PROCEDURE FOR POLICY 1.57 - McINTOSH GALLERY COLLECTIONS

OVERVIEW

McIntosh Gallery's collecting procedures and practice are guided by the McIntosh Gallery Collections Policy. The Gallery adheres to the best museological practices in its collecting activities, in compliance with relevant laws, ethical guidelines and policies. Service to the public good defines the Gallery's collecting practices, and is the fundamental standard against which decisions are measured. McIntosh Gallery is designated a Category A Institution, and as such is governed by a legal framework regulated by the Canadian Cultural Property Export Review Board, Department of Canadian Heritage.

1.0 COLLECTION ACQUISITION

1.01 CRITERIA

When acquiring art for the Collection, the Gallery will be guided by the Statement of Intent in the McIntosh Gallery Collections Policy.

Careful consideration will be given to the long-term implications of acquiring any work of art. Art will only be acquired with a view to permanency in the Collection and not with the intent of trading or selling.

The Gallery will not acquire art indiscriminately, and it reserves the right to determine by due internal curatorial process at what point its holdings of art by any artist or in any area have become fully representative of its collecting intent.

Prior to any acquisition, the Gallery will make reasonable efforts to ascertain that:

- the provenance and ownership is above suspicion and that the Gallery can therefore rightfully assume legal and valid title
- the art is acquired free and clear of restricting conditions
- the acquisition is in accordance with the laws of Ontario, other provinces, Canada and with international agreements regarding heritage and cultural property
- the art has not been collected under circumstances considered to be unethical, illegal, or otherwise incompatible with professional standards
- the art is well documented, or that adequate documentation can reasonably be researched by the Gallery
- the condition of the art is deemed satisfactory at the time of acquisition

2.0 GIFTS/BEQUESTS

2.01 General terms for Gifts and Bequests

DONOR RECOGNITION AND CONFIDENTIALITY

In consultation with the donor and University Advancement, the Gallery will establish wording for all public acknowledgements of donated works of art.

COST OF ACQUISITION

Generally, the donor of any art shall bear the cost of appraisals, shipping and insurance. These costs may be assumed by the Gallery at the director's discretion.

Wherever appropriate, donors are encouraged to fund the ongoing maintenance of their gift. Such accompanying funds may be directed toward specific functions including conservation, insurance, storage, records, research, documentation or exhibition.

3.0 DEACCESSION

3.01 CRITERIA

The Gallery will make reasonable efforts to ensure that:

i) the rationale behind each deaccession or disposal will be made available by the Gallery to any interested constituent upon request; and

ii) Wherever possible, appropriate external expertise will be consulted and considered.

3.02 PROCEDURE

Art may be considered for deaccession and disposal upon the recommendation by Gallery curatorial staff to the McIntosh Gallery Committee

Reasons for deaccessioning a work of art:

i) It would be better placed within another institution in which it would be given a fuller and better context (See also Loans 4.0 below);

ii) It has become irrelevant within the Collection because the collecting intent of the Gallery has changed;

iii) It is a copy or a forgery;

iv) It is a duplicate or is redundant within the Collection;

v) It is an anomaly within the Collection;

vi) It has deteriorated to the point where it cannot be exhibited or otherwise used due to its current physical condition or inherent vice and restoration would be impractical or render it false; or

vii) To address systemic historical imbalances that have favoured the collecting of certain artists over others because of gender, race, ethnicity, or heritage.

3.03 DISPOSALS

When considering deaccession, the Gallery will:

i) ascertain that no mandatory restrictions are attached to the gift

ii) make reasonable efforts to advise the donor or a member of the immediate family as a gesture of courtesy, even if the gift is free of restrictions

Except in the case of accidental loss (mysterious disappearance, theft), the disposition of deaccessioned objects will be by means of sale, trade or exchange, gift, or intentional destruction

The manner of disposition shall be in the best interest of the Gallery, the public it serves, and the public trust placed in it. Therefore, once the decision has been reached to remove an object permanently from the Collection,

i) reasonable efforts will be made to ensure that it remains in the public domain. First consideration will be given to an institution that can provide the highest degree of care for or give a fuller and better context for the object, which means that the institution must operate on a public non-profit basis and have purposes similar to those of the Gallery. Reasonable efforts will be made to advertise the availability of the deaccessioned material to other Canadian public art institutions.

ii) reasonable efforts will be made to ensure that an object significant to Ontario or Canada remains in the Province or in Canada

iii) second consideration only will be given to disposal at public auction or to a dealer, whichever is deemed to be more appropriate

The fair market value of an object will be determined by an arm's length appraisal.

The proceeds from the sale of a deaccessioned object will only be used to strengthen and maintain the Collections and not for operational or administrative purposes.

All information regarding deaccession will be fully documented and maintained in the Gallery's records in accordance with the University's document retention policies. This will also apply in instances where a deaccession is due to accidental loss (mysterious disappearance, theft) or intentional destruction.

Where a deaccession involves transfer of ownership, appropriate legal documentation will be used.

All deaccessions will adhere to the applicable provincial and Canadian laws and international agreements and treaties.

When it can be shown that other bodies or governments have a legal right to and desire ownership of the art, the Gallery will deaccession art for the purpose of repatriation. The Gallery will proceed with repatriation only when it has assurance that the art will be preserved in accordance with the highest standards of the museum profession.

Upon request, the Gallery will make public a list of items deaccessioned.

4.0 LOANS FROM THE COLLECTION

4.01 LOAN PROCEDURES

APPLICATIONS

Loan applications must be made in writing and must include the specific purpose, expected period of loan, all modes of transportation and/or handling and intended location. All applications will be reviewed against the standards of current professional museological criteria including:

i) the condition and age of the art requested;

ii) the environmental, lighting and security conditions of the intended location and required transportation;

iii) the length of time for which the loan is requested;

iv) the previous exhibition history of the art;

v) duplication of requests;

vi) the value (market/historic/intrinsic) of the art; and

viii) the reasonable expectation of the borrower's ability to fulfill obligations.

It is understood that all art on temporary loan within the campus community may on occasion be withdrawn by Gallery staff for the purposes of conservation, photography, or exhibition in a public gallery. All loan requests will be answered promptly by the Gallery.

4.02 RESPONSIBILITIES

Borrowers are expected to pay for transportation and other attendant costs associated with the loan, which may include: inspection of the intended location; any preparatory services (matting, reframing, disassembly, and conservation) required by the borrower or the Gallery; and wrapping/packing and handling. In accordance with the requirements of the University's fine art insurance policy, art may only be handled by Gallery staff or individuals acknowledged by Gallery staff as being trained in professional art handling procedures.

4.03 INSURANCE

The borrower is expected to maintain insurance on any borrowed art. Public galleries or other public institutions will provide proof of insurance at the values specified by the Gallery.

4.04 COPYRIGHT

Copyright for art in the Collection remains with either the Gallery and/or the artist and/or the artists representatives in copyright. Unless agreed upon in writing by the Gallery, it is assumed that the borrowed art may not be photographed or otherwise documented for any reason, including publicity purposes.

5.0 REGISTRAR'S RESPONSIBILITIES

The Registrar shall maintain a list of conservation priorities to be reviewed periodically. Within the long-term plan of conservation priorities, annual resource allocation shall include supplies and materials for preventative and restorative conservation as well as any contractual arrangements and ongoing disaster plan requirements.

The Registrar shall maintain records relative to the ongoing monitoring of the changing conservation needs of the Collection including:

- condition reports
- hygrothermographic records
- records management
- photo-documentation
- database
- movement and loan procedures