



THE UNIVERSITY
OF THE
WEST INDIES

*University Policy for the Management of Visual Arts
Collections*

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CONTENT

CHAPTER 1: INTRODUCTION & STATEMENT OF PURPOSE

1.0	Preamble	3
1.1	Statement of Purpose	3
1.2	Fulfillment of Objectives	4

CHAPTER 2: DEFINITIONS

2.1	Accessioning	4
2.2	Acquisitions	4
2.3	Artwork or Works of Art	4
2.4	Art Collections	4
2.5	Commissions	4
2.6	Database	4
2.7	Deaccessioning	4
2.8	Disposition	4
2.9	Disposal	5
2.10	Inventory	5
2.11	Loans	5
2.12	Provenance	5

CHAPTER 3: ACQUISITION OF ART

3.1	Reasons for Acquisition	5
3.2	Methods of Acquiring Art	5-6
3.3	Purchasing and Procurement	6
3.4	Commissioning Works of Art	6-7
3.5	Gifts, Donations & Bequests	7
3.6	Transfer or Exchanges	7
3.7	Collections held in Trust by the UWI	7

CHAPTER 4: GUIDELINES FOR ACQUISITION & COMMISSIONING WORKS OF ART

4.0	Acquiring or Commissioning Works of Art	8
4.1	UNESCO Convention	8

CHAPTER 5: COLLECTIONS MANAGEMENT

5.0	Collections Management	9
5.1	Maintenance of Collection	9
5.2	Inventories (Record-Keeping)	9
5.3	Cleaning of Works of Art	9-10
5.4	Database Management	10

5.5	Data fields for Inventories	10
5.6	Loans	11
5.7	Loan Agreements	11
5.8	Insurance for Internal Loans	11
5.9	External Loans	11
5.10	Insurance for External Loans	11-12
CHAPTER 6: PERSONAL ART COLLECTIONS		
6.1	Personal Collections held on University Property	12
6.2	Declaration of Personal Collections	12
6.3	Abandoned Works of Art	12
CHAPTER 7: Destruction of The UWI Art Collections		
7.1	Wilful Destruction of the UWI Art Collections	12- 13
CHAPTER 8: Deaccessioning and Disposal		
8.0	Deaccessioning & Disposition	13
8.1	Reasons for which works of art can be deaccessioned	13
8.2	Requirements for Deaccessioning	13
8.3	Approval for Deaccessioning and Disposition	13-14
8.4	Disposition of Works of Art	14
8.5	Arts Disposal Committee	14
8.6	Sale of Works of Art	14 - 15
CHAPTER 9: UNIVERSITY ART ADVISORY COMMITTEE		
9.0	Appointment of University Art Advisory Committee	13
APPENDIX 1		
	The University Art Collection	15
APPENDIX 2		
	An Example of a Certificate of Authenticity	17
APPENDIX 3		
	An Example of a Declaration of Personal Works of Art Collection	18-19
APPENDIX 4		
	Minimum Guidelines for the Care of Visual Art Collections (With specific reference to paintings & sculptures)	20-21
APPENDIX 5		
	Terms of Reference: University Art Advisory Committee (UAAC)	22-23
APPENDIX 6		
	Implementation Plan for an Inventory of the University Visual Arts Collections	24 - 25

Chapter 1

Introduction & Statement of Purpose

1.0 PREAMBLE:

Since its establishment in 1948, the University of the West Indies - then known as the University College of the West Indies - has amassed an impressive art collection held across its campuses at Mona (Jamaica), St. Augustine (Trinidad and Tobago), Cave Hill (Barbados), Open Campus and Five Islands (Antigua) as well as at its Regional Headquarters (Jamaica). The collection arose out of a desire to document the history of the institution as well as the visual art culture of member countries, hence the continued commissioning of portraits of its leading administrators: Chancellors and Vice Chancellors. At the St. Augustine campus, the historical collection also documents its predecessor, the Imperial College of Agriculture which existed on the site from 1922 to 1960. Similar collections are held at the Cave Hill Campus. Over the years, The UWI's collection has become more diverse, as it has sought to preserve and celebrate the rich heritage of the visual arts in the region.

This policy addresses all works of art purchased with University funds, and also gifted, donated or bequeathed to the University. The UWI maintains partially inventoried and valued collections that reflect a diverse offering of Caribbean artists. All collections held prior to the implementation of the policy are assumed to be the property of The UWI unless proven otherwise through documentation. These collections are considered fixed assets which will appreciate under consistent care and protection. This policy seeks to protect the visual art collection through the implementation of proper collection management practices that will complement the existing guidelines for the management of capital and fixed assets of The UWI (Chapter 12, Revised Financial Procedures and Guidelines, 2010). It also seeks to encourage the systematic expansion of art collections within the University in keeping with its agenda to advance learning, create knowledge and foster innovation throughout the region. In the long run, this policy envisions that eventually each landed campus will have a museum and/or gallery and a curator with oversight responsibilities for visual art collections along with an electronic database documenting the extensiveness of The UWI's collections.

1.1 Statement & Purpose

Recognizing the diverse geographical locations and conditions under which the collections are housed as well as limitations in the budget, staff and facilities, this policy seeks to:

- Develop an art collection that advances learning, creates knowledge, fosters the positive transformation of the Caribbean and the wider world while at the same time representing the aesthetical diversity of the Caribbean visual art community.
- Create procedures to protect and expand the existing collections.

- Establish a committee with oversight for the commissioning, deaccessioning, disposal and loan of works of art within the UWI's collections.

1.2 Fulfillment of Objectives

Fulfilling these objectives requires the following programmes:

1. The creation and streamlining of inventories across all campuses
2. Development of guidelines to conserve and protect collections
3. Synchronization of documentation for artwork across all campuses
4. Guidelines for the acquisition, accessioning, deaccessioning and disposition of artwork.

Chapter 2 Definitions

2.0 Definitions [Alphabetic Order]

2.1 *Accessioning*: the act of registering the artwork within a database and providing it with a number that identifies the location & department (the campus) of the work of art.

2.2 *Acquisitions*: refers to legal possession and ownership of artwork through purchase, gift, bequest, donation, commission, transfer or exchange

2.3 *Artwork or Works of Art* speaks to but is not limited to any visual art including paintings, drawings, prints, photographs, watercolours, glass art, sculptures (made from metal, wood, etc.), ceramics, murals, mixed media art, fibre or textile art, jewelry and site specific installations which have been purchased, donated or bequeathed to the University or affiliated departments, institutes etc.

2.4 *Art Collections*: refers to all works of art owned by The UWI and includes artworks grouped by themes or named for donors (for example the A.D. Scott Collection at The UWI Mona Main Library and Faculty of Social Sciences).

2.5 *Commissions*: Requesting the creation of a work of art.

2.6 *Database*: An electronic and/or paper-based system that includes inputs from the inventory and allows for the tracking of the movement of artwork within The UWI community.

2.7 *Deaccessioning*: the act of de-registering an artwork from the collection and reflecting the change in the relevant documentation.

2.8 *Disposition*: the action of deaccessioning, selling, exchanging, or discarding artwork.

2.9 *Disposal*: the act of physically removing an artwork from the collection after following due process.

2.10 *Inventory*: refers to a list of all artworks owned by the University and included within a database.

2.11 *Loans*: the temporary physical transfer of a work of art from one department to another department, institute, or campus within The UWI or to a public institution such as a museum or gallery outside The UWI.

2.12 *Provenance*: the history of ownership of a work of art that includes the relevant documentation that provides evidence to support the history of ownership.

Chapter 3 **Acquisition of Art**

3.0 Currently the University's collection can be broken down in the following categories:

1. Historic collections (refers to the collections that document the University's history and development)
2. Collections named for donors or received from donors
3. General Collections (housed in Academic and Administrative Centers, Units Faculties, Departments and Institutes and other academic entities associated with the University of the West Indies)

3.1 Reasons for Acquisition

1. To add to the University's historic collection
2. Reflects a socio-cultural, political landscape or events that have affected the University and larger Caribbean community
3. Reflects current trends in Fine and Visual Arts in the Caribbean
4. A commissioned work of art
5. Augments and strengthens existing collections
6. Works by significant artists
7. Aesthetic value (which includes but is not limited to historical importance (original/distinctive approach); balance of styles; medium)
8. For Teaching, Learning and Research

3.2 Methods of Acquiring Art

Procurement, purchasing and commissioning of artwork must, where possible, adhere to the University's policy on Procurement (Chapter 5 of The UWI Financial Procedures & Guidelines,

2010).¹ As a matter of practice, works of art are purchased as a direct transaction between the artist and the purchaser. Almost all of The UWI's collection was acquired as a direct contract between the artist and a member of The UWI.² The exception to the rule is when works of art are donated in lieu of payment for use of an exhibition space on the institution's grounds. The UWI's procurement guidelines require that the representatives acquire three quotations in the purchase of goods or services or adhere to the rules associated the sole contractor or selective tendering processes. Reasons for exceptions in the tender/procurement process must be properly documented.³

Works of art can be procured through the following means:

1. Purchase
2. Commissions
3. Gift & Donation
4. Bequest
5. Transfer or Exchange
6. Holding a collection in Trust

3.3 Purchasing and Procurement

Procurement, purchasing and commissioning of artwork must, where possible, adhere to the University's policy on Procurement (Chapter 5 of The UWI Financial Procedures & Guidelines, 2010).⁴ In addition to the existing procurement guidelines, this policy requires that

1. All works of art purchased by the University must be accompanied by a statement/certificate of authenticity by the artist. (See Appendix Two 'An Example of a Certificate of Authenticity')
2. In cases where the artist is deceased, all correspondence and records associated with the purchase must be retained.
3. All works of art acquired by the University, where possible, must include guidelines for care by the artist or a schedule of maintenance. This is especially important for works of art located outside of buildings. There must be an agreement for the regular assessment of the health of artwork by the artist for a minimum of three years.

3.4 Commissioning Works of Art

If works of art are commissioned through a competition or a call for submissions, artists must submit a detailed breakdown of the cost to create, transport and install works of art. An oversight

¹ Also requires purchases to be in keeping with the Purchasing/Operational Manuals of each Campus.

² In Galleries and similar institutions, recommendations for the purchase of a work of art is often made to by the Curator to an Acquisitions Committee (or similar body). The justification for purchasing the works of art will include photos, the cost, and the relevance of the work of art to existing collections and the budget of the purchasing institution.

³ Chapter 5 of The UWI Financial Procedures & Guidelines, 2010 point 09a

⁴ Also requires purchases to be in keeping with the Purchasing/Operational Manuals of each Campus. Also see Chapter 5 of The UWI Financial Procedures & Guidelines, 2010 point 29

committee must be established with clear guidelines for evaluation. Where possible mockups of the final product should be provided as part of the review process. Finalists are also required to include a schedule of maintenance or guidelines to clean and protect works of art installed on the campus grounds. Departments commissioning works of art must have agreements to conserve works of art.

b. The Commissioning Committee must ensure that works of art installed on campus grounds are accompanied by a visible caption with the following format:

Title of work of art

Material

Artist & Date

3.5 Gifts, Donations & Bequests

Individuals interested in gifting, donating or bequeathing works of art must contact the University Registrar or a person or body approved by the University Registrar. Gifts, donations and bequests may be made conditionally or unconditionally, however the terms must not undermine the University's capacity to fulfil its mission to advance learning, create knowledge and foster innovation. For example, the University cannot accept donations for works of art that require specialized storage needs outside of the existing infrastructural provisions that exist.

3.6 Transfer or Exchanges

Transfers or exchanges can occur between the University and a similar institution or a national art gallery. The works of art being transferred or exchanged must meet the guidelines established in 3.1 'Reasons for Acquisition.' In addition, the works transferred or exchanged must be:

- a. of equal monetary /artistic value
- b. accompanied with the requisite provenance information that shows that the work of art being acquired is legally owned by the institution facilitating the transfer or exchange.
- c. stored in the appropriate infrastructure required to care and protect the work of art being acquired.

3.7 Collections held in Trust by The UWI

Collections held in Trust by The UWI are not owned by The UWI. The agreements between the donor and The UWI must clearly outline the institution's commitment. In addition, The UWI is required to ensure that there is that the required to insure the collection and provide the infrastructure to house, care and preserve the works of art.

Chapter 4

Guidelines for Acquisition & Commissioning Works of Art

4.0 Acquiring or Commissioning Works of Art

Given the diversity of The UWI's Collections, each section holding a collection must clearly develop a statement of purpose as a component of their collections management policy which will in turn define what works of art the approach to acquisitions. Guidelines for acquiring, commissioning a work of art or accepting works of art through Gifts & Donations, or Bequests are as follows:

1. Artwork must be consistent with the Scope or subsection of The UWI's Collection and the Statement of Purpose.
2. Artwork should be of exceptional quality and enduring value as judged by the relevant campus committee or by a specialist.⁵
3. Artwork should have significance within the context of the artist's work and be significant within the University's collection as a whole.
4. Permanently sited artwork such as murals or monuments must relate to the architectural, historical, geographical, and/or sociocultural context of the campus and the University.
5. As applicable, the artwork must meet codes such as structural, building, right-of-way, electrical, and other codes for safety.
6. Funding and documentation for installation and future maintenance, as determined by a campus committee.
7. Artwork should not impede disability access to buildings and other locations and where relevant must meet the countries' Disabilities Act requirements for both indoors and outdoors.
8. Each campus must have adequate storage space and appropriate exhibition venues for the artwork.
9. Existing artwork must have provenance [the roadmap to its current ownership] information establishing clear ownership of the work of art.⁶
10. A clear legal title and strong provenance are to be established during the process of acquisition
11. No legal barriers to collecting works
12. Not to collect works that require storage and maintenance requirements beyond the University's existing infrastructural capacity to maintain.
13. Acquired works of art must strengthen the existing collections.
14. Acquired work of art should not be repugnant to the university's mandate

⁵ Until a committee is established. Correspondence must also be provided showing the assessment of the specialist.

⁶ The artist retains the intellectual property and reproduction rights. The timeframe varies depending on the country where the transaction is taking place.

4.1 UNESCO Convention

The University will not acquire any works of art that contravene the [*UNESCO Convention on the Means of Prohibiting and Preventing Illicit Import, Export and Transfer of Ownership of Cultural Property*](#). The term “cultural property” means property which, on religious or secular grounds, is specifically designated by each State as being of importance for archaeology, prehistory, history, literature, art or science. Five Caribbean countries have signed to the 1970 Convention include Barbados, Bahamas, Belize, Cuba, Dominica Republic, Grenada, and Haiti. The UWI agrees that will take measures to prohibit and prevent the import, export and transfer of cultural property. This includes:

- a. Developing, regularly updating and maintaining an inventory of cultural property located on The UWI collections
- b. Ensuring that there is proper documentation on cultural property being acquired.
- c. Return of cultural property when it is brought to the attention of The UWI that there is illegally trafficked property in its possession

Chapter 5 Collections Management

5.0 Collections Management

In the existing framework, the University’s collection is spread across multiple islands and is housed in diverse environments (indoors and outdoors). Currently, the main departments to house works of art include:

1. Libraries
2. Faculty & Administrative Offices
3. Departments & Institutes and other academic entities

5.1 Maintenance of Collection

Given the diverse environments in which the University and its art collection exists, this policy recommends that the collection should be maintained where possible in keeping with international museum standards for conservation, exhibition, safe storage, record keeping, and transport & handling of the collections. The UWI must exercise all efforts to preserve, protect and maintain collections. The ideal situation is for someone to be identified to do checks to ensure that works of art are in good condition. However, within the current context responsibility for oversight of art collections should be placed with Libraries and/or in partnership with Facilities Management or Curators attached to campus museums where they exist.

5.2 Inventories (Record-Keeping)

Each campus is to maintain an inventory of artworks to facilitate tracking the condition and movement of each work of art. This also includes maintaining paperwork on how works of art

are acquired, regular assessments on the condition of each work as well as internal and external loans.

5.3 Cleaning of Works of Art & Conservation

1. Most works of art require minimal handling and basic cleaning every three to six months. Where possible, newly acquired works of art must be accompanied by guidelines for cleaning. Basic cleaning guidelines listed in Appendix 3 ‘Minimum Guidelines for the Care of Visual Art Collections (With specific reference to paintings & sculptures).’ Where necessary, faculties and departments (as well as Institutes) should consult with libraries and museums as it relates to the minimum standards associated with cleaning works of art.⁷

2. Assessment of conservation and preservation needs of works of art is a specialized skill that must be done by a certified professional. Recommendations for specialists can be ascertained from National Galleries and Museums throughout the region although there are only a small number of trained conservators in the region. Restoration of works of art is often contracted out to specialists in Cuba.

5.4 Database Management⁸

All university art collections are to be inventoried, photographed, and provided with an accession number. This data is to be uploaded using one of the existing platforms maintained by the UWI such as SharePoint or UWI Space.

5.5 Databases must include the following data fields for all inventories created for works art throughout The UWI. This database will form the basis of a register to facilitate the annual inspection of works of art.

1. Accession number
2. Title of the piece
3. Creator
4. Medium
5. Size
6. Date created
7. Date acquired

⁷ While it would be ideal for a team to be assigned to do regular cleaning and preservation of art collections, the policy acknowledges that this is something that would have to be integrated within existing work functions within libraries and existing museums

⁸ Across the region, museums and galleries use either Past Perfect or Microsoft Access as the platforms on which collections databases are stored. The University already maintains databases that can be used to host an inventory of the University’s art collections.

8. Location of piece/Tracking number/code
9. Method of acquisition (i.e. via purchase, gift...)
10. Physical condition
11. Cost
12. IP Holder
13. Contracts
14. Valuation
15. Insurance
16. Restrictions on use/Annotations

5.6 Loans

Loans can be made internally, that is from one department to the other, campuses within the same island, and cross campus departments for the following reasons:

1. To facilitate exhibitions or events within the University community.
2. For aesthetics
3. For research

5.7 Loan Agreement

A loan agreement lays out the terms for the borrowing or loaning of art. These agreements state the date and time range for the loan, the conditions for transporting the work of art, insurance needs and in the case of exhibitions, restrictions on the reproduction of the image or its appearance in public relation campaigns. Agreements for internal & external loans of The UWI's collections must include guidelines for transportation, to damages and changes to the conditions of the works of art on loan. Other guidelines may include the right of The UWI's representative to inspect works of art on loan and condition reports before and after a work of art is returned.

5.8 Insurance for Internal Loans

Internal loans are generally covered under the UWI's insurance coverage, however, in the case of cross-campus loans, the respective representative must be contacted to notify the institution's insurance provider when international transportation is required. Both parties (the sending and receiving campus) are required to seek appropriate coverage for works of art traveling within the campuses and internationally.

5.9 External Loans

Loans made external to the university can occur between the university and other research or arts based institutions. All loans are subject to loan agreements. When the University is the hosting institution, it is the UWI's responsibility to ensure that liability insurance is provided to protect visual art items on loan to the institution. Representatives of the UWI must contact the respective liaison on their campus to make arrangements for insurance.

5.10 Insurance for External Loans

In the case of loans of works of art to external institutions, the hosting body has a responsibility to insure works of art on loan especially as it relates to international transport and during the time they are in their care. However, The UWI representative must contact the respective administrator to inform the insurance company the object is temporarily on loan and not in The UWI's care. They are to also inform the university's representative that the works of art have returned for the institution. Both parties must be satisfied that there is enough insurance to cover the item.

Chapter 6 Personal Art Collections

6.1 Personal collections of Works of Art held on University property

This policy addresses all works of art purchased with University funds. Staff members assume responsibility for their personal collections in office. University of the West Indies accepts no responsibility for damages to personal collections located at the institution. This includes declaring works of art using the requisite declaration of works of art form. This also includes declaring a next of kin for collection of works of art left on University property. This file document should be sent to Human Resources and updated every 3 years. [See Appendix 3 Declaration of Personal Art Collections]

6.2 Declaration of the personal collections will be placed in a private register which will allow the Curator or person in charge of the collection to verify the location of the collection. It will also facilitate updates as it relates to abandoned works of art.

6.3 Abandoned Works of Art

1. If an artist, gallery or member of staff leaves a work of art on the premises for 5 years or more, the work of art will be considered abandoned.
2. Where persons cease to be in the employ of the University and their works of art remain on the University property or the next of kin has not collected the works art for five years or more, the works of art will be considered abandoned.
3. Any works of art declared abandoned may be considered for assimilation into the University collection based on the criteria established in Chapter 3 (Acquisition of Works of Art) or for disposal as identified in Chapter 8 (Deaccessioning & Disposal of Works of Art).

Chapter 7 Destruction of The UWI Art Collections

7.1. Willful Destruction of the UWI Art Collections

- a. Any member of staff identified as willfully destroying The UWI Art Collections are subject to *Ordinance 8 'Powers of Appointment, Promotion and Dismissal'* (paragraphs 49 and 50). Destructive acts includes but is not limited to defacing, breaking or cutting works of art located in buildings or outdoors (such as murals, monuments and statues).
- b. Any student identified as willfully destroying The UWI Art Collections are subject to *The Code of Principles and Responsibilities for Students* (Appendix C, points 7, 12 and 28)

Chapter 8 Deaccessioning & Disposal

8.0 Deaccessioning & Disposition

Generally, deaccessioning and dispositioning of artworks from collections are not advised as part of international gallery and museum practice with the exception of further development of collections (that is for the purchase of new or better objects). In extreme cases, however, exceptions can be made. This policy establishes a committee with oversight for the commissioning, deaccessioning, disposition and loans of works of art from the UWI's collections.

8.1 Reasons for Deaccessioning

1. Works of art are extensively damaged or has irreversibly deteriorated and cannot be conserved OR the cost of conservation is prohibitive. This may occur as a result of natural or manmade disasters which have caused extensive and/or irreversible damage.
2. Works of art present a health and safety hazard to staff or other works of art.
3. Illegally or unethically acquired.
4. Fraudulently created or obtained
5. Work is being requested for repatriation

8.2 Requirements for Deaccessioning

Works of art can only be deaccessioned if:

1. The university has a clear title or clear evidence of acquisition and ownership
2. Valid reason for deaccessioning [as listed in 8.1]
3. In the case of donors OR artists, all relevant parties have been consulted/contractual obligations are met or where relevant

8.3 Approval for Deaccessioning and Disposition

If one or more of the above reasons (as listed in 8.1 & 8.2) are met, then artwork can be approved for deaccessioning and disposition. Proper documentation also must include reasons for deaccessioning and the approved method for disposition.

8.4 Disposition of Works of Art

Disposal of artwork can occur in the following ways:

- a. In the case of gifts, return to the original donor
- b. Gifted to or exchanged with another appropriate institution
- c. Offered for public sale
- d. Destroyed (in the case of extensively damaged and deteriorated works of art)

8.5 Arts Disposal Committee

While, establishing an appointed body ensures the transparent disposal of works of art, in the event that deaccessioning and disposition is agreed upon through an appointed board or an oversight body, disposed works of art may not be gifted, exchanged with or sold to board/committee members, or their immediate families. In keeping with the International Council of Museums (ICOM) *Code of Ethics* (Chapter 8 ‘Museums Operate in a Legal Manner,’ section ‘Conflicts of interests 8.12 – 8.15) committee members, curators, museum and library staff throughout the University who work closely with art collections cannot receive, exchange or purchase works of art being deaccessioned and disposed of by the University.

8.6 Sale of Works of Art

Works of art are not to be sold unless in extreme circumstances. Current practice among institutions that collect visual cultures is that works of art are retired from viewing rather than deaccessioned and disposed of through sale. However, if at any time the decision is made to dispose of works of art through sale, there are two possible options:

- a. Public auction (open the wider public)
- b. Or through a bid system limited to the University community as outlined in the disposal of assets as outlined in the Financial Code and Financial Procedures & Guidelines.

1. Any income earned from the sale of the University’s collection must be reinvested in the collection. This includes but is not limited to:

- a. Development of infrastructure to store collections
- b. Expansion of the existing collection

2. Museum and library professionals within the community that work closely with The UWI’s art collection as well as members of the appointed body established to oversee the disposition process are barred from participating in either option. The guidelines below govern the disposition of artwork through sale:

- a. Records must clearly document that The UWI owns the item(s) under consideration and has the right to sell such items

- b. Works of art must be valued by a reputable art valuator prior to going on sale
- c. For auctions, a catalogue must be made available clearly outlining which works of art are for sale
- d. Condition reports must be available upon request prior to public auction or bid.

Chapter 9

University Art Advisory Committee

9.0 Appointment of University Art Advisory Committee

As part of the regularization of the university's art collection, the institutionalization of an Art Advisory Committee will provide guidance and support for the acquisition, deaccessioning and disposition of the University Art Collection. (Terms of Reference Appendix 2)

Appendix 1

The University's Art Collection

1.0 Overview of the University's Collection

Each campus maintains a partial listing of artwork. There are some works of art that are housed and inventoried in library collections but do not form part of an inventory of artworks (such as sketches).

1.1 Regional Headquarters

The RHQ holds a collection of 211 works of art, 51 of which features major artists such as Omari Ra, Bro. Everald Brown, Barrington Watson, Fitz Harrack as well as pioneering artists from the 1930s and 40s. More importantly, the RHQ also holds collections that reflect the history of the University such as the 17 portraits of Vice-Chancellors and Chancellors of the University (College) of the West Indies.

1.2 Mona Library Collection

The Mona Library currently owns approximately 300 pieces of artwork and artifacts (including sculptures, paintings, prints and other types of art) which have been collected over many years, and include items from the A.D. Scott Collection, works by Gloria Escoffery, Albert Huie, Roger Mais, Barrington Watson, Edna Manley, the Raz Dizzy Collection which was donated by former Deputy Principal, Mr. Joseph Pereira, and many other outstanding artists. A number of pieces are on loan in the Administrative Building of the Mona Campus.

1.3 Mona Faculty of Social Sciences and Administrative Buildings

Based on an inventory completed in the early 2000s (October 2004) under Prof. Barry Chevannes and Prof. Mark Figueroa respectively, Administrative offices, including Offices of the Principal, Council Room and Dean's offices in all faculties display approximately 145 works of art, some of which are now located in the Regional Headquarters Building.

1.4 St. Augustine Campus

Based on a partial inventory completed in December 2015 by the Campus Museum Committee with support from the Museum Curator of the Central Bank of Trinidad and Tobago, Ms. Nimah Muwakil-Zakuri, the St. Augustine campus possesses 175 works of art. That survey had been confined largely to the Alma Jordan Library, Old Administration Building and the Faculty of Science and Technology. Most of the works were then in good condition and were on permanent display, admittedly in less than ideal conditions. Regarding its institutional focus, the collection at St. Augustine reflects both UWI / UCWI and its predecessor at St. Augustine, the Imperial College of Tropical Agriculture (ICTA). As part of its mandate, the Department of Creative and Festival Arts actively collects works of art from the community and region.

1.5 Cave Hill Campus

Cave Hill has an extensive collection of artworks scattered across the campus. There are approximately 120 pieces owned by and housed in the Sidney Martin Library. Under the directorship of Dr Greta Pasch, the Sidney Martin Library in 2017 embarked on a funded art project to create the SML art database. Ms Amelia Levi of HeritEdge Connection received funding from Peter Moores (Barbados) Trust Grant. Caribbean artists such as Don Small, Catherine Forter-Chee-A-Tow, Omowale Stewart, Albert Huie, Boscoe Holder, Dame Nita Barrow and Edna Manley are among the many names included in the collection. The holdings consist of paintings, sculptures, photographs, maps, sketches, and artefacts. Other works of art are owned by various departments and respectively featured in these locations. In addition there are other visual art holdings such as murals, and actual buildings.

1.6 Open Campus

Open Campus is spread across 17 countries with works of art sitting in approximately 50 buildings. While art has been collected from as early as 1948 in its original dispensation as Extra Mural, there is no set inventory of artwork.

1.7 Five Islands Campus

Five Islands Campus has not acquired any works of art through donation or otherwise since opening officially in September 2019.

Appendix 2
Example of a Certificate of Authenticity

Certificate of Authenticity

This certificate attests to the fact that this original painting was painted by:

Artist_Name_Here

Details of the Painting:

Title : Title_Here	
Year Painted: Year_Here	Material: Material_Here
Medium: Medium_Here	Size of painting: Size_Here

The artwork is verified, by my signature below, to be an original painting executed by me using own skills. This painting is Copyrighted by the artist name heron, and may not be reproduced by any manner whatsoever without the express permission in writing from the artist.



Date: Date_Here
Artist_Name_Here

clevercertificates.com

Appendix Three
Example of Declaration of Personal Works of Art Collections

1. All members of staff are responsible for the care and maintenance of their personal art collections kept in their work stations. Works of art left on the University compound for 5 years or more after a member of staff has left the institution, will be considered abandoned.
2. The Curator or the equivalent staff member will confirm the location of the works of art.
3. Personal Collections will be listed in a private register and will only be used in relation to abandoned works of art or to ensure that personal collections are not accidentally subsumed into The UWI Collections.
4. Staff members have a responsibility to update this form every 3 years.

Name: _____

Number of works of Art owned: _____

Location [please state the exact location for ex. office, conference room]: _____

List works of Art. This list must include the artist's name, title, medium (oil on canvas, acrylic, mixed media, wood, copper, ceramic etc.) and dimensions (Width, Height & Depth in inches)

Next of Kin: _____

Telephone: _____

Email: _____

Name: _____

Signature: _____

Date: _____

Official Use Only:

Location confirmed by Curator: Yes No

Name

Date

Appendix Four
Minimum Guidelines for the Care of Visual Art Collections
(With specific reference to paintings & sculptures)

1. Storage of Artwork

Limited storage is available on the campus for works of art. Where storage is available the following minimum guidelines must be followed:

- a. Works of art in storage must be stored in a temperature controlled, closed room subject to minimal or no human traffic
- b. Basements or attics are generally not ideal locations to store works of art due to high humidity, flooding and natural disasters such as hurricanes.
- c. Storage rooms must be checked regularly for dust and mold.
- d. Do not store works of art on the ground.
- e. Works of Art must be elevated
- f. Do not pile works of art on top of each other. They need to be stacked vertically according to size and all four corners of the each framed painting must lay directly on each frame.
- g. Always wear latex or cotton gloves when handling art. Some materials are very sensitive, even to the grease and oils on your fingers.
- h. Where possible, protect framed paintings with acid-free tissue or polyethylene foam (used to wrap equipment such as fridges). Many packing materials contain acid, and thus art will age much faster and change its color. Using acid-free tissue, wrap it around the painting to protect it and give it breathing room. Do not use plastic wrap because you risk trapping humidity inside. Do not use brown wrapping paper as it is acidic.
- i. Put smaller prints together, where possible, in sturdy folders. Use acid-free paper to separate them from each other.
- j. Rule store like pieces (size & medium) together i.e. acrylic paintings to be stored together, oil paintings stored together

2. Cleaning of Works of Art

Most of The UWI's visual art collection is displayed to the wider community. The following minimum guidelines must be followed when cleaning works of art on display or in storage:

- a. Works of art, specifically paintings and sculptures must be cleaned every 3 to 6 months.
- b. Use a dry microfiber cloth to gently sweep across frames, ceramics, and glass panels. Use soft bristle brushes for painted surfaces and drawings.

- c. No liquid must be applied to the canvas and other visual art collections unless in consultation with the artist, a trained conservator or conservation officer.
3. Displaying works of art
- a. Works of art, unless otherwise guided by the artist or a conservator, must not be exposed directly to sunlight.
 - b. Periodically works of art must be rotated to avoid over exposure to lighting, given that many offices and locations do not have UV filters to prevent light damage (such as fading)
 - c. Works of Art must also be rotated especially in areas where there are significant fluctuations in temperature (i.e. that the air-conditioning is turned off at the end of the day) to prevent damage (such as works of art becoming brittle) to works of art.
 - d. Artwork must never be placed in close proximity to exits and doorways
 - e. Where possible, avoid hanging works of art in narrow corridors. This prevents pedestrian traffic from accidentally hitting and/or rubbing against works of art.
 - f. Ensure that the hanging mechanisms are secure enough to hold the weight of the artwork for the duration that it will be on display and must not damage the frame or the work of art.

Appendix Five
Terms of Reference
University Art Advisory Committee (UAAC)

1. Objective

The UAAC seeks to support the collection of visual art within The UWI and facilitate innovation by the standardization practices associated with the acquisition and disposal of artwork within the community.

2. Purpose

- a. Facilitate the development of a visual art collection that reflects the UWI's mission through approving acquisitions, commissions, deaccessioning and disposition of the institutions visual art collection.

3. Responsibilities

The responsibilities of the committee are to:

- a. Approve acquisition and commissioning of artwork
- b. Approve the deaccessioning of artwork
- c. Approve the disposal of artwork
- d. Recommend guidelines to standardize care and maintenance of the University's art collections.
- e. Standardize Guidelines for external loans of The UWI's visual art collections
Review the University Art Policy every 3 years.

4. Membership of the Committee

The Vice Chancellor will appoint the following in writing for a term of three (3) years:

- a. One Representative from the Department of Creative & Festival Arts, St. Augustine
- b. One Representative from the Faculty of Culture, Creative & Performing Arts (formerly EBCCI)
- c. One Representative from Phillip Sherlock Centre for the Creative &/or Institute of Cultural Studies
- d. One Representative from the Office of Finance
- e. The University Archivist
- f. The University Librarian (as needed representatives from the Campus Libraries will be engaged)
- g. One Representative from Five Island Campus
- h. One Representative from Open Campus
- i. The Curator, UWI Museum

5 Specialist Bodies

Regional cultural institutions located within the UWI 17 contributing countries that form a part of University stakeholders will be included as the resources of the committee. These include for example National Gallery of the Jamaica, Barbados Museum & Historical Society and National Museum & Art Gallery of Trinidad and Tobago. They will provide guidance especially in the areas of acquisition, deaccessioning and disposition of artwork from the region. Directors from these institutions will make recommendations for persons to stand as ex-officio members of the committee.

5. Quorum

Committee must meet at least once per year or as needed. A quorum shall consist of not less than 50% + 1 member. The Chairperson can call an extra-ordinary or special meeting.

6. Reporting/Documentation

The committee will make recommendations as it relates to acquisitions, however, it makes the final decisions as it relates to the deaccessioning and disposal of works of Art. Recommendations on acquisition and decisions on deaccessioning and disposal will be sent to the Office of Finance and the sections from which the requests originates.

Appendix 6

Implementation Plan for an Inventory of the University Visual Arts Collections

Introduction

The University of the West Indies is a regional Higher Education Institution comprising five campuses: University Centre, Mona (Jamaica), St Augustine (Trinidad and Tobago), Cave Hill (Barbados), Five Islands (Antigua and Barbuda), and the Open Campus, serving 17 countries in the English-speaking Caribbean.

The University of the West Indies maintains partially inventoried and valued collections that reflect a diverse offering of Caribbean artists. These collections are considered fixed assets which should appreciate under consistent care and protection. The goals of The University Visual Arts Policy are to:

1. Implement proper collection management practices that will complement the existing guidelines for the management of fixed assets of the University (Chapter 12, Revised Financial Procedures and Guidelines, 2010).
2. Encourage the systematic expansion of art collections within the University in keeping with its mission to advance learning, create knowledge and foster innovation throughout the region.
3. In the long term, encourages and facilitates the establishment of a museum and/or gallery and a curator with oversight responsibilities for visual arts collections on each campus along with an electronic database documenting the extensiveness of the University's collections.

To fulfil these goals, the following activities must be completed:

1. A University-wide inventory of all works of art purchased with University funds across all campuses, sites, departments, units and academic centres and institutes.
2. Creation of a digital database that includes photographs, descriptions and the locations of each work of art
3. Valuation of works of art owned by the University and/or an assessment of the condition of works of art owned by the University
4. Hiring competent staff or provide training to oversee the care of the University's collections (especially in the areas of preventative conservation)
5. Creation of proper storage infrastructure for works of art
6. Integration of art collections in the Disaster Management and Recovery policies.

1.1.1 Implementation Schedule

The following implementation schedule facilitates the identification of works of art located on all sites occupied, and/or owned by the University over the course of four years (2021/22 – 2025/2026).

Phase One & Pilot: Open Campus (2021/2022)

1. Sending out the survey electronically to all sites for Site managers to answer (August 2021 to October 2021)
2. Collation of data including the assessment of photographs (quality and clarity) (November 2021 – February 2022)
3. Setting up permissions and paradigms for database (ongoing)
4. Uploading data to create the inventory (March 2022 to July 2022)
5. Assessment of process and review (ongoing)

Phase Two: Electronic Survey of University Centre, Mona Campus, St. Augustine, Cave Hill & Five Islands as well as sites related to landed campuses (partial inventories) (2022/2023)

1. Restructuring of Survey for Campuses and sites related to the Campuses
2. Identifying partners
3. Sending out Survey electronically to all Heads of Departments, Faculties and libraries, centres etc.
4. Collection of the data per campus & site
5. Assessment of processes and review

Phase Three: Data Collation & Uploading (2023/24 – 2024/25)

1. Data to be collated per campus and assessed
2. Data uploaded to database
3. Assessment of processes and review

Phase Four: Report of the Implementation Process (2025/2026)

1. Report drafted on the inventory process: findings, concerns and recommendations.