

University of Regina President's Art Collection Standards and Procedures

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1. Background

The University of Regina has a remarkable visual arts legacy and a rich, diverse collection of artworks in a variety of media. The University's history of engagement with the arts began when art classes were offered during the early days of Regina College, and prints and paintings were collected, commissioned or donated from as early as 1929. In 1936, the University of Saskatchewan (Regina College) received a donation of cultural importance from Norman MacKenzie, which included both artwork and the funds to build a gallery. This was a catalyst in the revitalization of the Regina College and a pivotal moment in establishing major cultural growth at the University of Regina, playing a part in the foundation of the School of Art, the Norman MacKenzie Art Gallery and subsequently the University's Fine Arts programs. In the mid-1960s, the President's Committee on Campus Art (now the President's Advisory Committee on Art, or PACA), was created to care for the collection, source funds, advise and purchase artworks for the University. These efforts responded to a general need to improve the campus environment and recent campus expansions. Their priority was to display artworks in public spaces to ensure that they could be enjoyed by all.

President's Advisory Committee on Art (PACA) and the Curator/ Preparator

In 1999, the President of the University of Regina established the President's Advisory Committee on Art ("PACA") in response to a need for standard development and guidance in collaboration with the Curator/ Preparator. PACA's current terms of reference are linked in the section "Related Information", below.

In 2002, a temporary, part-time student curator position was established ("the Curator"). In 2015, a Curator/ Preparator 3-year term position was created, becoming a permanent position in 2017. The Executive Assistant to the Dean of University Libraries and Archives provides financial and administrative support to the Committee and the Curator/ Preparator.

1.1 Artworks Owned by the University of Regina

The works of art fall within four different categories:

- a) MacKenzie Art Gallery, The University of Regina Collection
The MacKenzie Art Gallery, The University of Regina Collection, is stewarded by the MacKenzie Art Gallery Inc. (MAGI) under the terms of the 1990 Agreement, struck when the MacKenzie Art Gallery (MAG) became a gallery independent of the University. This collection consists primarily of the Norman MacKenzie bequest, and selected artworks acquired by the University (during its various iterations as Regina College, Regina Campus of

the University of Saskatchewan, and the University of Regina). It also includes a small number of works subsequently transferred to the trusteeship of the

MAG. The joint acquisitions fund (“the Norman MacKenzie Trust”) administered by the University are available to assist with the maintenance of and additions to the University of Regina Collection at the MAG. The MacKenzie Art Gallery, The University of Regina Collection (which includes future acquisitions) is also governed by this standard, as implemented through the MAG’s own internal policies and procedures.

b) The University of Regina President’s Art Collection

This collection includes all artworks which the University owns as a corporate body, including all artwork which was not transferred to the care of the MAG in 1990 or thereafter. Much of the work in the President’s Art Collection is on display throughout the University. The University of Regina President’s Art Collection also includes:

i) The University of Regina MFA Collection

From the mid 1970’s to 2010, the University of Regina had an academic standard in place to acquire a work of art from each visual arts graduate student upon graduation.

c) University of Regina Shumiatcher Donation

In June 2014, Dr. Jacqui Shumiatcher pledged to donate the Drs. Morris and Jacqui Shumiatcher art collection to the University. The University of Regina Shumiatcher Donation is integrated into the University of Regina President’s Art Collection.

d) University of Regina Shumiatcher Inuit Art Collection

A collection consisting of approximately 300 works of Inuit origin, donated by Drs. Morris and Jacqui Shumiatcher. In 2014, the University of Regina entered into a partnership with the MacKenzie Art Gallery whereby the MAG agreed to steward and exhibit a portion of the University of Regina Shumiatcher Inuit Art Collection on the University’s behalf. This is intended to preserve the Shumiatcher Inuit Art Collection for posterity, to ensure its continued public exhibition and display for the promotion, appreciation and study of art in Saskatchewan. This agreement provides both parties with predictable and realistic access to the works for exhibition purposes, and to maintain the legacy as well as the national and international reputation of Drs. Morris and Jacqui Shumiatcher as leading collectors of art.

1.2 General

The University of Regina seeks to reflect the world in which we want to live – a world that values empowered citizens, generates high-impact scholarship, and embraces Canada’s diversity. The University believes that the collection, maintenance and display of art enhances the University environment by reflecting diverse cultures, stimulating thought, supporting research, and providing enjoyment for those who work, study and visit the University. With this mandate comes the responsibility to acquire, care for, and display art in accordance with best practices.

This set of standards and procedures will reference all collections owned by the University of Regina, but primarily focuses on the President’s Art Collection.

1.3 MacKenzie Art Gallery, University of Regina Collection

The MacKenzie Art Gallery, University of Regina Collection, is subject to the terms of an Agreement (see: Related Information) between the University and the MacKenzie Art Gallery, Inc. The Agreement provides adequately for acquisition, deaccessioning, accessibility, and conservation and preservation. The Agreement is monitored and reviewed from time to time.

1.4 Unit Holdings

1.4.1. University Property

Consistent with the principle that all property purchased with University funds or donated to the University is the property of the University of Regina as the body corporate, all art held by University units (faculties, departments, institutes, centres, etc.) is the property of the University of Regina.

1.4.2 Responsibility

All University units having or wishing to acquire or deaccession art have a responsibility to conform with all pertinent University policies (e.g., fixed assets, donations, insurance) and to adequately care for the work. Units may request the advice or assistance of the Curator/Preparator in dealing with unit holdings.

Definitions

2. Standard-specific terms and their definitions

a) PACA

The President's Advisory Committee on Art, or PACA, is comprised of University and community representatives. PACA works with the Curator/Preparator on high-level guidance and decision-making around issues such as acquisitions, deaccessions and standard-making, and provides recommendations to the President.

b) The Curator/Preparator

Oversees day-to-day operations, administration and curates the President's Art Collection.

c) MAGI Agreement

Sets forth the relationship between the MacKenzie Art Gallery Inc. and the University of Regina. The Agreement outlines ownership of works of art, loan of the Collection, funding and financial support, custody, management and display and other responsibilities of each party.

Standards

A. Collections Standard: The University of Regina President's Art Collection

3. Preamble

A clear collections standard is a prerequisite to efficient and effective management and further development of the University of Regina President's Art Collection. This standard outlines the scope of the Collection, positioning the University to acquire new pieces through donation or, as funds allow, through purchase or commission. It sets out priorities and best practices for the care, maintenance and display of the Collection, and defines the parties responsible for these activities. The University also has the right to deaccession and dispose of artworks when necessary. This standard also helps guide decision-making about loans, deaccessioning or transfer of works of art.

3.1. Purpose and Scope of the Standard

- a) The purpose of this part of these policies and procedures is to guide the development and stewardship of the President's Art Collection ("the Collection").
- b) Nothing in this standard precludes the University from borrowing work from other individuals or collections for display or teaching purposes.

3.2 Focus of the President's Art Collection

Whereas several provincial public institutions collect art with a general focus on Saskatchewan or Regina, the President's Art Collection will reflect the artistic identity and history of the University of Regina as expressed through the visual arts, with reference to the broader context in which that heritage has developed, and is developing. As a result, the University will shape the Collection, in the future, as follows:

- Primary focus:
- Artwork produced by current or former faculty and students of the University of Regina and its antecedents.
 - Artwork of artists and artistic movements either having a significant influence on or having been significantly influenced by artistic developments at the University of Regina and its antecedents.
 - Artwork of Indigenous origin from Saskatchewan and/ or Treaty areas 2, 4, 5, 6, 8 and 10.
 - Artwork by artists made in, or connected to, the southern Saskatchewan region.
 - Artwork of significant aesthetic, historical, cultural or market value.
- Secondary focus:
- Artwork that pertains to teaching and research activities at the University of Regina and federated colleges.

Efforts will be made to solicit donations, and where resources permit, to purchase work that will develop the Collection. Gaps in the Collection should also be identified and appropriate work should be sought for acquisition, with particular focus on increasing underrepresented holdings, with particular attention to the work of women, BIPOC, and LGBTQIA+ artists. Efforts will be made when possible to commission art, whether on a permanent or a temporary basis.

All works that fit these criteria should be accepted based on an assessment of their artistic merit and cultural value, and condition and collection concerns (such as the cost of maintenance, conservation, storage and display, etc.). These criteria will be determined by PACA and/ or the President.

Artwork outside of these foci will not normally be prioritized for acquisition and/ or retention.

3.3. Use of the Collection

Through the Collection one can trace the historical and cultural development of the University. The Collection is primarily intended to enhance the University's teaching, learning and research environment, in addition to enhancing the visible environment for those who live, work, study and visit the University.

3.3.1 The Collection should be as accessible as possible. Efforts will be made to maximize the display and loan of works in the Collection. (See Loans Standard, below.)

3.3.2 Access to the Collection as a teaching, learning, research and ceremonial resource shall be assured.

3.3.3 While artwork must be maintained, protected and adequately stored, the University recognizes it will not always be possible to keep all works at museum or gallery standards of preservation. Consideration should be given to periodic reviews of the works in the President's Art Collection and in the University of Regina Collection under the care of the MAGI to assess and advise whether any works should be transferred from one collection to the other.

3.3.4 The Collection will be highlighted and exhibited in creative and innovative ways.

3.3.5 Artwork may be lent to other institutions for exhibition at the discretion of the Curator/ Preparator, after consultation with the Chair of PACA and/or the President.

3.4. Indigenous artwork

A key objective of the University of Regina is to ensure First Nations and Metis cultures are reflected in all aspects of campus life. The University recognises that collections of Indigenous artwork and other objects of material culture can play a vital role in the understanding of both pre-Contact and colonial histories of Canada, Indigenous experiences, cultural and traditional practices, and issues of the present day. These stories have not always been presented fairly or truthfully within the context of the public display of objects. In recognition of this, and the University's responsibilities to both the Indigenous objects under its care and to the communities it serves, the President's Art Collection will:

3.4.1 Foster respectful relationship-building and partnerships with Indigenous peoples and groups, including Elders/ Knowledge Keepers, the Office of Indigenization, the Indigenous Advisory Circle (IAC), ta-tawâw Student Centre, students, faculty, staff and community members.

- 3.4.2** Address and increase, where possible, underrepresented Indigenous holdings within the Collection, i.e.: Artwork of Indigenous origin from Saskatchewan and/ or Treaty areas 2, 4, 5, 6, 8 and 10. (see also: *3.2: Focus of the President's Art Collection*)
- 3.4.3** Seek out and present Indigenous guidance, knowledge and perspectives in the acquisition, research, care, display and description of artwork.
- 3.4.4** Ensure a consistent and diverse presence of Indigenous artwork is on public display throughout University campuses. Access to artwork in storage and in non-public spaces is also assured. (see also: *3.3. Use of the Collection*)
- 3.4.5** Exercise responsible and informed care for sacred, ceremonial, or otherwise sensitive objects. This includes seeking relevant permissions and guidance around protocols for handling, storage and display, and the consideration of repatriation if appropriate. Use of such objects by appropriate requestors (ceremonial use, for example) is also assured.

3.5. Documentation of the Collection

3.5.1 Inventory

- a) All artwork in the President's Art Collection (except work in the MFA Collection) must be appraised and documented for inventory and insurance purposes. A detailed and up-to-date digital inventory will be regularly maintained, which identifies each work by image, title, artist, date, medium, provenance, accession number, current location, and condition, where information is available. Hard copy files will also be maintained to represent up-to-date records of each artwork in the Collection.
- b) The electronic inventory will be the source of various reports and data on the Collection as a whole (e.g. inventory reports for the University's insurance floater standard, annual reports, etc).
- c) The Curator/ Preparator will be responsible for maintaining the inventory and for generating reports as necessary.

3.5.2 Identification and labelling of the work

- a) Every artwork in the Collection will be identifiable through labelling or other appropriate means on the physical object. Information should include: Title, artist, date, medium, accession number and ownership by the University of Regina, President's Art Collection.

Identification shall not be removed or modified by anyone other than the Curator/ Preparator.

- b) All work on display shall be identified by means of visible exhibition labels.

3.6. Copyright

The University will respect copyright law as it applies to visual artists and their work created after 1988. The Curator/ Preparator will seek permission to reproduce images of artworks where necessary.

B. Loans Standard: The President's Art Collection

4. Purpose of the standard

In order to facilitate the use(s) of the Collection outlined above and to responsibly manage the Collection, it is necessary to establish clear guidelines and procedures for the temporary loan of artworks.

4.1. Principles

4.1 To maximize the exposure of students, faculty, staff and visitors to the Collection.

Most works from the President's Art Collection are on permanent, semi-permanent, or temporary display on both campus locations. Because the campus evolves and areas periodically undergo renovation, some works will need to be removed temporarily from their display site in order to avoid damage or loss. Certain works need to be circulated on a regular basis for reasons of conservation, relocated to a more appropriate site or removed from display permanently. That said, efforts will be made to have as many artworks as possible on display at all times.

4.2 Loans and Display

The Curator/ Preparator will advise PACA on circulation goals and will be responsible for the loan and rotation of work on display on University campuses.

Faculty members, staff members, and academic or administrative units may request the loan of an artwork from the Collection on University property from the Curator/ Preparator. The Curator/ Preparator is responsible for determining where and how artwork is placed, and may require the return of any work on loan at any time. The Curator/ Preparator must be contacted before any work in the Collection is removed from a site.

The choice of every location will be approved by the Curator/ Preparator. Given the focus and use of the Collection, the Curator/ Preparator will exercise reasonable judgment in considering the acceptability of the site, including security; public access; and environmental factors such as light, humidity, temperature variations and exposure.

The loan of all works needs to be meticulously documented for purposes of conservation, preservation and documentation of the Collection and for inventory control and insurance purposes. The Curator/ Preparator is responsible for this documentation.

4.3. Responsibilities of the Borrower

The Borrower must provide appropriate standards for the proper care of the piece, as verified by the Curator/ Preparator. The borrower must also report immediately to the Curator/ Preparator any damage or immediate risk to the work.

Roles and Responsibilities

5. Roles of individuals and committees associated with the President's Art Collection

a) Dean of University Libraries and Archives

Chair of the President's Advisory Committee on Art and responsible for the strategic oversight of the President's Art Collection, PACA, and the work of the Curator / Preparator.

b) Curator/ Preparator

Reporting to the Chair of the President's Advisory Committee on Art, the Curator/Preparator is responsible for managing and curating the University of Regina President's Art Collection. Duties include preparing and installing works for exhibition according to established standards, policies and practices, documenting and maintaining the Collection, incoming acquisitions and appraisals, and supporting art-related campus activities where required.

c) President's Advisory Committee on Art (PACA)

PACA includes representation both internal and external to the University and is advisory to the Chair and the President for the development of standard and procedures with respect to the President's Art Collection and the review of proposed acquisitions of art. Where required, PACA engages in strategic planning with respect to future development and maintenance of the collection, and is advisory during the hiring of the Curator/Preparator. PACA also provides recommendations of disbursements related to art and the annual reporting of the Committee's budget, and other related recommendations for action to the President.

Consequences for Noncompliance

Noncompliance has the potential to affect the physical wellbeing of the collection and the reputation and finances of the University. Loss and damage of artwork is difficult to remedy, time consuming and expensive. In most cases, artworks are irreplaceable. Therefore, adherence to this Standard and to legal, ethical and professional standards are necessary to ensure University-owned artwork is adequately maintained.

Borrowers who are found to neglect the responsibilities outlined in the Loan Agreement or this Standard may be subject to restrictions on borrowing artwork in the future. Units may also be asked to cover or contribute to financial losses relating to damaged or lost artwork.

A. COLLECTIONS PROCEDURE: THE UNIVERSITY OF REGINA PRESIDENT'S ART COLLECTION

6. Acquisitions

6.1 Any acquisition opportunity must be brought to the attention of the Curator/ Preparator for a preliminary assessment. The Curator/ Preparator will advise the President's Advisory Committee on Art (PACA) about the work, its consistency with the Collection's focus, the potential to exhibit it, and any entailments or other considerations. PACA will consider the advice of the Curator/ Preparator and make a recommendation to the President. All gifts of artwork must be reviewed and approved in advance, in accordance with the University's Donation and Gift Acceptance Policy (GOV-030-005).

6.2 Only in exceptional circumstances will PACA recommend acquisition of a work that lies outside of the primary and secondary focus of the Collection.

6.3 The decision of the President will be communicated to PACA, the Curator/ Preparator and, in the case of an offer to donate a work, to the donor.

6.4 The Curator/ Preparator will work with University Advancement and Communications and Financial Services on all donations to ensure adherence to the donations policy and appropriate recognition and receipts.

6.5 The Curator/ Preparator will update the collections database whenever a work is acquired and ensure proper identification and labelling.

6.6 In cases where artwork is acquired by purchase using University funds through a single source, it will require a CBE form to be submitted if the price exceeds \$5,000, in compliance with the University's Purchasing Goods and Services policy (GOV-010-035).

6.7 Arrangements concerning the delivery of all gifts-in-kind will be made only once the donation is accepted.

7. Commissions

7.1 Where works of art are to be built into the fabric of a new major capital project or are intended to be displayed in such a building, the acquisition of these works are subject to the terms of this Standard and these works shall become part of the President's Art Collection. In addition, PACA shall be involved and represented in any commission competition and jury.

B. DEACCESSIONING AND DISPOSAL: THE PRESIDENT'S ART COLLECTION

8. Procedure

8.1 During routine management and periodic reviews of the Collection, the Curator/Preparator may identify artworks that they consider candidates for deaccession and/or disposal. Reasons for this may include:

- a) The item is not consistent with the scope of the Collection
- b) The item is a duplicate
- c) The University is unable to reasonably store and/ or display the item
- d) The item poses a hazard
- e) The item no longer serves the University community

- f) The item is cultural, ceremonial, or religious property which warrants repatriation to its community of origin
- g) The item has significantly deteriorated, become damaged or destroyed
- h) The item merits conservation or exhibition to a standard the University cannot reasonably provide

In these cases, deaccession and/ or disposal may be considered to formally remove the item from the Collection and University ownership. The Curator/ Preparator will provide a report to PACA providing rationale for deaccession. If the work was donated, the report will include information on any constraints in the terms of the donation and the item's provenance. Ethical, legal factors, budget and potential disputes must be thoroughly considered. PACA will consider the advice of the Curator/ Preparator and make a recommendation to the President for deaccession and disposal.

8.2 Only in exceptional circumstances will the PACA recommend deaccessioning a work that lies within the primary and secondary focus of the Collection.

8.3 The decision of the President will be communicated to PACA and the Curator/Preparator.

8.4 The methods of deaccession and disposal must benefit both the Collection and the University community. Where appropriate, stakeholders such as University staff, Indigenous knowledge holders and leaders, community members and donors should be consulted.

8.5 Methods of disposal will depend on the unique circumstances of each object. Options may include, but are not limited to:

- a) Free donation or transfer to another unit or institution interested in acquiring the item
- b) Free donation or transfer to another third party
- c) Return to donor
- d) Return to artist
- e) Return or repatriation of property to the community of origin
- f) Sale or auction
- g) Listing via the University of Regina's Salvage/Surplus processes
- h) Donation to a community support agency for resale

If donation or transfer is not possible, sale or auction may be considered. Any resulting funds will normally be used to develop the President's Art Collection through the purchase of artwork. All sales must be recorded by the University's Financial Services department.

Regardless of the disposal method, the process should be carefully considered, properly recorded, and undertaken in a transparent manner to ensure adherence to industry ethical and professional standards.

8.6 The Curator/ Preparator will work with relevant University units to facilitate the disposal of the artwork. An internal and external communications strategy may need to be developed.

8.7 The Curator/ Preparator will update the electronic inventory and comply with record-keeping practices, whenever a work from the Collection is donated, transferred or destroyed. The Executive Assistant to the Vice-President (Administration) will notify Financial Services and others, as required.

Related Information

Terms of Reference, President's Advisory Committee on Art

https://www.uregina.ca/president/assets/docs/pdf/PACA_TOR_Jan_2020_FINAL.pdf

MacKenzie Art Gallery Inc. / University of Regina Agreement

Housed in the Office of the President

University of Regina Purchasing Goods and Services Policy (GOV-010-035)

<https://www.uregina.ca/policy/browse-policy/policy-GOV-010-035.html>

University of Regina Donation and Gift Acceptance Policy (GOV-030-005)

<https://www.uregina.ca/policy/browse-policy/policy-GOV-030-005.html>

9. Review of Standard

This Standard shall be reviewed every five years or at the request of the President.