

1. **Elements:** Line, Tone, Texture, Shape/Form, Colour and Space
2. **Principles:** Movement, Balance, Contrast, Repetition, Pattern, Emphasis, Variation, Unity, Dominance, Rhythm and Proportion
3. **Art Form:** The type of media/medium that artwork has been created in.
e.g. painting, drawing
4. **Art Practises:** The various ways that artists create, develop and present their work which may involve selected art forms, techniques and processes
5. **Subject Matter:** The images, concrete form and visual matter that you can see which are the subject of the artwork.
i.e. symbols
6. **Processes:** The courses of action undertaken by the artist, which implies the application of materials and techniques.
7. **Personal/Distinctive Style:** how the artist has selected, arranged & applied materials, techniques and process to create a UNIQUE look that is identifiable to them or in response to a particular period in art history.
8. **Aesthetic Qualities:** The characteristics art elements & principles that are manipulated by the artist to communicate a beautiful, challenging or confront idea or mood in the artwork.
9. **Materials:** What the artist used to make the artwork.
e.g. ink, paint, linoleum
10. **Techniques:** how the artist has used these materials to create particular effects e.g. block printing
11. **Historical/Cultural Context:** The historical periods of various artists and their work, the nationality or ethnic background of the artist and the cultural environment in which the artwork is created. They may also visually express identification with a particular subculture.
12. **Lighting:** LIGHT would need to be controlled when exhibiting this work as extreme light can cause fading and discolouration. To ensure the colours remain the same it would need to be exhibited at 50 lux and for storage 1:3 of the ratio.
13. **Pest Control:** PEST CONTROL would need to be considered as insects feed on organic materials and cause damage to the artwork as fading and staining the artwork, This can be prevented by spraying the outside of the gallery's perimeter or placing the artwork behind glass.
14. **Temperature and Humidity:** TEMPERATURE and HUMIDITY can cause the artwork to become brittle and fragile. The temperature is controlled by a thermohydragraph and is set at 20 +/- 2 degrees C, anything above this mould is most likely to grow. The humidity is set at 50% +/- 5 %, which causes the artwork to deteriorate.
15. **Storage:** Staff wear cotton gloves when handling artworks to avoid contact between the art and harmful acid present on human skin. STORAGE areas are, regularly monitored for signs of pests, stored above ground floor in case of flooding and are securely monitored from criminals.
Paintings:
- Metal racks
- Steel cases
- Vertical storage to avoid sagging
Sculptures and ceramics:
- Shelving
- Cabinets
- Specialised vaults
Works on paper:
- Solander boxes
- Mounting artworks in acid-free mount board
- wrapping them in acid-free tissue paper
16. **Public Galleries:** The role of the public galleries is to EDUCATE/inform the general public and schools to expand their knowledge on art. They also COLLECT, PROMOTE, DISPLAY and PRESERVE the permanent collection they are exhibiting. However they do not sell artworks.
e.g. Centre of Contemporary Photography
17. **Commercial/ Private Galleries:** The role of the commercial art gallery is to operate as a business that actively PROMOTESm EXHIBITS and DISPLAYS artist's work. They also try to sell artworks to make a profit for the owners of the business and the artist.
18. **Artist Run Spaces:** The role of artist-run spaces is to sell the artist's work for a profit. These spaces are run by the artists themselves meaning they don't pay for commission like in commercial galleries but they need to pay for hiring the space.
19. **Online Exhibition Space:** The role of the online exhibition space is to PROMOTE, DISPLAY and occasionally sell the artists current collection.
20. **Curator:** To manage a gallery's permanent collection and is responsible for PLANNING, COORDINATING and RESEARCHING exhibitions and writing catalogues.
21. **Publicity Officer:** Is responsible for promoting exhibitions. Their aim to increase awareness of the exhibition and the number of visitors who attend by advertise current through websites, art magazines and radio and television promotions. They can also manage the mailing lists, publishing newsletters and organising invitations for the opening night.
22. **Sponsor:** The sponsor donates money and services for the gallery acquisitions and other costs involved in putting together and running an exhibition. In return, the sponsor receives publicity and advertising

23. **Exhibition Designer:** Organising the gallery space and the layout and presentation of artworks within the exhibition space. This may include; putting together layouts & floor plans, creating a 3D scale model of the space, painting walls and printing information panels for the walls. They work with curators to determine framing, mounting and general presentation of the artwork.
24. **Originality:** The unique way the artist;s work may be new and different to that of any other artist.
25. **Appropriation:** The practise of borrowing from another visual source to create a new artwork.
26. **Plagiarism:** to pass off the thoughts, ideas and images of others as ones own
27. **Resale Royalty:** A resale royalty entitles the artist to a percentage of the sale price each time their work is resold
28. **Licensing Agreements:** An agreement between the owner of the copyright and the licensee permitting use of an artwork (or parts thereof) ans stating the sgreed terms including cost, duration
29. **Legal Obligations/ Legal Rights:** The Australiam COPYRIGHT law 1968 protects artists from having their work exploited, plagarised or unused without permission. In Australia COPYRIGHT law last 70 years after the artist's death but the copyright license may be sold before this under certain circumstances. Although people will always do what they want the Copyright Act offers legal regress for artist if copyright is breached.
e.g. Banksty "Kate Moss", 2005 --> Andy Warhol "Marilyn Monroe", 1964
30. **Ethical Considerations/ Moral Rights:** Legalisation was passed in December 2000 awardin artists moral rights effective immediately upon the creation of a new artwork. These rights include a right of attribution that the artwork may not be falsely attributed to someone else,as well as the right of ingegrity, that the artwork may not be used in a way that is prejudicial to the artist to the artist's reputation or honour in any way.