

## Collections Management Policy



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Douglas Family Art Centre	October 20, 2020	153-2020	1	8
Subsection	Repeals By-Law Number	Policy Number		
Collections	N/A	DFAC-01-02		

### Purpose:

The Douglas Family Art Centre champions artistic expression, celebrating the human experience through the lens of art by presenting, collecting, researching and interpreting artworks that seek to engage, inform and inspire the public through selected exhibitions and programming.

1. This Collection Management policy establishes the provisions followed by The Muse Board, Art Centre Advisory Committee, staff and volunteers, in the development, refinement and care of the Douglas Family Art Centre's permanent collection and collections on loan.
2. This Policy does not apply to the Art Centre Boutique.

### DEFINITIONS

3. **The Muse** refers to the joint entity that is the Lake of the Woods Museum and the Douglas Family Art Centre.
4. **Board** refers to The Muse Board of Directors.
5. **Collections Committee** is comprised of The Muse Director, the Art Centre Curator, The Muse Board members and the Art Centre Advisory Committee members, hereafter referred to as the "Committee".
6. **Art Centre** refers to the Douglas Family Art Centre.
7. **Collection** is understood to mean the artworks formally acquired to the Permanent Collection of the Douglas Family Art Centre.
8. **Acquisition** refers to an artwork that has entered the Collection.
9. **Deaccessioning** refers to the permanent removal of one or more artworks from the Collection.
10. **Repatriation** refers to the legal return of an artwork to original or former owners including individuals, institutions or communities

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11. **Director** refers to the Director of The Muse (Lake of the Woods Museum and Douglas Family Art Centre).
12. The curatorial concepts and interpretations should be innovative and as important as the works of art, with the aim to encourage questions of content, methodology and scholarship about the artworks and art practices.
13. The Art Centre will, in its exhibition practices, abide by all municipal, provincial, and federal law (e.g. fire code, Health and Safety, copyright, right to privacy, etc.).
14. The Art Centre will ensure the relevance, accuracy, and effective communication of each exhibit by:
  - a) Establishing clearly defined objectives and evaluating exhibits against those objectives;
  - b) Using appropriate expertise which may include Art Centre and Museum staff, board members, volunteers, community members, consultants, or professionals;
  - c) Conducting extensive research.
15. All written material will be approved by The Muse Director or designate before the exhibition. Wording should be accurate and simple. All labels and graphics will have a professional appearance.
16. The Art Centre will provide in-house training and will encourage participation, when necessary and possible, in outside training programs that will equip staff and volunteers with the skills required for planning, designing, researching, developing, and installing exhibits.
17. The Art Centre will ensure that the exhibits are safe for both staff and visitors by:
  - a) Placing hazardous materials in locked display cases;
  - b) Adequately supporting, securing, or providing barriers against heavy artworks or those with moving parts that could cause injury;
  - c) Training staff in the safe operation of exhibits if, for instance, there is machinery involved.
18. The Art Centre will ensure that exhibits effectively encourage and promote learning and enjoyment by providing a variety of interpretation methods to meet a range of visitor needs, whether it be through an exhibit catalogue, guided tours, mobile tours, educational programming, dramatic interpretations, workshops etc.
19. The common practice of the Art Centre will be to not include the donor's name with the artwork on display, unless otherwise arranged with the donor and Curator.
20. Decisions about the display of any sacred artifacts and artworks entrusted to the Art Centre's care will be made by The Muse Director and, if necessary, the Curator and Collections Committee or The Muse Board.

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21. As exhibitions are the main function of the Art Centre, all aspects of public programming will be motivated by the contents and organization of the exhibitions and exhibition schedule.

### **Conservation:**

22. The Art Centre will ensure that exhibition methods adhere to the standards of accepted conservation practice.
23. The Art Centre ensures that exhibit preparation activities that are potentially harmful to artworks are carried out in isolation from any artworks. Such activities would include those that produce dust, excessive heat or vibrations, use of liquids, or those that involve solvents or aerosols.

### **Accessibility:**

24. The Art Centre will endeavour to ensure that all exhibits are accessible and capable of being used and enjoyed by visitors of all ages and abilities.

### **Finances:**

25. A portion of the Art Centre's annual operating budget will be allocated to the development, design, construction, maintenance and evaluation of both short and long term exhibitions.

### **Sponsorships:**

26. Sponsorships may be sought to assist with exhibit presentation or related expenditures. A list of potential businesses must be approved by The Muse Director, and if necessary, The Muse Board, prior to the request for sponsorship being made. Sponsors or other sources of funding which are deemed unacceptable by the Director or Board will not be approved. An appropriate level of recognition will be determined on a case-to-case basis with sponsorships.

### **Artists' Fees:**

27. The Art Centre recognizes the important role of artists in society and as such artists will be compensated for the exhibition of their artwork at the Art Centre. The Art Centre does recognize a distinction between professional and emerging artists. Artist fees will be paid to professional artists and an honorarium paid to emerging artists.
- a) In negotiating the exhibition contract with a professional artist or group of professional artists the Art Centre will rely on the appropriate CARFAC schedule. The Art Centre recognizes that the CARFAC schedule is a suggestion, serving as a guideline, and that a professional artists or group of professional artists may seek to negotiate for higher exhibition fees. Exhibition fees will be negotiated on a case-by-case basis.
  - b) In negotiating the exhibition contract with an emerging artist or group the Art Centre will pay an honorarium. This fee will be negotiated on a case-by-case basis.

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### Definition Of A Professional Artist:

The Muse defines a professional artist as an artist who meets at least **four** of the following criteria:

- a) They are recognized as a professional artist by consensus of opinion among professional artists (not just friends and family);
- b) Their artwork is frequently or regularly exhibited at art galleries or museums;
- c) They are financially compensated for the sale of their artwork or performance;
- d) They possess a diploma or have post-secondary education in an artistic field;
- e) They hold copyright of their artistic work and have received royalty or residual payments based on that copyright;
- f) They have received grants related to the creation, exhibition or promotion of their artwork;
- g) They are represented by an art gallery;
- h) They have received regional and national recognition through publication.

### Copyright:

28. The Art Centre adheres to Canadian copyright law. All works on display must have the required copyright and permission forms completed with fees paid and appropriate credit given.

### Exhibitions:

29. The exhibition of contemporary and historical art is the focus of exhibition planning at the Art Centre. The addition of historical exhibitions provides a context for contemporary art, and elaborates upon an artistic and cultural heritage.
30. The Curator and Director will review the proposals for exhibition in the fall of each year, in preparation for the following year's exhibit schedule. Proposals will consist of the following:
- a) Exhibit theme/title.
  - b) Description of the content of the exhibit and how it pertains to the theme.
  - c) Photographs of proposed exhibit (e.g. art works, etc.) if available and necessary.
  - d) Curriculum vitae of individual or brief history and purpose of the presenting group.
  - e) Preferred dates for exhibit.
  - f) Other relevant information. The Curator and Director, and if deemed necessary, the Art Centre Advisory Committee, will select the exhibitions and set the schedule for those exhibits, striving for a balance of themes and endeavouring to select a series of exhibits that will appeal to a broad audience. The Curator, Director and Art Centre Advisory Committee may refuse any and/or all exhibition proposals.

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31. To determine the eligibility of exhibitions, the following criteria will be used:
- Proposed artwork for exhibition has artistic merit based on the opinion of the Curator in comparison to work in other public and commercial galleries;
  - Artwork is in presentable condition as determined by the Curator.
  - Exhibits will contain art of significance, developed through curatorial research with attention to accuracy and objectivity.
  - Is this exhibit in accordance with the The Muse's Vision?
  - Is this exhibit in accordance with the Art Centre's Exhibition Policy?
  - Does this exhibit express the values of The Muse?
  - Will this exhibit inspire community dialogue?
  - Does this exhibit advance the goals of the Art Centre i.e.
    - Will it lead to community engagement and partnership?
    - Does it represent the cultural diversity of this community?
    - Is it inspirational?
    - Will it raise the awareness and profile of the Art Centre?
    - Does it have the potential to broaden membership or attendance?
    - Is it innovative?
    - Does it assist the Art Centre in achieving organizational sustainability?
  - Will this exhibit introduce the Art Centre to a new audience? Who is the audience for this exhibit?
  - How does this exhibit rate in terms of its benefit to the community and Art Centre compared to the effort needed to present it?
  - Is this exhibit consistent with the quality of the Art Centre's other exhibits?
  - Will this exhibit be a springboard for curriculum-based educational programming and other specific types of programming?
  - Will this exhibit be an incentive for research, collecting, or improving collections management and storage in a particular area of the collection?
  - Will this exhibit generate revenue through admissions, sponsorships, or gift shop sales?
  - What are the expected outcomes from this exhibit?
  - When would be the best time of the year to present this exhibit?
  - Does this exhibit educate? entertain? encourage? energize?
32. Art Centre staff will be responsible for ensuring that museological standards and the exhibition policy is adhered to in the mounting of all exhibitions.
33. The Art Centre will be responsible for the advertising of exhibitions and an opening reception, if one is deemed necessary.

### **Contemporary Art Exhibitions:**

34. The Douglas Family Art Centre is committed to the exhibition of contemporary Indigenous and non-Indigenous Art. Exhibitions are developed to expose the audience to the best of Canadian contemporary and international art in either solo or group format. In featuring regional and provincial contemporary art alongside National and International art we place ourselves in a national and international context.

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### **Historical Art Exhibitions:**

35. Reflecting upon the history of art serves to honour past achievements and inform of artistic heritage. The presentation of historical art provides the context to better understand contemporary art and art practice. The Art Centre will place an emphasis on, but is not limited to, the exhibition of Art History, both Indigenous and Non-Indigenous, as well as the art of diverse global cultures.

### **Indigenous Exhibitions:**

36. The Art Centre acknowledges that it stands in Treaty 3 territory, the traditional territory of the Anishinaabe. The exhibition of Indigenous artwork serves to inform of the historical and contemporary culture of First Nations. Exhibitions will demand community involvement and consultation in exhibition planning. Indigenous exhibitions should be offered for tour, as appropriate.

### **Community Exhibitions:**

37. In accordance with the values of The Muse, the Art Centre will seek to present exhibition programming featuring the artistic expressions of the local and regional community. For this reason the standard criteria of artistic merit may be waived, (ex: featuring the art of local students), and in those cases, the exhibitions are to be featured in the Studio Gallery.

### **Touring Exhibitions:**

38. In order to reach the largest possible audience, the Art Centre will promote the circulation of exhibitions on a local, national and international scale where and when resources permit. In each case, an assessment will be made of the exhibit facilities (e.g. security, safety and environmental controls etc.) before approval is given for an off-site exhibit. The Director/Curator have jurisdiction over all artworks to be loaned out and they must be satisfied with all exhibit, security, lighting, environment and insurance provisions before any material will be loaned. A fee may be charged. A loan agreement for the exhibit will be executed prior to the shipping of any artwork unless the exhibit is to be under the care of the Art Centre staff while off-site.
39. All loaned Art Centre artworks when exhibited must display and appropriately credit the Art Centre.

### **Douglas Family Art Centre Collection:**

40. A selection of artworks from the Douglas Family Art Collection should always be part of the exhibition schedule, with attention given to creative new ways of learning from, and interpreting the artwork and the life of the artists therein. The proportion of collection presentation depends on the availability of space given the changing exhibition programming.

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41. The Douglas Family Art Centre does not guarantee the display of any specific artworks from the Permanent Collection in any given year.
  - a) Only those artworks that illustrate and relate to a chosen theme will be displayed;
  - b) All artworks chosen for exhibition must be installed in a safe manner;
  - c) No object will be allowed to deteriorate visibly while on display;
  - d) No donation will be placed on exhibition permanently.
42. The exhibition of new acquisitions should be featured from time to time to indicate to the public the advancement of the collection.

### Exhibition Development Procedure:

43. The exhibition schedule and its implementation is guided by the Curator and Director and if deemed necessary with an Art Centre Advisory Committee.
44. Received Exhibitions: The Art Centre will receive exhibitions produced by other galleries, organizers and artists so that a full variety of Canadian and international art can be seen in Kenora. The Curator selects proposals from exhibitions offered to the Art Centre as well as researching exhibitions hosted elsewhere, and consults with various staff members on an ad hoc basis.
45. Art Centre Originated: The Curator, in consultation with various staff members on an ad hoc basis, will develop exhibitions.
46. The final approval for exhibitions comes from the Director and who may on occasion seek guidance from the Art Centre Advisory Committee.
47. The Curator prepares Preliminary Exhibition Proposals which should include:
  - a) Project working Title;
  - b) Full exhibition rationale;
  - c) Indication and scale of budget;
  - d) Approximate number of and types of art works;
  - e) Possible publications;
  - f) Possible interpretive program;
  - g) Estimate of research time needed to develop;
  - h) Intention to tour exhibition; where, possible dates;
  - i) Funding sources.
48. Once an exhibition is approved:
  - a) Letter of confirmation sent to lender (if receiving exhibition). Letter will include request for information (if not already included) particularly for public relations, marketing, education and shipping;
  - b) Dates confirmed, exhibition placed on exhibition schedule;
  - c) Budget confirmed;
  - d) Critical path developed, if required;
  - e) Grant application(s), sponsorship(s) obtained.

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49. Implementation:
- a) Exhibition development continues under the leadership of the Curator;
  - b) Curator to develop critical path and information sharing to ensure team members and extended team members adhere to milestones and budget;
  - c) A photographic record of exhibits will be kept for security and reference purposes.
50. Evaluation:
- a) Follow-up evaluation of budget and resource analysis;
  - b) Follow-up evaluation of community engagement.

### **Exhibition Maintenance:**

51. The Art Centre staff will periodically review the exhibition galleries and set priorities for areas needing maintenance, upgrading or revision.
52. Regular inspections of all public spaces will be made to ensure that they are safe for visitors.
53. The Art Centre will ensure that the building, grounds and its systems are well maintained. This includes ensuring that visitors always enter a clean, well-maintained, welcoming gallery space that gives them a positive impression of the level of professionalism at the Art Centre and the kind of care it gives to its collections.
54. There will be regular monitoring of exhibit spaces for risks to the collection, such as pests, water climate variations, poor exhibit techniques, etc.

### **Review**

55. The Art Centre's Exhibition Policy shall be presented by the Director or Curator to the Board for review at a minimum of every three years.