

1 Mission Statement

The Auckland Art Gallery Toi o Tāmaki is the home of the visual arts in Auckland, creating connections between art and people. The gallery develops and cares for its collections for present and future generations. It presents and interprets works of art in ways that stimulate understanding and enjoyment for its visitors.

Collection Management Policy

2 Policy Statement

The Collection Management Policy provides a set of principles for the responsible stewardship and sharing, through public access and use, of the collections of works of art held at the Auckland Art Gallery Toi o Tamaki. It also contributes to the council's strategy to provide efficient, capable and cost recoverable services.

The enhancement of the physical and cultural integrity and value of the collections is achieved by safely housing, preserving, documenting and managing potential risk to the works.

This policy is supported by comprehensive operational guidelines, procedures and standards which are described separately and regularly reviewed and updated when necessary.

3 Definitions

- Auckland City Council (the “council”) is a New Zealand Local Government Territorial Authority
- Arts, Community and Recreation (“ACR”) is a division of the Auckland City Council
- Auckland Art Gallery Toi o Tāmaki (the ‘gallery’) is a group in the Arts, Community and Recreation division
- Art Gallery Board (the “board”) is the governance body for the Auckland Art Gallery Toi o Tāmaki
- Long Term Community Council Plan (the “10 Year Plan”)
- International Council of Museums (“ICOM”)
- Collections:

Permanent collections

The permanent collections comprise works owned by the gallery. These represent around 73% of the total collection. The gallery acquires works for its permanent collections through purchase, gift or bequest. The works in this category significantly contribute to the identity of the gallery's collection and possess the quality and physical condition necessary to be incorporated into the gallery's exhibition programme.

Long-term loan collections

Long-term loan collections comprise works held-in-trust which are subject to long-term loan agreements. The largest and oldest of the long-term loan collections is owned by the Mackelvie Trust; its works have been part of the gallery's collection since it opened in 1888. Another major collection partner since 1997 is the Chartwell Trust. The works in these long-term loan collections also need to possess the quality and physical condition necessary to be incorporated into the gallery's exhibition programme.

Short-term loans

Short-term loans are subject to a short-term loan agreement, usually for the work to be incorporated into the gallery's immediate exhibition programme and are returned afterwards. They are subject to all the provisions of this policy except those that relate

to inventory, valuation review and any instructions from their owners that over-ride the provisions of this policy.

Adjunct collection

The adjunct collection includes works of art and other related items owned by the gallery which are not treated as part of the permanent collections. The adjunct collection includes works acquired as “Official Presentations”, works acquired for educational use, the Conservation Research collection, as well as art-related objects such as woodblocks and printing plates that may be used for exhibition purposes. These items, which may be used outside the gallery, are not subject to the same conditions for handling and display but are included in the collection database with their status clearly identified.

Research library collection and archive

The E H McCormick Research Library’s collections and archives comprise books, periodicals, photographs, photographic negatives, videos and other publications, including audio/ visual and slide records of gallery activities. There are also artist’s files containing correspondence and other ephemera relating to artists and to New Zealand’s art history. The care of these collections is guided by the Archives Policy.

4 Operational Overview

The gallery is a group in the ACR division of the council, which provides funding, support and premises for the exhibitions and the collections of works of art. The gallery operates as an art museum and contributes to the council’s strategy to provide lifestyle choices that contribute to the cultural and social wellbeing of its citizens through celebrating and valuing cultural identity, as well as enhancing Auckland’s reputation as a sophisticated and vibrant city. The art gallery board comprises council representatives and co-opted members who approve policy and are responsible for the governance and sound operation of the gallery.

The gallery’s management team recommends the allocation of resources for the management of the collections to the board, which then advises the council of its requirements. Funding for operational resources is provided in the annual operating budgets; with funding for capital resources, including the buildings and acquisitions of works of art, being planned for in the gallery’s Asset Management Plan and provided through the capex budgets, as part of the council’s 10 Year Plan.

Since 1888, the gallery has held the most extensive and significant collection of national and international art in New Zealand. It is an inter-generational, heritage resource that reflects and celebrates the identity and cultures of New Zealanders. This collection has been developed through purchases, gifts and long-term loans and now comprises over 14,300 works. The development of the art collection through acquisitions is guided by a separate Collection Development Policy.

The gallery provides public access to the collections through regular changing collection displays. It has numerical targets for the number of works that are newly available for the public each year. It also hosts temporary exhibitions of works from other collections, in addition to touring its own exhibitions. The exhibitions programme is guided by the Exhibitions Policy.

The gallery offers an education service for schools, as well as other public programmes that complement the exhibitions programme. These activities are developed in line with the Education and Public Programme Policy.

Exhibition catalogues and other publications are produced. The gallery’s website enables the public to view the entire collection on-line, as well as view interactive modules regarding collection research and treatments. Reproductions of images from the collection can be ordered subject to copyright approvals where these are required.

The research library and archive is extensively used by curators and other galleries and researchers. Also, the conservation department has an active research programme based on the works in the collection.

5 Resources

Staff

The gallery operates with the following staff resources to manage the care of the collection, although it is the responsibility of every staff member to monitor and care for the collections:

- A conservation department provides the expertise to ensure the care of the collection and to carry out the treatment of damages. Research into technical aspects of the works in the collection is also their responsibility.
- A registration department provides the expertise to document the works in the collections, and co-ordinate the movement and storage of works.
- A technical department handles, packs, physically moves, installs and de-installs the works, as well as preparing exhibition spaces.
- An imaging department digitally documents all works in the collection for inclusion on the database, in condition reports, as well as the mounting and demounting procedures for installation works. It also maintains a photographic record of the use of the collections in exhibitions; and provides the images for all publication purposes and the reproductions service.
- Gallery guides perform the front-of-house monitoring of the collections while they are on display to the public, while behind the scenes, security staff monitor and maintain the security for the buildings which house the collections.
- Management staff provide the interface between the collections services staff and the council's policies and practices.

Budget

Each of the above departments has an annual operational budget. A separate capital budget covers acquisitions, framing, major equipment purchases and off-site storage development costs.

Locations

The gallery's main building is currently undergoing a major development, due for completion in early 2011. During this time, the collection storage areas and staff work spaces are located over six different sites within Auckland city. When the development is completed, most of the staff activities and some collection that is stored in temporary off-site facilities will be moved back into the main building. However, due to space considerations, particularly for art storage, it is anticipated that the gallery will always operate over several sites.

6 Scope

This policy covers the management and care of the permanent collections of the Auckland Art Gallery and loans of works of visual art.

Compliance with the policy is applicable to all art gallery staff and volunteers, lenders, borrowers, researchers and contractors working on the collections or in areas where works from the collections are located.

7 Exceptions

The policy does not cover the adjunct collections; the collections and archives in the E H McCormick research library; or the works being treated, at any given time, by the gallery's external, revenue generating, regional conservation service.

The policy also does not cover those works in the Sir George Grey collection, which have been on long term loan to the Auckland Museum since 1915, while they are located there.

8 Ethics and Professional Standards

- A prime function of an art museum is to transfer to future generations, where possible, the material record of human culture, in optimal condition. Therefore, the gallery must be

able to control its collections and keep them in appropriate conditions through risk management policies and procedures.

- No board member, gallery employee or their immediate family members shall take advantage of information available to them concerning the management of the gallery's collections.
- Should conflict develop between the needs of a party and the gallery, those of the gallery are always considered priority and shall always prevail.
- The procedures for the care and use of the collections will incorporate practices that fit with the cultural values around individual works wherever appropriate and practicable.
- The gallery will endeavour to meet the internationally accepted ICOM ethics and standards, as well as those of Museums Aotearoa; council's code of ethics; the insurers' requirements; and the recommendations of the NZ Office of the Auditor General regarding the care and use of the collections, and the ethical behaviour of staff.
- The gallery will employ professional conservators, who adhere to an internationally accepted code of professional conservators' ethics and standards of practice to undertake treatments of the collection.

9 Principles

The gallery will care for its collections through the following management principles:

9.1 Documentation

Documentary control of the collections is an essential element in the sound management of the gallery's collections. Reliability and ease of retrieval are principal concerns of the collection documentation, which includes historical data relating to acquisition, ownership, research, copyright status and up-to-date information such as location, value, condition and use, along with digital images. This provides the foundation for knowing what is in the collections and the significance, use and physical integrity of a work over time.

9.1.1 Records:

Records of works in the collection must be made in a timely manner, housed in a secure location, provide for easy retrieval of information, and be preserved by proper handling and storage. Different types of documentation are maintained in either electronic or paper formats.

The gallery produces and maintains written documentation for the following legal collections management activities: purchase or donation, transfer of title or held-in-trust status; deeds of promised gifts; accessioning; de-accessioning and method of disposal; loans (incoming and outgoing); valuations; insurance; condition reports; inventory; conservation treatments; and reports to the board. Correspondence, minutes and other documents pertinent to these processes are kept for the long-term historical record of works in the gallery's collections. The registration staff are primarily responsible for ensuring that these documentation activities are carried out and that the records are secure, meet legal and financial requirements and are appropriately accessible.

9.1.2 Inventory

Collection inventory is the physical verification of the presence, location, and condition of the objects for which the gallery has assumed responsibility. By conducting annual inventories of designated parts of the collection, the gallery fulfils its legal and ethical responsibilities. The inventory provides accountability, location updates and ensures the accuracy of collection records and documentation. It also provides the opportunity to check the condition of each work, and aids in maintaining the security of the collections.

9.1.3 Valuation

The value of the works in the gallery's collections are reviewed on a rolling triennial basis. To make this a manageable task, the collection has been split into three bands and the valuations of one band are reviewed each year. The revised values

are entered into the gallery's collection management database and reported to council and Audit New Zealand. These values form the basis for the insurance cover of the collections.

9.1.4 Insurance

The gallery insures all works in its collections. This insurance policy is reviewed annually by the gallery's collection management staff and the insurer.

9.1.5 Copyright

The gallery complies with the provisions of the [New Zealand Copyright Act, 1994](#). Copyright permissions are sought from copyright holders and owners for the use of images of works which are still in copyright. Details of copyright holders are only supplied to people seeking copyright permission for reproduction or filming requests.

9.1.6 Iwi Consultation

The gallery seeks permissions from the descendants of the identified subjects in the Maori portraits to include these works in the web browser on the gallery's website.

9.2 Care and Maintenance

The purpose of collections care is to preserve well-maintained works and collections as a whole in perpetuity for public use. The aim of collections care is to limit deterioration of the collections. The gallery cares for its collections through a variety of preventive conservation and risk management strategies. These are applied on a variety of levels, from the gallery's environment as a whole, to collections areas, and to each work's storage, packing and movement methods.

9.2.1 Emergency Preparedness

Emergency preparedness for the gallery focuses on the reduction of risk and the mitigation of events that have the potential to endanger people and the collections. Emergency preparedness aims to anticipate and avoid emergencies, to regain control when an emergency occurs, and to recover control as quickly as possible should it be lost. The gallery also acts in accordance with the emergency preparedness plan of the council in the event of a major environmental disaster.

The written emergency preparedness plan is evaluated annually. The plan addresses measures to be taken before, during, and after an emergency. Copies of this plan are kept at all gallery sites.

9.2.2 Conservation

Preventive conservation philosophy underlies the collections management practices at the gallery. Through the practice of preventive conservation, the gallery seeks to prevent and limit deterioration of works due to environmental, human, and inherent material factors. Concerns for the preservation of individual works are at the heart of any decision relating to their use.

Conservation treatments are undertaken according to an internationally accepted professional conservators' code of ethics, and standards of practice by reputable, trained conservators who are members of the New Zealand Conservators of Cultural Material. They also take account of the provenance of a work and the artist's intent.

Incoming works will be condition reported and treated as required. Condition reports will also be carried out whenever a work is being considered for acquisition, display, loan or has been damaged. These reports will be attached to the work's record in the collection management database.

Where a conservation treatment becomes necessary it will be carried out in a manner designed to return the deteriorated or damaged work to stability through reversible and minimally intrusive methods.

The gallery also has an ongoing framing and support making programme in order to protect and present works in an optimal condition to enhance the viewer's appreciation and enjoyment of the work. The gallery will only display or lend works that are in a stable condition and are in safe frames or on safe supports.

9.2.3 Pest Management

The damage caused by pest infestation and the actions that must be taken to eradicate the infestation within the gallery can be lessened or mitigated through pest management strategies. The management of pests is based on the cooperation and participation of all staff within the gallery to eliminate or minimize the causes of a pest infestation.

9.2.4 Environmental Controls

The success of a preventive conservation approach is dependent on the provision of a stable gallery environment that meets the international museum standards set down by ICOM. The gallery's internal environment is constantly monitored and controlled throughout the buildings, with additional monitoring in exhibition, conservation and collections storage areas. Temperature and relative humidity, light and atmospheric pollutants are electronically monitored and regulated on an ongoing basis. Thermohygrographs and data loggers are also used as a check in exhibition, storage and other offsite areas.

9.2.4.1 Temperature and Relative Humidity

The temperature in areas where works of art are located is set at 20 degrees + or – 1 degree;

The relative humidity in areas where works of art are located is set at 55% + or – 5%.

9.2.4.2 Lighting

All areas of the gallery where works of art are to be displayed or stored must have controlled light levels. This is because light can accelerate their deterioration to a point where they are no longer exhibitable or treatable. Works that contain their own light will have an effect on surrounding works and this will be considered when planning the layout of displays and exhibitions. In all exhibition galleries, ultraviolet and infrared light will be kept to a minimum.

Light levels are determined by a lux/hours formula and estimated lux/hours will be recorded in the Gallery's collection management system whenever works are displayed. In the galleries that have some natural light and therefore, have more variation, the lux/hours will be recorded over the course of a year to determine average levels for different seasons. Works of art will be categorised according to their light sensitivity when they are being considered for acquisition or display or requested for loan. Refer to Lighting Guidelines for the display of works of Art.

9.2.5 Storage

The gallery will ensure the collections are adequately protected against fire, theft, vandalism, natural or environmental disasters. Safe designated storage facilities along with adequate environmental control for the different media, including a cold store; protection systems and access restrictions, will be a high priority at all times. The gallery strives to store its collections securely to museum standards of preservation for the safety and longevity of the works. When works are acquired, storage requirements and costs will be assessed.

All storage solutions must be chemically stable, not emit gaseous pollutants and be of sufficient strength to support the weight of the objects that they house. They must be able to accommodate a range of materials and sizes of objects. They must also take into account transport and viewing requirements.

9.2.6 Packing

All materials used for packaging and housing the gallery's collections should be stable and non-reactive, as should materials used for constructing exhibit mounts and supports. In addition, archival, chemically stable and acid free packaging

materials and storage solutions should be used to provide a buffer between works and the environment. Packing solutions will also protect against vibrations and mechanical impact as appropriate. Packing will meet procedures and requirements identified for each work. Crating will meet international shipping and bio-security regulations.

9.2.7 Movement

Safe handling and movement of collections works is practiced at all times in the gallery. All works are treated with equal care, regardless of their value. Safe handling minimizes risk to works and lessens any risk to their quality.

All works are assessed individually before they are handled, packed, and moved in order to determine if they are sufficiently stable to withstand each activity. Handling, packaging, and movement methods are chosen based on the individual requirements and sensitivities of the works. As well as providing appropriate protection from all reasonably anticipated risks associated with a particular movement method.

The movement method chosen to transport works must provide the best protection from reasonably anticipated risks and the shortest en route time. Safe handling and movement also involves the preparation of appropriate space to receive the works prior to a move, preparation of the route along which the work will be moved, and use of appropriate moving equipment with an appropriate number of suitably trained and experienced staff or contractors to safely carry out the move.

If damage occurs during handling, established procedures will be followed. These include documentation of the event and its causes, as well as notifying all relevant parties.

9.2.8 Security

The purpose of security is to protect collections against a variety of risks. The goal of security is to limit damage or loss of collections and exhibitions. The gallery will maintain appropriate levels of security.

9.2.9 Fugitive and Time-based works

These are works that are of a temporal nature: either because of their fugitive media, which has inherent qualities of comparatively rapid degradation; or because they are audio/visual or moving-image works, for which the technology to support them has the potential for obsolescence.

This category of work should be identified when it is purchased if at all possible. In order to maintain the integrity of these works, the gallery will note issues around the potential degradation of the media; and potentially redundant technology, as well as the feasibility of repairs and replacements when appropriate. The condition of such works will be monitored and reviewed at the time of inventory.

However, where the medium, or the technology, is an inherent part of the work, the work will be used until it has degraded to the point when it can no longer be exhibited and then it will be de-accessioned into the Adjunct collection.

9.3 Access and Use

The collections are developed, managed, and conserved for use in exhibitions and education programmes and for research purposes. To preserve the quality of works for future generations, their use is conditional on agreed preservation standards and practices. The procedures around public access to the collections are published on the gallery's website.

9.3.1 Loans

Borrowing and lending works of art are important roles of the gallery that help to promote reciprocity with other public institutions and key stakeholders. Loans require specific procedures to ensure that sound management practices are

followed. Loans do not involve transfer of title but are the temporary reassignment of works from the gallery (outgoing) to another institution or to the gallery (incoming). All loans are for a defined period of time and for the stated purposes of exhibition, research, education, or publication. All loans are subject to a short or long-term loan agreement.

9.3.1.1 Outward Loans

The gallery's collections are maintained for the benefit of the public and works are loaned for a finite period of time to reach a wider audience and facilitate research. Outward loans are considered on the basis of the best interests of the gallery and the public it serves.

While on outward loan, works must be afforded the same level of care and protection as provided by the gallery. Because of these considerations, loans are made only to other similar organisations on receipt of a satisfactory Facilities Report. However, long-term loans may be loaned to key stakeholders or back to their owners.

Outward loans will incur charges to the borrower to recover all costs associated with the loan, including condition reporting, photography, handling, packing, crating, insurance, transportation, courier costs and the coordination of arrangements.

9.3.1.2 Inward Loans

The gallery may receive loans from institutions or individuals for specific purposes and time periods. If the lending institution or individual does not provide a loan agreement, the gallery will use its incoming loan agreement to document the incoming loan. The gallery exercises the same care with works on inward loan as it does with its own collections.

9.3.1.3 Couriers

When works from the collection travel, couriers are to be provided by the gallery for individual works of art and exhibitions that meet specified criteria.

The role of the courier is to ensure the safety of the consignment, oversee the un/packing and complete condition reporting. The courier may also be required to oversee the installation / deinstallation of a loan. This requirement will be determined on a case by case basis and detailed duties will be briefed by the relevant registrar.

9.3.2 Research

Researchers, donors, students, cultural groups, or others seeking access to works in the collection must first present a request to the appropriate curator for assessment. Access to collections will be at the discretion of the security, curatorial and registration staff. Collections research will be conducted and supervised in a secure room separate from the collections storage area.

9.3.3 Virtual Use

The entire gallery collection is available on the gallery's website via the web browser which links to the collection management database. Images of works are made available when copyright clearance has been approved. In addition the gallery seeks to protect the interests of artists and the descendants of the sitters in the Māori portraits by asking users to accept the conditions specified on the website.

9.3.4 Reproductions

Use of images of works from the gallery's collections for research, publication, films, education, merchandise and promotional purposes serve to share the gallery's collections more widely. When used appropriately, there are opportunities to promote the gallery's brand and enhance its reputation. These reproductions are provided on a cost recovery basis and also to provide a source of revenue when they are used for commercial purposes. Where appropriate copyright permissions and iwi permissions are sought for the use of images.

10 Compliance and Review

- 10.1 Delegations:
Council's delegation register: delegations for Art Gallery Board, group manager .
- 10.2 Valuation:
Under the ICANZ Financial Reporting Standard No. 3 and the NZPI Standards, the gallery reports on the triennial revaluation process of its collections each June to Audit New Zealand.
- 10.3 Relevant Legislation:
Copyright Act
Privacy of Information Act
Local Government Official Information and Meetings Act
Local Government Act 2002
Health & Safety in the Workplace Act
- 10.4 Other relevant documents:
Long term Loan Agreements with Mackelvie Trust, Chartwell Trust, Thanksgiving Trust
Deed of Gift
Deed of Promised Gift
Loan Agreements
Art Gallery Asset Management Plan
Emergency Preparedness Plan
Council's Conflict of Interest Policy
Council's Travel Policy
Insurance Policy
Collection Development Policy
Archives Policy
Exhibition Policy
Education and Public Programme Policy
- 10.5 Measures:
The major key performance indicators that affect the collection management policy are:
- 10% of the collection will be newly viewed by the public each year
 - 95% visitor satisfaction with the condition of the collection
 - 800 works in the collection will be condition reported and treated each year
 - 1,000 hours will be spent on preventative conservation each year
 - 100% of the works will be found in their identified locations on the data base
 - 100% of new acquisitions will be accessioned into the data base within 30 days
 - 100% of new acquisitions will be available on the web browser within 60 days
 - \$150,000 will be earned by the regional conservation service each year
 - \$25,000 will be earned by the reproductions service each year
- These KPIs are reported on monthly to the general manager of the ACR division of the council; every two months to the board; and annually to the citizens of Auckland through the council's Annual Report.
- 10.6 Review:
This policy and its related procedures should be reviewed in 2 ½ years time at the end of 2011 and after the move of staff and services back to the developed main art gallery building, unless a review is required earlier.

Authority and classification

Policy owner (contact for updates, clarity etc)	Head of Collection Services	Ext: 46 2253	
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