

Waipu Centennial Trust Board Policies and Procedures

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| Title | Collections and Exhibitions Policy | |
| Version: | Final 1 | Date: March 2015 |
| Status: | Signed off by Management and the Board | |
| Review date: | March 2018 | |
| 1. Purpose and Scope of the Collections Policy | <p>The Collections Policy:</p> <ul style="list-style-type: none"> • sets the standards, boundaries and direction for the development of the Museum’s permanent collection, • provides guidance as to the scope for relevant temporary exhibitions, and • sets out the procedural requirements for the management of the collection. | |
| 2. The Scope of the Collection (what the museum will collect) | <p>Key Themes</p> <p>The existing collection primarily reflects the history of the Scottish Nova Scotian settlers of Waipu, consistent with the Museum’s founding purpose. From this core purpose the following intersecting themes emerge as central to the focus of the Museum in its engagement with its contemporary community:</p> <ul style="list-style-type: none"> • Migration • Settlement • Identity, community and place • The social, political and cultural history of Waipu • Genealogy and family history <p>Items to be collected</p> <p>The collections include:</p> <ul style="list-style-type: none"> • relics and objects made and used by Nova Scotian immigrants and settlers of other nationalities, and documentary material; • reference materials, including photographs, archives, books, newspapers, and local family histories, and family Bibles; • costumes and textiles. <p>Oral History and Genealogical records</p> | |

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| | <p>Heritage Buildings The Museum manages and conserves the following heritage buildings as part of its core collection:</p> <ul style="list-style-type: none">• the Old Manse (date)• the jail• the original hall and library (subsequently the Masonic Lodge) <p>These buildings are conserved for their cultural heritage values. Each building is managed, interpreted and conserved according to the conservation plan for each building, and the Museum’s overall objectives, in such a way as to preserve the integrity of their cultural heritage value. In managing these heritage buildings, the Museum will reference the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (2010).</p> <p>Time Period The Museum will not confine its collecting to a particular period of time, recognising that additions to particular collection categories should be an on-going process.</p> <p>Geographical boundaries The Museum will generally confine its collecting activities to the Parish of Waipu and the Bream Bay area, and to objects which were made, used, owned by, or otherwise associated with, people from within that area. However, collections or exhibitions associated with the Nova Scotian settlers may extend to other areas of settlement beyond Bream Bay.</p> <p>Consideration of neighbouring museums In making decisions about collecting, the Museum will take into account the collection scope and areas of specialisation of neighbouring museums, specifically the Matakoho Kauri Museum, and the Mangawhai Museum, with whom a cooperative and collaborative relationship is sought.</p> |
| 3. Kaitiakitanga policy | <p>The Museum recognises its role as kaitiaki for the taonga Maori within its care.</p> <p>This role is most clearly articulated by Te Papa’s Mana Taonga concept that recognises the spiritual and cultural connections with taonga and their people through whakapapa of:</p> <ul style="list-style-type: none">• The creator of specific taonga;• The ancestors after whom the taonga is named;• The whānau, hapu, iwi to whom the taonga is an heirloom. |

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| | <p>Through its role as kaitiaki, the Museum recognises there are spiritual and cultural ownership rights conferred through the whakapapa in respect of the traditions and histories that taonga represent, as well as whakapapa of the creator of the taonga.</p> <p>These rights accord to iwi the mana to care for their taonga, to speak for them and to determine their use or uses by the Museum. As such, all practical steps and advice will be taken by Museum staff from whānau, hapu, iwi and communities of origin to care for taonga (and their associated mātauranga) with the appropriate tikanga and respect.</p> |
| 4. Methods of Acquisition | <p>Gifts</p> <p>Donations and gifts are the main source of additions to the collection and demonstrate the local community's support of its Museum. However, the Museum is under no obligation to accept objects for the collection by gift and may refuse items which do not fit within the overall context of the collection.</p> <p>Upon both parties signing the accession forms, ownership of the object will transfer to the Waipu Museum Trust Board.</p> <ul style="list-style-type: none">• The Museum reserves the right to dispose of any object which may no longer fulfil a useful function within the overall context of the Museum.• The Museum is under no obligation to display objects either permanently or on a periodic basis, but objects in storage will be available for research purposes by prior arrangement with Museum staff.• The museum will not accept conditional gifts. <p>Loans</p> <p>As a general rule, objects will not be accepted into the collection on a loan basis. Exceptions to this rule may be made in the case of:</p> <ul style="list-style-type: none">• objects on loan from another institution;• objects of special relevance needed for temporary display or study. <p>It is the Museum's experience that sometimes objects are accepted on loan, and not retrieved. If an object is accepted and the donor is unable to commit to a permanent donation the Museum may accept the object on the written proviso that the item becomes the property of the Museum if not reclaimed within 10 years.</p> <p>Purchase</p> <p>Objects will be purchased only if adequate funds are available for that purpose, and following a resolution of the Museum Board, after consideration of a report from the Museum Manager.</p> |

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| | <p>Bequests The Museum welcomes offers of objects by bequest. They will be assessed according to the same criteria as objects acquired by other means.</p> <p>Research or fieldwork Research or fieldwork projects of various types, which result in written or visual forms of documentation, or sound recordings, may be the source of new acquisitions. In all cases, projects must be carried out to an acceptable professional standard before the Museum will consider accepting them.</p> |
| 5. Acquisition committee | <p>The Acquisition Committee is comprised of the Museum Manager and one member of the Museum Trust Board, appointed by the Board. The Acquisition Committee may seek expert opinion and/or the advice of a second member of the Trust Board to assist with its decision making, at its own discretion.</p> |
| 6. Acquisition criteria | <p>Relevance The museum only collects objects that relate to the museum's purpose and key collecting areas. Priority may be given to objects that will be included in an exhibition planned within the next 12 months.</p> <p>Significance Priority is given to objects which are significant for their historic, aesthetic, scientific/research or social/spiritual value.</p> <p>Provenance and Documentation Priority will be given to objects where the history of the object is known and associated documentation and support material can be provided.</p> <p>Condition, intactness, integrity The condition of the object must be taken into consideration when acquiring material. Objects which are in a damaged or incomplete condition, making them unfit for display without conservation and/or restoration, will generally not be accepted into the collection, unless they have value as research material. The Museum will not knowingly collect objects which might be dangerous, either to the Museum building and environment, or to staff and visitors.</p> <p>Costs of conservation and storage The Museum must have the resources to appropriately conserve and store objects. The Museum will not accept objects into the collection for which it is unable to provide adequate physical protection, care and documentation.</p> |

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| | <p>Interpretive Potential Objects that tell a story that adds to the interpretation of museum themes will be prioritised.</p> <p>Rarity Objects may be prioritised if they are rare examples of a particular kind of object.</p> <p>Representativeness Objects may be prioritised if they are an excellent representative example of a particular kind of object.</p> <p>Duplications Objects that duplicate items already in the collection will not be accepted unless they are of superior condition and/or historic value. In such a case the duplicate may be considered for deaccessioning.</p> <p>Legal Requirements The Museum only accept objects where the donor/vendor has legal title to the object. The Museum will not collect objects which have a doubtful provenance, and for which ownership cannot be proved.</p> <p>Wheeled Vehicles The Museum will not generally collect wheeled vehicles, recognising the limitations on its available storage and display spaces. The Acquisition Committee must present a recommendation to the Museum Board to accept a wheeled vehicle into the permanent Museum collection, with the Board to make the final decision with regard to the implications for storage and display.</p> |
| <p>7. Procedure for receiving donations</p> | <ul style="list-style-type: none">• Owner or agent brings the object to the Museum.• A receipt is issued to the owner recording the object name, address of the owner and contact number and date. The same information is written on a tag and attached to the object.• This records that the museum is holding the object and does not mean or imply the object has been accepted as part of the permanent collection.• Notes on the history and associations of the object will be taken, for the Acquisition Committee to consider when assessing the object.• The Acquisition Committee assesses the donation for inclusion in the Museum collection. Their decision is documented.• Refused objects are returned to the owner with an explanatory letter. If the object is not claimed within 90 days it will become the property of the Museum and may be disposed of. |

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| | <ul style="list-style-type: none"> • If the object is accepted donors sign two copies of the Donor form, one for the museum and one to keep. A letter of thanks is sent to the donor. • The object must be registered, numbered and catalogued. Where documentation relating to the significance of the object is available, an object file will be kept. |
| <p>8. Documentation and record keeping</p> | <p>The Museum will maintain full and complete records of the collection acquisition and disposal processes, and information which identifies and describes each object, its associations, provenance, condition, treatment and location.</p> <p>Once the acquisition process is complete, the item is entered into the Accession Register and assigned an accession number (consists of the calendar year of acceptance and then a sequential number). The item's accession number is attached to it.</p> <p>The item's details are then entered on to the collection management database. The details entered into the database will be:</p> <ol style="list-style-type: none"> 1. Accession number, 2. As full a description as possible, including condition report, 3. Photograph of the item, 4. Provenance, and 5. Background information relating to the item. <p>When the accession and registration process is complete, the item is wrapped or boxed appropriately and housed in the Collection Store or prepared for display.</p> <p>The location of the item is then entered on to the database. All paperwork relating to the gift/acquisition is then filed in the appropriate accession folder by accession number. Any further documentation relating to the item will be stored in the accession folder.</p> <p>All movements of items within the Museum, or out on loan, are recorded in the Movements book.</p> |
| <p>9. Deaccessioning and disposal</p> | <p>Presumption Against Disposal</p> <p>Although there is a strong presumption that objects once acquired should remain in the collection, there may be occasions when items are no longer relevant to the overall context of the collection and may be considered for disposal (or de-accessioning).</p> |

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Reasons for De-accessioning

An object may be considered for de-accessioning if it falls into one or more of the following categories:

- it is no longer relevant to the overall context of the collection
- it can no longer be properly cared for by the Museum
- it poses a hazard or threat to other collection items, the museum, staff or visitors
- its physical condition has deteriorated to the point where it is beyond conservation and has no use for display or reference
- it has been proved to be a forgery
- it has been shown to have been acquired illegally
- it is cultural material of a type for which repatriation is an appropriate option
- it is of inferior quality, either in itself, or relative to other items, and has no known associations with other collection items
- it has been lost or stolen

Contact with Original Donor

In cases other than outright gift the Museum Manager shall make every effort to contact the original owner and ascertain that person's view on the proposed de-accessioning.

De-accession Decisions

The decision to de-accession objects from the collection rests with the Museum Manager, who will seek advice not only from the Museum Acquisitions Committee, but other colleagues or experts as deemed necessary to make a fully informed decision.

Methods of Disposal

Should the decision be made to de-accession an object, it may be disposed of in one of the following ways, in priority order:

- returned to original owner, their family, their trustee or legal representative
- exchanged or gifted to another museum
- sold, in which case all the proceeds will be used for acquisitions or caring for collection items for the Waipu Museum
- destroyed or re-cycled

The object identified for de-accession must be held for a twelve month "cooling off" period before it is finally disposed of. Staff, volunteers, Board members and their families are prohibited from purchasing, or otherwise obtaining, a de-accessioned object.

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| 10. Loans | <p>Inward loans</p> <ul style="list-style-type: none">• Inward loans shall only be accepted for specific exhibitions or research and for fixed periods of time.• Inward loans shall be recorded in a separate Loans Register• A representative of both the museum and the lender will be required to sign an agreed inward loan form. Each party will hold a copy of this agreement. This form will record conditions of the loan and the period of the loan.• The Museum agrees to exercise the same care with respect to loans as it does for its own collection• Loans shall remain in the possession of the Museum for the time specified on the form.• The Museum can request to renew loans if required. Documentation recording renewal must be signed by a Museum Officer and the lender. <p>Outward loans</p> <ul style="list-style-type: none">• The Museum will lend objects to other museums and organisations holding collections. It will not lend to private collectors.• Borrowers and a representative from the Museum will be required to sign two outward loan agreement forms. Each party will hold a copy of this agreement. This form will record condition of the loan and the period of the loan.• The borrower must exercise care in the handling, storage and display of the loan object and must be prepared to meet the conditions outlined in the outward loan agreement.• The borrower will provide a secure display and/or storage area.• The maximum loan period is 12 months. Applications for extension of this period must be made prior to the loan expiry date.• Objects cannot be treated or altered in any way without the written permission of the Museum.• Loans will remain in the possession of the borrower until returned to the Museum. |
| 11. Collection and exhibition development | The Collections Policy is reviewed every three years in association with a review of the Museum’s Mission Statement and objectives. In particular, understanding of the criteria of “Relevance” and “Significance” will be reviewed in relation to the Museum’s objectives and the key themes of the Museum’s collection and exhibition practice. |