



Collection Development Plan: 2020 - 2025

Alberta 

Board Approved: June 2020

Alberta Foundation for the Arts Collection Development Plan: 2020 - 2025

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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 Activity Plans

- Annual Branch Operational Plan
- A Curatorial Plan

This document supports the following:

- Culture, Multiculturalism and Status of Women Business Plan
- AFA Strategic Plan

This document should be reviewed annually by the AFA Board and the Manager, Art Collections, at which time progress at addressing identified gaps should be measured, and priorities realigned. This plan may 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, providing 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 Virtual Museum)
- As a support for curriculum-linked 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 April 2020

The collection consists of 9,223 artworks by artists, at any stage of their development from Alberta and beyond, the majority of which meet the three **core** artist 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 were approximately 2,005 artists in the AFA Collection identified during the 2013 Curatorial Review; however not all artists represented in the collection met the current **core** criteria.

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. (2020 - 736 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. (2020 – 8446 artworks)

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

- Ceramic (567)
- Drawing (1194)
- Fibre (182)
- Glass (83)
- Installation & Media Arts (30)
- Mixed Media (141)
- Painting (3418)
- Photography (1258)
- Printmaking (1692)
- Sculpture (645)

During the 2013 Curatorial Review, 1,850 works were identified as held in the collection that did not meet the definition of Core. In 2017 a thorough assessment of identified non-core artists, past and current use of artworks by non-core artists, need for conservation, as well as the curatorial record of existing holdings, was conducted by the Manager, Art Collections. This review identified that all works currently held by the AFA are well-aligned with its mandate and role, with artworks by non-core artists being used regularly in Art Placement and Exhibition programming, with limited opportunity to deaccession as a mode of collection rationalization. It should be cautioned that removing 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 Management of the Art Collection is guided by the [AFA Collection Management Policy](#). 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
- 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.

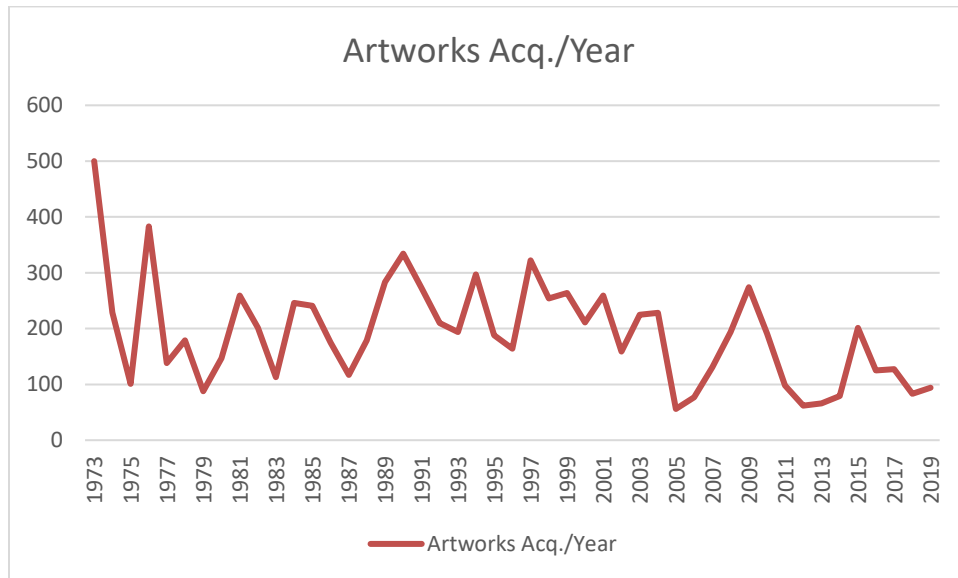
Since its inception, the Foundation has used several methods to build the collection; it has acquired art every year, ensuring it continues to reflect contemporary developments, emerging artists, as well as opportunities to acquire artwork from historic and senior artists when they appear on the market.

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

In the past, collecting was often non-strategic. The AFA now uses 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, Agencies, Boards and Commissions
 - 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 collection 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 may include:

- a. AFA exhibitions
 - i. At other public galleries in Alberta
 - ii. Outside of Alberta
 - iii. Occasionally, in-house (e.g. Alberta Culture Days)
- 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 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 fewer than 20 years) and senior Alberta artists (practicing in Alberta for 20 years of 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:

- 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).
- 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' oeuvre, 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;
- ix. The artwork will enhance and be available for Art Placement, Exhibition and AFA Travelling Exhibition Program (TREX).

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 and Donation Programs to address gaps in the collection. The AFA will strategically assess all potential donations and art purchases using the Acquisition assessment criteria outlined in Section 8.

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; Curatorial Purchase; Public Art Commission)
- Donation (including Unsolicited, Planned Giving, and Bequest)
- 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 2020-2025, 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 when opportunity arises and will revisit the curatorial review list progress using a Curatorial Plan including:

- 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:

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

- photography
- digital art
- collaborative artwork
- Installation
- Audio, video and new media artwork

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.

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

- a. *Audio, video and new media art*¹
- b. *3-dimensional art*

During the 2020-2025 Collections Development Plan cycle, the AFA will conduct research into the AFA's Role in collecting and preserving audio, video and new media artworks and will examine their use in AFA programming.

The AFA will continue to fill the gap in 3-dimensional art through the Acquisition, Curatorial Purchase and Donation programs.

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. Indigenous, Métis and emerging artists). 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. *Indigenous and Métis Artists*
- b. *Emerging Artists (defined as artists with less than five years' professional practice and not currently held in AFA Collection)*

During the 2020-2025 Collections Development Plan cycle, the AFA will conduct research into processes and policies that may provide greater and more equitable access to artwork purchase opportunities for underrepresented artists in the AFA collection.

The AFA will continue to fill the gap in community representation through the Acquisition, Curatorial Purchase and Donation programs.

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 at the latest or most advanced stage of development; innovative or pioneering, or "cutting edge". It is not always clear if a new area of development is simply a novelty or if it will be of long-term significance and impact. The AFA, through Expert Panel peer review and

¹ 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 appropriate for the AFA collection. The term "new media art" is extremely broad, and will require significant refinement to isolate exactly what will be collected in the future.

internal curatorial processes, will strive to identify significant representative pieces of “cutting edge” material for acquisition into the permanent collection.

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 section 9, i-iv. Not all acquisition modes are appropriate to acquiring in all priority 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 have been implemented:

- i. The value of works of art collected through this program should be maintained at a minimum 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. With the introduction of the Collection Development Plan in 2014, the scoring methods for the AAA program were redeveloped to take into account the AFA’s programming and conservation requirements when selecting artworks. As a result, all AAA artworks are now curatorially considered by the Expert Panel in the context of the wider AFA Collection and the AFA’s programming requirements and through a staff assessment of all artworks brought on-site at Stage II which is then presented to the Expert Panel before the start of the Stage II adjudication. Any changes to the Expert Panel scoring and selection procedures are documented and formalized so that consistency can be applied to the scoring method of the Program from year to year.
- iii. Expert Panel members, in addition to meeting the AFA’s Expert Panel requirements for equal representation, are considered experts in the majority of mediums submitted to the deadline. For example, in the 2019-2020 fiscal year, the top number of mediums submitted were painting, photography, and sculpture. Expert Panelists were chosen for their knowledge in these mediums and their exposure/background in any other mediums submitted (e.g. time-based media). When possible, one carry-over Expert

Panel member is brought back from year-to-year to advise on the selection from the previous deadline.

Curatorial Purchase Program: The Curatorial Purchase Program is utilized annually to prioritize artworks which address specific gaps in the AFA Art Collection. The Manager, Art Collections presents annually a listing of priorities for approval by the AFA Board, with input from the AFA Collections Committee as part of the Curatorial Plan. 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, Indigenous and Métis artists, and historical artists which cannot be acquired through the Art Acquisition by Application Program. In addition, the Curatorial Purchase Program is well-positioned to acquire works that fill a gap in medium (e.g. media arts, photography, etc.) by working directly with other experts. 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 formalized Public Art Commission Program was launched in 2015 and has resulted in the production of 15 site-specific Public Art Commissions as of June 2020. Once completed, commissioned artworks are placed on long-term loan from the AFA to the Organization. The Public Art Commission Program provides support to Organizations through AFA participation on the commission committees, artist and artwork selection criteria, and celebration of successful public art commission projects.

During the 2020-2025 Collections Development Plan cycle, the AFA will conduct research on the Purpose and Impact of the Public Art Commission Program and its fit within the purpose, guiding principles and definitions of the AFA collection.

Unsolicited Donations: Not all donations offered to the AFA Art Collection can or should be accepted. Careful consideration is applied prior to accepting any donated artwork. Offers of donation are 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.

Planned 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 identified or 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. Acquisitions Working Group

The Acquisitions Working Group (AWG) is an Alberta Foundation for the Arts (AFA) standing group comprised of Arts Branch staff members.

The AWG meets monthly and is responsible for assisting and advising the AFA Board on the potential acquisition of Curatorial Purchases, Donations, review of Planned Giving opportunities, Transfers and Exchanges, and Public Art Commission Submissions. The AWG also reviews potential deaccessions from the AFA Art Collection.

The AWG executes the following duties and responsibilities:

- Establishes a one- to three-year Curatorial Plan in consultation with other sector professionals, both inside and outside the AFA, to identify priority artists and mediums in Alberta as well as gaps in the AFA Art Collection
- Ensures that the acquisition programs and services adhere to the Collections Development Plan
- Reviews and recommends potential Donations, Curatorial Purchases, Planned Giving opportunities, Transfers and Exchanges, and Public Art Commission Submissions

- Considers and recommends artworks for potential deaccession.

The AWG is comprised of the following AFA staff:

- Manager, Art Collection (Leadership Rep & Expenditure Officer)
- Art Collection Consultant – Acquisitions (Chair)
- Art Collection Consultant – Exhibitions
- Art Collection Registrar
- Arts Development Consultant – Visual Art & New Media

Other AFA staff may be called upon for input, but are not voting members:

- Art Collection Consultant – Placement
- Art Collection Preparator & Digital Asset Management Coordinator
- Art Collection Technician
- Arts Development Consultant – Indigenous and Arts Services
- Research & Information Consultant

12. Curatorial Plan

The AFA uses a Curatorial Plan document to outline annual or multi-year priority acquisition goals and more immediate collecting strategies to address gaps identified in the AFA collection.

Prioritization: The AFA will establish internal curatorial priorities through the Acquisition Working Group, 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 Acquisition Working Group will develop the strategic Curatorial Plan for prioritization of acquisitions and deaccessions. The Curatorial Plan is consulted regularly and is revised every 1-3 years.

13. 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.

In general, the AFA strives to collect artwork that has an indefinite life. However, the AFA acknowledges that artists use and experiment with a variety of materials and that innovation is an integral part of the creative process and that exceptions may have to be made.

During the current Collections Development Plan cycle, the AFA will conduct research on materials and methods standards applied in other public institutions that collect contemporary artworks for artworks in the AFA Collection.

14. 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

15. 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

16. Deaccessioning

In the past, AFA collecting was often non-strategic. The AFA now uses carefully guided priorities and strategies to select additions to the collection, while recognizing conservation and programming requirements. This approach mitigates the need to deaccession artworks from the AFA collection.

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

programs. If a work does not meet any of the Core artist criteria outlined, it can be considered for deaccession on a case by case basis following an appropriate curatorial review and disposition methodology as outlined in the AFA Collections Management Policy. Deaccessioning plans for individual artworks damaged or permanently missing from the AFA Collection is addressed in the Collection Management Policy.

The AFA shall consider opportunities to complement collecting policies of other like-minded public institutions through deaccession of Not Core artworks as opportunities arise.

E. CONCLUSION

The AFA Art Collection has lacked consistent application of collecting criteria and strategy. The Collection Development Plan for 2020-2025 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.