ST JOHN'S COLLEGE
ASSEMBLY
AGENDA
For the meeting of Thursday September 23, 2004
@ 2:30 pm in Classroom 206

Special Quorum Required

1. Opening Prayer
2. Approval of the Agenda
3. Approval of the Minutes of May 20, 2004 (attachment 1)
4. Business Arising from the Minutes
5. New Business
   a) Fellowship Nominations (CLOSED SESSION)
   b) Theology Grad Recommendation (CLOSED SESSION)
   c) Fellows' Recognition Award Nomination (CLOSED SESSION)
   d) Facilities Manager Search Committee Nomination
      
5. Art Music and Social Committee Items
   i) Acquisition and Deaccession Policy (attachment 2)
      
5. Board of the St John's College Press (attachment 4)

6. Reports from College Committees
   a) Scholarship Committee - Awards report (attachment 5)
7. Reports from College Officers
8. Any Other Business
9. Adjournment
SJC Art Collection Policy - 1

St John's College

ACQUISITION AND DEACCESSION POLICY

1. General

The St John's art collection comprises an art collection, an art education collection and a St John's memorabilia collection. The art collection has distinct areas of emphasis, including Manitoba, Prairie Region, Canadian, and Aboriginal art. The responsibility of the St John's College Art, Music, Social Committee (hereinafter known as the Committee) is to develop the art collection within the areas listed, allowing for annual priorities to be set and opportunities that may arise.

The primary commitment is to collect contemporary Manitoba, Prairie Region, and Aboriginal art as well as work of quality from the Canadian historic period.

The Acquisition and Deaccession Policy should be reviewed annually, or as conditions warrant, by the Committee, the Warden and the Dean of Studies. The Collection should be regularly reviewed for duplication, quality, conservation and utility for research and education. Deaccession may, under the proper conditions, be recommended according to the deaccession guidelines (Section 10).

The size, shape and media of all items in the Collection should be within reason for the College to display, conserve and store effectively. Donations and purchases should add pieces to the collection that build on the Collection's strengths.

2. Categories of the Art Collection

It is recognized that the Art Collection at St John's comprises three distinct and separate categories.

2.1. Art Collection

The Art Collection includes primarily Manitoba, Prairie Region, Aboriginal and Canadian art.

2.2. Art Education

The Art Education Collection is not an active area of the collection. It includes items of limited technical or aesthetic interest, including reproductions, student works and other objects.

2.3. St John's Memorabilia Collection

This includes the historic photographs, copies and other documentation. Much of this collection is on display in the College.
3. Manitoba and Prairie Region Art

St John’s College will endeavour to enhance its holdings in Manitoba and Prairie Region art. Maintaining a representative selection of the best Manitoba art and where possible, the work of those associated with St John’s College, i.e., present and former Fellows, staff and students, is a priority.

The collection should be enriched by the acquisition of works recommended by the Committee as having demonstrated artistic significance that will also contribute to the education and research priorities of the College.

4. Aboriginal Art

Although not historically comprehensive, the Aboriginal Art collection at St John’s College is substantial. As items become available, attempts will be made to add works in areas currently unrepresented. Emphasis will be on the general development of Aboriginal Art through the careful selection of works.

5. Gifts and Donations

A strategy to encourage gifts of important works of art will be developed and energetically pursued by the Committee in concert with other College offices and departments, such as The Development Office. The Committee will actively participate in the development of exhibitions and the enhancement of the storage and physical spaces for the Collection. These are factors in attracting gifts and donations:

- Tax and other incentives will be publicized.
- Appropriate means of recognition for donors will be created.

In all of the Collection categories, gifts offered will be subject to the consideration of the Committee or the Curator. The donor must unconditionally deposit each gift accepted into the collection. Any expenses incurred as a result of the donation, for example, appraisal, conservation and transportation costs, will be borne by the donor unless recommended by the Committee and approved by the Dean of Studies or Warden.

6. Procedures for Acquisition

The selection of any single work of art should be based on the following considerations:

6.1. Aesthetic Quality and Value

Aesthetic quality and value is measured in terms of the total production of an artist within the pertinent area, to be determined by the Curator or the Committee, before the donation or purchase is made, where possible.

6.2. Authenticity

All new acquisitions in the St John’s Collection must be the original work of artists, with a verifiable provenance.
6.3. Relevance to the Scope of the Collection

Donations or purchased works should be accepted in the Collection in relation to the pre-existing categories of the art collection.

6.4. Condition

Donated or purchased works presented for acquisition should be in first-rate condition (relative to the age of the work) or in a condition that could become acceptable with the application of suitable conservation treatment.

7. Deaccession from the Collection

The Council of St John's College delegates to the Art, Music, Social Committee of Assembly the responsibility for the deaccession of works of art from the collection, subject to the conditions set out in the Acquisition and Deaccession Policy. The Policy permits the removal of a work of art from the Collection according to revised collection priorities, and for an ongoing refinement of the Collection, without diminishing aesthetic or educational enjoyment.

Deaccession must not be governed by current fashion nor by the individual taste of curators. The temporal nature of aesthetic judgments must be taken into consideration.

7.1. Criteria for Deaccession

7.1.a The removal of a work occurs only in order to strengthen the Collection. Consideration will be given to:

i) relevance to the Collection

ii) condition of the work of art

iii) care and storage requirements

iv) provenance and authenticity

vi) political and legal concerns

7.1.b The College must own the work, and legal or temporal conditions restricting its sale, exchange or other method of disposal will be taken into consideration.

7.1.c The Committee must determine that the disposal will not contravene Federal Cultural Property regulations.

7.2. Deaccession Considerations

7.2.a. The legal restrictions imposed at the time of donation of a work will remain as restrictions on its disposal, and the College must be governed by the prior commitment to the donor. A donor/heir/legal representative should be informed of a proposed deaccession, and given an opportunity to make an alternative proposal. Memorial donations are not normally proposed for deaccession. In such an instance, approval by the donor/heir/legal representative must be obtained, where possible.
7.2.b. If a work of art acquired through donation is sold or exchanged, the original donor(s) will be acknowledged together with the new work acquired through the process.

7.2.c. That work(s) by a living artist should be subject to deaccession only upon giving written notification to the artist where possible.

7.3. Deaccession Procedure

7.3.a. Any proposal for deaccession will be taken to a Committee meeting. All proposals for deaccessioning must be approved by two-thirds of the full Committee membership.

7.3.b. The recommendation will include the justification, proposed method of disposal and insurance value of the work. If a work valued above $10 000 is to be sold, the Committee must obtain two written appraisals.

7.3.c. It is the responsibility of the Committee to dispose of the work with the utmost advantage to the Collection. If the terms of the disposal cannot be met, the work will be retained for further negotiations.

7.4. Established Categories for the Deaccession of Works

The following categories recognize the fact that the development of the art collection at St John’s College has proceeded in a gradual way, sometimes in the absence of a clear collecting mandate and without the required physical infrastructure for storage and conservation.

7.4.a. Works given with the legal understanding that they may be sold or exchanged

7.4.b. Works of inferior quality that have no relevant place or useful purpose within the Collection and the programme of the College

7.4.c. Deteriorated works in such poor condition that conservation and restoration is not feasible

7.4.d. Fake or forgeries

7.4.e. Works that represent unusable duplication (as in the case of prints) that may be inferior to the one(s) remaining in the Collection. In the area of fine arts, multiple prints come closest to the definition of duplicates.

7.4.f. Presumed redundancy, for example numerous works by a single artist

7.4.g. Works of art that may be exchanged or sold in order to acquire other works that would add greater depth or scope to the Collection

7.4.h. Isolated works, one of a kind within the Collection, that do not fall within the defined Collection area

7.5. Method of Disposal

7.5.a. At no time should a Committee member be permitted to acquire a work from the College at an unfair advantage. Deaccessions will be at fair market value. The Committee, in consultation with the Warden, will choose one or an appropriate
combination of the following methods for deaccessioning, and will decide the scope of public notification.

i) invitation to another institution for a cash transaction
ii) invitation of sealed bids from several dealers
iii) invitation of sealed bids by individuals
iv) consignment or sale to an individual dealer
v) public sale or sale at auction
vi) for credit against future purchase
vii) community donation

7.5.b. Destruction of a work should only be considered when the condition of the work renders it useless and unsaleable.

7.5.c. The Committee will prepare a written report for College Council and Assembly detailing the process and outcomes of each deaccession of a work in the Collection.

7.6. Use of Proceeds

All proceeds from the sale or auction of a work from Collection shall be directed to the conservation, maintenance and development of the St John’s Art Collection, in accordance with the Collections Policy. Consideration will be given to allocation of such proceeds to the collecting area from which the deaccession originated. Deaccession funds may be used for expenditures of a capital nature directly related to the care and preservation of the Collection such as fine art matting and framing, conservation and storage issues, after prior approval by the Committee.
St John's College

LOAN POLICY

1. General
The St John's art collection comprises an art collection, an art education collection and a St John's memorabilia collection. The art collection has distinct areas of emphasis, including Manitoba, Prairie Region, Canadian, and Aboriginal art. The responsibility of the St John's College Art, Music, Social Committee (hereinafter known as the Committee) is to develop the art collection within the areas listed, allowing for annual priorities to be set and opportunities that may arise.

The primary commitment is to collect contemporary Manitoba, Prairie Region, and Aboriginal art as well as work of quality from the Canadian historic period.

The Loans Policy should be reviewed annually, or as conditions warrant, by the Committee, the Warden and the Dean of Studies.

2. Loans from the Collection
The Curator or the Committee (if necessary, in consultation with a professional conservator) will consider loans from the Collection for the purpose of exhibition by artists, galleries and museums, upon request. Such requests will be considered individually.

2.1. Condition
For the item to be loaned, it should be in sound condition. If not, one of the terms of the loan would be for conservation to take place at the expense of the borrower.

2.2. Costs
All transportation, packaging, insurance and related loan costs must be borne by the borrower. Loan fees and related costs will be charged to borrowers outside Canada.

2.3. Contracts
The borrower must provide loan agreement forms that cover all terms and conditions including dates of receipt and return.

2.4. Insurance
All loans will carry door-to-door insurance at full market value. If the item requested is valued in excess of $10,000 the borrower must provide an insurance certificate.

2.5. Reproduction
If the work is to be reproduced, Canadian copyright laws must be observed. The item may be reproduced for catalogue, publicity or educational purposes.

Draft approved by Art, Music, Social Committee, <date>
Motion to be considered by the Assembly of St John's College Sept. 23, 2004
From the Archives, College Press, Library Committee

It is moved that the Assembly of St. John's College recommend to the Council of St.
John's College that the College's "Archives, College Press and Library Committee" be appointed
as the Board of the St. John's College Press"

Background of Motion: St. John's College has a press that is governed by by-laws. One of the
by-laws reads as follows: "The St. John's College Press is governed by a Board of
from five to eight members nominated by the College Assembly and appointed by the St.
John's College Council. The Board is responsible for carrying out the business of the
Press". Unfortunately, a Board does not presently exist. Thus there is no body
"responsible for carrying out the business of the Press." In the absence of a Board, the
Archives, College Press and Library Committee is willing to be "responsible for carrying
out the business of the Press" if it is officially empowered to do so.