ART COLLECTION MANAGEMENT POLICY

I. Policy Statement

Portland State University (University) is committed to enriching the aesthetic experience of individuals at the University and in the community by advocating for the acquisition, display, maintenance, and conservation of works of art of the highest quality and/or educational value in the University’s Art Collection.

II. Reason for Policy/Purpose

The mission of the University's art collection is to add works of art to the collection on the basis of their potential value as objects of aesthetic or educational importance or for use in exhibition, research and/or educational programs:

- To preserve, promote, and provide access to the University’s Art Collection.
- To aid in obtaining works of any medium, era, or culture which add to research, teaching, learning and community engagement at the University.
- To create a framework for management of the University’s Art Collection. The guidelines outlined in this policy are consistent with the professional standards and best practices defined by the American Alliance of Museums (AAM).

III. Applicability

This policy was created to develop and maintain the University’s Art Collection at the highest level within available resources. The University’s Art Collection consists of:

A. Works of art in the possession of Portland State University as listed in PSU Art Collection

and

B. Any works of art approved for acquisition subsequent to the effective date of this policy by virtue of their significance and value as educational resources and sites of opportunity for scholarly discourse and cultural awareness.
The policy governs:
● The accession, protection, and in the rare cases when necessary, deaccession of works of art in the University’s Art Collection.
● The disposition of proceeds, if any, from deaccessioned works of art.

This policy does not govern:
● Accession, relocation, and deaccession processes for works of art that are part of Oregon’s Percent for Art Collection as documented in Oregon Administrative Rule Division 475. For contextual reasons and given the significance of many of these works, they are included as an attachment, PSU Oregon Percent for Art Collection.
● Works of art on loan from individuals or other institutions for display at University galleries and exhibition spaces.
● Works of art that are temporary in nature and do not require an Art on Loan form.
● Works of art within the Millar Library’s Special Collections at the Library have their own policies and procedures.
● Works of art at the Native American Student & Community Center (NASCC) excluding works that are part of Oregon’s Percent for Art Collection, as the NASCC has its own policies and procedures.
● Works of art created by staff and current students.
● Art purchased by a department for display in, or adjacent to, a department assigned space.
● The collection of the Jordan Schnitzer Museum of Art at Portland State University.

This policy applies to all University employees and employees of the Portland State University Foundation who are responsible for the proper use and control of University-owned or managed works of art. Employees include all full, part-time, and temporary staff, administrators, and faculty who are paid by the University or the Foundation.

IV. Definitions

**Accession** - The process of creating a permanent record of a work of art, assemblage, or collection received from one source at one time for which the University has custody, right, or title, and assigning a unique control number to said work of art, assembly, or collection.

**Acquisition** - The act of gaining possession of a work of art; or, a work of art so acquired.

**Art Collection** - Works of art in the possession of the University as listed in PSU Art Collection and those that shall be approved for acquisition by the Art Advisory Committee subsequent to the effective date of this document. Exceptions are listed in Section III of the policy.

**Art Advisory Committee** - An advisory committee of faculty, staff, and students invited by the Dean of the College of the Arts. The committee shall comprise of a minimum of 9 individuals.
and shall include:

- Dean, College of the Arts
- University Archivist
- PSU Foundation Representative
- School of Art+Design Representative
- School of Architecture Representative
- School of Film Representative
- Planning, Construction and Real Estate Representative
- Student representing Littman+White Galleries
- Student studying in the College of the Arts

**Deaccession** - The permanent physical removal of a work of art and relinquishment of its ownership from the University’s Art Collection. The deaccession may be for the purposes of exchange, or other type of disposal, or in rare instances, sale.

**Provenance** - The history of ownership of a work of art through authentication and documentation. Provenance can also include the exhibition history of the work of art.

**Public Spaces** - Campus spaces that are open and accessible to the general public, including spaces outside of buildings, building entrances, reception areas, courtyards, walkways, and corridors.

**Work of art** - The collection may contain works including paintings, sculptures, murals, drawings, original prints, photographs, monuments, textiles, films, videos, or installations.

**V. Policy**

**A. Responsible Parties**

1. With the exception of Percent for Art Projects, decisions to accession or deaccession a work of art into or out of the collection shall only be made by the Dean of the College of the Arts or by the University President.

2. The Art Advisory Committee will typically meet on a quarterly schedule to advocate for the acquisition, display, maintenance, and conservation of works of art of the highest quality and/or educational value in the University’s Art Collection. The committee shall make recommendations to the Dean of the College of the Arts and/or the University President on the accession and deaccession of works of art and other matters as described in this policy.

3. Overall administration of the collection, acquisitions, loans, deaccessioned works, rights and reproductions are managed by Planning, Construction, and Real Estate within Finance and Administration.

4. The University’s accession and deaccession processes follow all applicable
B. Accession

1. Criteria for Accession

The following criteria shall be considered in acquiring works of art for the University:

a. Relevance to and consistency with the mission (see section II) of the University’s Art Collection.

b. Aesthetic significance as worthy of a work of art for public display.

c. Significance of the artist(s) to the University and its diverse communities.

d. Alignment with the mission and vision of the University in terms of sustainability, engagement, creativity, inclusivity, and accessibility.

e. Works of art which represent important new creativity and research connected to the University.

2. Conditions for Accession

The following conditions shall be considered in acquiring works of art for the University:

a. Appropriateness to site, including (for outdoor sites) adjacent architecture and landscaping.

b. Stability of the work of art in terms of its physical condition such that it does not present a burden to the University’s resources or compromise the safety of other works of art already in the collection.

c. Provision for the storage, protection, and preservation of the work of art will be made in keeping with professionally accepted standards.

d. Safety of the University community, campus visitors, or campus buildings and grounds.

e. Ability to be sited in such a way as to minimize the potential of theft or damage to the work of art.

3. Ownership and Permissions:

a. Title to all works of art acquired for the collection shall be obtained free and clear unless otherwise decided by the University President. The University shall not accept works of art or collections with the provision of permanent display, or the provision to display a collection together unless otherwise decided by the University President.

b. In certain circumstances, proof of ownership may be required for the University to consider accessioning the work into the Art Collection.

c. Where required by law, donor, or artist, the University shall retain all required permissions and approvals to use the work of art.

d. The University shall fully comply with the requirements of Copyright Law, Native American Graves Protection and Repatriation Act.
(NAGPRA), the Visual Artists Rights Act (VARA), and future amendments to the Acts. The University shall likewise comply with American Alliance of Museums (AAM) requirements and standards regarding unlawfully appropriated items.

C. Deaccession

1. Criteria for Deaccession

Works of art in the Art Collection shall be retained permanently if they continue to be relevant and useful to the purposes and activities of the University, and if they can be properly stored and preserved. The Art Advisory Committee, who take great thoughtfulness, care, and prudence, and shall align recommendations with the mission of the University’s Art Collection, will make recommendations regarding deaccession, after. In rare situations, the collection may be strengthened by deaccessioning a previously accessioned work of art. Deaccessioning is a legitimate part of the formation and care of the collection but will only be considered to improve the quality and appropriateness of the University’s collection or eliminate duplication. A work of art shall not be sold for simple monetary gain or to support University programs or operations beyond the purview of the Art Collection.

In order to be deaccessioned, the following criteria shall be considered:

a. The work of art requires unforeseen substantial maintenance or repair, contains failing materials, faults of design or workmanship, or repairing or securing the work of art becomes impractical or unfeasible;

b. It would benefit the collection to replace the work of art with another more significant work of art by the same artist;

c. The condition or security of the work of art cannot reasonably be guaranteed;

d. The location where the work of art is sited is going to be demolished, adapted, or is no longer suitable, and it is not possible to successfully incorporate the work of art into the redevelopment of the site, and there is not a suitable new site available for the work of art;

e. The work of art endangers public safety;

f. The work of art is irreparably damaged, or of little to no monetary or historical value.

2. Deaccessioning Works of Limited or No Value

The Art Advisory Committee will evaluate requests from students, faculty and employees of the University to deaccession works of art that are irreparably damaged, or of little to no monetary or historical value, and will make recommendations to the Dean of the College of the Arts regarding the
deaccession of such works of art.

3. **Works of Art as Sites of Controversy**
   If the work of art has been the source of significant, documented, adverse public reaction for a significant amount of time, and a broad range of University students, faculty and staff who must come into regular contact with the work of art request its removal from view, it may be removed from view and retained for study purposes. Such demands for removal shall not be grounds for deaccessioning.

**D. Financial Management**

1. Monies received through donation or the deaccession of works within the collection shall be placed in a fund managed by Planning, Construction and Real Estate. The Dean of the College of the Arts shall decide upon the use of any monies based on the recommendation of the Art Advisory Committee.

**E. Loans**

1. **Outgoing Loans**
   a. In the case that the University is lending a work from the campus art collection to an outside institution, the University must have approval of the Art Advisory Committee and Risk Management before the loan can take place.
   b. Both parties, the University and the borrowing institution, must agree upon the stipulations of the loan stated in the official loan agreement and contract.
   c. Costs associated with packing, shipping, and insurance shall be borne by the borrowing institution.

2. **Incoming Loans**
   a. If a University department wishes to borrow a work or works of art from an individual, gallery, museum, or institution (lender), the borrowing department shall work with Contracting and Procurement Services and Risk Management on the details of the loan.
   b. Costs associated with packing, shipping, and insurance shall be determined by the borrowing unit within the University and the lending institution.

**F. Insurance and Risk Management**

1. The University is self-insured and has an art insurance policy covering fine arts and collectible objects of all descriptions.

2. Risk Management records the insurance value for the collection on an annual basis and is responsible for making insurance claims when appropriate.

3. It is recognized that the collection is subject to various hazards that may cause
damage, deterioration, or loss. Any damage or loss will be reported to the Art Advisory Committee, Risk Management, and Campus Accounting Services.

G. Records and Inventory Management
   1. Appropriately recording and archiving materials pertaining to the collection is of critical importance and shall be managed by the Executive Administrative Coordinator for Planning, Construction and Real Estate and the Visual Resources Curator in the School of Art+Design.

H. Collection Maintenance and Relocations
   1. Maintenance and relocation projects shall be reviewed by the Art Advisory Committee and approved by the Dean of the College of the Arts.

I. Requests for Images:
   1. Requests to photographically reproduce a work of art from the collection shall be referred to the Art Advisory Committee who shall consider the appropriateness based on educational or scholarly purposes and or legal restrictions.
   2. The University may grant such permission only to the extent of its ownership interest in the work of art. Ownership will be confirmed by the Executive Administrative Coordinator for Planning, Construction and Real Estate.
   3. If permission is granted, a digital image will be provided by the Visual Resources Curator in the School of Art+Design or the Executive Administrative Coordinator for Planning, Construction and Real Estate. Should new photography be required, costs shall be borne by the requesting institution or individual.
   4. Copying or reproduction of any of the collection’s information or materials shall be subject to compliance with current copyright legislation.

J. Commitment to Sustainability
   1. Sustainability is a critical part of the University’s overall approach to the Art Collection’s care, management, installation, preservation and conservation.

VI. Links To Related Policies, Procedures or Information

American Alliance of Museums (AAM)
Artwork Report Form
Copyright Law
Draft Procedures for the Art Management Collection Policy
Native American Graves Protection and Repatriation Act (NAGPRA)

Oregon Administrative Rule Division 475

PSU Gift Acceptance Policy

PSU Art Collection

PSU Oregon Percent for Art Collection

Visual Artists Rights Act (VARA)

VII. Contacts

If you have any questions regarding this policy, contact Planning, Construction & Real Estate at (503) 725-5401 or artcoll@pdx.edu.

VIII. History/Revision Dates [use this date format: May 27, 2012]

Adoption Date: January 14, 2019

Next Review Date: January 14, 2024