

TATE ACQUISITION AND DISPOSAL POLICY

Approved by the Board of Trustees: January 2024
Date of Next Review: November 2026

Statement of Principles

1. Mission Statement

knowledge, understanding and enjoyment of British art from the sixteenth century to the present day and of international modern and contemporary art.

2. Remit of the Collection

Tate collects British art from circa 1500 and international modern and contemporary art from circa 1900 to the present. It seeks to represent significant developments in art in all areas covered by this remit. It seeks to collect works of art that are of outstanding quality as well as works that are of distinctive aesthetic character or importance.

2.1 British Art

British art encompasses work by artists defined by their contribution to the history and development of British art rather than by nationality. Tate aims to hold the most significant collection of British art in the world, in terms of its depth and breadth of diversity, and in regard to the quality of individual works.

2.2 International Art

collecting remit to include art from regions such as Asia-Pacific, Middle East and North Africa, Africa, South Asia, Central and Eastern Europe, Latin America, and North America. Diverse and inclusive, international collection continues to explore transnational themes and the diversification of form and material to be found in international contemporary art.

2.3 Tate Archive and

Tate Archive collects primary source material relating to British fine art practice including but not limited to artists, commercial galleries, art institutions, collectors, critics, and writers. It selectively collects material relating to international art where the material has a connection

right. Tate consults with the

Photographic Society respectively, on a regular basis to ensure a coherent expansion of photography in British National collections.

3.6 Time-Based Media

Tate collects contemporary works of art in time-based media such as film and video works, including single screen, multiple-screen and installation works. Tate seeks to acquire videos and films made from the twentieth century to the present that articulate the historical development of the moving image in contemporary art or that complement and relate to existing work in the collection. Films or videos of a documentary nature are held in the archive for purposes of study or as educational support to displays and exhibitions.

Tate also collects time-based media in the form of sound files and collects digital media, including ne(d r)-6(n)-4(ar)9(t)-4()-4(o)13(r)-3()6(t)-4(ha)3(t)6()-4(co)13(m)-3(pl)6(emen)12(t)-4()6(10 G[)

ARTIST ROOMS gives young people across the UK the chance to get involved in creative projects, discover more about art and artists, and learn new skills.

The ARTIST ROOMS programme and collection is managed by Tate and National Galleries of Scotland with the support of Art Fund, Henry Moore Foundation and using public funding by the National Lottery through Arts Council England and Creative Scotland. Its founding collection was established through the d'Offay Donation in 2008 with the assistance of the National Heritage Memorial Fund, Art Fund and the Scottish and British Governments.

3.11 Material and Studio Collection

The collection comprises tools, prototypes, raw materials and preparations, workshop furniture, fixtures and fittings as well chattels contemporary to the life. On occasion, it may also include ephemera, working lists, drawings, etc. that have a site-specific relevance. These elements may not be of aesthetic significance or prove individually useful as a primary source, but as a body of material provide essential context to the studio(s).

2005 and Animal Welfare Statement and Ethics Policy. Should these remains prove to be under 100 years old, Tate will obtain the necessary licence under the Human Tissue Act 2004.

6. Collecting Policies of Other Museums

Tate will take account of the collecting policies of other museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialisation, to avoid unnecessary duplication and waste of resources.

Specific reference is made to the following:

Victoria and Albert Museum

The National Gallery

The British Museum

The National Portrait Gallery

7. Criteria Governing Disposals

The circumstances in which the Board of Trustees may consider disposing of a work of art in the Collection are prescribed by the Museums and Galleries Act 1992.

These circumstances are:

A transfer by way of sale, gift or exchange to another national museum listed in the Act, where the Board of Trustees feels the object would be more appropriately housed;

The disposal of an object which is unsuitable for retention and can be disposed of without detriment to the interests of students or other members of the public; and

The disposal of an object which has become useless by reason of damage, physical deterioration or infestation.

The decision to dispose of an item, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the Collection or for reasons of health and safety), will be the responsibility of the Board of Trustees acting on the advice of professional curatorial staff, and not of a curator acting alone.

The Trustees will ensure that any

Statement of Procedures

8. Finance

In pursuance of their acquisitions policy, the Trustees seek to make best use of all other available funding sources including Tate Members, Tate Patrons, Tate International Council, Tate European Collection Circle; Tate Africa Acquisitions Committee, Asia-Pacific Acquisitions Committee, Photography Acquisitions Committee, Middle East and North Africa Acquisitions Committee, Central and Eastern Europe Plus Acquisitions Committee, and South Asia Acquisitions Committee; Tate Americas Foundation and the North American Acquisitions Committee and Latin American Acquisitions Committee; restricted and unrestricted Trust funds; grants from funding bodies such as Art Fund, National Heritage Memorial Fund and National Heritage Lottery Fund; legacies and bequests; donations from private individuals, foundations and corporate supporters and any other sources of funding (e.g. Frieze Fund) which from time to time may become available.

As of September 2006, Tate reports the value

on whether to acquire a work rests with the Trustees, the Collection Committee, or the Director in cases where authority is delegated.

However, exceptions to this will be made. For example, when deterioration or degradation of materials is acknowledged by the artist as being acceptable; when the works are made in media which may be replicated by mechanical processes, for example film and video; or when the Director and Trustees consider a work

In the case of any of the above exceptions, Tate will act with openness and transparency and, where required, with the express consent of the appropriate outside authority.

10.4 Documentation of Acquisitions

Tate will maintain acquisition and catalogue documentation that includes a inventory number (accession or temporary receipt number), legal status of the work, activity and history of the object within Tate (e.g., transfer of stewardship between departments and a record of movement of the work), high resolution images of the work, loan and exhibition history, ownership history, copyright agreement, contractual history and legal agreements and credit line at the time of acquisition.

11. Disposal Procedures

11.1 General Procedures

Any disposal must comply with the criteria and limitations set out in Section 7 above. Potential de-accessioning causes are initiated by Collections Group, who may nominate items for discussion by the Disposal Group.

The Disposal Group meets when required to consider nominated causes. The Disposal

Tate Library main collection disposals are not included under this Disposals Policy.

