

Sarjeant Gallery

Te Whare o Rehua Whanganui

Collections Policy 2020 - 2030

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Approved by

Whanganui District Council

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Executive Summary

The Collections Policy provides guiding principles in the care, acquisition and disposal of the Sarjeant Gallery Te Whare o Rehua Whanganui collections.

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Introduction

This is the Collections Policy (“the Policy”) regarding guiding principles in the care, acquisition and disposal of the Sarjeant Gallery Te Whare o Rehua Whanganui (“the Gallery”) collections.

This Policy supersedes all previous and existing practices and policies, formal or informal. The Policy is informed by national and international museum practice guidelines.

It is intended that the Policy be reconsidered at least once every three years. This version has been reviewed and had minor administrative updates.

1. Definitions

Unless the context of this Policy clearly requires otherwise, references to the singular include the plural, the plural the singular.

For the purposes of the Policy the following definitions apply:

1.1. Gallery

The Gallery is defined as a Museum according to the International Council of Museums (ICOM) Article 3. “A museum is a non-profitmaking, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates, and exhibits, for the purposes of study, education and enjoyment, material evidence of man and his environment”. The term ‘Gallery’ may also be taken to mean ‘Art Museum’, ‘Art Gallery’, or other descriptors as appropriate. The Sarjeant Gallery Te Whare o Rehua Whanganui and its collections are fully owned, operated, and cared for by the Whanganui District Council (“the Council”).

1.2. Items

Items means exhibitable objects, experiences and concepts made by artists and deemed to be works of art within the discourse of art and the tradition of that discourse. This includes, but is not limited to, paintings, sculpture, original prints, drawings, installations, camera-generated Items (including photography, film, video), audio works and artists’ books, and archives.

1.3. Acquisition

Means the following methods by which Items are added to the collections: purchase, gift, bequest, long term loan, exchange, and/or transfer from other collections.

1.4. Collections

Means all Items acquired by the Gallery for the purposes outlined in clause 1.2, including exhibition, study, research and education. This includes both the Permanent and Research Collections.

1.5. Permanent Collection

Items accessioned into the permanent and long term loan Collections.

1.6. Research Collections

Means items that are not part of the Permanent Collection but which enrich and provide context for the Permanent Collection, including but not limited to archives, tactile collection, supplementary material and ephemera, useable items, and historical Gallery records.

1.7. Whanganui District

Means the district administered by the Whanganui District Council. This includes Whanganui City, the Whanganui River and the Whanganui National Park and extends to just before Waitotara in the West and Mangamahu, Fordell and Kaitoke in the East.

1.8 New Zealand Art

Means works of art produced by artists usually resident in New Zealand; New Zealand-born artists resident abroad; any artist employing New Zealand subjects; or works of art produced as a result of some connection with New Zealand.

1.9 International Art

Means works of art produced by non-New Zealand artists.

2. Gallery and Collections Overview

2.1 Vision

'The Sarjeant Gallery Te Whare o Rehua Whanganui is a source of inspiration that delights, surprises, entertains and informs; a wise steward of its Collections; and generous in giving access to its art works and sharing its scholarly knowledge.'

2.2 Mission statement

The Gallery exists to present stimulating, relevant, intellectually challenging educational exhibitions and programmes for the people of the Whanganui District and the rest of New Zealand. Such ideals are achieved through critical curatorship of the Gallery's existing and developing collections; strong ties with other institutions and stakeholders; and a deep commitment to stewardship of the Gallery's Collections and its historic building.

2.3 Description of the Collections

New Zealand Collection

A continually expanding collection of art in all media by artists who have contributed to the broad development of New Zealand art in the widest sense, and in particular that which responds to New Zealand's place in the South Pacific. While all media are represented, photography forms a particular focus with significant holdings of Peter Peryer, Anne Noble and Laurence Aberhart's photographs. The Gallery is also home to one of the most comprehensive collections of Post-War, Modern and Contemporary New Zealand Art. This collection features such artists and makers as Gretchen Albrecht, Colin McCahon, Gordon Walters, Rodney Fumpston, Ann Verdcourt, Rick Rudd, Tony Fomison and Philip Trusttum.

Māori Art Collection

This category of the New Zealand Collection is a continually expanding collection of art in all media by Māori artists and in particular those who have contributed to the development of Māori art and show aesthetic links to traditional art forms most important and central to the Māori community; that is artwork found in the Whare Whakairo, the focal point of the Marae. Prominent among many others in the Collections are works by Shane Cotton, Paratene Matchitt, Ralph Hotere, Robyn Kahukiwa, Emily Karaka, Brett Graham, Cliff Whiting and Matt Pine.

The Whanganui District Art Collection

This sub-category of the New Zealand Collection is a continually expanding collection of art in all media by:

- Regional artists recognised nationally and/or internationally (such as Edith Collier, Anne Noble, Peter Ireland, Joanna Margaret Paul);
- Artists of the Whanganui District;
- Works of art by international, national and regional artists that are influenced by the Whanganui District (such as John Beard and Wayne Barrar).

International Art Collection

An existing collection of art in all media covering the period from 1650 -1940 with a special emphasis placed on British taste of the Nineteenth Century and including a significant number of water-colours, this shall be further developed as opportunities arise. This set of works remains one of the most important collections of its type in New Zealand ranking alongside those of Auckland, Christchurch and Dunedin. Included in its number are works by: Sir Edward Coley Burne-Jones, Frederick Goodall, Leolo Orsi, Domenico Piola, William Etty and William Richmond, with six pieces donated to the Sarjeant Gallery by Lord Leverhulme.

Denton Collection

In 1926 171 photographs, gathered from around the world by local photographer Frank Denton, were exhibited at the Sarjeant Gallery as an important part of a combined National and Local Art Society Exhibition. Eighty three of the exhibited photographs were subsequently donated to the Gallery's Collections, making it the first Gallery in New Zealand to seriously collect photography. The Gallery's holding of Denton's work was significantly increased in 1965 when, shortly after Frank's death his son Harold generously gifted 49 further art photographs of which 46 were by Frank.

First World War Cartoon and Poster Collection

An existing collection of original cartoon drawings and posters covering the period of the first World War, 1914-1919, shall be further developed as opportunities arise. This collection was begun by former Mayor McKay and contains 254 works sourced from the United States and is one of the most significant Collections in New Zealand.

International Photographic & Print

The Gallery was one of the first to collect photography as art because of the acquisition of the F J Denton Collection in 1925. The Gallery's large international prints and works on paper holdings are of national renown and contain unique Italian Renaissance drawings, Seventeenth Century Dutch prints and Nineteenth Century Continental etchings.

Edith Collier Trust Collection

The Sarjeant Gallery holds the Edith Collier Trust Collection which encompasses the majority of Collier's surviving output. The Gallery works in partnership with the Edith Collier Trust to document, display and manage the Collection, which permanently resides with the Gallery. The Collection comprises of over 470 items including nearly 130 paintings, over 180 drawings, 60 watercolours and 40 prints on paper, as well as archival items, her personal library, and personal ephemera, such as her shoes and handbag.

In addition to the Edith Collier Trust Collection there are a further 30 works by Edith Collier in the Gallery's Permanent Collection.

Rick Rudd Box Collection

The largest and most significant collection of ceramics to enter the Gallery is Rick Rudd's Box Collection comprising of 200 ceramic boxes which Rudd, an accomplished potter in his own right, offered to the Gallery in 1999. The Collection, which Rudd began in 1979, covers over 60 years of New Zealand pottery and includes examples of the best of New Zealand ceramics.

Smith Family Collection

Containing over 850 items, the Smith Family Collection consists of a diverse selection of paintings, drawings, prints and sculptures produced by Vivian and Mary Smith, alongside an archive of photographs, notebooks, newspaper clippings, and personal documents. This is complemented by a Collection they had gathered of over sixty books on art and art education.

The majority of the Collection was generously gifted to the Gallery by the couple's daughter Lilian in 1983.

Joan Grehan Collection

In 2013 the Joan Grehan Estate, and Joan Grehan's son Martin Oldfield, bequeathed just over 450 artworks to the Sarjeant Gallery. This bequest encompasses the majority of Grehan's output. The works include numerous drawings of her travels, oil paintings, and a children's book manuscript.

Research Collections

These comprise of artist archives and artist files, the tactile collection, the useable collection, supplementary material and ephemera that supports the Collection, as well as the Gallery reference library, Gallery historical archives and exhibition files.

3. Guiding Principles of Acquisition

- 3.1 The Gallery accepts, abides by, and is guided by the following:
 - 3.1.1 The UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property adopted by the New Zealand Government on 1st May 2007;
 - 3.1.2 The statements of principles regarding Spoliation of Works of Art during the Nazi, Holocaust and World War II period as described in UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects (Rome, 1995) adopted by the New Zealand Government in 2007;
 - 3.1.3 The ICOM Code of Professional Ethics (2004) for guidance in all professional and institutional matters;
 - 3.1.4 The Protected Objects Amendment Act 2006;
 - 3.1.5 The Museums Aotearoa Code of Ethics and Professional Practice for Governing Bodies, Managers and Staff of Museums and Art Galleries in Aotearoa New Zealand (2013);
 - 3.1.6 The principles of the Treaty of Waitangi Te Tiriti o Waitangi.
- 3.2 The only exceptions to clause 3.1 will be in specific circumstances where the Gallery is either:
 - 3.2.1 acting as an externally approved repository of last resort for material from New Zealand; or
 - 3.2.2 acquiring an item of minor importance that lacks secure ownership history but in the best judgment of experts in the field concerned has not been illicitly traded; or
 - 3.2.3 acting with the permission of authorities with the requisite jurisdiction in the country of origin; or
 - 3.2.4 in possession of reliable documentary evidence that the item was exported from its country of origin before 1970;
 - 3.2.5 In these cases the Gallery will be open and transparent in the way it makes decisions and will act only with the permission of an appropriate outside authority.
- 3.3 The Gallery will endeavour to recognise the unique place of Māori as the indigenous people of Aotearoa New Zealand and is mindful of this and the cultural diversity of Whanganui and New Zealand in its collection development.
- 3.4 The Gallery will collect Items:
 - 3.4.1 Of significant artistic merit;

- 3.4.2 As works of art, rather than as illustrations of history, technology, anthropology or any other field of study;
 - 3.4.3 That strengthen the Collections by recognising and adding to major areas of representation;
 - 3.4.4 That address areas not currently represented in the Collections;
 - 3.4.5 That are original works of art, bearing in mind that multiple originals are also recognised as works of art;
 - 3.4.6 In good condition, not Items which have been extensively restored, conserved or reworked, and will avoid collecting Items which require extensive conservation treatment.
- 3.5 The Gallery will:
- 3.5.1 Consider permanence when acquiring Items;
 - 3.5.2 Consider the Gallery's Collections management and storage resources when acquiring Items;
 - 3.5.3 Maintain awareness of market value and ensure that an appropriate price is paid;
 - 3.5.4 Actively source and encourage gifts and bequests that will strengthen the Collections;
 - 3.5.5 Undertake due diligence to check the provenance of Items under consideration for acquisition;
 - 3.5.6 Collect research materials in support of the Collections;
 - 3.5.7 Give consideration to the acquisition policies, collections and collecting activities of other New Zealand museums and galleries;
 - 3.5.8 Seek informed advice before making an acquisition in areas where curatorial expertise is not available within the Gallery's staff;
 - 3.5.9 Not normally accept Items as gifts or bequests if they are subject to any restrictive covenant and/or special conditions. Exceptions to this clause are detailed in Appendix B Considered Acquisition Guidelines clause 2;
 - 3.5.10 Accept Items into the Collections on long term loan for a period of five years after which extension of the loan period is renegotiated with the Lender at the discretion of the Gallery;
 - 3.5.11 Accept items into the Collections according to the Considered Acquisition Guidelines outlined in Appendix B;
 - 3.5.12 Care for the Collections according to the guidelines described in Appendix C;
 - 3.5.13 Review the Collections periodically with regard to the Deaccession Guidelines in Appendix D.

4. Long Term Collection Goals:

- 4.1 The Gallery will:
- 4.1.2 Collect New Zealand art of all periods;
 - 4.1.2 Collect Items that actively support the Sarjeant Gallery's role in shaping the discourse on New Zealand arts practice;
 - 4.1.3 Give extra consideration to collect Items related to the Whanganui District, its histories and its people;
 - 4.1.4 Give special consideration to the acquisition of works of art by artists who have been represented in exhibitions organised by the Gallery, or who have been artists in residence at Tylee Cottage;
 - 4.1.4 Collect significant works of art representing major movements of historical and modern art, and trends in contemporary international art.
- 4.2 In addition to 4.1 the Gallery will focus on the current goals as defined in Appendix A

APPENDIX A

Current Goals 2020 – 2030

In addition to Long Term Collections Goals outlined in section 4.0 the Gallery aims to focus on the following areas of collecting:

- 1 All Collection areas:
 - 1.1 Identify and strengthen the holdings of key artists;
 - 1.2 Identify and address areas for development in the Collections. Some areas already identified include but are not limited to the following: emerging New Zealand artists, international contemporary photography, New Zealand contemporary photography, gaps in the oeuvre of key artists represented in the Collections;
 - 1.3 Develop the Collections of Items by major modern and contemporary Māori and Pacific artists.
- 2 Research Collections:
 - 2.1 Maintain and develop the research Collections of key artists represented in the Collections;
 - 2.2 Maintain and develop the research Collections of artists unique to the Whanganui District;
 - 2.3 Acquire reference material including books, catalogues, and periodicals, for the Gallery Reference Library which illustrate and provide context for Items and artists represented in the Collections.

APPENDIX B

Considered Acquisition Guidelines

1. The Director, as the Council's senior gallery professional, will normally have delegated authority and responsibility for the acceptance or rejection of potential gifts or bequests to the Gallery, for soliciting gifts of material for the Collections within the terms of this Policy, and for making recommendations and taking action on the purchase of material in accordance with this Policy and within the Council's normal standing orders.
2. Items offered to the Gallery as gifts or bequests will not normally be accepted if they are subject to any restrictive covenant or special conditions, such as that they be displayed in a particular way. In exceptional circumstances, if the Director feels that the item(s) in question are of over-riding importance, the Council may be asked to approve the acquisition of a specific item to which conditions are attached. A general exception to this rule will be deemed to exist in respect of restrictive covenants or conditions intended only to assure the permanent protection of the item concerned in the Gallery's Collections, such as restrictions placed upon any legal powers of disposal that the Gallery may have; under such circumstances, the Director may reasonably recommend that the Council accept the gift or bequest in question.
3. The acceptance of items on loan, normally for a finite period for display or specific study, may be authorised by the Director acting on the Council's behalf. In exceptional cases, a privately owned item of major importance that falls within the scope of this Policy may be accepted on a long term loan, whether or not it is required for immediate display or study. No item will be received on "permanent loan", a term which has no legal status. The standard loan period of five years as well as the standard terms and conditions of long term loan will normally be agreed in writing between the Director and the Lender of the item at the time of deposit. Where the term of a loan has expired, it may be renewed or extended for further finite periods, at the discretion of both the Lender and the Director.

APPENDIX C

Collection Management Guidelines

1.0 Background

1.1 From the UK MLA Museums Accreditation standard:

'In order that museums may ensure provision of the greatest possible level of access to their collections, both now and in the future, it is crucial that the collections are cared for properly. Care of collections underpins access and learning, and maintaining sustainable care arrangements for collections is therefore critical to these activities. Caring for objects and whole collections can be a complex and daunting task, but progress can be made on a day-to-day basis. Each museum must aim to store, handle, display and use its collections in such a way as to minimise the risk of damage and deterioration, thereby increasing long-term access to and appreciation of the collections.'

1.2 The following Collections Care Policy identifies the key areas of the work of the Gallery that impact on Collections care, current practice and areas for development.

2.0 Policy Overview

The following factors will be considered in this Policy: planning for Collections care, preventative conservation, remedial conservation, Collections storage, Collections audit, environmental monitoring and housekeeping.

2.1 Planning

2.1.1 Collections care is a key part of the work of the Gallery, and as such it is at the core of the forward planning process. Each forward plan shall include a programme to institute improvements in Collections care to ensure that necessary improvements are made over time, on the basis of priority.

2.1.2 Forward planning of Collections care activity draws on spot checks on items on display and in storage, analysis of the Collections database to get an overview of the condition of the Collections, and service priorities such as exhibitions. The general condition of the Collections shall be reviewed annually to enable improvements to be prioritised. Recommendations for action are produced and included in the Gallery forward plan as well as the forward job plans of relevant members of staff.

2.1.3 The Gallery will incorporate the guidance issued by Te Papa National Services Te Paerangi on Collections care.

2.2 Overview

Accurate documentation of the Collection is a prerequisite for all other gallery activity as it:

- enables access to the items in a Collection;
- provides a method of audit for staff;
- demonstrates public accountability and evidence of ownership;
- enables interpretation of items and Collections, particularly through associating objects with their histories.

1.2 Documentation

- 1.2.1 The overwhelming majority of the existing records meet basic standards. A programme will be initiated to bring existing documentation up to a higher standard based on Te Papa National Services Te Paerangi guidelines.
- 1.2.2 All documentation (new and retrospective) will be carried out to meet national minimum standards, as outlined in the Gallery Documentation Manual.
- 1.2.3 The Documentation Manual is a working document, and will be revised and updated as required to meet best practice guidelines.

1.3 Documentation Plan

- 1.3.1 The Gallery's Documentation Plan details the current state of the Collections documentation and outlines the plan to deal with the backlog, assuming current staffing levels. This plan is incorporated into the forward planning process.
- 1.3.2 The progress of the Documentation Plan will be monitored, and the plan will be regularly revised and updated.

2.2 Preventive Conservation

- 2.2.1 Preventive conservation encompasses a range of care of collection practices and procedures that benefit the Collections as a whole. These include:
 - Monitoring and control of environmental conditions;
 - Improvement of storage conditions;
 - Quarantine procedures and full assessment of the condition of new acquisitions;
 - Training of staff or volunteers;
 - Improvement in disaster procedures.
- 2.2.2 Preventive conservation activity such as cleaning or minor repair of items is undertaken with reference to the guidance in relevant industry publications. It is also carried out by staff working under the instruction of a conservator or other appropriately experienced or qualified person. In this regard relevant training in preventive conservation will be sought as need or opportunity arises.
- 2.2.3 Records are kept of all conservation work carried out on items in the Collections.

2.3 Remedial Conservation

- 2.3.1 Remedial conservation work, also referred to as interventive conservation, includes:
 - Work to conserve items, minimising further decay;
 - Restoration work, with aesthetic and operational considerations in mind;
 - Production of supports for display or packing.

It is carried out by or under the supervision of a conservator. Any conservator or conservation practice that is contracted to provide advice or services is derived from the group: New Zealand Conservators of Cultural Materials Pu Manaaki Kahurangi Inc. (NZCCM). The Gallery has commissioned a number of condition surveys from qualified conservators. These have been used (and will continue to be used) to develop a programme of remedial

conservation work on the Collections, and to assist in the completion of grant aid applications for remedial conservation work.

- 2.3.2 A mutual agreement is to be reached through discussion with relevant parties as to the conservation approach and treatment, with reference to Policy, the contemporary forward plan, any aims and objectives of relevant projects and any other relevant plans or policies.
- 2.3.3 The Director has delegated responsibility to authorise conservation of items in the Collections.
- 2.3.4 Records are kept of all conservation work carried out on items in the Collections.
- 2.3.5 The Gallery will compile a conservation strategy in relation to Collections and buildings over the period of the current forward plan.
- 2.4 Storage
 - 2.4.1 A significant proportion of the Collection is not on display at any one time. Therefore, providing appropriate storage conditions for these objects is very important for their preservation. The Collections are housed in the collection storage areas at Sarjeant on the Quay. The bulk of the Collections are housed in the upstairs Collection store which is fitted with climate control. The remainder of the Collections are housed in the Sculpture Stores downstairs and this is not fitted with climate control.
 - 2.4.2 The storage areas currently in use are part of the Gallery's temporary site.
 - 2.4.4 Plans of the stores are contained in the Documentation Manual.
 - 2.4.5 Objects will be stored using materials appropriate to their composition and condition. A list of acceptable storage materials is contained in the Documentation Manual.
- 2.5 Audit
 - 2.5.1 The Gallery completed a full audit of the Collections in 2014 – 2015 during the relocation of the Collections to Sarjeant on the Quay. The next full audit of the Collections is planned for when the Collections are relocated back to the heritage building in Queen's Park following the redevelopment project.
- 2.6 Environmental Monitoring and Control
 - 2.6.1 The environmental conditions of the Collection stores and the Gallery's display areas are monitored on a regular basis. The results are recorded, evaluated and retained and steps taken to remedy any problems found. The factors taken into consideration are relative humidity, temperature and light levels where appropriate.
 - 2.6.2 To ensure that Collections are not at risk of damage from unsuitable environmental conditions the Collections are housed so that it is protected from potentially harmful environmental conditions as far as possible. Good house-keeping techniques such as ensuring doors are kept closed are also used to control the environment in the gallery's store. Objects are stored and displayed in conditions appropriate to their composition and condition, for example sunlight does not fall directly on any light-sensitive material while on display.
 - 2.6.4 The building and areas used to house Collections are regularly inspected taking into account potential threats to Collections from, for example, leaky roofs, poor wiring, internal pipe work, blocked gutters and ill-fitting windows or doors. Any problems that are identified and assessed during these inspections are reported to the relevant Officer in the Council

Property Department and a programme is put in place to remedy identified faults. Plant and equipment is inspected periodically.

2.7 Housekeeping

2.7.1 High standards of housekeeping are maintained to reduce the likelihood of problems such as pest infestation occurring. The Collections and storage areas should be carefully cleaned, using appropriate products, and all display and storage areas and storage furniture cleaned and visually inspected regularly.

2.7.2 All incoming material and acquisitions are examined for signs of infestation, dampness or mould. Advice is sought on appropriate remedial action and action is taken to deal with any problems identified.

2.7.3 All items that show signs of pest infestation are kept isolated from the rest of the Collections until treated. Advice is sought and action is taken on appropriate treatments.

2.7.4 Display and storage areas are regularly inspected for the presence of insects and rodents. Rodent bait traps have been installed throughout the building and the building exterior and are being regularly monitored.

3. **Security**

3.1 The Gallery security arrangements will be reviewed every five years, including external expert assessment of security arrangements.

3.2 Advice will be sought in the first instance from NZ Police and contracted security services. These surveys will be conducted in the company of a member of the Gallery staff and will cover the following: all gallery premises (and the main off-site store), their immediate locations and the Collections, identification of particularly vulnerable Collections, an assessment of the physical protection and alarm systems, staff invigilation, inventory check procedures and security arrangements relating to staff and visitors will also be considered.

3.3 Building security services for the Gallery are currently provided by Alarmwatch.

4. **Emergency Plan**

4.1 An Emergency Plan/Business Contingency Plan is available to all staff and includes procedures for:

- Illness and Injury;
- Damaged Collection Items;
- Power failure;
- Explosions;
- Earthquakes;
- Flooding;
- Chemical Spills & Chemical Fires;
- Bomb Threats & Suspicious Objects;
- Bomb Threat Check List;
- Fire;
- Employee evacuation Check List.

4.3 Risk assessments will be carried out by appropriately trained staff.

4.3 Appropriate Gallery staff will receive relevant training in managing safety to facilitate ongoing risk management.

APPENDIX D

Deaccession Guidelines

1. The Gallery has a long-term purpose and should possess (or intend to acquire) permanent Collections in relation to its stated objectives, and to consider permanence in particular when considering acquisitions. The Council accepts the principle that, except for sound curatorial reasons, there is a strong presumption against the disposal of any items in the Gallery's Collections.
2. The Gallery is committed to refining and improving its Collections. As part of this process the Gallery will, from time to time, examine its existing Collections and identify any works of art for which the significance and aesthetic merit falls substantially below the general level of the specific Collections within which they belong. If it is found that such works do not enhance the Gallery's holdings, but rather tend to lower the overall level of quality, then the Gallery may choose to deaccession them from its Collections and to dispose of them by the most appropriate means.
3. The Gallery will exercise care and caution in evaluating the merit of an object when it is considered for deaccession or disposal and, being mindful of the collection's national significance, the Director and Curator will consult where appropriate with iwi and/or appropriate external experts. Since such action is seen as a part of collection improvement, such improvement must be understood as the only acceptable reason for such disposal. Funds realised from all objects so disposed of shall be used for acquisition of other comparable works of art, or alternatively, be applied to the conservation of works in the existing Collections. Disposals shall not be contemplated in response to current vogues in art, on the basis of any individual's personal taste or whim, or in a capricious manner. The Gallery shall not dispose of objects directly to staff, Members of the Gallery, Councillors or their immediate families or any other persons directly connected to the Gallery by any method.
4. Gifts and bequests will only be removed from the Collections when the Sarjeant Gallery is satisfied that every effort has been made to locate and obtain the approval of the donor, surviving family of the donor or the appropriate trustees; whichever is applicable.
5. Reasons for Disposal:
 - 5.1. Damage or deterioration that means the Item is not likely to be of any further use for the purposes of display;
 - 5.2. Duplicate, inferior or un-provenanced material of low intrinsic relevance to the Collection Acquisition Guidelines;
 - 5.3. Transfer of ownership to another appropriate gallery of an Item which, by reasons of changes in public, social or educational need, administrative responsibility, development priorities, or the establishment of a new gallery, the Director advises the Council would be more appropriately placed elsewhere;
 - 5.4. The Item is not appropriate for an art gallery collection or is more suitable to some other type of museum;
 - 5.5. The Item is a secondary or lesser quality object that does not represent its specific collection area well, provided that:
 - 5.5.1. such qualitative relationship is seen from the viewpoint of the Gallery's present holdings and not in terms of all known examples;
 - 5.5.2. the relative stature of the Collection in which the Item belongs is taken into account;
 - 5.5.3. the Item is inferior to a proposed acquisition in the area presently under consideration.

- 5.6. There is clear evidence that the work was accessioned in error;
- 5.7. Inability of the Gallery to adequately care for or store an item;
- 5.8. Repatriation to representatives of cultures from which the item has originated.
6. Authority for Disposal
 - 6.1. No item may be disposed of without the specific authority of the Council. Such a decision will be the responsibility of the Council members, acting on the advice of the Director, and not of the Director or any person acting alone.
 - 6.2. Decisions to dispose of items will not be made with the principal aim of generating funds, except in exceptional circumstances as defined in 7.3. Financially-motivated disposal risks damaging the public's long-term confidence in galleries and the principle that collections should not normally be regarded as financially-negotiable assets.
 - 6.3. Disposal with the intention of generating funds will be considered only in exceptional circumstances and when it can be demonstrated that:
 - 6.3.1. It will significantly improve the long-term public benefit derived from the remaining Collections;
 - 6.3.2. It is not to generate short-term revenue (for example to meet a budget deficit);
 - 6.3.3. The Item under consideration lies outside the Gallery's established core collection as defined in the Guiding Principles of Acquisition.
 - 6.4. After ensuring that the proposed disposal meets one or more of the criteria in section 6.0 above, a report drafted by the Director will be submitted to the appropriate committee of the Council for a decision.
 - 6.5. If the disposal of a quantity of similar material is proposed, the Council may, however, give the Director delegated authority to act, once a general principle has been approved.
 - 6.6. Where recommendations concerning the disposal of Items are to be made, it is understood that there will need to be certain preliminary investigations before a report can usefully be brought before the Council. This may include such matters as obtaining valuations, seeking the views of donors, and contacts with other appropriate museums or galleries which may be interested in accepting transfers. Within the terms of this Policy, it is understood that the Director has authority to act in this way, without prejudice to the Council's eventual decision.
7. Disposal of Purchases, Gifts and Bequests
 - 7.1. When disposal of an Item is being considered then the Gallery will establish if it was acquired with the aid of an external funding organisation. In such cases any conditions attached to the original grant will be followed. This may include repayment of the original grant.
 - 7.2. Items given or bequeathed will not normally be disposed of without prior consultation with the original donors or their families within the first generation, and wherever possible their approval should be obtained to the course of action proposed. This is, however, a matter of courtesy rather than a legal requirement. The Director shall be entitled to waive this requirement where all reasonable efforts to trace a donor have failed, and additionally where no details of the donor exist.
 - 7.3. In appropriate circumstances, having taken account of the procedure set out in Authority for Disposal paragraphs 6.1 – 6.6 of this Policy and Disposal Procedure paragraphs 8.1 – 8.3 of this Policy, the Director may recommend the return of an item to its original donor.
8. Disposal Procedure
 - 8.1. Once a decision to dispose of material in the Collection has been taken, priority will be given to retaining it within the public domain, unless it is to be destroyed. It may then be

offered by gift, exchange or sale, directly to other galleries likely to be interested in its acquisition.

- 8.2. If the material is not acquired by any galleries to which it was offered directly, then the gallery community at large will be advised of the intention to dispose of the material, normally through Museums Aotearoa, and in other professional journals where appropriate.
 - 8.3. The announcement will indicate the number and nature of objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other galleries. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the Gallery may consider disposing of the material to other interested individuals and organisations.
9. Disposal by Destruction
- 9.1. The destruction of a Collection item will only be acceptable if it has been seriously damaged, or has deteriorated beyond the point of further usefulness to the Collections. The decision to de-accession in this way must be authorised by the Council acting on the advice of the Director. The item will need to be formally de-accessioned and the destruction will be carried out in a discreet, confidential and permanent fashion.
10. Procedure Following Disposal
- 10.1. Full records and photographs will be kept of all disposals from the Collections. Where items have been disposed of, this shall be recorded in the appropriate register.
 - 10.2. Where a Collection item is transferred to another gallery, all the associated documentation must accompany the item or follow within a period of one month. Where appropriate, this will include any photographic records. The Gallery will retain on file copies of key sections of the documentation for future reference.