



**RACC**  
Regional Arts & Culture Council

# Regional Arts & Culture Council

Public Art Program  
Collections Management Policy  
2013

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# Regional Arts & Culture Council Collections Management Policy 2013

## **I. Introduction**

The Regional Arts & Culture Council (RACC) has served the Portland tri-county area since its inception in 1995, when the city's Metropolitan Arts Commission transitioned into a separate not-for-profit organization. RACC works to create an environment in which the arts and culture of the region can flourish and prosper, and acts as the steward of multiple public and private investments in arts and culture, including the public art collections of the City of Portland (City) and Multnomah County (County).

The purpose of this document is to govern RACC's Public Art Program in its stewardship of the City and County public art collections. The Collections Management Policy acts as a guide for all aspects of collections care including accessioning, deaccessioning, placement, documentation, and maintenance. This document is accompanied by a set of guidelines that outline the procedures used by staff to implement the policy.

## **II. RACC Mission Statement**

Through vision, leadership, and service the Regional Arts & Culture Council works to integrate arts and culture in all aspects of community life.

## **III. Public Art Program Statement of Purpose**

The purpose of the Public Art Program is to integrate a wide range of artwork into public spaces in the community, and reflect the diversity of the region's artists, artistic disciplines, and points of view. The program promotes education about the arts through its collection and related programming and serves to raise the public's awareness of their environment and to expand their knowledge and understanding of the arts. The Regional Arts & Culture Council Public Art Program has been built around the City of Portland and Multnomah County Percent for Art ordinances. The Percent for Art Guidelines outline protocol and procedure for both Percent for Art programs (see Appendix E.1).

## **IV. Statement of Authority**

In 1995, the City of Portland and Multnomah County entered into an Intergovernmental Agreement which designated RACC as the regional arts and cultural agency and agreed to enter into service agreements with RACC to provide its professional expertise for leadership, strategic planning, policy

making, financial support, and coordination for the regional arts industry. RACC has been designated as the steward of the public art collections owned by the City of Portland and Multnomah County (collectively referred to as the public art collection) and the administrator of the Percent for Art Programs for both governmental bodies (see City Contract #30001790 and the 1999 Intergovernmental Agreement in Appendix A and B).

The Public Art Advisory Committee (PAAC) is the standing RACC committee of the RACC Board that oversees the Public Art Program and all other programs that fall under its auspices. The PAAC oversees policies, sets goals, and provides curatorial guidance for the selection, placement, and maintenance of works of art accessioned through donation, purchase, the Percent for Art programs, the City of Portland Murals Program, Temporary Works, and other public/private programs. Membership includes one to two RACC board members, the RACC designee on the Design Commission, and 6-8 arts professionals who are artists, architects, landscape architects, or individuals with considerable experience in the visual arts. The RACC Board Chair approves final appointments to the PAAC. Members serve 3-year terms with one 18-month appointment reserved, when possible, for an artist with public art experience.

The RACC Board approves the PAAC recommendations for contracting with selected artists, policies, funding of murals, acceptance of any gifts, payment for direct purchases, deaccessioning of works of art, contracts for conservation projects, and recommendations for re-siting (see Appendix D).

## **V. Collections**

### **Definition of Collections**

#### **Permanently Sited**

The Permanently Sited Collection is owned by the City of Portland and Multnomah County and is located at both indoor and outdoor sites throughout the City and County. Permanently Sited works are often site specific and selected for their ability to relate to the site's function, history, use, architecture, or other aspects that inspire the artist.

#### **Portable Works**

The Portable Works Collection consists of two and three-dimensional works of art owned by the City of Portland and Multnomah County. The collection strives to reflect a diversity of populations, artistic disciplines, and points of view. Portable Works artwork is lent on a rotating basis to City and County bureaus for exhibition in public spaces.

#### **The Visual Chronicle of Portland**

The Visual Chronicle of Portland is a City-owned collection of artwork that seeks to portray and document the vitality of the city in its many aspects over time. The collection provides a visual narrative of greater Portland that reveals the City's distinctive personality as seen and interpreted by artists who

are intimately familiar with the region. The Visual Chronicle of Portland artwork is lent on a rotating basis to City and County bureaus for exhibition in public spaces.

### **Murals Program**

The Public Art Murals Program is a City of Portland program administered by RACC. It provides funding for murals that reflect diversity in style and media, and encourages artists from diverse backgrounds and range of experience to apply. Murals approved through this program become part of the City's public art collection for a minimum of five years, the required amount of time a property owner must keep and maintain the mural (see Appendix G and H).

### **Temporary Works**

Temporary Works includes artwork created through the Portland Building Installation Space Program, in situ Portland, and the Intersections residency program that can address timely issues, experiment with scale, experiment with a wide range of materials, or are installed for a limited period of time. Artworks created through these programs can be catalysts for conversations about art, pique public awareness of an important issue, explore the convergence of the "art of work" and the "work of art," or simply add momentary beauty to a site. Due to their ephemeral nature Temporary Works do not become an accessioned part of the collection, however, they are of equal importance as accessioned artwork and are thoroughly documented by RACC.

## **Scope of Collection**

The scope of the public art collection is limited to the accessioning of art objects that meet the highest standards of artistic excellence and are in line with the Public Art Program Statement of Purpose. Collecting efforts aim to ensure that the collection reflects the diversity of the tri-county region.

- Collecting efforts for the Portable Works Collection focuses primarily on contemporary American artwork created after 1950 with an emphasis on the Northwest region. These works are not restricted with regard to media or subject matter but are generally selected to complement available exhibition spaces in City and County locations.
- Collecting efforts for The Visual Chronicle of Portland are limited to works on paper by artists in Portland. The works of art must focus on the artists' views of the city's social and urban landscapes. Each work of art is restricted to a maximum dimension to ensure that they can be commissioned, stored, and maintained within archival standards (see Appendix F).
- Percent for Art commissioning efforts focus on artwork that has artistic excellence, strength of concept, vision, and craftsmanship, and that is diverse in style, scale, and media which can range from experimental to established art forms. Site specific work is also selected for its ability to relate to its surroundings.
- Mural funding and inclusion in the collection is based on criteria that include artistic quality, originality, context, permanence, diversity, feasibility, scale, and community support. The program is designed to support the creation of murals that are aesthetically pleasing, creative, and unique

additions to Portland's neighborhoods. It is possible for murals in the collection to bear some relationship to a commercial establishment or enterprise if they also meet standards for artistic quality, originality, and site specific appropriateness that are set forth in the accessioning criteria.

- Temporary Works are selected for their strength of concept, design, and feasibility, and have a limited duration. The temporary works programs encourage experimentation and seek to provide a platform for works of art that may not fit in the traditional parameters of how public art is defined.

## **Ethics**

RACC's goal is to meet or exceed professional best practice with regard to the ethical stewardship of the collections it manages and the clients it serves. RACC will not sell, trade, or donate any artwork to City or County employees, to RACC directors, board members, committee members, panelists, employees, consultants, contractors, interns, or to their business partners or immediate family members. These parties are prohibited from purchasing deaccessioned artwork at public auction and from using artwork in the public art collection or in RACC custody for any personal purpose. RACC employees and Board and PAAC members are further prohibited from applying for public art projects or opportunities over which RACC has approval authority or administrative responsibility during his or her tenure. Artwork may be donated to consulting conservators or scholars exclusively for research purposes if approved by the PAAC.

Members of architecture firms, design teams, or other project consulting bodies are also prohibited from applying for any Percent for Art project being designed or consulted on by that firm or body unless the individual meets the definition of a practicing artist.

Project Selection Panelists are required by RACC's Articles of Incorporation and Oregon statutes to disclose direct or indirect financial or non-financial conflicts of interest. Disclosure should occur prior to consideration and discussion of artists in the selection process. Following disclosure of financial or non-financial conflicts of interest, the panelist must refrain from voting on the artist in question. The panelist may also choose to refrain from discussion, although both discussion and voting is permissible under RACC bylaws and Oregon statutes. See RACC's Conflict of Interest Policy for definitions (Appendix C).

RACC will comply with all laws applicable to the public art collection, including but not limited to the Visual Artists Rights Act of 1990 (17 USC section 106A), the Native American Graves Protection and Repatriation Act of 1990 (Public Law 101-601, 25 U.S.C. 3001 et seq.), US copyright law, and the Federal Americans with Disabilities Act.

## VI. Accession

Public art can be *acquired* by the City or County through a variety of methods. All artwork *accessioned* into the public art collection is subject to criteria set forth in this policy. All decisions regarding the accessioning of artwork are made by RACC, the PAAC, Selection Panels, and the Murals Committee, and, once approved by the RACC Board of Directors, are considered final. Accessioned artwork may be purchased, donated, commissioned, or approved through the Murals Program.<sup>1</sup>

### Criteria

- Artwork must be consistent with the Scope of the Collection and the Public Art Program Statement of Purpose.
- Artwork should be of exceptional quality and enduring value as judged by the PAAC, Selection Panels, the Murals Committee, and RACC.
- Artwork should have importance/significance within the context of the artist's work and the collection as a whole.
- Strong preference is given to artwork that is unique or of a limited edition.
- Permanently Sited artwork must relate to the architectural, historical, geographical, and/or socio-cultural context of the site.
- Funding and documentation for installation and future maintenance, as determined by the PAAC and RACC, must be provided.
- As applicable, the artwork must meet City structural, building, right-of-way, electrical, and other codes for safety.
- As applicable, the artwork must meet Federal Americans with Disabilities Act requirements.
- Artwork must be durable and in good condition.
- As applicable, RACC must have adequate storage space and appropriate exhibition venues for the artwork.
- Title and exhibition criteria for donations must be unrestricted.
- Existing artwork must have provenance information establishing clear title.

### Donations

It is the responsibility of RACC, on behalf of the citizens of Portland and Multnomah County, to provide and approve all aspects related to the acceptance of public art of the highest quality that is appropriate

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<sup>1</sup> Any artwork acquired and owned by RACC and not the City or County is not qualified to become part of the public art collection. Acquisitions of artwork or a group of artwork of a value less than \$5000 must be approved by RACC's Executive Director. Artwork of a value greater than \$5000 must be approved by RACC's Board of Directors. Acquisitions made by RACC are exempt from the policies stated herein, however, RACC will strive to adhere to nationally accepted best practices in all of its actions and will comply with all applicable laws including but not limited to VARA and US copyright law.

to both location and use. RACC and the PAAC review and approve the acceptance of donations into the public art collection based on the stated accessioning criteria. Once approved by the PAAC, the recommendation is forwarded to the RACC Board of Directors for final approval. The procedure for donating artwork is outlined in the *Guidelines for Donation of Artwork: City of Portland, Multnomah County* (Appendix I).

**Donation of Existing Artwork:** In the case of donations of artwork that is of a scale appropriate for rotation (portable works), the donor must specify whether the gift is offered to the City of Portland or Multnomah County after consultation with RACC staff. In the case of artwork of a scale large enough to require a permanent or semi-permanent site (non-portable works), the ownership will likely transfer to the governmental body in control of the site. Any provisions for the ongoing care of non-portable works as determined by RACC and the PAAC must be satisfied. If applicable, final acceptance will be made by City or County Ordinance.

**Donation of Commissioned Artwork:** Maintenance needs to be a primary consideration, with adequate provision made for ongoing care. All donations of commissioned artwork must include funds for future maintenance and any provisions as determined by RACC and the PAAC must be satisfied. The artwork will be approved in both concept and design by the PAAC before it is created. The donor must specify whether the gift is offered to the City or County after consultation with RACC staff, or, in the case of site specific work, ownership will transfer to the governmental body in control of the site. If applicable, final acceptance is made by City or County Ordinance.

**Bequests:** Bequests of both existing and commissioned artwork are subject to the accessioning criteria and donation policy stated above. In the case of commissions, the bequest must include provisions for the administration of the commission as well as for the future maintenance of the artwork as determined by the PAAC and RACC. Bequests to the Public Art Trust Fund can vary in scope from general gifts of unspecified use to gifts that are of a specified scope. Monetary bequests to the Public Art Trust Fund are strongly encouraged and will be reviewed on a case by case basis.

## **Percent for Art**

Both the City of Portland and Multnomah County have adopted Percent for Art ordinances that require 2% of qualifying publicly-funded capital construction projects to be set aside for the creation and maintenance of public art. Qualifying improvement projects are outlined in the Portland City Code 5.75 and the Multnomah County Code 7.450–7.456 (see Appendix E.2–E.4). All Percent for Art projects are subject to the stated accessioning criteria, and are approved by a RACC appointed Selection Panel, the PAAC, and the RACC Board. Accessioning will occur when the artist has received payment following the completion and installation of the work and the final acceptance by RACC as outlined in the artist contract. The process for commissioning Percent for Art artwork, including details about the formation



and function of Selection Panels and the application and management of Percent for Art funds, is outlined in the *Percent for Art Guidelines, City of Portland & Multnomah County* (see Appendix E.1).

## **Murals Program**

Any individual or organization intending to create a mural on an exterior wall that is visible from the public right-of-way and is within the boundaries of the City of Portland can apply for funding through the Public Art Murals Program. All murals approved through the program are owned by the City of Portland and are accessioned into the public art collection for a minimum of five years, the required amount of time a property owner must keep and maintain the mural. Murals approved through the program that do not receive funding are considered donations to the City of Portland. Murals proposed for single-family households are ineligible.

The Public Art Murals Committee reviews mural applications and awards funding based on artistic merit, community support, and feasibility. Final approval for murals is made by the RACC Board of Directors. Public art murals funded through the program should also be partially funded with a one-to-one match of cash or of cash and in-kind contributions.

Murals placed on private property must have a five year Art Easement contract signed by the City of Portland and the property owner and recorded with Multnomah County. The Easement automatically renews after the initial five year period and remains in effect until terminated by either party. An accessioned mural remains in the collection for as long as the Art Easement remains in effect. See the *Public Art Murals Program: Guidelines and Process* (Appendix G) and the Deaccession Policy herein for additional information.

Individuals/organizations not requesting public funding may apply for an *Original Art Mural Permit* through the City of Portland's Bureau of Development Services. Murals approved through this program do not become part of the public art collection. Guidelines and process for the program are available for download at <http://www.portlandonline.com/bds/index.cfm?c=50737>.

## **VII. Deaccession**

RACC is responsible for maintaining the quality and integrity of the public art collection. While it is regrettable, occasionally it is necessary to remove an artwork from the collection if it no longer meets standards for quality or safety. Deaccessioning is the formal procedure by which an artwork is permanently withdrawn from the public art collection. The deaccession of artwork will be considered only after a careful and impartial evaluation within the context of the collection as a whole, taking into account that changes in taste should not inform the decision to deaccession. In general, deaccession will

only be considered ten years after accession or if there are extraordinary conditions. Every attempt will be made to notify the artist and donor when applicable. Final approval for deaccession is made by the RACC Board on recommendation from the PAAC. For information on deaccession procedure, see the *Deaccession Guidelines* (Appendix J).

## **Criteria**

A work of art may be deaccessioned for one or more of the following reasons:

- The artwork is not or is rarely on display for lack of a suitable site.
- The condition or security of the artwork cannot be reasonably guaranteed.
- The artwork is damaged and repair is infeasible or the cost of repair is disproportionate to the value of the artwork.
- The artwork requires excessive maintenance due to faults in its design.
- The artwork endangers public safety.
- The site of a site specific artwork is so severely altered that the artwork is no longer compatible or relevant.
- The property on which a site specific artwork is located is no longer owned by the City of Portland or Multnomah County.
- The artwork is significantly incompatible or inferior in the context of the collection.
- The City of Portland, Multnomah County, or the PAAC wishes to replace the artwork with a work of more significance by the same artist.
- There has been sustained and overwhelming public objection to the artwork over a ten year period.
- The artwork has been stolen or destroyed.

## **Disposition**

The PAAC is responsible for determining the final disposition of a deaccessioned artwork, taking into account the materials and scope. The following actions may be considered:

### 1. Exchange:

- An exchange may be made with the artist, a gallery, museum, or other institution for one or more artwork(s) of comparable value by the same artist. The artist will be given the first opportunity to exchange the artwork. Any artwork that is accessioned into the collection through an exchange is subject to the accessioning criteria stated above.

### 2. Transfer:

- The artist or donor will be given priority for the transfer of ownership through either donation or sale.

- The artwork, or any part of the artwork, can be donated to the artist, the original donor, a non-profit organization, a conservator or scholar for educational purposes, or, in the case of site specific artwork, to the owner of the property on which the artwork is installed.
  - The work may be sold through auction, gallery resale, or direct bidding by individuals, in compliance with City and County law and policies governing surplus property.
  - Proceeds from sale of an artwork will be deposited in the Public Art Trust Fund departmental account from which the original purchase was made if acquired through the Percent for Art Program. Funds from the sale of donations will go into the Public Art Trust Fund for future undesignated projects. Any pre-existing contractual agreements between the artist or donor and the City or County regarding transfer of ownership will be honored.
3. Destruction:
- An artwork may be destroyed when it has deteriorated or been damaged and the cost of repair is disproportionate to the value. Options for recycling will be pursued when possible.

### **Murals Program**

Murals approved through the Murals Program will be deaccessioned upon the execution of a Quitclaim Deed terminating the Art Easement. If the Easement is terminated exclusively on the initiative of the City of Portland or the property owner, the deaccession is exempt from the deaccession criteria and does not require RACC approval. If RACC proposes the termination of the Easement, then the criteria for deaccession stated in this policy must be met. Conditions for the termination of the Art Easement are outlined in the contract.

## **VIII. Placement of Artwork**

### **Permanently Sited**

Site specific Permanently Sited pieces are selected for their ability to relate to their surroundings. While it is the intent that a site specific work will remain in the location for which it was created, RACC reserves the right to re-site a piece if circumstances dictate and will make every attempt to work with the artist/s and partner agencies (see Percent for Art Guidelines, Appendix E.1). RACC will comply with all applicable laws including, but not limited to, the Visual Artists Rights Act (VARA) when considering the relocation of artwork.

## **Loans**

### **Outgoing**

Works of art that are part of the Portable Works or The Visual Chronicle of Portland collections are loaned to City and County agencies for exhibition in public spaces. Artwork should remain in place for a minimum of one year for Portable Works or 6 months for The Visual Chronicle of Portland and for a maximum of five years, at which time RACC will review the placement. The exhibition of artwork in The Visual Chronicle of Portland is restricted to the display of no fewer than five works at any given site. RACC may cancel loans for good cause at any time. Only qualified RACC staff members are permitted to handle the artwork if it must be removed.

Artwork in the public art collection may also be loaned to educational, non-profit, or private organizations for the purpose of exhibition in publicly accessible areas. Loan requests must be submitted to RACC at least two months before the proposed loan period. The borrower is responsible for all costs related to the loan unless otherwise agreed upon. It is the responsibility of RACC staff to review and approve or decline loan requests. Loans will only be approved if the borrower is willing to agree to the appropriate terms as stipulated in the loan agreement prepared by RACC. All requests will be considered on a case by case basis. Long term loans will not be permitted unless approved by the Board.

### **Incoming**

RACC may borrow artwork from individuals, artists, galleries, educational institutions, or other arts organizations for the purpose of exhibition in public spaces or display in the RACC offices. Decisions regarding incoming loans are made by RACC staff and are approved by RACC's Executive Director. All incoming loans will be made to RACC rather than to the City of Portland or Multnomah County, unless otherwise agreed upon by City or County representatives. Loans will only be accepted if the lender is willing to agree to the appropriate terms as stipulated in the loan agreement prepared by RACC. RACC is responsible for all costs related to the loan and will exercise the same care of loaned artwork as it does with artwork in the public art collection.

In general, no loan will be accepted by RACC without a loan period. Loans may not exceed a duration of two years, at which time RACC staff may resubmit them for approval by the RACC Executive Director. Loan periods can only be extended if RACC staff can supply reasonable justification for retaining the loaned material. RACC will not accept unsolicited loans. In the case of unclaimed loans, RACC will abide by all state and local laws in its actions regarding abandoned property.

## **Access**

RACC staff seeks to exhibit all artwork in publicly accessible areas and aims to reach as broad an audience as possible. RACC provides continual access to permanent collection artworks through loans, exhibitions, and educational publications. Additional access is provided through various forms of

electronic media. Outside agencies may also share material provided by RACC if RACC staff judges it to be appropriate and consistent with the Public Art Program Statement of Purpose. RACC will comply with all applicable laws including, but not limited to, the Visual Artists Rights Act (VARA) and US copyright law in its actions regarding publication and display of artwork.

RACC staff will make the public art collection and its records available to the public for research and study upon request. Access can be limited at RACC's discretion. Requests will be evaluated on a case by case basis.

## **IX. Copyright**

RACC does not claim the copyright for any artwork accessioned into the public art collection. The copyright remains with the artist or with any other individual or entity already in possession of it. RACC retains a non-exclusive license to copy or reproduce all artwork in the collection for standard collection purposes including education and publicity. This license does not extend to City or County agencies. RACC may not copy or reproduce artwork for commercial purposes without seeking permission from the copyright holder. Unless it is required for its own purposes, RACC does not assume responsibility for determining copyrights for any of the works of art in the collection or for any of the images included in RACC publications, including electronic media.

## **X. Care and Maintenance**

### **Documentation**

RACC staff is responsible for acquiring and providing documentation of all core information about the artwork in or loaned to the public art collection, all transactions and activity relating to the collection, and all temporary works or holdings. All works of art in RACC's care and all temporary works undertaken through RACC programs are assigned a unique number for purposes of identification and documentation. Cataloging practices involve documenting at a minimum the object identification number, artist, title, date, medium, dimensions, location, and owner, along with at least one digital image for each artwork. Other documentation includes the accessioning process, contracts, permits, valuation information, exhibition and loan history, condition, routine maintenance, and any conservation of the artwork.

Documentation is maintained in the following ways:

1. Electronically through the Public Art Inventory, Maintenance, and Exhibitions and Loans databases.
2. Hard copy format with Object files, Temporary Work files, Project files, and Artist files.

## **Inventory**

Regular inventory is necessary to maintain and monitor the collection and involves verifying the location, condition, and documentation of each artwork. RACC staff is responsible for conducting a complete inventory of the collection at least once every five years. RACC's storage areas will be inventoried on a yearly basis, and periodic spot inventories should be conducted to ensure that records are kept up to date and that the condition of artwork is being monitored as closely as possible.

Inventory reports are provided to both the City and County by arrangement annually.

## **Assessment, Maintenance, and Conservation**

Maintenance concerns are a primary consideration in the commissioning and accessioning of artwork. To further the goals of artwork longevity and durability and to keep future maintenance costs to a minimum, a pre-fabrication design review by a professional art conservator is required prior to the creation of all permanent Percent for Art projects unless it is deemed unnecessary by RACC staff. The choice of materials, fabrication techniques, and installation methods will be examined early in the design process at a point designated by the Public Art Manager overseeing the project. The conservator's review may suggest changes that RACC can require the artist to accommodate before the final design is accepted.

Prior to accessioning the artwork RACC requires artists, or donors when applicable, to complete a Conservation Record Form in order to document information such as the artist's intent, materials and techniques, fabricators, requirements for maintenance, and expected longevity. RACC uses this resource as a basis for its ongoing maintenance plan.

RACC's maintenance strategy includes regular assessment, routine maintenance, and conservation when the situation dictates. Any treatment used for the maintenance of artwork will conform to established professional practices.

1. Regular assessment of condition is conducted through inventory and periodic site visits, particularly for artwork that is at higher risk of vandalism, damage, or deterioration. Condition reports and photo documentation are used to assist in tracking condition over time.
2. Routine maintenance of an artwork is required to ensure its stable condition and appearance. Maintenance is conducted by highly trained staff members or qualified contractors capable of implementing procedures such as surface cleaning, removal of graffiti, waxing or application of protective coatings, repair or replacement of electrical elements, and proper installation and deinstallation.

When the surface or structural condition of an artwork requires extraordinary measures for repair, RACC will hire a professional conservator for the assessment and/or treatment of the artwork. The intent of conservation is to repair severe damage or deterioration with as little change to the object as possible. If necessary, RACC staff and the conservator will work closely with the artist to ensure that the original intent and appearance of the artwork is not altered. The artist may also be contracted to repair the artwork if the original intent and appearance is not altered and if it can be done so in accordance with professional practices. If appropriate, RACC may alter the artwork with the artist's permission to correct any inherent flaws, hazards, or deterioration. All treatment or repair is carefully recorded to assist with future maintenance.

### **Storage**

With assistance from the City of Portland, RACC maintains secure and climate controlled storage space for artwork in the collection. RACC staff makes every attempt within their means to store artwork with nationally accepted best practices.

Because RACC is not solely in control of the facility housing collection storage, City of Portland maintenance staff has access to the RACC storage rooms. Maintenance staff is required to notify RACC if access is needed and is prohibited from handling artwork and from introducing food and beverages in the storage rooms.

The introduction of causative agents to environments adjacent to storage areas cannot be controlled. RACC endeavors to exclude pests through vigilant housekeeping and ongoing monitoring and detection.

If required, RACC may lease additional temporary storage space for oversized objects. All efforts are made to maintain the safety and condition of artwork not on display.

### **Insurance**

The City of Portland and Multnomah County are responsible for maintaining insurance for artwork in the public art collection that is their property. RACC staff is responsible for tracking the insurance value of artwork in the collection and aiding the City and County in making insurance claims when appropriate. In accordance with loan agreements, RACC may hold a City or County bureau that is borrowing artwork responsible for any costs incurred through theft or damage resulting from negligence as stated in the signed lending agreement.

## **XI. Policy Revision**

The Public Art Advisory Committee and the RACC Board are responsible for approving the RACC Collections Management Policy and all revisions made to it. RACC staff is charged with monitoring and implementing this policy and may review and propose revisions at any time. Revisions will not take effect until approval is granted. Minor updates that do not affect the policy itself (such as grammatical corrections or updated citations) do not require approval.

Procedures that are used to implement this policy as outlined in the Donations, Deaccession, and Percent for Art Guidelines are exclusively the purview of RACC staff and do not require PAAC or Board approval.

## **XII. Term Definitions**

**Accession** – The act of adding an artwork to the permanent collection.

**Art Easement** – The right to place public art on the property of another.

**Artist** – A person generally recognized by his/her peers, critics and other arts professionals as producing works of art on a regular basis.

**Artwork** – All forms of art conceived in any discipline or medium, including visual, performance, literary, media and temporary works.

**Bequest** – A gift or donation made through a will.

**Collections Management** – The process of managing the information and disposition of all objects for which RACC has permanently or temporarily assumed responsibility. This includes developing, maintaining, and enforcing collections policies and procedures that address the care, handling, placement, and storage of artwork.

**Conservation** – The repair of damaged or deteriorating artwork in a way that maximizes endurance with as little change to the object as possible. Treatment performed by a conservator can typically be undone if necessary. As opposed to **restoration** which refers to treatment that returns the artwork to a known or assumed state, often by the addition of non-original material.

**Deaccession** – The formal removal of accessioned artwork from the permanent collection.



**Disposition** – The ultimate method of disposal of a deaccessioned artwork. This can be done through sale, trade, donation, or destruction.

**Diversity** - The quality or state of having many different forms, types, ideas, etc.; the state of having people who are different races, ages, who have different cultures, or who are from different geographical locations in a group.

**Donation** – An artwork or sum of money given willingly and without compensation.

**Inventory** – The process of checking the physical location of an artwork against the location record. Inventory is also a method of surveying the physical condition of artwork in the collection.

**Loan** – (1) Outgoing: a work of art lent to a City or County bureau for exhibition in an approved public space. Artwork may also be lent to outside organizations for special exhibition at their expense.  
(2) Incoming: a work of art borrowed by RACC for exhibition purposes at RACC's expense.

**Maintenance** – Regular routine inspection and care of an artwork carried out by a trained technician.

**Mural** – A large scale painting or other work of art executed directly on or attached to a wall.

**Percent for Art** – A percentage of capital construction costs for public buildings mandated by City and County ordinances to be set aside for art.

**Provenance** – The history of ownership of an artwork.

**Public Art** – Original works of art that are accessible to the public and which may possess functional as well as aesthetic qualities, regardless of accession into the public art collection.

**Public Art Collection** – All accessioned works of art owned by the City of Portland and/or Multnomah County.

**Public Art Murals Program** – The program adopted by the City of Portland in 2005 that expanded RACC's public art program to include reviewing submissions for public art murals to be placed on publicly accessible walls and administered by RACC. Refer to the *Public Art Murals Program As Adopted Report* and the *Public Art Murals Program Guidelines and Application*.

**Public Art Staff** – The staff person(s) hired by RACC to oversee the development and execution of Public Art programs and the public art collection.

**Public Art Trust Fund** – The RACC fund that receives all Percent for Art monetary contributions derived from improvement projects and public art funds from other sources.

**Rotation (of Artwork)** – Moving an artwork to multiple locations over a period of time for the purpose of exhibition.

**Site-specific** – Artwork specifically designed for and permanently installed in a particular location.

**Selection Panel** – A panel appointed by RACC responsible for the artist selection, reviewing proposed works of art, and recommending to the PAAC and to RACC specific expenditures for Percent for Art funds for each project.

**Work of Art** – see Artwork.