware of a number of issues. When acquiring art, how can you be sure the work was not illegally procured? The only way to mitigate risk is by applying comprehensive and intellectually rigorous due diligence to ensure the work's source and authenticity.

If a legal dispute is raised regarding a work in the collection, it is the buyer's (collector's) responsibility to prove that he/she purchased the artwork in good faith. You can do this by providing proof, such as:

- **Purchase Agreement:** An agreement that provides information about the seller and buyer, the artwork, the price, and other terms and conditions of the transaction.
- **Research:** Carry out in-depth provenance research and request documentation (for example, Certificate of Authenticity if possible).
- **Verification:** Verify that the object was not registered as missing or stolen on any art registry (See Appendix 3 - The Art Loss Registry).
- **Examination:** Arrange for a conservator to examine and aid in determining the authenticity of the work and request a condition report (usually for older artworks dated prior to 1369 AH/1950 AD).

The government will not acquire artworks that are believed to have been unethically collected or unethically alienated from their place of origin. (Refer to Appendix 3 to review further guidelines set by UNESCO and other international entities).

The collector's obligations

The acquisition of artwork entails the highest trust and carries a myriad of ethical considerations. The collector's reputation depends on maintaining the confidence of artists, gallerists, and professional colleagues. Many arts professionals are guided by several codes of conduct and ethics, outlined in appendix 3 in the ICOM Code of Ethics.

Avoiding potential conflicts of interest when acquiring art



Work by Visual Artist Tagreed AlBagshi

Acquisition of work: To avoid any potential conflict of interest, staff members of the collection working group must disclose any artwork offered to them and/or their personal interest in purchasing an artwork. An artwork cannot be purchased individually unless the working group has rejected the acquisition. Artworks that have been deaccessioned from the government entity's collection cannot be purchased by staff or given to them for a personal collection.

Conflict of interest: Staff should avoid all activities that may be construed as an actual, potential, or perceived conflict of interest.

Appraisals: Staff should avoid recommending a specific dealer, appraiser, or auctioneer. However, they may provide recommendations based on a clear understanding that they are not endorsements.

Personal use of the collection: Artworks from the collection should not be used by staff in their homes or for personal business.

Confidentiality and privacy: The privacy of artists, art advisors, and other cultural institutions is respected. Staff should avoid the disclosure of sensitive information (including cost of artworks) regardless of their position.



End Note

Thank you for embarking on this journey of art collection and cultural patronage. As mentioned in this Art Acquisition Guide, the cultural assets of a nation are its core treasures. Artwork produced by a contemporary artist today might become a precious piece of history in the future. Works of art can tell the story of a nation and its identity with beauty, nuance, and complexity. For this reason, government entities are considered crucial patrons of art, as they can contribute to the preservation and promotion of local culture and heritage.

Government entities that collect works of art also play a significant role in supporting the arts industry, which is typically made up of a network of highly creative (yet often diverse) individual producers and small entrepreneurial galleries and businesses. This creative economy supports and develops artistic expression and preserves cultural history, while actively contributing to the diversification of the economy and the creation of an ambitious nation.

The Ministry of Culture expresses its appreciation and wishes all the best to all government entities for their support and patronage of the arts sector in Saudi Arabia.

APPENDICES

Appendix 1

Glossary of terms and definitions

(Examples listed below of key terms; to be added to and linked throughout the document when the word is used)

- Acquisition: Purchasing or gaining legal ownership of an artwork.
- Accession: The process of adding a new artwork to a collection, including adding the details of the work to the Record Keeping Form.
- Art Advisor: A person who specializes in art and gives advice on buying and selling art within a given budget.
- Art Fair: A trade fair for art galleries and meeting point for the art world. A good place to see a broad range of works from artists at different stages of their career.
- Art Handling: The process of moving, transporting and hanging and installing artworks. An art handler is a person with experience of or specialty in taking care of artworks.
- Art Historian: A person who is an expert on the history of art, usually specializing in specific moments in history, artists, or geography.
- Artist: The artist is the person who creates an artwork.
- This Guide mainly refers to artists who are working towards, or have already achieved, the goal of earning their primary income from their art.
- Artists tend to be defined as emerging, mid-career (or 'upcoming') and established – denoting a level of development ranging from recent graduates to well-known full-time artists.
- Artist studio: A dedicated space for an artist and their assistants to conduct research and create their work.
- Art Installation: Art made for a specific space, which can be outdoor or indoor. It is usually large-scale and can be temporary or permanent.
- Auction House: A company that facilitates the buying and selling of art by offering them up for bids, and then selling the work to the highest bidder.
- Cataloguing: Organizing information and documents in a specific order to create a compilation of files about every artwork in a collection. Each work has a record that includes its unique assigned inventory number and object details.
- Certificate of Authenticity: The artist or gallery should always provide a certificate of authenticity when an artwork is purchased.
- The certificate provides proof that the work was made by the artist and determines provenance and ownership of the work.
- This can be part of the invoice, which could list the work as a genuine and unique work of art by XX, title YY, details ZZ and with an image to confirm the description.
- Commissioning Process: The process of working closely with an artist to create an artwork, based on the client's request and brief, and is often a unique work for a specific location or a collection. The commissioning process includes every stage of the journey, from the initial invitation to the final display of the work.
- Commissioner: The person or entity responsible for financially supporting the commissioning process and often owns the work once it is completed. A commissioner often enlists an art advisor, curator or art historian to assist in the creative process.
- Condition Report: A written record that details the physical condition of an artwork. Condition reporting is a tool to help you better care for and manage your collection. A condition report should also include photographs of any damages or changes to the artwork.
- Conservator: A specialized person responsible for the care and repair of artwork.
- Conservation: A term referring to all the processes involved in looking after an artwork to retain its original condition and preserve the work for future generations to enjoy.
- Contemporary art: Generally, art produced from the late 1899 (1317 AH) to the present day. In Saudi Arabia, and for the context of this Guide, 'contemporary' tends to be post 2000 (1421 AH) and also describes a style of work that can be in any media (made from any material) and tends to refer to a story or message. Contemporary art tends to refer to a specific story or message through the artwork.

- **Copyright:** The right to make a copy or publish an image of the artwork in any way, shape, or form. The artist (or the estate/heirs/gallery of the artist if they are deceased) is the one who normally controls and allows how others reproduce the work and display it.
- **Curator:** A curator is a learned figure who has the skills to organize exhibitions and who is highly knowledgeable about art history; different artist's works and careers (often termed "the artist's practice"). The curator has the expertise to recommend artworks to acquire – for museums, government and other collections. A curator also implements the display requirements for an artwork or group of artworks. 'Art Advisors' often have curatorial training but tend to be more commercial, with a focus on advising private collectors and corporations that wish to build an art collection.
- **Deaccessioning:** The process of removing an artwork and all its associated records from a collection.
- **Digital Art:** Art that is made or presented using digital technology. This includes art that is computer-generated or displayed on a screen, and often has interactive qualities.
- **Due diligence:** The requirement that every endeavor is made to verify the accuracy of information before deciding on a course of action, particularly in identifying the source and history of cultural artifacts considered for acquisition.
- **Edition:** When an artist makes more than one copy or replica of a work, it is then referred to as an edition. Photographs and prints are often produced in editions, as well as sculptures produced from a mold or in multiple formats.
- **Emerging Artist:** An artist who is in the early stage of their career and developing their practice. An emerging artist has not yet established a solid reputation as an artist amongst collectors or art galleries. The term is often used for young artists and recent art graduates.
- **Art Gallery:** A space to display art or craft work, which is either a public, private or commercial space.
- **Hobbyist:** Someone who creates an art object primarily for enjoyment (rather than for sale, or professionally). This Guide generally refers to professional artists, not hobbyists.
- **Interior Designer:** A person who makes spaces functional, safe and visually appealing by selecting essential and decorative items such as furniture, lighting, and art and craft objects for a specific space.
- **Internal Loan:** The process of sharing and loaning art objects between government entities for an agreed time. A loan agreement is required to record all of the details pertaining to the loan (dates, location, artwork details, insurance value of artwork, etc.).
- **Intellectual Property:** The ownership of an idea or concept behind an artwork that belongs to the artist. In some cases when a buyer commissions the making of an artwork with the artist, a negotiation can take place to decide on who owns the intellectual property.
- **Legal Title:** Legal right to ownership of an artwork.
- **Limited Edition:** This refers to the number of works available for that particular artwork, and the artist determines the number. Works from small editions retain exclusivity and reach higher prices than large edition prints. Usually photographs, prints and sculptures are produced as limited editions.
- **Loan:** The process of temporary lending a work for a specified amount of time between ministries, departments, entities, or individuals.
- **Modern Art:** Art produced between the mid-1800s to late 1900s (1272-1400 AH). The modernist period in the Gulf states tended to range from the 1950s-90s (1369-1411 AH) and tended to feature primarily painting and sculpture.
- **Open Call:** Opportunity for artists to participate in or apply for a commission or art prize. Artists submit their ideas and proposals to a jury, who review the proposals, and award the selected artist/s the opportunity to produce a work.
- **Posters:** Eye-catching design or copy of a painting, design, or photograph. Posters are usually designed with images and text and mass-produced.
- **Prints:** Images printed on paper as an edition by the artist or under the artist's supervision; the term includes various methods such as photographs, engraving and screen prints. Usually, only a set number of copies are printed, known as a limited edition and no additional copies can be made in the future. The artist will typically sign and number the work out of the number produced as a whole (for example – 1/100, 2/100 and so on).

- **Provenance:** The documented chain of ownership of an artwork, or more broadly the life history of an artwork, including previous owners, origin, and context of use. The provenance is usually determined from the previous owner before going ahead with the purchase to make sure it has been legally owned since it was made.
- **Preventive Conservation:** The aim of preventative conservation is to reduce the deterioration of an artwork and maintain the integrity of collections in an affordable manner. It includes actions to avoid natural and man-made deterioration to a work, in addition to improving the environmental conditions for storage and display.
- **Public Art:** Art that is made and displayed in a public space either indoors or outdoors, such as a lobby or entrance to a building. This kind of art may often encourage public interaction.
- **Purchase Agreement:** Used as a transaction record and proof of sale to note the transfer of title between the seller and the buyer. The agreement includes details about the buyer, seller, the artwork and any financial or legal details particular to the work.
- **2D Artwork:** A work of art that is two dimensional, usually flat and can be framed, such as a drawing, painting or print. This type of artwork is most suitable to display on walls in offices, meeting rooms and hallways.
- **Reserve artwork:** When a potential buyer requests a gallery or an artist to put an artwork on hold for an agreed amount of time, with the intent to purchase the work at the end of the agreed timeframe.
- **Restoration:** The repair of artworks that have been damaged, with the attempt to restore the artwork to its original condition.
- **Sculpture:** Three-dimensional objects often displayed on the floor or given some height on a plinth (a display platform). These can be viewed from all angles and are suitable for larger spaces, such as lobbies or courtyards.
- **Temporary Artwork:** A work of art that is made to last for a short amount of time (typically from a few days to a few months), either through the duration of the time it is displayed or through the materials used to create the work (such as food or other materials with a short life span).
- **Transfer of Title:** The process of changing the legal ownership of an artwork from one person to another and includes a legal document signed by all parties. This along with all other receipts will be kept in a file specially assigned to each art or craft object in the collection.

Appendix 2

Record-keeping Form

Attachment: Record-keeping Form

Please fill out the form below and send it to the Visual Arts Commission via email:

gov.art@moc.gov.sa



وزارة الثقافة
Ministry of Culture

استمارة حفظ السجلات

	رقم الحفظ	تاريخ الاقتناء
اسم العمل	اسم الفنان	
العام	الحجم بالسنتيمتر (الارتفاع * العرض * العمق)	
نوع العمل الفني		
<input type="checkbox"/> لوحة	<input type="checkbox"/> تركيب	<input type="checkbox"/> رسم
<input type="checkbox"/> طباعة	<input type="checkbox"/> صورة	<input type="checkbox"/> مجسم
<input type="checkbox"/> تصميم	<input type="checkbox"/> سيراميك	<input type="checkbox"/> نسج
<input type="checkbox"/> أخرى	<input type="checkbox"/> رقمي	<input type="checkbox"/> حرفي
نوع العمل الفني الآخر		
بيانات البائع	مكان العمل	جهة الشراء
الاسم		
الهاتف		
الجوال	سعر الشراء	قيمة التأمين إذا اختلف السعر
البريد الإلكتروني		
بيانات الفنان	السيرة الذاتية للفنان	
الهاتف		
الجوال		
البريد الإلكتروني		
تعليق المصنف الخاص بالعمل	وصف العمل الفني إن وجد	

[تحميل صورة فائقة الجودة](#)

[تحميل مستندات الاقتناء](#)

مستندات الاقتناء التي سيتم تحميلها على قاعدة البيانات (طلب الاقتناء اتفاق الاقتناء الفاتورة، الإيصال، شهادة الأصالة إن وجد، تقرير الحالة).

Appendix 3

Examples of due diligence referring to collections

UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property 1970

http://portal.unesco.org/en/ev.php-URL_ID=13039&URL_DO=DO_TOPIC&URL_SECTION=201.html

This Convention aims to protect cultural heritage against the illicit import, export or transfer of ownership of protected heritage.

Arabic version:

https://unesdoc.unesco.org/ark:/48223/pf0000114046_ara.page=129

UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects 1995

<http://www.unidroit.org/instruments/cultural-property/1995-convention>

This Convention supplements the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Cultural Property 1970 and provides rules on the restitution and return of cultural objects.

Arabic version:

<https://www.unidroit.org/other-languages-cp/arabic>

Saudi Authority for Intellectual Property

<https://www.saip.gov.sa/en/laws-regulations/>

The Saudi Authority for Intellectual Property aims to organize, support, sponsor, protect, and promote intellectual property in the Kingdom in accordance with global best practices.

ICOM International Observatory on Illicit Traffic in Cultural Goods

<http://obs-traffic.museum/>

This collaborative platform aims to improve monitoring methods, data gathering and scientific research for international organizations, law enforcement agencies, research institutions and other external export stakeholders to prevent looting and trafficking of cultural property.

The Art Loss Register

<https://www.artloss.com/>

The Art Loss Register is the leading due diligence provider for the art market and maintains the world's largest private database of stolen art and collectibles.

ICOM Code of Ethics

<https://icom.museum/wp-content/uploads/2018/07/ICOM-code-En-web.pdf>

A statement of ethics for museums, it sets minimum standards of professional practice and performance for museums and their staff, including collections.

International Foundation for Art Research

<http://www.ifar.org/>

This website offers information on authenticity, ownership, theft, and other artistic, legal, and ethical issues concerning art objects.

Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention 1954

http://portal.unesco.org/en/ev.php-URL_ID=13637&URL_DO=DO_TOPIC&URL_SECTION=201.html

The first international convention that focuses exclusively on the protection of cultural property in armed conflict.

World Intellectual Property Organization—Traditional Cultural Expressions

<http://www.wipo.int/tk/en/folklore/>

This website provides information on the protection of traditional cultural expressions and intellectual property against their misuse or misappropriation, such as their copying, adaptation or use by unauthorized third parties.

**If you have any inquiries, please connect with the Visual Arts Commission through this email:
gov.art@moc.gov.sa**

ثقافتنا هويتنا
Our culture, our identity