Information Systems Division Reorganization
Draft - For Discussion Only - January 2000

Superintendent / President
Dr. Peter MacDougall

Director, Institutional Assessment, Research, And Planning
Andrea Serban

Director, Resource Allocation, Policy Priorities, Planning

VP, Academic Affairs

Dean, Educational Technology **
New Position (PFE)
Guy Smith / Pablo Bucklew (Acting)

Director, Network And Telecommunications *
Kent Richards

Application Development
FIN, HR, SIS
3rd Party Integration
Decision Support

User Support
Help Desk
Training & Documentation
Problem Resolution

Web Development
Web Servers & Architecture
Standards, Templates
Document Management

Technical Services
Cable & Wiring
Desktop Management

Network Services
Server Management
Network Administration

Telecomm Services **
Telephone, Voice Mail, FAX
Printing & Duplicating
Tech Infrastructure (NF)

IT Services
FRC, LRC, Library, MAT
Mediated instr, Online
Student Support Services
Instructional Labs

Instructional Labs
Frank Basig
Juileet Mathiot
Nancy Tolivar

James A. Shoma
Devon Neiman
Scott Gates

* Denotes restructuring of duties and responsibilities.
** Denotes new position.

PFE = Partnership For Excellence
NF = Need Funding
SBCC Technology Organization

Draft - Conceptual Overview

AVP Info Resources

Office of Enterprise IT (Cabinet / CPC / DTC)

Office of Architecture and Standards

Relationship Management

VPs

Deans & Department Managers

Operations

Director of Applications Support

Support Services

Administrative Services

Project Management

Personnel, Commun.

Director of Institutional Technology

Application Development

And Integration

User Support Services

And Computer Operations

Network And Technical Services

Functional Areas:

Training and Staff Development

Helpdesk and Problem Resolution

Computer Data Center Operations

Network Operations Center

Desktop Renewal and Maintenance

Software Inventory, Version Control, and Distribution

Application Development, Support, and Maintenance

Director of Educational Technology

Student Support Systems

Administrative Systems

Fiscal Services

Human Resources

Research and Planning

Sponsored Projects and External Relations
Key Operating Principles

• Need To Manage Increased Pace Of Change
• Need For Organizational Flexibility
  – Function (Role) Based Organizational Structure
  – Matrix Organization For Project Teams
  – IRD / Business Unit Functional And Project Teams
• Need For External Expertise
  – Partnerships, Consulting, Out/Co-Sourcing
• Need To Develop Business Department Technology Expertise (VPs, Managers, Staff)
Santa Barbara City College (SBCC) / COLLEGIS
Technology Management Program (TMP)

<table>
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<th>Yr 1 (8 Mos)</th>
<th>Yr 2</th>
<th>Yr 3</th>
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E. COLLEGIS STAFFING (H.C.)

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NOTE:
H.C. - "Head Count" ... refers to the number of COLLEGIS resources engaged in the implementation of the proposed SBCC/COLLEGIS T.M.P.; either on-site, Technical Services Division ("Pool"), or other COLLEGIS support services.
SANTA BARBARA CITY COLLEGE
PUBLIC SCULPTURE PROJECT/
ART IN PUBLIC PLACES

GUIDELINES
for
ACCEPTANCE, PLACEMENT,
MAINTENANCE & DE-ACCESSION

January 31, 2000
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SBCC Public Sculpture Project
Acceptance, Placement, Maintenance & De-Accession Guidelines

"Sculpture evokes the idea of permanence. In sculpture ideas are given lasting shape, aspirations a specific form and memories a final expression."

Jeremy Strick
Associate Curator of 20th Century Art
The National Gallery of Art

I. PURPOSE

Santa Barbara City College is committed to providing aesthetic and intellectual stimuli to a broad public, including the College community, alumni, students and district residents through direct access to innovative, quality arts experiences in a fully integrated outdoor environment. The College, dealing as it does with maturing young adults, has a commitment to beauty as well as utility. The Campus welcomes and encourages proposals and offers of donations for outdoor art installations that will enhance the campus setting and complement its buildings, grounds, and natural features.

The preservation, enhancement and diversification of the campus outdoor art collection is important to the College. The College acknowledges that appropriate gifts beautify the campus, encourage appreciation of fine art in a variety of media and styles, offer enjoyment to the campus community and general public, and memorialize important aspects of College tradition and campus culture. Both traditional and abstract pieces have a place on the SBCC campus. All those who make use of our campus will learn about art from regular exposure to public art. Our art students will learn from the availability of professional works of art, enjoy the collaboration of nature and art, and will benefit from a concentration of these works in one accessible location.

We Believe:
• a fully developed environment includes art.
• art must be integrated into daily life.
• arts education fosters an inventive work force and a culturally aware society.

II. BASIC PRINCIPLES

The basic principles that guide the college in the acceptance of Public Art are the following:
• Art works are for the education and enjoyment of the students and general public.
• Art works will enhance the beauty of the chosen site.
• The entire campus is an "environmental work of art", consequently all art works must be seen as part of the greater whole.
• A variety of art works, media, and styles shall be represented throughout the campus.
• The Arts Advisory Committee (AAC) shall adhere to the District’s Master Landscaping Plan when choosing suitable locations for the placement of outdoor sculpture.
III. ACCEPTANCE

The SBCC campus has policies and procedures for the consideration of art gifts and proposals. They are necessary to ensure that proposed art installations complement and respect the campus character, are appropriate to its setting, history, traditions, and mission, and do not impose unexpected or unsupportable burdens on the campus (such as a frequent need for maintenance and repair, liability or security costs).

Because resources for acquisitions and maintenance are limited, the campus must exercise control over the acquisition of art and related materials. Failure to exercise such control would result in the undisciplined growth of its holdings, weakening the quality of the collection and creating serious problems of storage, maintenance, cataloguing and expense.

All proposed installations and offers of donation for outdoor art must be properly reviewed to ensure that they are appropriate for the campus. Works of art shall be especially created, acquired or accepted in finished form to fit a selected location, as defined by the District’s Master Landscape Plan. The College shall work in collaboration and consultation with the Artist/Donor(s), Conservator, SBCC Foundation, Campus Landscape Architect, Director of Facilities and Operations and its legal counsel to ensure the successful installation, maintenance and survival of the Artwork.

A. Selection Committee—Arts Advisory Committee (AAC). The Arts Advisory Committee welcomes, and encourages, the opportunity to participate with the potential donor and/or sponsoring agency in considering acceptance of sculpture. Informal early consultation provides the opportunity to consider pieces which are most likely to be processed by meeting both campus and donor needs and interests.

All art proposals shall be formally submitted to the AAC for review. The AAC shall present its recommendations to the Board of Trustees for final approval and endorsement.

1. Composition. The AAC shall include individuals knowledgeable in the arts and be representative of the users of the campus. The committee shall be comprised of key elements of the campus community -- one Trustee from the Board, the College President or designee, one member of the College Art Faculty (with a background in sculpture), and the Campus Landscape Architect. The AAC may appoint other experts to serve as technical and artistic advisors.

2. Responsibilities. The AAC shall be responsible for making all selections and recommendations pertinent to specific works of art—including the location, medium, character of the work of art, and duration of acceptance. All recommendations shall be submitted for final approval to the full Board of Trustees.

B. Strategies for Acceptance. Step by Step.

SPECIAL ISSUES FOR CONSIDERATION

- Educational Appropriateness for the SBCC campus.
- The Environmental “fit” within available Landscape sites.
- Material Durability. Analysis of effects on materials, with a concern for maintenance, i.e.;
  
  Deterioration: Material Stability, Corrosion, Paint Failure.
Environment: Water (irrigation), Chemical Pollutants (fertilizer use and weed abatement), Ultra-violet light concentration (chemical reaction).

- The type and extent of maintenance that must be provided and support for that maintenance.
- College obligations in maintaining the integrity of the artwork.
- Rights and obligations of the owner/campus to perform required maintenance; including regular cleaning, repairs, repainting and preventative maintenance.
- Rights of the artist to participate in the maintenance activities, if any.
- Appropriate insurance coverage for accepted works.

**STEP 1. Preparing for Presentation to the AAC.** Prospective donors and/or sponsoring agencies are asked to first contact the College President or his/her designee. They shall be provided with a copy of the guidelines governing the Arts Advisory Committee, as well as a list of documentation requested by the AAC, and they shall be assisted in identifying any preliminary concerns about the proposal.

The donor(s) and/or sponsoring agency should be prepared to present the following:

A. information about the work(s) of art, including materials, concept and purpose, artist biography, date of creation of the piece, and history. Why was it commissioned/created? Has it been previously located in installations elsewhere? Has it won awards or critical notice? Are there previous owners of significance? What place and significance does the art have in the overall portfolio of the artist?

If the artist has a portfolio, brochures, or samples of similar work, it is useful for the AAC to see this material in order to evaluate and understand the style and technique of the artist and the proposed work of art;

B. information about the donor(s), their background and association with the College, and why the particular piece of art is being offered to the campus;

C. any technical issues related to materials, care, and installation needs such as hanging arrangements, bases, pedestals, or footings or concerns related to specific environmental conditions (excessive shade, sunlight, or moisture) that might affect the art;

D. clear photographs of the art. If it is a proposed piece and not yet fabricated, an illustration shall be supplied. If the piece is meant to be viewed in the round, photographs or illustrations from more than one perspective are desirable. Illustrations should accurately depict the dimensions and proposed appearance of the work of art. Illustrations should realistically depict permanent landscape surroundings of the art (particularly mature trees) if the art is proposed for a newly constructed or re-landscaped facility or location.

In some cases the AAC may request creation of a scale model of the art. This is not necessary for the initial review and not necessary for every project.

While a proposed work of art may be modified during the approval process or may not be fully conceived at the beginning of the process, it is extremely important that the AAC be provided with complete descriptive materials so they can make informed decisions. A final judgment is difficult if illustrations do not show accurate details of the context or the work of art. Illustrations and models are
difficult to evaluate if they depict features, such as surface finishes, which are no longer proposed for the final piece of art.

If the work of art already exists and is located near Santa Barbara City College, the AAC or its representatives will view the actual piece.

**Types of Proposals for Consideration:**

1. **Direct Donation.** The AAC will review works of outdoor sculpture offered directly from a private donor(s) or artist(s), through the SBCC Foundation.

2. **Direct Commission.** The AAC will review portfolios of artists who have expressed interest creating works for the College Campus and for whom a donor has approached the college to support the installation of such a piece.

3. **Other types of Competitions.** Special projects may require specific selection procedures.

**STEP 2. Presentation to the Art Advisory Committee.** After all pertinent documentation has been supplied to the AAC, the committee comments on the quality of the piece, its relationship to proposed campus locations and its desirability for the campus, and assesses technical and aesthetic issues such as installation and site design and context. The advice of the Campus Landscape Architect and/or the Director of Facilities and Operations may be sought in evaluating these issues, particularly in regard to siting, installation, and maintenance.

In general, the following issues are taken into account when reviewing an art proposal to the AAC:

A. Does the proposed piece of art have aesthetic value and appeal? Will it be a valued addition to the outdoor art collection of the campus?

B. Is the proposal appropriate for the campus? High quality art that will have an enduring impact and works of art that highlight the traditions, character, and landscape of the campus are particularly sought and encouraged.

Each proposed donation will be evaluated on its own merits.

C. Is the art durable and sturdy? Accepted public art should be of highly durable, low maintenance materials and should be designed, created and installed with forethought as to minimal long-term costs to maintain their appearance and structural integrity. The campus does not have regular funds to repair extensive weather damage, deterioration, or vandalism to outdoor art pieces. If a proposed art gift seems especially susceptible to any of these conditions it may be declined. Works of art with moving parts must be carefully evaluated for their potential for breakage and future needs for repair.

D. Can the donor and/or the sponsoring agency pay all the costs of fabrication, delivery, installation and maintenance of the art? This is an important consideration since the campus does not have funding set aside to purchase art or subsidize outdoor art installation. Art gift proposals may be structured as partnerships between the donor, who contributes the art, and a sponsoring agency or individual, which covers installation and maintenance costs.
Lack of funding to pay all installation and maintenance costs should not prevent potential donors from presenting an informal proposal or idea. It is possible in special circumstances that funds might be found through the Foundation for SBCC to supplement a special proposed gift. However, donors should be aware that if these financial costs cannot be met, the piece may not be accepted.

The Campus Landscape Architect and/or the Director of Facilities and Operations will help assess requirements and estimates of likely installation costs; e.g., site preparation and adherence to contracting requirements.

Costs of relocating or repairing utility lines, light fixtures, paving, or landscaping that are affected by an art installation are usually considered part of the cost of the installation. In some cases, it may be possible to combine a proposed art project with other campus landscape or building improvements with different funding sources, to upgrade an entire area in a coordinated manner. The Campus Landscape Architect and/or the Director of Facilities and Operations will advise on these opportunities.

E. Is the proposed site appropriate? In making recommendations, the AAC considers the surrounding buildings and landscaping, their current and traditional character and uses, and the nature of the work of art.

The College shall site new works of art only in locations defined by the Master Landscaping Plan with the designated sites for sculpture approved by the Board of Trustees.

Outdoor art pieces must also be carefully sited to minimize safety concerns and avoid conflicts with underground utility lines and vehicle, pedestrian, and wheelchair circulation.

Fountains, other water features, special night-lighting and large amounts of decorative paving or special new landscaping around an art installation are discouraged because of the cost of maintenance, but might be considered if the donor can justify special circumstances and, if additional funds are available, for installation and upkeep.

STEP 3. Approval Process/Recommendations of the AAC. The AAC shall submit all recommendations for Board approval, at a subsequent general meeting.

STEP 4. Notification. The AAC shall notify the donor(s) or artist(s), in writing, as to the decisions of the committee and the full Board.

A. ACCEPTANCE:

1. AAC sends a letter of acceptance to the donor(s) listing the proposed object(s), by; artist, title, date, medium and size.

2. The AAC/SBCC Foundation directs the preparation of a Gift/Endowment report, in accordance with College guidelines.

3. The AAC implements procedures for recording, cataloguing, and classifying the work.

B. REFUSAL:
1. The AAC sends a letter to the donor(s) declining acceptance.

SPECIAL ISSUES FOR CONSIDERATION:

1. **Plaques.** Most art pieces are accompanied by a permanent plaque. Plaques typically include the name or title of the art, the date of its creation, the date of its installation on the campus, and the name of the artist and donor.

   Wording is expected to be descriptive and concise. Some plaques include brief memorial inscriptions, a line of poetry or quotation, or other wording appropriate to the art, donor, and setting. Permanent plaques should be modest in size. The plaque should be complementary to the work of art, rather than competing with it for attention.

   The name of the donor or person being honored may be considered for inclusion on the plaque. The name of an individual donor is considered for inclusion only if that individual was responsible for all or the majority of the donation. The name of a donating group/agency shall also be considered. The campus should not include names of several donors on plaques or names of donors who have not made a majority contribution to the project.

2. **Permanence—Duration of Acceptance.** The AAC shall apply the Acceptance Guidelines as rationale in determining the duration of acceptance. Not all works/gifts will be permanently accepted. Some donations may be accepted as "on loan" for a specified length of time, i.e., 3-5 years. The exact duration shall be agreed upon by both parties. Consideration may be given to the possibility of renewal. The College will not provide a guarantee that a work of art will remain in a single location or remain permanently on the campus. The campus landscape is an evolving, active environment and it is not possible to predict every future need for building sites or landscape alterations.

   Once the College accepts a work of art for an outdoor site, the campus will endeavor to keep the art in an appropriate setting and condition and seek to contact surviving donors/artists for consultation if a major alteration is necessary.

   As the campus changes and develops, relocation of permanent outdoor works of art such may be considered, especially if the art would be adversely affected by nearby development.

   Due to the costs of installation, (Step 2, paragraph d) the campus prefers to leave works of outdoor art in place, rather than frequently adjusting and relocating them.

3. **Ownership.** Unless a special condition is expressly requested by the donor and/or sponsoring agency and accepted through the review process (AAC & Board) all permanent outdoor art installations on the campus are the property of Santa Barbara City College.

IV. PLACEMENT

A. **Site/Location:** In making recommendations, the AAC considers the surrounding buildings and landscaping, their current and traditional character and uses, and the nature of the work of art.
The College shall site new works of art in locations, defined by the Master Landscaping Plan, that are accessible to viewing by the general campus population, visitors, and those with physical disabilities, so that they can be fully appreciated and enjoyed. Outdoor art pieces must also be carefully sited to minimize safety concerns and avoid conflicts with underground utility lines and vehicle, pedestrian, and wheelchair circulation.

**SPECIAL ISSUES FOR CONSIDERATION:**

1. **Local Environmental Conditions:** Pollution, Wind, UV light.

2. **Safety & Security:** (artwork and visiting public)
   a. No sharp edges, jagged or accessible moving parts.
   b. Security (Add to the rounds of Security Staff inspection)
      - Sculptures too near pathways may encourage graffiti.
      - Utilize Appropriate Lighting.

3. **Irrigation/ Drainage:**
   a. Limit exposure to water and other agents of deterioration.
      *(Sprinkler system—gray water produces mold/mildew)*
   b. Insure water drainage away from the sculpture site.

4. **Plants, Bushes & Trees:** (protect against root damage to base structures)
   a. Choose plantings that encourage/discourage public access.
      *(Consider accessibility Issues. Elderly, ADA)*
   b. Trees attract birds and produce sap, thus creating a maintenance concern.
   c. Leaf deposits retain moisture and lead to corrosion.

5. **Landscape Maintenance Procedures:**
   a. Provide barriers between grass and sculptures to prevent damage from lawn mowers and weed trimmers.
   b. Regularly prune overgrown foliage to discourage vandalism.
   c. Limit use of herbicides and fertilizers can be harmful to sculpture.

**V. MAINTENANCE**

**A. Statement of Durability:**

The Artist/Donor shall present information to determine that the works of art will be firm and secure, permanent and resistant to mechanical, climatic and organic damage
and safe to the public. The Artist/Donor will also provide a statement addressing customary maintenance requirements. Professional consultants (conservators, architects, engineers, etc.) to assist in the preparation of a statement of durability may be required.

B. Maintenance Endowment/Resources.

Funds are not available in the College’s annual budget for maintenance of permanent outdoor art installations, particularly those that require regular service, such as recoating or reapplying exterior finishes or protective coverings. For this reason the campus typically expects that donors will contribute funds to be added to a permanent campus endowment pool for maintenance and upkeep of outdoor art. When necessary, the donor should consult with an art conservator, the Campus Landscape Architect and/or the Director of Facilities and Operations to determine an appropriate amount of funds for this purpose.

The Advisory Committee, in cooperation with the Donor, The Foundation for SBCC and appropriate Public/Private Sources, will confirm the sufficient resources for regular and appropriate maintenance.

C. Maintenance Schedule.

The AAC, in consultation with the Artist(s), Donor(s), a Conservator, F & O and/or architect/engineer, will produce a routine maintenance schedule to anticipate future labor and material expenses.

D. Archive/Cataloguing of the Artwork:

The College will maintain an active archive of photographic documentation, records of maintenance and fabrication materials, details of anchoring methods and statement of artist’s intent and (if available) construction drawings.

VI. DE-ACCESSION

The College shall retain the right to de-accession any item, however acquired, which no longer demonstrably enhances the existing collection, fulfills an identifiable instructional purpose and/or no longer contributes in a significant way to the academic program. De-accession of art work(s) shall be related to procedures and guidelines for acceptance set forth here, rather than to temporary needs or to the current dictates of taste.

Funds realized from the sale of de-accessioned art work(s) shall only be used to augment the College’s Public Art Program, in a manner that shall fulfill the purposes of the College and the intent of the original donation, bequest or appropriation.

A. Criteria for De-accession. Each object being considered for de-accessioning must meet certain criteria based upon one or more of the following:

1. The object is no longer relevant to and/or consistent with the College’s purposes and activities.

2. The object no longer retains its physical integrity, its identity or its authenticity.

3. The object is an unnecessary duplication of other objects in the collection, including objects which are repetitive of similar themes in a similar medium.
4. The object cannot be adequately cared for in a professionally accepted manner.

5. Disposition of the object, under specified circumstances, would ultimately improve or refine the collection.

B. **Methods of De-accession.** The de-accession of art objects shall be accomplished according to the following guidelines:

1. **Sale or Exchange.**
   
   a. The College shall honor all legal restrictions attached to a gift or bequest of a work of art. In addition, precatory stipulations which do not impose accompanying legal obligation shall be respected to the extent possible, unless modified by the donor.
   
   b. Reasonable means shall be used to locate the donor. If that donor is no longer living, college judgment will prevail. Decisions will consider the donor's original wishes.
   
   c. Sale or exchange shall be carried out in accordance with applicable College policies, the Sale of California Resale Royalties Act of 1976, and any other applicable State or Federal laws.

2. **Sale at Auction.**
   
   a. Whenever practical, de-accessioned works of art shall be sold at public auction. The auction house shall determine if the artist(s) is living and shall take responsibility for the terms and conditions set forth by the California Resale Royalties Act of 1976.

3. **Other.** In the event that a particular work of art is deemed unsuitable for sale, the AAC may recommend other means of de-accession.
   
   a. Reasonable means shall be used to locate the donor to offer the return of a particular work of art.

C. **Procedures for De-accession**

1. A particular work of art is presented to the AAC for consideration on de-accession.

2. The AAC ascertains, with the advice of Campus counsel, if necessary, that there are no legal restrictions upon de-accession and whether other organization/agency approval is required.

3. The AAC uses all reasonable means to locate the donor(s).

4. The AAC advises the donor(s) in writing of the intention to sell, exchange or return a work(s) of art.

5. The AAC reviews sales procedures, approves specific terms and sets forth such terms in a Letter of Agreement, signed by the Superintendent/President or designee.
6. The AAC or its representative shall record all de-accessioned objects and maintain permanent records.

7. The AAC or its representative initiates appropriate accounting and recording procedures for de-accession.

8. The AAC or appropriate expert shall recommend the best use of funds obtained from sale or exchange. All such funds are to be deposited in an account designated for purchase of art. Subsequent purchases are chosen in a manner that would fulfill the purposes of the College, as set forth here, and the intent of the original donation, bequest or appropriation.

VII. RESOURCE BIBLIOGRAPHY

"Design Outdoor Sculpture, Today for Tomorrow"
Save Outdoor Sculpture Organization
National Institute for the Conservation of Cultural Property
National Museum of American Art, Smithsonian Institution
Washington D.C.

UCLA at the Armand Hammer Museum of Art and Cultural Center
Grunewald Center for the Graphic Arts
Franklin D. Murphy Sculpture Garden
University of California, Los Angeles

"Long Range Plan; 1993-1997; Guidelines for Art Advisory Committee"
Art in Public Places Program
State Foundation on Culture and the Arts
Honolulu, Hawaii

"Fact Sheet"
The Museum of Outdoor Arts
Englewood, Colorado

"AAC Art Masterplan"
Kapiolani Community College
Kapiolani, Hawaii

"Policy on Outdoor Art"
Outdoor Art and Art Donations
Campus Policies and Procedures
University of California, Berkeley

"Collections Policy"
Collections and Exhibitions Committee
University Art Museum
University of California, Santa Barbara