



## Collection Management Policy

*Alberta* 

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## PREFACE

Established in 1972 as part of the Alberta Art Foundation, the Collection is an internationally respected art collection reflecting the development and achievements of Alberta's visual arts. It contributes to fostering an appreciation and awareness of the visual arts in Alberta through collecting, managing and providing access to the artwork of Alberta's artists.

The AFA holds the Collection as a public trust, a cultural asset of ever-increasing value to Albertans, artists, students and scholars, government, and national and international audiences and partners. The Collection serves two distinct functions:

- It is a legacy collection intended to represent the breadth and depth of visual art practice in Alberta over time.
- It is also a working collection which makes artwork available for use in non-gallery spaces such as the public reception areas and offices of the Government of Alberta, agencies and non-profit organizations, extended loans and public art commissions, and through loans to public galleries and exhibiting institutions.

To this end, the AFA assigns resources for appropriate growth and management of the Collection.

As testament to the professionalism of the Collection staff and policy, and the level of care given to the artwork, the Collection maintains Category "A" Designation by the Department of Canadian Heritage. This designation allows the Collection to certify works as Cultural Property, a benefit offered by the Federal Government to encourage donors to offer highly valuable items to public institutions. This designation is monitored by the Canadian Conservation Institute and administered by the Moveable Cultural Property Secretariat and the Canadian Cultural Property Export Review Board (CCPERB).

### *Vision and Mission*

The Collection plays an important role in supporting the overall AFA vision of a vibrant arts community that inspires creativity and innovation, embraced by all Albertans and mission to encourage and support the arts as a significant contributor to quality of life in Alberta.

Our Vision is an internationally respected art collection, which reflects the development and achievements of Alberta's visual arts.

Our Mission is to foster an appreciation and awareness of the visual arts in Alberta by collecting, managing and providing access to the Alberta Foundation for the Arts Collection.

### *Mandate*

As advocates for the Collection, the AFA holds this valuable asset in trust for the people of Alberta and will responsibly manage and preserve collection holdings while maximizing opportunities for public access to artwork in the Collection.

The Collection strives to foster appreciation and awareness of Alberta's visual arts through the Collection by:

- Investing in a Collection that reflects the excellence of Alberta artists;
- Safeguarding the Collection by prioritizing sustainability and adhering to current professional management standards; and,
- Supporting and encouraging programming that makes the Collection appropriately accessible.

### **Purpose of the Policy**

The *Collections Management Policy* ensures that decisions are made within the context of a clear policy framework, consistent with best practice. The policy is intended to be a practical guide to ensure consistency in what decisions are made, who is responsible for making them and how they are made. In doing so, it maintains effectiveness, efficiency, consistency and accountability.

The policy ensures authority and responsibility for the care of the Collection rests with appropriate individuals, allowing the flexibility to permit prudent ad hoc decisions, so opportunities can be capitalized upon as they arise. The document is based on the professional standards of organizations such as the International Council of Museums, the Canadian Museums Association and the Alberta Museums Association.

As well as the AFA Collection, the Arts Branch manages other government art collections, including the Government House collection. These collections will also be managed to the same standards as the AFA Collection, as resources permit.

### **Outline of Policy**

Section 1, *Overview of the Collection*, provides the policy context. It sets out the intellectual framework for collecting: the AFA's vision, mission and collecting mandate. It also describes why the Collection is important, what it comprises, and how it is used.

Section 2, *Acquisition* addresses key collecting principles, priorities, conditions and criteria, and is supporting by the *Collection Development Plan*. It also provides guidelines on acquiring artworks by purchase, donation, and transfers.

Section 3, *Deaccession and Disposition*, contains principles, priorities, conditions and criteria for deaccessioning and disposing of artwork in a manner which ensures that accountability and the public trust are maintained.

Section 4, *Collections Care and Management*, acknowledges the Board and staff responsibility to preserve, conserve, store, document and safeguard the Collections. It provides guidelines on preventive conservation and outlines factors taken into account when intervention is necessary.

Section 5, *Collections Use and Access*, provides guidelines on how the Collections are used. Central to this key role is achieving a balance between use and preservation. Criteria and guidelines for use of the Collection are provided. It contains principles and criteria for physical and intellectual access by staff, researchers, visitors, the media, emergency personnel and contractors. It addresses exhibitions, education programs, special events, websites, publications, research, loans, documentation and staff consultation.

Section 6, *Policy Review*, outlines how regular policy reviews are carried out to determine the effectiveness and appropriateness of the policy and ensure that it reflects current standards, ethics and legislation.

The document concludes with the *Appendices*. Appendix 1 contains definitions for terms used in the document, while Appendix 2 lists key provincial, national and international legal and ethical guidelines governing collections.

## **Terms**

For the purposes of this policy:

- “Artwork” and “artworks” is synonymous with “collection,” and “objects,” and refers to movable cultural property such as works of art, photographs and audiovisual material.
- The “Collection” refers to the artworks owned by the Alberta Foundation for the Arts, on behalf of the Government of Alberta, in the custody of the Arts Branch of the Government of Alberta Ministry responsible for the Foundation.
- Unless noted otherwise, “Act” refers to the *Alberta Foundation for the Arts Act*.

## **Applicability**

This policy applies to Board directors and all staff who acquire, manage, use or work with the Collection. Employees, researchers and others who access the Collection are required to adhere to it.

## **Exceptions**

The Chair of the AFA Board of Directors may approve exceptions to this policy where extraordinary circumstances or opportunities occur.

## 1.0 OVERVIEW OF THE COLLECTION

### 1.1 Legal Authority

As identified in the *Alberta Foundation for the Arts Act* (1991), the AFA will collect, preserve and display artwork and foster and promote the enjoyment of artwork by Alberta artists. Implementation of this *Collection Management Policy* ensures that the AFA will continue to fulfill its legislative function as a collector, preserver and promoter of Alberta artwork.

In acquiring artwork and managing the Collection, the AFA will observe Albertan, Canadian and International laws, including the *Alberta Foundation for the Arts Act*, the *Cultural Property Export and Import Act*, the *Public Trustee Act*, the *Freedom of Information and Protection of Privacy Act*, and the *Canadian Museums Association Code of Ethics*.

Through the responsible use of the resources at its disposal, and within Canadian Museums Association Guidelines for Ethical Practices, the AFA aims to build, maintain and provide public access to a collection that is as representative as possible of the finest visual art and visual culture produced by past and present Alberta artists and artists who have contributed to the development of visual art in Alberta.

### 1.2 Responsibilities of Board and Staff

AFA Board Directors are appointed through an Order in Council and collectively constitute the AFA. Department staff carries out the work of the AFA under the direction of the Executive Director.

Reporting to the Executive Director, the Manager, Art Collections, is responsible for delivery of the AFA's *Strategic Plan*, and oversees all staff and collections functions.

The AFA Board of Directors is ultimately responsible for the Collection and, through the Executive Director, ensures that collection management policies, guidelines, procedures and standards are developed and implemented.

The Art Collection Committee, a standing committee of the Board, is responsible for recommending new or revised collection policies, ensuring the appropriateness of collection programs and services, and recommending the acquisition or deaccession of Collection artworks.

The Executive Director designates the Manager, Art Collections with the responsibility of managing the Collection. The Manager, Art Collections, as designate, is responsible for ensuring that anyone who works with the Collection as well as clients and associates are aware of policies, procedures and guidelines that relate to the AFA Collection.

Collection development and the setting of priorities for program goals and objectives are the responsibility of the AFA Board, which is guided by the specialized knowledge and research expertise of qualified professional staff.

### 1.3 Collections Staff

Collections staff carry out five key functions:

- Collect (acquisition);
- Care (preservation, restoration, conservation);
- Share (use, research, exhibitions, education, loans, access, etc.);
- Managing (preparation, processing, documentation, storage, risk management, etc.); and,
- Deaccessioning and disposition.

Collections staff are supervised and guided by the Manager, Art Collections. Core functions are provided by a team of professionals. In addition, contracted services are obtained when staff does not have the necessary skill set or capacity to fulfill a function. Contract staff occasionally include: conservators, educators, fabricators, curators, researchers, appraisers, artists and technicians.

### 1.4 Ethics

In managing the Collection, the AFA will observe all Canadian and Alberta laws. The AFA Board and staff also observe the standard code of ethics and conflict of interest for governing and managing of public trust collections in the *Canadian Museum Association Ethical Guidelines 1999* (revised 2006).

#### *Guidelines for Staff and Board Director Conduct*

**Conflict of Interest** - Staff and board directors avoid all activities that may be construed as an actual, potential or perceived conflict of interest.

Staff and board directors do not represent, or appear to represent, the Collection without a mandate to do so. They may not use their affiliation with the AFA for personal gain or to benefit any third party.

**Appraisals** – Staff and board directors may not recommend to the public a specific dealer, appraiser or auctioneer, but may provide a list of such people with the understanding that it is not an endorsement. Staff and board directors may not accept any benefit from such individuals.

**Personal Collecting** - Staff and board directors may collect for their own interests and on their own time provided it does not conflict with the AFA's interests.

Staff and board directors may not use their association with the AFA to promote private collecting activities.

Staff and board directors may not purchase or be given artworks for a personal collection that have been deaccessioned from the Collection.

**Personal Use of Collections and Facility** - Artworks from the Collection may not be used by staff or board directors in their homes or for personal business.

Personal collections and artworks may not be stored in AFA's workspaces or storage rooms.

Staff may not research, document or conserve personal collections on government time.

**Confidentiality and Privacy** - The privacy of donors, lenders, members of the public, and other cultural institutions is respected. Staff and board directors avoid the disclosure of sensitive information received as a result of their position.

*Guiding Principles*

<i>Integrity</i>	We embrace the highest professional and ethical standards
<i>Inclusion</i>	The Collection is relevant and representative of the whole province, demonstrating how visual arts have shaped the province.
<i>Access</i>	The Collection is accessible to Albertans and others, both on-site and online. Collections staff are accessible and helpful to the public.
<i>Knowledge and learning</i>	Authoritative research is essential in managing collections, furthering knowledge and helping Albertans and others to understand visual arts. The Collection is easily aligned with existing curricula and, and fosters lifelong learning.
<i>Excellence and innovation</i>	We constantly strive to improve the Collection and collection practices by developing integrated, proactive and innovative solutions and by meeting and exceeding recognized standards and best practice.
<i>Accountability</i>	The Collection is sustainable. It is acquired, preserved and managed responsibly according to Board-approved strategies, Policies and goals. We are capable, conscientious and accountable stewards of the resources entrusted to us.
<i>Leadership</i>	The Collection is highly respected and our activities are models for other art-collecting institutions.
<i>Stewardship</i>	The Collection is preserved and protected according to nationally and internationally accepted standards that are reflected in best practices and Board Policies. This ensures that artworks will be available for current and future generations.
<i>Collaboration</i>	We work with internal and external partners to share the Collection and expertise, conduct research, leverage resources and increase the public’s access to Alberta’s remarkable visual arts heritage.

**1.5 Communications**

The AFA maintains transparency in its dealings with the public and affiliated government agencies; at the same time, appropriate levels of confidentiality will be maintained. Staff maintain prompt communications with clients and the public. Information about all AFA programs, processes, requirements, timelines, forms and appeals processes will readily be made available by contacting the Arts Branch or will be posted on the AFA website and regularly publicized in the arts community.

Information on artists and artwork accepted into the Collection is made available online through the AFA website.

When providing information, the AFA adheres to the following federal and provincial legislation:

- *The Access to Information Act;*
- *The Privacy Act;* and,
- *The Alberta Freedom of Information and Protection of Privacy Act.*

## 2.0 ACQUISITIONS (COLLECT)

The AFA collects artworks that represents the diverse visual arts of Alberta. The artworks are used for research, public display, exhibition and teaching, and are preserved as a legacy for future generations. Acquiring new artworks, consistent with the AFA’s mandate and stewardship responsibilities and with a focus on building a legacy collection for the people of Alberta, is essential to build and strengthen the Collection. Formal principles and policies guide staff and ensure the highest standards of accountability, professionalism and public trust.

Deciding which artworks to add to the Collection requires serious consideration because of the responsibility to care, store, exhibit, document, and preserve them indefinitely; the AFA must be selective about what it acquires. With limited physical storage and staff resources, unplanned and indiscriminate growth of the Collection is neither feasible nor responsible.

Strengthening a collection may occasionally involve disposing of artworks that no longer meet the collecting criteria. The Acquisition section therefore is closely aligned with the section on Deaccession and Disposition. Adherence to the acquisition policy will reduce the need to deaccession and dispose of artworks.

At its most basic level, the Collection is a repository for artworks, in any medium, of significance by an artist who meets **Core** criteria. The collection is structured to provide:

<i>Geographic representation</i>	The Collection focuses on Alberta. However, non-Albertan artists are occasionally acquired when the individual has made a significant contribution to Alberta’s visual arts culture, when the artwork represents or honours a specific Alberta event, and to place the province’s visual art history into a larger geographical context.
<i>Chronological representation</i>	There are no steadfast temporal or chronological limits of the Collection; the primary aim of the Collection is to acquire works clearly identified with Alberta’s visual arts culture. To this end, the earliest works in the collection date from the late 19 <sup>th</sup> century and will continue into the future. Furthermore, the Collection aims to document the continuing practice of Alberta artists. Artwork is collected to reference the duration of an artist’s career, documenting change and development of a practice over a lifetime.
<i>Cultural representation</i>	The Collection focuses on the Alberta experience. It is intended to represent Alberta’s social, economic, religious, political, cultural, military, agricultural, industrial and spiritual development. Artworks range from pre-Confederation to contemporary society.

*Media representation*

The Collection will acquire original visual artwork in a variety of media. This ranges from traditional art forms to emerging practices. The Collection aims to represent the changing practices of Alberta artists over time and their responses to novel materials and technologies. The desire to acquire artworks in new mediums must be carefully balanced with current research and knowledge of long-term integrity and conservation research. Mediums known to be unstable will be carefully considered prior to any acquisition.

The following priorities have been established for building the Collection:

- Specific historical artists (deceased senior artists who were practicing pre-1970);
- Contemporary artists (artists practicing in Alberta since 1970 for more than three but less than 20 years) and well-established Alberta artists (practicing in Alberta for 20 years or more);
- Artwork representing major trends in contemporary art; and
- Artwork representing superior artistic achievement.

Key directions for the Collection are:

- Development of an historically focused collection of artwork by Alberta artists;
- Artwork by established senior Alberta artists;
- Artwork representing major trends in contemporary Alberta art;
- Filling gaps in collection holdings, specifically gaps in the representation of historic and contemporary artists;
- Support for and acquisition of artwork by emerging Alberta artists; and
- Artwork of superior artistic achievement.

The breadth of the Collection has been established through an historical overview of Alberta and Canadian artists with residency, or strong educational or professional ties to Alberta. In particular, artwork of established and senior artists will build the strength of the Collection. Artwork by artists who represent the diverse regions or communities within the Province will be sought.

An artwork becomes part of the Collection in a two-step process.

1. Acquisition is the act of gaining legal title and taking physical possession of an artwork. No artwork may be considered for acquisition if there is any question of its current owner's clear title.
2. Accession is the formal process of recording it as part of the Collection.

## **2.1 Acquisition Methods**

Many means are used to seek out new acquisitions including approaches to senior artists and collectors, studio visits, gallery visits, public auction and the refinement of existing acquisition programs. Artworks are acquired by purchase, donation, commission and transfer/exchange.

### **2.1.1 Purchase Programs**

A purchase constitutes an acquisition made where an artwork is obtained in return for a price. The AFA purchases artworks only when a reasonable fair market value can be determined, such as through previous sales, third party appraisals, or auction records. The Collection does not purchase artworks offered through fundraisers.

#### ***Art Acquisition by Application Program***

The Art Acquisition by Application Program broadly solicits artworks from artists and galleries annually or as otherwise determined by the AFA Board for consideration via an Expert Panel assessment process leading to selection and acquisition by purchase. All artworks acquired under the Art Acquisition by Application Program are accessioned into the permanent collection. With the exception of artworks identified as Exhibition Only, artworks are made available for use in any of the AFA's programs.

#### ***Curatorial Purchase and Commission Program***

The Curatorial Purchase Program identifies and acquires artwork by living or deceased artists that will enhance the AFA Collection based on the Collection Development Plan and/or the Curatorial Plan. The Program uses staff curatorial expertise to recommend acquisitions and all acquisitions are reviewed by the Acquisitions Working Group and the Board Art Collection Committee.

In the same way, staff research identifies opportunities to commission outstanding artworks that will substantially benefit the Collection. Commissions are an important source of large-scale acquisitions. Beginning in 2015, Public Art Commission is a competitive, application-based program awarded annually, as funds are available. All artworks acquired under the Curatorial Purchase Program are accessioned into the permanent collection. With the exception of artworks identified as Exhibition Only, artworks are made available for use in any of the AFA's programs.

### **2.1.2 Donation Program**

Donations include all acquisitions that do not involve a monetary payment in exchange for the artworks being acquired including bequests, testamentary dispositions, deeds of trust and unencumbered gifts-in-kind, as well as transfers and exchanges. The AFA is under no obligation to accept any offered donation. Any donations accepted must include transfer of legal ownership of the artwork with no legally-enforceable conditions attached.

All donations must be carefully considered to ensure they fit the Collection mandate and may be declined because of quality or conservation issues and the long-term costs of managing and caring for them. If a donor proposes to donate a collection of artworks, the AFA will accept only those artworks that are suitable for inclusion in the Collection and meet Acquisition Assessment Criteria. Staff may assist donors in finding an alternate facility that will hold it in the public trust, when feasible.

The AFA follows the guidelines and requirements set out by the Canadian Cultural Property Export Review Board for donations offered to the AFA under the *Cultural Property Export and Import Act*.

## ***Transfers and Exchanges***

Transfers are artworks transferred to the collection from within government or other institutions, including orphan collections. Transfers and exchanges with other government departments and other institutions are important for diversifying the collection holdings, and taking advantage of opportunities to acquire historic artworks otherwise unavailable. These generally account for only a small proportion of new acquisitions.

### **2.1.3 Certified Canadian Cultural Property**

Cultural Property Certification is a designation by the Canadian Cultural Property Export Review Board for artworks of outstanding significance and national importance, which helps ensure they are retained in Canadian public collections. The AFA has held Category A designated status since August 1, 1978 for four cultural property groups: Group II Objects of Material Ethnographic Culture; Group IV Objects of Applied and Decorative Arts; Group V Objects of Fine Arts; and, Group VII Archival Material. Category A designated status constitutes unlimited designation for property from one or more of the cultural property groups.

The AFA applies for the Cultural Property Certification for donated artworks that, at the determination of the Manager, Art Collections and an external expert assessment meets the criteria of Outstanding Significance and National Importance. Artworks are certified with the intention of maintaining all Certified Cultural Property for a minimum of twenty five years.

### **2.1.4 Found in the AFA Collection**

Artworks found in the collection are identified during physical inventory or other collections management activities, as having no associated documentation of provenance or ownership. Such items may be deemed worthy of acquisition into the Collection or of disposal if they do not meet established Collection Development Plan criteria. Acquisition methods must follow either the wishes of the owners of the artwork for donation or purchase, or if ownership cannot be established after due process, the artwork may be accessioned, with the AFA Board's approval.

## **2.2 Acquisition Priorities**

The AFA will actively establish, maintain, expand and rationalize the Collection according to the key directions noted in the Collection Development Plan.

### **2.2.1 Conditions for Acquiring Artwork**

The following conditions must be met before acquiring an artwork:

- The Arts Branch, to the best of its ability, has determined that the artwork is free of legal, ethical and/or intellectual property impediments;
- Artworks are generally only acquired when they are intended to be held permanently;
- The artwork is aligned with the *Acquisition Assessment Criteria*, outlined in the Collection Development Plan, which will be documented in a Board Advice;
- The artwork is recommended by the Acquisition Working Group, an internal group of staff with relevant expertise, and approved or ratified by the AFA Board of Directors;

- The artwork builds on the strength of, or addresses a weakness or gap in, existing holdings or addresses a legitimate new collecting need;
- The artwork is in, or able to be returned to, a satisfactory state of preservation;
- The artwork is an original artwork and does not unnecessarily duplicate or over-represent a particular artist, style or genre already in the Collection;
- Sufficient funds are available for purchases or donation off-set and the Arts Branch has established that the purchase price (or stated value) is reasonable; and
- The acquisition is not expected to result in undue expenses for conservation, storage or other care.

Artworks falling beyond the scope of this policy and the Collection Development Plan are acquired only in exceptional circumstances and must be approved prior to acquisition by a unanimous vote of the Board of Directors.

### **2.2.2 Collection Development Plan**

The Collection Development Plan is a five-year plan that carries out the AFA's mandate to build a legacy collection of Alberta art for the people of the Province. It guides the rationale for all proposed acquisitions and leads staff in a coordinated and uniform direction over time to refine and expand the value of the Collection in a determined way. The AFA will review and update the Collection Development Plan at least once every five years, led by the Manager, Art Collections, under the direction of the Board Art Collection Committee.

The Collection Development Plan is designed to address both the immediate and long-term objectives of the AFA and to build on existing strengths, weaknesses, and gaps within the Collection. The Plan takes into account both current and proposed programs and needs and considers a range of options to build and sustain the Collection.

The setting of priorities for the Collection Development Plan is determined by the Art Collection Committee, guided by the curatorial expertise of staff. The Collection Development Plan outlines the *Acquisition Assessment Criteria* to be used in all methods of acquisition, and includes an assessment of both the artist and the artwork being considered for acquisition.

### **2.2.3 Curatorial Plan**

Curatorial Plans are flexible, short-term action plans which identify more specifically what the AFA wants to acquire over time and what approaches staff will take to realize new acquisitions. Each year the Curatorial Plan, with single or multi-year strategies, will be subject to AFA Collection Committee approval along with extension or revisions to priority collecting areas. The Acquisition Working Group drafts the annual Curatorial Plan in consultation with other sector professionals both inside and outside the Department, for approval by the Art Collection Committee.

The Curatorial Plan is in effect for a one- or two- year term and indicates:

- Particular areas of the Collection (e.g. influence, individual or groups of artists, significant activity) that area underrepresented in terms of comparative numbers of artwork and thus are priorities for acquisition;
- Identification of particular artists, time periods, or media that are well-represented and thus not a current priority to collect;
- Special acquisition projects that focus on development the Collection of a particular underrepresented media, cultural group or significant practice t and will contribute strongly to the excellence of the overall Collection; and
- Projects commemorating or celebrating a significant event in the province, nationally or internationally, or as an opportunity to include the artwork of Alberta artists in significant visual arts event in or outside Alberta.

The Curatorial Plan will not restrict the eligibility of artists to apply for purchase programs. The Curatorial plan will provide acquisition guidance for both the Acquisition Working Group and Expert Panels. The Curatorial Plan will be a significant factor in guiding the Curatorial Purchase Program, Donation Program and staff recommendations and Board decisions.

### **2.3 Acquisitions Working Group**

The Acquisitions Working Group is an internal committee consisting of Arts Branch staff members. Regular meetings are held to review all potential acquisitions for alignment with the Collections Development Plan for all acquisitions.

The Acquisitions Working Group reviews available information on artworks for potential acquisition. All recommendations for acquisition are developed into a Board Advice and presented for review at the Art Collection Committee meetings, and ratification or approval at AFA Board of Directors meetings.

### **2.4 Staff and Board Conduct Relating to Acquisitions**

The acquisition of artworks entails the highest public trust and carries a myriad of ethical considerations. The AFA's reputation depends on maintaining the trust and confidence of donors, professional colleagues, elected officials and the public. Once lost, trust and confidence are difficult to re-build.

Staff are guided by several codes of conduct. The Code of Conduct and Ethics for the Public Service of Alberta is the primary guide. Other codes may include the principles espoused by organizations such as the International Council of Museums and Canadian Museums Association. Impartiality, integrity and the avoidance of conflicts of interest are among the most important behaviours that govern staff.

Members of the Board of Directors of the AFA must disclose any perceived or real conflicts of interest regarding both AFA-funded arts organizations and AFA-funded artists to the Executive Director and Chair of the Foundation. Additionally, they must abide by the Code of Conduct that can be found on the [Corporate Information page of the AFA website](#).

### 3.0 DEACCESSION AND DISPOSITION

The AFA acquires artworks with the intention of holding them permanently. Because artworks are held in the public trust, there is strong reluctance to remove them from the Collection. However, there are circumstances when removing an artwork can strengthen the Collection or is necessary because of poor condition or other factors.

As the governing body of a collection on behalf of the public, the AFA acquires artwork on the understanding that it will remain in the Collection for posterity as the Collection is founded on public trust and built to serve the public interest. However, responsible collection management practices may require deaccession of an artwork and appropriate action concerning such decisions.

The decision to remove artworks from the Collection is a serious one, requiring careful planning and analysis. There must always be a strong presumption against the permanent removal of artworks to which the AFA has acquired title and which constitute assets of the Province of Alberta.

- Deaccessioning refers to the process of permanently removing accessioned artwork or groups of artworks from the Collection.
- Disposal refers to the ultimate disposition of deaccessioned artwork.

Both must be carried out in accordance with applicable legal and ethical requirements. Institutions with art collections in particular must ensure that removal is not motivated by changing trends and aesthetics or personal tastes. In addition, the public relations impact of any proposed disposal must be carefully considered.

The Acquisitions Working Group also reviews available information on artworks for potential deaccession. All recommendations for deaccession are developed into a Board Advice and presented for review at the Art Collection Committee meetings, and ratification or approval at AFA Board of Directors meetings.

The AFA may authorize deaccession and further disposal of an artwork when it is reasonably demonstrated that one or more of the following criteria are met:

- The artwork was shown to be lost or stolen for two years from the date of the report of the loss or theft, as confirmed by inventory records;
- The artwork was damaged through accident, disaster, deterioration or vandalism beyond restoration to a level suitable for public display, scholarly use or other appropriate collection purposes;
- Materials forming part of the artwork have inherent vice or unarrested deterioration;
- There is a risk to human health due to toxic substances (e.g. mould, creosote, etc.) or pest infestation that cannot be mitigated;
- The artwork contains dangerous or fragile materials, broken moving parts or dated electronics and cannot be safely stored or used;

- The AFA cannot adequately care for or conserve the artwork; however, another institution may have the resources to do so;
- The artwork is not relevant to the definition and parameters of the Collection, as identified in the Collection Development Plan; and
- It can be shown that one or more identifiable groups have, or an individual has better entitlement to, the property than the AFA.

### 3.1 Conditions for Deaccessioning

The following conditions must exist before an artwork may be deaccessioned:

- The artwork has been accessioned and is currently in the Collection;
- There are no legal restrictions that would prevent deaccession, including but not limited to Certification by the Canadian Cultural Property Export Review Board;
- There are no outstanding insurance claims or other administrative restrictions;
- The rationale for removing the artwork from the collections is thoroughly documented; and
- There is no reasonable expectation that a request for repatriation will occur.

It is unacceptable to deaccession or dispose of an artwork:

- Without providing specialized expertise on the proposed removal;
- Solely at the request of a donor or seller, staff member, Board director, or government official;
- If its removal would not be in the long-term interest of the public; or
- If the deaccession conditions are not met.

On approval of deaccessioning, the AFA will:

- Where possible, notify the artist or estate, through the Executive Director, of the AFA's intent and reason for deaccession of the artwork;
- Notify interested public bodies in Alberta;
- Remove the artwork from the permanent collection, and;
- Complete deaccessioning records.

#### 3.1.1 Deaccessioning Certified Canadian Cultural Property

Artworks that have been certified as Cultural Property by the Canadian Cultural Property Export Review Board cannot be deaccessioned and/or disposed of until a minimum of 10 years has passed from the date of the certification without a significant penalty unless via transfer to another Category "A" Designated institution. A penalty tax will be imposed by the Canada Revenue Agency on institutions that dispose of Certified Cultural Property to other than to a Category "A" Designated institution before the ten-year deadline has elapsed.

### 3.2 Ethics and Compliance

The Collection will be compliant with applicable professional collection standards of practice and ethical guidelines; provincial and federal laws; and international agreements, conventions and treaties which

the Province is a party to or is otherwise bound by, including but not limited to the, Government of Alberta's Disposition of Museum Collections and Objects (1996) and the *Cultural Property Export and Import Act* and the *Copyright Act*.

- Whenever possible, artwork of significance to Canada deaccessioned from the Collection should be retained in Canada and in the public trust;
- It is preferable that deaccessioned artwork remain in the public domain, and the AFA should offer approved deaccessions to other collections, museums or appropriate public institutions as a gift, or for exchange or sale before considering commercial concerns or private individuals. Before any deaccessioned artwork is considered for sale, it will first be offered at no cost to other appropriate Alberta public non-profit or government custodial institutions;
- It is unethical for staff and the AFA Board, their relatives and associates, or any individuals or organizations associated with the AFA to acquire or to benefit in any way from disposals from the Collection by any means;
- For artworks originally acquired by donation, in accordance with the Canada Revenue Agency Guidance CG-016 ("Qualified donees – Consequences of returning donated property"), deaccessioned artworks will not be returned to the original artist, donors or estates as a gift however, it may allow the original donor to purchase the material at current fair market value;
- As a courtesy, the AFA should allow living artists or deceased artists estates the first right of refusal to re-acquire their earlier artworks, and;
- Artworks divested remain subject to Canadian copyright law.

### 3.3 Methods of Disposition

The AFA may dispose of deaccessioned artworks by exchange, transfer, sale, or intentional discard.

#### 3.3.1 Disposition by Exchange or Transfer

The AFA may transfer or exchange artwork with other public collections or institutions and government agencies dedicated to the preservation of visual art or cultural heritage.

Artwork may be offered for donation to a Canadian collecting institution chosen by the artist or his/her estate, or by default, by the AFA. The aim of this process is to ensure that major artworks by Canadian artists are appropriately placed in institutions better able to exhibit and care for them in all respects.

The Collection will endeavour to ensure that artworks divested are donated to institutions representative of all the provinces and territories in Canada, with first priority given to Alberta institutions:

- Transfer to another cultural institution will be documented through the receiving institutions Gift Agreement signed by both parties;
- If a request for return of Cultural Property has been approved, the cultural property may be disposed of through transfer to the claimants;

- Transfers and exchanges will not take place between the AFA and private individuals or private businesses. The AFA Board will assess, on a case-by-case basis, any exceptions to this practice, and;
- Artwork received through exchanges must meet the eligibility criteria, and meet all documentation requirements of Section 2.0 Acquisitions of this policy.

### **3.3.2 Disposition by Sale**

The AFA may dispose of deaccessioned artwork by sale via:

- Private sale to another public gallery, museum or charitable institution;
- Public auction or Tender, without identifying the AFA as the owner, or;
- Sale through an accredited agent or dealer, without identifying the AFA as the owner.

Staff will establish a sale price based on fair market value and will ensure a proposed sale is compliant with policy, legislation, codes of ethics and any other relevant regulations of the Province of Alberta.

Sales must be documented by a detailed, signed Bill of Sale or Sales Invoice that fully describes the artwork, sale price paid, and identity and contact information for both parties.

### **3.3.3 Disposition by Intentional Discard**

The AFA may dispose of artwork by intentional discard, which involves destruction of the artwork and disposal of the remains in such a manner that the artwork cannot be retrieved and restored. Staff will take necessary precautions should there be a risk to human health or the environment due to hazardous waste. This process must be witnessed by at least two people and documented through photographs and a brief written account that is signed and dated by the witnesses and retained in the file.

## **3.4 Use of Funds**

The AFA may receive monies as a result of deaccessioning, either as proceeds from the sale of deaccessioned artwork, or settlements from insurance claims against lost or destroyed artwork. These monies must be specifically designated for the Collection from which the artwork were deaccessioned and only for purposes of new acquisitions or care of the Collection.

The AFA will use funds derived from insurance recovered from a missing or destroyed artwork, or the proceeds of sale of deaccessioned artwork, to develop the Collection through the art acquisition budget. Where appropriate, priority will be given to acquiring equivalent artwork by the artist. Funds derived from deaccession cannot be used for general operations.

## 4.0 COLLECTIONS CARE AND MANAGEMENT

The AFA's Collection Care and Management policies are directed towards the goals of responsibly managing and caring for the Collection to maximize their longevity, use, and enjoyment by the AFA's constituents and audiences.

Long-term preservation and conservation strategies help to ensure that the Collection is passed on to future generations in optimal condition. It is equally important that the Collection be displayed, despite the increased risk of damage and deterioration. Striking an appropriate balance between long-term preservation and short-term use and accessibility is a constant challenge. Collection staff follow professional standards in preserving, conserving, storing, and documenting the Collection while in storage, in transit and on display.

### 4.1 Collection Management: Overview

The AFA has a duty of care to ensure that the Collection is cared for to the highest professional standards so that artwork in the Collection remains in optimal condition in perpetuity. Policies related to the Collection ensure that a balance is maintained between providing access to, and ensuring preservation of artwork in the Collection and continued Category "A" Designation.

- The AFA will assign resources for appropriate growth and management of the Collection, and;
- The Collection will be cared for in a professional manner to the highest standards applicable to the long term preservation of the artwork it contains. Care of the Collection includes:
  - Storage and Handling;
  - Conservation;
  - Documentation (both written and photographic);
  - Rights and Reproductions, and;
  - Insurance and Inventories.

Activities related to collection management require a high level of training and experience. Education, experience and ongoing training in fine arts and in museum/collection practice are necessary. Staff will be supported in professional development, professional associations and industry projects which keep them up to date with standards and practices.

## 4.2 Collection Categories

Managing this important and irreplaceable collection requires that it be organized into a rational framework. Artworks are categorized into Core and Adjunct Collections. The Core Collection contains high quality artworks that are accessioned; it contains the majority of the AFA's holdings and is used primarily for research and display. Adjunct Collections are not accessioned and comprise supporting material for the Core Collection. Each collection has its own storage, preservation, handling and documentation requirements.

### Core Collections (Accessioned)

<i>Primary</i>	<p>Genuine artworks of good/excellent quality and condition that have significance for research and/or exhibition, important to preserve as a legacy for future generations.</p> <p>Central to the Collection mandate and expected to be held permanently.</p> <p>Complete (or nearly complete) provenance.</p> <p>Have reproduction exhibition rights</p> <p>Receive the highest standard of care and fullest documentation.</p> <p>Not for hands-on use.</p>
<i>Exhibition Only</i>	<p>As above, available only for use in loans to institutions with appropriate standards.</p> <p>At the discretion of the Manager, Art Collections artworks may be deemed inappropriate for non-gallery programs (e.g. LAAPP, TREX), due to unstable condition, overall fragility, inherent vice, monetary value, curatorial significance, or cultural certification status.</p> <p>This includes all artworks Certified as Cultural Property.</p>

### Adjunct Collections (Not Accessioned)

<i>Artist File</i>	<p>Documentation that supports the career of an Albertan artist, but which is not an artwork in itself (e.g. exhibition history, journal articles, etc.).</p> <p>Not accessioned, but permanently retained on file.</p>
<i>Parts</i>	<p>Items which support the care and maintenance of accessioned artworks, but which is not an artwork in itself (e.g. custom-built crates, hanging supports, etc.)</p> <p>Not accessioned, but permanently retained.</p>
<i>Support Information</i>	<p>Documentation that supports an artwork, but which is not an artwork in itself (e.g. installation manuals).</p> <p>Not accessioned, but permanently retained on file.</p>
<i>Temporary</i>	<p>Artworks awaiting accession, assessment or disposition. After assessment, some may become part of the Core or Adjunct Collections.</p>

### **4.3 Storage and Handling**

The AFA commits to storing the Collection in a facility which ensures a safe and secure environment that meets Category “A” collection care standards for both environmental conditions and physical access.

Artwork in the Collection is handled only by designated staff or delegates by express permission. The Manager, Art Collections, or designate, will ensure that all staff handling artwork receive training in the appropriate methods of handling artwork.

All staff are responsible for maintaining the security of the Collection. This encompasses loss or breaches of security. Staff must document and report immediately any confirmed loss or breach of security. In some cases, legal considerations may require that the police are notified. The Manager, Art Collections, or designate, will ensure that artwork having the potential to be hazardous to the public, staff, volunteers, the environment, or the Collection will be properly handled and stored. All safety regulations must be followed.

### **4.4 Inventory**

Regular inspections and inventories are essential to managing the Collection. Knowing the status of the Collection supports basic accountability and good decision-making about storage requirements, insurance coverage, preservation and conservation requirements and risk management. Inventories are also useful for tracking and planning collections growth.

Inventories are maintained by entering information into the collection database. Storage and display locations are entered on the artworks record.

The Manager, Art Collections, and Registrar are responsible for choosing a selection of artworks to audit annually. A physical count of artworks must be completed and the Registrar is responsible for reconciling all information gathered in the collections management database. Original paper audit records are retained for no less than seven years.

Discrepancies are reported to the Manager, Art Collections and staff must follow up to resolve discrepancies before the end of the fiscal year. Artworks reported missing for more than two years require AFA Board approval for deaccession.

The AFA will strive to undertake a full physical inventory of the Collection every five years; however, inventories may be organized around one- to five-year cycles for subsets of the Collection. Exceptions must be approved by the Executive Director. The results are reported to the AFA Board, the Senior Financial Officer and the Office of the Auditor General upon request. Audit results may be subject to review by external auditors.

### **4.5 Conservation**

The AFA’s approach to conservation of the Collection includes both preventive measures and professional treatment. While conservation treatment will only be undertaken by professional conservators on contract to the AFA, preventive conservation involves all staff, contractors, and board

directors. With active preventive care, the AFA intends to minimize the need for major conservation treatment of artworks in its care.

Preventive conservation strives to minimize the causes of deterioration by controlling environmental factors in both the exhibit and storage areas. This can include everything from how artifacts are handled and transported to monitoring and controlling temperature, relative humidity and light, to pest management.<sup>1</sup>

The commitment to preventive conservation is demonstrated through:

- Adopting recommended conservation standards
- Assessing current conditions
- Identifying areas for improvement
- Planning for the skills and resources needed to achieve the recommended standards and meet new objectives<sup>2</sup>

The AFA maintains a periodic schedule of checks on the condition of artworks in storage and on display and staff bear responsibility for documenting and reporting observed evidence of deterioration or damage to the Registrar or designate in a timely manner. The Registrar will then initiate further investigation and other appropriate action.

Staff maintain condition reports and treatment reports for all artworks and conservation activity.

#### **4.6 Documentation**

The AFA will use accepted and consistent standards, methods, and procedures to document the Collection. Documentation will be maintained in perpetuity, in a secure and stable environment.

The AFA will accurately and thoroughly document artwork at the time of acquisition and throughout their life in the Collection, in order to realize the artwork and the Collection's value and significance, and to fulfill the institution's stewardship role. Documentation, both written and photographic, is essential for collection development, research, preservation, and interpretation.

The Registrar is responsible for accurate and timely processing of all documentation associated with each transaction. Documentation will include information in written, electronic, and digital photographic form pertaining to the identity, locality, provenance, condition, and transfer of legal title of each artwork in the Collection, and other related information regarding significance, function, description, condition, and usage after acquisition. Information on the artist and their methods will be collected as a separate file.

When being integrated into the Collection, each artwork must be described and photographed in sufficient detail to enable future identification and the detection of any deterioration or repairs.

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<sup>1</sup> MAS Standards, 2002, p. 27

<sup>2</sup> Using the ABCs of Collections Care

Legal documents dealing with acquisitions will be kept in hard-copy form onsite as well as a digital copy. While some documentation may be subject to legal restrictions, staff will ensure that information about the Collection is easily accessible to the public.

#### **4.7 Rights and Reproductions**

The Rights and Reproductions section covers recognition of rights with regard to an artwork whether by the AFA or another party, and management of requests to use the artwork (other than exhibition requests) and images of the artwork, for various purposes.

When acquiring any artwork, the AFA will make every effort to identify the copyright holder, and obtain a waiver of copyright via the signed *Exhibition/Reproduction Agreement*, for specific purposes such as:

- Reproduction;
- Cataloguing;
- Research and education;
- Publication and promotion;
- Exhibition, including travelling exhibitions;
- Loans to other cultural institutions, and;
- Online access.

The AFA will maintain up to date records for each artwork of copyright and uses made of the artwork that fall under copyright law. All images made of the artwork by the AFA or others, for commercial and non-commercial purposes, will be logged and where possible an image retained in the AFA image files.

#### **4.8 Property of Others: Temporary Custody Policy**

The AFA may undertake temporary custody of artworks that are the property of others, in good faith and for the following reasons (including but not limited to):

- Temporary custody pending acquisition;
- Consideration by an Expert Panel, for the Art Acquisition by Application Program;
- Examination for authentication or valuation by Arts Branch staff;
- Curatorial research, and;
- Examination connected with a donation or Cultural Property application.

Custody of the property of others should be for short, defined time periods and for clearly stated reasons, documented on a *Temporary Receipt* signed by both parties. Artwork held in custody must be reported annually through the inventory process.

#### **4.9 Insurance and Risk Management**

Proper collections management requires that risks be identified, minimized and controlled through an assessment of hazards. The AFA will take all possible measures to identify risks to the Collection and to mitigate those risks through active collection management processes (including regular building inspections) and appropriate insurance measures.

In order to accurately reflect the current monetary value of the Collection, the AFA will undertake regular appraisals of existing holdings in a cyclical manner. Regular appraisals will ensure the reported value of the collection is accurate.

The AFA provides insurance including property, fine arts, marine, and liability, through Government of Alberta Risk Management and Insurance for the Collection and for loans to and from the AFA. Additional insurance may be required under certain circumstances.

Borrowing institutions are responsible for the safety and security of all AFA artwork while on loan. The AFA will establish insurance value for each artwork requested for loan, and the borrowing institution is responsible to hold insurance for all the artworks loaned to them.

## 5.0 COLLECTIONS USE AND ACCESS

AFA artworks are used for research, exhibition, education, publication and reproduction, and serve as a legacy for future generations. Physical and intellectual access is provided to scholars, students, teachers, staff, and people from other institutions as well as the general public.

As the Collection exists for the benefit of all Albertans, the AFA strives to maximize opportunities for public access to artwork in the Collection as long as accessibility is balanced with the safety of the artworks. This section provides direction for AFA practices to enhance public access and is a guide for public and private organizations interested in accessing the Collection.

The AFA believes that ensuring public access to the artwork and other collection material will add to the depth of knowledge surrounding the Collection, and allow more people to participate in a dialogue about visual arts within the Province and across the country.

Staff facilitate access to the Collection while the Manager, Art Collections is ultimately responsible for the inclusive and effective operation of these programs and services. Education and public programs will be regularly reviewed by the Art Collection Committee in relation to goals and objectives for maximizing access to the Collection.

The AFA aspires to provide both physical and intellectual access to the Collection balanced by the needs of preservation and lending programs. Reasonable limits will be placed on both commercial and non-commercial access requests, based on staff resources available, volume of requests, and type of access requested.

Access to artworks in the Collection is realized through the online web portal, art placement programs, loans to other institutions as well as facility tours for stakeholders and the public. Physical access to the Collection through these means is arranged through the Arts Branch.

### 5.1 Exhibition Loan Program

The AFA frequently loans artworks from the Collection to bona fide museums, galleries or equivalent institutions for exhibition purposes, both within Alberta, across Canada and abroad for specified periods of time. Borrowers must meet generally accepted standards for museum-quality display and care, and provide verification of this status in the form of a Facility Report. The AFA does not loan to individuals for the purpose of display or exhibition.

The Exhibition Loan Program is in keeping with the AFA's mandate to promote the artwork of Alberta artists and build an awareness of the Collection to a broad range of audiences nationwide. Loaned artworks are intended to further appreciation for Alberta artists' contribution to the visual arts in Canada and abroad, and are meant to be part of an active Exhibition Loan Program that includes travelling and one-off exhibitions.

## 5.2 Travelling Exhibition Program (TREX)

The AFA has supported a provincial Travelling Exhibition Program (TREX) since 1981. The mandate of TREX is to provide every Albertan with the opportunity to enjoy visual art exhibitions in their community.

The AFA contracts public or institutional galleries and provincial arts organizations with a mandate to promote access to the visual arts throughout Alberta to prepare and circulate all TREX exhibitions. TREX exhibitions are curated from a variety of sources, including the AFA, as well as private and public collections. A major goal of the TREX Program is making the Collection available to Albertans and offering educational support material to help educators integrate the visual arts into the school curriculum. The TREX contract requires that each of the four regions curate one exhibition per year from the AFA collection for travel throughout each of the four regions.

TREX Program participants pay a nominal fee to borrow exhibitions and must provide a protected and monitored display area, install and dismantle exhibitions safely and efficiently and pack and unpack exhibitions.

## 5.3 Art Placement Program

The Art Placement Program is offered as part of the AFA's commitment to making the Collection accessible and to championing artistic production in Alberta. Established in 1976, the Art Placement Program facilitates the display of artworks from the Collection in public to foster public enjoyment of Alberta artwork.

Partners provide the site with the AFA providing the artwork. It differs from Exhibition Loans (which are short term, and intended for exhibit in a gallery setting) in being relatively long term arrangements, in public spaces other than gallery settings. AFA resources are dedicated to providing exposure of Alberta artists to the public, and enriching the daily experience through the incorporation of artwork in public places.

### *Art Placement Program: Legislative Assembly and Deputy Ministers*

The Legislative Assembly Art Placement Program is a cooperative partnership between the Legislative Assembly, Alberta Infrastructure and Alberta Culture and Tourism through the AFA. The partnership provides an opportunity to showcase outstanding artworks by Alberta artists from the Collection in high profile locations.

### *Art Placement Program: Government and Non-Profit Organizations*

This program places artwork in public places within government and non-profit organization facilities, provided the facility is appropriate in terms of its public profile, public accessibility, security, environmental conditions and other pertinent criteria, such as staff resources and availability.

### *Extended Art Placement*

From time to time, the AFA may consider a request for an Extended Art Placement, with an indefinite time limit, in coordination with the Exhibition Loans Program. This is a unique extension of both the Exhibition Loan and Art Placement Programs.

Any eligible Art Placement client can request an extended loan. However, Extended Art Placements are generally site specific, large-scale artworks that require special infrastructure or arrangements, such as a commission for a building. Other types of placement will only be considered for Extended Art Placement in exceptional circumstances.

Extended Art Placements must comply with all normal art placement policies, procedures, loan conditions and documentation for each type of client.

#### **5.4 Online Access to the Collection**

The AFA website provides online access to the Collection. The AFA recognizes that new means of communicating with art audiences are constantly evolving and that new programs require flexibility as experience determines their success.

#### **5.5 Research and Study**

Collection records and other information and materials relating to the artworks in the AFA Collection or artists represented in the Collection will be made available for research and study purposes by a variety of means such as through the AFA Resource Centre, the website, and through scholarly research visits.

The Resource Centre is an important asset to the AFA. Access to the Resource Center by secondary and post-secondary students, scholars, artists and members of the public are made by appointment only; a staff member will facilitate access to the Resource Centre.

#### **5.6 Education and Public Programs**

The Collection is positioned to serve as a key resource in the education of the public on Alberta art and artists. As part of the AFA's mandate to manage and preserve collection holdings while maximizing opportunities for public access to artwork in the Collection, the AFA is committed to maximizing the Collection's potential as an educational resource. As such, the AFA funds, develops and implements Education and Public Programs for the public that further interest in and knowledge of Alberta art, and that can be accessed and enjoyed by Albertans province-wide.

#### **5.7 Cooperation with Partner Institutions**

The AFA is situated within an extensive network of cultural institutions in Alberta, and is part of a rich and diverse cultural landscape provincially and nationally. Just as the Collection is an exemplary and valued cultural resource, it is one of a number of valuable collections and institutions across the country.

Believing that cooperation is the key to strengthening an arts culture locally and beyond, the AFA will establish partnerships with other cultural institutions to draw upon shared resources to accomplish common mission-driven goals.

#### **5.8 Rights and Reproductions**

The AFA will create and maintain digital image files, and maintain existing slide scan files, of artwork in the Collection of varying resolutions and suitable for various uses, including images of reasonable quality for educational use placed on the AFA website.

In general, the AFA will allow access and use of images of artwork for educational and promotional purposes. Images made by the AFA for commercial purposes may be subject to royalties and fees paid to the copyright holder. Royalties and fees for commercial purposes not related to the AFA will be negotiated by the artist, or their agent, and the third party.

Commercial access to images, such as for book covers, must be arranged through the artist or their designated copyright agent.

## **6.0 POLICY REVIEW**

Policy needs to respond to changing needs to be useful, as well as to provide long-term sustained direction. Growing experience will highlight where policy is meeting the needs of the organization and where it may need adjustment. The AFA will develop and improve the Collection Management Policy, through a formal review process every five years that addresses the need for accountability and flexibility in meeting the Collection challenges and opportunities that confront the organization.

## APPENDIX 1 – DEFINITIONS

**Access:** A fundamental responsibility of museums/public collections, requiring them to make their resources available to all potential users. Access provision can be considered in both physical and intellectual terms.

**Access Programs:** The varied public program means by which the AFA promotes enhanced public access to the Collection and associated resources, which may include: research and study, on-line access, collection tours, exhibitions and publications.

**Access to Information Act:** The Federal *Access to Information Act* stipulates that Canadian citizens, artists and organizations have a right to request information contained in the AFA's records. The submission of a request does not guarantee complete access to records; exceptions to access are intended to protect information of a particular public or private interest and are the only basis for refusing access to information.

**Accession:** Any artwork or collection of artworks acquired by the Collection at one time from a single source as a permanent addition to its collection; or the process of formally accepting and recording an artwork into the permanent collection.

**Acquisition:** The appropriately documented transfer of *title* (that is, legal ownership and responsibility) that accompanies any artwork acquired by the Collection, whether through Art Acquisition by Application, Curatorial Purchase, donation, transfer, exchange or any other method.

**Acquisitions Working Group:** An internal working group consisting of professional staff to review all curatorial purchase and donation recommendations brought forward by the community, Board and staff. The working group makes recommendations to go forward to the Art Collection Committee.

**Alberta Foundation for the Arts Act:** The *Alberta Foundation for the Arts (AFA) Act* establishes the AFA board and directors as a provincial corporation, describes their responsibilities and accountabilities, and mandates the board to support and contribute to the development of, and to promote the arts in Alberta, and to collect, preserve and display works of art by Alberta artists.

**Appraisal (monetary):** The monetary valuation of an artwork, including the assessment of a proposed donation for tax purposes, or to determine declared value of the Collection for Audit purposes.

**Art Acquisition by Application Program:** The program by which the AFA solicits artworks from artists and dealers, for consideration via an external Expert Panel assessment process leading to selection and acquisition by purchase.

**Art Collection Committee:** A Standing Committee of the Board responsible for recommending new or revised collection policies, ensuring the appropriateness of collection programs and services, and recommending the acquisition of artworks for the AFA collection.

**Art Placement Program (Art Placement):** A service provided by the AFA, that involves the selection and installation of artwork from the AFA Collection in public places such as the Legislative Assembly building, Government of Alberta offices, other levels of government, and non-profit organization offices and facilities. The intention of this service is to provide greater public access to the AFA Collection while enhancing the quality of the public spaces in which artwork is displayed.

**Bequest:** Ownership transferred under a Last Will & Testament, or other testamentary document, see DONATION.

**Canadian Conservation Institute (CCI):** is a special operating agency of the federal Department of Canadian Heritage. CCI provides information and services on conservation and preservation issues nationally. CCI was created in 1972 to promote the proper care and preservation of Canada's cultural heritage and to advance the practice, science, and technology of conservation.

**Canadian Cultural Property Export Review Board (CCPERB):** CCPERB is an independent tribunal of the Department of Canadian Heritage that was established in 1977 by section 18 of the [Cultural Property Export and Import Act](#). Among its various responsibilities, the Board certifies cultural property of "outstanding significance and national importance" for income tax purposes, to be donated or sold to [designated Canadian museums, art galleries, archives and libraries](#). The Review Board also reviews appeals of applications for export permits that have been denied.

**Canadian Heritage/Heritage Canada:** or, Department of Canadian Heritage is the department of the Government of Canada with responsibility for policies and programs regarding the arts, culture, media, communications networks, official languages (including La Francophonie), status of women, sports, and (formerly) multiculturalism.

**Canadian Heritage Information Network: (CHIN)** is a Canadian government-supported organization that provides a networked interface to Canada's heritage, largely through the internet. It aims to give access to Canada's heritage for both Canadians and a worldwide audience, by supporting the development, presentation and preservation of Canada's digital heritage.

**Category "A" Designation:** Designation of institutions and public authorities under the *Cultural Property Export and Import Act* is a means of ensuring that institutions applying for cultural property grants and loans, or for Cultural Property Income Tax Certificates (T871s), meet certain legal, curatorial and environmental requirements. Category "A" designation is granted for an indefinite period of time to institutions and public authorities that are well established and meet all of the criteria for designation. They are eligible to make applications to the Canadian Cultural Property Export Review Board to have cultural property acquisitions certified for income tax purposes and to apply for Movable Cultural Property Grants to assist with the acquisition of cultural property artworks that exist outside Canada or that are threatened with export.

**Certification of/Certified Cultural Property:** Cultural property that has gone through the certification process and been designated, by the Canadian Cultural Property Export Review Board, as being of

outstanding significance and national importance. Certification includes a determination by the Board regarding the fair market value, for income tax purposes, assigned to the artwork.

**Collection:** A group of objects and their associated information, which have been collected with purpose, maintained in order, and managed in the public trust for the purpose of documentation, research, and education.

**Collection Development Plan:** A plan that guides the content of the collection and leads staff in a coordinated and uniform direction over time to refine and expand the value of the collection in a determined way.

**Conflict of interest:** Interests that result in opposing principles that prevents or limits, or appear to prevent or limit, objective decision-making.

**Contemporary Art:** Artworks representing the major trends in contemporary art since 1970. In the context of the AFA Collection, artworks produced after 1970.

**Conservation:** All actions aimed at the safeguarding of cultural property for the future. The purpose of conservation is to study, record, retain and restore the culturally significant qualities of the cultural property as embodied in its physical and chemical nature, with the least possible intervention. Conservation includes the following: examination, documentation, preventive conservation, preservation, treatment, restoration and reconstruction.

**Conservation Professional:** Any person who has the education, knowledge, ability and experience to formulate and carry out conservation activities in accordance with an ethical code such as the Canadian Association for Conservation *Code of Ethics and Guidance for Practice*. The term, therefore, includes practising conservators (who are normally designated according to areas of specialization, e.g. paintings conservator, textile conservator, architectural conservator) as well as conservation scientists, conservation technicians, conservation educators, conservation managers and conservation consultants.

**Copyright:** “Copyright”, in relation to an artwork, means the sole right to produce or reproduce the artwork or any substantial part thereof in any material form whatsoever, to perform the artwork or any substantial part thereof in public or, if the artwork is unpublished, to publish the artwork or any substantial part thereof, and includes the sole right to present at a public exhibition, for a purpose other than sale or hire, an artistic work created after June 7, 1988.

**Copyright Act:** *The Copyright Act* is Canada's federal statute governing [copyright law in Canada](#).

Copyright grants the sole and exclusive right to create and recreate a work whether wholly or substantially. It also includes the sole rights to:

- publish the work if unpublished;
- perform the work in public;
- to produce, reproduce, perform or publish any translation of the work,
- in the case of a dramatic work, to convert it into a novel or other non-dramatic work;

- in the case of a novel or other non-dramatic work, or of an artistic work, to convert it into a dramatic work, by way of performance in public or otherwise;
- in the case of a literary, dramatic or musical work, to make any sound recording, cinematograph film or other contrivance by means of which the work may be mechanically reproduced or performed;
- in the case of any literary, dramatic, musical or artistic work, to reproduce, adapt and publicly present the work as a cinematographic work;
- in the case of any literary, dramatic, musical or artistic work, to communicate the work to the public by telecommunication;
- to present at a public exhibition, for a purpose other than sale or hire, an artistic work created after June 7, 1988, other than a map, chart or plan;
- in the case of a computer program that can be reproduced in the ordinary course of its use, other than by a reproduction during its execution in conjunction with a machine, device or computer, to rent out the computer program, and;
- in the case of a musical work, to rent out a sound recording in which the work is embodied.

**Cultural Property:** Objects (both moveable and immovable) that are judged by society, or by some of its members, to be of historical, artistic, social or scientific importance.

***Cultural Property Export and Import Act:*** The federal *Cultural Property Export and Import Act* entered into force in 1977. Through the *Act*, the Government of Canada protects movable cultural heritage by:

- Ensuring that nationally significant heritage material is preserved in Canadian public collections and made accessible to the public, and;
- Collaborating with other countries in the fight against illicit traffic in cultural property.

The *Act* also established a range of instruments to achieve these public policy objectives including:

- Tax incentives;
- Export control, and;
- Financial assistance.

**Curatorial Plan:** A plan that identifies what the AFA wants to acquire over a period of time. It is distinct from a collection plan which also considers deaccessioning, resource allocation, partnerships with other museums and public galleries, and other aspects of building and sustaining the Collection.

**Curatorial Purchase and Commission Program:** The program by which the AFA identifies and acquires by purchase or commission, artwork by living or deceased artists which will enhance the AFA Collection by addressing collection gaps identified in the Collection Development Plan or the Curatorial Plan.

**Custody:** Custody refers to an artwork held by the AFA on AFA premises, for a short, defined time period, for a defined purpose such as identification, photography, or consideration for acquisition, and receiving the same standard of care as the AFA's Collection.

**Deaccession:** The process of formally removing an artwork from the permanent collection or an artwork that has been permanently removed from the Collection. The first stage, “deaccessioning,” is the formal review and decision-making process that leads to the removal of artworks from the Collection and to the formal adjustment of registration records.

**Disposal:** Disposal or “disposition,” is the physical removal of deaccessioned artworks from a collection, by discard, destruction or transfer of ownership and possession.

**Donation Program (Donations):** The program by which the AFA identifies and acquires by donation, bequest, transfer or exchange, artwork by living or deceased artists which will enhance the Collection by addressing collection gaps identified in the Collection Development Plan or the Curatorial Plan.

**Education and Public Programs:** The varied means by which the AFA may fund, develop and implement art education program for the public that further interest in and knowledge of Alberta art, and that can be accessed and enjoyed by Albertans province-wide.

**Education Programming (Programming):** Education programs are designed, implemented and evaluated to provide learning opportunities to specific audiences which may include students at all levels of the education system or lifelong learners. Education programming may be targeted to the school system (for teachers and/or students) and link topics and themes outlined in school curricula with the AFA Collection.

**eMuseum:** The primary online portal and Application Interface (API) used to publish AFA Collection data online. Accessed directly at [alberta.emuseum.com](http://alberta.emuseum.com), or through the Foundation website, the eMuseum platform replaces the Heritage Resources Management Information System (HeRMIS) platform, and allows the digitized portions of the AFA Collection to be broadly available. See **HeRMIS**.

**Expert Panel Assessment (Expert Panel):** An Expert Panel Assessment is a process for making an assessment, decision or selection, through discussion, consideration and agreement among a group of peers.

In Canada and elsewhere, peer review is a respected method for assessing quality of achievement in creative and intellectual occupations.

The use of Expert Panel Assessment is based on the conviction that:

- While no system is perfect, Expert Panel Assessment provides the best possible means of identifying outstanding ability and artistic merit in the arts, and;
- Freedom of thought and expression benefits from a decision-making process that encompasses a very wide range of professional expertise.
- The AFA can involve the arts community directly in its operations.

**Exhibition Loans Program:** A service provided by the AFA that involves lending artworks from the AFA Collection to other institutions for exhibition purposes, both within Alberta, across Canada and abroad for specified periods of time, as part of an active exhibition program that includes travelling and one-off exhibitions.

**Extended Loan:** A long-term, site-specific loan, typically ten year period, which is renewable. Usually involves placement of large-scale sculpture or commissioned artwork designed for a specific location. To qualify for Extended Loan Placement, the hosting site should anticipate making an investment in infrastructure (e.g. plinths, lighting, etc.) to support the long-term Placement of art.

**Fair Market Value:** The highest price, expressed in terms of money, which the property would bring in an open and unrestricted market between a willing buyer and a willing seller who are knowledgeable, informed and prudent, and who are acting independently of each other.

***Freedom of Information and Protection of Privacy Act:*** The Alberta *Freedom of Information and Protection of Privacy Act* (FOIPPA) exists to ensure that public bodies are open and accountable to the public by providing a right of access to records, and to protect the privacy of individuals by controlling the manner in which public bodies collect, use and disclose personal information. In addition, individuals have the right to access information about themselves held by public bodies, and to request corrections to that information. The limited and specific exclusions and exceptions set out in the *Act*, and a small number of provisions of other legislation that take precedence over the *Act*, provide the only basis for refusing access to records and should always be interpreted with a view to giving as much access as possible to the records requested.

**Found in the Collection:** Artwork found in the Collection is identified during physical inventory or other collection management activity, as having no associated documentation of provenance or ownership.

**Heritage Resources Management Information System (HeRMIS):** Is a Government of Alberta legacy information portal for Alberta's heritage and cultural collections, including the AFA Collection, and other collections of the Province of Alberta's major public museums and art galleries. See **eMuseum**.

**Historical Art:** Artworks providing a context for the story of the development of visual arts in Alberta up to 1970. In the context of the AFA Collection, artworks produced before 1970.

**Inherent Vice:** A weakness in the construction of an artwork or an incompatibility of the materials that constitute it.

**Insurance Value:** Insurance value, value for insurance purposes, or replacement value, is the estimated cost of replacing an artwork by purchase on a given day, in a free market.

**Interpretation:** The media and activities through which the AFA Collection carries out its mission and educational role:

- Interpretation is a dynamic process of communication of information about the Collection and the audience.
- Interpretation is the means by which the organization delivers its content.
- Interpretation media/activities include, but are not limited to, exhibits, tours web sites, classes, school programs, publications, and outreach.

**Loan:** An artwork that is lent or borrowed; the act of furnishing an artwork or a collection to another party for temporary use, for an agreed specific purpose, with specific conditions regarding the handling and care of the artwork, and on the condition that the artwork is returned by a specified date.

**Museum:** A museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment. (Source: Alberta Museums Association)

**Peer:** For the purposes of the art acquisition process, peers are practicing artists and other professionals working in the visual arts, including curators, art gallery/museum directors, gallery owners, and visual arts academics.

**Policy (Policies):** A set of basic principles and broad guidelines created to direct and show commitment to an organization's mission, mandate and purposes in relation to a particular function and to the achievement of specific levels of quality in fulfilling this commitment.

**Preservation:** All actions taken to retard deterioration of, or to prevent damage to, artworks. Preservation involves management of the environment and of the conditions of use, and may include treatment in order to maintain artworks, as nearly as possible, in a stable physical condition.

**Preventive Conservation:** All actions taken to mitigate deterioration and damage to artworks. This is achieved through the formulation and implementation of policies and procedures in areas such as lighting, environmental conditions, air quality, integrated pest management, handling, packing and transport, exhibition, storage, maintenance, use, security; fire protection, and emergency preparedness and response.

**Privacy Act:** The Federal *Privacy Act* protects personal information and prohibits the use or disclosure of this information for any other purpose than originally stated. In general, any information that identifies an individual qualifies as personal information. It may only be disclosed with the consent of the individual or if it is found to be in the public interest. Applicants have a legal right to access the information about themselves in the AFA's files.

**Procedures:** Specific actions or a step-by-step sequence of activities that must be followed in order to carry out a task. Procedures are a systematic means of accomplishing functions in such a way as to achieve the cultural organization's objectives.

**Procedures Manual:** A document codifying and communicating the systematic means of conducting cultural organization functions and related tasks in order to realize the level of quality specified in the cultural organization's policies.

**Public trust:** The obligation placed on trustees to maintain and preserve cultural and natural resources and to ensure that these resources remain in the public domain for the benefit of current and future generations.

**Public Trustee Act:** The Alberta *Public Trustee Act* guides trust administrators (lawyers, taxation officers, auditors and support staff in the Office of the Public Trustee) in managing the financial interests of vulnerable Albertans and in administering the estates of deceased persons and protecting the property interests of minors.

**Rules and Regulations:** A principle, law, or order governing conduct, action, procedure, or behavior. For example, do not touch artwork; no photography; no food or drink in the cultural organization. These might be posted as signs for staff or the public to observe.

**Senior Alberta Artist (Senior Artist):** Artists with studio production and exhibition track records who are recognized as having achieved mature, professional status.

**Significant contribution:** Artists who have made a significant contribution to visual art development in Alberta must conform to the first three and a minimum of five of the following criteria:

- Born in Alberta;
- Educated in Alberta or graduated from an Alberta post-secondary art education institution;
- Produced in Alberta (maintained a studio or actively worked here);
- Participated in major provincial, national or international exhibitions;
- Represented by an Alberta gallery/dealer;
- Was a visiting artist or artist-in-residence in Alberta;
- Taught, lectured or conducted workshops in Alberta;
- Actively engaged his/her peers and organizations resident in Alberta through mentoring, advising, critiquing and networking;
- Represented in provincial, national or international collections, and;
- Received recognition in the form of grants, awards, scholarships or other art community distinctions in Alberta.

**Title:** The possession of rights of ownership in personal property. Separate rights of possession include copyright interests, trademark rights, and any specific interest that the previous owner may have reserved.

**Travelling Exhibition Program (Trex):** A service provided by the AFA that involves lending artworks from the AFA Collection for specified periods of time to partner institutions who produce travelling exhibitions which reach institutions in all parts of the province, as part of an active travelling exhibition program.

**Treatment:** All direct interventions carried out on the artwork with the aim of retarding further deterioration or aiding in the interpretation of the artwork. A treatment may range from minimal stabilization to extensive restoration or reconstruction.

**Underrepresented:** Categories of artwork may be considered to be *underrepresented* in the AFA Collection if their numbers are low by percentage comparison to other categories of similar importance.

**Working Guidelines:** Recommended practices that allow some leeway in their interpretation, implementation, or use. Working guidelines are current guidelines that may change over time as more information becomes available.

## APPENDIX 2 – LAWS AND ETHICS GOVERNING THE COLLECTION

### *Provincial*

*Financial Administration Act*

*Freedom of Information and Protection of Privacy Act* (RSA 2000, c. F-25)

*Foreign Cultural Property Immunity Act* (RSA 2000, c. F-17)

*Occupational Health and Safety Act* (RSA 2000, c. O-2), Regulation (AR 284/2009) and Code (2009)

*Personal Information Protection Act* (SA 2003, c. P-6.5)

### *Federal*

*Canada Labour Code* (RSC 1985, c. L-2)

*Canada Occupational Health and Safety Regulations* (SOR/86-304)

*Canadian Cultural Property Export and Import Act* (RSC 1985, c. C-51)

*Code of Ethics and Guidance for Practice for Those Involved in the Conservation of Cultural Property in Canada* (International Institute for Conservation, Canadian Group, 1989)

*Copyright Act* (RSC 1985, c. C-42)

*Income Tax Act* (RSC., 1985, c. 1, 5th Supp.)

### *International (selected)*

*International Copyright Convention* (“Berne Convention”), 1988

*International Council of Museums (ICOM)*. Statement of Principles of Museum Documentation, 2006

*Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property*. UNESCO, Paris, 1972; ratified by Canada in 1978

*Universal Copyright Convention*. Geneva, 1952

*World Intellectual Property Organization Copyright Treaty* (WIPO Copyright Treaty/ WCT), 1996

### *Other Codes and Guidelines*

*Code of Ethics for Museums*. International Council of Museums, 2004

*Code of Conduct and Ethics for the Public Service of Alberta*. Government of Alberta, 2005

*Ethics Guidelines*. Canadian Museums Association, 2006