

Shoalhaven Arts Board

Meeting Date: Wednesday, 17 August, 2022

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Attachments (Under Separate Cover)

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South Coast Cooperative Libraries – Collection Development Policy

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South Coast Cooperative Libraries – Collection Development Policy

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South Coast Cooperative Libraries – Collection Development Policy

1. Purpose

The purpose of this Policy is to clarify for:

- i) the public
- ii) the governing bodies that make up the South Coast Cooperative Libraries (Shoalhaven City Council, Kiama Municipal Council)
- iii) the library staff

The criteria used for collection development, selection, de-selection and collection maintenance.

The Collection Development Policy is the master plan for building, ~~and~~ maintaining ~~and~~ accessing the collections of the South Coast Cooperative Libraries to meet community needs. The Policy will ~~need to~~ be revised over time to take into account changing ~~information~~ needs of the community ~~interests~~, budget constraints, space limitations, advances in technology, and the large volume of publishing

2. Statement

A Collection Development Policy is the framework which underpins the direction and the development of the Library Collections to assist in meeting our ~~Community~~ community needs. This policy contains information about each of the partner Libraries and the environments in which ~~we~~ they operate, ~~including demographic and client data and establishes criteria for each collection area.~~

3. Provisions

3.1.3.1 Definition of Collection Development

Collection Development is the process of ensuring a well-balanced collection that meets the information: ~~literacy, and~~ recreational ~~and~~ cultural needs of its ~~population~~ community, building diverse collections in print and non-book formats, also e-collections and resources using a consistent approach.

The objectives of this Collection Development Policy are to:

- inform the public of the library's selection parameters and the nature and scope of the collection to meet community needs
- ensure the library meets the information needs of its ~~population~~ community
- determine the criteria for collection development and collection maintenance within the Library Service
- identify the scope, depth and utility of the collection
- prepare a guide and a basis for future collection development
- set standards for inclusion and exclusion
- aid in de-selection and the ongoing evaluation of the collections relevance
- provide Council with an information tool for Library Service evaluation
- assist with budgetary allocations and funding priorities
- guide staff in handling collection content queries
- guide and train staff in collection development and maintenance

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3.2.3.2 Library Overview South Coast Cooperative Libraries & Communities

The South Coast Cooperative Libraries consists of two local government areas working together to provide quality library services to their communities. These Local Government Areas are Shoalhaven City Council and Kiama Municipal Council.

Under the terms of the South Coast Cooperative Libraries Agreement, Shoalhaven Libraries ~~Nowra~~ takes primary responsibility for the selection, purchasing and processing of items and is also responsible for the maintenance of the database and Systems administration. The varying needs of each LGA are accounted for in the selection process.

All service points have on-line access to the Library Management System (LMS) hosted by LIBERO ~~at~~ and managed by Shoalhaven City Council. The Shoalhaven Libraries Mobile Library Services operates on a standalone laptop using wireless technology.

There are eight service points, plus ~~two~~ Mobile Libraries within the Cooperative Libraries:

Shoalhaven

Nowra (Central Library)

Ulladulla

Sanctuary Point

Milton

Mobile Library North

Mobile Library South

Kiama

Kiama (Central Library)

Gerringong

Each of the two library services is managed by a Library professional, appointed by each particular Council. The Manager of Shoalhaven Libraries is also the Cooperative Library Manager and in collaboration with the Library Manager of Kiama, takes responsibility for the development and maintenance of the collections of the Cooperative.

The South Coast Cooperative Libraries Committee consists of an elected representative (Councillor) of each participating Council; Group Director or equivalent responsible for library services at each Council and the Library Managers from each Council.

Each library service employs a mix of professional librarians, paraprofessionals, full time and part time library assistants as well as casual library assistants. Volunteers are also used across the library services as necessary.

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3.3. Population Analysis of the LGA

Figures used have been gathered using the ABS Census of Population and Housing 2016.

The communities served by the Shoalhaven, and Kiama Libraries are diverse and include sea-changers, baby boomers, Aboriginal & Torres Strait Islanders, small CALD populations, students and retirees. A breakdown of age groups and related community profile statistics are shown in the table below.

-	Shoalhaven LGA		Kiama LGA	NSW Average
Area	4,561 sq kms		259 sq kms	
Population	99,490		21,464	
0-4 years	5.1%		4.6%	6.2%
5-9 years	5.7%		4.6%	6.4%
10-14 years	5.5%		5.4%	5.9%
15-19 years	5.3%		5.5%	6.0%
20-24 years	4.6%		4.8%	6.5%
25-34 years	9.4%		8.0%	14.2%
35-49 years	15.9%		16.6%	20.0%
50-59 years	14.1%		14.3%	12.8%
60-69 years	16.2%		15.5%	10.7%
70-84 years	14.8%		16.2%	8.9%
85 and over	3.2%		4.5%	2.2%
Median Age	48		50	38
Aboriginal & Torres Strait Islanders	5.5%		1.6%	2.9%
Unemployed*	6.6%		5.0%	6.3%
Internet Connection	77.5%		83.6%	82.5%
Library Membership (2015)	37.35%		52.27%	40.25%
High (Household) income* (\$3000+)	6.8%		15.0%	18.7%
Low (Household) Income (\$650 or less per week)*	27.9%		22.3%	19.7%
Non English Speaking background (CALD)	5.8%		7.0%	26.5%

*Based on 2016 figures. New release figures due 2021

3.4. Issues

- ageing population
- relatively large indigenous population in the Shoalhaven LGA
- lack of public transport/reliance on cars for commuting
- high unemployment in the Shoalhaven LGA
- below average internet connection in the Shoalhaven LGA
- LGA large and dispersed geographic area

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3.5.3.3 Library Client Profile

Our Libraries run a number of programs and ~~services~~ activities which cater to:

- babies & pre-schoolers
- primary and secondary school students
- tertiary students
- those with special needs, including the frail, aged and housebound
- lifelong learners
- recreational readers and information seekers
- researchers
- businesspeople and owners
- Aboriginal and Torres Strait Islanders
- small CALD (Culturally & Linguistically Diverse) communities

Population profiles impact on the collection development process and ~~should be~~ are considered when purchasing and collecting items for the libraries

4. Implementation

4.1.4.1 Collection Responsibility

The Manager of Shoalhaven Libraries as the Cooperative Library Manager, in collaboration with the Library Manager of Kiama, takes overall responsibility for the development of the collections of the Cooperative.

4.2.4.2 Collection Management

Ongoing evaluation and management of each of the collections is the responsibility of professional staff at each of the partner libraries.

Collections must be maintained to preserve its ~~currency~~ relevance and presentation by maximising shelving and floor-space and so they ~~are relevant~~ remain current to their Communities. Old, damaged and underused materials should be discarded (de-selected).

4.3.4.3 Selection Responsibility

The Senior Management Team at Nowra Library takes primary selection responsibility for each branch of Shoalhaven Libraries and for Kiama Library Services.

The selection of non-book items is primarily through standing orders ~~with some individual selection during on-site visits from Specialist Suppliers.~~ online catalogues and book supplier database selection.

All Branch Library Managers have input into the selection process by identifying subject gaps, and specific titles. Staff who have expertise in a subject area, also assess resources for selection as required.

A small percentage of items are selected at the local Branch level.

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4.4.4.4 Suggestions from the Public

Community input to the collection is encouraged through ~~the~~ suggestions for purchase scheme. Requests are always considered and are purchased if they conform to the criteria adopted in this policy.

Inter Library Loans are also available for customers where the suggestion for purchase will not be met.

4.5.4.5 Collection Management and Evaluation

~~The collection needs to be constantly evaluated to identify subject gaps and to maintain its relevance to the community. A balanced up to date collection of materials is essential to a quality library.~~

~~The emphasis on popular materials to meet local needs is important. Community and social expectations are constantly changing, and information needs to be kept up to date with changing trends.~~

The management and evaluation of the collection is an ongoing activity, the purpose of which is to maintain the quality of the collection. Involved in collection evaluation is the experience and knowledge of staff, familiarity with the community, other library resources available, the existing collection and the resource budget. The libraries collections are evaluated using a variety of methods and are examined as part of the whole collection with consideration given to the specific and unique needs of each branch and their demographic characteristics.

~~Each type of material is considered on its own merits and the audience for whom it is intended. No single standard can be applied to all items.~~

~~Involved in collection evaluation is the experience and knowledge of staff, familiarity with the community and its needs and demands, other library resources available, the existing collection and the resource budget.~~

~~Each area of the collection is examined as part of the whole collection with consideration also given to the specific and unique needs of each branch and their demographic characteristics.~~

When evaluating collection areas, the following factors are considered:

- clientele/usage
- scope of the collection
- selection criteria
- de-selection requirements
- format
- future plans
- availability elsewhere
- cost
- diversity

4.6.4.6 De-Selected Items

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~~De-selected items are cancelled and the record~~ Items no longer considered relevant to the collection are removed from the Library Management System. Items are sold to the public, donated to relevant community groups or disposed of in an environmentally sustainable manner, on a continuous basis at most libraries of the South Coast Co-operative.

Selection Methodology **4.7 Selection Methodology**

A number of resources are used to select items for the collection:

- online databases
- library suppliers ~~—onsite visits~~ and online ordering.
- local retailers - bookshop visits
- standing orders - large print, non-book items, popular authors (children's & adult) and some reference material
- catalogues, promotional materials and pre-publication advice (hard copy and online)
- bibliographies
- professional library & publishing journals
- customer requests, suggestions, recommendations
- best seller lists
- media reviews / coverage
- usage and satisfaction surveys
- evaluation of donations
- social media/websites
- suggestions from the public

Unsolicited items will be considered and added to the collection if they meet the selection criteria in this policy.

~~4.7.~~ **4.8 Censorship / Controversial Material**

~~The South Coast Cooperative Libraries aim to provide resources representing all views in all fields, including political, social and religious, regardless of topic.~~

~~The primary objective of the Public Library is to serve as a place where free and open access to ideas and information on all subjects is available. The Library will select a range of items and make them available for the education, information and enrichment of the Community, for all ages and levels of ability and interest.~~

Our Libraries respect the rights of individuals to pursue their own interests, and to explore any and all ideas. The role of censor lies with the appropriate State and Federal bodies. The Library will ensure that items prohibited by law are not purchased for the Library collection. Parents and guardians are responsible for the suitability of library items or information accessed by their children.

~~The selection of items will not be inhibited by the possibility that inappropriate items may inadvertently come to the possession of children.~~

The South Coast Cooperative Libraries supports the Australian Library and Information Association's (ALIA) Statement on free access to information

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<https://www.alia.org.au/about-alia/policies-standards-and-guidelines/statement-free-access-information>

4.8. 4.9 Text Books / Educational Materials

The South Coast Cooperative Libraries support individuals of all ages pursuing independent learning, from pre-schoolers to retirees.

School libraries remain the primary source of curricula material in the community, with the public library collection acting as a supplementary source for homework help. Resources to assist high school students in relevant study areas are also purchased.

Academic curriculum textbooks are generally not purchased but may be considered if they satisfy a wider interest. Open learning and individual research is also supported.

4.9. 4.10 Formats

Resources are collected in whatever format is suitable for the target audience. Some titles are collected in a number of formats to satisfy community expectations.

Formats collected include but are not limited to:

- ~~A~~audio-book – CD (adult, youth, children); MP3; playback devices
- ~~CD music~~
- ~~digital formats – e-books, e-audiobooks, e-magazines~~
- DVDs – adult and children
- Dyslexia ~~ae~~ Friendly
- ~~e~~Emergent technologies as applicable
- ~~g~~Games (selected branches)
- ~~Home Education~~
- ~~Images~~
- ~~kit – book and audio format~~
- ~~l~~Large print – hardback, trade paperback
- ~~m~~Maps (Local Studies)
- ~~m~~Microform – microfiche and microfilm – Genealogy
- ~~m~~Monograph – hardback, trade paperback
- ~~Music CD's~~
- ~~n~~Newspapers, ~~-~~ physical and online subscriptions
- ~~e~~Online resources ~~–and~~ subscription databases
- ~~Oral Histories~~
- ~~pamphlet~~
- ~~photograph – Local Studies~~
- ~~serials~~ - adult, youth, junior; online subscriptions
- ~~Various Digital formats – (eBooks, eAudiobooks, eMagazines)~~

4.10. 4.11 Adult Selection (Fiction and Non-Fiction)

~~Books recognised as literary classics are retained even though they may contain outdated concepts. Items can also be selected that use unacceptable terms or inappropriate language. Some fiction titles are considered to be standard and are replaced as they wear out.~~

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Resources (book and non-book) relevant to the adult collection are selected based on the following criteria:

- [Currency](#)
- [Popular interest / demand](#)
- [Relevance](#) – appropriateness to Library and/or community
- [Suitability of the format](#)
- [Cost](#)
- [Australian content particularly material of local interest](#)
- [Locally written published works](#)

Non-fiction content is also assessed on:

- Reliability of content / author
- Existing subject coverage in the collection
- [Current trends](#)
- [Locally written published works](#)

~~4.11.~~ **4.12 Children's Selection (0-12 years) (Fiction and Non-Fiction)**

Books and non-book materials chosen for children (0-12) are selected based on the following criteria:

- Currency
- Popular Interest / Demand
- Relevance - appropriateness to the age (0-12)
- Suitability of the format
- Cost
- Australian content [particularly of local interest](#)

The selection criteria used for children's resources also includes an assessment of:

- appropriateness of language and themes for the target group (simplicity does not necessarily equate to inferior quality)
- integrity
- extension of the child's experiences

~~Items which meet school curricula demands are considered and purchased if they meet the collection development criteria.~~

~~As with Adult Fiction, books recognised as literary classics are retained even though they may have outdated concepts. Items can also be selected that use unacceptable terms or inappropriate language.~~ The reliability of the author and content plus existing subject coverage is also a consideration with selection of children's non-fiction items.

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Series are also included in the collection. They are popular and are used as steppingstones to other resources. Children's series titles are continually reviewed to keep up with community expectations.

~~4.12.~~ **4.13 Young Adults Selection (13-20)**

Books and non-book materials (fiction and non-fiction) chosen for young adults are assessed using the same criteria as for Adults and ~~C~~children. The appropriateness to the age is taken into account at point of selection.

~~4.13.~~ **4.14 Multiple Copies**

Because of the geographic distribution of the branches of the South Coast Cooperative and the heavy usage of some resources, duplicate copies of items in heavy demand are purchased in each collection area.

~~Standing order lists for popular Adult Fiction and Children and Youth Fiction authors are also collated to ensure receipt of best seller titles.~~

~~4.14.~~ **4.15 The Collections**

The Library Collection consists of two major sections:

Not for Loan Collection ~~(Reference)~~ – non-fiction books, Local Studies, Family History/Genealogy, ~~pamphlets~~, newspapers, some periodicals, online databases and other formats as available.

Lending Collection - adult, junior and youth fiction, adult, junior and youth non-fiction ~~collections~~, large print books, audio-books, in multiple formats, e-audiobooks and e-Book download access; magazines, downloadable magazines, music CDs, DVDs, ~~kits~~ Home Education Collection and Dyslexia ~~friendly~~ Collection ~~plus~~ ~~Other~~ collection areas, in a range of formats, are added as required.

~~4.15.~~ **4.16 Gifts/Donations**

~~Donated material can be a valuable addition to the library's collection.~~ South Coast Cooperative Libraries accept donations of items on the understanding that these will only be included in the collection if they meet the selection criteria applied to the collection areas outlined in this policy.

Donated items must be in good condition. Generally donated stock published more than 3 years previously is not accepted unless they meet the selection criteria for that specific area.

All donations become the property of the South Coast Cooperative Library with the library reserving the right to dispose of donated material if it is not required for inclusion in the collection. ~~Such material would be included in the Library's book sale, donated to other organisations or charities or disposed of through appropriate means.~~

~~General exclusions from the collection will include material which is~~

- ~~• a duplication of not needed titles~~
- ~~• Published in an unsuitable format~~

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- ~~Highly technical in nature~~
- ~~Impractical i.e. too large or too small~~
- ~~In poor condition~~
- ~~Not related to current Collection Development Policy guidelines~~

4.17 Self-published works ~~(physical)- book and non book~~

Self-publishing is a growth area and the South Coast Cooperative Libraries actively supports writers in the community. The library will consider the acquisition ~~(through purchase or donation)~~ of self-published works where the item adds value to the library collection, ~~is local in content~~, is published in a suitable format, is professionally edited, has appeal to readers and generally meets the ~~Library's~~ selection criteria as outlined in this policy. Duplicate copies of titles by local authors may be purchased for other branches and/or Local Heritage collections if the title contains local content and is of high local interest.

Self-published works ~~(e-books/e-audio)~~

~~Currently the South Coast Cooperative Library Service is not able to accept self-published electronic works. In the future it is anticipated that this service will be available and the above criteria regarding self-published works will be used to select suitable items.~~

~~4.16.~~ 4.18 Stack Collection

~~Kiama Library maintains a stack collection. A number of Branches of the South Coast Cooperative Libraries have items stored away from the main circulation area and housed in a 'Stack' area. Shoalhaven Libraries Nowra holds a large collection of stack items. Most of the items held in Stack are~~ accessible through the online catalogue. The Collection includes:

- ~~additional copies of series or complete sets of older series~~
- ~~items still used but in poor condition (replacements are purchased when available)~~
- ~~literary classics for adults and children~~
 - ~~Australian Classic Fictions~~
- ~~items of historical significance~~
- ~~non-fiction items Australian and international considered to be of value~~
- ~~valuable items~~
- ~~literary award winners fiction and non-fiction~~
- ~~Books that are out of print which have a local or Australian significance~~

The Stack collection is continually evaluated, using the Collection evaluation criteria to ensure the stock continues to meet the needs of the community.

~~4.17.~~ 4.19 Future Policy Directions

The aims of collecting must be user access and service provision, evolving customer needs and trends, and current library trends, e.g. a client-customer centred approach to collection development and effective resource utilisation.

We are facing a time of continuous technological change and e-resources and associated emergent digital technologies associated with these resources will impact on ~~our~~ future

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collection development. These technologies are increasingly significant within the collection profile and this trend is sure to continue.

~~De selection recommendations mentioned in the collection profile should be used in conjunction with the De selection Guidelines established for the libraries of the South Coast Cooperative.~~

~~Regular User Surveys and Focus Groups should be carried out and examined to ensure community needs are being met by the collections of the South Coast Cooperative Libraries.~~

~~Current Public Library trends also need to be allocated for.~~

~~4.18.~~ **4.20 Appendices**

Appendices to this policy include:

~~Appendix one – Collection Profile~~

~~Appendix two – Supporting Links~~

~~Appendix three – Shoalhaven Libraries De Selection Guidelines.~~

5. Review

To be reviewed within one year of the election of a new Council.

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Appendix One – COLLECTION PROFILE

Access to all holdings is available through the online library catalogue.

Print Collection

1. Reference	
Locations	All Branches, except the Mobile Library
Scope	Factual information on a wide range of topics. Specialist subject areas at some Branches.
Clientele	All users
Access	Not for loan unless through prior arrangement with the Information Access Librarian.
Formats	All formats
Related Collections	Non-fiction, Local Heritage/Family Heritage
Selection Criteria	Evaluation criteria: Purpose, Authority, Scope, Timeliness, Format (arrangement, indexing, organisation, consistency, ease of use), Cost
Deselection Criteria	Average life span : 5 years, 3 years for Legal & Health titles as per NSW State Library (NSWSL) recommendations. Specific NSWSL Collections deselected as per NSWSL guidelines. Items may be deselected if easily replaced by online resources.

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	Internet resources/Databases assessed regularly to ensure access and relevancy
Replacement Criteria (If applicable)	–Replacement as updated editions become available, this may be in e-resource format or other formats as technologies allow.
Future Plans	Maintain the currency of the collection. Continue to identify and fill subject gaps. Assess the collection to include a variety of media types, including databases and Internet resources. Replacement of book format by e-resources

2. Local Heritage	
Locations	Primary collection at Nowra Library & Kiama Family History Centre Smaller collections are held at each of the Co-operative Libraries
Scope	Resources about the Local area and/or by Local residents.
Clientele	All users
Access	Not for loan
Formats	All formats
Related Collections	Adult non-fiction, Reference, On-line resources
Selection Criteria	Resources about the Local area and/or by Local residents.
Deselection Criteria	Preservation methods should be employed for primary source materials. Delicate/fragile materials should be

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	copied or digitised if possible, and the original copy stored securely.
Replacement Criteria	Missing or damaged items are replaced if available.
Future Plans	<p>To continue to source materials about the Local area to build a comprehensive Local Studies collection.</p> <p>To digitise fragile/rare copies to preserve local history</p> <p>To optimise the collection and include oral histories and sound recordings.</p> <p>Continue to build an image collection</p>

3. Family History/ Genealogy	
Locations	<p>Primary collection at Nowra Library & Kiama Family History Centre.</p> <p>Smaller collections are held at each of the Branch Libraries</p>
Scope	Resources to assist family history researchers in genealogy studies
Clientele	All users
Access	Not for loan ; 48 hour loan periods
Formats	All formats
Related Collections	Adult non-fiction ; online resources
Selection Criteria	Resources to assist family history researchers in genealogy studies

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Deselection Criteria	Minimal weeding
Replacement Criteria	Missing or damaged items are replaced if available
Future Plans	<p>To continue to build the Genealogy collection and include oral histories and sound recordings.</p> <p>Investigate digital storage options.</p> <p>Investigate optimising access and preservation options.</p> <p>Expand on the library website for optimum access to Family History Resources.</p>

4. Newspapers	
Locations	All Branches, except the Mobile Library
Scope	<p>A selection of the major national, daily and weekly newspapers.</p> <p>All local newspapers</p>
Clientele	All users
Access	<p>Not for loan</p> <p>Local newspapers bound and microfilmed.</p> <p>Current bound newspapers are South Coast Register (SCR), Milton and Ulladulla Times (MUT) and The Shoalhaven and Nowra News (SNN).</p>
Formats	<p>All formats, including:</p> <p>Paper copy</p> <p>Online resources</p> <p>Microfilm</p>

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	Digital
Related Collections	Non-Fiction, Local Studies, online resources
Selection Criteria	A selection of the major national, daily and weekly newspapers. All local newspapers
Deselection Criteria	National, daily and weekly newspapers (not including local) retained for 4 weeks then recycled. The retention of newspapers at Branch Libraries varies at each location.
Replacement Criteria (if applicable)	N/A
Future Plans	Continue to index local newspapers. Greater use of online newspaper titles. Evaluate titles annually to meet community expectations. To digitise newspapers. Optimise access. Investigate alternate storage options.

5. Serials / Magazines	
Locations	All Branches have a selection of titles
Scope	Adult, young and junior magazines to support the non-fiction collection in areas of general interest. This includes but is not limited to magazines on: Popular interests

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	<p>Current affairs</p> <p>Australian subjects</p> <p>Reference, research, literary and Library Science serials</p> <p>Online resources</p>
Clientele	All users
Access	<p>Reference serial collection not for loan</p> <p>Other serial titles for loan</p> <p>Online lending available</p>
Formats	<p>All formats, including:</p> <p>Physical</p> <p>Online resources (subscriptions and back issues)</p>
Related Collections	Non-Fiction / Reference / Local Studies
Selection Criteria	<p>Each branch selects serial titles within their budget allocation.</p> <p>Popular mass market weeklies are not generally purchased, however, the e-magazine collection may hold titles of this genre.</p> <p>Currency and regularity</p> <p>Popular Interest / Demand</p> <p>Relevance – appropriateness to target group</p> <p>Suitability of the format</p> <p>Cost</p> <p>Focus on Australian content</p> <p>Existing subject coverage</p> <p>Reputation of the journal</p> <p>Value to the community and/or target group</p>

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Deselection Criteria	<p>Lending copies of magazines are removed when damaged.</p> <p>The retention of serials at Branch Libraries varies at each location</p> <p>Where the subject matter does not date magazines may be kept for two years.</p> <p>Previous issues of magazines may be deselected after two years depending on publication.</p> <p>Research, Literary and Library Science and other selected journals are retained and moved to stack after two years</p>
Replacement Criteria	<p>Magazines are not replaced if damaged, lost or overdue.</p> <p>Subscriptions are continually reviewed.</p>
Future Plans	<p>To monitor the collection to ensure titles are relevant and meet community expectations</p> <p>Monitor collection closely to enable client preferences to be initiated</p> <p>Examine all research journals and use online if appropriate and within budget</p> <p>Monitor physical and downloadable magazines to avoid duplication.</p>

6. Home Education Collection	
Location	Collections are held at Nowra, Ulladulla and Milton Libraries.
Scope	Junior Fiction and Junior Non-fiction
Clientele	<p>Junior</p> <p>Home Schooling Community</p>

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Access	For loan
Format	Print Cards Workbooks
Related Collections	Junior-Fiction Junior-Non-Fiction
Selection Criteria	Based on school curriculum
Deselection Criteria	Outdated Damaged Level of currency
Replacement Criteria	Recommended titles are replaced as needed. As new titles become available.
Future Plans	Build collection in line with the NSW School curriculum. Continue to promote collection through Home Schooling Network.

7. Non-Fiction	
Locations	All Branches Youth non-fiction is not held on the Mobile
Scope	Non-fiction resources that meet community needs
Adult	Resources or access to resources for: Information/lifelong learning

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<p>Young</p> <p>Junior</p>	<p>Recreation/lifestyle</p> <p>Tertiary/Open learning students</p> <p>Resources concerning recreation, lifestyle and issues that affect young people (13-20 years)</p> <p>Resources or access to resources for information and recreation suited to children (0-12 years)</p> <p>Resources from recommended reading lists</p> <p>Home Education Collection</p>
<p>Clientele</p> <p>Adult</p> <p>Young</p> <p>Junior</p>	<p>All users</p> <p>Young people (13-20 years)</p> <p>Children from primary to early secondary level (0-12 years).</p>
<p>Access</p>	<p>For loan</p> <p>To ensure equity of access the library reserves the right to limit the number of titles which may be borrowed in a subject area.</p>
<p>Formats</p>	<p>All formats including e-books, e-audiobooks and electronic resources</p>
<p>Related Collections</p> <p>Adult/Youth</p>	<p>Adult non-fiction ; e-book ; e-audio ; physical audiobooks</p>

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Junior	Youth non-fiction ; e-book ; e-audio ; physical audiobooks
<p>Selection Criteria</p> <p>Adult / Youth</p> <p>Currency</p> <p>Popular Interest / Demand</p> <p>Relevance – appropriateness to collection and/or community</p> <p>Suitability of the format</p> <p>Cost</p> <p>Focus on Australian content</p> <p>Existing subject coverage</p> <p>Controversial subjects included, presenting both sides of an issue.</p> <p>Junior</p> <p>Preference is given to books with contents and index pages</p> <p>Titles are not excluded because of bias against an author or subject matter. It is the responsibility of parents or guardians, not library staff, to make a final decision as to what is suitable reading for their child.</p>	
Reasons for Non-inclusion	Cost, format
<p>Deselection Criteria</p> <p>Outdated/inaccurate</p> <p>Usage</p> <p>Damaged material</p> <p>Older resources of value and classics considered for the stack collection</p> <p>Adult</p> <p>Average life: 3 years; 2 years for Medical, Legal & Travel guides</p>	

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Young / Junior	Average life : 3 years
Replacement Criteria	<p>Standard works and classics are replaced with new editions if available</p> <p>Missing or long overdue items may be replaced with similar up-to-date materials.</p> <p>Recognised non-fiction authors are retained</p> <p>or</p> <p>Replaced with newer editions or other titles on the same subject if available</p>
Future Plans	<p>To build the collections in line with the expressed interest and needs of the partner LGAs</p> <p>Target collections in each Branch towards subjects which are of interest to the Community</p>

8. Fiction	
Locations	All Branches
<p>Scope</p> <p>Adult</p> <p>Young</p>	<p>Resources include popular, contemporary and classic novels to accommodate a wide range of reading interests</p> <p>Award-winning novels</p> <p>Australian authors</p> <p>Resources include popular, contemporary and classic novels to accommodate a wide range of reading interests (13-16 years)</p> <p>Award-winning novels</p> <p>Australian authors</p>

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Junior	<p>HSC Reading list titles</p> <p>Resources include popular, contemporary and classic novels to accommodate a wide range of reading interests (0-12 years)</p> <p>Award-winning novels</p> <p>Australian authors</p> <p>Recommended Reading list titles, e.g. Premier's Reading Challenge</p> <p>Junior Series</p> <p>Easy to Read and First Readers</p>
<p>Clientele</p> <p>Adult</p> <p>Youth</p> <p>Junior</p>	<p>All users / Adult patrons</p> <p>Young people (13-20)</p> <p>High School Students</p> <p>Children from primary to early secondary level (0-12 years).</p>
Access	<p>For loan</p> <p>Popular and best seller fiction purchased in multiple copies for allocation to branches</p> <p>To ensure equity of access the library may restrict the loan period of titles which have a high ratio of reserves</p>
<p>Formats</p> <p>Adult</p> <p>Youth / Junior</p>	<p>All formats, including</p> <p>Paperback</p> <p>Hardback</p> <p>All formats</p> <p>Paperback format is preferred</p>

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	e-book and e-audiobook
Related Collections	
Adult	Large Print ; e-book ; e-audio ; physical audiobooks
Youth	Adult fiction ; e-book ; e-audio ; physical audiobooks
Junior	Young Fiction ; e-book ; e-audio ; physical audiobooks
Selection Criteria	<p>Currency</p> <p>Popular Interest / Demand</p> <p>Suitability of the format</p> <p>Cost</p> <p>Recommendations by reviewers</p> <p>Literary merit (Award Winners)</p> <p>Appearance</p> <p>Standing orders for selected popular authors</p>
Young / Junior	<p>Criteria the same as for adult fiction</p> <p>Standing orders for selected popular authors and series</p> <p>Imaginative and original writing</p> <p>Titles are not excluded because of bias against an author or subject matter. It is the responsibility of parents or guardians, not library staff, to make a final decision as to what is suitable reading for their child.</p>
Reasons for non-inclusion	Format, Cost, Age

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<p>Deselection Criteria</p> <p>Adult</p> <p>Young / Junior</p>	<p>Outdated</p> <p>Usage</p> <p>Read-out</p> <p>Damaged material</p> <p>Average life: 5 years</p> <p>Average life: 4 years</p>
<p>Replacement Criteria</p> <p>Adult</p> <p>Young / Junior</p>	<p>Missing or long overdue items are replaced if available.</p> <p>Retain Australian authors, classics, titles/authors with ongoing interest, prize winners.</p> <p>Titles considered to be standards are replaced if available</p> <p>Recommended reading list titles are retained</p>
<p>Future Plans</p>	<p>To build the collections in line with the expressed interest and needs of the target groups</p>

<p>9. Large Print</p>	
<p>Locations</p>	<p>All Branches</p>
<p>Scope</p>	<p>Resources include popular, contemporary and classic novels to accommodate a wide range of reading interests</p> <p>Award-winning novels</p> <p>Australian authors</p>

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	<p>A selection of non-fiction titles</p> <p>The only distinction between material in this collection and the adult fiction collection is the size of the font. For this reason the collection largely mirrors the adult fiction in regard to collection development.</p>
Clientele	<p>All users</p> <p>Patrons with a visual impairment</p>
Access	For loan
Formats	All formats, primarily print
Related Collections	Adult Fiction ; e-books
Selection Criteria	<p>Currency</p> <p>Popular Interest / Demand</p> <p>Suitability of the format</p> <p>Cost</p> <p>Recommendations by reviewers</p> <p>Literary merit (Award Winners)</p> <p>Appearance</p> <p>Standing Orders from Specialist suppliers for a selection of large print titles</p>
Reasons for non-inclusion	Cost, format, age
Deselection Criteria	<p>Average life span : 3 years</p> <p>Outdated</p> <p>Usage</p> <p>Read out</p> <p>Damaged material</p>

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	<p>Read-out items may be transferred for use by the Home Library Service</p> <p>De-selected items may be used to supplement the collections of the hospitals and aged care facilities in the community</p>
Replacement Criteria	Missing or long-overdue items are replaced if still in demand, and available for purchase.
Future Plans	<p>To build the collection in line with the expressed interest and needs of the target group</p> <p>To include e-resources which support those with a visual impairment</p>

10. Graphic Novels	
Locations	All Branches (Varying Collection size)
Scope	<p>Material with a high image content</p> <p>Aimed at young adult and junior readers</p>
Clientele	Young adults; Junior readers
Access	For loan
Formats	<p>All formats</p> <p>Comic book graphics with fiction/non-fiction storylines</p>
Related Collections	Youth / Junior Collections
Selection Criteria	<p>Currency</p> <p>Popular Interest / Demand</p>

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	<p>Suitability of the format / content</p> <p>Cost</p> <p>Language/Themes</p> <p>Quality of images</p> <p>Quality of the publication</p> <p>Titles should not be excluded because of bias against an author or subject matter. It is the responsibility of parents or guardians, not library staff, to make a final decision as to what is suitable reading for their child.</p>
Deselection Criteria	<p>Outdated</p> <p>Usage</p> <p>Read out</p> <p>Damaged material</p>
Replacement Criteria	<p>Replace outdated, read out titles as needed</p>
Future Plans	<p>To monitor collection usage and demand.</p> <p>Investigate e-resources and databases in this format.</p>

11. Picture Books (Easies)	
Locations	All Branches
Scope	<p>Provide resources suitable for non-readers and picture story books for parents to read to babies and pre-schoolers (0-5).</p> <p>Resources include popular, contemporary and classic picture books, life themes</p> <p>Award-winning titles</p> <p>Australian authors</p>

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	<p>Recommended Reading list titles</p> <p>Early reading materials</p> <p>Australian titles</p> <p>Illustrated resources that are more suitable for older children and adults are purchased and placed in other categories.</p> <p>Resources for story time</p>
Clientele	Parents and children – birth to early independent reading
Access	For loan
Formats	<p>All formats, including</p> <p>Hardback</p> <p>Quality paperbacks</p> <p>Board books.</p>
Related Collections	Junior Fiction ; Storybox database ; e-books ; e-audiobooks
Selection Criteria	<p>Three levels of picture books purchased – E1, E2, E3</p> <p>Currency</p> <p>Popular Interest / Demand</p> <p>Suitability of the format</p> <p>Cost</p> <p>Recommendations by reviewers</p> <p>Literary merit (Award Winners)</p> <p>Appearance</p>

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	Titles are not excluded because of bias against an author or subject area. It is the responsibility of parents or guardians, not library staff, to make a final decision as to what is suitable for their child
Deselection Criteria	<p>Average life span ÷ 3 years</p> <p>Outdated</p> <p>Usage</p> <p>Damaged</p>
Replacement Criteria	<p>Missing or long overdue items are replaced if still in demand, and available</p> <p>Prize winners, classics and popular stories will be retained and replaced if available</p>
Future Plans	To build the collection in line with the expressed interest and needs of the target group

12. —Dyslexic Friendly Collection	
Location	Nowra and Ulladulla Libraries
Scope	Provide resources to those in the community diagnosed with Dyslexia
Clientele	Junior and Youth
Access	For loan
Format	Dyslexic font
Related Collections	Audiobooks, Online resources

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Selection Criteria	Popular interests, award-winning children's and youth stories
Deselection Criteria	Damaged Outdated Read-out
Replacement Criteria	Replace with updated titles as they become available.
Future Plans	Continue to promote through school networks and community groups which may have an interest.

Non-Book Collection

1. Electronic Resources	
Locations	24/7 Digital Library available through the library catalogue and Shoalhaven Libraries App.
Scope	Provide electronic resources to library members both full and digital 24/7 through the library catalogue and Shoalhaven Libraries App Factual information on a wide range of topics. Specialised information. Recreational information
Clientele	All library members
Access	All databases can be accessed by users whilst in the library. Some databases can be accessed by users at home on their personal device

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Formats	Various electronic databases for adults and children that include fiction, non-fiction, reference and Local Heritage resources, e-books, e-audiobook, e-magazines, newspapers and films
Related Collections	All other library collections
Selection Criteria	<p>Information need or gap.</p> <p>Relevance to our library clientele.</p> <p>Currency of Information.</p> <p>Ease of use.</p> <p>Accessibility – in-house or remote access.</p> <p>Cost</p> <p>Continued Usage – usage figures assessed annually.</p>
Deselection Criteria	<p>No longer relevant</p> <p>Cost</p> <p>Poor support</p> <p>Poor usage</p> <p>Outdated</p>
Replacement Criteria (if applicable)	Monitored on a regular basis and assessed annually before subscription renewal
Future Plans	<p>Monitor usage</p> <p>Investigate and trial other databases</p> <p>Continue to identify and subscribe to e-resources with specific relevance to community needs.</p> <p>Maintain currency of the collection.</p> <p>Continue to promote e-resources as an alternate means of information access</p>

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2. DVD's	
Locations	All Branches
Scope	<p>Includes but not limited to:</p> <p>Feature films and television shows</p> <p>Music and dance</p> <p>Documentaries</p> <p>Classic films</p> <p>Self help</p> <p>Australian titles</p> <p>Films on school reading lists</p> <p>Foreign</p>
Clientele	<p>All users</p> <p>Titles are not excluded because of bias against an author or subject matter. It is the responsibility of parents or guardians, not library staff, to make a final decision as to what is suitable for their child.</p>
Access	<p>For loan</p> <p>To ensure equity of access the library reserves the right to limit the number of titles borrowed</p> <p>Items with an restricted classification (eg M+) are not permitted to be borrowed by members under 18 years</p>
Formats	<p>DVDs</p> <p>Online resources</p>
Related Collections	Non-Fiction
Selection Criteria	Standing Orders from Specialist suppliers for a selection of titles

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	<p>Currency</p> <p>Popular Interest / Demand</p> <p>Cost</p> <p>Merit (Award-Winners)</p> <p>Focus on Australian content</p>
Deselection Criteria	<p>Outdated</p> <p>Usage</p> <p>Damaged</p> <p>Untraceable missing discs</p>
Reasons for Non-Inclusion	<p>Cost</p> <p>Incompatible with Australian standards</p>
Replacement Criteria	<p>Popular / In-Demand titles</p> <p>Titles considered to be standards are replaced if available</p>
Future Plans	<p>To build the collection in line with the expressed interest and needs of the Community</p> <p>To include all media formats for film</p>

3. Audio-Books	
Locations	All Branches
Scope	<p>This collection supports the fiction collections and provides members with access to fiction in an alternate format.</p> <p>Resources include popular, contemporary and classic novels to accommodate a</p>

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Young/Junior	<p>wide range of reading interests</p> <p>Award-winning novels</p> <p>Australian authors</p> <p>A selection of non-fiction titles</p> <p>Resources include popular, contemporary and classic novels to accommodate a wide range of reading interests (0-20 years)</p> <p>Award-winning novels</p> <p>Australian authors</p> <p>Recommended Reading list titles</p> <p>Multi-media kits including text</p>
<p>Clientele</p> <p>Young</p> <p>Junior</p>	<p>All-users</p> <p>Patrons with a visual impairment</p> <p>Young people (13-20 years)</p> <p>High School Students</p> <p>Children from babies to early secondary level (0-12 years).</p>
Access	For loan
Formats	CD's, playaways, e-audio, MP3
Related Collections	Fiction, Large Print, Non-Fiction, Junior, online resources
Selection Criteria	<p>Standing Orders from Specialist suppliers for a selection of titles</p> <p>Abridged titles are generally not purchased</p>

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Young/Junior	<p>Currency</p> <p>Popular Interest / Demand</p> <p>Cost</p> <p>Recommendations by reviewers</p> <p>Literary merit (Award Winners)</p> <p>Appearance</p> <p>Quality of sound recording (professional)</p> <p>Standing Orders from Specialist suppliers for a selection of titles</p> <p>Titles are not excluded because of bias against an author or subject matter. It is the responsibility of parents or guardians, not library staff, to make a final decision as to what is suitable for their child.</p>
Reasons for Non-Inclusion	Cost, Abridged version
Deselection Criteria	<p>Outdated</p> <p>Usage</p> <p>Damaged</p> <p>Untraceable missing discs</p>
Replacement Criteria	<p>Replacement media purchased if available</p> <p>Missing or long overdue items are replaced if still in demand, and available</p> <p>Titles considered to be standards are replaced if available</p>
Future Plans	<p>Continue to extend the collection and source best value to meet community expectations</p> <p>Source alternate media such as downloadable options</p> <p>Investigate online databases/resource options</p>

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4. Music	
Locations	All Branches
Scope	Music collection, primarily on CD, including but not limited to contemporary and past composers and performers from all musical genres
Youth	Music popular with young people
Junior	Music popular with children
Clientele	All users
Access	For loan
Formats	CD, DVD
Related Collections	Non-Fiction, DVD
Selection Criteria	
Adult / Young	Popular Interest / Demand Cost Recommendations by reviewers Merit (Award Winners) Quality of sound recording Standing Orders from Specialist suppliers for a selection of titles

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Junior	Titles are not excluded because of bias against a composer or performer. It is the responsibility of parents or guardians, not library staff, to make a final decision as to what is suitable for their child.
Reasons for Non-inclusion	Cost, Age, Format/Size
Deselection Criteria	Outdated Usage Damaged Untraceable missing discs
Replacement Criteria	Missing or long-overdue items are replaced if still in demand, and available Titles considered to be standards are replaced if available
Future Plans	Ensure all branches have adequate stock of music formats to satisfy local demand Explore alternate media sources

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Appendix ~~two~~ One- Supporting Links**Access to Information in New South Wales public libraries guidelines**

<https://www.sl.nsw.gov.au/sites/default/files/accesstoinformation2007.pdf>

ALIA core values statement

<https://www.alia.org.au/about-alia/policies-standards-and-guidelines/alia-core-values-statement>

ALIA Statement on online content regulation

<https://www.alia.org.au/about-alia/policies-standards-and-guidelines/alia-online-content-regulation>

Internet Policy Guidelines for NSW Public Libraries

https://www.sl.nsw.gov.au/sites/default/files/internet_guidelines_2011.pdf

Libraries and information services and Indigenous peoples

<https://www.alia.org.au/about-alia/policies-standards-and-guidelines/libraries-and-information-services-and-indigenous-peoples>

Library and information services for people with a disability

<https://www.alia.org.au/about-alia/policies-standards-and-guidelines/library-and-information-services-people-disability>

Living Learning Libraries: standards and guidelines for NSW public libraries**Statement on free access to**

https://www.sl.nsw.gov.au/sites/default/files/pol_living_learning_libraries_v_7.3_2020.pdf

Statement on free access to information

<https://www.alia.org.au/about-alia/policies-standards-and-guidelines/statement-free-access-information>

Statement on information literacy for all Australians

<https://www.alia.org.au/about-alia/policies-standards-and-guidelines/statement-information-literacy-all-australians>

Statement on public library services

<https://www.alia.org.au/about-alia/policies-standards-and-guidelines/statement-public-library-services>

UNESCO Public library manifesto

<https://www.ifla.org/publications/iflaunesco-public-library-manifesto-1994>

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Appendix three – De-Selection Guidelines

De-selection is a valuable and integral part of collection development and is used in conjunction with the Collection Development Policy. Collections must be maintained so that they are attractive and relevant to their Communities.

Old, damaged, out of date and underused materials should be discarded (de-selected).

These guidelines have been written to assist the staff in weeding (or de-selecting items) in the collection.

De-Selection is essential to:

- optimize space in the library
- reflect the changing needs of the community
- maintain reliability by having up-to-date collections
- remove the illusion of a well-stocked library which rebuffs bids for improved budgets for purchasing new resources in all formats
- give the library a fresh, inviting appearance where clients can find up-to-date information

The rate at which resources become unusable or obsolete varies. Information can become obsolete or irrelevant due to:

- new developments and discoveries, eg Science, Technology, Social Sciences
- changes in tastes, interests and emphases within society, eg once popular sports people, entertainers
- predictions on the course of world politics and events for a specific time period
- design (house/fashion) trends
- hard line attitudes to groups now accepted by society

Living, Learning Libraries Update (2020) recommends as a baseline standard that 50% of the collection should have been purchased in the last 5 years. This excludes Local Studies and Family History collections.

The following benchmarks can be used to assess stock for de-selection:

- outdated material (5 years +)
- outdated concepts
- older or outdated editions of the same title or subject (law, health, travel)
- damaged stock
- stock which has either not been loaned or loaned very little
- read-out, ie location stamp shows that transferred to all Branches in the Shoalhaven
- duplicate copy no longer in demand

Items to be retained can be considered for Stack collections or items returned from Branches can replace existing copies, dependent on the condition.

Standard works and classics should not be discarded based on usage. They are basic to a public library collection, even if rarely loaned.

Disposal of De-Selected Items

Unwanted de-selected items are cancelled and the record deleted from the Library Management System as well as Libraries Australia (where applicable).

D-selected stock is sold to the public at various times through the year. Damaged items are recycled. Large print is distributed to local nursing homes and other aged care facilities as required.

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De-Selection Guidelines for Library Classification Areas

Genre	Examples	De-Selection Guidelines	Comments
Reference			Average life : 3 years Considered for Reference Stack or another Branch if appropriate
	Bibliographies and encyclopaedias		Average life : 3 years Some topics may be relevant for up to 15 years, e.g. Art (encyclopaedias)
	Almanacs / Yearbooks	Superseded editions	Now mostly available online
	University / TAFE handbooks/calendars	Superseded editions	Now mostly available online
	Job Search handbooks	Superseded editions	Now mostly available online
Adult Non-Fiction		Outdated / inaccurate / damaged Memoirs and essays Subjects no longer popular Unused volumes of sets Multiple copies Superseded editions	
	Australian material	Careful evaluation required	
	Self published books E-resources	Unless local value Low usage statistics Cost Poor Support Lack of information Currency	

Guidelines for Specific Non-Fiction Classes

Non-Fiction Class	Examples	De-Selection Guidelines	Comments
Computer Science (001-006)		Maximum of 5 years	The Computer School
	Awareness of new programs	Older materials	
		Superseded editions	Not sent on to Branches
Religion and Philosophy (100-200)	Retain systems of philosophy		Check usage of this subject area
		Superseded editions	World Book Online

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		of Historical and explanatory texts	
		Discard older : Theology Commentaries on the Bible Sectarian literature, Sermons Conduct of life	
		Older Self help psychology and guides to living	
Social Sciences (300s)			Average life : 5 years
	Law	2 years	Guidelines from LIAC
	Basic materials on customs and folklore		Retained – high usage, replace when needed
	Economics, investments, taxation	Need regular review	
	Historical works on economics, political science, education, transportation	Retained if high usage	Evaluate
	World politics and events for a specific time period which has passed	1900's 20 th Century	
Language (400's)		Superseded editions Damaged material	Check usage Mango Languages Database
Pure Sciences (500s)		Average 3-5 years	Retain classical works in this field
	Books with absolute information or theories	Outdated	
	Textbooks	Superseded works 3 years	
	HSC texts	2-3 years	Monitor curriculum changes
	Botany and natural history		Evaluate
	Astronomy	Dates rapidly	
Applied Science (600s)			
	Technology	3-5 years	
	Medical information	3 years unless personal journey	Science Reference Centre, Consumer Health Complete
	Inventions, radio, television	5 years	
	Business	3-5 years	Retain classical texts
	Business materials	1990's	







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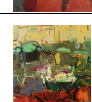

	written for a specific time-period which has passed	20 th -century	
	Cookbooks, gardening, craft	Superseded editions Outdated Damaged	
Arts, Music, Hobbies (700s)			Retain Australian content
	Fine Arts	Consider de-selection carefully	Retain classics
	Music, engravings, fine illustrated books		Retain
	Interior design	Superseded editions Outdated concepts	Hobbies & Craft Reference Centre
	Coffee table books	Superseded editions Outdated concepts	
Literature (800s)			Retain unless superseded edition
	Literary history		
	Australiana — poets, dramatists and writers		
	Collected works		
	Academic reading lists		
	Poets and dramatists	No longer regarded in literary history No longer read	
	Minor Novelists	Low readership	
History (900s)			
	Historical works	Summaries; not authoritative	
	Travel	5 years	Retain classics
	Travel Guides	2-4 years	
	Literary Histories		Retain
	Local Studies		Do Not Deselect
	Regional History		
	Contemporary writings of war	Damaged Superseded editions or subject matter	Retain classics
Geography (900s)		5 years Needs to be up to date to be relevant Superseded edition	Retain classics
Biographies (B/AAA-B/ZZZ)		Superseded editions Person no longer significant Self published authors — low readership	


















Table A



Works recommended for acquisition



	DHC2000.02 Angus Adameitis, <i>Untitled</i> 1999 oiled steel From graduating exhibition at NAS H160cm?
	DHC2001.05 Angus Adameitis, <i>Blue Black with a Little Bit</i> 2001 painted steel
	DHC2001.04 Angus Adameitis, <i>Compression IV</i> , 2000, oiled steel
	DHC1997.01 Richard Allen, <i>Wind Break</i> , 1997, acrylic on canvas, 121 x 41 cm
	DHC1997.03 George Barker, <i>Islands - The Long Black Ship</i> , 1991, etching 1/1, 55 x 74 cm
	DHC2012.05 May Barrie, <i>Granite Fragment</i> 2011 polished granite 25 x 13 x 13 cm
	DHC2016.01 May Barrie, <i>Topsy</i> c. late 1950's black conte on paper 17x17cm
	DHC2016.02 May Barrie, <i>Wallaby</i> (multiple views) c.1940's pencil on paper 30 x19cm
	DHC1994.06 Malcolm Benham, <i>Witness – Night Drawing</i> 1994 acrylic on paper 45 x 35 cm
	DHC1994.07 Malcolm Benham, <i>Witness – Till it is struck</i> 1994, acrylic on paper, 38 x 53 cm
	DHC1994.03 Malcolm Benham, <i>Witness – The Messenger</i> , 1994, acrylic on linen on board, 182 x 210 cm
	DHC1994.05 Malcolm Benham, <i>Witness – Study for Messenger</i> , 1994, acrylic on paper, 61x47cm
	DHC1995.03 Malcolm Benham, <i>untitled (Witness series -pink)</i> , 1994, acrylic on paper, 60 x 70 cm
	DHC1996.07 Malcolm Benham, <i>Black Water Dam</i> , 1995, oil crayon on paper, 30 x 40 cm




	DHC1996.08 Malcolm Benham, <i>Untitled – Bloodwood</i> , 1995, oil crayon on paper, 30 x 40 cm
	DHC1996.09 Malcolm Benham, <i>Untitled – Waterlily</i> , 1995, oil crayon on paper, 40 x 30 cm
	DHC1996.10 Malcolm Benham, <i>Untitled – Dam series</i> , 1995, oil crayon on paper, 40 x 30 cm
	DHC1996.11 Malcolm Benham, <i>Granite Falls</i> , 1996, oil crayon on paper, 61 x 47 cm
	DHC1996.12 Malcolm Benham, <i>Granite Falls – pink & blue</i> 1996 oil crayon on paper 61 x 47 cm
	DHC2002.06 Janik Bouchette, <i>Le Chene et le Roseaux</i> , 2001, steel, 180 x 90 x 50 cm (approx)
	DHC2001.08 Janik Bouchette, <i>Self Portrait</i> , 2001, painted steel, 150 x 60 x 60 cm (approx)
	DHC1965.03 Guy Boyd, <i>Coffee Set</i> c.1950, Set of six coffee cups and saucers, earthenware
	DHC1996.02 Grace Burzese, <i>Markings</i> 1996 acrylic and iron oxide on linen 137 x 157 cm
	DHC1996.03 Grace Burzese, <i>Temple</i> 1995 acrylic and beeswax on linen 156 x 124 cm
	DHC1997.02 Grace Burzese, <i>Lines of Violet</i> 1997 acrylic on linen 59 x 58 cm
	DHC1999.03 Grace Burzese, <i>Untitled</i> 1999 acrylic on paper 16.5 x 16.5 cm
	DHC2001.02 Grace Burzese, <i>Crossing Paths</i> 2001 acrylic on board 137.5 x 137.5 cm
	DHC2002.02 Grace Burzese, <i>Bone Factory</i> 2002 acrylic on canvas 64cm diameter
	DHC2018.04 Grace Burzese, <i>Untitled 2015</i> 25 x 25 x 25 cm approx painted metal on painted wood base

	Kathy Cavaliere, <i>day dreams: camera obscura – negative</i> , and <i>day dreams: camera obscura – contact print</i> , 2005, black and white photograph created from room sized camera obscura, 129 x 161 cm (framed)
	DHC1994.02 Virginia Coventry, <i>Unbounded No 10</i> 1994, 50 x 37.5 cm lithograph on rag paper, edition of four
	DHC1996.01 Virginia Coventry, <i>Second Nature</i> , 1996, acrylic on canvas, 88 x 110cm
	DHC1999.02 Virginia Coventry, <i>Percussion #2</i> 1998, 27.5 x 27.5 cm, acrylic gesso, silverpoint, pencil, beeswax crayon, oil pastel on rag paper
	DHC2021.03 Virginia Coventry, <i>Torso</i> , 1990, acrylic on plywood, 40 x 60cm
	DHC1994.02 Virginia Coventry, <i>Unbounded No 14</i> 1994, 50 x 37.5 cm, lithograph on rag paper. Edition of four
	DHC2001.05 Pamela Cowper, <i>Side Link</i> , 2001, mixed media, 32 x 32.5 cm
	DHC2001.06 Pamela Cowper, <i>Red Track</i> , 2001, mixed media 32 x 32.5 cm
	DHC2003.02 Pamela Cowper, <i>Moon over Hornibrook</i> 2003, timber, bronze, acrylic, oil paint, 57 x 80 x 5 cm
	DHC1995.06 Michael Cubey, <i>Three Ways</i> , 1995, 50 x 147cm, oil on board Triptych
	DHC1993.01 Liz Cuming, <i>Kuring-gai Bush</i> , 1993, 150 x 120cm, oil on canvas
	DHC1994.01 Liz Cuming, <i>Bundanon X</i> , 1994, 76 x 60cm, oil on canvas
	DHC1996.06 Elisabeth Cummings, <i>See-Saw</i> , 1995, oil on board, 35 x 35 cm
	DHC2000.03 Elisabeth Cummings, <i>Untitled (Stovetop)</i> , 2000, oil on board, 62 x 70 cm
	DHC2002.04 Elisabeth Cummings, <i>Kimberly Water Hole</i> , 2002, oil on canvas, 51 x 56 cm

	DHC2019.04 Jann Dark, <i>The Wave</i> , 1990, oil on canvas, 41 x 61cm
	DHC2003.01 Lachlan Dibden, <i>Autumn</i> , 2003, acrylic and graphite on canvas, 152 x 46 cm
	DHC2000.07 Ignatia Djanghara, <i>Wanjina</i> , carved slate item, No 1123, c. 1995
	DHC2000.04 Rachael Douglass, <i>Tsunami</i> , 2000, forged and welded steel, 60 x 60 x 40 cm
	DHC2000.05 Rachael Douglass, <i>Avesbury Solstice</i> , 2000 steel painted, 50 x 53 x 41 cm
	DHC1965.01 Margaret Dredge, <i>St Joan</i> , 1965, oil on board, 185 x 124 cm
	DHC1967.01 Margaret Dredge, <i>Untitled 1967</i> , acrylic on board, 70 x 48 cm
	DHC2001.01 Margaret Dredge, <i>Ajax</i> , 1965, oil on board, 114 x 76.5 cm
	DHC1979.01 Margaret Dredge, <i>Untitled</i> , 1979, etching, edition 2/12, 87 x 72 cm
	DHC1982.02 Margaret Dredge, <i>Shadow on the Door</i> , 1982, etching 1/12 87 x 73 cm
	DHC2005.03 Margaret Dredge, <i>Untitled 1985</i> acrylic on canvas, 61 x 152 cm
	DHC2012.01 Margaret Dredge, <i>No's Doorway</i> , 1997, acrylic on canvas, 122x152cm
	DHC2018.01 Margaret Dredge, <i>Richmond Gothic</i> , 1981, etching, 95 x 75 cm approx
	DHC2018.02 Margaret Dredge, <i>Untitled (red pole)</i> , 1995 acrylic paper, 76 x 56cm
	DHC2018.03 Margaret Dredge, <i>Macquarie Island</i> , 1997, acrylic paper, 63x44cm
	DHC1964.01 Margaret Dredge, <i>Death of Patroclus</i> , 1964, oil on board, 124 x 93 cm
	DHC1967.02 Margaret Dredge, <i>Forward March</i> , 1967, oil on board, 70 x 70 cm

	DHC1973.01 Margaret Dredge, <i>Leif</i> , 1974, stoneware, 16 x 14 x 20 cm
	DHC1971.01 Margaret Dredge, <i>Untitled</i> , 1971, glass tile mosaic, 93 x 90 cm
	DHC1970.01 Margaret Dredge, <i>Untitled orange and blue</i> , 1970, acrylic on board, 123.5 x 32 cm
	DHC1975.01 Margaret Dredge, <i>Untitled – blue grey</i> , c. 1975, acrylic on canvas, 122 x 91 cm
	DHC1981.01 Margaret Dredge, <i>Nomadic Journey</i> , 1981, etching 3/7, 92 x 120 cm
	DHC1982.01 Margaret Dredge, <i>Homunculus through the Looking Glass</i> , 1982, etching 1/12, 95 x 72.5
	DHC2012.02 Margaret Dredge, <i>Untitled (black & brown)</i> , 1991, acrylic on canvas, 122x182cm
	DHC1996.14 EJ, <i>Coolamon</i> or "Piti" wood carved with burnt / incised design, 56 x 19 x 10
	DHC1977.02 Doug Erskine, <i>A State of Love. Used and Abused</i> , 1977, 30 x 35 cm, frame, meat hook, glass, wood glaze
	DHC1973.03 Ruth Faerber, <i>Something passes – Some things remain</i> , screen print and pressed paper, 60 x 90 cm approx
	DHC1975.03 Diogenes Farri, <i>Totem</i> , 1975, fired stoneware, 59cm diameter x 7cm thick
	DHC1975.04 Diogenes Farri, <i>Untitled – Vase</i> , 1975 ceramic made at St Albans Studio
	DHC1999.01 Vivienne Ferguson, <i>Goings on</i> , 1999, acrylic on canvas, 110 x 90cm
	DHC2000.08 Vivienne Ferguson, <i>No such thing</i> , 2000, acrylic on canvas, 152 x 152 cm
	DHC2003.05 Peter Gardiner, <i>debris field VI</i> , 2003, enamel on board, 120 x 120 cm















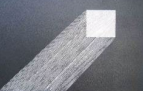
	DHC2005.10 Tom Gleghorn, <i>Untitled – Suburban Sun</i> , 1959, oil on canvas, 50 x 60cm
	DHC1980.01 Victor Greenaway, <i>Untitled</i> , c. 1980, stoneware
	DHC1993.05 Philip Gudthaykudthay, <i>Minytji – Landscape</i> , 1993, etching 1/16, 55 x 74 cm framed
	DHC1990.01 Jose Guerreiro, <i>Untitled – black</i> , c.1980's, screen print, 100 x 80 cm
	DHC1999.06 Nigel Harrison, <i>Coerseive Steel Life</i> , 1999, painted steel, 60 x 70 x 40cm
	DHC1996.15 Steve Harrison, <i>But I know so little</i> , 1996, Porcelain bowl, 8 x 28 (diameter) cm
	DHC1994.09 Brian Hartigan, <i>"14.3.94"</i> , 1994, acrylic on paper, 75 x 56 cm
	DHC1992.03 John Hatton, <i>Cudmirrah Beach</i> , c.1992, oil on canvas
	DHC1991.02 John Hatton, <i>Berrara Beach</i> , c.1991, oil on canvas
	DHC1989.03 John Hatton, <i>Jervis Bay</i> , c. 1988, oil on canvas
	DHC1974.04 Doug Hawkins, <i>Blossom Jar</i> , 1974, stoneware
	DHC2020.03 Jenny Herbert-Smith, <i>Attached Detachment</i> , 2010, painted steel
	DHC2011.03 Jenny Herbert-Smith, <i>it will be alright on the night</i> , 2011, painted steel
	DHC1962.01 William Hick, <i>Untitled – vase</i> , c.1962, stoneware
	DHC2002.07 Dave Hickson, <i>Lighting the Barbeque</i> , 2002, mild steel, 47 x 31 x 25cm
	DHC2006.06 Estelle Hogan, <i>Spinifex Basket</i> , 2006, dyed spinifex grass, 30 cm diameter x 11 cm high
















	DHC2004.03 Paul Hopmeier, <i>Kith and Kin</i> , 1990's, Welded and painted steel, 100 x 50 x 250 cm
	DHC1999.04 David Horton, <i>Tapia</i> , 1999, steel 100 x 30 x 25cm
	DHC2000.06 David Horton, <i>Connon</i> , 2000, painted steel, 65 x 80 x 47cm
	DHC2004.01 David Horton, <i>Goreki's Cantabellissimo</i> , 2004 painted steel, 36 x 79 x 40 cm
	DHC2005.04 David Horton, <i>Bison</i> 2005 steel 23 x 55 x 27 cm
	DHC2008.04 David Horton, <i>Untitled (for Gavin)</i> , 2008, timber, plaster, found objects, 20 x 10 x 10cm
	DHC1986.01 Melanie Howard, <i>Mind's eye</i> , 1986, Acrylic on canvas, 80 x 100 cm
	DHC1991.03 Melanie Howard, <i>Untitled (Shell)</i> , 1988 / 89, 60 x 30 cm approx
	DHC2012.13 Melanie Howard, <i>Untitled (Crystal)</i> , 1988 / 89, 60 x 30 cm approx
	DHC1994.04 Melanie Howard, <i>Contemplation I - Synergy Series</i> , 1994, oil on 4 (each 14 x 14cm) timber tiles in glass fronted frame, 42x42cm.
	DHC2011.04 Melanie Howard, <i>Untitled – Yellow Circle</i> , 1991, oil on linen, 190 cm x 190 cm
	DHC1984.01 Floy Hubble, <i>Bowls – Gum blossom and leaves</i> , C. 1912, hand painted gum blossoms and leaves with gold edging on porcelain bowls.
	DHC1988.01 Calvin Hunt, <i>Kwakiutl Sea Eagle Drum</i> , screen print, Artist Proof 110 / 88, 50 x 50 cm
	DHC1996.05 Roy Jackson, <i>Vasana</i> , 1996, acrylic, gouache, watercolour and pencil on paper, 38 x 51cm
	DHC1968.01 Louis James, <i>Window Shopping</i> , 1968, etching, edition 13 of 100, 60 x 80cm approx

	DHC2012.06 Caroline Karlsson, <i>Off the Wall</i> , 2012, mixed media, 30 x 24 x 24 cm
	DHC2008.07 Nicole Kelly, <i>Woman with Green Thigh</i> , 2008, enamel and oil on canvas, 131 x 120 cm
	DHC2009.01 Nicole Kelly, <i>Untitled – Sussex Inlet Bush 1</i> , oil crayon on paper
	DHC2009.02 Nicole Kelly, <i>Untitled – Sussex Inlet Bush 2</i> , oil crayon on paper
	DHC2009.03 Nicole Kelly, <i>Untitled – Sussex Inlet Bush 3</i> , oil crayon on paper
	DHC2009.04 Nicole Kelly, <i>Untitled – Sussex Inlet Bush 4</i> , oil crayon on paper
	DHC1998.03 Jan King, <i>Nude and the Mountains</i> , 1998, steel and slate, 36 x 81 x 30 cm
	DHC1999.05 Jan King, <i>Aurelia</i> , 1999, painted steel, 156 x 40 x 17 cm
	DHC2002.10 Tara Klein, <i>Glutinous</i> , 2002, acrylic on board, 30 x 30 cm
	DHC2002.11 Ron Lambert, <i>Eyeades</i> , 1986, oil on canvas
	DHC1995.01 Ross Laurie, <i>Django</i> , 1995, oil on canvas, 153x92cm
	DHC2002.01 Ross Laurie, <i>Winter II</i> , 1995, oil on canvas, 60x50cm
	DHC2005.01 Ross Laurie, <i>On the Anvil</i> , 2005, oil on canvas, 150x90cm
	DHC1970.04 Ken Leveson, <i>Wine decanter</i> , c.1970, glazed ceramic, 30 x 16 x 12 cm
	DHC1970.02 Ken Leveson, <i>Chalice - one stem band</i> , c.1970, glazed ceramic DHC1970.03 Ken Leveson, <i>Chalice - two stem band</i> , c.1970, glazed ceramic
	DHC1968.02 Ken Leveson, <i>The Bludger and the Virgin</i> , c1968, etching 50 x 60cm
	DHC1965.02 Sandra Leveson, <i>Untitled (Blue and silver stripes)</i> , c.1965, screen print, 90 x 114 cm
	DHC1971.03

	Sandra Leveson, <i>Untitled (green & blue stripes)</i> , c 1971, screen print, 95.5 x 76.5 cm
	DHC1971.02 Sandra Leveson, <i>Untitled (Optical Art)</i> , c.1971, screen print 98 x 146 cm
	DHC2005.06 Michael Le Grand, <i>Nabatean</i> , 2005, painted steel, 120x 85 x 77cm
	DHC2012.04 Peter Liiri, <i>Fresno Street</i> , 2007, mixed media on board, 92 x 60 cm
	DHC1963.01 Judy Lorraine, <i>Untitled – vessel</i> , c1963, ceramic glazed on inside, 15 cm diameter
	DHC1991.01 Euan Macleod <i>Black & White against Dark & Light</i> , 1991, oil on paper
	DHC1992.04 Tim Maguire, <i>Fin de Siecel Study 5</i> , 1992, pastel on paper, 42 x 43cm
	DHC2004.04 Kevin Malloy, <i>Untitled Spaces</i> , 2004, acrylic on canvas, 35 x 25cm
	DHC2007.03 Michael Marris, <i>Germination (B)</i> , 2007, steel and concrete, 400 x 60 x 60 cm
	DHC2010.06 James McCallum, <i>Rape of Europa</i> , 2010, rusted steel
	DHC2002.12 Russell McQuilty, <i>Out Turn</i> , 2002, painted steel
	DHC1989.02 Sally Morgan, <i>Ocean Fire</i> , 1989, screen print, 60 x 80cm
	DHC2013.06 Kyle Murrell, <i>Matter and Object III</i> 2013, oil on linen 46 x 61.5cm
	DHC1992.05 Nancy Nararula, <i>Bushtucker Corroboree at Coniston</i> , undated c 1991, acrylic on canvas, 41 x 51 cm
	DHC1995.10 Angus Nivison, <i>Talking to a Prawn</i> , c. 1995, acrylic on paper, 134 x 105 cm
	DHC1987.01 Bronwyn Oliver, <i>Husk</i> , 1986, paper cane resin, 200 x 30 (diam)cm approx

	DHC1977.01 Judy Overheu, <i>Blue Water II</i> , 1976, acrylic on canvas, 168 x 162 cm
	DHC2013.07 Judy Overheu, <i>Untitled - Sussex Inlet bush</i> , c.2013, oil crayon on paper
	DHC1993.02 Miranda Parkes, <i>Three Forms</i> , 1993, oil on canvas, 120 x 150 cm
	DHC1995.01 Miranda Parkes, <i>Detour at Four Mile Creek</i> , 1995, Oil, emulsion, collage on canvas, 2 joined panels, 176 x 400 cm
	DHC2000.01 Miranda Parkes, <i>Isadora</i> , 2000, oil on canvas, 2 joined panels, 80 x 180 cm
	DHC1998.02 John Peart, <i>Nocturne II</i> , 1998, oil on board, 50x60cm
	DHC1996.17 John Peart, <i>Formations II</i> , 1996, oil on canvas, 35x25cm
	DHC2006.09 John Peart, <i>Rhythms & Formations</i> , 2006, oil on canvas, 12.5 x 18 cm
	DHC2008.08 Peter Poulet, <i>Untitled (No 9)</i> , 2008, acrylic on canvas, 56 x 76 cm
	DHC1996.04 Peggy Randall, <i>Spain</i> , 1996, oil on canvas, 100 x 80 cm
	DHC1998.01 Peggy Randall, <i>More Room</i> , 1998, oil on canvas, 100 x 80 cm
	DHC2003.06 Jimmy Rix, <i>Construction Work at McLachlan Street</i> (2002) exhibited as 5 pieces under the one title. parts b & c purchased. plastic & enamel, 20 x 25 x 11cm
	DHC2002.13 Olliffe Richmond, <i>Two sketches</i> , 1958, ink on paper
	DHC1998.07 Campbell Robertson-Swann, <i>Manhattan</i> , 1998, painted steel, 76 x 45 x 19cm
	DHC2000.10 Campbell Robertson-Swann, <i>US</i> , 2000, painted steel, 37 x 34 x 24cm Ed. of 6
	DHC2014.02 Ron Robertson-Swann, <i>From Both Sides Now</i> , 2014, acrylic on paper, 30.7 x 21.5 cm





	DHC2013.09 Ron Robertson-Swann, <i>Dingle Day</i> , 2013, 30cm diameter
	DHC2007.01 Ron Robertson-Swann, <i>For Monet and Matisse</i> , 2007, decorated ceramic plate, 30 cm diameter NB broken and reglued
	DHC1996.18 Vicente Rojo, <i>Museo – Diptych</i> , 1996
	DHC2014.06 Katherine Rooke, <i>Memory Mapping #12</i> , 2014, Lambda print, 42 x 29.7 cm
	DHC2014.01 Sue Smalkowski, <i>Refraction of Light</i> , 2014, oil on linen, 122 x 122 cm
	DHC2016.06 Shannon Smith, <i>Away</i> , 2016, soapstone
	DHC2011.02 Carly Snoswell, <i>Untitled – plastic ties</i> , 2011, plastic clothing ties - Size variable
	DHC1962.02 June Stephenson, <i>Draughts Players</i> , c.1960, chalk and pastel on paper
	DHC2016.05 Jodi Stewart, <i>Forgotten</i> , 2016, porcelain, 40 x 45 x 30cm
	DHC2016.07 Laura Sutton, <i>Spring Swell</i> , 2016, poly methyl methacrylate acrylic paint
	DHC 2022.3 Elyssa Sykes-Smith, <i>Mind Walk Study 1 (part of Mind Walk Studies 1 - 8)</i> , 2019, ink on Perspex & timber panel, 55 x 90 cm
	DHC2002.05 Dave Teer, <i>Shovel Dance</i> , 2002, Steel painted, 180 x 80 x 200cm
	DHC2006.03 Dave Teer, <i>Sentimental Streak</i> , 2006, Steel, hot zinc sprayed and painted, 107 x 105 x 111cm
	DHC2014.03 Dave Teer, <i>Fall and Float</i> , 2014, onglaze ceramic, 20 x 2cm
	DHC2002.02 Daniel Templeman, <i>Friction</i> , 2004 acrylic on board 60 x 40 cm










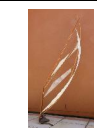

	DHC1993.06 Aida Tomescu, <i>Black to White</i> , 1993, ink on paper, 100 x 80 cm
	DHC2002.14 Aida Tomescu, <i>Sweet Water III</i> , etching on paper, 1986, edition 10 / 10, 53 x 46 cm
	DHC2012.03 Tony Tuckson, <i>Untitled TD2467</i> , 1959, oil wash on newsprint, 79.6 x 61cm
	DHC2017.01 Tony Tuckson, <i>Untitled (Red and Black TD139)</i> , c. 1965, gouache and newspaper (SMH, 5/6/65), 59 x 78 cm
	DHC1963.02 Gerard Van Putten, <i>Untitled - earthenware pot</i>
	DHC1963.03 Gerard Van Putten, <i>Candle holder</i>
	DHC2019.08 Vicki Varvaressos, <i>Shoes</i> , 1984, linocut print, 45 x 49cm
	DHC2019.07 Vicki Varvaressos, <i>Pink Wall</i> , 1982, linocut print, 45 x 52cm
	DHC2019.09 Vicki Varvaressos, <i>Woman (arm over head)</i> , 1990, woodcut print, 44 x 44cm
	DHC2019.10 Vicki Varvaressos, <i>Woman with scarf and hat</i> , 1997, pencil on paper, 38 x 51cm
	DHC2019.06 Vicki Varvaressos, <i>Chair with jardinier</i> , 1985, crayon on paper, 38 x 49cm
	DHC2019.05 Vicki Varvaressos, <i>Woman (brown hair)</i> , 1998, crayon on paper, 57 x 76cm
	DHC2013.01 John Vickery, <i>Invincible</i> , c. 1959, gouache on hardboard, 76 x 50 cm
	DHC2003.08 Robert Watson, <i>Consider the Road</i> , 2003, Acrylic & oil paint, printing ink, enamel paint on wallpaper, 700 x 52 cm
	DHC1974.01 Bjorn Winblad, <i>Untitled (green bowl)</i> , c. 1970's, 5 cm x 12 cm

	DHC2022.01 Maeve Woods, <i>Mists</i> , 1991, acrylic on two canvas panels
	DHC2022.02 Maeve Woods, <i>Untitled (Triptych)</i> c.1997, mixed media collage
	DHC2005.12 Edward Woodley, <i>Untitled (Protractor)</i> , 2005, – mixed media on board, 31 x 28 cm
	DHC2005.13 Edward Woodley, <i>Untitled (Picasso pizza)</i> , 2005, texta, acrylic and plastic headed thumb tack on cardboard pizza box, 33 x 33 x 4 cm
	DHC1967.03 <i>Boomerang</i> , incised hardwood, c.1960, 7 x 62 x .7cm, Nyamal Language Group
	DHC1978.02 Oil bottle Persian, c.1250 AD, under glaze decoration earthenware
	DHC1973.04 Chinese export ware - from Indonesia, c.700 to 1000 AD
	DHC1974.05 Stoneware – Saddlebag, purchased at 1974 graduation exhibition, NAS Anonymous (can't remember)
	DHC1974.06 Stoneware bread bin – purchased at 1974 graduation exhibition NAS Anonymous (can't remember)




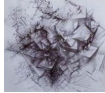











Table B














Works not recommended for Acquisition















	DHC2001.03 Angus Adameitis, <i>Compression</i> 2002 painted steel, 90kg Length 1m
	DHC2002.03 Angus Adameitis, <i>Elvis</i> 2003 oiled steel 60cmx20cm
	DHC1969.01 Torbjorn Afdal Hunter Armchairs c. 1960 78cm h oak, brown leather cushions, leather arm straps, canvas sling back.
	DHC1990.06 Flemming Bo Hansen, <i>WATCH</i> , 1989, Brushed steel, liquid crystal display, and leather









	<p>DHC1974.02 Christopher Bishop, <i>Studio Sketch - right</i> 1974, ink on paper, 8 x 8cm DHC1974.03 <i>Studio Sketch – left</i>, 1974, ink on paper, 8 x 8cm both in one frame and mount</p>
	<p>DHC1994.08 Malcolm Benham, <i>Witness – Trap of fire</i> 1994, mixed media, acrylic, slate, cotton cloth, 51 x 51 cm</p>
	<p>DHC1995.04 Malcolm Benham, <i>Scrap Culture- Fragments 6</i>, 1995, acrylic on linen, 40 x 60 cm</p>
	<p>DHC1995.05 Philippe Brooks, <i>Tray – Jarrah</i>, c.1995, wood, 40 x 30 x 4 cm,</p>
	<p>DHC1992.01 Jeremy Boot, <i>White backed Magpie</i>, limited edition print, 255/500. Won in a retail promotion</p>
	<p>DHC1992.02 Jeremy Boot, <i>Kookaburra</i>, limited edition print, 255/500. Won in a retail promotion</p>
	<p>DHC1988.02 <i>Rio 88 (Favela)</i>, 1988, acrylic on canvas, 31 x 37cm. \$3 purchased on Copacabana Beach</p>
	<p>DHC2007.02 Kyle Douglas, <i>Untitled – Stacked</i>, c 2005, small ceramic sculpture</p>
	<p>DHC2003.03 Hannah Dupree, <i>Bush Rhythm</i>, 2003, acrylic on linen, 2.5m wide</p>
	<p>DHC2006.04 Suz Garvan, <i>Clear to Starboard</i>, 2006, welded steel, wood, string and paper, 140 x 40 cm</p>
	<p>DHC2010.01 Jane Gillings, <i>Emotional Roller Coaster</i>, 2010, plastic</p>












	DHC2005.09 Paul Gilsenan, <i>more mad</i> , 2005, acrylic / soft pastel on paper, 115 x 90 cm
	DHC1972.01 Donald Green, <i>Untitled</i> (Cheetah), 1971, etching on paper, 8 x 8 cm
	DHC1990.02 Jose Guerreiro, <i>Untitled – blue soldiers</i> , c.1980's, print, 100 x 80 cm
	DHC1977.03 Philip Hammial, <i>Rolling</i> , 1977, Tie Box, ink roller, timber, velvet, 40 x 25 cm
	DHC1994.09 Brian Hartigan, <i>"14.3.94"</i> , 1994, acrylic on paper, 75 x 56 cm
	DHC 2011.01 Anna Herold Pola, <i>White Orchid Blue</i> , 2011, oil mixed media on board, 59 cm x 62 cm
	DHC2006.05 Rachel Hill, <i>Untitled</i> , 2006, acrylic and oil stick on canvas, 60 x 60 cm
	DHC2003.04 David Horton, <i>Geisha</i> , 2003, painted steel, 190 x 130 x 61 cm
	DHC2005.05 David Horton, <i>After Lorenz</i> , 2005, painted wood, 26 x 17 x 13 cm
	DHC1990.03 Arne Jacobsen, <i>Creamer – Cylinda Line</i> , 0.15 Litre, c.1972, steel DHC1990.04 Arne Jacobsen, <i>Sugar bowl - Cylinda Line</i> , c.1972, steel
	DHC1990.05 Arne Jacobson, <i>Ash tray</i> , c. 1972, steel
	DHC1960.05 Goerg Jensen, Fob Chain – belt loop, c 1950 sterling silver, 16Cm (Length) silver ball on end 1 cm circumference.
	DHC1973.08 Georg Jensen, Neck chain – sterling silver, c1973, length 57 cm
	DHC1986.02 Jock, <i>First State</i> , c 1930's etching, 20 x 20cm







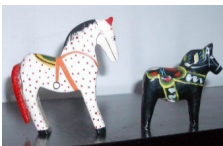






	DHC2009.06 Jason Kantek, <i>Bath Towel</i> , 2009, oil on canvas on shaped stretcher
	DHC2002.08 Tara Klein, <i>Power to a definite going fourth</i> , 2002, acrylic on board, 20x20cm
	DHC2002.09 Tara Klien, <i>Hidden Place</i> , 2002, acrylic on board, 20 x 20 cm
	DHC2013.04 Dmitry Kuznichenko, <i>Untitled- Construct</i> c. 1980 Ink on paper
	DHC1998.04 James Larsen, <i>Dinner Set 3</i> , 1998, acrylic on board, 60 x 27 cm
	DHC1967.04 Ken Leveson, <i>Sandra Loves Flowers</i> , 1967, acrylic and texta on board, 60 x 100cm
	DHC1970.05 Ken Leveson, <i>experimental form</i> , c.1970, ceramic in resin, 5 x 5x5cm
	DHC2006.07 Michael Marris, <i>Germination I</i> , 2006, steel, 89 x 69 x 72 cm
	DHC2006.08 Michael Marris, <i>Germination II</i> , 2006, steel, 89 x 73 x 72 cm
	DHC1980.02 Frank Marinelli, <i>Waiting at the Stairs</i> , 1980, pencil on paper
	DHC1984.02 J Marshall, <i>Gang-Gang Cockatoo</i> , Proof Print, 1975, produced by the Australian Museum in the 1970's.
	DHC1996.16 Sue McLean, <i>Untitled</i> , c.1996, gourd, feathers, nails, timber, 50 x 25 x 5cm
	DHC 2019.13 Tania Morandini, <i>Untitled – Black and timber</i> , 2010, mixed media, 26 x 35 cm
	DHC1993.04 Stephen Morris, <i>Untitled – Cobalt Blue Lamp</i> , 1993, blown glass, 8 x 11cm
	DHC1993.03 Stephen Morris, <i>Untitled - Blue Vase</i> , 1993, blown glass, 12 x 9cm







	DHC1999.09 Alasdair Nicol, <i>Mister Mobill keeps continuing from whence he came</i> , 1999, oil and acrylic on ply board, 35 x 35 cm approx
	DHC2014.05 Britta Opel, <i>\$2 – I need a Dollar</i> , 2014, ink and collage on cardboard, 15 x 7 cm <i>\$4 – I need a Dollar</i> , 2014, ink and collage on cardboard, 18 x 11 cm
	DHC1972.03 Judy Overheu, <i>Tresca</i> , 1970's, B & W photograph, 37 x 48 cm
	DHC1973.04 Judy Overheu, <i>Berenga</i> , 1970's, hand coloured B & W photograph
	DHC2018.06 Judy Overheu, <i>Untitled- vase</i> , 2018, coloured resin on glass
	DHC1976.01 Murray Overheu, <i>Jonah's Door</i> , 1976, acrylic on canvas, 170 x 170 cm
	DHC1975.02 Judy Overheu, <i>Self portrait with Glitter</i> , 1975, acrylic on colour photograph
	DHC1973.02 Judy Overheu, <i>Pub Rock</i> , 1973, colour photograph
	DHC1988.05 Sara Peck, <i>South Coast Dam</i> , 1988, watercolour and crayon on paper, 40 x 45 cm
	DHC2007.04 Hildreth Potts, <i>Bats Cradle</i> , 2007, steel and sandstone, 95 x 120 x 45 cm
	DHC2002.15 Cerebellum, 2002, video, acquired from Performance Space
	DHC2002.16 <i>Interlace</i> - New work by Shaun Gladwell, Kate Murphy, Emil Gow, acquired from Performance Space
	DHC1984.03 Humphrey Price-Jones, <i>Australian Birds of Prey</i> , 1983, limited edition leather bound book No 69 of 250

	DHC1984.04 Humphrey Price-Jones, <i>Falcon</i> , 1983, print, (69 of 250)
	DHC1989.01 Robyn Quinn, <i>Desert Twilight</i> , c 1989, Etching, 75 x 60cm
	DHC1994.10 Vicki Reynolds, <i>Transition</i> , 1994, etching on paper (map), 29 x 15 cm
	DHC1997.05 Campbell Robertson-Swann, <i>Rear View</i> , 1997, oiled steel, 27 x 27 x 26cm
	DHC2010.02 Maurice Schlesinger, <i>Piazza</i> , 2010, steel and glass
	DHC2021.01 Sakiori Obi, c.1850, silk, wool, 400 x 12 cm
	DHC2001.09 Hui Selwood, <i>Gemini</i> , 2001, oiled pigmented steel, 43 x 60 x 34 cm
	DHC2006.02 Sue Smalkowski, <i>What Remains?</i> (triptych) 2006, oil on canvas, 240 x 60 cm
	DHC2003.07 Jai Smith, <i>Untitled (Grape sorter)</i> , 2003, gesso and acrylic on canvas, 50 x 50 cm
	DHC2013.09 So-Jung Maria Kim, <i>Serpentine</i> , 2013, mild steel, 70 x 125 x 100 cm
	DHC2018.07 Lenore Stevenson, <i>Quilt – Japan</i> , 2018, patchwork
	DHC2019.14 Lenore Stevenson, <i>Patchwork</i> , 2019, patchwork table runner
	DHC1976.02 Jimmy Stuart, <i>Untitled (Typewriter)</i> , c.1970, Typewriter parts, timber, 17 x 17 x 25 cm
	DHC2015.01 James Swan, <i>Untitled – Sterling Engine</i> , c. 2010, mixed media
	DHC1960.01 Joyce Thompson, <i>Untitled</i> undated (c. 1960) watercolour on paper, 37 x 25 cm

	DHC1964.02 Doreen Tolhurst, <i>Mt. Macedon</i> , 1964, watercolour on paper, 27 x 21 cm
	Tooheys Posters DHC1978.05 Oatmeal Stout – still life c.1950 DHC1978.06 Pilsener Export - still life c.1950 DHC1978.07 Flag Ale c. 1950 DHC1978.08 Mrs 'arris & Mrs 'iggs c. 1930 DHC1978.09 Oatmeal Stout – Harvest c. 1950 DHC1978.10 Club Export Lager c.1950 DHC1979.02 Country Special c 1979 DHC1979.03 Club Lager c. 1979 reproduction DHC1979.04 Flag Ale c.1979 reproduction DHC1979.05 Pilsener Export Lager – still life c.1979 reproduction DHC1979.06 Oatmeal Stout – Harvest c.1979 reproduction DHC1979.07 Oatmeal Stout – still life c.1979 reproduction
	DHC2006.10 Anabel Walters, <i>Angophora</i> , 2006, oil on canvas, 91 x 121 cm
	DHC2014.04 Siena White, <i>Sculpture Cat 172</i> , steel, 2014, 76 x 52 x 36cm
	DHC2005.11 Aimee Williams, <i>Voluntary Confinement</i> , 2005, fibreglass & polystyrene, 60 x 23 x 55cm
	DHC2003.09 Madelaine Williams, <i>8 Small Weapons</i> , 2003, painted timber, 27x15x 5 cm
	Whitall Tatum Company DHC1976.05, RESORCIN, c 1905, 13 cm x 4 cm DHC1976.07, SP.AETH.NIT. c 1905, 22 cm x 7 cm DHC1976.06 SANTONIN. c 1905, 22 x 7 cm
	DHC1980.03 Royal Worcester, <i>Pair of Egg Coddlers</i> – c 1956, porcelain
	DHC2004.05 John Wright, <i>Dining Table</i> , 2004, painted steel, 200 x 150 x 150 cm

	DHC2004.06 John Wright, <i>Landscape</i> , 2004, steel and ceramic, 100 x 250 x 300 cm
	DHC1988.03 <i>Honey storage container</i> – carved wood from Africa – purchased from “Art of Africa” exhibition at Australian Museum Shop in 1988
	DHC1981.02 Baluchi rug, c 1970, dyed wool, Iran
	DHC1988.04 Rug, Argentina, wool, indigenous
	DHC1987.02 Berry spoon c1770, silver DHC1987.03 Berry spoon c1775, silver
	DHC1981.03 Spoons – soup silver plate, boxed, circa 1897
	DHC1985.01 Tea pot, silver plate, Britannia metal, c.1920, Daniel & Arter
	Carved and painted gourd, unknown New Zealand artist
	DHC1989.04 Cooking pot –Anonymous – Fiji purchased at Australian Museum Shop exhibition c.1989
	DHC1983.03 20 th C glass vase brown and green inlay
	DHC1983.01 20 th C glass vase green swirl DHC1983.02 20 th C glass vase fluted and green swirl
	DHC1964.03 Untitled - Anonymous portrait – purchased for the antique frame by GBH in 1964
	DHC1978.01 timber die –Tooheys Brewery, c 1890, near Central Station
	DHC1976.03 <i>Untitled Arabic</i> , ink on paper, purchased 1976
	DHC1985.02 Canoe prow - Solomon Islands, c.1984, present from Margaret Dredge in 1985

	DHC1986.03 Thylacoleo carnifex, Hand coloured by Lorain book illustration Peter Schouten, 1983
	DHC1989.05 Medici Horse -Met, NY – reproduction based on a model by Giovanni Bologna
	DHC1989.06 Japanese Horse, Met, NY, Metropolitan Museum resin reproduction
	DHC1989.07 Roman horse, Met, NY – Resin reproduction
	DHC1995.09 Zuni horse fetish, c1994, carved stone
	DHC1989.08 Neolithic Horse -Met.NY DHC1989.09 Japanese netsuke- Met.NY resin reproductions
	DHC1995.07 USA folk art horse white DHC1995.08 USA folk art horse black – wooden carved horses
	DHC1998.05 Chinese horse, wood, c.1960, carved timber on timber stand
	DHC1998.06 Chinese Buddha - swastika divinity c.1960 carved timber
	DHC1999.07 Oaxaca Jaguar - wood fetish 1999 (Mexico)
	DHC1985.03 Snake bracelet circa 1870 silver Indonesian.
	DHC1999.08 Pewter Bowl, c.1995 pewter purchased by GBH 1999
	DHC1983.04 Bowl – Flowers Royal Staffordshire acquired 1983 from Rose Hughes
	DHC1987.04 Wine Glasses lead crystal, c.1980, Met.NY Portuguese 1770 set of 12 (replica?)

	<p>DHC1963.04 (or DHC1964.04) Chinese Horse – running ink on silk on parchment c. 1950's DHC1963.05 (DHC1964.05) Chinese Horse – grazing ink on silk on parchment c.1950's purchased in Hong Kong in 1964</p>
	<p>DHC2012.14 Chinese Horse – greenstone</p>
	<p>DHC1985.04 Indonesian Ikat c1970's purchased Australian Museum artifact suppliers in 1985</p>
	<p>DHC1987.05 Captains Decanter, c. 1950, glass</p>
	<p>DHC1973.05 Vase – In the spirit of Chawan, 1973, stoneware</p>
	<p>DHC1978.03 Printing Block – Indonesian, c 1960, Carved timber for on printing fabrics</p>
	<p>DHC1972.05 Fish Dinner Set – Export ware c 1960 Chinese dinner set.</p>
	<p>DHC1976.04 Soup Ladle, c1915, Hamilton & Inches, Edinburgh, Silver Plate</p>
	<p>DHC1975.05 Celtic Crucifix, c1970, Anonymous</p>
	<p>DHC1976.06 Scales – postal, c1885, brass and timber</p>
	<p>DHC1977.06 Mask, c.1970, Ksuite soapstone, Kenya</p>
	<p>DHC1983.05 Ruby Glass bowl, c 1925 DHC1983.06 Ruby Glass cup, c 1925</p>
	<p>DHC1960.02 Picture Frame -French, c.1800, timber, gilt, mirror</p>
	<p>DHC1960.03 Sapphire & Gold Shirt Studs (3)</p>













	DHC1960.04 Swank tie pin
	DHC1966.01 Opal Tie clasp and cuff links - Opal and 9kt gold
	DHC1966.02 Cat's eye cuff links
	DHC1976.08 Shirt studs Rose Gold and mother of pearl
	DHC1976.09 Shirt studs Gold and celluloid (3)
	DHC1980.04 Horse medallion, anonymous maker
	DHC1961.01 Chamber Candle Holder
	DHC1971.04 <i>Untitled (Cat)</i> , circa 1900, watercolour and ink on silk





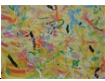





Table C

Works recommended to be considered as archival and acquired as part of the Archives associated with the Dingle Hughes Collection

	DHC1978.04 <i>Metamorphosis</i> 1978 street poster, 60 x 77cm
	DHC2006.01 Richard Beck, <i>Portrait of Margaret Dredge in her Studio</i> , Sandringham Victoria 1972, 22.4 x 30.6cm black and white digital print
	DHC1985.05 Set of 26 postcards - numbers BU-14 through to BU-39. From BUGA UP postcards a series of 39 cards.
	DHC2017.02 Grace Burzese, <i>Sway</i> 2017 122 x 134 cm silk Edition 10 / 50
	DHC1970.6 – DHC1970.12 Postcards – Invitations to exhibitions held at the CAS in 1970
	DHC1996.13 <i>Comparsa</i> 1996 etching on paper 67 x 53 cm. signed in pencil lower right "T Cázak", in centre "Comparsa" and on left "35/100"

		
		DHC1972.02 Rhonda Dredge, <i>Untitled - man & bee</i> , 1972 ink drawing, 30 x 50cm
		DHC2018.05 Rhonda Dredge, <i>Untitled (Easter)</i>
		DHC2019.11 Rhonda Dredge, <i>Survival</i>
		DHC2001.07 Monica Epstein, <i>Festivities</i> , print un-numbered, 20 x14 cm, in the form of a card sent by artist Christmas 2001
		DHC2019.12 Monica Epstein, <i>Xmas 93</i> , etching, 1993 18 x 14 cm
		DHC2004.07 Marianna Garabello, <i>Älchimia di Luce</i> (female), 2004, 11 x 16.5cm, advertising card
		DHC2004.08 Marianna Garabello, <i>Älchimia di Luce</i> (male) 2004 11 x 16.5, advertising card
		DHC1997.04 Geoff Goldie, <i>Untitled – life drawing</i> , c.1990's, double sided ink drawing on page torn from note book
		DHC2008.02 Untitled, 2008, Gavin Hughes, acrylic on canvas, 25 x 35cm
		DHC2008.03 Untitled, 2008, Gavin Hughes, acrylic on canvas, 25 x 35cm
		DHC2008.05 Gavin Hughes, <i>Untitled Blue Monolith</i> , acrylic on canvas
		DHC2008.06 Gavin Hughes, <i>Untitled Red Monolith</i> , acrylic on canvas
		DHC2021.02 Deborah Kelly, <i>Liturgy of the Saprophyte</i> , 2021, set of 8 printed cards
		DHC2013.05 Dmitry Kuznichenko, <i>Max</i> 2013 oil on canvas
		DHC2010.04 Annasophia Larsen, <i>Precious I</i> , 2010, colour photocopy on paper

	DHC2010.05 Annasophia Larsen, <i>Precious II</i>, 2010, colour photocopy on paper
	DHC2010.05 Annasophia Larsen, <i>Precious II</i> , 2010, colour photocopy on paper
	DHC2009.05 Sean Lowry, <i>Lapdancer2 : A collection of popular songs reinterpreted within the moving image</i> , 2009, Video art on DVD (Free with gallery visit) 11 separate videos on the DVD.
	DHC1977.04 Alastair MacLennan, <i>As is</i> , 1977, Envelopes, feather, dried clover leaf, broken shell. From the Secret exchange program part of the Biennale of Sydney.
	DHC1977.05 Alastair MacLennan, <i>Seman</i> , 1977, envelope, press clip, cotton wool swab in plastic bag tagged 'SEMAN OVER RITE PAY', photocopy of photograph in plastic bag. Response from A. MacLennan when contacted via the secret exchange
	Joanne Makas, Set of six 'limited' edition postcards, 2013, each 10.5 x 15cm DHC2012.07 - DHJC2012.12
	DHC2008.09 Michael Marris, <i>Making Sculpture – CD</i> , 2008, CD of electronic music produced by the artist
	DHC2000.09 Maggie McCormick, <i>Untitled Pack Age</i> , 2000, Photocopy on matchbox, 6x4x2 cm
	DHC2019.01 Natalie McDonagh, <i>It was one of those uncompromising windows that went all the way round so that you couldn't possibly miss anything that you'd like to</i> , 2019, collage
	DHC2019.02 Natalie McDonagh, <i>we collapsed onto her turreted bosom and howled</i> , 2019, Collage
	DHC2020.01 Natalie McDonagh, <i>Songs divine and moral for the use of children</i> , 2020, Collage on postcard, 15 x 21 cm.
	DHC2020.02 Natalie McDonagh, <i>Principles of Uncertainty</i> , 2012, Oblique Inspirations. Set of nine cards with illustrations / collage and quotations on verso.
	DHC2020.03 Natalie McDonagh, <i>Figure 10</i> , 2020, Collage on card, 10.5 x 15 cm

	DHC2021.03 Natalie McDonagh, <i>Tete de reine</i> , 2021, Collage on postcard, 10 x 14.5 cm
	DHC2010.07 Paul Morrissey, <i>La Trilogie – Flesh, Heat, Trash</i> , New York Underground, 1968 to 1972, Limited edition No767. 4 DVDs
	DHC2005.07 Raquel Ormella, <i>Who's Afraid of the Avant Garde? White board</i> , 2005, photocopy
	DHC2005.08 Raquel Ormella, <i>Who's Afraid of the Avant Garde? Tree poster</i> , 2005, photocopy
	DHC2016.03 Judy Overheu, <i>Computer art red</i> , 2016, ink on paper
	DHC2016.04 Judy Overheu, <i>Computer art yellow</i> , 2016, ink on paper
	DHC1973.06 Judy Overheu, <i>Cat</i> , 1973, brooch, resin
	DHC1973.07 Judy Overheu, <i>MAX</i> , 1973, brooch, resin
	DHC1982.03 - DHC1982.14 Robert Pearce, <i>A Man About the House postcards</i> , 1980, print on card, 10x16cm
	DHC2013.08 Ayako Saito, <i>Untitled</i> , 2013 water colour on paper, 7.5 x 19.5 cm
	DHC2011.05 Lenore Stevenson, <i>Max's Quilt</i> , 2011, patchwork