



**Surviving and Thriving within a Parent Institution**  
**Professional Development Workshop**  
**4 September 2017 | Helsinki, Finland**

**Supported by ICOM Special Projects**

**ICOM** international  
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of museums



ICOM  
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Surviving and Thriving within a Parent Institution  
Professional Development Bootcamp  
Monday, 4 September 2017  
House of Science and Letters | Helsinki, Finland

Agenda:

10-10:30 a.m.:	Welcome & Review of Expectations
10:30-11 a.m.:	Mission
11-11:30 a.m.:	Governance
11:30-11:45 a.m.:	Break
11:45 a.m.-12:30 p.m.:	Strategic Planning, Survey & Share
12:30-1:30 p.m.	Lunch
1:30-2:15 p.m.	Collections Planning
2:15-3:00 p.m.	Educational Role
3-3:15 p.m.	Break
3:15-3:45 p.m.	Breakout Sessions
3:45-4:00 p.m.	Closing Thoughts

# **SURVEY & SHARE**

## **GOAL:**

**How does it support your mission?**

**What can you get it done (e.g., 1, 2, 3 years or more)?**

**What resources do you need to get it done?**

**Do you have the resources?**

**Who is responsible for getting it done?**

**Who else needs to be part of the project to get it done?**

**Does the person / team have time to do it?**

**How will you evaluate the success?**

**Who would most like to see this goal completed?**

**If you succeed, what would be the next step?**

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## Bootcamp Faculty

**Jill Hartz** has worked in university museums for more than thirty years, seventeen as a director. She is currently the executive director of the Jordan Schnitzer Museum of Art at the University of Oregon, Eugene. During her career she has devoted a substantial amount of volunteer time to advance the professionalism, role and visibility of academic museums, including having served on the board of the Association of Academic Museums and Galleries (AAMG) for more than 10 years, including two terms as president. She has served as an active peer reviewer for both the Institute of Museum and Library Services (IMLS) Museum Assessment Program and American Alliance of Museums (AAM) Accreditation Reviewer for more than 20 years and was recently named an Accreditation Commissioner. Ms. Hartz has curated numerous exhibitions and is the editor of four books, including a monograph on Agnes Denes. Her special interests include 20th–21st century environmental and installation art, photography and new media, and contemporary Cuban art. She holds an undergraduate study degree from Oberlin University, 1971, and Master of Arts in English Language and Literature with honors from the University St. Andrews, Scotland, 1973.

**Barbara Rothermel** has also worked in museums for more than 30 years. She is currently Director and Curator of the Daura Gallery and Associate Professor of Museum Studies at Lynchburg College (University of Lynchburg), Virginia. Since being named Director, she has expanded its mission, strategic planning, collections, and programming and made the gallery a significant presence on the campus and in the community through compelling exhibitions and educational opportunities. As associate professor and coordinator of museum studies, she was responsible for the establishment of an undergraduate minor in museum studies, which now attracts students from major disciplines throughout the liberal arts who go on to both graduate programs and professional careers. Her scholarly interests are in the art and culture of Australia, museum theory, and interdisciplinary interpretation. She holds a BA in art and cultural history with high honors from Hood College, a Master of Liberal Studies, museum studies emphasis with a concentration in art history from the University of Oklahoma, and a PhD in museum studies from the University of Leicester, where her dissertation examined the university art museum as a catalyst for interdisciplinary faculty collaboration. Dr. Rothermel recently stepped down after 14 years as a board member of the Association of Academic Museums and Galleries (AAMG) and is currently vice-president of UMAC.

## Breakout Session Discussant

**Jill Deupi** is Director and Chief Curator of the Lowe Art Museum at the University of Miami. A fellow of the American Academy in Rome, Deupi wrote her doctoral dissertation on art and cultural politics in 18th century Naples. Her prior museum experience includes work at the Royal Academy of Arts, London; the Art Institute of Chicago; the Snite Museum of Art; University of Notre Dame, Indiana; the National Gallery of Art, Washington, D.C.; and the Wallace Collection, London. She received her B.A. from Mount Holyoke College and her J.D. from American University's Washington College of Law, graduating summa cum laude. She holds both an M.A. and a Ph.D. in art history from the University of London's Birkbeck College and the University of Virginia, respectively. She has served as an external reviewer for the National Endowment for the Humanities (NEH) and is currently a board member of the Association of Academic Museums and Galleries (AAMG).

## Suggested Resources:

- Chaniotis, Angelos. "Cultural Objects in Cultural Contexts: The Contribution of Academic Institutions." *Museum International*, 2009. JSTOR, DOI: 10.1111/j.1468-0033.2009.01670.x.
- "Impact and Engagement." University Museums Group (UMG), <http://universitymuseumsgroup.org/advocacy/introduction/>.
- Jandl, Stefanie S., and Mark S. Gold, editors. *Exhibitions and Education: A Handbook for Academic Museums, Volume One*. MuseumsEtc, 2015
- Jandl, Stefanie S., and Mark S. Gold, editors. *Beyond Exhibitions and Education: A Handbook for Academic Museums, Volume Two*. MuseumsEtc, 2015.
- Jandl, Stefanie S., and Mark S. Gold, editors. *Advancing Engagement: A Handbook for Academic Museums, Volume Three*. MuseumsEtc, 2014.
- MacDonald, Susan, and Jack Ashby. "Museums: Campus Treasures." *Nature*, <http://www.nature.com/nature/journal/v471/n7337/full/471164a.html?foxtrotcallback=true>.
- Millar, Sue. "New University Museums: An Opportunity for a New Strategic Vision." The Brooking Collection, University of Greenwich, 2001. Pp.131-137.
- "Professional Practice Documents." Association of Academic Museums and Galleries (AAMG), <https://www.aamg-us.org/wp/best-practices/>.
- "Programs: Podcasts on Topics in Professional Development." College Art Association (CAA), <http://www.collegeart.org/programs/podcasts>.
- "RAAMP." College Art Association (CAA), <https://caa.hcommons.org/>.
- Reisz, Matthew. "University Museums 'Important Role' Highlighted: Report Pays Tribute to Museums Big and Small." Times Higher Education, 12 November 2013. <http://www.timeshighereducation.com/news/university-museums-important-role-highlighted/2009053.article>
- Solinger, Janet W., editor. *Museums and Universities: New Paths for Continuing Education*. Macmillan Publishing, 1990.
- Stanbury, Peter. "University Museums and Collections." *Museum International*, vol.52, Issue 2, 2000, pp. 4-9. DOI: 10.1111/1468-0033.00251.
- Vitelli, Geovanna. "One Object, Many Meanings: Museum Collections as Academic Assets." *Museum International*, vol. 62, Issue 1-4, pp.87-92. DOI: 10.1111/muse.10232.
- Watson, Sheila, editor. *Museums and Their Communities*. Routledge, 2008.

## **SUPPLEMENTAL MATERIALS**

**Excellence, Innovation, and Service**  
**The Jordan Schnitzer Museum of Art Strategic Plan, 2016-19**

The JSMA's new strategic plan integrally supports the University of Oregon's institutional priorities, advances the museum's work and reputation as a national leader in its field, and affirms its commitment to using the visual arts to improve the lives of all Oregonians. It builds on the success of its previous three-year plan, which extended and deepened curricular and research use of the museum across the academy; strengthened inclusion and diversity goals through its Latino Engagement Plan and programs for K-12 populations, families, and other-abled youth and adults; and continued to improve its operations in all areas, from collections and exhibitions management to staff development and financial growth.

The JSMA benefits greatly from an experienced, ambitious, and collaborative staff; a dedicated and effective Leadership Council, representing the museum's on- and off-campus constituents; and a supportive new home in Academic Affairs in the Office of the Provost. Over the next three years, the JSMA expects to realize new campaign gifts for its endowments that will not only help to sustain these initiatives but create new opportunities to enhance the University of Oregon's academic mission and address the educational and cultural needs of our growing constituents, locally, regionally, and nationally.

The JSMA strategic plan is founded on four pillars: Bridging Cultures, Engaging Communities, Learning Together, and Sustaining Tomorrow.

***Bridging Cultures*** affirms the value of the museum's collections and exhibition program and directs those activities. Through the acquisition, research, and presentation of works of art from cultures and periods across the world, the JSMA shares and extends our understanding of human history, builds discipline-based and interdisciplinary competencies, and helps to instill cross-cultural appreciation in students so they can become productive, insightful, and sophisticated global citizens.

***Engaging Communities*** assures that the museum strives to be deeply relevant to our diverse on- and off-campus communities. Through ongoing evaluation, innovative practice, and the input of its staff, volunteers, and constituents, the JSMA revises, refines, and creates new programs and ways of operation that advance educational goals and address societal needs.

***Learning Together*** activates the museum's role in both learning from others and offering effective methodologies and practices to instill a love of learning and the visual arts in our diverse constituents. It addresses our unique role as a teaching museum; as an innovative center for experiential learning, especially for UO students; and as a provider of arts education and teacher training, which strengthens academic performance and self-esteem in K-12 schools throughout our state.

***Sustaining Tomorrow*** identified and aims to secure the resources and growth required for a strong, practical, and yet visionary future.

Embedded throughout the JSMA strategic plan are the University of Oregon's institutional goals:

- Promote and enhance student access, retention, and success;
- Enhance the impact of research, scholarship, creative inquiry, and graduate education;
- Attract and retain high quality, diverse students, faculty and staff; and
- Enhance physical, administrative, and IT infrastructure to ensure academic excellence.

Through its extensive academic support for faculty and students across the academy and its leadership and professional training opportunities for students, the JSMA is a valued partner in student and faculty success. The JSMA's collections, exhibitions, and programs represent and advance scholarship and research – by students, faculty, staff, and outside scholars. Its diversity initiatives frequently lead the way in making the university a welcome and safe center for the expression of gender, race, and religious differences. The museum's handsome building, world-class collections, and visitor amenities inspire visitation, learning, and support. By prioritizing excellence, innovation, and service, the JSMA aims to serve as a model for our nation's academic museums.

# University of Oregon Strategic Plan: EXCELLENCE 2016-2021

## Imagine

a preeminent research university rooted in a liberal art and sciences education  
an institution that teaches people to think deeply, critically, and creatively.  
an incubator where inquiry leads to real impact.  
a place where innovation occurs at the intersection of disciplines.  
a close-knit, human scale academic community with global reach.  
a setting where mountains, forests, rivers, and beaches are part of the  
everyday learning environment.  
a home for students, researchers, teachers, and employees consistently  
focused on the greater good.

## The JSMA:

Enhances the academic mission of the university across all disciplines.  
Offers opportunities for world-class research to faculty, students, and visiting scholars.  
Presents world-class research to an international audience through its exhibitions, publications, conference presentations, programs, and website.  
Is a learning lab, a 21st century teaching museum, where innovation occurs at the intersection of disciplines and where learners of all ages (K—12, university students, and adults) strengthen their visual literacy, analytical, writing, and communications skills as well as their creativity and compassion.  
Was founded on the belief that appreciation of the visual arts across world cultures is one of the most effective ways to build a better world.  
Models access and inclusion through its collections, special exhibitions, and programs for and by students, faculty, off-site statewide communities, and museum staff, including Native American constituents, health-challenged individuals and caregivers, K-12 students and teachers, families, immigrants, and special needs populations.  
Gives at-risk and first-generation high school students career skills and college preparation.

## OUR MISSION

The University of Oregon is a comprehensive public research university committed to exceptional teaching, discovery, and service. We work at a human scale to generate big ideas. As a community of scholars, we help individuals question critically, think logically, reason effectively, communicate clearly, act creatively, and live ethically.

## JSMA VISION

We will become one of the finest university art museums in the world.

## OUR VALUES

We value the passions, aspirations, individuality, and success of the students, faculty, and staff who work and learn here. We value academic freedom, creative expression, and intellectual discourse. We value our diversity and seek to foster equity and inclusion in a welcoming, safe, and respectful community. We value the unique geography, history and culture of Oregon that shapes our identity and spirit. We value our shared charge to steward resources sustainably and responsibly.

## JSMA BELIEF

We believe that knowledge of art enriches people's lives.

## OUR CONSTITUENTS

The Museum's primary constituents are the University of Oregon's students, faculty and staff as well as regional residents and visitors. Our varied activities extend our service to an even wider audience of scholars, artists, collectors, critics, and museum professionals.

## JSMA GUIDING PRINCIPLES

- The museum experience enriches people's lives.
- We contribute to the education of university students and help them become culturally competent global citizens.
- We recognize our visitors' different learning styles and the needs of a multigenerational and diverse audience.
- Our visitors have enjoyable museum experiences that make them want to return.
- Our collections, programs, and research are of the highest quality.
- We follow the highest ethical, academic and professional standards.
- We find collaborative opportunities on- and off-campus that make the Museum central to learning and build diverse audiences.

### Institutional Priorities

1. Promote and enhance student access, retention, and success.
2. Enhance the impact of research, scholarship, creative inquiry, and graduate education.
3. Attract and retain high quality, diverse students, faculty, and staff.
4. Enhance physical, administrative, and IT infrastructure to ensure academic excellence.

#### ***Promote and enhance student access, retention, and success.***

The UO will create a cohesive four-year undergraduate experience that propels students on an inspiring and rewarding path by fully integrating a liberal arts and sciences education, a purposeful major, meaningful experiential opportunities, and intentional post-graduation planning. The UO will offer effective support for all students—including programs tailored to those from diverse backgrounds—to ensure a path to timely completion.

### STRATEGIES & INITIATIVES

#### **1. Improve, enhance, and establish new programs aimed at increasing student access, retention, and success.**

- Foster institution-wide collaboration among various student-focused services to ensure access and efficacy, and eliminate redundancy.
- Make better use of data to identify at-risk students as well as adopting the tools needed to support those students in achieving success at the UO.
- Expand programs that provide students of limited means with access to the UO and enhanced opportunities for successful and timely completion.
- Expand and coordinate student academic advising and remove unnecessary curricular and administrative barriers to timely completion.

#### **2. Provide an integrated, compelling educational experience that allows students to graduate in four years while accommodating the needs of transfer and nontraditional students.**

- Engage in a comprehensive review of the structure of the four-year educational experience of undergraduate students—including general education requirements—and identify potential pilot projects or models based on best practices.
- Maximize opportunities for undergraduate students to learn directly from and build relationships with faculty engaged in research and creative discovery.
- Adopt a learning-outcome approach to mapping education at the UO.
- Focus on engaged learning that combines service and experiential learning opportunities
- Expose all undergraduate students to meaningful research experiences and global perspectives.
- Ensure that all students develop an understanding of the challenges and opportunities created by living in an increasingly diverse society.
- Leverage the use of technology to achieve educational goals and undergraduate student success.
- Support undergraduate mentoring and advising by emulating best practices and strengthening student-faculty interaction.
- Reflect best practices in diversity, equity, and inclusion as part of curricular and programmatic review.
- Expand Academic Residential Communities and other learning communities.

#### **3. Enhance post-graduation planning and success to help launch students into their futures after the UO.**

- Expand undergraduate research opportunities and internships.
- Explore ways to use the emerging presence of the university in Portland to connect students with exciting internships and employment opportunities.
- Enhance pipeline preparation opportunities into graduate and professional programs for students who seek additional education, with special attention to programming for underrepresented students.
- Develop institutionally-supported opportunities to promote and share integrated learning experiences (e.g. e-portfolios, transition, or capstone projects).
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Increase the number of students who are prepared to apply for distinguished national and international scholarships.

- Expand outreach to graduate programs and potential employers (companies, non-profits, and government).

- Link liberal arts and sciences education to career preparation through advising, curricular, and co-curricular initiatives, including ideas around co-locating or co-operating academic and career advising.

- Enhance career preparation and networking opportunities for students, especially as they relate to student-alumni connectivity and networking.

**4. More thoroughly analyze and understand strategic opportunities and limitations of online education (including hybrid approaches).**

**5. Engage in a more data-driven approach to evaluate and assess the quality of teaching, student engagement, and the overall campus environment.**

***Enhance the impact of research, scholarship, creative inquiry, and graduate education.***

The UO will embrace a culture of excellence, both existing and enhanced. We will focus on hiring more faculty

(especially tenure track, post docs, and researchers in strategic areas) and educating more graduate students to

enhance UO's reputation as a preeminent comprehensive research university and enhance its standing among

national peers. Investments in faculty will align with institutional priorities and be based on appropriate metrics.

The UO will increase externally sponsored research, bolstering existing and interdisciplinary research, scholarship, and inquiry as well as enhancing doctoral programs and training.

## **STRATEGIES & INITIATIVES**

**1. Encourage a culture that promotes and enhances excellence.**

- Reallocate institutional funds to enhance excellence and align resources with teaching and research priorities.

- Celebrate and reward excellence among faculty, students, and staff.

**Increase the size of the tenure-related faculty by 80 to 100 members.**

- Develop hiring practices that emphasize current strengths and emerging areas of basic and applied research excellence.

- Focus on hiring faculty with potential for making transformative contributions to scholarly research, scientific discovery, and creative practice.

**3. Substantially increase externally-sponsored research support.**

- Enhance programmatic tools at the institutional, college, and unit levels to support those seeking externally-sponsored opportunities.

- Leverage existing strengths and identify the best opportunities for new programs and initiatives to increase external support.

- Engage in innovative partnerships for non-traditional sources of support.

- Ensure that faculty obligations and responsibilities, such as teaching and research, align with institutional priorities.

- Align hiring strategies with the priority of increased success in obtaining externally sponsored research awards and projects.

**4. Increase the number of graduate programs ranked in the top 25%.**

- Make targeted investments in programs that can "go from good to great."

- Increase graduate student fellowship support, professional development, and post-graduation success.

- Encourage, facilitate, and support new and transformative courses and programs.

- Increase the number and diversity of Ph.D. students in areas of academic excellence.

Increase the number and diversity of graduate students in areas where prospects

for fulfilling professional careers are bright.

- Strengthen graduate program review processes to enable expansion of successful programs and contraction of less successful programs.

- Partner with regional research institutions (e.g., Oregon Health and Science

University, Oregon State University, Pacific Northwest National Labs) in training graduate students and postdoctoral scholars.

**5. Enhance the use of appropriate unit-level and institutional measures of quality, equity, and excellence (metrics) in decision-making and resource allocation.**

- Make assessments and critical discussion of results a routine part of governance at the UO—from units to the institution as a whole.

- Promote the use of various field-specific metrics and best practices for effective decision-making.

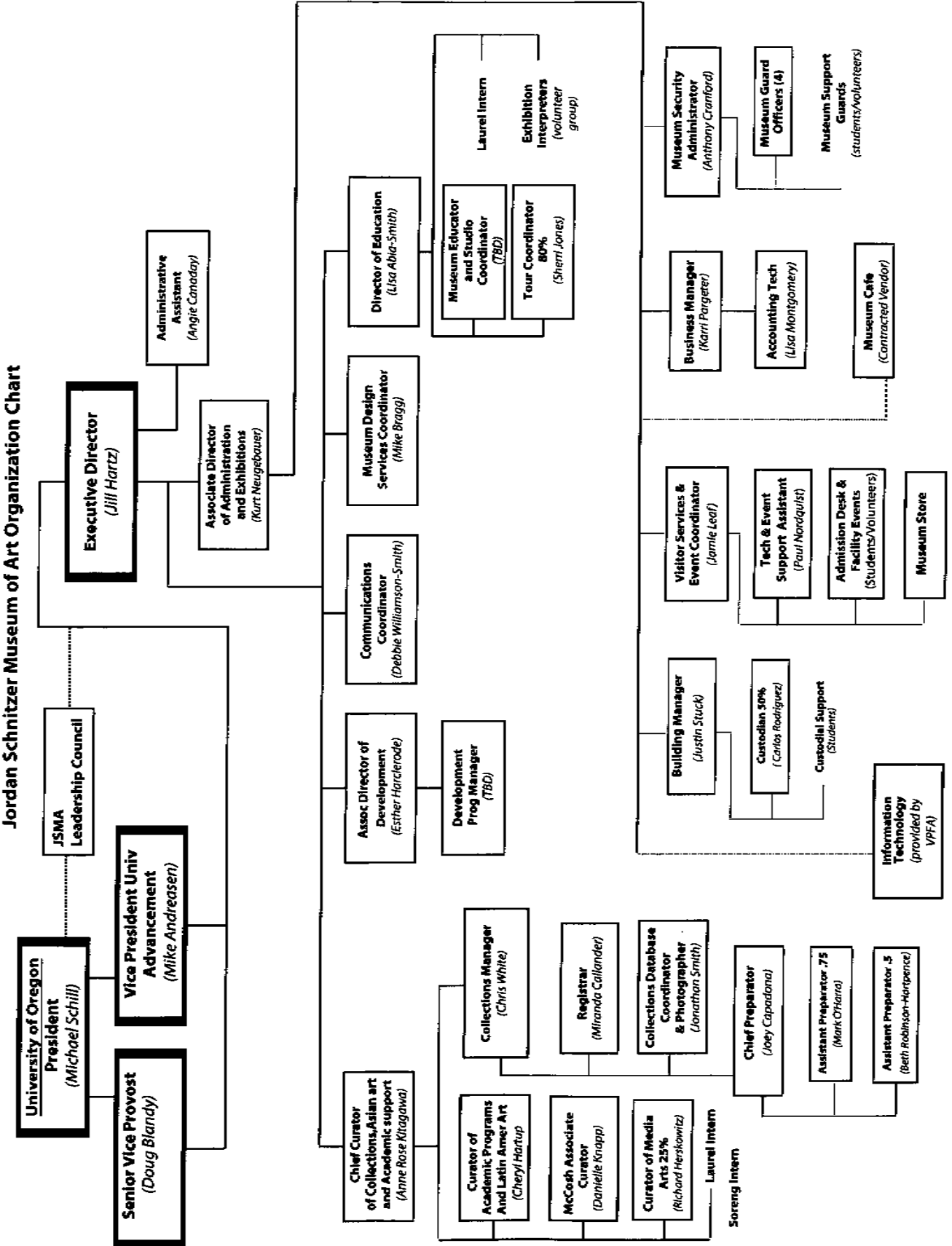
**6. Substantially increase support of research, scholarship, and creative inquiry.**

- Find new and effective ways to connect researchers with philanthropic funding opportunities through enhanced collaboration between researchers and development staff.

- Strengthen existing partnerships, and explore new ones, to promote institutional teaching and research priorities, including the use of public-private partnerships.

- Seek resources to provide research support for faculty including but not limited to seed and bridge funding, summer support, salary support for research leave, and project completion grants.

- Strengthen and expand existing internal research award programs which provide support for faculty.

[illegible]

# DAURA GALLERY STRATEGIC PLAN, 2017-18

## VISION:

The Daura Gallery will be a teaching museum with a premier collection and programs designed to complement, support, and challenge the academic experience of Lynchburg College students and reflect the core value of Lynchburg College. The Daura Gallery aspires to deepen our understanding of human experience and cultural diversity through collaboration, teaching, mentoring, scholarship, experiential learning, creative and critical inquiry and discovery.

## MISSION:

The Daura Gallery seeks to serve Lynchburg College and the community beyond by providing opportunities for learning, enjoyment, and personal growth, by strengthening the creative and curricular life of the College, and by encouraging the interdisciplinary affiliation of the visual arts with diverse academic disciplines.

## PURPOSE:

The Daura Gallery exists to support the mission of Lynchburg College by being a resource for teaching through the collection, care, interpretation, and exhibition of works of art, and to enrich the cultural life of the College. The Daura Gallery strives for excellence in the generation, dissemination, preservation, and application of knowledge. Through these pursuits, the Daura Gallery enhances the social and cultural experiences of all Lynchburg College constituents.

## GUIDING PRINCIPLES:

- The Daura Gallery enhances the academic mission of the College across all disciplines.
- The Daura Gallery contributes to the education of Lynchburg College students.
- The Daura Gallery believes that appreciation of the visual arts across time and cultures is one of the most effective ways to become culturally aware global citizens and build a better world.
- The Daura Gallery follows the highest ethical, academic, and professional standards.
- The Daura Gallery strengthens visual literacy and critical and creative thinking.
- The Daura Gallery presents programs and exhibitions, and seeks collections of the highest quality.
- The Daura Gallery finds collaborative opportunities on- and off-campus that make the museum/gallery central to learning and building of diverse audiences.
- The Daura Gallery provides enjoyable experiences that make visitors want to return.

## CONSTITUENTS:

The Daura Gallery's primary constituents are Lynchburg College's students, faculty and staff, as well as regional residents and visitors. Our varied activities extend our service to an even wider audience of scholars, artists, collectors, and museum professionals.

## VALUES:

**Integrity:** We value academic freedom, creative expression, and intellectual discourse. We value ethical behavior in all that we do. We are accountable and responsible for our decisions and actions.

**Inclusiveness:** We value the passions, aspirations and individuality of a diverse, multicultural, multigenerational community that shapes our identity and spirit. We seek to foster equity and inclusion in a welcoming, safe, and respectful environment.

**Excellence:** We value our charge as stewards of art and culture through sustainable and responsible oversight. We value the highest quality in all we do and how we do it.

## STRATEGIC PLAN:

The Daura Gallery Strategic Plan integrally supports Lynchburg College's institutional priorities, advances the Gallery's work and reputation in the university museum field, and affirms its commitment to using the visual arts to improve the lives of the Lynchburg College community. The Daura Gallery's Strategic Plan provides inspiration and aspiration, and drives resources that make the Daura Gallery valued by and valuable to Lynchburg College. All Daura Gallery goals are developed in keeping with the College's institutional goals.

**Engagement** assures that the Gallery strives to be deeply relevant to our diverse on- and off-campus communities. Through commitment to its mission, the Daura Gallery serves to strengthen the sense of community within Lynchburg College, and revises, refines, and creates new programs and ways of operation that advance educational goals and address societal needs. The Daura Gallery is a valued partner in student and faculty success. The Gallery's collections, exhibitions, and programs represent and advance scholarship and research, support of the College's diversity initiatives that make the Gallery a welcome and safe center for the expression of gender, race, and religious differences, and inspire learning, enjoyment, and freedom of expression.

**Facilities Infrastructure** identifies priorities to enhance the exhibition galleries to enhance student experiences and provide safe, secure, and environmentally efficient offices, workrooms, and collections storage, and to secure resources for renovations required for a strong, practical, yet visionary future.

**Stewardship** affirms the value of the Gallery's collections and exhibition program and directs those activities. Through the acquisition, preservation, research, and presentation of works of art from cultures and periods across the world, the Daura Gallery shares and extends our understanding of human experience and cultural diversity, builds discipline-based and interdisciplinary competencies, and complements, supports, and challenges the academic experience of Lynchburg College students.

Embedded throughout the Daura Gallery Strategic Plan are Lynchburg College's institutional goals and objectives.

- The College will stimulate the exploration of new pedagogies that support active teaching and academically engaged learning.
- The College will be distinguished by built-in experiential learning opportunities.
- The College will modernize and enhance campus facilities.
- Academic spaces will be improved to maximize student engagement, allow for active and collaborative learning, and support future programming growth.
- The College will build a culture of philanthropy by engaging students, alumni and friends in the life, work and support of the institution.

#### **EXHIBITIONS & PROGRAMS:**

The Daura Gallery presents stimulating, innovative, and inclusive programs and exhibitions that enhance the academic curriculum, emphasizes cross-cultural understanding, provides broad educational experiences, and supports collaborative and interdisciplinary opportunities.

#### **COLLECTIONS:**

The Daura Gallery collects, preserves, studies, exhibits, and interprets works of art for the benefit of the Lynchburg College curriculum and for the enrichment of the general public. The collection consists of significant works of art by American and international artists, the ethnographic arts, and other works that exemplify methods and the use of materials. Collection items shall be of intrinsic artistic or historic value, demonstrate high standards of craftsmanship, and represent a consistently high quality.

#### **COLLECTIONS MANAGEMENT:**

The Daura Gallery works to comply with museum standards through facilities upgrades and storage systems, and the implementation of collections management, preservation, and conservation.

#### **FUNDING:**

The College allocates funds for staff, operations, exhibitions and programs, security, and facility maintenance to the greatest extent possible. The Gallery raises additional revenue from diverse sources including annual membership in the Friends of the Daura Gallery, and funding from foundations, corporations, and grants agencies, as possible.

#### **EDUCATIONAL OUTREACH:**

The Daura Gallery educational outreach initiatives require the focused efforts of a staff member to establish curricular connections, work with faculty for use of exhibitions and collection objects, develop a docent and volunteer program, recruit Friends and students, organize training sessions specific to temporary exhibitions and permanent collections, and establish a partnership with regional K-12 schools for tours, on-site and outreach programs.

#### **COMMUNICATIONS:**

Communications are proactive, direct, honest, and engaging, aiming for transparency and inclusivity by and among all constituents. Communications represent the full range of Daura Gallery functions and services.

#### **FACILITIES:**

The Daura Gallery performs effective and efficient maintenance for the overall care of the Gallery, and works with the Physical Plant for housekeeping and HVAC/mechanical operations. The Gallery ensures that exhibition and work areas are clean and maintained at the highest standard possible.

#### **DAURA GALLERY ADVISORY COMMITTEE:**

The Daura Gallery Advisory Committee is integral to the Gallery's development of exhibitions and programs; the acquisition, accession and de-accession of objects for the collection; and to otherwise support the mission of the Daura Gallery.

#### **PROFESSIONAL DEVELOPMENT:**

The Daura Gallery and its employees adhere to the highest academic, ethical, and professional standards of the College and the American Association of Museums in all they do on behalf of the Gallery. This is realized through the commitment to best practices in both museum professionalism and higher education. As such, the Gallery encourages achievement and performance that are measured against standards of excellence. The College's administration and faculty, and the Advisory Committee are supportive and informed advocates of the Gallery.



**EDUCATIONAL CAMPUS LOANS: PLEASE COMPLETE ONE FORM FOR EACH WORK OF ART SELECTED!**

In an ongoing effort to foster and support the experiences provided by exposure to art, the Daura Gallery has made available a limited number of de-accessioned or unaccessioned works of art for loan to campus faculty, programs, and departments.

Campus Loans: Selections are available August 7 – 18 only. Loans cannot be made at any other time. Hours: 9 a.m. – 4 p.m., Dillard Lobby Gallery.

Loans are available on a first-come, first-served basis.

Loans shall be made for campus offices and facilities only and shall remain in the possession of the Borrower. Loans cannot be made to faculty and staff for personal use off-campus, or to students, either on-campus or off-campus.

The identification tag attached to the work of art should not be removed for any reason.

All loaned works of art shall at all times be given due care by the Borrower to insure against loss, damage or deterioration. Any loss or damage to a work of art shall be reported to the Daura Gallery immediately.

All loaned works of art shall be installed by the Borrower. Contact Physical Plant for assistance, if necessary.

If the Borrower leaves the employment of the College, the work of art shall be returned to the Daura Gallery prior to the Borrower's departure from campus.

Loans are available for an indefinite period. If the Borrower wishes to remove a work of art at any time, the Borrower shall contact the Daura Gallery to arrange for its return to the Daura Gallery.

The Daura Gallery retains the right to remove works of art on loan as necessary for Gallery-related purposes, or if it perceived that the work is endangered or is being mishandled.

Questions concerning the Campus Loan Policy should be directed to Barbara Rothermel, Director of the Daura Gallery (rothermel@lynchburg.edu).

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Borrower's Name: \_\_\_\_\_

Program/Department: \_\_\_\_\_

Telephone: \_\_\_\_\_ E-mail: \_\_\_\_\_

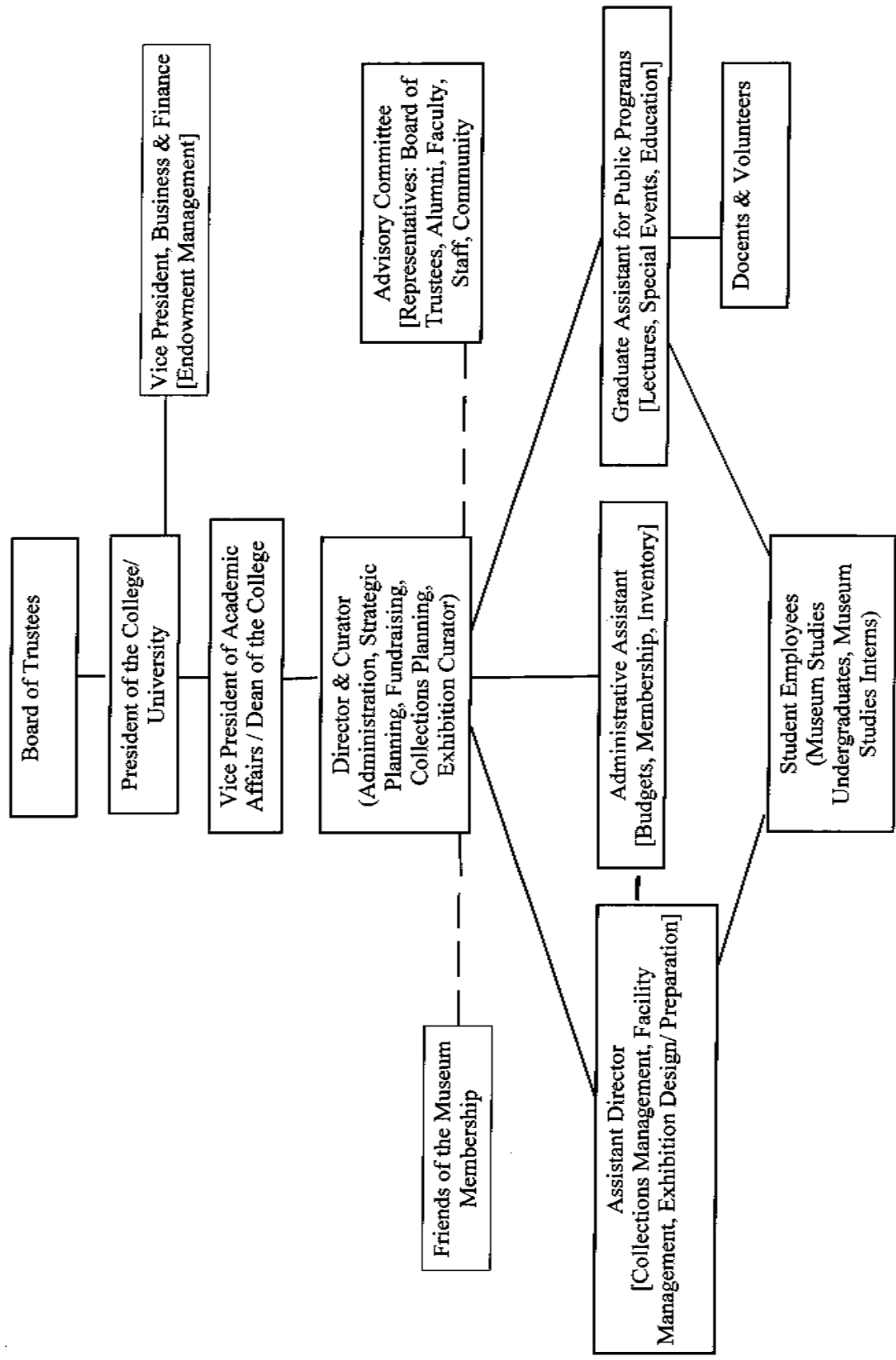
Collection Number (white tag attached to frame): \_\_\_\_\_

Acknowledgement of Conditions Governing Campus Loans:

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

**Daura Gallery Governance Structure**





► The Oregon Administrative Rules contain OARs filed through June 15, 2014 ◀

**QUESTIONS ABOUT THE CONTENT OR MEANING OF THIS AGENCY'S RULES?**  
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## **OREGON UNIVERSITY SYSTEM, UNIVERSITY OF OREGON**

### **DIVISION 51**

#### **MUSEUM OF ART**

**571-051-0005**

##### **Museum Acquisition Procedure**

(1) Conditions. Because the Jordan Schnitzer Museum of Art's collections are vital to its usefulness and continued excellence, all acquisitions shall meet certain conditions:

(a) They should meet at minimum the criteria of quality reflected in the best objects now in the Museum's collections;

(b) They should be relevant to the purposes and functions of the Museum, which include support for the institution's teaching and research in the visual arts as outlined in the University of Oregon Policy Statement "Jordan Schnitzer Museum of Art Mission," so as to strengthen those collections in which the Museum specializes and for which it is recognized by scholars and artists;

(c) Because the Museum must be able to provide proper storage and care of the objects accessioned into the collections, no object will be accepted which cannot be properly cared for and stored;

(d) The Museum must observe all State of Oregon, federal, and applicable international laws on acquiring imported art objects and will not, therefore, accept objects collected or acquired under questionable or illegal circumstances. The Museum endorses the 1970 UNESCO Convention on the Means of Prohibiting and Preventing Export and Transfer of Ownership of Cultural Property, and the 2003 American Association of Museums (AAM) recommended procedures regarding objects transferred in Europe during the Nazi Era, pursuant to an agreement reached in October 2000 by the AAM, the Association of Art Museum Directors and the Presidential Advisory Commission on Holocaust Assets in the United States;

(e) Title to objects shall be obtained free and clear of restrictions and qualifications of any type or manner, unless it is deemed by the University authorities (the President or the President's designees) in concurrence with the Museum Executive Director, the Museum Collections Committee, and the Curators to be in the best interests of the University. If an object is accepted under restricted conditions, notation of the restriction must be included in the object's permanent documentation.

(2) Criteria. Objects are added to the permanent collection by gift, purchase, bequest, exchange, or other transactions by which legal title passes to the Museum. Before accepting objects to the permanent collections, the Museum Collections Committee shall consider whether:

(a) The object to be accessioned is destined for a particular collection area. Objects not so destined shall be accepted only in rare circumstances, including but not limited to situations where it may be prudent and necessary to accept an entire private collection, even though some of the works may not be regarded as having Museum quality, in order to obtain desired works. The Museum Collections Committee shall make specific recommendations where entire collections are to be considered for acquisition;

(b) The object is unique or of greater aesthetic quality or value than similar ones already in the

collections;

(c) Proper care can be given to the object;

(d) The object is in suitable condition for use and exhibition;

(e) The provenance of the object, as determined by the Director or appropriate Curator(s) is satisfactory;

(f) The object is encumbered with conditions imposed by the donor regarding use or future disposition. As a rule, only unrestricted objects should be accepted;

(g) The use of the object is restricted or encumbered by intellectual property rights (copyright, patent, trademark, or trade secret) or by its nature (obscene, defamatory, potentially an invasion of privacy, physically hazardous);

(h) The object is generally consistent with the goals of the Museum.

(3) Appraisals and Donor Tax Deductions. Gifts to the Museum are tax deductible as a charitable donation based on the fair market value of the gift evidenced and substantiated in a manner acceptable under federal Internal Revenue Service regulations:

(a) Staff members of the Museum shall not provide appraisals for donated objects;

(b) Neither the Museum, the University of Oregon, nor the State of Oregon is responsible for the authenticity and accuracy of the appraisal.

(4) Museum Collections Committee. The Museum Collections Committee is an advisory committee to the Executive Director composed of members of the Museum's Leadership Council, University faculty, and others whose expertise in art and the art world is beneficial to the Museum, in addition to its permanent and ex officio members;

(a) The permanent, ex officio members of the committee are the Museum Executive Director, Curators, and Collections Manager;

(b) The other members of the committee are appointed for three-year terms by the President of the Museum's Leadership Council in consultation with and with the approval of the Museum Collections Committee chair, the Curators, and the Executive Director. The terms of office for these appointees shall be staggered to provide for committee continuity;

(c) The committee chairperson shall be selected by the President of the Museum's Leadership Council, and shall hold this position for a two-year term;

(d) If for any reason (other than the expiration of a member's term of office) an appointed position on the committee becomes vacant, the vacancy shall be filled in the same manner as original appointments. The replacement member shall serve for the unexpired portion of the vacating member's term.

(5) Meetings of the Collections Committee shall be called by the Chairperson of the Committee in consultation with the Executive Director two to four times annually, or more frequently, if so needed. The following procedures shall be followed:

(a) For each object under consideration for acquisition, the Director or Curator shall present to the Collections Committee the documentation and provenance of the object and explain its contribution to the collection as a whole;

(b) If possible, each object under consideration by the Executive Director should be physically present for evaluation by members of the committee. If the chairperson determines that this is not possible, adequate images of the object shall be presented to the committee;

(c) Minutes of all Collections Committee meetings shall be taken and maintained;

(d) The Collections Committee may suggest and recommend to the Executive Director for purchase work deemed desirable for the collection when funds are available.

(6) The Executive Director shall make all decisions with reference to acquisitions.

(7) The Executive Director shall notify donor(s) of acceptance or rejection of objects.

Stat. Auth.: ORS 351 & 352

Stats. Implemented: ORS 351.060

Hist.: UO 1-1985, f. & cert. ef. 4-9-85; UO 4-2012, f. 7-10-12, cert. ef. 7-11-12

**571-051-0010**

**Museum De-Accessioning Procedure**

(1) Criteria. Permanent removal of objects from the collections will be done in a legal and ethical manner. The manner of disposition chosen will represent the best interests of the Museum, and the University of Oregon. An object in the Museum of Art collection can be considered for de-accessioning only if it meets at least one or more of the following criteria:

- (a) It has physically or organically deteriorated beyond repair as determined by a reputable conservator; or
- (b) It requires conservation, the cost of which would exceed the Museum's funds or the Museum's ability to raise the necessary monies; or
- (c) It cannot be either properly stored or properly exhibited by the Museum; or
- (d) It is, in the opinion of qualified outside experts, of markedly inferior quality and/or there is a duplicate or superior example of the same kind and type already in the collection; or
- (e) It no longer has study, research or exhibition value; or
- (f) It no longer supports the mission of the Museum; or
- (g) It is determined that the work is stolen or fake; or
- (h) To comply with the November 1990 Native American Graves Protection and Repatriation Act (NAGPRA) or the 2003 AAM Guidelines Concerning the Unlawful Appropriation of Objects During the Nazi Era; or
- (i) Object material is potentially hazardous to human health or to other objects.

(2) Procedure. Removal of object(s) from the Museum's permanent collections can be recommended only by the Executive Director, the Curator(s), the Collections Manager, or a conservator:

(a) After such a de-accession recommendation is made, a de-accession worksheet for each object shall be begun and placed in the documentation file;

(b) A thorough search shall be made by the Museum Collections Manager of records and related University archival files to determine legal ownership as well as restrictions imposed by the donor and accepted by the Museum at the time of accessioning. Where restrictions exist as to use or disposition of the object, the Museum will observe those conditions to the extent it is reasonably possible to do so. If there are questions as to intent or force of restrictions, the Museum will seek advice of the University Office of General Counsel. New acquisitions obtained through the sale or trade of the original donated item will be credited to the donor, as a "Gift of the donor by Exchange";

(c) The qualified staff members, including the Executive Director, Curator(s), and Collections Manager, will then meet to discuss the results of this search and to propose an appropriate course of action. If all agree to recommend de-accession, the recommendation and relevant information is then presented to the Museum's Collections Committee, which shall vote on recommending the de-accession to the Executive Director. A majority vote is sufficient for such recommendation. Final authority rests with the Executive Director to determine whether de-accession should occur. The Executive Director will then inform the Senior Vice President and Provost and the Vice President of University Relations of any decisions made regarding de-accessioning. The results of any de-accession vote shall be recorded in the documentation file;

(d) Before any object can be de-accessioned and exchanged or sold from the Museum collections (whether from "permanent exhibition collections" or "study collections"), one recognized professional expert (who is neither a current nor former Museum employee), recommended by the Museum staff, shall be consulted for an opinion on the quality of the object. If the reason for the recommendation is the poor condition of the work, the expert shall be a qualified conservator in the special area of the object under consideration and should additionally offer an opinion as to the physical and economical feasibility of reconditioning the work. This expert opinion shall be submitted in writing, dated, and kept in the permanent documentation file;

(3) Disposal. Upon approval to de-accession an object, the following procedures shall be implemented:

(a) The Museum Collections Manager shall notify the University Property Control Office and provide copies of supporting documentation to remove the object(s) from the Museum collection inventory;

(b) A written, dated appraisal from a certified art appraiser (who is neither a current nor a former Museum employee) shall be sought by the Collections Manager, Curators or Executive Director to establish current market value of the object(s) to be de-accessioned;

(c) In order that objects de-accessioned from the Museum collection may continue to serve the purpose for which they were initially acquired, an effort shall be made to place them (by exchange, transfer, or sale) in another non-profit institution. To achieve this end, such objects shall be advertised in appropriate professional publications, which may be online. Such advertisement shall clearly state that neither the Jordan Schnitzer Museum of Art, the University of Oregon, nor the State of Oregon guarantees the authenticity nor the appraised value of the work. This disclaimer shall be repeated in writing at the time of sale, transfer, or exchange. Should it be deemed appropriate and useful for teaching, the de-accessioned work may be retained by the Museum for its study collection;

(d) Sales to private parties or profit-making entities shall be pursuant to state law dealing with disposition of surplus property. Whenever possible, the work of art should be sold at public auction in a city outside Eugene. In all cases, the sales should be public, although some works of art because of their nature may be more appropriately sold in the public marketplace. De-accessioned objects shall not be given or sold to any Museum staff member or University of Oregon official whose responsibility includes Museum operations, funding, or administration, nor to their representatives or immediate families. Members of the Museum's Leadership Council and its Collections Committee also may not acquire any de-accessioned item nor may their representatives or immediate families. Proceeds from sales are to be earmarked for the acquisition of objects that will improve the Museum's collection;

(e) Exchanges of de-accessioned objects shall be for object(s) of equal or greater value to the Museum and these transactions shall be made in accordance with the procedures of the Museum's De-accession procedures;

(f) Any transactions involving a combination of object(s) and monies (given or received) shall be negotiated at the discretion of the Executive Director after consultation with the Collections Committee;

(g) Copies of records for de-accessioned objects, including provenance, research, and data on publication, and a statement authorizing removal from the Museum collection (signed by the Executive Director and the appropriate University administrators) and any other necessary documentation will be forwarded to the acquiring institution (or individual) at the time of the exchange of ownership;

(h) Documentation shall be kept in donor files, showing disposition of object(s). Where feasible, the exhibition label on object(s) acquired through exchange of a donation, or with funds derived from the sale of a donation, shall credit the donor of the exchanged or sold gift. Original records for de-accessioned objects will remain on permanent file in the Museum Collections office, with the de-accession work sheet showing completion of all steps in the de-accession process, including record of means of disposal, new ownership, and the original document showing Museum and University approval of the de-accessioning and the Executive Director's authorization. Cross-references will be placed in catalog card files;

(i) The Museum Collections Manager shall initiate procedures to remove de-accessioned objects from the computer inventory records.

Stat. Auth.: ORS 351 & 352

Stats. Implemented: ORS 351.060

Hist.: UOO 1-1985, f. & cert. ef. 4-9-85; UO 4-2012, f. 7-10-12, cert. ef. 7-11-12

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## **“Surviving and Thriving” Bootcamp Evaluation**

*Thank you for completing this short survey. Your evaluation will help us better serve our colleagues in the future.*

This workshop:

- ☐ Exceeded my expectations
  - ☐ Met my expectations
  - ☐ Didn't meet my expectations
- If not, why not?

Please rank the value of these subjects, 1 being most useful, 4 being least:

- ☐ Mission
- ☐ Governance
- ☐ Strategic Planning
- ☐ Collections Planning
- ☐ Educational Role

Please rank the value of the following, 1 being most useful, 4 being least:

- ☐ Strategic Goals Survey & Sharing
- ☐ Breakout Session
- ☐ PowerPoint Presentation
- ☐ Workshop Materials

What was your most important take-away from the conference?

What topics would you like to see addressed in the future?

What suggestions do you have to make UMAC Professional Development workshop better?

Name (Optional):