



## **Collection Development Plan: 2014 - 2019**

*Alberta* ■

# Alberta Foundation for the Arts Collection Development Plan: 2014 - 2019

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## **A. PLAN PURPOSE**

The AFA Art Collection Development Plan is a strategy to clearly articulate collecting priorities for the future growth of the AFA Art Collection. This document will enable the AFA to make consistent and well-informed decisions related to new acquisitions that will enhance the collection.

According to the 2013 Curatorial Review, “a collection plan is a document that provides insight into:

- the composition and significance of the collection
- the collection policy
- the implementation of the collection policy

A good collection plan is consequently more than just a description of the collection. It focuses on subjects such as collection history, collecting and de-accessioning, and preservation and management.

A collection plan:

- incites reflection of the museum’s mission
- provides insight into the composition and significance of the collection
- can lead to accentuation of the collection profile
- is an aid for setting priorities in the collection policy
- provides starting points for harmonization with fellow institutions
- maps backlogs in collection management and incites to action”

The priority of this document is to guide the long-range curatorial development of the collection, rather than to articulate programmatic priorities, which are outlined in the Strategic Planning document and Ministry Business Plan. Programming priorities will shift and evolve over time, while the Collection Development Plan seeks to address current gaps in the collection, and encourages a commitment to long-term collecting sustainability. This document crystallizes the collecting priorities, with the support of the Board of the AFA, and provides a framework for specific tactical plans to address gaps in the collection. Annual strategies on how to best achieve these goals will be articulated in annual planning documents based on available funds, market trends, and other resources.

This document should be supported by the following:

- Annual programming priorities (e.g. exhibitions, education, conservation, collections management)
- Annual budget allocation (e.g. curatorial purchase, Art Acquisition by Application, commissions)
- Art Collection Annual and Quarterly Plans

- Annual Branch Operational Plan

This document supports the following:

- Ministry of Culture, Annual Business Plan
- AFA Strategic Plan, 2012-2015

This document should be reviewed annually by the Collections Committee and the Manager, Art Collections, at which time progress at addressing identified gaps should be measured, and priorities realigned. This plan should be revised as part of an ongoing five (5) year cycle.

## **B. GENERAL**

### **1. Mission, Vision, Mandate and Purpose of the Collection**

The Alberta Foundation for the Arts Art Collection was established in 1972, with associated programming, as a legacy collection of Alberta art for the people of Alberta and a contribution to the development of Alberta's visual arts community. Today, the Alberta Foundation for the Arts continues to act as a responsible steward for the art collection, and is an important supporter and advocate of the Alberta visual arts community.

#### *Mission*

*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 art collection.*

#### *Vision*

*An internationally respected art collection which reflects the development and achievements of Alberta's visual arts.*

#### *Mandate*

As identified in the *Alberta Foundation for the Arts Act* (1991), the AFA will collect, preserve and provide access to artwork and foster and promote the enjoyment and appreciation of artwork by Alberta artists.

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 – locally, nationally and internationally – to artwork in the collection.

#### *Statements of Purpose*

The AFA Art Collection is held in the public trust for the current and future people of Alberta. 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 that provides public access to artwork in the following ways:

- Through placement in Government and non-profit organization offices and public spaces (Art Placement Programs).
- Through loans of artworks to other arts institutions for inclusion in exhibitions (Exhibition Loan Program).
- Through the development of exhibitions organized and circulated by the AFA (TREX Program).

- As a physical and online resource for the study, enjoyment and dissemination of Alberta artwork by Albertans, artists, art professionals (e.g. curators), students, scholars, and partners (*AFA Art House*).
- As a support for curriculum-linked education (K-12 and adult education (Access, Education and Public Programs)).

## 2. Collection Positioning

The AFA is the only public collecting institution dedicated to the collection, preservation and display of exclusively Albertan visual arts. The collection is intended to maintain works of art which support the knowledge and understanding of historic Alberta visual arts (artistic practice of senior artists pre-1970) and support the growth of a collection which reflects contemporary Alberta visual artists (artists living and working in Alberta for more than three years, post-1970). This niche separates the collection from other like-minded institutions such as the Art Gallery of Alberta, the University of Alberta Museums, and the Glenbow Museum, which have geographically much broader scopes (i.e. national, international, etc.), without the aim to maintain a chronology of the visual arts of the province.

## 3. Profile of the Collection in 2014

The collection consists of 8431 artworks by artists, at any stage of their development, from all areas of the province, who meet three **core** criteria:

1. Alberta residency;
2. Artistic excellence;
3. Professional recognition.

Artists designated **core** have made a significant contribution to the development of the visual arts in Alberta through consistent creation, regular exhibition and through the development of a particular subject matter or aesthetic concern over time. There are approximately 2005 artists represented in the collection, as identified in 2013 Curatorial Review; not all artists represented in the collection meet the current criteria of **core**.

The collection can be divided into two broad chronological categories:

- **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 Art Collection, artworks produced before 1970. (2013 - 1772 artworks)
- **Contemporary Art:** Artworks representing the major trends in contemporary art since 1970. In the context of the AFA Art Collection, artworks produced after 1970. (2013 - 6659 artworks)

The collection includes artwork from all visual arts mediums, currently tagged and identified in the collections management database as:

- Painting (3143)
- Drawing (1142)
- Photography (1147)
- Fibre (112)
- Glass (78)
- Ceramic (523)
- Sculpture (614)
- Printmaking (1524)
- Installation & Media Arts (8)
- Mixed Media (106)

During the 2013 Curatorial Review, 1850 works were identified as held in the collection that did not meet the definition of Core. It should be cautioned that removing all artworks identified as created by “Not Core” artists should be approached with careful consideration, and on a case-by-case basis.

#### **4. Collection Management Overview**

The AFA Art Collection is held in the public trust for the current and future people of Alberta. The AFA Board of Directors is ultimately responsible for the AFA Art Collection and, through the Executive Director, ensures that collection management policies, guidelines, procedures, and standards are developed and implemented. The Manager, Art Collections, or designate, is responsible for ensuring that anyone who works with the AFA Art Collection is aware of policies and procedures.

The AFA has a duty of care to ensure that the AFA Art Collection is cared for to the highest professional standards so that artwork in the AFA Art Collection remains in optimal condition in perpetuity. Policies related to the AFA Art Collection ensure that a balance is maintained between providing access to, and ensuring preservation of artwork in the AFA Art Collection and continued Category “A” Designation by the Department of Canadian Heritage. AFA staff strive to appropriately place artwork in a variety of locations that meet museum and gallery standards, and monitor their care and condition over time.

## **C. MAIN FEATURES OF THE COLLECTION**

### **5. Collection Description**

The AFA actively collects visual artworks, which document the province's significant visual artistic achievement over time. Each new acquisition is a valued cultural resource for Albertans, today and for future generations. All past acquisitions, including artwork by artists' designated Not Core, may not be appropriate for long-term retention.

The AFA acknowledges its stewardship role of the collection, and documents, conserves and ensures the security of artwork and maintains the database for its proper management.

It is also a working collection that provides access to Albertans and beyond through art placement, loans, travelling exhibitions and an online database for learning and enjoyment.

The collection is the only public collection dedicated solely to Alberta art. It strives to reflect:

- the development, professionalization and achievements of Alberta's visual arts;
- the depth and breadth of visual art produced by artists whose artwork contributes to the development of visual arts in Alberta;
- the creative diversity and the wide variety of styles, media, philosophies and techniques used by Alberta artists; and
- the diverse cultural and geographic composition of the Alberta visual arts community.

The collection plays a role within the Albertan and Canadian gallery community. The collection serves as an important institutional lending facility for public galleries, institutions, Government of Alberta elected officials, agencies and organizations and Alberta not-for-profit organizations.

Since its inception, the Foundation has used several methods to build the collection; however, it has acquired art every year, ensuring it continues to reflect contemporary developments, emerging artists, as well as opportunities to acquire artwork from historic and senior artists when they appear on the market.

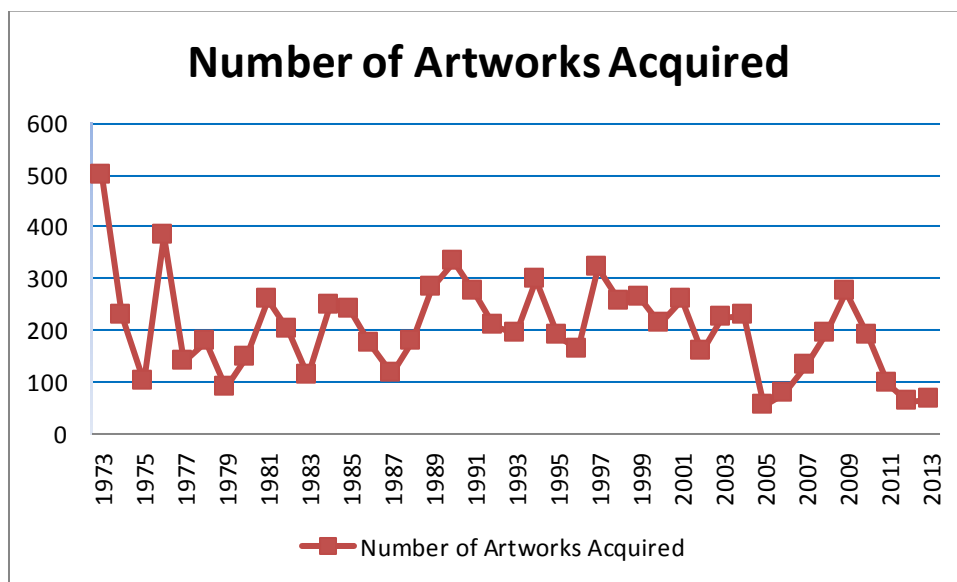
### **6. Collection History**

From 1972 to 1991, the Alberta Art Foundation (AAF) acquired the majority of artworks by AAF Board members through visits to exhibitions and artist studios. As the collection became more established, more artworks were acquired through donation, and Regional Acquisition Committees (included AAF board members, artists and other art professionals).

In 1991 the AAF ceased to exist and the collection was transferred to the newly established Alberta Foundation for the Arts (AFA). Artwork was increasingly acquired through the juried slide submissions process, which was established in 1981. Artwork was also acquired through curatorial purchase and selective acquisition of themed media, using external curatorial advice. This period



also developed the inclusion of AFA-supported commissions of public art that more recently account for a large portion of the yearly acquisition budget.



The Alberta Foundation for the Arts was granted Category “A” Designation in 1978 by the Department of Canadian Heritage for Objects of Material Ethnographic Culture (II), Objects of Applied and Decorative Arts (IV), Objects of Fine Arts (V), and Archival Material (VII) as it has demonstrated the ability to ensure the long-term preservation of cultural property and make cultural property available to the public through exhibitions, programming or research. Under this designation the Alberta Foundation for the Arts can apply for the certification of appropriately significant and nationally important cultural property, which has corresponding tax benefits for donors and implications for long-term care for the institution.

Since its establishment, the Alberta visual arts community has matured and become multi-generational. The existing collection reflects the history of these germane beginnings and celebrates and reflects the achievements and maturation of the community. Collecting patterns have changed over the years to reflect and respond to the changing nature of the arts community, and the different approaches to collecting as undertaken by the AFA Board

With the collection now totaling nearly 8500 works, it is time to revisit and refine the methods of acquisition. In the past, collecting was often non-strategic. The AFA should use carefully guided priorities and strategies to select additions, while recognizing conservation and programming requirements. The AFA shall consider opportunities to complement collecting policies of other like-minded public institutions.

## **7. Programming to be supported by the collection**

The AFA strives to provide broad access to the artwork held in the collection in order to enhance public awareness and appreciation of the art collection and contribute to quality of life through exposure and education programs and to foster development of Alberta's visual arts community. This has been done through the following programs:

- a. Art Placement Program
  - i. Elected Public Officials
  - ii. Senior Public Officials
  - iii. When resources permit, Alberta not for profit organizations
- b. Traveling Exhibition (TREX) Program
- c. Exhibition loans to public art institutions and galleries
- d. Extended loans
- e. Public art
- f. On-site access for students and researchers
- g. Online database

Current programming activity is primarily responsive to the needs and interests of client groups. This character of the collection makes it more complex to direct acquisitions from a programming perspective as the collecting institution is not driving the programming content.

Though it is recognized that some current programs may change over time, the ultimate outcome and audiences for programming is expected to remain relatively consistent. It remains important to consider how each artwork acquired by the AFA can be used in AFA Art Collections Programs while addressing the overall intent of documenting the development of the visual arts in Alberta.

Based on the availability of human and financial resources, AFA's mandate and objectives, Government of Alberta Business Plan objectives, and the needs of other stakeholders', areas of future programming growth may include:

- a. AFA exhibitions
  - i. In-house (e.g. Alberta Culture days)
  - ii. at other public galleries in Alberta
  - iii. Outside of Alberta
- b. Alberta Curriculum support
- c. Academic/student research
- d. Online exhibitions
- e. Travelling exhibitions (beyond TREX)
- f. Public Art Commission Program

## D. STRATEGY AND CRITERIA FOR COLLECTION DEVELOPMENT

The goal of establishing a focussed collecting strategy with clear criteria to guide acquisition decisions will enable AFA to achieve a more focussed collection of Alberta artwork, including:

- Specific Historical artists (established as senior artists pre-1970);
- Contemporary artists (post-1970 artists practicing in Alberta for more than three but less than 20 years) and senior Alberta artists (practicing in Alberta for 20 years or more);
- Artwork representing major trends in contemporary art;
- Artwork representing superior artistic achievement.

### 8. Establishing role of CORE artist designation for all acquisition methods

Only artwork by **core** artists will be acquired within this strategy for collection development. The AFA will no longer acquire works by artists who do not meet the criteria for **core** designation.

To be designated as **core**, artists must have made a significant contribution to the development of the visual arts in Alberta through consistent creation, regular exhibition and through the development of a particular subject matter or aesthetic concern over time. The artists are either of a “Historical” designation (i.e. established as senior artists pre-1970) or of a “Contemporary” designation (i.e. artists living and working in Alberta for more than three years, post-1970).

To be designated CORE, artists are required to meet three (3) mandatory criteria for core artists:

- i. **Alberta Residency**, as exemplified by one or more of the following:
  - The artist has maintained or maintains a studio or artistic practice in Alberta for three years or more; and/or,
  - The artist has been active in arts education at an Alberta post-secondary institution for three or more years (cumulative).
- ii. **Superior Artistic Achievement**, as exemplified by one or more of the following:
  - The artist demonstrates a dedication to his/her practice through consistent creation and exhibition and through the development of a particular subject matter or aesthetic concern over time; and/or,
  - The artist’s practice represents artistic or creative excellence; and/or,
  - The artist’s practice or artwork contributes to the development of Alberta art in one or more of the following:
    - Subject matter/content
    - Material presentation

- Stylistic uniqueness
- Formal/aesthetic innovation
- Artistic trends in historical, modern or contemporary art

iii. **Artistic Recognition**, as exemplified by one or more of the following:

The Alberta artist:

- Participated in major regional, provincial, national or international exhibitions; and/or,
- Is represented in major regional, provincial, national and/or international collections; and/or,
- Has received recognition in the form of grants, awards, scholarships or other art community distinctions from Alberta; and/or,
- Has an Alberta gallery/dealer; and/or,
- Has been a visiting artist or artist-in-resident in Alberta; and/or,
- Actively engages with his/her peers and organizations in Alberta through mentoring, advising, critiquing and networking; and/or,
- As an emerging practitioner, demonstrates a dedication to his or her practice (through at least one year of active and prolific creation) through consistent creation and exhibition and through the development of a particular subject matter or aesthetic concern over time.

Once an artist has been assessed as **core** to the collection, artwork by that artist will be selected if it meets one (1) or more of the following considerations; the artwork

- i. is an important example of an Alberta artist's oeuvre that has been recognized at a provincial, regional, national and/or international level;
- ii. is a strong example of the artist's work from this period, in relation to specific works within or outside of the existing collection; reflecting the pinnacle of a transition or paradigm shift in an artist', qualified by:
  - representing strong elements of principals and design;
  - is a strong idea and/or concept;
  - shows excellent technique and/or craftsmanship;
  - it challenges and extends a medium;
  - is important as an example of the artist's overall exhibition record/achievement;
  - is important in terms of the artist's overall career;
- iii. fills a chronological gap in the existing works from this artist already included in the AFA Art Collection;

- iv. fills a gap in medium, broadening a representation of a particular medium when an artist works in more than one;
- v. fills a gap in genre, broadening a representation of a particular genre when an artist works in more than one;
- vi. has been created in celebration of, or to mark important events or anniversaries within the visual arts community and the province;
- vii. forms an integral piece in a series or composite work;
- viii. represents a medium, practice or community that is cutting edge, new and/or emerging.

Together, these form the complete Acquisition Assessment Criteria to be used in all methods of acquisition.

### **9. New acquisitions essential to meet the mandate and support programs**

The primary focus of acquisitions is to both support contemporary practicing artists through acquisition via the Art Acquisition by Application program, while simultaneously utilizing the Curatorial Purchase Program to address gaps in the collection. The AFA will strategically assess potential donations for appropriateness for acquisition based on the same criteria by which all artwork for acquisition is assessed.

The AFA will continue to participate in the commissioning of public art to convey the importance of art in public spaces, and the ongoing support of the AFA to these projects.

Artwork is acquired through the following means:

- Purchase (Art Acquisition by Application; Expert Panel Assessment; Curatorial Purchase; Commission);
- Donation (including Unsolicited, Planned Giving, and Bequest); and
- Exchange or Transfer

AFA seeks to make the collection representative of Alberta's:

- a. styles, media, philosophies and techniques
- b. diverse cultural and geographic composition

The collection grows in response to three primary impetuses:

- a. to reflect contemporary developments in Alberta visual arts
- b. to reflect the visual arts history of Alberta
- c. to provide appropriate artwork for programming

For the period of 2014-2019, in order to ensure continued excellence, representativeness, and usefulness of the acquisition program, the AFA Collection will seek to primarily, but not exclusively, focus on areas of the Collection that are underrepresented, including:

**i. Broadening the collections' representation of styles and movements:**

As the AFA Art Collection is a record of the development of visual arts in Alberta; the AFA has sought to collect artworks by artists who have made a significant contribution to visual arts development in Alberta. The AFA has also sought to ensure adequate representation of each artist's career; therefore, the AFA holds multiple examples of an artist's work to represent the scope of the artist's production and career. Moving forward, the AFA intends to carefully select pieces when building holdings of each artist's work to ensure they are examples of:

- the pinnacle of an artist's career; or
- the pinnacle of a transition or paradigm shift in an artist's practice, including changes in subject matter, styles of work, or medium.

As the number of visual artists making a significant contribution to visual arts development in Alberta increases, the AFA will look to expand its focus to curatorial representation of broad styles and movements alongside potential opportunities to address gaps in individual artists' careers.

**ii. Broadening the collections' representation of specific individual artists:**

The 2013 curatorial review of the collection identified gaps in individual artists represented in the Collection. Within reason, the AFA will seek to fill gaps in artists' representation:

*Specific Historic artists (established as senior artists pre-1970)*  
*Specific Senior Contemporary artists (20 years or more practice)*  
*Specific Contemporary artists (with fewer than 20 years' practice)*

**iii. Broadening the collection's representation of particular media:**

Over the past few years the AFA has undertaken targeted curatorial acquisition projects to develop the Collection of a particular underrepresented medium or significant practice (e.g. glass, ceramic).

There has been growth in the following areas in the Alberta art community:

- photography
- digital art
- collaborative artwork
- New Media Art

This practice should continue in order to address gaps. The 2013 curatorial review of the collection identified the following gaps in medium:

- a. Photography*
- b. Fine Craft*

- c. *Audio, Video and New Media Art*<sup>1</sup>
- d. *3-Dimensional Art*

**iv. Broadening the collection's representation of particular Community:**

Curatorial projects have also been undertaken to address gaps in representation of artwork from sections of the Alberta visual arts community (e.g. aboriginal, rural). These gaps may have formed due to certain segments of the arts community not regularly applying to Acquisition by Application Program.

This practice should continue in order to address gaps. The 2013 curatorial review of the collection identified the following gaps in community representation:

- a. *First Nations Artists*
- b. *Fine Craft Artists*
- c. *Emerging Artists (defined as artists with less than five years' professional practice and not currently held in AFA Collection)*

**v. Cutting edge**

As the AFA Art Collection is a record of the development of visual arts in Alberta it is also important to continue to collect artists, mediums and specific artwork that is cutting edge, new and emerging. It is not always clear if a new area of development is simply a novelty or will be of long-term significance and impact. The AFA will strive to identify significant representative pieces of cutting edge material, and will need to develop criteria for assessing this material for appropriateness for acquisition into the permanent collection.

These gaps can be supported by developing and utilizing a weighted matrix in the Art Acquisition by Application program, wherein works of art that meet the Acquisition Assessment Criteria *and* fulfill a gap will receive priority status.

For Curatorial Purchase, Public Art Commissions, and targeted marketing for applications to the Art Acquisition by Application program, the AFA will collaborate with artist collectives, galleries and arts support organizations to identify and clarify strategies to encourage the appropriate continued development of the collection. This collaboration will assist the AFA in identifying and prioritizing acquisitions outlined in the above sections.

## **10. Role of acquisition methods in supporting collecting strategies**

Each mode of acquisition should be utilized to target specific priority collecting areas, as outlined above in **9 i-iv**. Not all acquisition modes are appropriate to acquiring in all priority

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<sup>1</sup> In order to address the gap in the AFA Art Collection for New Media Art, it is imperative that the AFA define the scope of New Media Art and accept a definition for the collection. The term "New Media Art" is extremely broad, and will require significant refinement to isolate exactly what will be collected in the future.

collecting areas, therefore the Manager, Art Collections will apply a strategic and tactical approach to accomplish goals outlined in this Collection Development Plan.

*Art Acquisition by Application Program (AAA):* This program is ideally positioned to acquire recent works of art by both senior and emerging Alberta artists. The Manager, Art Collections is tasked with ensuring that the AAA Program is fairly and consistently adjudicated on an annual basis, utilizing an assessment matrix focussed on the acquisition of qualified core artists and substantiated by priority collecting areas. The following strategies will be implemented

- i. The value of works of art collected through this program should be capped at a maximum of \$135,000/annum, with a focus on assessment against the Acquisition Assessment Criteria and not the fulfillment of a quota, ensuring that only superior works are acquired to be held in perpetuity.
- ii. AFA Art Collections staff shall hold workshops in regions where there is a target demographic of practicing artists for acquisition (e.g. Rural, Northern, etc.) and working to build relationships with galleries (e.g. First Nations artists by working directly Bearclaw Gallery to encourage applications).
- iii. Direct marketing to target applicants (e.g. artists' collaboratives) should receive personalized communication and application assistance if they are considered 'cutting edge' and meet the Acquisition Assessment Criteria. The Acquisition Assessment Criteria will be shared with artists as part of the application package.

*Curatorial Purchase Program:* The Curatorial Purchase Program should be utilized annually to prioritize artworks which address specific gaps in the AFA Art Collection. Annually, the Manager, Art Collections can present a listing of priorities for approval by the AFA Board, with input from the Collections Committee. A reasonable sum of funds should be set aside to be directly used to target and acquire works of art that address these prioritized gaps of artwork by senior artists, aboriginal artists, and historical artists which cannot be acquired through the Art Acquisition by Application Program. In addition, the Curatorial Purchase Program could be well-positioned to acquire works that fill a gap in medium (e.g. media arts, photography, etc.) by working directly with other experts (Alberta Media Arts Alliance Society, Alberta Craft Council, etc.). Utilizing this acquisition stream will require annual allocation for the purpose, ensuring adherence to the Acquisition Assessment Criteria for selection.

Artwork reflecting Alberta's contemporary excellence can be acquired by staff reviewing available holdings of Alberta artists who are showcased in:

- Major retrospective exhibitions in public institutions across Canada.
- Major awards (e.g. Governor General's award)
- Major biennial exhibitions in Alberta, across Canada and internationally, showcasing excellence in recent work
- Feature galleries (e.g. RBC gallery at the AGA)



*Public Art Commission Program:* The Public Art Commission Program requires significant refinement and direction to provide transparency and fairness in relation to the allocation of financial resources. This program requires clarification of application guidelines, roles and responsibilities, and selection criteria for successful applicants. The Manager, Art Collections is tasked with developing appropriate application and selection criteria for Public Art Commission Program and ensuring all RFPs incorporate the Acquisition Assessment Criteria. Current commitments made by the Board will not change.

*Unsolicited Donations:* Not all donations offered to the AFA Art Collection can or should be accepted. Careful consideration should be applied prior to accepting any donated artwork. Offers of donation should always be reviewed through the Acquisition Assessment Criteria. Works acquired with the intention for application for Certification of Cultural Property (CCPERB) must be assessed by the Manager, Art Collection as being of outstanding significance and national importance. No donation should be accepted with encumbrances from the donor, such as a fixed fair market value, or expectation of CCPERB Certification.

*Planning Giving (Donations) and Bequests:* As a large portion of the population ages, more and more individuals are considering estate planning, which includes the disbursement of both financial and other assets. Many remarkable works of art appropriate to the AFA Art Collections are held in private collections. Artworks held in private collections can be acquired through targeted donation solicitation and planned giving. This approach requires active and dedicated attention to relationship building, and long-range planning with private collectors as well as individual senior artists, which presents an opportunity for AFA Board members (both past and present) to play a role in facilitating donations and bequests. The Manager, Art Collections should seek to be aware of artwork held in private collections that would be of relevance to the AFA Art Collections. This often occurs by attending artist retrospectives and other major exhibitions where privately held artwork is displayed.

*Exchange or Transfer:* Desirable artworks held in other public collections are infrequently offered for exchange or transfer. The AFA Art Collection should not anticipate acquiring substantial works of art by this method. Should the opportunity present itself, the AFA Art Collection shall utilize the same Acquisition Assessment Criteria as for other methods of acquisition. This method may be appropriate for addressing gaps of historical artists through collections that have multiple works or are changing collecting mandates. Occasionally, works of art are held for purchase by a Canadian institution by the Canadian Cultural Property Export Review Board (CCPERB) as being of outstanding significance and national importance prior to permanent export. The AFA Art Collection should be prepared to acquire works of art through this mechanism through the Curatorial Purchase Program.

## **11. Curatorial Plan**

*Prioritization:* The AFA will establish priorities annually as to which gaps will be the primary focus for acquisition, and related allocation of financial resources. It is recognized that opportunism is a factor to be considered.

The Manager, Art Collections shall develop a strategic plan for prioritisation of acquisitions and deaccessions, for every one (1) year period to be approved and resourced by the AFA Board.

## **12. Additional requirements that would affect a decision to acquire**

When acquiring artwork, the AFA will consider the following:

- a. Proper storage, preservation, maintenance is possible or attainable
- b. Public access to the artwork is possible or attainable
- c. Cost of processing (accessioning, database, appraisal, conservation, migration strategies and obsolescence) is within the resources of the team
- d. Condition of the artwork is such that extensive conservation is not anticipated, or the artwork is of such character that it outweighs the costs of conservation,
- e. Artwork must not be encumbered by restrictions that would impede clear title; the AFA cannot accept conditional offers
- f. There is a reasoned justification for the fair market value
- g. The artwork must not have been produced during workshops, seminars or as the result of art courses involving formal instructions
- h. The artwork may have high relevance for use in TREX and Art Placement programming.

## **13. Documentation**

The AFA will ensure that all artwork acquired through any mechanism will be supported by the following:

- A Carried Board Motion;
- Clear transfer of title of ownership to the Government of Alberta, either in the form of a signed Declaration of Gift, Bill of Sale or Probated Last Will & Testament;
- Any available documentation pertaining to the identity, locality, and provenance;
- Signed Copyright and Exhibition Agreement.

#### **14. Collecting areas that will no longer be supplemented**

The following artists' practice to date is well represented and thus not a current priority to collect:

- a. Historical Artists well-represented in other provincial collections
- b. Works made by artists, historical or contemporary, that do not fit the definition of **core** artist
- c. Works of art that do not meet the Acquisition Assessment Criteria

#### **15. Deaccessioning**

The deaccessioning plan will be addressed in the Curatorial Plan developed by the Manager, Art Collections, once the Collection Development Plan is in place to address current collection gaps.

A thorough review of the artists designated in the 2013 Curatorial Review as "Not Core" should be completed. Based on this listing, works of art produced by these artists should be considered against these criteria from the Acquisition Assessment Criteria. In addition, each artwork should be assessed for its historic and potential future usage in AFA programs.

If a work does not meet any of the outlined criteria, it should be recommended to the Collections Committee for deaccession, along with an appropriate disposition methodology.

#### **E. CONCLUSION**

The AFA Art Collection has lacked consistent application of collecting criteria and strategy. The Collection Development Plan for 2014-2019 provides the foundation for the development and refinement of the collection holdings, and incorporates a fair and transparent process for the selection of acquisitions.

The careful curation of the selection of works of art to be included in the AFA Art Collection today will strengthen an enduring legacy of the AFA Collection for the people of Alberta.