

## Art Collection Policy

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### Introduction

The University art collection is of immense historical and cultural value, with the current catalogue of over 5000 artworks making it one of the largest collections in Waitaha (Canterbury). This document sets out the University's objectives and approach regarding the acquisition, management, and display of the art collection.

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## Background

The UC art collections are significantly valuable assets, not only in monetary terms, but also with regards to their historical and cultural relevance. At any one time, up to a quarter of these works may be found on display throughout the University's many buildings as well as loaned externally for inclusion in public gallery exhibitions. The collection comprises of original works in a variety of media (painting, sculpture, textiles, ceramics and new media). While the earliest works date to the 1700s, the majority are from the 1800s or 1900s to the present day. The existing strength of the collection is its connection to the art and artists of Waitaha, and, in particular, artists who have taught or studied at the University.

Like many tertiary art collections, the artworks of the University have not been acquired as part of one clearly focused collecting programme, but rather have accumulated since its establishment in 1873 by various departments, individuals, and by purchase and gift. In 1993 the UC Art Acquisitions Committee was established to formalise processes and management of the collections going forward.

The whole collection comprises eleven separate collections, which were amalgamated into one in 2004, and placed under the guardianship of the University Library. Two further collections are managed by the Art Collections Curator under a memorandum of understanding. The separate collections include:

- Macmillan Brown Library Collection
- School of Fine Arts Collection
- W.S. and Alison MacGibbon Collection
- Rutherford Medals Collection
- University Library Collection
- Art Purchases Committee Collection
- Registry Collection
- Portraits Collection
- The University Hall Collection
- Departmental Collection
- Christchurch College of Education Collection

Not owned by the University but managed by the University under a Memorandum of Understanding:

- University of Canterbury Staff Club Art Collection, and
- UCSA Collection.

## Policy Statement

### Mission

The Art Collection supports the University's strategic priorities in teaching, research, and community engagement by

- Playing an important role in the study, understanding, and creation of new knowledge about the construction and projection of Aotearoa's national and cultural identities through visual art.
- Assisting staff, students, researchers and the community in the discovery and creation of knowledge about visual arts.
- Being accessible to staff, students, researchers, and the community, for teaching, research, well-being, aesthetic appreciation, and provocation.
- Supporting a culturally inclusive and responsive campus environment.
- Supporting the university's civic engagement by contributing to the cultural vitality of Ōtautahi and Waitaha.
- Contributing to the special character of the University.

### Objectives

An active collection policy is an essential tool for ensuring that this institution is able to professionally collect, manage and display its art collections within the boundaries set by the limitation of its budget, staff and facilities. This policy has the following objectives:

1. To acquire works of art that
  - i) contribute to the University's current and future teaching and research programmes across a range of disciplines;
  - ii) reflect the diverse nature of our society and our institution, thereby contributing to an inclusive campus environment. This includes supporting [Te Rautaki Māori: Strategy for Māori Development](#) and [UC Pasifika Strategy 2019-2023](#) in contributing to a culturally inclusive and responsive environment with a particular emphasis on Taiao Ako (learning environments)
  - iii) develop a collection that represents
    - a.) The development, teaching and understanding of art in Waitaha;
    - b.) New Zealand artists, including expatriate New Zealanders, with emphasis on those who have a connection to Waitaha and Poutini Ngāi Tahu provinces and to the University.
  - iv) represent the development, teaching and understanding of the University, particularly those arising from the School of Fine Art.
  - v) provide an art historical context for the teaching, study, and display of visual art.
  - vi) reflect the University's adherence to the principles of Te Tiriti o Waitangi and the associated rights and responsibilities;
  - vii) enhance the environment for staff, students, researchers and visitors.
2. To collect only works of art that we are able to document, store, care for, secure and make accessible in accordance with University policy in an effective, efficient, and professional manner, and within the guidelines set by funding and management constraints.

3. To ensure all artworks on display — both on campus and externally — meet loan, display, professional handling, security, insurance, and collection management standards and/or requirements.
4. To cooperate and work in partnership with all parts of the University, and with other collecting institutions and organisations in our community.
5. To acquire works of art ethically, legally, and in accordance with relevant University policies.

## Collection Development

The Art Collection will be developed through the careful curation of works that develop, balance, and complement existing strengths.

The collecting categories, listed in order of priority, are

1. Art of the University of Canterbury
  - Representative works by creators who have worked, studied, or otherwise been associated with the University.
  - Representative works where the subject matter is associated with the University.
2. Art of the Waitaha and Poutini Ngāi Tahu regions
  - To acquire contemporary and historical works by New Zealand artists of merit hitherto unrepresented in the collection, or represented by lesser examples.
3. Works created by Ngāi Tahu, Māori and Pacific practitioners
  - Works by Māori artists, particularly those of Ngāi Tahu affiliation, those who have worked, studied, or otherwise been associated with the University or whose work/subject matter is not represented in the collection.
  - Works by Pacific artists, particularly those who have worked, studied, or otherwise been associated with the University (e.g. [Macmillan Brown Centre Pacific Artist in Residence](#)) or whose work/subject matter is not represented in the collection.
4. Historical New Zealand Art
5. Contemporary New Zealand Art
6. International prints and drawings
  - To acquire international works of art whose subject matter is the Pacific or Pacific peoples or in order to provide an art historical context for the teaching, study and display of visual art.

## Collection Criteria

The following are considered when making selections:

- Works must be of relevance to teaching, research or scholarship at the University.
- Works must balance or strengthen the collection's coverage of a subject or fill an identified gap within the collecting categories identified above.
- Clear legal title and strong provenance can be established.
- There are no legal or ethical barriers to collecting the work. The University will not acquire any art works which have been obtained illegally or in contravention of the [UNESCO Convention on the Means of Prohibiting and Preventing Illicit Import, Export and Transfer of Ownership of Cultural Property, 1970 \(UNESCO website\)](#).

- The University will endeavour not to collect works which have been damaged or modified, have deteriorated, and require extensive conservation, or are incomplete.
- The university will endeavour not to collect works that have special storage or maintenance requirements, where the University does not have the financial means or facilities to provide appropriate care.
- The University should have the ability to make the works of art easily accessible to staff, students, researchers, and the community through current or potential University services.
- The work must not duplicate material already held in the collection.
- Collecting the work will not abrogate any memoranda of understanding with other institutions or organisations.
- Works offered for donation unconditionally will be accepted in preference to those offered conditionally. Where conditions are imposed, they will only be agreed to where they do not prevent the University carrying out its mission and objectives for the art collection. Acquisition must abide by the provisions of the [Copyright Act 1994 \(New Zealand Legislation website\)](#) and the [Privacy Act 1993 \(New Zealand Legislation website\)](#), including copyright, moral and intellectual rights.

## Collection Management

The Art Collections Curator is responsible for the processing, documenting, cataloguing, storage, security, and management of all new acquisitions.

### Finance

The University Library currently makes an annual allocation towards the acquisition, maintenance, and upkeep of the Art Collection.

Funding for special purchases may be sourced from relevant grants or trust funds, or from the budgets of University management, colleges, schools and departments, in accordance with the terms laid out in this policy. These purchases must be made in consultation with the Art Collections Curator.

All works of art over a certain value, donated or purchased for the University's collection, must be registered on the Fixed Asset Register, in accordance with the University's Fixed Asset Policy.

### Responsibility

Ultimate responsibility for the purchase of any library collection, including artworks, rests with the University Librarian.

The Art Collections Curator is responsible for researching the art collection, supervising its direction and growth, and overseeing the initiation, development, and selection of new works.

The Art Collections Curator must develop and maintain procedures and systems to ensure the collection is successfully managed in accordance with industry standards and ethics, including:

- [Museums Aotearoa Code of Ethics \(Museums Aotearoa website\)](#)
- [Museum of New Zealand Te Papa Tongarewa New Zealand Museums Standards Scheme](#).

The University will ensure that copyright and moral and intellectual rights are respected in the documentation, display, interpretation and reproduction of all artworks in the collection as described in the [Copyright Act 2004 \(New Zealand Legislation website\)](#).

## **Acquisition**

All recommendations for acquisition via purchase, donation or bequest must be made to the Art Collections Curator. The Art Acquisitions Committee meet quarterly to provide advice and recommendations to the Art Collections Curator on recommendations.

If colleges, departments, and schools purchase works of art from their respective budgets, these purchases must be made in consultation with the Art Collections Curator who will assess the works against this policy prior to purchase. Works so purchased will be registered as part of the Art Collection by the Art Collections Curator and managed in accordance with this document.

Any staff member or University representative involved in the process of acquiring works of art, or negotiating with donors, for the University, who has a potential conflict of interest, must declare their interest to the University Librarian. A conflict may arise where the individual is a private collector, has financial interest in a commercial gallery, or is related to an artist or a donor with whom the University is negotiating. Where decisions about purchases or donations may potentially conflict with the personal interests of a staff member or University representative, they may be asked to withdraw from that process.

## **Acquisition by Donation**

Works may be acquired by donation or bequest where they meet the collecting scope and criteria described above.

Donations may be made unconditionally, or with certain agreed conditions attached, provided they are fully stated on the deed of gift. All donations must be reported to the UC Foundation in accordance with the terms of the [Fundraising Activities Policy \(PDF, 223KB\)](#).

The University reserves the right to decline works of art that may be offered. Art works unsuitable for the University's collection will be returned to the donor or may be directed to a more appropriate repository by agreement. Further guidelines are available on the library website.

## **Acquisition by Purchase**

The University will not acquire works that have been deliberately or misleadingly identified or valued to the detriment of the owner or previous owner.

## **Acquisition by Commission**

The University may acquire works of art by commission. Funding of such commissions may be from sources other than the art acquisitions budget but must nonetheless comply with the criteria laid out in this document.

Commissions must be supervised and processed by the Art Collections Curator in accordance with this document.

## **Loan Works**

The University will not accept works of art on long term loan into the collection unless there are exceptional circumstances. Any long-term loans must be approved by the University Librarian.

The University may accept short term loans for research, teaching, and exhibition from other institutions, or from public sources in accordance with the loans policy and procedure set out in this document.

### **Accessibility**

The Art Collection is available to view on request for teaching, research, loan, and display purposes. It is accessible online via [Kā Kohika](#), the art and archives discovery tool. Further information about accessing the art collection is available via the UC Library website.

### **Deaccession and Disposal**

#### **Deaccession**

As the mission and objectives for the art collection are reviewed on a regular basis, the University may choose to re-evaluate works in the collection and recommend deaccessioning. Deaccessioning is the permanent removal of a work of art from the collection. There is a strong professional caution against the deaccessioning of works of art, and this is only undertaken with great care. The income realised from the sale of works of art may only be used for further acquisitions of artwork, or the care and conservation of the collection.

The criteria for recommending a work for deaccession are that the:

- artwork no longer fits the University's mission and objectives for the art collection;
- artwork is extensively damaged or has irreversibly deteriorated, and conservation is not feasible;
- artwork presents a health and safety hazard, either to staff or to other works of art;
- collection has accidentally acquired multiple copies of a work;
- work is found to have been illegally or unethically acquired;
- work is found to have been fraudulently created; and/or
- work is being requested for repatriation.

Works of art may only be approved for deaccessioning once the University has clearly established that:

- the University has clear legal title to the work;
- there is a valid reason for deaccessioning; and
- all relevant interested parties, such as the original donors, have been consulted.

Items considered for deaccession will be tabled with the Art Acquisitions Committee to provide advice and recommendations to the Art Collections Curator. All deaccessions must be clearly recorded in the Art Collection Database, and documentation retained in the Deaccessions File.

#### **Disposal**

Disposal is the act by which the ownership of a collection item transfers from the University. Legal ownership must be identified before disposal takes place. Where a work of art has been gifted or bequeathed, the wishes of the donor/s must be acknowledged.

Works may be disposed of in the following ways, listed in order of preference:

- returned to the original donor, or the donor's family;
- gifted or exchanged with another appropriate institution;
- offered for public sale; or
- destroyed (for works in an extensively damaged or deteriorated condition).

Works acquired by donation may not

- be disposed of by public sale, unless specifically agreed with the donor.



- be gifted to, or exchanged with, any person connected to the University, including staff members, board members, trustees or their families or agents.
- be purchased by any person connected to the University, including staff members, board members, trustees or their families or agents.

All disposals must be clearly recorded in the Art Collection Database, and documentation retained in the Deaccessions File.

## Display of Artworks

### Internal display

- Display of artworks within UC will be managed as internal loans.
- Internal loans will be made for display purposes only. Researchers wishing to access works for study purposes should make an appointment to do this at the Macmillan Brown Library.
- Loans will be made available for placement in publicly accessible spaces only, where the artworks will be of maximum benefit to staff, students, and visitors. Loans are not made for the decoration of private offices, or rooms which may not be accessed by students and visitors during normal operating hours.
- As there is a limited pool of works available for loan, the number of artworks lent to any one department or group must also be limited to ensure that they are fairly distributed. Depending on the spaces, the usual maximum number of works lent to any one department/school or group will be 10.
- Each new installation of artworks throughout the University will be documented on an Internal Loan form, which will detail any conditions of the loan. Documentation must be completed prior to the installation of the artworks.
- Works will generally be loaned for a period of 24-36 months to maintain the condition of the collection. The loan period will be clearly stated on the loan agreement. When the loan period is completed, the department/school will have the right to submit a new loan request to have the same or alternate works on display.
- Works on display within the University are not to be moved or deinstalled for any reason without the Arts Collections Curator first being contacted, except in emergency situations.
- Works which have been on long term display, have been damaged, or are deteriorating in condition may not be made available for internal loan, at the discretion of the Art Collections Curator.
- The location of each new artwork installed will be recorded by the Art Collections Curator on the collection database, and this information is made available to the University's insurers to meet the requirements of the blanket insurance policy.
- Only artworks registered as part of the UC Art Collection should be on display in UC. Privately owned artworks are not covered by UC's insurance policy and UC is not responsible for the maintenance or security of such artworks.

### External loans

- The display of UC artworks within external organisations will be managed as external loans.
- A formal request letter from the borrowing institution with accompanying documentation must be submitted to the Art Collections Curator.
- External loans are made at the discretion of the Art Collections Curator, based on professional handling, security, insurance, environmental conditions, and collection management standards and/or requirements.
- An external loan agreement form must be signed by both parties before the loan commences and all documentation sent to UC's insurers.



## Cooperation and Consultation

The University recognises the following kinship groups and institutions as partners with whom it wishes to work cooperatively:

- Ngāi Tūāhuriri – mana whenua
- Other Ngāi Tahu hapū with the tribal takiwā
- Canterbury Museum
- Christchurch Art Gallery – Te Puna o Waiwhetū
- ARA – Institute of Canterbury
- Lincoln University – Te Whare Wānaka o Aoraki
- Airforce Museum of New Zealand

Where Memoranda of Understanding exist between these institutions and the University, it will undertake to consult and cooperate in collection acquisition for the combined benefit of the community.

When necessary, the University will consult more widely with other organisations or representative groups as required.

## Definitions

**Artworks or 'Works of Art'** – are used to indicate any painting, sculpture, water-colour, drawing, print, ceramic art, fibre or textile art, photograph, glass art, documentation of conceptual art, new media art, mixed media art, or site specific installations, which have been purchased, donated or bequeathed to the University, or any of its colleges, departments, service or research centres.

**Tangata Whenua** – local people, hosts, indigenous people – people born of the whenua, i.e., of the placenta and of the land where the people's ancestors have lived and where their placenta are buried.

## Related Documents and Information

### Legislation

- [Copyright Act 1994 \(New Zealand Legislation website\)](#)
- [Privacy Act 1993 \(New Zealand Legislation website\)](#)
- [Treaty of Waitangi Act 1975 \(New Zealand Legislation website\)](#)

### UC Policy Library

- [Conflict of Interest Policy](#)
- [Critic and Conscience of Society and Academic Freedom Principles and Policy](#)
- [Fundraising Activities Policy \(PDF, 200KB\)](#)
- [Information Resources Policy \(PDF, 399KB\)](#)

## UC website and intranet

- [Te Rautaki Māori: Strategy for Māori Development](#)
- [UC Pasifika Strategy 2019-2023](#)
- University of Canterbury Club: [Home \(ucc.org.nz\)](http://ucc.org.nz)
- [UCSA](#)

## External

- [Museums Aotearoa Code of Ethics \(Museums Aotearoa website\)](#)
- [Museum of New Zealand Te Papa Tongarewa New Zealand Museums Standards Scheme](#)
- [UNESCO Convention on the Means of Prohibiting and Preventing Illicit Import, Export and Transfer of Ownership of Cultural Property, 1970](#)

Document History and Version Control Table			
Version	Action	Approval Authority	Action Date
<i>For document history and versioning prior to 2013 contact <a href="mailto:ucpolicy@canterbury.ac.nz">ucpolicy@canterbury.ac.nz</a></i>			
1.00	Converted into new template.	Policy Unit	Sep 2013
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