

Aigantighe Art Gallery Collection Policy



Approved by:	Council
Group:	Galleries, Libraries, Archives and Museum
Owner:	Gallery Director
Date adopted:	TBC The policy becomes effective the day after adoption
Review:	Every 6 years, or earlier if deemed necessary This Policy does not cease to have effect because it is due for review, or being reviewed
Consultation:	In accordance with s82 of the Local Government Act 2002

Introduction

Policy Purpose

1. The purpose of this policy is to:
 - (i) Provide a framework for the acquisition, care, management, use and deaccession of all the Aigantighe Art Gallery (the Gallery) permanent collection items/artworks/taonga.
 - (ii) Provide a set of principles for the responsible stewardship of, the use of, and the act of collecting the body of items/artworks/taonga held at the Gallery.

Scope

2. This policy applies to all Gallery staff, Timaru District Council officers, volunteers, lenders, borrowers, researchers, donors and contractors working for or with Gallery, or are involved in research or working in areas where Gallery presents programmes and activities.

Definitions

3. Accession: the formal acceptance of an acquisition into the permanent collection and the recording of its details by the Gallery. The process of accessioning items/artworks/taonga into the permanent collection is completed by the Collection Curator.
4. Acquisition: the legal transfer of the title or ownership of an item/artwork/taonga from an individual, institution or entity outside of the Gallery, to the permanent collection of the Gallery.
5. Bequest: the act of giving or leaving something in a will to the Gallery. This can include funds or items/artworks/taonga.
6. Collection Curator: the person responsible for managing the care, conservation and information of the Gallery's permanent collection.

7. Deaccession: the formal process of removing an item/artwork/taonga from the Gallery's permanent collection. The disposal of an item/artwork/taonga by the relinquishment of ownership or title by the Gallery through gift, transfer, exchange, repatriation, or destruction.
8. Gallery Director: the person responsible for managing the Gallery, staff and the exhibition and collection facilities.
9. Gift: a donation of items/artworks/taonga that is given to the Gallery to become part of the permanent collection, meaning that the item/artwork/taonga is now owned by the Gallery.
10. Kaitiaki: guardian and steward (in this case, of the permanent collection).
11. Kaitiakitangi: the concept of this guardianship.
12. Loans (outgoing): when the Gallery lends items/artworks/taonga that are part of its permanent collection to other professional institutions for exhibitions, research or conservation.
13. Long-term loans (incoming): the Gallery's stewardship and storage of an item/artwork/taonga on behalf of the owner. These items/artworks/taonga are treated as if they are part of the Gallery permanent collection but they are not owned by the Gallery. The period of loan is agreed upon by the Gallery and the lending party.
14. Permanent Collection (the collection): All items/artworks/taonga that are accessioned and held in the stewardship of the Gallery, including items/artworks/taonga that are gifted, purchased, and exchanged. Additionally, though long-term loans are stored with the Gallery permanent collection, and cared for as part of the permanent collection, their title or ownership belongs to the lenders.
15. Repatriation: the return or restoration of material culture or property to its country, place, or people of origin.
16. Taonga: any item/s of material culture that are socially or culturally important objects.
17. Toi: art - the skill, knowledge and mastery of art.
18. The Friends of the Aigantighe: The Friends of the Aigantighe formed in 1976 as a fund-raising arm and supportive group for the Gallery. Their formation coincided with fundraising for the 1978 extension which was designed by the architect Ronald Dohig. The Friends of the Aigantighe function as an advocate for the Gallery, they fundraise and support the Gallery in events, in sponsoring conservation of the permanent collection and in purchasing artworks for the permanent collection that they then gift to the Gallery.

Policy Statements

19. The Museums Aotearoa Code of Ethics will be adhered to in the acquisition, management and deaccessioning of the Gallery's collection.

Acquisitions

Collection Objectives

20. The Gallery aims to be recognised for excellence in all of its activities – the care of its permanent collection, its exhibitions, its education programmes and its events. The Gallery will manage the collection in a professional and appropriate manner to seek the following objectives:
- (i) To be a responsive art museum that inspires and engages its audiences through art, to enhance and enrich lives, the community of the South Canterbury region and its visitors.
 - (ii) To aspire to encourage creativity and critical thought, contributing to local identity, pride of place and social cohesion.
 - (iii) To maintain, develop and conserve the permanent collection to ensure its longevity through suitable housing and monitoring.
 - (iv) To ensure the permanent collection is accessible through exhibitions, education programmes, research and loans to other institutions.
 - (v) To uphold the role of kaitiaki by balancing these objectives of accessibility with the safeguarding the permanent collection.

Principles of Acquisition and Collection Criteria

21. To collect items/artworks/taonga that are of art historical and cultural significance for the district of Timaru, South Canterbury and wider Aotearoa New Zealand. The items/artworks/taonga collected will be with the intention of deepening our understanding and knowledge of the cultural history of South Canterbury and Aotearoa New Zealand.
22. To collect international artworks that are significant within the context of the art history in Aotearoa New Zealand.
23. To collect items that relate to the history of the Grant family and Aigantighe House.

Acquisitions Procedure – Purchases

24. The Gallery will purchase acquisitions for the permanent collection that fit within the collection criteria of this collection policy.
25. Purchases made by the Gallery will be prime demonstrations of the artist's work and practice of the period.
26. Items/artworks/taonga may be purchased or commissioned with funds held in trust for this purpose or with rates.
27. The bequeathed funds tagged for accessions will be used for the purchase of items/artworks/taonga only and will exclude the following charges levied against it: repairs and maintenance, packing and freight.
28. All purchases are to be approved by the Gallery Director.

Acquisitions Procedure – Gifts and Bequests or Long-Term Loans

29. The Gallery reserves the right to decline gifts and bequests of items/artworks/taonga if they do not fit within the criteria of this collection policy, and if the items/ artworks/

taonga offered are in a poor condition (for instance, that the cost of conservation would exceed the artwork's value). This applies to all gifts and bequests, regardless of source.

30. The Gallery reserves the right to decline long-term loans to the permanent collection if the items/artworks/taonga do not fit within the criteria of this collection policy.
31. The Gallery reserves the right to decline gifts and long-term loans if it does not have the capacity and resources to safely care for and store the items/ artworks/ taonga, whether in perpetuity or for the duration of the loan period.
32. The Gallery reserves the right to decline gifts and long-term loans that are duplicates or considered too similar to items/artworks/taonga that are already in the permanent collection.
33. All gifts and long-term loans are to enter the permanent collection accompanied by the appropriate documentation – for example see the Aigantighe Gift Acknowledgment Form and the Aigantighe Incoming Loan Agreement.
34. The wishes of Donors/ Lenders are to be recorded on the Aigantighe Gift Acknowledgment Form or the Aigantighe Incoming Loan Agreement, and Donors/ Lenders are to be acknowledged on the items/artworks/taonga display labels when exhibited unless otherwise stipulated on the Gift Acknowledgement Form or the Aigantighe Incoming Loan Agreement.
35. All gifts, bequests and long-term loans are to be approved by the Gallery Director.

Accession and Deaccession Ethics

36. Items/artworks/taonga known to be or suspected to be stolen, or unethically required, fraudulent, or copied with fraudulent intent, will not be accessioned in the Gallery permanent collection.
37. Items/artworks/taonga will not be acquired for the purpose of financial investment or sale.
38. To prevent conflicts of interest, Gallery staff are prohibited from using their professional position or knowledge to make decisions that enables them to obtain personal gain. This clause also applies to any other individuals involved in accession and deaccession decisions or who may possess insider knowledge beyond that of a general member of the public.

Accessioning

39. Every item/artwork/taonga to enter the Gallery permanent collection will be accessioned, and its details accurately entered in the Gallery's database. These details will include an identifying accession number, artist's name, title, medium, production date, measurements, provenance and an image of the item/artwork/taonga. It is the responsibility of the Collection Curator to accession items/artworks/taonga into the permanent collection.

Appraisals

40. The Gallery does not do appraisals or valuations for external parties, including for items that may wish to be donated to the permanent collection. It is best to seek the advice of professional valuers for this.

Deaccessioning (Gallery Deaccession Policy)

41. The Grant and Wigley family collections and the South Canterbury Art Society collection are considered an integral part of the Gallery history. Therefore, no item/artwork/taonga will be deaccessioned from these collections.
42. The Gallery has the right to remove items/artworks/taonga from its permanent collection. The Gallery may deaccession a permanent collection item/artwork/taonga that:
 - (i) Is deemed to no longer fit within its collection acquisition criteria/ collection policy; or
 - (ii) Is damaged or has deteriorated to the point where it is unable to be restored or conserved, or conservation is financially unfeasible; or
 - (iii) Has been found to be fraudulently created; or
 - (iv) Has been requested for repatriation; or
 - (v) Is a duplicate, or very similar to, an item/artwork/taonga already in the Gallery permanent collection by the same artist; or
 - (vi) Is found to be a health and safety risk to members of the public and staff or could damage other items/artworks/taonga in the permanent collection; or
 - (vii) If the provenance of the items/artworks/taonga is unclear, and it may be considered to have been unethically obtained.
43. The Gallery will exercise care and caution while evaluating the merit of an item/artwork/taonga for the permanent collection. Research will determine if the item/artwork/taonga is no longer relevant to the Gallery's collection policy.
44. Deaccessions from the permanent collection are required to meet one or more of the above stated criteria, and adhere to the process stated in this policy. Deaccessions may not take place merely on a personal whim or fashion.
45. The donor/ donor's family are to be advised of all decisions and outcomes. The Donor's wishes on Gift Acknowledgement Form are to be acknowledged and adhered to wherever possible, whilst noting that this may not always be appropriate depending on the circumstances (see the Aigantighe Gift Acknowledgment Form).
46. If it is considered that an item/artwork/taonga may be a candidate for deaccessioning from the permanent collection, a written proposal will be made by the Collection Curator to the Gallery Director.
47. If the Gallery Director agrees that an item/artwork/taonga is a candidate for deaccessioning – and there are no requests for repatriation or concerns about unethical obtainment –, they have delegated authority to deaccession it from the permanent collection via:
 - (i) In the first instance, offering the item/artwork/taonga back to the Donor or the Donor's family; and
 - (ii) If this is unsuccessful or not applicable, offering the item/artwork/taonga to another public art gallery or museum as a donation or an exchange.

48. Council or a Committee/Subcommittee with delegated authority will determine, by resolution, whether the item/artwork/taonga is to be deaccessioned and – if so – the method of disposal if:
- (i) a candidate for deaccessioning is declined by the Donor or the Donor's family (where applicable) and cannot be rehomed to another public art gallery or museum; or
 - (ii) there has been a request for repatriation; or
 - (iii) an item/artwork/taonga may have been obtained unethically.
49. The Gallery Director, in consultation with the Collection Curator, will prepare a deaccession proposal for each item/artwork/taonga being considered for deaccession by Council or the Committee/Subcommittee with delegated authority. This proposal will indicate the reason(s) why it is considered that it should be removed from the permanent collection, outline disposal options, and recommend a method of disposal.
50. The process of deaccession will be fully documented, the item/artwork/taonga photographed, and these records retained at the Gallery. This documentation is the responsibility of the Collection Curator.

Repatriation

51. The Gallery is committed to returning items/artworks/taonga that have been obtained by illicit collection practices.
52. If an item/artwork/taonga is to be returned to its rightful owner/s or community or people of origin, evidence of this ownership will need to be provided to the Gallery and saved as part of the item's/artwork's/taonga records in the Gallery database.
53. The Gallery Director, in consultation with the Collection Curator, will prepare a repatriation proposal for each item/artwork/taonga being considered. This proposal will indicate the reasons why it should be repatriated. The proposal will then be presented to Council or the relevant Committee/Subcommittee with delegated authority, who shall decide whether or not the artwork will be repatriated.
54. If the item/artwork/taonga is returned to its rightful owner/s or community or people of origin, the specific logistics of the transaction will be negotiated and undertaken on a case-by-case basis. The Gallery staff will give particular consideration to the cultural needs and expectations of the receiving community/peoples.

Loans

55. The Gallery will receive loaned items/artworks/taonga (incoming) from institutions or private owners, and will also offer loan items/artworks/taonga (outgoing) from its permanent collection to institutions for reasons such as exhibitions, research and conservation. (See the Aigantighe Outgoing Loan Agreement and Aigantighe Incoming Loan Agreement).
56. In addition, full exhibitions that are loaned to and displayed at the Gallery by individual artists or groups of artists will have their own loan agreement – an Exhibition Contract by the Gallery Exhibitions Curator. (See the Aigantighe Exhibitions Contract).

Collection Care

Access

57. The Gallery is committed to exhibiting 10% of its permanent collection each year, while also loaning items/artworks/taonga from its permanent collection to other public institutions. Appointments are able to be made with the Collection Curator to privately view any item/artwork/taonga in the permanent collection during the Gallery's open hours.

Copyright and Reproductions requests

58. The Gallery requires written applications for reproductions of any item/artwork/taonga held in its permanent collection. (See the Aigantighe Reproduction Order Form and the Aigantighe Reproduction Terms and Conditions.)
59. Items/artworks/taonga in the permanent collection cannot be reproduced without the Gallery's written permission. Requests to reproduce will need to be accompanied by the appropriate written copyright authorization by the artist / artist's estate if the item/artwork/taonga still falls within copyright protections.
60. It is the requestee's responsibility to gain this written permission and provide a copy to the Collection Curator at the Gallery. The Gallery has a list of charges for different reproductions.

Conservation

61. The Gallery will take appropriate steps to conserve items/artworks/taonga.
62. At the time of adoption, the Gallery does not have an inhouse Conservator, and therefore items/artworks/taonga in need of conservation are outsourced to professional and suitably qualified and accredited Conservators for remediation.
63. It is the responsibility of the Collection Curator to ensure items/artworks/taonga are carefully packed and transported by staff members to the studios of Conservators throughout Aotearoa New Zealand.

Storage and Environment

64. The Gallery will store its permanent collection in storerooms that have a controlled and monitored environment according to best-practice Museum and Gallery standards (Te Papa Tongarewa, Collection Management; Artcare, The Care of Art and Artefacts in New Zealand published by the Auckland Art Gallery). In the Gallery storage spaces, paintings will be stored on rolling racks or slot shelving, works on paper will be stored in metal map drawers, and sculptures will be stored in Hydestor shelving.
65. The environment of all spaces in the Gallery where items/artworks/taonga are displayed or stored will be monitored and recorded 24 hours every day. Relative humidity and temperature will be controlled with HVAC and dehumidifiers. Our objective is to have the environment stable within 18-22 degrees Celsius, and 45-55% relative humidity. The management and monitoring of Gallery storerooms and exhibition spaces, and the environment within these spaces, is the responsibility of the Collection Curator.

Fumigation and House Keeping

66. The Gallery will store and display its permanent collection in storage rooms and display areas that are pest controlled. The Gallery will take proactive measures to reduce the likelihood of any pest infestations.
67. At the time of adoption, the Gallery controls pests by fumigation of the building exterior and doorways with Deltamethrin and bimonthly checking of bait traps placed strategically within the Gallery interior. High standards of housekeeping are maintained throughout the Gallery (especially in storage spaces and exhibition spaces). At this stage, the Gallery does not have a fumigation room for incoming items/artworks/taonga, but steps are taken to ensure that they are pest controlled – for example, being set aside until thoroughly checked for evidence of pests before they are taken into exhibition and storage spaces.

Hazardous materials

68. Hazardous items/artworks/taonga in the permanent collection will be identifiable and appropriately stored. Gallery staff will be made aware of how to handle these items/artworks/taonga to protect themselves and other personnel.

Security

69. The Gallery will utilise security systems and contractors to ensure continuous monitoring. This includes internal and external security camera systems.

Insurance

70. The permanent collection, whether onsite, in transit, or loaned to another organisation will be covered by the Gallery's insurance. The Gallery's insurance will also cover everything that the Gallery has on loan itself, whether incoming exhibitions or individual loans. The Gallery's insurance will cover the transportation of loans if the Gallery is responsible for freighting the items/artworks/taonga (for more details see the Aigantighe Incoming and Outgoing Loan Agreements).

Disaster Management Plan

71. The Gallery will maintain a Disaster Management Plan that consists of Action Plan Procedures, a Disaster Response Pocket Guide with flow charts, and a Salvage Guide. These are all available to staff and volunteers who have been briefed in the planned procedures.

Assessment of Policy Performance

Monitoring

72. This policy will be monitored annually as part of Council's Policy Framework.
73. Indicators of whether this policy is achieving its stated purposes include:
- (i) The extent of alignment between the policy and the Museums Aotearoa Code of Ethics.
 - (ii) Whether the Gallery retains its accreditation with professional bodies.

- (iii) The quantum of works in the permanent collection that are not stored and displayed according to the requirements of this policy.
- (iv) Feedback from internal and external stakeholders, including The Friends of the Aigantighe, professional peers and donors.
- (v) Recommendations from internal or external audits.

Reporting

74. A summary of the performance of this policy will be reported to Council as part of the periodic Policy Update (when new information is available).

75. Full performance and monitoring data will be made available to Councillors when available.

Delegations, References and Revision History

Delegations

Identify here any delegations related to the policy for it to be operative or required as a result of the policy

Delegation Manual reference	Delegation
N/A – proposed to be added to Delegation Manual	Gallery Director: deaccessioning of items from the permanent collection in accordance with the Aigantighe Art Gallery Collection Policy.

References

Include here reference to any documents related to the policy (e.g. operating guidelines, procedures)

Title	Document reference
Museums Aotearoa Code of Ethics (2013)	https://cdn.sanity.io/files/h0rc1nr4/production/732ad17fb1c4bcc0238f3a1da5919a4ce414d6f1.pdf
Gift Acknowledge template	#1830370
Incoming Loan Agreement template	#1830371
Exhibition Contract template	#1830372
Outgoing Loan Agreement template	#1830373
Reproduction Order Form	#1830374
Reproduction Terms and Conditions	#1830375

Revision History

Summary of the development and review of the policy

Revision	Owner	Date Approved	Approval By	Next Review	Doc Ref
1	Art Gallery Manager	26 April 2016	Community Development Committee	April 2019	#829745
2	Gallery Director	TBC	Council	TBC	#1800951

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