

Ara Institute of Canterbury ¹Artworks Collection

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This version of the policy includes some revisions (indicated by a line in the left hand margin).

Section 1: Policy Overview

1.1 Policy Statement

1.2 Application of Policy

1.3 Formal Delegations

1.4 Definitions

Attachments/Further

Documentation Related Policies

Notes

Section 2: Procedures

2.1 The Artworks Collection Committee

2.2 Goals

2.3 Objectives

2.4 Management of the Collection

2.5 Funding of the Collection

Section 1 : Policy Overview

1.1 Policy Statement

Ara owns an Artworks Collection established in the 1930s and added to over the years. The Collection is of considerable significance and value. Ara is committed to maintaining, expanding and managing the Collection in accordance with the stated goals, objectives and curatorial 'good practice'.

1.2 Application of Policy

This policy applies to the processes of acquiring, de-accessioning, managing, maintaining, storing, conserving and displaying any or all of the works in the Ara Artworks Collection.

1.3 Formal Delegations & Variation to Policy

- a The overall management of the Ara Artworks Collection is the responsibility of the Chief Executive or the Chief Executive nominated Collection Manager.
- b The curatorial duties and responsibilities as per this policy are delegated to the Curator.

1.4 Definitions

- a Artworks: All drawings, paintings, limited edition prints, sculptures, photographs and craft artworks such as ceramics, glass, tapestry, weaving, wood carving and metal works.
- b Artworks Collection Committee: Group appointed by the Chief Executive to advise, assist and support the Collection Manager and the Curator. The membership of the two nominated members of the Committee is reviewed every four years.
- c Collection Manager: Chief Executive or person appointed by the Chief Executive from time to time to exercise overall management of the Collection under delegation [in 2007, this is the Assistant to the Chief Executive].

¹ From herein referred to as Ara

- d Curator: Person appointed by the Chief Executive to care for the Collection as set out in this policy, normally a senior practising artist or art professional.

<p>Further Documentation Attachments: Nil Further Documents:</p>	<p>Related Policies • Nil</p>
<p>Notes</p> <p>Ara has a long history of involvement in art education and the development of an artwork collection. Copies of relevant published articles are kept in the Ara records: for example, <i>Art in New Zealand</i> Volume III Number 12 June 1931, <i>The Technical College Review</i> December 1935, <i>Survey</i> Number 17 May 1978, <i>Capsule</i> July 1993. A chronological record of key developments is set out below:</p> <p>1934 Collection started by Mr McGregor Wright, Chairman of the Board of Governors, in order to enhance the new Memorial Hall</p> <p>1972 Mezzanine Gallery built in the Memorial Hall and used as a gallery for a short period; unsuccessful because of poor access.</p> <p>1978 Most important works in the Collection moved to McDougall Art Gallery for safe keeping and long term loan; various works exhibited since 1978; the move recorded in <i>Survey</i> 1978.</p> <p>1989 First Artworks Committee formed with Will Cumming (Art and Community Studies Department); Roy Beer (Acting Associate Director); Jennifer Familton, Peter Mills and Colin Russell (Council Members).</p> <p>Committee decided to de-accession approximately 50 inferior works, with assistance from Neil Roberts (McDougall Art Gallery curator). Approximately \$25,000 was raised, with the funds consolidated into Ara general funds instead of being used on much needed conservation work as first intended. Past students of the CTC were unhappy about some aspects of the sale of works.</p> <p>1989 – New works added to Collection; extensive cataloguing undertaken by Ralph Knowles. Collection 1996 included 164 works at that time.</p> <p>1996 Will Cumming appointed as Curator of the Collection; most works returned from McDougall Gallery; storage area established in basement of Nursing/Science Block.; database and card catalogue system developed. Will died in an accident in June 2002.</p> <p>2002 Dorothee Pauli (School of Art & Design) appointed Curator and resigned from that position in March 2005.</p> <p>2005 Gina Irish (Faculty of Humanities) appointed Curator and resigned in December 2006 for a position at the Christchurch Art Gallery.</p> <p>2006 John Scott retired as Chief Executive; responsibility for the Collection delegated to Ralph Knowles (Assistant to CEO).</p> <p>2006 CTC/CPIT (now Ara) Centenary celebrations included an exhibition of selected works from the Collection.</p>	

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Ara Artworks Collection

Section 2: Procedures

2.1 The Artworks Collection Committee

- a The Committee shall be made up of four members:
 - the Collection Manager
 - the Curator
 - one person nominated by the Chief Executive who is external to Ara and a qualified art professional; for example a member of the staff of the Christchurch Art Gallery Te Puna o Waiwhetu.
 - one person nominated by the Chief Executive who has a recognised interest in Ara and the collection of art.
- b The Committee's role is to ensure that the objectives as set out in section 2.3 of this policy are complied with and reviewed as required; to receive reports from the Collection Manager and the Curator; to recommend an annual budget allocation; and generally to advise, assist, and support the Collection Manager and the Curator.
- c The Committee may from time to time consult outside the Committee in order to take advantage of expertise as and when appropriate.

2.2 Goals

- a To continue to expand the Collection by adding works of high aesthetic merit and artistic integrity.
- b Primarily and as a priority, to build a significant collection which represents the development of the visual arts in the Canterbury region.
- c To collect works which are challenging in providing the viewer with a good experience of the exploration of ideas and experimentation.
- d To exhibit the Collection, in whole or as individual works, to enhance the educational environment at Ara and to provide all students, staff, and visitors with the opportunity to experience challenging and meaningful artworks.

2.3 Objectives

- a To collect good examples of artworks produced by Ara staff who have contributed to art education in Canterbury.
- b To collect examples of artworks produced by outstanding Ara students as documentation of standards achieved, and to lend a uniqueness to the Collection.
- c To collect the works of Canterbury artists whose contribution to the development of the arts in Canterbury is or has been outstanding.
- d To collect artworks produced during artist-in-residence programmes at Ara.
- e To add to the Collection by way of commissioning artists to produce site specific pieces.
- f To collect outside the above limitations, the works of New Zealand artists which, due to distinctive style, content or use of media, would complement the Collection and be suitable for display purposes.
- g To preserve and protect artworks which form part of the cultural heritage of the Canterbury region.
- h To ensure effective cataloguing, storage, conservation, acquisition and de-accessioning processes.

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- i To encourage sponsorship and appropriate gifts and bequests.
- j To include works which recognise the multi cultural nature of our society (and comply with the above goals).

2.4 Management of the Collection

a **Catalogue and Documentation**

A computer data base catalogue will be established and maintained for the management of the Collection. Images of all work are to be captured and these records held in a secure record keeping system whether electronic or hard copy.

b **Storage and Display**

The works are carefully stored in appropriate safe storage, when not on display around the institution. The artworks are displayed only in areas designated as being safe both physically and in terms of light levels (eg works on paper are restricted to low light areas).

c **Maintenance of Collection**

The Curator is required to identify annually the conservation requirements so that the Committee can seek an appropriate level of funding from the annual budget.

d **Access to Collection**

Generally, only the Collection Manager and the Curator have access to and handle works in the Collection. This applies both to artworks in the storage area and those on display in the designated display areas.

e **Acquisitions**

- i Acquisitions can be proposed by any member of the Committee, and suggested acquisitions may be put forward to the Committee by any Ara staff member or student.
- ii Recommendation to purchase an artwork requires the approval of three members of the Committee. The recommendation is then forwarded to the Chief Executive for approval.
- iii In exceptional circumstances, the Collection Manager and Curator may together recommend the purchase of an artwork without reference to the other member(s) of the Committee, provided such an acquisition complies with the Collection objectives and is reported to the Committee as soon as possible.
- iv Acquisitions may be from a variety of sources including the artist, dealer gallery, auction, bequests or gifts, or from any other reputable source.
- v The Committee reserves the right to accept or reject any work offered to the Collection either by sale, bequest, or gift.
- vi Acquisitions should always be made on the merits of the work and in accordance with this policy.
- vii All acquisitions are recorded in the Committee's minutes and on the inventory.

f **Loans of Artwork**

Artworks from the Collection are lent only to recognised galleries or institutions subject to the Collection Manager and the Curator being satisfied that the transport arrangements are satisfactory, the display conditions are adequate, the work will be secure, standard gallery practice will be followed and the loan has been properly recorded.

g De-accessioning

- i The Committee can recommend to the Chief Executive the de-accessioning of an artwork which is no longer considered relevant to the objectives of the Collection.
- ii De-accessioning recommendations must be accompanied by a report from the proposer as to why the work should be considered for de-accessioning and the decision minuted stating the rationale.
- iii The rationale may include the following: damage to work, repetition or duplication of work(s), inappropriateness of work to Collection policy, work that was bought in anticipation of an artist's potential which has not been realised.
- iv De-accessioning of work must be via an open and transparent process and wherever possible include independent valuations before the work is disposed.
- v Decisions on the use of any funds from de-accessioning are made by the Chief Executive, in consultation with Te Kāhui Manukura if deemed necessary.

h Valuation

The Committee will from time to time arrange for the valuation of the Collection by a reputable and competent art valuer.

A brief statement of the size and value of the Collection is published in the Ara Annual Report.

2.5 Funding of the Collection

- a Acquisitions and maintenance of the Collection are provided for by way of an annual budgeted amount from Ara Institute of Canterbury's revenue, through the Executive and/or Division budgets.
- b Some funding is required for the conservation of a valuable asset.
- c Funding may also derive from sponsorships, bequests, gifts, and the sale of de-accessioned artworks.