

Art Care Procedures Guidebook

Non-museum artwork at the University of Oregon

Created by the Art Care Committee

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University of Oregon Art Care Procedures and Guidelines

Purpose

The university of Oregon fine art collection consists of the following collections:

- Museum loaned and permanent art
- Oregon Arts Commission; Percent for the Art
- University of Oregon: Percent for the Art
- Special Collections within the University's libraries
- University departmental funded purchases
- Donated artwork and foundation purchases

This document was created to provide guidance to campus partners on best practices for managing, inventorying, and maintaining artwork. This document does not provide guidelines for museum or library managed artwork per [Policy Number II.08.01](#). This document is a living document meaning it will be continually updated as needed by the ART Care committee. Departments seeking additional guidance may contact riskmanagement@uoregon.edu.

Oregon Art Commission: Percent for the Art

Oregon was one of the first states in the nation to pass Percent for Art legislation, placing works of art in public spaces throughout the state. Since 1975, Oregon citizens have taken part in the selection of artwork for their state's higher education campuses and government facilities.

As of 2023 the state art collection, includes more than 2,700 artworks: drawings, paintings, mixed media, photography, original prints, sculpture, ceramics, glass, mosaics, murals, textiles and both site-specific and structurally integrated art installations.

The University of Oregon houses one of the largest Percent for Art collections in Oregon. The University must adhere to the State of Oregon's ORS and OAR governing rules set by legislation. This section pertains to those statutes and processes.

Percent for Art: Selection Process

Percent for Art program artwork is selected and commissioned by selection committees composed of representatives of the commissioning agency, community members, arts professionals, and a project architect. The UO ART-Care committee manages the art in the Percent for Art collection that are in UO facilities, but does not select the art. Rather, the Oregon

Arts Commission project managers facilitate the selection process and serve as non-voting chairs of committees. For each project, an Art Selection Committee evaluates styles, materials, locations, and themes to select artwork appropriate for each building. Through shared discussion and a thorough review of proposals, the Art Selection Committee makes final selections of artists and works of art for the building.

Percent for Art: Relocation and Deaccession

Artworks that need to be relocated, deaccessioned, or conserved must first be approved by the Oregon Percent for Oregon Arts Commission (OAC) committee, the PAAC (Public Art Advisory Committee). Departments should coordinate with the OAC, UO Office of Risk Management and Insurance, and Property Control [123-475-0074 Relocation and Deaccession](#)

(1) Each Relocation and Deaccession action shall be determined on a case-by-case basis. Standards applied to Deaccession shall be at least as stringent as those applied to the acquisition process.

(2) Changes in fashion, taste, administration, or the immediate pressures of public controversy are insufficient to support a Relocation or Deaccession action.

(3) Relocation or Deaccession will not be considered until at least five years have elapsed from the date of completion identified under OAR 123-475-0065(1)(a) of permanent Works of Art and acceptance in the case of portable Works of Art unless special circumstances exist. Special circumstances include, without limitation, when a Work of Art has been damaged beyond repair.

Statutory/Other Authority: ORS 359.025 & 359.142

Statutes/Other Implemented: ORS 276 .073 - 276 .090

History: Renumbered from 190-020-0074, OBDD 36-2010, f. 10-14-10, cert. ef. 11-1-10
OAC 1-2010, f. 6-30-10, cert. ef. 7-1-10

Criteria for Relocation or Deaccession

[123-475-0080 Criteria for Relocation or Deaccession](#)

The Oregon Arts Commission may approve a request to consider Relocation or Deaccession of a Work of Art for one or more of the following reasons:

(1) The artwork requires unforeseen excessive maintenance or repair, contains failing materials, faults of design or workmanship, or repairing or securing the Work of Art is or becomes impractical or unfeasible;

(2) It would benefit the collection re replace the Work of Art with another more significant Work of Art by the same Artist;

(3) The Work of Art has been the source of significant, documented adverse public reaction over at least five years, and a broad range of people who come into regular contact with the Work of Art support its removal;

(4) The condition or security of the Work of Art cannot be guaranteed;

(5) The Work of Art has become significantly less appropriate over time, given changes in the function or character of the collection, setting or the community;

(6) The site is going to be demolished or adapted, and it is not possible to successfully incorporate the Work of Art into redevelopment of the site;

(7) The site is no longer publicly accessible;

(8) There is not suitable new site available for the Work of Art in the same facility;

(9) The Work of Art endangers public safety.

Statutory/Other Authority: ORS 359.025 & 359.142

Statutes/Other Implemented: ORS 276 .073 - 276 .090

History: Renumbered from 190-020-0080, OBDD 36-2010, f. 10-14-10, cert. ef. 11-1-10
OAC 1-2010, f. 6-30-10, cert. ef. 7-1-10

Procedure for Relocation or Deaccession

[123-475-0085 Procedure for Relocation or Deaccession](#)

(1) The Public Art Advisory Committee will undertake periodic reviews of the collection and

review all Relocation and Deaccession requests submitted to the committee by Oregon Arts Commission staff on behalf of the Arts Commission, a Resident Agency, or the public.

(2) The Public Art Advisory Committee shall make recommendations to the Oregon Arts Commission on all Relocation and Deaccession requests.

(3) Sequence of Action.

(a) Upon receipt of a request for Relocation or Deaccession by a Resident Agency, citizen(s), or the Oregon Arts Commission or its staff, Oregon Arts Commission staff shall prepare a report to the Public Arts Advisory Committee that shall include the condition of the Work of Art, recent photographs, estimated value, reasons for considering Relocation or Deaccession and addressing the criteria contained in OAR 123-475-0080, options for relocating or repairing the Work of Art when applicable, opinion of the head of the Resident Agency, and any other supporting or relevant information.

(b) The Public Art Advisory Committee shall review the report and may direct Oregon Arts Commission staff to seek additional information about the Work of Art from the community where it is installed, the Artist, art galleries, curators, conservators, appraisers, or other arts professionals.

(c) The Public Art Advisory Committee shall recommend to the Oregon Arts Commission whether the request for Relocation or Deaccession should be denied or granted in whole or in part. The Public Arts Advisory Committee may recommend modifying, relocating, selling, donating, disposing of, or storing the Work of Art. The recommendation must address the following:

(A) Criteria contained in OAR 123-475-0075, if any, that have been met;

(B) Most appropriate action and method of action;

(C) Specific recommendation if the Work of Art is to be traded or sold for the purpose of purchasing another Work of Art by the same Artist;

(d) The Oregon Arts Commission staff shall prepare a report for consideration by the Oregon Arts Commission at a regularly scheduled meeting that includes at least the following:

(A) The Public Art Advisory Committee's recommendations;

(B) The opinion of the head of the Resident Agency;

(C) To the extent required by any contract between the Contracting Agency and the Artist, the opinion of the Artist, if living, if the Artist has provided an opinion.

(e) If the Oregon Arts Commission determines that a Relocation or Deaccession request may be granted, the Oregon Arts Commission will notify the Contracting Agency of its approval.

(4) Method for Relocation: On rare occasions, a Work of Art in the State of Oregon Public Art Collection may be removed from its original location in a State Building. Works of Art will be removed only with the approval of the head of the Resident Agency (or designee), and the Oregon Arts Commission. When considering new locations, the following criteria apply:

(a) The new location must be a State Building;

(b) If the new location is a different facility, the new Resident Agency must be willing to accept the Work of Art on long-term loan, for a period of at least five years.

(c) If the new location is a different facility, the new Resident Agency must be willing to provide for security and maintenance of the Work of Art.

(d) The new location must be viewed by a broad range of citizens.

(5) Methods of Deaccession: Works of Art will be deaccessioned only with the approval of the Head of the Resident Agency (or designee) and the Oregon Arts Commission. Deaccession shall be accomplished in one of the following manners as determined by the Oregon Arts Commission to be in the best interests of the citizens of Oregon, the State of Oregon Public Art Collection, and the public trust invested in the Oregon Arts Commission as the steward of the collection:

(a) Sale or Trade.

(A) If the Work of Art has not been appraised in the past five years, a certified appraisal will be conducted.

(B) If stated in the approved recommendation, the Artist will be given first option to purchase or trade the Work of Art.

(C) Sale may be by auction, gallery resale or direct bidding by individuals, in compliance with state law and policies governing surplus property.

(D) Trade may be through the Artist or gallery, museum, or other institution for one or more Works of Art of comparable value by the same Artist.

(E) No Works of Art may be sold or traded to members or staff of the Arts Commission or Public Art Advisory Committee or their immediate families.

(F) Proceeds from the sale of a Work of Art shall be used to purchase artwork in keeping with the definitions and limitations of the Program and in accordance with the Oregon Arts

Commission's decision to approve Deaccession. Funds may be expanded with the oversight of the Public Art Advisory Committee. Any preexisting contractual agreements between the Artist and the state regarding resale shall apply.

(b) Destruction of a Work of Art that is deteriorated or damaged beyond repair, or beyond value of the Work of Art, and therefore deemed to be of negligible value. Alternatively, the Work of Art may be returned, in present condition, to the Artist, if living, to the state or representative of the Artist, or to an art conservation research or training facility as a disposable Work of Art.

(c) If the Oregon Arts Commission is unable to dispose of the Work of Art in a manner described in this section, the Work of Art may be donated to a non-profit organization or otherwise disposed of as the Oregon Arts Commission determines reasonable.

(6) Costs for Relocation or Deaccession. Unless otherwise requested by a person or agency requesting Relocation or Deaccession and approved by the Public Art Advisory Committee, costs for appraising, cleaning or minor repairs to a Work of Art as needed to be suitable for display should be charged to the original Resident Agency. Transportation to storage or a new location should be charged to the original Resident Agency. Installation or any major conservation, reframing, or similar activity should be charged to the new Resident Agency. Costs may be negotiated in the best interests of each entity.

(7) Compliance with Applicable Policies and Regulations. Deaccession of Works of Art shall be done in a manner that complies with all other applicable state and federal law. For example, deaccession must comply with applicable procedures and laws relating to the disposition of State property and with laws protecting Artists' rights.

(1) Documentation:

(a) Identification: The Contracting Agency shall assist the Oregon Arts Commission with identification of the Work of Art which may include, without limitation, that plaques or labels identifying the Work of Art, are securely affixed, unobtrusive, and well designed. Plaques, labels, or other identifying media shall include the name of the Artist; title of the Work of Art, if any, medium, and year completed.

(b) Registration: The Oregon Arts Commission shall maintain inventory records. The Oregon Arts Commission provides copies of each Contracting Agency's inventory records upon request by the Contracting Agency.

(c) Publications: Contracting Agencies are encouraged to publish informative folders and booklets on the Works of Art, such as those in the State Library and the Department of Administrative Services. The Oregon Arts Commission is available to assist with editorial and technical assistance.

(2) Evaluation: The Oregon Arts Commission shall annually make a public report on the projects of the previous year and shall conduct periodic evaluations of the Program.

University of Oregon: Percent for Art Acquisitions

The UO's internal art acquisition process is closely modeled on the OAR 123 Division 475 which governs the OAC art management. The University, since realigning its partnership with the state in 2014, has instituted its own internal process for allocating 1% of construction costs to the acquisition of artworks. This process is currently managed by staff from Campus Planning and Facilities Management and the Jordan Schnitzer Museum of Art. This acquisition process is used for building projects with construction costs greater than 5 million dollars where funding has not been allocated by the Oregon State Legislature but instead has been raised through separate UO funding mechanisms.

The UO acquisition process is very similar to the OAC process. UO acquisition is committee-based with voting representatives from the UO Art Faculty, 3 members of the resident department (1 Admin, 1 Faculty/Staff, 1 Student), 1 member of the UO President's Office – Art Commission Task Force, and 1 outside artist. Non-voting members include the CPFM representative, JSMA representative, Project Architect(s), and Campus Planning member for guidance especially on exterior artworks. The committee meetings are open to the public.

The committee works within the University of Oregon's CPFM procurement system using an RFQ/RFP public call for art. The committee reviews artworks to determine suitability and allocate funds. CPFM and Museum staff complete contracting and coordinate design, delivery, and installation.

Once acquisition is complete, the artworks are associated with the building. In most cases care and maintenance become the responsibility of the building residents and CPFM. Losses associated with the artwork will be assessed case by case to determine responsibility for any deductible. Care is taken that artworks do not impose an unreasonable burden of maintenance on resident department budgets. The ART Care committee may be asked to make recommendations.

Artwork Purchased by department funds

This section is intended to provide departments with guidance on best practices for inventorying, documenting, storing, and conserving artwork purchased or managed by university departments.

University departments may purchase fine artwork for display in their respective department buildings. Departments must follow the University purchasing and contracting guidelines and notify property control when a purchase exceeds \$5,000.00.

Related Policies and Procedures:

[Strategic Purchasing of Services and Goods: Policy Number: IV.09.03](#)

[Real Property, Space Use and Facilities Planning, Policy Number: IV.07.06](#)

[Property Control Reporting](#)

Donated artwork and foundation purchases

Receiving Donated artwork

Potential donors must send a proposal with the following information to the University Public Art task force. The University Public Art Task force reviews art proposals to be donated. Any art that is proposed to be donated must go through Advancement to determine acceptance. The current contact is Kelly Kline, Senior Executive Assistant to the Vice President of University Advancement & McMorrin House Manager. Departments may reach out to the Public Art Task Force by emailing kkline@uoregon.edu.

- Photo of the artwork
- Artist
- Title
- Date
- Medium
- Dimensions
- Provenance/history of ownership
- Current condition

Donor Obligations

Purchased made with foundation funds considerations.

Condition Reporting Process

Condition Assessments and Inventory for non-museum artwork

The ART-Care committee is developing an inventory application for artwork that is not housed in university museums. This application will be co-managed by the Risk Management and Insurance Office and the ART Care committee. The ART Care application will also allow for the University to check on the condition for percent for the art and donated artwork. Condition

reports will be transmitted to the OAC once a quarter once surveying begins. Departments needing access to the system to inventory their art may make a formal request to the Office of Risk Management and Insurance.

Condition Reporting Process non-museum art

Conducting an Inventory Artwork Check: Departments may perform an art survey using the art survey PDF document or request access to access to the ART CARE survey app by emailing riskmanagement@uoregon.edu. ART CARE survey app is under development at this time.

Departments may use the smartsheet art survey at this time until the ART Care application is ready for use. <https://app.smartsheet.com/b/form/21d0da66e6b74b30a7051c7f250d16e0>

Conservation non museum art

See conservation procedures above for OAC. If damage is noted in the condition report or if a piece falls into a 2 or below on the condition scale, then it should trigger reporting to OAC and UO Risk Management immediately.

Accession: Department Purchased Artwork non museum art

“Accession” is to accept artwork into the University’s Art Collection

To be formally accepted into the collection, an object must be accompanied by pertinent paperwork that proves that it is free and clear for sale or donation. This paperwork should also provide a history of the object that includes artist information, restoration and conservation measures performed, location of companion pieces, and past collectors and exhibitions information. For examples of legal documents of conveyance, please see the “**Erb Memorial Union Administration, University of Oregon, Permanent Collection Art Purchase**” form (Appendix A) and the “**Erb Memorial Union Permanent Art Collection Art Donation**” form (Appendix B). Once accessioned, the artwork becomes entirely the property of the University of Oregon. To acquire accession, OAC will provide accession contracts. Signed and accepted contracts serve as prove of ownership.

Deaccession: Department Purchased Artwork non-museum art

“Deaccession” is the process by which an artwork is formally removed from the collection.

Deaccession through Sale: If an inescapable need arises to de-accession through the sale of

artworks, the revenue from such sales must be used to fund the collection, either care or purchase of new art. Acceptable use of deaccessioning revenue could include, but is not limited to, upgrades, in storage facilities, acquisition of more relevant objects, conservation services, or other projects. Income from deaccessioned works may not be used to fund personnel cost, indirect program costs, or other expenses not directly related to art or maintenance of art.

Deaccession through disposal:

Before you dispose of any equipment, please consider what type of item it is, if it is useable, if it is a capital or leased asset, or if it was funded by a sponsored project or bond. Any useable equipment should first be listed on the Surplus Website for other departments to claim, before anything is offered for sale, donation, or permanent disposal.

All capital assets require notification to Property Control if they are moved, and approval by Property Control to be disposed; this is especially important for Federally funded assets. Large non-capital items such as most furniture is to be picked up via work order by Facilities Services. Please read on to the below sections for more detailed information for each disposal method.

Learn more here: [UO property disposal](#)

[Purchasing Considerations: Department Purchased Artwork non-museum](#)

To assess purchasing a piece of artwork, the department and potentially the Art-Care Committee should consider the extent to which a piece:

1. Advances the mission of the UO collection
2. Continues the focus of the collection
3. Compliments other objects in the UO collection
4. Fills gaps in the collection
5. Has sufficient artistic, historical, and/or academic merit
6. Is of a size and nature that allows for appropriate, long-term storage and display
7. Has complete legal documentation of ownership and conveyance along with another provenance information
8. Does not require special care and/or repair to maintain
9. Does not pose unmanageable safety concerns

[Art in transit – shipping, receiving, and packing: General guidance.](#)

Art Handling

For a comprehensive guide on the proper handling of art, please reference [JSMA guidelines](#). For more specific inquiries, or if you require additional information, please contact JSMA directly.

Storage Recommendations: General guidance

Please refer to the Percent for the Art statues for guidelines for moving and storing artwork that falls into this category. Artwork that has been donated to the University may also have unique donor requirements or limitations on what can be done with a particular piece.

Storage Concerns:

Artworks are fragile and require detailed care if they are to survive centuries of handling and exhibition. In considering the storage needs of the artworks, several areas of concern must be addressed. These areas are light, humidity, temperature, insect infestation, mold and dust deposition, human impact, and physical limitations.

Light:

Objects not on view should be protected from the harmful effects of light. Storage areas should be kept dark when unoccupied. When people are working in the storage area, they should use the lowest level of light necessary to perform their tasks.

Humidity & Temperature:

A desirable environment for the storage of artworks is between 70-75 degrees Fahrenheit, with an accompanying relative humidity of 40% - 50%. While temperature and humidity settings are important to conservation concerns, even more imperative is the facility's ability to provide non-fluctuating temperature and humidity. For example, it is better to maintain a temperature of 72 F. with a relative humidity of 50%, than to subject the works to heating and cooling cycles in pursuit of a cooler, dryer environment. Such cycles often cause rapid deterioration of the art medium or activate the life cycle of domestic insects that may be in dormancy within the storage facility. Try to hold the change in humidity to no more than 5% in a 24-hour period.

Environmental Cleanliness:

No food should ever be introduced into the storage facility. Food attracts insects, as well as other organic predators (mold, mildew, etc.) and contributes to the possibility that an object may be handled with unclean hands. The storage area should be cleaned routinely to keep it free of dust, hazardous debris, and garbage. Make sure all materials are acid-free, both framing materials and storage materials. All stored art should be elevated off the ground on a shelf or riser.

Human Impact:

Human impact is any action that a person may take against an artwork, whether it is deliberate or accidental. This includes mishandling of art, vandalism, theft, and accidental damage. Mishandling and accidental damage accounts for much of the negative impact made on art collections. The most effective way to guard against this type of impact is to keep the storage

facility clean and organized. Vandalism and theft are often unavoidable risks inherent to any art collection. Take all rational precautions available to protect the objects in the stored collection.

Physical Limitations:

Departments are responsible for confirming adequate storage for the artwork being stored during construction or moving. The storage facility chosen may have limited space. Because of this, the size of the artwork acquired must be carefully considered. Most desirable are easel-sized paintings and prints, normal format photographs, and small, light-weight sculptures. The only exception to this limitation is the potential that a large work could be put on permanent view, regardless of concern for the conservation of the piece. Storage of art during projects is part of the project's cost and responsibility, similar to furniture or equipment.

Conservation:

Ideally, a review of the location and condition of each piece should be scheduled annually, and the results recorded.

Records Management

The office of Risk Management and Insurance will maintain the records for the ART Care app. Property control retains a master list of all artwork on campus above \$5,000 purchases or donations.

Records retention rules are as follows:

Activity:

II.08. ACADEMICS, INSTRUCTION AND RESEARCH/Museums and Libraries

Series Name:

Acquisitions of Art, Artifacts, and Archives

Series ID:

208-30-105

https://rrs.uoregon.edu/rrs-landing-page?function=All&query=&rrs_series_id=208-30-105&series_owner=&oar_preds=

Document the evaluation and acquisition of primary source collections. Does not include acquisitions for the library's circulating collections or contracts for licensed content, use Business Affairs and Contracts, respectively; see Related Series field, below.

- acquisition plans proposals and approvals;
- financial valuation/appraisal documentation;
- archival appraisal valuation documentation;
- ownership and transfer documentation, such as deeds of gift or other donor agreements or donorship instruments;

- collection or object accession information;
- provenance and registration information;
- photographs of objects;
- inventories;
- condition/conservation documentation;
- related documentation and correspondence, including e-mail.

Retention and Disposal Instructions

(a) retain indefinitely records related to acquired collections;

(b) until administrative use ceases for collections that are not acquired, purge.

Exception: In the event of a subpoena, audit, legal hold, public records or similar state or federal information request, halt until further instructed any scheduled disposal activities, including purging or transferring material to University Archives.

Learn more: [Records retention schedule](#)

Reports:

The Percent for the Art program provides the University of Oregon with an annual inventory report. The report will be loaded into the Indoor Art Application. The Indoor Art Application is a GPS location database used to track non-museum UO artwork. Reports may be generated upon request.

Insurance

The Office of Risk Management and Insurance works with departments and third parties regarding claims to evaluate and determine the potential for recovery and to initiate the claims process.

Departments are subject to a \$1,000 deductible for owned fined art claims. The deductible is subject to change every fiscal year. Any loss or incident must be reported to the Office of Risk Management, 541-346-8316, within 24 hours. Reports later than 90 days after the date of a loss or incident may not be covered by insurance. Art work that is not housed by a particular department may need to be reviewed for potential funding for the deductible.

In the event artwork is damaged, departments must report the incident to the Office of Risk Management and the OAC if the piece is a Percent for Art piece. To report a claim:

<https://safety.uoregon.edu/property-claims>

All fine art claims are subject to a department deductible.

Departments are subject to a \$5,000 deductible. Any loss or incident must be reported to the Office of Risk Management, 541-346-8316, within 24 hours. Reports later than 90 days after the date of a loss or incident may not be covered by insurance.

Learn more: [UO property claims](#)

Insurance appraisal and evaluation – when related to a claim.

Basis of Valuation

It is hereby understood and agreed that, in the event of a claim hereunder, the property shall be valued as follows:

1. On the Property owned by the Assured the Property shall be valued on the higher of the price paid for the Property (plus any transit, acquisition fees or restoration costs incurred by the museum in the acquisition) or ‘current fair market value’ of the Property at the time of loss.
2. On Property in the process of being acquired or donated and/or offered as gifts, or under wills, trusts, or similar bequests or for sale or while awaiting acceptance by the museum, shall be valued on the insurance value agreed verbally or otherwise between the Assured and the third party. In the event the insurance value of such Property has not been determined or agreed, then this Policy will value such Property at current fair market value.
3. On Property jointly owned by the Assured, the valuation shall be the insurance amount agreed upon by Assured and the others who have interests in the Property. In the event the insurance value of such Property has not been determined or agreed, then this Policy will value such Property at current market value.
4. Property of others shall be valued at the amount that the Assured has been instructed and/or agreed to insure in the loan agreement, consignment agreement or otherwise, with the owners of the Property or agents of the owners. In the event the insurance value of such Property has not been determined or agreed, then this Policy will value such property at current market value.
5. Any other Property of a fine art or collectible nature not described above shall be valued at current market value.
6. Property consisting of packing crates, installation, and similar materials; and technical equipment including video monitors, projectors, EDP hardware and software of a non-artistic
7. value, used in direct association with or part of a specific exhibition or installation, are valued at replacement cost.
8. The Assured’s reference library including but not limited to portfolios, books, exhibition catalogues, manuscripts, letters, documents, slides, photographs, negatives, videos and computer data shall be valued at the cost to repair or replace, if the Property cannot be repaired or replaced, it shall be valued at the current market value.

Committee Charge

Purpose

The UO Art Advisory Care Committee (ART-Care) is designated by the Vice President of Finance and Administration to provide recommendations for maintenance and repairs for non-museum housed artwork. The purpose of the ART-Care committee is to establish policy and procedures for the non-museum housed artwork at University of Oregon Properties. The ART-Care will also collaborate with the Oregon Art Commission on tracking and maintaining Percent for the Art artwork. The University of Oregon receives art from the Percent for the Art collection and per administrative rule 352.113¹ and 352.171², the UO is responsible for protecting and preserving the Percent for the Art collection located in its buildings. The ART-Care Committee will create policies and procedures to facilitate compliance with this responsibility.

UO separated from DAS and then later PURMIT (Public Universities Risk Management and Insurance Trust) in 2015, the UO owns the artworks on behalf of the state, and it insures the UO Percent for the Art collection. Although, the Oregon Arts Commission still manages the program and can allocate funds for Percent for the Art in UO buildings, the Oregon Arts Commission has asked that UO manage the payment side of claims with regards to repairs, claim filing, and reimbursements.

Charge and Responsibilities

The ART-Care committee is comprised of a collection of faculty, staff, and students from across the campus and is charged to:

- Recommend policies and procedures to facilitate the care of non-museum artwork.
- Direct and support students conducting surveys on the condition of non-museum artwork on the University of Oregon campus and create an evaluation report.
- Determine the scheduling of necessary maintenance and repairs for non-museum artwork.
- Direct and support students to manage and update the University of Oregon artwork inventory system.
- Solicit and receive suggestions for maintenance and collection care.

Student Membership Responsibilities

- Students will provide support to ART-Care.
- Survey non-museum artwork on campus and provide updated valuation reports to meeting convenor.

- Students will collaborate with the Oregon Art Commission and provide reports as requested.

The University of Oregon ART-Care will meet no less than every two months but shall be able to convene when necessary. The committee will select one to two sections of campus a year for evaluation and survey. The evaluation report shall contain general information regarding the artwork based on the Percent for Art Inventory Procedure. The Art-Care committee will make recommendations based on the reports for preservation and or repairs based on OAC and/or PACC recommendations. Artwork that falls within the Percent for the Art program may have funds made available through grants recommended by the Oregon Art Commission. Minutes of each meeting shall be prepared by members of the committee and reviewed at the following meeting.

Reporting

The UO ART-Care committee and the office of Risk Management and Insurance will work to maintain an ongoing inventory list for non-museum UO artwork.

Members

Membership of the UO ART-Care will strive to include different departments on campus that have a passion for managing and maintaining artwork. The committee membership includes:

- Jordan Schnitzer Museum of Art
- Museum of Natural and Cultural History
- Division of Equity and Inclusion
- Members from CPM Design and Construction
- Dean, College of the Arts
- University Archivist
- UO Foundation
- School of Art + Design
- School of Architecture & Environment
- CPM Campus Planning
- CPM Design and Construction
- VPFA Intern(s)
- Office of the Provost

Definitions

The words and phrases used in these rules have the same meaning given them in ORS 276.073. In addition, as used in these rules, unless the context requires otherwise:

1. "Architect" means the person or firm (architect, landscape architect, interior designer, or other design professional) designing the project to which the 1% provision applies.
2. "Artist" means a practitioner in the visual arts, recognized by critics and peers as a professional of serious intent, who produces Works of Art and who is not the Project Architect.
3. "Capitol Area" means the area defined in ORS 276.028.
4. "Contracting Agency" means the state agency authorized by law to enter public contracts.
5. "Deaccession" means removal of a work of art from the public collection as described in OAR 190-020-0080.
6. "Designated Agencies" means the Oregon Arts Commission, Department of Administrative Services and, for projects located outside of the Capitol Area, the Contracting Agency.
7. "Fine Art" means:
 - a. An original work of visual art such as a painting, sculpture, drawing, mosaic, or photograph;
 - b. A work of calligraphy;
 - c. A work of original graphic art such as an etching, lithograph, offset print, silk screen or other work of similar nature;
 - d. A craft work in materials including but not limited to clay, textile, fiber, wood, metal, plastic, glass, or similar materials; or
 - e. A work in mixed media such as a collage or any combination of the art media described in this subsection. [1981 c.410 §1; 1985 c.830 §1]
8. Insurance insures against all risks of physical loss or damage from any cause (including fire and Earthquake/earth movement) whilst on premises and anywhere in the world, occurring during the insurance period. Insurers agree, to the extent and in the manner hereinafter provided, to indemnify the Assured in respect of such loss or damage not exceeding the limit of liability specified in the Schedule of this Policy, subject to the conditions and exclusions as set forth herein. EXCLUSIONS:
 - a. This Policy does not cover loss or damage arising from vermin, wear, and tear and/or gradual deterioration and/or inherent vice. damage to and directly resulting from repairing, restoration or retouching process. However, this exclusion shall not apply where the Underwriters and/or their representatives have directed repairing, restoration, retouching, or other processes following a loss.
 - b. Terrorism
 - c. War and civil war
 - d. Institute radioactive contamination, chemical, biological, bio-chemical, and electromagnetic weapons exclusion clause.
9. Loss means physical loss, or damage to or Deprivation of or destruction of Property.
10. Oregon Arts Commission ("OAC")

11. PAAC (Public Art Advisory Committee)
12. Percent for art means all appropriations for the construction or alteration of any state building shall be considered to contain an appropriation of one percent of the amount thereof for the acquisition of works of art which may be an integral part of the building attached thereto or capable of display in other state buildings (ORS 276.073 to 276.090)
13. "Program" means the 1% for art program described in ORS 276.073 to 276.090.
14. "Project" means the construction or alteration of a State Building that costs \$100,000 or more.
15. Property means fine arts including paintings, etchings, pictures, tapestries and other bona fide works of art, including but not limited to valuable rugs, statuary, marbles, bronzes, antique furniture, rare books, antique silver, manuscripts, porcelains, glass and bric-a-brac and the Assured's collection of books, mixed periodicals, photographs, slides, clippings and other articles of a similar nature of every kind and description, and all other materials used in the conduct of the assureds business, including but not limited to exhibition accessories, documents, archival material and the property of the Assured or for which the Assured assume a responsibility to insure or for which the Assured receives instructions to insure prior to shipment or prior to any known loss or accident, or property which has been leased, loaned, rented or otherwise made available to the Assured.
16. "Resident Agency" means the state agency or agencies that will occupy or otherwise use the State Building. The Resident Agency may be the Contracting Agency
17. "State Building" means any structure built or remodeled by the State of Oregon using legislatively appropriated monies except those excluded in the definition of state building in ORS 276.073. "State Building" does not include a building leased by a state agency, unless under a lease-purchase agreement or under any other agreement whereby ultimate state ownership is contemplated or expected
18. Transit means physical transportation, such transportation shall be deemed to commence from the time the transporting person receives Property for transportation or the time when the liability of the Insured for the Property transported attaches (whichever is the soonest) and shall be deemed to end at the time of delivery to the designated recipient or its agent or the time when the liability of the Insured for the Property transported ceases (whichever is the latest). If delivery of Property to the designated recipient or its agent cannot be accomplished such Property shall be deemed in physical transportation until such time as such Property are sold or otherwise disposed of or until such Property are on premises in the care custody or control of the Insured. In the event that Property is temporarily at rest during the ordinary course of physical transportation, such period at rest shall be deemed part of the physical transportation
19. "Works of Art" means all forms of original creations of visual art, including and not limited to:
 - a. Painting: all media, including both portable and permanently affixed works such as murals.
 - b. Sculpture: in the round, bas-relief, high relief, mobile, fountain, kinetic, electronic, and site-specific works placed on public lands in any material or combination of materials.
 - c. Visual art comprising other two- and three- dimensional media including but not limited to prints, clay, drawings, stained glass, mosaics, photography, fiber and

textiles, wood, metal, plastics and other materials or combination of materials, calligraphy, mixed media, film, video, or any combination of forms of media and documented time-based works or installations.

- d. Fine art is defined as artwork that meets the insurance requirements for best handling, shipping, storage and general care practices. The value of the art work may also need to be assessed.

Statutory/Other Authority: ORS 359.025 & 359.142

Statutes/Other Implemented: ORS 276.073 – 276.090, ORS 359.200 - 359.255

History:

Renumbered from 190-020-0005, OBDD 36-2010, f. 10-14-10, cert. ef. 11-1-10

OAC 1-2010, f. 6-30-10, cert. ef. 7-1-10

AC 1-1991, f. 3-22-91, cert. ef. 3-21-91

AC 1-1979, f. & ef. 7-23-79

References

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"Division 475, 1% FOR ART IN PUBLIC BUILDINGS." *Oregon Business Development Department*, Oregon Secretary of State, <https://secure.sos.state.or.us/oard/displayDivisionRules.action?selectedDivision=213>.

"Inventory How To (Oregon Arts Commission)." Oregon Arts Commission. MARSH (2019), Insurance Policy (B0509FINSF1900105).

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