

SUBJECT: University Artworks Acquisitions Procedures & Guidelines**I. COLLECTIONS ACQUISITION: GUIDELINES & PROCEDURES****Acquisitions Guidelines**

The University of Northern British Columbia is committed to building a collection of artwork that reflects the diverse inspirations and aesthetics explored and expressed by artists from all cultures in Northern BC. By expanding the University collections, new acquisitions add to the unique signature of the University community, reflecting the interests of those working in association with it. The collections are an invaluable research tool and a legacy for our descendants. Where the collection does not duplicate existing collections the *UNBC Artwork Collections* become a unique resource that plays an important role in the preservation of Canadian cultural property. Potential art acquisitions are brought to the SCAAF-SAAS (Senate Art Acquisitions Sub-committee) for initial review, and recommendations for selection or decline are forwarded to the Senate for final approval. Substantial donations of artworks being considered and/or monetary donations associated with such proposed acquisitions may require consultation with, and approval from, the Vice President of External Relations and the President. [See *UNBC Art Acquisitions Procedures Flowchart, Figure 1- Appendix*].

Acquisitions Criteria

A. Quality, historical value, cultural importance and its educational value. Educational value will be considered in relation to whether the proposed acquisition is central to the mandated areas of the University, and or embodied within the concept of it being 'by the North, for the North, of the North.'

B. Relationship of the material to the already existing University Artwork Collections;

C. Conditions attached to the object by the donor (as a general rule, restrictions will be discouraged);

i. It will be conveyed to the potential donor that UNBC does not have an environmentally-controlled gallery space at this time to exhibit materials. When SAAS accepts materials into the University Artworks Collection it will be made clear to the donor that it is our intent to display acquired artworks throughout the campus for the appreciation and education of the UNBC community and general public.

ii. Conditions regarding copyright and exhibition use will be discussed and outlined in an agreement prior to the acceptance of the donation with the donor / or artist.

D. Use to which the acquisition may be put: exhibition (*Permanent Art Collection*), study (*Education Art Collection*), or loan (*Temporary Art Holdings*);

E. Geography (referring to the location of the artist and/or subject). The geographic priority is Northern British Columbia usually defined as: from the Yukon south to Cache Creek and from Alberta west to Haida Gwaii) and will encompass geographic areas in which UNBC has a teaching and research campus or presence;

F. Associated acquisition fees such as potential commission, purchase, or appraisal fees and whether an agreement has been agreed upon between the donor with a specified university department to contribute financially for costs associated with an acquisition;

G. Associated costs to the University which shall consist of both one time and continuing costs including, but not limited to, all exhibition costs; as well as conservation, restoration, packing/unpacking, transportation, insurance and storage costs;

H. All University collecting activities shall be in accordance with the *UNESCO Convention of the Means of Prohibiting and Preventing Illicit Import and Transfer of Ownership of Cultural Property, 1970* to which Canada is a signatory; *The Cultural Property Export & Import Act, 1977*; *Convention on International Trade in Endangered Species, 1978*, and all provincial legislation concerning cultural property;

I. The *Art Acquisitions Policy* shall be subject to periodic review every 3 years.

Acquisitions Acceptance Guidelines

The growth of the *University's Artwork Collections* must be made on the recommendation and with the guidance of academic and administrative staff or other community professionals and be relevant to current acquisition directions. Recommendations are based on the expertise of these individuals and are submitted to the SAAS for initial review. When accepting works for acquisition the following guidelines (see *UNBC Art Acquisitions Procedures Flowchart, Figure 1 - Appendix*) will be followed:

A. Prior to recommending acquisition, the condition and cost of works are to be considered, including costs of maintenance or conservation. The Archives will consult with the appropriate persons whose expertise is relevant to the recommended object or materials and the opinions of such persons shall be made known to the SCAAF - SAAS at the time of consideration of the gift;

B. Proposed acquisitions to the *University Artwork Collections* will have final approval passed by Senate. In special circumstances depending on substantial donations of works being offered, and/or monetary donations associated, such items may require approval also by the VP of External Relations and UNBC President upon the recommendation of SAAS;

C. All acquisitions involving transfer of ownership and/or responsibility must be accompanied by a signed gift form. Priority shall be given to works by Northern BC Artists which are accompanied by exhibition rights. The University will make a record of all items acquired for its collection.

D. The University will only accession into the collection, material which has legal and ethical provenance.

E. If the donor requests a tax receipt, the need for an artwork appraisal will be determined by the Archives at the time of gifting. The donor will then be informed that associated appraisal fees may be passed along to them as their financial responsibility in exchange for a tax receipt. The Archives arranges for professional appraisals where required; upon completion, the appraisal report identifying the monetary value of the artwork and signed gifting forms are forwarded to the Office of External Relations with a request for a tax receipt issuance to the donor. Thank you letters and tax receipts are then issued to the donor by the Office of Advancement, with a copy forwarded to SAAS. Tax receipts are issued by the UNBC Office of External Relations based upon the monetary value identified in the appraisal report.

F. Canada Revenue receipts for income tax purposes will be produced for the calendar year in which donations are given to the University, and will be processed no later than February of the following income tax year. The donation must be transferred to, and accepted by, the University and a gift form must be signed by the donor no later than the end of the calendar year in order for the UNBC Office of External Relations to process charitable taxation receipts for the year of donation.

II. COMMISSIONED ARTWORKS: GUIDELINES & PROCEDURES

Commissioned Artworks - Guidelines

In December 2010, Senate approved the creation of an annual acquisitions budget for the purchase or commissioning of artwork for existing sites on campus or for integration into future architectural development. [S-201012.22] SAAS welcomes this activity and will, where required, work with other designated UNBC committees on the commissioning of art and participate in the artist selection process. Recent graduates or existing students in art programs including that of UNBC/Emily Carr School of Fine Art, Freda Diesing School of Northwest Coast Art may be contacted to invite submissions. SAAS will work to ensure that proposed projects are consistent

with its mandate and with the *Art Acquisitions Policy, Guidelines and Procedures*. Funds designated by SAAS towards the commissioning of artwork may be used for overhead costs, developing the documentary archival record, arranging for publicity, meeting other unplanned expenses, or celebrating the installation of the work upon completion. The Provost's Office will hold the SAAS budget for art acquisition. Based on its budgetary allocation, SAAS will bring forward its recommendations on the proposed selection of art for purchase or commission to the Provost Office. SAAS will work with the Provost's Office on the commission purchase.

Commissioned Artworks - Procedures

A. Project Initiation. SAAS is to be notified and consulted whenever a University project provides for public art. SAAS may request a description of the project, design plans or sketches, meetings with the consulting design team and/or user group and a tour of the site or facility.

B. Selection and Recommendation. Typically, selection will begin with a "Call for Proposals" that is published regionally, provincially or nationally, requesting good quality images of previous work, a statement of interest, a proposal and a resume. SAAS, and/or appropriate UNBC stakeholders, and external consultants, will review all submissions, consult with the users of the facility and/or the design team, and generate a short-list of artists from whom project-specific proposals, including detailed budgets will be requested.

After evaluating all proposals, SAAS will submit a recommendation to Senate, or depending on the nature of the commission, this may involve consultation with an adhoc commission committee, an individual academic department, the Vice-President of External Relations or the President. The recommendation will specifically include SAAS approval of both the proposed design and the budget involved.

C. Approval. The recommendation will be reviewed and approved by Senate or, where appropriate, other individuals or bodies outlined in Clause B above.

III. COLLECTIONS MANAGEMENT: GUIDELINES & PROCEDURES

Collections Conservation Guidelines

UNBC will care for the collections acquired recognizing that the primary goal is to make the collections accessible for exhibition and academic research. Objects owned by the University which are in a state of deterioration and in need of expert conservation treatment shall be analyzed by a qualified conservator. These works shall be prioritized in order of their need of immediate care based on their importance to the collection as outlined in the *Art Acquisitions Policy* [see "Acquisitions Criteria"]. Conservation will be carried out as University budgets permit. Objects on loan to the University that fall within this Acquisitions Policyⁱ which are deteriorating shall be

reported to their owners. Unless the University is found to be responsible for the deterioration of the work, or the deteriorating work is designated to be gifted to the University, the University shall not assume the costs for conservation treatment.

Collections Conservation Procedures

- A.** To the best of its ability and with the in-house resources available SAAS and the Northern BC Archives will strive to monitor the exhibit areas of the *University Artwork Collections*.

- B.** Appropriate steps will be taken to mitigate deterioration where possible. If environmental or security conditions are a concern and cannot be changed due to financial or logistical constraints and there is an ongoing concern for the deterioration of the artwork it will be removed from that exhibit area and returned to the Archives' environmentally controlled storage facility.

IV. RECORDKEEPING: GUIDELINES & PROCEDURES

Recordkeeping Guidelines

The *University Artwork Collections* are to be adequately documented to ensure clarity of title, provenance and proper authentication. Documentation of the collections will be maintained and reviewed by the Archives on a regular basis according to professionally accepted standards. All recordkeeping related to collections management is the responsibility of the Head of Archives.

Recordkeeping Procedures

A. Upon acceptance into the *University Artwork Collections* a documentation file will be created for each item which provides a condition report of the artwork including any conservation concerns or exhibition requirements as well as any documentation pertaining to the donation/commission of the artwork. A review will be carried out periodically by the Archives to ascertain that such files are current.

V. DE-ACCESSIONING: GUIDELINES & PROCEDURES

De-Accessioning Guidelines

In order to strengthen its collection scope, it may be necessary, from time to time, for SAAS to recommend for consideration to Senate the removal of items from the University's Artwork Collections. Such items may no longer be relevant to the *Art Acquisitions Policy* and may be permanently removed (de-accessioned) from the *University Artwork Collections*. In instances where the approval for a substantial acquisition was originally consulted with the Vice-President of

External Relations or the President (Acquisitions Guidelines I), their review of the de-accession proposal may also be required.

De-accessioning may be recommended as a result of changing historical perspectives, the acquisition of superior examples of work already represented, deteriorating conditions of a work, and redundancies which may become apparent in the collection. In the case of de-accessioning being proposed due to changing historical perspectives, strong rationale must be provided as to the reason for its removal from the collection. Materials may also be de-accessioned due to accidental loss or destruction. The University will not acquire materials for the *University Artwork Collections* with the definite intention of eventual de-accession.

The de-accessioning of artworks will be undertaken in accordance with the highest professional ethical standards, and SAAS will use the *Art Acquisitions Policy* as the guide in all de-accessioning queries. SAAS will discuss and determine an appropriate disposition for the art in question based on the procedures outlined below, and the Archives will maintain the documentation for the de-accession program.

The de-accessioning of an artwork will be voted upon by SAAS quorum, with the final recommendation being referred to the Senate, Vice-President of External Relations, or President's Office for review and final approval. The de-accessioning of individual artworks may require the consultation and advice of the Office of External Relations to determine any conditions placed on the gift at the time of donation, and whether the donor acquired a tax receipt at the time of donation that may impact the proposed de-accessioning activity, and/or the advice of Purchasing - particularly in the event of de-accessioning via public auction.

De-Accessioning Procedures

- A.** The University shall not dispose of any work in the collections contrary to the terms on which the work was accepted.

- B.** If practical and reasonable to do so, the University will notify the donor if it intends to remove donated works from the collections.

- C.** Works will not be given to or sold to University employees, officers, SAAS members, students, nor to their representatives;

- D.** An adequate record of the conditions and circumstances of the de-accessioning of the work will be made and retained by the Archives as part of the University's central records collection;

E. Arm's length appraisals, or other evidence of fair market value, will be sought, where appropriate, prior to the disposal of works from the collection;

F. Individual works de-accessioned from the *University Artwork Collections* may be disposed of according to their nature and the circumstances in one of the following ways (listed by order of preference):

i. by transferring care of individual works to another public institution capable of offering an adequate standard of curatorial care and of allowing the work to serve the purpose for which it was initially acquired;

ii. by exchange with another public institution;

iii. by return to the original donor (this would be subject to Revenue Canada requirements, in the event that a tax receipt was issued for the original donation.)

iv. by sale at public auction; The intent would be that proceeds from the sale would be utilized by SAAS toward either the purchase of artworks for the University Artwork Collections as provided in the *Art Acquisitions Policy*, or; to suitable capital nature expenditures for the care and preservation of the existent collections, as recommended by the Archives. (See Section IX, Conservation Guidelines). Money from sales of disposed artworks will go to SAAS and SAAS will work with the Provost's Office and the Office of External Relations on expenditures of funds generated as a result of the sale of disposed artworks. See Section H.

v. or as a last resort, by destruction. This last resort would *only* be undertaken if an artwork has been damaged beyond recovery and it is inappropriate to risk exhibition in its deteriorated condition. The process of destroying and disposing of an artwork must be fully documented and disposed of in such a manner so that it is not possible for someone to retrieve the work and offer it for resale.

G. If in the opinion of SAAS, or instances where the approval for the materials as a substantial acquisition was originally consulted with the Vice-President of External Relations or the President (Acquisitions Guidelines I), and it is determined that the works are of such significance that they should remain in the public domain, and this recommendation is approved, then every reasonable effort shall be made to transfer the object to another art gallery or educational institution either for a fair market price or in exchange for artworks of comparable value;

H. If de-accessioned artworks are offered for sale other than as described above, preference will be given to sale by advertised public auction, or to sale in the public marketplace in a manner that will best protect the interests of the University of Northern British Columbia. Consultation with Purchasing and/or the Vice-President of External Relations should be consulted on the creation of such fund-raising initiatives. Item C (above) will continue to apply.

I. Where it has been determined that a piece in the collection is a fake or forgery, the object may be de-accessioned but may not be sold, exchanged, auctioned or given as a gift except for research purposes where its nature is fully disclosed.

J. Responsibility for the interim storage, safekeeping, arranging for pick-up of de-accessioned artwork lies under the authority of SAAS, with the Archives as the department conducting such activities.

VI. ART EXHIBITION: GUIDELINES & PROCEDURES

The responsibility of exhibitions of *University Artwork Collections* is assigned to the UNBC Arts Council, as it now focuses solely upon exhibition and supporting cultural events both on and off campus. The installation of items from the *University Artwork Collections* once approved for exhibit by the UNBC Arts Council shall be supervised by the Archives and coordinated with the Facilities Office to provide transport and hanging assistance.

VII. OUTGOING LOANS: GUIDELINES & PROCEDURES

Outgoing Loans - Guidelines

Timely requests for loans of individual items of artwork from the *University Artwork Collections* will be considered by SAAS, or may be forwarded for consideration by Senate or the President, from other universities or public galleries for the purpose of exhibition, research or interpretation. The University will only loan out from its collections works it owns with clear title. Works on long or short term loan will not be loaned out without the express permission of the owner. Out-going loans will be administered by the Archives with the assistance and direction of SAAS regarding the transfer of the loan, and the proposed use by the borrowing institution. The following procedures will be followed for outgoing loans from the *University Artwork Collections*:

Outgoing Loans - Procedures

A. All costs associated with the outgoing loan will be borne by the borrower including costs for proper care, conservation, security, insurance and transportation for the requested work(s); Artworks owned by UNBC and part of a short-term out-going loan (i.e. as part of a travelling exhibit to another gallery) would be covered under its insurance policy. In the case of a long-term

loan, UNBC Risk Management requires the borrowing institution to provide coverage (along with proof of coverage) while it is in their care, custody and control and to ensure there is agreement by both parties on the value of the insurance coverage for the works, and that it includes the period it is in transit.

B. A loan agreement stating the responsibilities of the borrower, the terms and duration of the loan, co-signed by the University and the borrower, is a required legal document for the completion of the loan request;

C. Mandatory conditions attached to any artworks requested for loan shall be respected and communicated to the borrower on the loan agreement. The University requires that the borrower seek written permission from UNBC and the artist(s), their heirs, or their designate if the loans are to be photographed for publicity, commercial or publication purposes. Any reproduction or publication of these photographs must include (if known) the following fields: title of the work, the artist, the medium, date of creation, the donor's name (if required through the donor agreement form) and the name of collection to which the artwork belongs. Sample credit line: **"Credit: Raven's Protection, Billy Edmund, Cedar carving, 1994, University of Northern British Columbia Artwork Collection."**

D. Pending a review of any terms & conditions made by the donor at the time of donation, photographs may be taken of artistic works from the *University Artwork Collections* for private study or research per the 'fair dealing' clause of the *Copyright Act*.

E. The University reserves the right to carry out periodic inspections or reviews of all outgoing loans requests and to withdraw them for any reason at any time.

F. Any exceptions to these regulations respecting loans must be approved by SAAS and the President or designate/Senate. Under no circumstances, however, shall works from the collection be placed in private residences, including those of the University's employees, faculty, Board of Governors and the University President.

VIII. INCOMING LOANS: GUIDELINES & PROCEDURES

Incoming Loans - Guidelines

The exhibition of incoming loans of artworks (i.e. non-UNBC artist exhibits, UNBC Student exhibits) is coordinated by the UNBC Arts Council, and on occasion in conjunction with the BFA program, for exhibit in the Rotunda Gallery. Such exhibitions do not fall under the authority of SAAS. For procedures on such exhibitions and associated programming, consult the UNBC Arts Council's Policy and Guidelines.

IX. CONSERVATION: GUIDELINES & PROCEDURES

Conservation – Guidelines

SAAS shall ensure the ongoing monitoring and maintenance of the University Artworks Collections to the highest professional standards. In order to maintain the value and condition of the University Artwork Collections, it may become necessary to upgrade storage methods or to provide conservation treatment for a piece of artwork. Any action regarding conservation shall be proposed by the Archives and reported to SAAS. Artworks owned by the University which are in a state of deterioration, and in need of expert conservation treatment, shall be analyzed by a qualified conservator. These works shall be prioritized in order of their need of immediate care of their importance to the University Artwork Collections in terms of the aims and objectives of SAAS, and conservation will be carried out as the University budget permits. When conservation measures exceed monies available, the Provost will be consulted to determine a course of action. Items on loan to the University which are deteriorating shall be reported to their owners. Unless the University is found to be responsible for the deterioration of the work, or the deteriorating work is designated to be gifted to the University, the University shall not assume the costs for conservation treatment.

Conservation – Procedures

- A.** Accurate and up-to-date condition reports must be maintained;

- B.** Access via security codes and pass keys to the Archives environmentally controlled storage facility, wherein the University's non-exhibited artworks are stored will be limited to Archives staff and designated Facilities staff only;

- C.** Access to the Archives environmentally controlled storage facility for the purposes of any conservation preparation shall be supervised by the Archives;

- D.** The temporary or permanent removal of art from the Archives environmentally controlled storage facility, and its temporary or permanent installation at pre-designated locations throughout the University's Prince George campus shall be supervised by the Archives to ensure proper care and handling protocols are followed.

Figure 1- UNBC Art Acquisitions Procedures Flowchart

