

Ara Artworks Collection

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Major changes/additions since the last version was approved are indicated by a vertical line in the left-hand margin.

1 Introduction

1.1 Purpose

Ara Institute of Canterbury (Ara) owns an Artworks Collection (the Collection) established in the 1930s and added to over the years. The Collection is of considerable significance and value. The purpose of this policy is to provide a framework within which Ara will manage the Collection which it is committed to maintaining, expanding, and managing in accordance with the stated goals, objectives and curatorial 'good practice'.

1.2 Scope and Application

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

1.3 Formal Delegations

- a The overall management of the Collection is the responsibility of the Chief Executive, or the person appointed by the Chief Executive under delegation from time to time to exercise overall management of the Collection under delegation.
- 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 (the Committee):** A group appointed by the Chief Executive to advise, assist, and support the Curator. The membership of the Committee by the persons nominated to the Committee is reviewed every four years.
- c **Curator:** A person appointed by the Chief Executive to care for the Collection as set out in this policy, normally a senior practicing artist or art professional.

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Related Ara Procedures

- CPP108a Artworks Collection Deed of Gift
- CPP108b Artworks Collection Internal Loan Agreement
- CPP108c Artworks Collection External Loan Agreement

Related Ara Policies

2 Principles

- 2.1 The Collection is valuable as an educational, teaching and learning asset. Ara undertakes to maintain and enhance the Collection as funding and opportunity allows.
- 2.2 The management of the Collection will take into consideration the kaupapa and values as expressed in the Ara Strategic Plan.

3 Associated Procedures for Ara Corporate Policy on: Ara Artworks Collection

Contents:	3.1	Goals for the Artworks Collection
	3.2	Objectives for the Artworks Collection
	3.3	The Artworks Collection Committee
	3.4	Management of the Artworks Collection
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3.1 Goals for the Artworks Collection

- a To exhibit the Collection, in whole or as individual works, to enhance the working and learning environment at Ara and to provide all learners, colleagues, and visitors with the opportunity to experience challenging and meaningful artworks.
- b To ensure the Collection is accessible and displayed across the Ara working and learning environment.

3.2 Objectives for the Artworks Collection

The objectives for the Collection are to:

- a Collect significant examples of artworks created by Ara colleagues who have contributed to the arts community and arts education in Canterbury.
- b Collect outstanding examples of works created by Ara learners as documentation of the quality of the teaching work at Ara, to provide a record of artist career development, and to enhance the uniqueness of the Collection.
- c Collect works by Canterbury artists who are recognised as making, or having contributed, to the development of the arts in Canterbury.
- d Collect examples of artworks produced during artist-in-residence programmes at Ara.
- e Add to the Collection by commissioning artists to produce site-specific pieces.
- f Collect outside the above limitations, the works of New Zealand artists that, due to distinctive style, content or use of media, complement the Collection.
- g Include works that recognise the multi-cultural nature of our community.

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- h Ensure effective cataloguing, storage, conservation, acquisition and de-accessioning processes.
- i Encourage sponsorship and appropriate gifts and bequests.

3.3 The Artworks Collection Committee

a Membership

The Committee shall be made up of at least four members:

- i A member of TKM.
- ii The Curator.
- iii One person nominated by the Chief Executive who is external to Ara and a qualified art professional (e.g., a staff member of the Christchurch Art Gallery Te Puna o Waiwhetu).
- iv One person nominated by the Chief Executive who has a recognised interest and expertise in Ara and the collection of art.
- v Another representative appointed from time to time by the Chief Executive. Due consideration shall be given to representing tangata whenua.

b Role

The Committee's role is to ensure that the Goals (Section 3.1) are achieved by carrying out the Objectives (Section 3.2); to review the goals and objectives as required; to receive reports from the Curator; and generally, to advise, assist, and support the Curator.

c Consultation

The Committee may from time to time consult others from outside the Committee in order to take advantage of expertise as and when appropriate.

d Acquisitions

- i 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.
- ii The purchase of artworks is a focus for the Campus Master Plan, including new builds and refurbishments. Commissioning of these works is within the responsibility of the Collection Committee.
- iii Acquisitions may be from a variety of sources including the artist, dealer gallery, auction, bequests or gifts, or from any other reputable source.
- iv The Committee reserves the right to accept or reject any work offered to the Collection either by sale, bequest, or gift (Refer to *CPP108a Artworks Collection Deed of Gift*).
- v Acquisitions should always be made on the merits of the work and in accordance with this policy.
- vi All acquisitions are recorded in the Committee's minutes and on the inventory.

e 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.

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- 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 Under *CPP108a Artworks Collection Deed of Gift*, Ara agrees to retain all donated items in perpetuity. If a donated work has been identified for de-accessioning every effort will be made to contact the donor or donor's estate to advise them and give them the opportunity to acquire the work by purchase or negotiated agreement.
- vi Decisions on the use of any funds from de-accessioning are made by the Chief Executive, in consultation with TKM if deemed necessary.

3.4 Management of the Artworks Collection

a Catalogue and Documentation

A computer database 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 will be carefully stored in appropriate safe storage, when not on display around the institution. Safety includes pest control and having an appropriate disaster protection and recovery plan. The artworks will be displayed only in areas designated as being safe both physically and in terms of light levels (e.g., works on paper are restricted to low light areas).

c Access to Collection

Generally, only the Curator shall 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. Installation and relocation of artworks will be carried out by Facilities Management on instruction from the Curator and under the Curator's supervision. This requirement applies to activities of contractors as well as Ara colleagues. Works must not be moved from place to place without the advice and approval of the Curator.

d Loans of Artwork

Artworks from the Collection will be lent only to recognised galleries or institutions subject to 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. (Refer to *CPP108b Artworks Collection Internal Loan Agreement* and *CPP108c Artworks Collection External Loan Agreement*.)

e Valuation and Insurance

- i The Committee will from time to time arrange for the valuation of the Collection by a reputable and competent art valuer. This will normally be completed at least once every five years.
- ii Appropriate insurance cover will be held for the Collection.

f Reporting

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

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The Curator will submit an annual report on the collection to TKM. This report will include acquisitions, de-accessioning, conservation undertaken, and other relevant information.

3.5 Funding of the Artworks Collection

- a Acquisitions for the Collection will be provided for by way of an annual budgeted amount from Ara. This sum will normally be 1% of the insured value of the Collection per annum, or \$34,000, whichever is the higher.
- b For the duration of the Campus Master Plan an agreed percentage of 5% of the furniture, fittings, and equipment budget for a building or project is to be allocated for purchase of commissioned artwork. A similar process will be utilised where furniture, fittings, and equipment are not a cost area of a project.
- c A separate additional budget for the repair and maintenance of the existing Collection is managed by the Curator.
- d Funding may also derive from sponsorships, bequests, and gifts.

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