

Appendix 1 – Wellington City Art Collections Policy (2005)

1. Aim of the Policy

To enrich Wellington by strengthening Council's art collection to promote and build awareness and knowledge of recognised emerging and mid career visual artists that live in, or have a significant connection to Wellington, through the display and interpretation of their work in Council's buildings and facilities across Wellington City.

2. Purpose of the Policy

The Wellington City Art Collection Policy provides a framework for Council to develop and maintain a collection of art works that will be used to furnish publicly accessible areas within Council buildings and facilities. The Wellington City Art Collection Policy adapts, and replaces the Furnishings Art Collection Policy (2001).

The Policy covers the management, acquisition, storage, use, maintenance and deaccession of any artwork accepted by Council for permanent retention as part of its civic art collection.

Public artworks such as large sculptures installed in outdoor public spaces across Wellington are covered under the Public Art Policy (2003).

The Wellington City Art Collection Policy should be reviewed every three years and modified to incorporate public artworks if required.

3. Definitions

3.1 Visual artists - refers to artists producing painting, drawing, sculpture, photography, prints, installations, film and video etc.

3.2 Emerging artists - practising visual artists and crafts people who are in the early stages of their career. This can be understood as an artist in the first five years of their professional practice. There is no age limit placed on the term 'emerging'. The individual artist will decide if they consider themselves emerging.

3.3 Mid-career artists – are those artists who have been practising for at least three years and have created and exhibited more than one independent work in a professional context. They will have specialised training in the field (not necessarily in academic institutions); be recognised by their peers (artists working in the same artistic tradition); have a history of public presentation in a professional context (this can mean venues and organizations (real or virtual) primarily devoted to arts presentation such as artist-run centres, museums, galleries, festivals etc.

3.4 Civic art collection – Wellington's civic art collection is primarily a collection of artworks that relate to Wellington and will be used to furnish publicly accessible Council spaces. The focus of the collection will be on displaying works of art created by recognised emerging and mid-career artists that live in, or have a significant relationship to Wellington. New acquisitions and accepted donated works will be selected by the Art Collection Advisory Group. The collection will be developed, maintained and managed by the Art Collection Manager and Advisory Group.

3.5 Art Collection Advisory Group – will be made up of no more than five people and will include: the Councillor spokesperson for Arts and Culture, Art Collection Manager, a representative of City Gallery Wellington and an external arts advisor. Members of the group will be selected for their knowledge of heritage and contemporary New Zealand art and the development and maintenance of art collections. This group will review and determine all works to be accepted from donors of art wanting to give works to the city and acquisitions

3.6 Art Collection Manager - the Council position responsible for the management of the civic art collection. This person will have a good knowledge of the work of heritage and contemporary New Zealand artists, experience in art collection management including conservation, handling, transport and packing of works, standards for lending and valuation.

3.7 Accession – the formal process used to accept an artwork into the Civic art collection and record an item in the collection.

3.8 Deaccession – is defined as the process of removing an artwork permanently from the collection, usually through sale, or donation to the maker, donor or to another organisation or individual.

4. Background to the collection

Wellington City Council currently displays and maintains a collection of heritage and contemporary artworks which have been purchased by, or donated to, the Council for the purpose of decorating the interior of Council offices and facilities.

Within the collection there are two categories of work:

- a) Artefacts or artworks that have a direct connection to the Council, for example portraits of Mayors
- b) Artefacts or artworks that have been acquired or donated to the City to decorate Council offices or buildings¹.

Council has actively acquired works of art since 1882. Works include:

- Mayoral portraits,
- Works purchased from the 1890 Jubilee Fund such as CD Barraud's 1854 portrait of *Te Puni*,
- A number of donations including recent works such as Brent Wong's *Clouds, Islands, Dunes* from the Hancock Collection,
- New works acquired under the Furnishings Art Collection Policy (2001).

Most works in the collection are on display at various Council venues. Items that are not on display are being repaired or temporarily stored at Council's City Archives.

¹ Report on Art and Heritage Collection Management, Joanna Newman, April 2000

5. Description of the current civic art collection

The current civic art collection includes approximately 400 artworks of varying quality and monetary value. The approximate valuation of works in the collection is \$856,260².

A full list of works is attached at Appendix A of this Policy.

6. Objectives of the Policy

- To increase local, national and international awareness of Wellington's artistic heritage and build knowledge and an appreciation of contemporary visual artists living in, or of significance to Wellington, by ensuring works acquired for the collection are displayed with interpretation, in areas that are easily accessible to the public in Council buildings and facilities across the city from the central business district to suburban areas
- To develop and maintain a high quality civic art collection of regional significance that reflects Wellington's Maori and European heritage, growing ethnic and cultural diversity and these communities' contemporary arts development
- To support and promote local artists especially emerging and mid career artists by purchasing their work to include in the collection
- To enhance the environment of publicly accessible Council spaces such as public libraries, recreation centres, services centres, committee rooms, the Mayors office for residents, visitors to Wellington and employees.

7. How these objectives will be met

The Collection

New acquisitions and donated works selected to be included in the collection will be determined by the Art Collection Advisory Group.

Where will the collection be housed?

The collection will be housed in publicly accessible spaces in central city and suburban Council buildings and facilities across the city of Wellington.

The Art Collection Advisory Group will acquire or select appropriate works from the collection to be displayed in Council spaces that are regularly used by the public including service centres, the central and suburban libraries and recreation centres.

As a general rule, any work that cannot be installed in public areas and appropriately cared for by Council will not be collected by Council as part of its civic art collection. However the Advisory Group will review significant works and collections as part of Council's exploration of potential City Gallery Wellington redevelopment or the creation of new stand alone gallery space in Wellington. The Advisory Group can also refer works to other institutions such as Wellington's Museum of City and Sea, Te Papa Tongarewa, Dowse Art Museum or Pataka Porirua if they are interested in the work.

² The valuation is to the period ending February 2005. Two major works have not been included in this valuation total. These are Ralph Hotere's *Fault* located at City Gallery Wellington and Gordon Crook's *Banner* in the Michael Fowler Centre.

A display plan for installation and display of artworks acquired or accepted into the collection will be developed by the Art Collection Manager and Advisory Group. The plan will include display requirements, such as acknowledgements to be included on labels or special protocols that may apply to some works.

Significant new works acquired for the collection will be displayed in high profile areas such as the Mayor's Office, Office of the Chief Executive, Council reception area and Committee Rooms One and Two. Works in these areas can be changed regularly so visitors can see a range of artworks from the collection.

The Art Collection Manager will track the movement of all artworks in the collection and provide an annual report on items accessioned into, or deaccessioned from, the collection. Artworks will not be removed or relocated without the Collection Manager's knowledge and permission.

Management of the collection

The Civic art collection will be managed by an Art Collection Manager³. A description of the role is attached at Appendix B.

The Art Collection Manager will be supported by the Art Collection Advisory Group. This group will perform the following tasks under the Wellington City Art Collection Policy (2005):

- Make recommendations on the acquisition of artworks
- Purchase works
- Review resource implications and management issues of accepting gifts
- Determine whether Council should accept or decline offers of collections or bequests and respond to potential donors
- Determine and make recommendations on works that should be removed or deaccessioned from the collection
- Curation and interpretation of the collection
- Prioritise conservation of the existing collection

Membership of Art Collection Advisory Group

The Art Collection Advisory Group will be made up of no more than five people and will include:

- The Councillor spokesperson for Arts and Culture
- The Art Collection Manager
- A representative of City Gallery Wellington
- An external arts advisor

The members of the group will be selected for their knowledge of heritage and contemporary New Zealand art and the development and maintenance of art collections.

³ The responsibilities of this role are currently met by Wellington City Council's Archives Team Leader.

Status and reporting to Council

The Art Collection Advisory Group will be an internal group. Members will be appointed by the relevant body, for example:

- The Councillor spokesperson for Arts and Culture will be selected by Council
- Representative for City Gallery Wellington will be selected by the Director of City Gallery Wellington
- The external arts advisor will be selected by the group.

The Art Collection Manager and Advisory Group will provide an activities report and summary of acquisitions and removed/deaccessioned works each year for the Strategy and Policy Committee.

Term

Appointments will be for three years with no member sitting on the advisory group for more than two terms. A replacement for any member resigning from the group will be determined by their appointing body.

Meetings

The Art Collection Manager or a delegated Council officer appointed to the group will be responsible for coordinating all meetings of the Advisory Group.

Where a member of the group has a conflict of interest with a particular artist, donor or artwork, they should state this interest but can vote with the agreement of the group.

Compensation

Council officers on the Art Collection Advisory Group will not be entitled to compensation, however external arts assessors will be paid a sitting fee for all meetings in addition to being paid an hourly rate for time taken to review acquisition/deaccession proposals and complete other work deemed necessary by the Advisory Group and Art Collection Manager.

8. Acquisition of artworks

A three year acquisition strategy will be developed by the Art Collection Advisory Group and reviewed annually to develop and maintain a civic art collection that promotes a wide range of visual arts and artists that live in, or have significance to Wellington.

New artworks will be purchased each year through an annual acquisitions budget using funds:

- a) allocated each year to the Wellington City Art Collection Policy in the Long Term Council Community Plan (LTCCP)⁴
- b) generated as interest from the Hancock Bequest investment
- c) acquired through the sale of works deaccessioned from the collection.

⁴ It is proposed that the \$20,000 fund established to purchase artworks under the Furnishings Art Collection Policy (2001) be transferred to implement the Wellington City Art Collection Policy from 2005/06.

New artworks purchased for Council facilities such as recreation centres and libraries should reflect the needs and audience of the site and be robust enough to withstand the environmental conditions of the installation location.

Monetary donations and bequests from individuals and groups to increase the acquisition budget may be accepted at the discretion of the Art Collection Advisory Group, with approval from Council's Senior Management Team.

Criteria for acquisitions, commissions or accepting of gifts

Council will maintain an active Art Collection Policy. No individual artwork or art collection will be accepted automatically. All works acquired or accepted into the collection must meet the following criteria:

- Works are able to be displayed and accessible to the public in Council buildings and facilities. Significant works of high value should be in visible and secure public locations
- Council can provide good care for the works at time of accession
- Works will not place a financial burden on Council to conserve, store or display
- Works are of high artistic quality created by recognised artists that live in, or have significance to Wellington. Emphasis should be given to acquiring the work of local emerging and mid career artists
- Works have relevance to the collection and reflect Wellington's heritage and/or contemporary culture
- Council will not accept works with any restrictions placed upon their use, for example that the work be on permanent display.
- Council will require the transfer of legal ownership for any artwork acquired or accepted into the collection. No artwork will be acquired by purchase, gift, bequest, or exchange unless Council is satisfied that a valid title is held.
- Council has permission from the artist/artists estate/donor or current copyright holder to reproduce images of the work for educational and publicity purposes
- Works will only be acquired or accepted in accordance with:
 1. the laws of New Zealand,
 2. International laws,
 3. UNESCO Convention of the Means of Prohibiting and Preventing Illicit Import, Export and Transfer of Ownership of Cultural Property 1970
 4. International Council of Museums (ICOM) standards under the ICOM Code of Ethics for Museums 2004
- Council will not accept items on loan.

9. Deaccessioning or removal of works from the collection

All works included in Council's civic art collection should meet the objectives and criteria of this policy.

Decisions on deaccession or removal from the collection will be made by the Art Collection Advisory Group considering the following criteria:

- The work does not meet the objectives of this policy or has little relevance to the collection
- The work is of low artistic merit
- There is an absence of clear legal title
- The cost of maintenance and storage exceeds the value of the work
- The work has suffered serious deterioration or irreparable damage
- The work is of significant value, cannot be displayed safely and would be better held in another collection
- The work is a duplicate in the collection
- There are opportunities to improve the acquisitions budget for the development of the collection through strategic deaccessioning
- Council is unable to care for the work to an appropriate standard

Works can be deaccessioned from the collection by:

- Returning the work to the donor or his/her relatives
- Directing the work to an appropriate museum, gallery or other organisation
- Selling the work through a dealer gallery
- Donating the work back to the artist
- Donation to a school or community facility
- Sale by public auction or other means (deaccessioned works will not be disposed of to staff, Art Collection Advisory Group members or any other person connected with the deaccession process unless under public sale)

Any member of the Art Collection Advisory Group may recommend objects for deaccession or removal. A record will be kept by the Collection Manager of all items deaccessioned or removed from the collection.

The Advisory Group will determine how funds realised from the deaccession of any work(s) will be used to support the collection – for example by using funds to acquire new works, maintain or promote the collection.

Loan of items from the collection

Council will only lend material from the Collection for the purposes of exhibition, education or research.

All outgoing loans must be approved by the Collection Manager and fully documented with a letter from the borrower stating their purpose and agreement to all Council conditions for lending the work(s).

All costs associated with the outgoing loan including packing, transportation and administration costs will be paid for by the borrower. Insurance cover for the work must also be arranged and paid for by the borrower.

10. Conservation of the Collection

Preventative conservation techniques including appropriate handling, hanging in appropriate light and temperature and regular inspection of works will be used to ensure works in the collection receive the best care possible.

The condition of all works in the collection will be inspected on an annual basis. All works that require conservation/maintenance work will be treated in accordance with recognised conservation standards.

Conservation of the collection will be funded using the annual \$20,000 allocation for collection management. This amount should be regularly reviewed to ensure it is adequate.

11. Storage of the Collection

All works acquired or accepted in to the collection will be for the purpose of display in Council buildings or facilities. Works that need to be stored for any length of time prior to accession will not be accepted.

If works need to be stored temporarily they will be stored at Council Archives, 28 Barker Street, Wellington.

12. Security of the Collection

All exhibition areas should be made secure and safe from fire, natural disasters and water damage as possible. Every effort should be made to ensure works on display are securely mounted and located in visible environments to also protect them from theft or vandalism.

The collection will be insured (see section 14 of this policy) and an audit of the inventory conducted every three years.

13. Disaster Plan

An up-to-date duplicate copy of the catalogue of works under the Wellington City Art Collection Policy will be maintained at a remote site as part of Council's electronic records disaster recovery plan.

14. Insurance of the Collection

The collection will be insured for a reinstatement value where possible and, or consolation value if a market price or replacement value is not possible to establish.

The Art Collection Manager will review insurance arrangements for the collection on a regular basis.

Appendix A Wellington City Council's Civic Art Collection - March 2005

| ARTIST | TITLE | MEDIUM | DATE |
|------------------------|--|---|------|
| Aalst, van | Bay of Islands | Screen print | 1985 |
| Abbott, Liz | Rachel and Nick | Etching with red- maroon wash | 1988 |
| Aberhart, Laurence | State Insurance Building and Public Trust Building cnr Lambton Quay & Stout St | B& W (Black and White) photographic print | 1992 |
| Aberhart, Laurence | Wellington Chinese Masonic Society Building, Frederick St | B&W photographic print | 1992 |
| Aberhart, Laurence | Harbour Board Office, Customhouse Qy | B&W photographic print | 1992 |
| Aberhart, Laurence | MLC Building, Lambton Quay | B&W photographic print | 1992 |
| Aberhart, Laurence | Odlins Building and Film Centre, Cable Street and Jervois Quay | B&W photographic print | 1992 |
| Aberhart, Laurence | Herd Street Post Office Building | B&W photographic print | 1992 |
| Aberhart, Laurence | Wellington Free Ambulance Building, Cable Street | B&W photographic print | 1992 |
| Aberhart, Laurence | AMP building, Featherston Street | B&W photographic print | 1992 |
| Aberhart, Laurence | Stewart Dawson's Building, Willis Street and Manners Street opposite Te Aro Park | B&W photographic print | 1992 |
| Aberhart, Laurence | Taranaki Street | B&W photographic print | 1992 |
| Aberhart, Laurence | John Chambers & Son building, cnr Jervois Quay and Cable Street | B&W photographic print | 1992 |
| Aberhart, Laurence | Wellington Returned Services Association Building | B&W photographic print | 1992 |
| Aberhart, Laurence | Old Interisland Ferry Building | B&W photographic print | 1992 |
| Aberhart, Laurence | Hotel St George | B&W photographic print | 1992 |
| Aberhart, Laurence | Untitled | B&W photographic print | 1991 |
| Aghajana, S. Alexander | Dried Flowers | Colour etching with aquatints | |
| Brodsky & Ilya Utkin | Dome | Printing inks and digital on paper | 1989 |
| Anderson, Sue | Untitled [abstract horses in field] | Chalk pastel on paper | 2002 |
| Avon Fine Prints Ltd | Print of: Samuel Brees, View looking down Hawkestone Street, Wellington, with Mr Brees' cottage. [1845?] | Photochemical reproduction | 1967 |
| Avon Fine Prints Ltd | Print of: Samuel Brees, Makaenuku Pa | Photomechanical reproduction | 1967 |
| Avon Fine Prints Ltd | Print of: Samuel Brees, View looking down Hawkestone Street, Wellington, with Mr Brees' cottage. [1845?] | Photomechanical reproduced | 1967 |
| Avon Fine Prints Ltd | Print of: Samuel Brees, View looking down Hawkestone Street, Wellington, with Mr Brees' cottage. [1845?] | Photomechanical reproduction, Avon Fine Print, no 1344 of a limited | 1967 |

| | | edition | |
|-----------------------|--|---|-----------|
| Avon Fine Prints Ltd | Print of: Samuel Brees, Barrett's Hotel and Lambton Quay, Wellington ca 1843 | Photomechanical reproduced | c.1967 |
| Avon Fine Prints Ltd | Print of: Samuel Brees, Barrett's Hotel and Lambton Quay, Wellington ca 1843 | Photomechanical reproduction | 1967 |
| Avon Fine Prints Ltd | Print of: Samuel Brees, Makaenuku Pa | Photomechanical reproduction | 1967 |
| Avon Fine Prints Ltd | Print of: Samuel Brees, Makaenuku Pa | Photomechanical reproduction | 1967 |
| Avon Fine Prints Ltd | Print of: Samuel Brees, The Aglionby Arms (Burchams) | Photomechanical reproduction | c.1967 |
| Avon Fine Prints Ltd | Birdseye view of Port Nicholson in New Zealand, by Charles Heaphy - Print | Photomechanical reproduction, Avon Fine Print, no. 342/1000 | 1975 |
| Avon Fine Prints Ltd | Print of: Samuel Brees, Barrett's Hotel and Lambton Quay, Wellington ca.1843 | Photomechanical reproduction | c.1967 |
| Avon Fine Prints Ltd | Print of: Samuel Brees, The Aglionby Arms (Burchams) | Photomechanical reproduction | c.1967 |
| Baillie, John | Evening Shadows | Watercolour on paper | 1890-1910 |
| Baker, Richard | Ngauruhoe | Etching -colour with aquatint | 1987 |
| Bascand, Audrey | Reflections on Samoa 2 | Etching -colour with aquatint | 1989 |
| Bascand, Audrey | Mug Shots | Etching - original, with collage | 1989 |
| Bett, Elva | Still Life, Flowers | Oil on canvas, coarse weave. | c.1966 |
| Billich | Reach for the Sky | Digital print, colours with gold | 1996 |
| Binney, Don | Over Oaxaca | Oil on canvas | 1968 |
| Binney, Don | Pacific Frigate Bird | Silk screenprint (paper) in 4 colours | 1969 |
| Bishop, Merle | Too Late | Etching - colour, with aquatint | 1988 |
| Black, Peter | Rainbow's End | Lambda print on archival paper | 1984 |
| Black, Peter | Woman and Lizard, Wellington Zoo | Lambda print on archival paper | 1984 |
| Black, Peter | Moore's Antiques, Wellington | Lambda print on archival paper | 1984 |
| Blair, Philippa | Aeroplane Angel | Silk screen print on paper | 1989 |
| Blake, Jamie | Mitre Peak | Screen-print colours | 1985 |
| Blomfield, Charles | Maori canoe | Oil on canvas? | |
| Brodsky, A & Utkin, I | Columbarium Architecturae (Museum of Disappearing Buildings) | Black printing ink on paper, serigraph No. 3 of an edition of 3 | 1984 |

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| Brodsky, A & Utkin, I | City Gallery poster - Brodsky & Utkin exhibition | Black printing ink on paper, serigraph No. 2 of an edition of 3 | 1988 |
| Brown, Elliott James | Cuba St, Wellington | Watercolour | 2001 Unkno wn |
| Brown, Nigel | Suburban Clothes Line | On paper | 1986 |
| Brown, Nigel | Peace Rider | Printing inks | |
| Burrows, Karel | Chair 1 | Colour etching, with aquatints | |
| Burrows, Karel | Lonely | Colour etching with aquatint | 1990 |
| Cauchi, Ben | New Zealand Playing Cards | Gold-toned, gelatin chloride, contact photographic print | 2002- 2003 |
| Cauchi, Ben | Axe | Gold-toned, gelatin chloride, contact photographic print | 2002 |
| Cauchi, Ben | Loaded Palm | Gold-toned, gelatin chloride, contact photographic print | 2002 |
| Cauchi, Ben | Tiki Poster for artist's exhibition | Gold-toned, gelatin chloride, contact photographic print | 2002 |
| Chadwick, Katherine A | 'Conversation pieces and other works on paper' at Fluxus Gallery, Dunedin. Woman with Head; Urinal Mrs fish Theatrical Production Poster for 2 | Linocut with inks printed on brown paper support. | c.1989 |
| Chadwick, Katherine A | plays by Mark Casson at Bats Theatre, Wellington. | B&W, linocut with ink printed on white paper | 1990 |
| Chilcott, Gavin | Opiated Wine Jars and Heart Pot | 5 colour lithograph | 1989 |
| Cleavin, Barry | The hungry sheep looks up | Etching, mezzotint, 2 plate embossing. | 1986 |
| Cleveland, Les | Coffee House Girl | B&W photograph (printed c. 2001) | 1959 |
| Cleveland, Les | Morning sun outside a pakapoo den in Taranaki Street, Wellington | B&W photograph (printed c. 2001) | 1957 |
| Cole, William | Wellington Harbour on the occasion of the opening of the old Band Rotunda, Oriental Bay, c1940, as swimming | Oil on canvas | 1939 |
| Collinson, Fergus | changing sheds. Panels and curtains in Central Library | Acrylic on canvas | 1990 |
| Comley, Dorothy | Port View | Cibachrome glossy colour photograph | 1989 |
| Comley, Dorothy | Houses in Nepal | Cibachrome glossy colour photograph | 1989 |
| Cornwell, Graeme | Grit 200 Mr. Judd's Roof | 4 colour litho. A.P. | 1987 |
| Cotton, Shane | Nineteen Ninety Three | Stonewash/aluminium plate | 1993 |
| Crook, Gordon | Banners | Oil on wood panel | |
| Crook, Gordon | Wall hangings | Coloured pencils on graph paper | 1982 |
| Crook, Gordon | Banners | | 1999 |
| Crook, Gordon | Wall hangings | Coloured pencils on graph paper | 1982 |
| Day, Melvin | Bull | oil on paper | 1956 |
| Dickie, Colin | Wellington Harbour - Looking | Oil on artist's board | c.1974 |

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| | towards Somes Island from Karaka Bay | | |
| Dolezel, Jenny | Just can't get any rest lately | Etching with mezzotint | 1986 |
| Dolezel, Jenny | Love Picture | Colour lithograph | 1990 |
| Dolores, Edward | Night Garden | Colour etching with ?aquatint | 1980s |
| Dolores, Edward | Iris | Colour etching with aquatint | c.1988 |
| Drawbridge, John | Girl at Window No.1 | B&W drypoint etching with mezzotint | 1970-1974 |
| Drawbridge, John | Interior with Bottles | Dry point etching with mezzotint | 1986 |
| Drawbridge, John | Flight | Oil on canvas | 1968 |
| Dumini, Adolfo | Henrietta? | Oil on canvas | |
| Edmonds, Jacqueline | Cat-in-a-basket. | 3 colour print | 1986 |
| Edmonds, Jacqueline | Eyed cowrie 1 | Colour screen print | 1986 |
| Edwards, Victoria | Untitled | B&W stone lithograph on handmade paper. | 1983 |
| Elliot, Margaret | Baring Head through rocks | Etching with aquatint | 1986 |
| Elliott, Reiko | Tsuchigumo (Kabuki Series) | Screen print, A.P (artist's proof) | c.1990-96 |
| Elliott, Reiko | Kurumabiki (Kabuki Series) | 5 colour etching with aquatint & embossing, on Arches ragpaper | c.1990-96 |
| Ellis, Robert | Kuparu | Colour lithograph | 1989 |
| Ellis, Robert | Motorway/City no.1 | Oil on enamel on board | 1969 |
| Ellis, Robert | Motorway/City no. 2 | Oil and enamel on board | 1970 |
| Ellis, Robert | Motorways | Screenprint (paper) | 1969 |
| Enting, Brian | Rangihiroa's mirror | Cibachrome glossy colour photograph | |
| Esplin, Tom | Blues and Ochres | Oil on 4mm oil compacted woodboard | |
| Estall, Stephen | [Untitled] | Cibachrome glossy colour photographic print | 1988 |
| Estall, Stephen | [Untitled] | Cibachrome glossy colour photograhic print | 1988 |
| Fanning, Joan | Tree Ferns | Gouache on paper board | |
| Faulkener, Neil | See-saw, Majory Daw | Porcelain | 1986 |
| Faulkener, Neil | Little Boy Blue | Porcelain | 1986 |
| Faulkener, Neil | Little Bo-peep | Porcelain | 1986 |
| Faulkener, Neil | Nuts an' May | Porcelain | 1986 |
| Feu'u, Fatu | Manaia | Lithograph on rag paper, 14/24. | c.1986 |
| Feu'u, Fatu | Pale Auro | Colour lithograph | 1989 |
| Foster, Gayle | Morning | Colour linocut | c.1987 |
| Fowler, Michael | Sketches of Wellington City | Photochemical reproductions | |
| Frizzell, Dick | Just outside Taumaruni | Colour lithograph | 1989 |
| Government Printer | Print of: Charles Heaphy, Lambton Harbour and Wellington, April 1841 | Work on paper, reproduction | 1963 |
| Government Printer | Print of: Lambton Harbour and Wellington, by Charles Heaphy | Photomechanical reproduction | 1963 |

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| Graham, Barbara | Galla-Ethiopa | Litho/intaglio; 3 colour etching/photolitho | 1984 |
| Grant, Kelvin | Premier House | Etching - photomechanical reproduction? Water-colour on paper, wet on wet. Watermarked paper | |
| Greig, Rhondda | [Day Closes] | T.H Saunders. | 1980 |
| Hamon, Rei | [Manuka with spider web] | B&W print from No 58, | 1979 |
| Hanly, Patrick | Inside the Garden | Line block, 4 colours | 1969 |
| Hanly, Patrick | Butterfly Vacation | Silk-screen print on paper | 1989 |
| Hanly, Patrick | Ginko Garden | oil on board? | 1985 |
| Hanly, Patrick | Pacific Hope | 7/35 on paper | 1984 |
| Harris, Leslie | Jazz Players / Piano | Photochemical reproduction | 1990 |
| Harrison, Rodger | The Old Farmhouse, Sanson | Oil on hardboard | 1973 |
| | | Black and white photographic reproduction, printed on plastic-coated card | c.1985 |
| Heath, Eric | Cartoon about the local government commission | | |
| Hellyar, Christine | Germinal | Colour lithograph 30/50 | c.1990 |
| Hill, Faye | Central Otago | Oil on compacted chipboard | 1971 |
| Hill, Faye | Central Otago 2 | Oil on compacted chipboard Kiln dried ceramic layers with pigmented powder glazes | 1972 |
| Hiruma, Kazuyo | Memories of Water 1 | Kiln dried ceramic layers with pigmented powder glazes | 1998 |
| Hiruma, Kazuyo | Memories of Water 2,3, 4, and 5 | | 1998 |
| | Print of: Charles Henry Kettler, View of Part of Dunedin, and Upper Harbour, from Stafford Street | Reproduction of original drawing | 1967 |
| Hocken Library | | | Unkno |
| Hodgkins, Frances | Stall holders | Watercolour | wn |
| Holleben, Elizabeth | February | Colour etching with aquatint, 10/100. | c.1988 |
| Horner, John | Steam in full cry | Etching with aquatint | 1983 |
| Hos, Kees | Lost City | Printing inks on board, | |
| Hotere, Ralph | Fault | Original print. | 1962 |
| Hotere, Ralph | A Union Jack | Neon tubes | c.1994 |
| Hotere, Ralph | Red on Black | Lithograph | 1990 |
| | Print of: View of Nelsons Haven, in Tasman's Gulf, by Charles Heaphy | Silk screen print | 1969 |
| Hullmandel, C | Print of: View of a part of the Town of Wellington, New Zealand, by Charles Heaphy | Handcoloured lithograph | |
| Hullmandel, C | Print of: Part of Lambton Harbour, in Port Nicholson, by Charles Heaphy | Hand coloured lithograph | |
| Hullmandel, C | | Hand coloured lithograph | |
| Hutchinson, Paul | Pink Roses on a Table | Oil on board | 1978 |
| Illingworth, Michael | Tawera | Silkscreen print, 8 colours | c.1969 |
| Jackson, Russell | Little Owl | Etching with hand tinted highlights | 1990 |

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|-------------------------|--|---|--------|
| Jennings, C | Hills and Harbour | Acrylic or oil on canvas | 1989 |
| Jessop, Sale | Primrose | B&W photographic glossy print. | |
| Jessop, Sale | Tului | Original B&W photographic glossy print | |
| Kahukiwa, Robyn | He Tatai Whetu | Oil on compacted hardboard | 1988 |
| Kahukiwa, Robyn | Wai Tangi | Colour lithograph | 1990 |
| Kay, Mary | Portrait of the artist as a weighing virgin | Lithograph (?) (artist proof) | 1987 |
| Kay, Robin | Pohutukawa | Ink drawing, with graphite | 1962 |
| Kay, Robin | Windows | Relief print with oil-based printing inks | 1973 |
| Kay, Robin | Red Dawn | Relief print with printing inks, on smooth wove paper | 1973 |
| Kemp, Maria | Shadows | Pencil, original work | 1989 |
| Lai, Richard | Windy Point | Cibachrome glossy colour photograph. | 1988 |
| Lall, Durga | Woman | Water colour with gouache on white wove paper | 1960 |
| Lall, Durga | Spaceman | Oil on canvas | 1961 |
| Lander, Mark | Pacific Trilogy | Screen-print on tapa cloth (flax fibres?) | 1990 |
| Laurenson, Olive | Girl in Red Head Dress | Oil on soft wallboard, fragile | 1971 |
| Laurenson, Olive | Windswept Trees | Oil on artist's board, gold spray paint on verso. | c.1979 |
| Leahy, Tony | Autumn Leaves | Screen-print, 4 colours | c.1982 |
| Lee-Johnson, Eric | The Puriris | Ink and pen wash on paper, with highlighting | 1948 |
| Leitch, Peter G. | The original Tawa School, Oxford St. (est. 1855) | artist's aquatints on ragpaper | 1976 |
| Leitch, Peter G. | Antrim House (formerly Hannah House) | Artist's aquatints on ragpaper | 1979 |
| Leitch, Peter G. | Gear House, Porirua | artist's aquatints on ragpaper | 1979 |
| Leitch, Peter G. | Kapiti Island, North Island, NZ | artist's aquatints on ragpaper | 1979 |
| Leitch, Peter G. | Ngauruhoe | A.P. 7 colour screen-print | 1980s |
| Levy, Keith | Sea and Landscape | Watercolour | 1979 |
| Levy, Keith | Sea and Landscape no.12 | Watercolour | 1979 |
| Livick, J.M | Phil and Pete | Oil on paper | 1982 |
| Lovell, Sylvia | Sailing, Lake Horowhenua | Water-colour on paper | |
| Lovell, Sylvia | Lake Horowhenua | Water-colour on paper | |
| Lovell, Sylvia | Plimmerton in Storm | Watercolour on paper Frame, varnished wood. | |
| Lusk, Doris | [Roses - Still life] Flowers? | Oil on canvas | 1945 |
| MacLennan, Stewart Bell | [Visitors from the city] | Linocuts (?woodblock) 8 colour print | 1968? |
| Maddox, Allen | Flower piece | On paper | Unkno |
| Maguire, Marion | Torso 1 | 5 colour ?Lithograph | 1987 |
| Mair, Eleanor | | Oil on canvas, varnish | |
| Kate | The Fisher Boy | evident | 1889 |

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|--------------------------|--|---|-------------|
| Manuku North School | Tukutuku panel | Black and white raffia on red painted half round wood, self framed. | |
| Markham, Philip | Waiting For a Start | Photomechanical reproduction 2/50 | 1996 |
| Markham, Shirley | City Series 3 | Etching with aquatint in 3 plates | c.1980s |
| Masters, Wendy | The Harbour Fountain | Watercolour and paper collage | 1989 |
| Matchitt, Paratene | Tuamata kahawai | Colour lithograph | 1990 |
| Matchitt, Paratene | Waharoa [Bird Gate] from the Intallation Nga Tohu no Te Wepu, 1990 | Steel, aluminium, wood, bolts, 4 feather bunches on either side. | 1990 |
| Matchitt, Paratene | Ratana Church, Raetihi | Ink print | 1985 |
| McCahon, Colin | North Otago Landscape | Silk screenprint, 3 colours | 1969 |
| McCormack, Thomas Arthur | Lilies | Watercolour | 1980 |
| McCormack, Thomas Arthur | Apples | Watercolour | 1911 |
| McDonald, M.A. | Mount Tongariro | Colour screenprint | c.1988 |
| McIntosh, Fiona, | Botanic Gardens | Collage: paper, wool, wood, paints | |
| Watson, Tania | Moa Summer 1. | Colour lithoprint | |
| McIntyre, Mary | | Photomechanical reproduction Probably a lithograph - see National Library catalogue | c.1890 |
| McKee & Gamble | Print of: Luke Nattrass sketch City of Wellington, New Zealand 1841 | | |
| McLeod, Lindsay | 3 Nuns | Oil on canvas? | 1988 |
| McNabb | Adelaide 11 | Sepia mono print | 1986 |
| McWhannell, Richard | Untitled (Three heads in profile) | Lithograph | |
| Mitchell, J. Campbell | The Firth of Forth | Oil on canvas aged varnish evident | |
| Moffitt, Trevor | Looking and Talking | Oil on compacted hardboard | 1968 |
| Moffitt, Trevor | MacKenzie the sheep stealer | Oil on compacted hardboard | Pre |
| Morris, S | Patterns | Oil on hardboard | 1965 |
| Mortimer, Rosemary | Talisman | Etching | 1972 |
| Mrkusich, Milan | Passive Element | Silk screen print, 2 colours | 1988 |
| Muru, Selwyn | Nga Tuupuna o te whenua | 5 colour lithograph | c.1969 |
| Nairn, James | Petone Foreshore | Oil on canvas? | c.1990 |
| Nakazyo, Kumio | Indian Corn | Print | 1894 |
| Neilson, Don | Wellington Harbour | Oil on artist's board | Unkno wn |
| Neilson, Don | Lake Pukaki District | Oil on artist's board | c.1974 |
| New Zealand Illustrated | Print of: Volcano of Tongariro with Motupoi Pa from Roto-aire Lake, by George French Angus | Coloured print | c.1973 |
| New Zealand Illustrated | Print of: Mount Taranaki, War canoe, by George French Angus | Coloured print | |
| New Zealand Illustrated | Print of: Motupoi Pa and Roto-aire Lake Tongariro in the distance, by George French Angus | Coloured print | |

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|---|---|--|-------------|
| New Zealand Illustrated | Print of: Te Heuheu's Old Pa of Waitahanui, at Taupo Lake, by George French Angus | Coloured print | |
| Ngan, Guy | Series Six Variation | Colour relief print | 1973 |
| Ngan, Guy | Wellington City | Acrylic on artist's board | 1989 |
| Nicholas, Darcy | Hine Rangi | Poster with addition materials | 1993 |
| Nicholas, Darcy | Lord of the Forest | Poster with additional materials | 1993 |
| Nicholson, W.M | [untitled] | Oil based printing inks on thin wove paper | 1958 |
| Nicholson, W.M | Untitled | Relief print with printing ink on smooth wove paper | 1958 |
| Nigro, Jan | Night Promenade | 3 colour gray-black etching with aquatint | |
| Ormerod, Penny | Like the daydreams of melancholy men' | Etching 3 colour with aquatint | 1972 |
| Palmer, Stanley | Looking North, Western Viaduct | Monoprint, no.2 of 4 | 1987 |
| Park, Lyndsay | Home-smoked produce [Romantic Landscape with Two Figures] | Screen-print in 4 colours | 1981 |
| Percy, Sidney R. Petone Technical Institute | Te Pou O Witako | Oil on canvas | 1844 |
| Petone Technical Institute | Te Pou Tauwiwi | Totara | |
| Picasso, Pablo | The Bull | Totara wood | |
| Pratt, John | Bird of Paradise | Lithograph - artist's proof paper | Unkno wn |
| Price, Neil | Red stool with legs | Screen-print, 7 colours | 1985 |
| Price, Neil | Riviera | Cibachrome glossy colour photographic print, 1 of 5 | 1986 |
| Price, Neil | Man of Steel with Plastic Phallus | Cibachrome glossy colour photographic print | 1987 |
| Price, Neil | Red T-shirt with arms | Cibachrome glossy colour photographic print | 1990 |
| Price, Neil | Clown to Clown | Cibachrome glossy colour photographic print | 1990 |
| Price, Neil | Red helmet with leather | Cibachrome glossy colour photographic print | 1990 |
| Price, Neil | Hand and Foot 1 | Cibachrome glossy colour photographic print | 1986 |
| Price, Neil | Hand and Foot 2 | Cibachrome glossy colour photographic print | 1988 |
| Price, Neil | Reluctant Swimmer | Cibachrome glossy colour photographic print | 1990 |
| Quirk, Bonnie | Entry into (Brown state) | 3 colour etching aquatint loose fibre | 1973 |
| Ransom, Peter | The Mauve Bridge | Lithograph, b/w on cream-coloured paper | c.1985 |
| Reeves, B | [Cityscape] | Oil pastels on acrylic wash on artist's board | 1989 |
| Reynolds, John | Valley of Dry Bones | Oil sticks (whites) and acrylic bronze/gold paint on paper | 1991 |
| Reynolds, John | Blind Prophet | Colour lithograph | 1990 |

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|---|---|---|--------------------------------|
| Richmond, Dorothy Kate | Smoke Haze over Nelson | Watercolour | Unkno wn |
| Ritchie, Ross | Three | Silk screen print, 3 colours; yellow, blue, grey | 1969 |
| Robinson, John | White Daisies | Woodcut/linocut, black and white | 1988 |
| Ross, Andrew | Upper Cuba Street | black & white photograph | 1996 |
| Ross, Andrew | Stairs, Cuba Street | black and white photograph | 2001 |
| Ross, Andrew | Bodega and Company, Willis St | black and white photograph | 2001 |
| Ross, Andrew | The Murray Roberts Building | black and white photograph | 1998 |
| Ross, Andrew | Rintoul Street | black and white photograph | 2000 |
| Ross, Andrew | Athletic Park | black and white photograph | 2000 |
| Ross, Andrew | Dismantled Gates, Shed 21 | black and white photograph | 1998 |
| Ross, Andrew | Taputeranga Island South Wing, Mt Eden Men's Remand Prison | black and white photograph | 1998 |
| Rotman, Jono Schreiter, Johannes | Hameln Fazit 35/1976/F The Language of a Deconstructed Reality | C-Type photographic print Perplex, lead, painted wood; red and grey. | 2001 1976 |
| Scott, John | Untitled [double-walled vessel, blown- glass] | Mixed media Hand- blown pink glass, two portions | c.1991 1984 |
| Shay, Robert | Rouge Royale [15 images of Wellington, from his book] | Slipcast earthenware, multi- fired | 1983 |
| Sheehan, Grant Shepherd, Carole M | Dream Weaver | Cibachrome photographs ?5 colour etching, metallic silver, and particulate ink. engraving-printing ink on medium white wove paper | 1986 |
| Simmons, W.H | [Seated old woman and child] | | 1876 Mid 19th Century |
| Smith, William Mein | The Harbour of Port Nicholson and the Town of Wellington | Photo reproduction | 1977 |
| Smither, Michael | [Mount Taranaki] | Screen print in 3 colours | 1969 |
| Smither, Michael | Wave Invading Rock Pool | Silk screen print, 3 colours. | 1968 |
| Steven, A. M | Horizon | Oil on board | 1974 |
| Tapper, Garth | The Club | oil on board | 1974 |
| Taylor, Cynthia Thompson, Robert | Conversation 1. The Appearance of Red Tracks No. 2 | 2 colour etching with ? handcoloured aquatint | 1980s 1984 |
| Thomson, Elizabeth | Exploring new territory | Acrylic on paper Photo-etching, aquatint & mezzotint | 1986 |
| Tricker, Gary | The Beginning To travel is a better thing than to arrive- R.L. Stevenson | ?5 colour etching with aquatints. ?3 colour etching with aquatints | 1986 1972 |
| Tricker, Gary | The matter of time/The easy rider | | 1990 |
| Tuck, Barbara | Repetitions | ?8 colour lithograph | c.1989 |
| Tuffery, Michael | Untitled [spear form] | pastel, pencil etc?? | |
| Tuffery, Michael | A'ai Siva, A' ai Siva, A' ai Siva | Work on paper | 1989 |
| Tuffery, Michael | Tolu Fa'a Tolufe I Kalvalia | Colour lithograph | c.1989 |
| Tuffery, Michael | Untitled [spear form] | pencil, pastel etc?? | 1989 |
| Tuffery, Michael | Mo' Mo' o ga Mole Lumanai | Colour lithograph | 1989 |
| Tuffery, Michael | Fale/ Va'a O'oe Na'o Le Ave Ave Ae | Colour lithograph | 1989 |

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| | Leai Setoe Fa'a Fo'i Mai | | |
| Tuffery, Michael | Calvery Lua'a | Coloured lithograph | 1988 |
| Tune, Geoff | Lion Rock series 3 | Dry brushed oil on canvas | 1973 |
| Turner, Dennis | | | Unkno |
| Knight | [Nude] | Pen and wash on paper | wn |
| UNKNOWN | Abstract plant | water-colour/goauche | |
| UNKNOWN | Grey Street, Queens Wharf and Harbour | Lithograph | |
| UNKNOWN | T.Whitehouse, New Building, Cuba Street | Lithograph, aquatinted | |
| UNKNOWN | Print of: James Cook's Chart of Cook's Strait | Reproduction print on paper | 1969 |
| | | Photomechanical reproduction [? may be a lithograph - see National Library catalogue] | |
| UNKNOWN | Print of: Luke Nattrass sketch City of Wellington, New Zealand 1841 | | 1841 |
| UNKNOWN | Provincial Buildings, Customhouse Quay | Lithograph, aquatinted | |
| Van Hout, Ronnie | Untitled (Four Days in Nelson and Canterbury) | Colour photographs | 1992 |
| Walsh, John | Untitled | | 2004 |
| Walters, Gordon | Tawa | Silk-screen print, 2 colours | 1969 |
| | | | Unkno |
| Warren, Robert | [Still life - pottery and fruit] | oil on? | wn |
| Waru-Rewiri, Kura te | Whakapapa | ?7 colour lithograph | 1989 |
| Watkins, Denys | Parkinson's Study | ?7 colour lithograoh | |
| Watkins, Denys | Research | Etching b/w with aquatint | 1986 |
| Watson, Ruth | An introduction to gaming | ?3 colour lithograph | c.1989 |
| Watt, Amanda | (pink/blue appearance of a chair etc) | Photochemical reproduction | 1990 |
| Webb, Marilyn | Lake Mahinerangi 5 | Monoprint with printing ink. | 1974 |
| Webb, Marilyn | Protection work-pale poppy 2 | Hand coloured collage | 1987 |
| Weeks, John | Parisian Facades | Tempera on board | 1926 |
| | | ?5 colour etching with | |
| West, Felicity | Kissing Morning | ?aquatint | 1984 |
| White, Robin | Southland Monkey Puzzle | ?5 colour, coarse screen print | 1973 |
| White, Robin | Red Barn, Lincoln | Oil based printing inks | 1973 |
| | | Hand coloured wood ?block, | |
| White, Robin | Self-portrait with Conrad and shells | ?8 colours | c.1985 |
| Whitereia | | Acrylic paints with wood, | |
| Polytechnic | Mural | perspex, metal, flax and draped synthetic fabric. | 1994 |
| Wilde, Fran | Wellington Harbour | Acrylic on artist's board | 1989 |
| | | Aquatint with printing ink on | |
| Wilkinson, Lester | Margaret with Pincushion | weavy wove paper. | 1973 |
| Wilson, LW | Lake Wakatipu from the 25 Mile Peak | watercolour | 1894 |
| Wilson, LW | Lake Wanaka, Otago | watercolour | 1898 |
| Wong, Brent | Clouds, Island, Dunes | acrylic on board | 1991 |
| Wood, Agnes | Salome II | ? | 1983 |
| Woollaston, Toss will | Mts. Owen, Arthur and Campbell from Motueka | Oil on board | 1978 |
| Woollaston, | Makara | watercolour | 1972 |

Tosswill

Zusters, Jane

'Stepping of the Planet' (for Marcus)

Commonwealth of Australia Act

Print of: Louis Le Breton, Port Otago
1840

Maori design panels

4 colour lithograph

Oil based printing inks

Colour reproduction of
original

Oil on compacted chipboard

1990

1900

Appendix B Art Collection Manager Role Description

| | |
|-------------------------------|--|
| Purpose of role: | To manage Wellington City Council's Civic art collection |
| Reports to: | Senior Manager to be appointed by the Chief Executive Officer |
| Internal stakeholders: | Council staff at all levels Mayor and Councillors |
| External stakeholders: | Artists Donors Art Dealers Expert art advisors Local and international Galleries/Museums who may wish to borrow works Schools |

KEY RESPONSIBILITIES

The purpose of this role is to manage Wellington City Council's Civic art collection, numbering approximately 400 works, located in a number of Council buildings.

The position currently entails an average of 6 hours per week. However it is expected that this could increase with an increase in the number and value of works held in the collection and the extended role and responsibility of the Art Collection Advisory Group.

Key responsibilities include:

- Management of the Art Collection Advisory Group which advises Council on acquisitions and relations with donors
- Managing the acquisition of new artworks into the collection, via purchase, commission or donation
- Developing a display plan with display requirements (such as labels, protocols for artworks) for installation and display of artworks acquired or accepted into the collection
- Ensuring all accessioned works in the collection are hung, appropriately and safely
- Ensuring all works are fully catalogued to internationally-accepted standards and that records relating to movement and conservation are up to date.
- Monitoring the condition of artworks on an annual basis and arranging appropriate conservation or other actions as required
- Arranging and supervising all movements of artworks required for building management, events or other purposes
- Arranging valuations of the art collection as required and maintaining accurate records of the asset valuation
- Providing advice on the Wellington City Art Collection Policy and reporting on the status of the art collection as required
- Approving all outgoing loans and relocation/movement of works

- Recommending (with the Advisory Group), and managing, the deaccessioning of works no longer appropriate for the art collection

TECHNICAL COMPETENCE

- A good knowledge of New Zealand art and the work of contemporary artists
- Knowledge of internationally-accepted art cataloguing standards
- Knowledge and experience in art collection management, including conservation, handling, transport and packaging, standards for lending, valuation.

Appendix 2

Estimate costs to develop and maintain a civic collection

| Draft Capital Costs | Estimate |
|---|-----------------|
| Storage systems – rack, hanging, flat 3-D (includes installation costs) | 400,000 |
| IT system and equipment (scanner, computers, printer) – networked to City Gallery, remotely accessible with collection database with controlled public accessibility | 75,000 |
| Office furniture, equipment and fitout (3 staff) Desks, chairs, table, photocopier, fridge, hot and cold water, sink bench, filing cabinets, telephones, fax etc | 30,000 |
| Dedicated workspace – laboratory – tables, temporary storage, lundia shelving, materials storage | 10,000 |
| Photographic studio/area – digital camera, lights, hanging rack, slide duplication facilities, light box, slide projector, slide storage | 35,000 |
| Equipment and materials – hoist, ladders, laboratory equipment, thermohydrographs, mylar, bubblewrap, solander boxes, archive quality packing and storage materials, foam etc | 20,000 |
| Administration and Miscellaneous – stationary, files, cupboards etc | 5,000 |
| Packing and transportation of works to storage site | 6,000 |
| Subtotal capital costs | 581,000 |

* City Gallery have said that they would use current staff and the Collection Manager to set up new storage systems and collection areas.

| Estimate Annual Operating Costs | |
|--|----------------|
| Payroll/Personnel | |
| Collection Manager | 60,000 |
| Technician (.5FTE) | 20,000 |
| Contract for conservation, framing, photography | 20,000 |
| Training, ACC, Recruitment etc | 5,000 |
| Occupancy | |
| Repairs and maintenance (building, furniture, equipment) | 6,000 |
| Cleaning | 8,000 |
| Security | 8,000 |
| Power | 10,000 |
| Phones, tolls, faxes, couriers, postage | 5,000 |
| IT – network maintenance, software, consumables | 10,000 |
| Professional fees | |
| Insurance (\$5million) | 30,000 |
| Collection maintenance/movement | |
| Stationary, storage, conservation, photographic materials | 20,000 |
| Additional storage equipment/facilities | 10,000 |
| Crates and packing materials | 10,000 |
| Miscellaneous | |
| Database development | 5,000 |
| Total | 227,000 |
| Art purchases | |
| Annual acquisition budget – minimum expenditure to develop a good collection | 250,000 |

Supporting Information

1) Fit with Strategic Objectives/Strategic Outcomes

The paper presents the draft Wellington City Art Collection Policy and supports Council's overall vision of Creative Wellington – Innovation Capital. Specifically it supports Outcomes 3.1 Arts and cultural capital, 3.3 Art in public spaces and 3.6 Quality of Life

Agreement to the policy will support Council meeting the above outcomes by providing a clear framework for the city to develop a publicly accessible art collection of artworks that profiles and celebrates artists that live in, or have a strong connection to Wellington.

2) LTCCP/Annual Plan reference and long term financial impact

It is recommended that the \$20,000 currently used to purchase artworks under the Furnishings Art Collection Policy (2001) and provided under CX010, Project KS5014 (Art) in the LTCCP be transferred to the Wellington City Art Collection Policy from 2005/06 to support the implementation of the Policy and the extended role of the Art Collection Advisory Group. New works will be purchased each year using funds generated as interest from the invested Hancock Bequest.

3) Treaty of Waitangi considerations

New works will be selected by the Art Collection Advisory Group, however the collection will include works from significant contemporary Maori artists and works that reflect the Maori heritage of Wellington.

4) Decision-Making

The report reflects the views of a range of stakeholders in the Wellington arts community who have been consulted with.

5) Consultation

a) General Consultation

Draft copies of the discussion paper and policy were distributed to a range of stakeholders in Wellington's arts sector. Stakeholders included: Dr Seddon Bennington, Dr Roderick Deane and Jonathan Mane Wheoki – Te Papa, Jane Kominik - Ministry for Culture and Heritage, Rob Garrett and Elizabeth Caldwell – Creative New Zealand, Paula Savage - City Gallery Wellington Paul Thompson - Museum of City and Sea, John Gilberthorpe and Bill Brien - Wellington Museums Trust, Professor Jenny Harper - Victoria University Professor Sally Morgan and Anne Noble - Massey University, Luit Bieringa, Jim and Mary Barr, Lara Strongman, Sir Ron Scott, Ms Paddy Twist (as a representative of the Hancock Family). It is recommended that Council maintain contact with stakeholders and the arts sector in the implementation of the policy and the wider development of the Creative Wellington, Innovation Capital vision.

6) Legal Implications

Recommendations have been developed so the use of the Hancock Bequest meets the requirements of Mr Hancock's will.

7) Consistency with existing policy

The draft Wellington City Art Collection Policy adapts and will replace the current Furnishings Art Collection Policy (2001).