

COLLECTION POLICY

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1. DEFINITIONS

1.1. WORKS OF ART

For the purposes of this policy works of art are defined as exhibitable objects, experiences and concepts made by artists and deemed works of art within the discourse of art and the tradition of that discourse. This includes, but is not limited to, paintings, sculpture, original prints, drawings, installations, camera-generated works (including photography, film, video), audio works and artist's books.

1.2. MEANS OF ACQUISITION

Works of art will be acquired in the following ways: purchase, gift, bequest, long-term loan or transfer from other collections.

Acquisition by exchange may be considered if it falls within the Gallery's deaccession policy.

1.3. COLLECTION

For the purposes of this policy long-term loan collections including the Mackelvie Trust Collection, Edmiston Trust Collection, Chartwell Collection, McCahon Family Collection and Thanksgiving Foundation's Masterworks Collection are considered part of the Gallery's permanent collections.

1.4. ICOM DEFINITION OF A MUSEUM

Article 3

A museum is a non-profitmaking, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for the purposes of study, education and enjoyment, material evidence of man and his environment.

1.5. UNESCO CONVENTION

The Auckland Art Gallery Toi o Tāmaki abides by the UNESCO Convention in regard to the movement of moveable cultural property, e.g. war repatriation provisions.

1.6. CODES OF PROFESSIONAL ETHICS AND PRINCIPLES

The Auckland Art Gallery Toi o Tāmaki accepts and abides by the ICOM Code of Professional Ethics for guidance in all professional and institutional matters. The Gallery accepts and abides by the Museums Aotearoa Code of Ethics (2003) and is guided by the principles of the Treaty of Waitangi Te Tiriti o Waitangi.

2. HISTORY OF THE COLLECTIONS: AUCKLAND ART GALLERY TOI O TĀMAKI

2.1. INTRODUCTION

Auckland Art Gallery Toi o Tāmaki is the principal art museum in Auckland, New Zealand and seeks to remain so. It therefore has a responsibility to the Auckland public to collect and display both New Zealand and international art. Its prime responsibility is to collect, preserve, document, research, display and otherwise make available New Zealand works of art as a cultural resource for the present and the future.

Auckland Art Gallery opened in February 1888, as part of the Auckland Free Public Library and Art Gallery built to house the collections of old-master paintings and drawings, Maori manuscripts and artefacts, books and medieval illuminations promised to Auckland by Sir George Grey (1812-1898). Grey was Governor of New Zealand (1845-1853) and Premier (1861-1868).

The other principal founding benefaction was the 1885 bequest by James Tannock Mackelvie (1824-1885) of his sizeable collection of old master and British paintings and drawings.

New Zealand works of art were included among the Grey and Mackelvie collections, but the early development of the New Zealand collection was due mainly to gifts from local citizens.

These gifts established the principal collecting areas: New Zealand and International paintings, sculptures, drawings and prints. The collections were rationalised by the long-term loan of Grey's nineteenth century Maori and Pacific art and Mackelvie's *objets d'art* to the Auckland Institute and Museum, and of local history documents to the Auckland Public Library.

More recently the collections have been added to with gifts from the Friends of the Gallery (since 1958) and Patrons of the Gallery (since 1987) in addition to long-term loans from the Edmiston Trust (since 1985), McCahon Family (since 1988), Chartwell Trust (since 1997), Thanksgiving Foundation (since 1999) and Auckland Art Gallery Foundation (since 2008).

2.2. NEW ZEALAND COLLECTIONS

The New Zealand collection was established by purchase, gift and bequest of mainly portraits and landscape paintings. In 1915 the Old Colonists Museum was opened, providing a local-history focus for the New Zealand collection as well as an incentive for further gifts. Important examples are Harry Kinder's gift in 1937 of 100 paintings by John Kinder, as well as other gifts by citizens of paintings by Charles Heaphy, J.C. Hoyte and Alfred Sharpe. The Old Colonists Museum collection was dispersed in 1957, the more important works being retained in the Gallery and the remainder transferred to the Auckland Institute and Museum and the Auckland Public Library.

2.2.1. Partridge Collection

Auckland businessman Henry Partridge commissioned an extensive series of Maori portraits and large-scale genre scenes from Gottfried Lindauer, a Bohemian artist who emigrated to New Zealand in 1873. In 1915 Partridge

offered his collection of 70 Lindauer paintings to Auckland, on the condition that Aucklanders contribute 10,000 pounds to the Belgian refugee relief fund. The amount was raised within several weeks, and the collection presented to the Auckland City Council to hold in trust for the people of the Auckland province. The collection comprises 62 portraits and eight large genre canvases.

2.2.2. Frances Hodgkins

This collection was established through a number of early gifts: In 1937 two watercolours were donated by Sir Ernest Davis, in 1939 Angus Wilson and Odo Cross gave a drawing and in 1948 the Lucy Carrington Wertheim gift included an important oil painting by Hodgkins, Bridesmaids 1930. In 1953 the decision was made to form a representative collection of works by Frances Hodgkins, and works were sought and purchased from Hodgkins' friends and colleagues in Britain. In 1954 Auckland City Council made the acquisition of works of art by Frances Hodgkins a Council policy.

2.2.3. Colin McCahon

Colin McCahon worked at the Auckland Art Gallery from 1953 until 1964 as Attendant, Keeper and Deputy Director. The Gallery's collection of his work was initiated in 1958 by the gift from Peter Webb of a set of four lithographs. Later that year the Gallery purchased the major oil painting Triptych - On Building Bridges 1952. Other gifts came from the Rutland Group and from the Friends of the Gallery (previously Art Gallery Associates). In 1981 McCahon was named in the Gallery's collection policy and a significant number of works were purchased. On McCahon's death in 1987 he bequeathed two further works to the collection The Large Jump 1973 and Noughts and Crosses No 3 1976 and his family donated five others. Colin McCahon had previously donated many important works to the collection. The collection presently comprises 105 works.

2.2.4. Friends of the Gallery

The Friends of the Gallery, established as the Auckland Art Gallery Associates in 1954, is a membership group open to the public. An elected Executive Committee working on behalf of members governs the Friends which functions independently from the Gallery. The Friends raise funds to support the acquisition of predominantly contemporary works of art for the New Zealand Collections. The Gallery identifies suitable works, then proposes them to the Executive Committee. Those that are purchased by the Committee are later gifted to the Gallery.

2.2.5. Patrons of the Gallery

The Patrons of the Gallery group functions privately and independently from the Gallery to support the acquisition of contemporary works of art for the New Zealand Collections. Jenny Gibbs (Chair from 1987–2002) established the group in 1987. Its acquisition funds are gained through the levying of annual membership fees. The Gallery proposes works for acquisition by the Patrons at several meetings per year. Those that are purchased by the Patrons are later gifted to the Gallery.

2.2.6. Chartwell Collection

The Chartwell Collection was established by RBK Gardiner in 1974 in Hamilton. It consists of over seven hundred works of art from Australia, New Zealand and the Pacific. It includes paintings, sculptures, drawings, photographs and installations by leading artists including major figures such as Tony Tuckson, Colin McCahon, Ralph Hotere, Emily Kame Kngwarreye and Rosalie Gascoigne, senior artists Mike Parr, Robert Macpherson, Jacqueline Fraser, Shane Cotton, and emerging artists. The Chartwell Collection was placed on long-term loan at the Gallery in 1997.

2.3. INTERNATIONAL COLLECTIONS

2.3.1. Mackelvie Collection

The Mackelvie Collection comprises paintings, sculptures, drawings and prints, principally by British and European artists. James Tannock Mackelvie came to New Zealand in 1865 and greatly increased his fortune by investment in mining. After his death in 1885, the Mackelvie Trust was established to administer the collections. The works of art Mackelvie collected after his return to England in 1871 form the cornerstone of the Gallery's international collection and have been added to by the Mackelvie Trustees with funds from Mackelvie's bequest in ensuing years.

In 1980 the collection was further enlarged by Dr Walter S. Auburn's bequest of old master prints by four artists, Piranesi, Hollar, Callot and della Bella.

2.3.2. Sir George Grey Collection

In 1887 Sir George Grey presented 61 paintings, sculptures and drawings by British, European (and several New Zealand artists) that includes notable works by William Blake, Henry Fuseli, Gerolamo Giovenone, and Gaspar Netscher.

2.3.3. Lucy Carrington Wertheim Collection

In 1948 Lucy Carrington Wertheim the founder and proprietor of the short-lived Wertheim Gallery in London, gifted 154 oil paintings, watercolours and drawings by contemporary British artists including many of her 'Twenties Group' (painters under 30 whom she exhibited between 1930 and 1939). In 1950 she made a further gift of 46 oil paintings and a bequest in 1969 of a painting Two Children 1930 by her friend Frances Hodgkins.

2.3.4. Rex Nan Kivell Print Collection

In 1953 Rex de Courcy Nan Kivell, the distinguished art collector and director of the Redfern Gallery in London, presented 311 prints (lithographs, woodcuts, linocuts and wood engravings) principally by British modern artists.

2.3.5. P A Edmiston Trust

In 1946 Philip Augustus Edmiston bequeathed the residue of his estate to form The Edmiston Trust. Since 1985 the Trust has either gifted or placed on long-term loan to the Gallery works by George Rickey (USA), Jacques Carabain (Netherlands), Jesus Raphael Soto (Venezuela), and Anish Kapoor (UK), and Len Lye (NZ).

2.3.6. Thanksgiving Foundation Masterworks Collection

In 1999 the Thanksgiving Foundation agreed to fund the purchase of a series of major works, to be known as the Masterworks Collection, and to make them available on long-term loan to the Gallery. Works acquired must be considered exemplary works of major artists or art movements, of either international or New Zealand origin, and must substantially add to the national and international requirements of the Gallery's collections.

2.3.7 Auckland Art Gallery Foundation

The Auckland Art Gallery Foundation is an independent charitable trust, established in 2005, initially for the benefit of the gallery's building development programme, and subsequently to support the funding of major acquisitions, exhibitions and publications. In 2008 the Foundation agreed to accept gifts of works of art, for the benefit of the Auckland Art Gallery, either by way of further gift to it, loan, or as otherwise agreed by the Foundation and the Auckland Art Gallery. Gifts to the collection will be submitted to the Gallery's collection development process before being accepted and gifted to the Gallery.

2.4. RESEARCH COLLECTIONS

- 2.5. The E. H. McCormick Research Library was opened in 1956 to collect, preserve and develop the Gallery's archives and information resources on both New Zealand and international artists. The facility was held to be a reference-only information resource for all staff members, which could also provide public access to art information. The research collections have been acquired by purchase, gift or bequest, and transfer from other collections.

3. GUIDING PRINCIPLES

The Auckland Art Gallery Toi o Tāmaki recognises the unique place of Maori as the indigenous people of Aotearoa New Zealand and is mindful of this and the cultural diversity of Auckland and New Zealand in its collection development.

- 3.1. To collect works of art of significant artistic merit for display.
- 3.2. To collect works of art as art, rather than as illustrations of history, technology, anthropology or any other field of study.
- 3.3. To strengthen the collection by recognising and adding to major areas of representation.
- 3.4. To address areas not currently represented in the collection by acquiring works of art of outstanding merit.
- 3.5. To collect works of original art, bearing in mind that multiple originals are also recognised as works of art.
- 3.6. To collect works of art in good condition, not works which have been extensively restored, conserved or reworked.
- 3.7. To avoid collecting works of art which require extensive conservation.
- 3.8. To consider permanence when acquiring works of art.
- 3.9. To consider the Gallery's collection-management and storage resources when acquiring works of art.
- 3.10. To collect with awareness of market value and to ensure that an appropriate price is paid.
- 3.11. To actively source and encourage gifts and bequests that will strengthen the collection. Only in exceptional circumstances will a gift from an artist not already represented in the collection be accepted.
- 3.12. To document and research works of art in the collection and under consideration of acquisition.
- 3.13. To collect research materials in support of the collection.
- 3.14. To give consideration to the acquisition policies, collections and collecting activities of other New Zealand museums.
- 3.15. To seek informed advice before making an acquisition in areas where curatorial expertise is not available on the Gallery's staff.
- 3.16. To review the collection periodically with regard to the deaccession policy.

4. COLLECTION GOALS

4.1 TO COLLECT NEW ZEALAND ART

DEFINITION: New Zealand art is understood to be works of art produced by artists usually resident in New Zealand; by New Zealand-born artists resident abroad; by any artist employing New Zealand subjects; or produced as a result of some connection with New Zealand.

4.1.1 To strengthen the collection.

4.1.2 To collect New Zealand art of all periods.

4.1.3 To actively support the Gallery's role in shaping the discourse on New Zealand art and its desire to maintain this role.

4.1.4 To give consideration to works of art related to Auckland (as defined by the historical province of Auckland: North Cape to Lake Taupo), its histories and its peoples.

4.2 TO COLLECT INTERNATIONAL ART

DEFINITION: International art is understood to be work by non-New Zealand artists.

4.2.1 To strengthen the collection.

4.2.2 To collect significant works of art representing major movements of historical and modern art, and trends in contemporary international art.

5. CURRENT GOALS 2004–2010

5.1 ALL COLLECTION AREAS

To actively encourage gifts and bequests to the collection.

5.2 NEW ZEALAND ART

5.2.1 To continue to develop a representative collection of New Zealand art by purchase, gift, bequest, long-term loan and transfer.

5.2.2 To identify and strengthen the holdings of key artists.

5.2.3 To identify and address areas for development in the collection including photography, Post-Object and time-based art, feminist art and Maori Modernism.

5.2.4 To develop the collection of works of art by major modern and contemporary Maori and Pacific artists.

5.3 INTERNATIONAL ART

5.3.1 To continue to acquire works of art from all periods that strengthen the collection by purchase, gift, bequest, long-term loan and transfer.

Historic and Modern Art

5.3.2 To concentrate on the major artists and styles of art that express the modern movement and have a particular relevance to the development of 20th century art.

5.3.3. To acquire significant works of art in all media of outstanding significance which relate to the major movements in 20th century art that can stand alone as key works within the collection.

5.3.4 To give special consideration to the works of artists and movements that have been influential on the development of New Zealand art.

Contemporary Art

5.3.5 To continue to develop the collection in ways that expand and nourish art in New Zealand.

5.4 RESEARCH COLLECTIONS

5.4.5 To give priority to maintaining and developing the research collections of New Zealand artists, including topics on New Zealand art and art institutions with particular emphasis on the Auckland region.

5.4.6 To acquire key New Zealand artists' papers (this may include memorabilia) with a particular emphasis on artists active in, or important to, the Auckland region.

5.4.7 To maintain the Gallery's archives of both documentation and visual records, including information on its history and exhibitions and copies of all Gallery publications.

5.4.8 To acquire material, including significant reference resources, that supports research into existing and potential collections and supports exhibition research. This includes:

i. Maintaining and developing significant resources on Maori art and Pacific art

ii. Acquiring every New Zealand art publication

iii. Providing a working resource for research on international art

5.4.9 To collect material such as auction catalogues and records that supports the purchasing decisions of the Gallery and valuation research on the Gallery's collections.

5.4.10 To maintain the publication exchange programme with New Zealand and international museum partners and seek out new exchange opportunities with relevant organisations.

5.4.11 To continue to develop the museology collection to provide professional research material for Gallery staff.

5.5. EXHIBITIONS AND THE COLLECTION

Special consideration may be given to the acquisition of works of art by artists who have been represented in exhibitions organised by the Gallery.

5.6. REFERENCE COLLECTIONS

Where works of art in the collection are not of collection or exhibition quality but have aesthetic merit, they be deaccessioned and held in a reference collection. The Reference Collection may also include inferior duplicates of works of art in the collection, artist's printmaking plates, palettes and other items relevant to the means of production.

5.7. OFFICIAL PRESENTATIONS

Gifts made to the organisation, as distinct from gifts to the collection may be accessioned as Official Presentations.

6 DEACCESSION AND DISPOSAL POLICY AND PROCEDURES

6.1 RATIONALE FOR DEACCESSION AND DISPOSAL

The Auckland Art Gallery Toi o Tāmaki is committed to refining and improving its permanent collections. As part of this process the Gallery will, from time to time, examine its existing collections and identify any works of art, the significance and aesthetic merit of which falls substantially below the general level of the specific collection in which they lie. If it is found that such works do not enhance the Gallery's holdings, but rather tend to lower the overall level of quality, then the Gallery may choose to deaccession them from its collections and to dispose of them by the most appropriate means.

The Gallery will exercise care and caution in evaluating the merit of an object when it is considered for deaccession and disposal. Since such action is seen as a part of collection improvement, such improvement must be understood as the only acceptable reason for such disposal. Funds realised from all objects so disposed of shall be used for acquisition of other comparable works of art, or alternatively, be applied to the conservation of works in the existing collections. Disposals shall not be contemplated in response to current vogues in art, on the basis of any individual's personal taste or whim, or in a capricious manner. The Gallery shall not dispose of objects directly to staff, members of the Art Gallery Enterprise Board, Councillors or their immediate families or any other persons directly connected to the Gallery by any method.

Gifts and bequests received before 1984 will only be removed from the collection when the Art Gallery Enterprise Board is satisfied that every effort has been made to locate and obtain the approval of the donor, surviving family of the donor or the appropriate trustees; whichever is applicable.

Gifts and bequests offered to the Art Gallery from 1984 onwards will only be accepted when the donor or his/her trustee(s) has/have completed the "Terms of Acceptance of Gift or Bequest" attached to this policy as Appendix A. This sets out the terms under which such works of art may be removed from the collection.

6.2 CRITERIA FOR DEACCESSION AND DISPOSAL

To be considered for removal from the collections, an object must be a clear example of one or more of the following:

- 6.2.1 Not appropriate to an art museum; more suitable to some other type of museum.
- 6.2.2 Not in exhibitable condition and unworthy of conservation or so badly deteriorated as to be worthless as a study piece.
- 6.2.3 Known fake, forgery or copy.
- 6.2.4 Duplication of, or inferior to, some related object already in the collection.
- 6.2.5 A secondary or lesser quality object that does not represent its specific area well, provided that:

- i) such qualitative relationship is seen from the viewpoint of the Auckland Art Gallery's present holdings and not in terms of all known examples,
- ii) the relative stature of the collection in which the object belongs is taken into account (i.e. is this an area in which the Gallery wishes to maintain an existing level of strength or expand it),
- iii) "one-of-a-kind" objects, even though secondary examples, should be given careful scrutiny and retained if their uniqueness justifies it,
- iv) such objects are inferior to a proposed acquisition in the area presently under consideration.

6.2.6 Clear evidence that the work was accessioned in error.

6.3 PROCEDURE FOR DEACCESSION AND DISPOSAL

The following procedures will be observed when it is intended to recommend a work for deaccessioning:

- 6.3.1 The appropriate Curator will prepare for the Director a report on the work indicating why it should be deaccessioned, its place in the collection and the effects its removal will have on the collection. The Curator will also ascertain that there is no legal restriction on disposal and obtain an independent valuation for any work of art having an insurance value of more than \$10,000.
- 6.3.2 The report and recommendations will then be presented and discussed at a full curatorial meeting chaired by the Director.
- 6.3.3 After taking account of this discussion, the Director will make the decision on whether or not an object will be recommended for deaccession and disposal. When the Curator's recommendations are supported, the Director will forward the original proposal and a covering report to the Art Gallery Enterprise Board for consideration and adoption.
- 6.3.4 If approved by the Art Gallery Enterprise Board, the work will be photographed and documented. Original file records will be clearly marked "deaccessioned", but not removed or obliterated. The work will be purged of accession references but will be labelled, where appropriate, "Removed from the Auckland Art Gallery Toi o Tamaki collection _____ (date)".
- 6.3.5 Deaccessioned works will be disposed of responsibly. They may be offered to other New Zealand public collections for acquisition by gift or purchase, or may be disposed of in another way as agreed by the Art Gallery Enterprise Board.
- 6.3.6 Where works are planned to be removed from the collection by deaccessioning the Gallery will first consult with the artist, if they are living and or any other relevant affected parties; for example, donors.
- 6.3.7 Where works removed from the collection by deaccessioning are to be offered for sale, this will proceed, in the first instance, by public auction or tender. Only where no adequate sale by these methods can be concluded will a work be offered for sale privately. On no account will works be offered for sale privately to staff, family of staff, members of the Art Gallery Enterprise Board, Auckland

City Councillors or their families or other persons connected with the Auckland Art Gallery.

6.3.8 Funds obtained from the sale of works from the collection will be applied to the acquisition of comparable works of art or may, alternately, be applied to the conservation of comparable works in the existing collections.

6.3.9 If an object is deemed to have neither intrinsic nor monetary value, it may be destroyed by the Gallery after permission has been given by the Director and the Art Gallery Enterprise Board.

6.3.10 Fake objects will only be released to agencies (such as conservation laboratories, teaching institutions, etc) that will assure the Gallery of their use solely for research and teaching purposes as fakes.

6.3.11 Upon completion of the disposal all procedures will be documented in an appropriate file within the Registrar's office.

6.3.12 Mackelvie Trust Collection

Notwithstanding the above, where it is recommended that works from the Mackelvie Collection be removed and disposed of, the procedure adopted will be identical except that:

i) in the following clauses the works "Mackelvie Trust" are substituted for "Art Gallery Enterprise Board" - 6.3.3, 6.3.4, 6.3.5, 6.3.9;

ii) clause 6.3.4 will read: "Removed from the Mackelvie Trust Collection _____ (date)";

iii) clause 6.3.7 will read at the end: "... or other persons connected with the Auckland Art Gallery and the Mackelvie Trust";

iv) clause 6.3.8 will read: "Funds obtained from the sale of works from the Mackelvie Trust Collection will be forwarded to the Mackelvie Trust for use as determined by the Trustees."

6.3.13 Chartwell Collection

Decisions to deaccession works from the Chartwell Collection shall be made by the Chartwell Trustees.

APPENDIX A

TERMS OF ACCEPTANCE OF GIFT OR BEQUEST

This deed records a gift/bequest on the _____ day of _____ 20____ from:

“The Donor” _____

Address _____

To the Auckland Art Gallery Toi o Tāmaki of the following work(s):

Artist: _____

Title: _____

Medium: _____

(For listing more than one work, or for providing additional information, please use attachment A which is/are deemed incorporated in this Deed as if set out in full and together called “the Work(s)”).

The Auckland Art Gallery and the Donor of the Work(s) specified, agree that each gift/bequest of the Work(s) by the Donor to the Auckland Art Gallery is/are accepted into the Auckland Art Gallery’s collection on the following terms and conditions:

1. The Donor covenants and warrants that the Donor has clear title to the Work(s) and the Donor transfers such clear title unconditionally to the Auckland Art Gallery. The Donor indemnifies and shall save harmless the Auckland Art Gallery from all liability, cost and expense in respect of the covenant and warranty as to the transfer of clear title of the Work(s) to the Auckland Art Gallery.

2. The Auckland Art Gallery’s accession record of the gift/bequest of the Work(s) will be inscribed with the following acknowledgment:

3. The following acknowledgment will be used both on the label accompanying the Work(s) when it/they is/are on public display and when the Work(s) is/are illustrated in Auckland Art Gallery publications:

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4. The Auckland Art Gallery will treat the Work(s) in a manner consistent with that afforded all other works of art in its collection and therefore the Auckland Art Gallery can give no undertaking that the Work(s) will be displayed for specific periods or in specific spaces.
 5. The Auckland Art Gallery retains for itself absolutely all rights regarding the care, preservation, display, storage, reproduction and loan of the Work(s).
 6. If the Auckland Art Gallery wishes to remove the Work(s) from its collection and wishes to dispose of the Work(s) in accordance with the Auckland Art Gallery's current Deaccession policy, deemed as amended from time to time, incorporated in this deed as binding on the parties, the Auckland Art Gallery will first offer the Work(s) back to the original Donor or the Donor's trustees or administrators as the case may be.
 7. Other (Specify):

EXECUTION by the parties to this deed:

SIGNED by the Donor in)
 The presence of:)

SIGNED for and on behalf)
 of the AUCKLAND ART)
GALLERY by its)
 Director as its authorised)
 Attorney in the presence of:)

APPENDIX B

PROCEDURES FOR ACQUIRING WORKS OF ART

The Auckland Art Gallery Toi o Tāmaki receives Auckland City funding to purchase works of art for the Gallery's collection. The Gallery also receives additional funding to purchase works of art from third-party groups. These groups include Trusts, Bequests, Friends, Patrons, etc. The Gallery purchases works of art in accordance with the Auckland Art Gallery Collection Policy (February 2005).

The Acquisitions Committee consists of the Art Gallery Director; Manager, Art and Access Programmes (Chair); Senior Curator, New Zealand and Pacific Art; Curator, Contemporary Art; Mackelvie Curator, International Art; Indigenous Curator, Maori Art. The agenda is set by the Manager and Art Gallery Senior Registrar and minutes are collated and distributed by the Art Gallery Senior Registrar. The Assistant Curator attends the meeting and may present proposals, auspiced and submitted by the relevant Curator.

The Acquisitions Committee quorum is made up of four Committee members including the Director. Acquisitions are recommended by the curatorial team but only the Director has the delegated authority to formally approve acquisitions.

The Acquisitions Committee meets monthly (if possible). Meeting dates are set yearly by the Chair and Senior Registrar.

Process

The Manager Art and Access Programmes calls 2-3 Collection Development Meetings annually with the Curators to review strategies and priorities according to the Policy. Curators with designated responsibility for collection areas are expected to have an in-depth knowledge of their area and define their current strategies and priority list of artists and works for discussion. A short-term Annual Collection Plan is thus agreed yearly for Auckland City funding and Patrons of the Gallery, and purchases phased through the financial year. The Assistant Curator takes and distributes minutes.

Curators are delegated to research and propose work from their designated collection areas. These are:

International Historical Collections, including Mackelvie Collection
Overseas art - historical to the modern period.

New Zealand and Pacific Collection
New Zealand and Pacific collection, historical through contemporary and including Māori.

Contemporary New Zealand and international collections from approximately 1960-70; and association with the Chartwell Collection.

All acquisition proposals are to be submitted by a relevant collection Curator.

There is considerable overlap between these areas, so in some cases a work could be proposed by Curators with different designations. For instance a work by a contemporary Māori artist could be proposed by Indigenous, New Zealand and Pacific, or Contemporary Curators.

As the Director has overall responsibility for acquisitions, the Director can propose acquisitions across the board. If Curators wish to bring forward proposals for work outside their collection areas that are not endorsed by a Curator with primary responsibility, they need to do so through the Director. This should only occur in exceptional circumstances after the proposal has been discussed with a collection Curator concerned.

The Director has final responsibility for acquisitions. While the committee votes on recommendations, the Director may choose to decline recommended purchases and accept proposals that have not received a majority vote from the committee e.g. where the purchase/gift is deemed to have strategic importance for the Gallery.

Two weeks before an Acquisitions meeting, and coinciding with Art and Access meetings, the Curators will discuss proposals in development and concur on their relation to policy and annual plan, before they are put on the Acquisition meeting agenda by the Manager. Artist, title, date, medium, size and contact and location details to be supplied by the Curator.

- The Curator is to fully complete the Acquisition Proposal form for all purchases and loans. This form is passed to the Registrar for inclusion on the next Acquisitions Meeting agenda one week prior to the meeting.
- A Gallery Conservator is requested to undertake a Condition Report on the work. The Condition Report is attached to the Acquisition Proposal.
- If possible, the Curator will arrange for the proposed work of art to be brought into the Gallery for viewing at the meeting. If this is not possible, a colour image of the proposed work of art will be tabled at the meeting.
- For purchases, the Committee makes its decision on whether to recommend the purchase of a work of art, and confirms the source of the funding for the purchase.
- For loans, the Committee makes its decision on whether to accept the work of art on long-term loan and determines the loan period (minimum of 5 years preferred).
- For gifts, the Committee makes its decision on whether to accept a gift and the Registrar will then process the Deed of Gift and the Curator draft a letter of thanks for the Director to sign. If an artist chooses to gift a work to the Gallery this cannot be presented at the same meeting as a work recommended for purchase.
- Gifts may also arise via the Auckland Art Gallery Foundation. Artists (and donors?) may choose to direct gifts of a significant value through the Foundation. They are subject to the same processes and approvals as any gifts to the collection. However, the Gallery's Deed of Gift Form will be used and amended to note that the gift is to the Gallery 'through the Auckland Art Gallery Foundation'. The Foundation will be acknowledged in the credit line.
- If the work of art is purchased, the Curator will advise the Vendor/Owner and request that the invoice is sent to the Registrar for processing.
- Curators will write to the Artist/Copyright holder advising of the purchase, seek additional information on the work and seek copyright permission for Gallery uses.
- If the work of art is not accepted by purchase, gift or long-term loan the Curator, in consultation with the Registrar, will arrange for the return of the work to the Vendor/Owner.
- Invoices for works of art are held in the Acquisitions File in Registration along with other documents relating to the acquisition of the work.
- The Registrar will make one photocopy of the invoice that is then passed to the Director for signature. The photocopied invoice is then passed to the Purchasing Administrator for immediate payment.

- All movement of works of art must be arranged through Registration. If a work is delivered independently Registration must be notified immediately so that receipts can be issued.
- Only in urgent circumstances, e.g. auction, may works be proposed through a Flying Minute to all members of the committee for recommendation to the Director.

Points for noting

- Unsolicited works of art, particularly those from an unknown source, will be passed to the relevant collection Curator for consideration. If it is recommended the work be accepted it should be proposed to the Acquisitions Committee; if not it will be returned to the donor with a letter of thanks. If the source is untraceable, the work will be kept for 12 months while registration make reasonable efforts to contact the source, then raised at the next Acquisitions meeting where a decision will be made for its disposal – by destruction, or gift to a suitable recipient (but not staff, Board or Councillors - as per the Deaccession Policy).
- DVD's, Videos, CD's - Curators proposing works in these mediums should have the agreement of the copyright holder to acquire a master and exhibition copy of the work. On some occasions performing rights may also need to be negotiated with the artist.
- Curators recommending reattribution of works in the collection must present the recommendation to the Acquisitions Committee for approval. Registration will then amend records and all paperwork to be filed in accession files.
- Any work which is produced by an artist who is also in part-time or casual paid employment or any other form of unpaid employment with the Gallery can be considered for acquisition. Any work which is produced by an artist who is also currently in full-time paid employment with the Gallery cannot be considered for acquisition.

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APPENDIX C

PROCEDURES FOR PURCHASING WORKS OF ART AT AUCTION

It is Gallery policy that all Acquisition Proposals are tabled, discussed and formally approved at the monthly Acquisitions Committee meeting. However, on occasion works of art become available on comparatively short notice through auction, and there is insufficient time for an Acquisition Proposal to be tabled and discussed at a meeting.

Where a Curator wishes to bid for a work of art at auction in these circumstances, verbal agreement in-principle is required from the members of the Acquisitions Committee, with final written authorisation of bid to be given by the Director. This authorisation shall nominate the person who is to bid on the Gallery's behalf and the agreed bid limit, i.e. hammer price excluding the auctioneer's premium.

Process

- The Curator is to complete an Acquisition Proposal form for works of art proposed to be purchased at auction between meetings and email the form to members of the Acquisitions Committee.
- The Curator is to specify the estimated likely bid range, as specified in the Auction Catalogue, and the amount s/he wishes to bid up to.
- The Curator is to specify the source of funding for the purchase, eg. Acquisitions Fund, Trust, Bequest, Friends of the Gallery, Patrons of the Gallery, etc.
- If a third party is to fund the purchase, written authorisation from the Chairperson of that group, committee or trust body is required before any bid can be made.
- The Acquisitions Committee members are requested to view the work of art prior to auction, if possible. Alternatively, a colour reproduction of the work should be circulated to all members of the Acquisitions Committee prior to the auction.
- A Conservator is requested to view the work of art and undertake a conservation check prior to auction, if possible.
- Verbal approval from all members of the Acquisitions Committee is required before a person authorised to do so can bid for the work of art.
- At auction, if the authorised bidder reaches the highest agreed bid limit, and if s/he believes that a further bid not exceeding 10% of that limit would secure the work, then they can exercise their discretion to do so.
- If the authorised bidder is successful in bidding for the work of art, all documentation is to be passed to the Registrar, who will arrange for the collection of the work and payment of the invoice.
- The work of art will then be presented formally for ratification of the acquisition to the Acquisitions Committee at the next scheduled meeting.