

DeVos Art Museum  
Permanent Art Collection  
Management Procedures & Guidelines

Last Updated: 6/27/2023



**NORTHERN MICHIGAN  
UNIVERSITY**



**DEVOSART  
MUSEUM**

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## I. INTRODUCTION

The DeVos Art Museum (the Museum) at Northern Michigan University (NMU) Collection Management Guidelines establish the procedures for acquisition, deaccession, loan, care, and use of the collections of the Museum. The guidelines of the Museum shall exist within those of NMU, State or Federal law, and statutes of regulation under which the Museum is legally or ethically bound to operate.

### A. Purpose of the Collection Management Policy

NMU is vested with the ultimate responsibility for the safety and maintenance of the museum-quality collections that it owns. The Museum collection is part of the collections at NMU. The staff of the Museum, under the authority of the Associate Dean/Director of the School of Art and Design and the Dean of the College of Arts and Sciences, are charged with the primary functions of collecting, researching, interpreting, exhibiting, preserving, maintaining, and caring for NMU's fine art and related historical collections, according to the highest museum standards and ethics possible.

NMU maintains other collections, including the Central Upper Peninsula and NMU Archive, the Provost Collection of Student Art, the Special Collections of Olson Library, and the Beaumier Upper Peninsula Heritage Center. These areas maintain their policies, guidelines, and records. However, the DeVos Art Museum will, to the extent possible, advise, assist, and collaborate with faculty and staff responsible for the other NMU collections. Still, the DeVos Art Museum is primarily responsible for fine art and related historical items.

### B. History and Mission Statement of the Museum

The DeVos Art Museum emerged from the former Lee Hall Gallery, established in 1975 to serve the Art and Design Department at NMU as a departmental gallery showcasing student and faculty work. The gallery's role grew to include rotating exhibitions of national artists and established a permanent art collection of over 1,000 objects. In 1990, the Friends of Lee Hall Gallery was established through the Affinity Clubs of the NMU Foundation to support the gallery's growth. In 1993 the volunteer docent program was created, and numerous outdoor public sculptures were installed across campus, including a sculpture walk adjacent to Lee Hall. In 1995, Lee Hall Gallery received art museum status and became known as the University Art Museum. The DeVos Art Museum opened in February of 2005 after the completion of a new museum building, designed by HGA Architects. The Museum is part of the School of Art and Design at NMU.

Three endowments support the Museum: the John X. and June A. Jamrich endowment was gifted in 1995, and the University Art Museum endowment was established in 2003 with gifts from the Art and Design faculty. In 2005, upon completion of the new building, the DeVos Foundation endowed the museum with a gift to support programming in the new gallery spaces.

#### **Museum Mission**

Enhancing the mission of Northern Michigan University through exhibitions and programs that engage creative culture across campus, local and regional communities.

#### **Vision Statement**

Connecting people, art, and ideas through exhibitions and collections that celebrate interdisciplinary thinking and diverse perspectives.

#### **Tag Line**

Art Thrives Here

## II. SCOPE OF COLLECTIONS

Defining the range of collections held by the Museum is useful in that it defines acquisition opportunities, allows selective disposal of holdings, assists in identifying and cultivating donors, identifies research opportunities, and provides flexibility in meeting the mission of the Museum and NMU. While the budget for new acquisitions is very limited, through strategic purchases and donor cultivation, the collection strives to support and advance the mission of the Museum and NMU; to not only function as a repository and educational instrument of the visual arts but to promote teaching, research, and service.

The Museum has two full-time professional staff (Director and Curator & Collections and Outreach Curator), two part-time support staff (Exhibitions Manager and Bookkeeper), 8-10 part-time student staff, 20-30 volunteers (with 2-3 volunteers specifically for collection-related projects) and approximately 2,400 objects in the permanent collection. The Museum collects, preserves, displays, and interprets works of aesthetic quality and historic importance with emphasis on the areas outlined below. For a more detailed description of each collection, see Appendix I.

### **A. Regional Art**

The Regional Art collection contains works in all media by artists from, living in, or heavily influenced by, the Upper Midwest region. This collection includes historical artifacts related to the artists in the collection.

### **B. Prints, Photography & Illustration**

The Photography & Illustration Collection consists of original works on canvas, paper, and illustration board, including large holdings in lithography and screen-printing. It also includes 19<sup>th</sup>-21<sup>st</sup> Century photography.

### **C. Modern Japanese Prints, Artifacts and Craft**

The Modern Japanese Prints, Art & Design Collection consist of woodblock prints and decorative and functional objects.

### **D. Indigenous Art and Craft**

The Indigenous Art and Design collection consists of functional and decorative objects made by indigenous peoples from a variety of regions, with an emphasis on Native American and Inuit objects from North America.

### **E. Modern and Contemporary Design**

The Modern and Contemporary Design collection consists of objects representing contemporary and historic design and craft innovation.

### **F. Sculpture**

The sculpture collection consists primarily of outdoor sculptures located in the green area in front of the DeVos Art Museum/School of Art and Design on campus.

### III. ACQUISITIONS

*Acquisition* refers to the act of gaining possession of an object by transferring ownership of the object to the museum. *Accession* is the term that defines the process by which an object is legally added to the Museum's permanent collection. The Museum seeks to add significant works to the permanent collection from the areas outlined above and significant works from other periods and cultures.

#### A. Criteria for Acquisitions

Accessioned objects, whether purchased or donated, require Museum resources to properly care for the object in perpetuity. This includes storage, maintenance, cataloging, and exhibition. When an object is proposed for acquisition, the following criteria will be considered:

- The relevance of the object to the mission of the Museum and NMU.
- The historical and aesthetic qualities of the object, including the historical significance related to the artist's career, historical movement, and/or relationship to NMU and the Upper Peninsula of Michigan.
- The object's potential for research and exhibition.
- The level of consistency with, or enhancement of, the Museum's established collection areas.
- The object's physical condition and the resources required to allow for proper storage, security, preservation, and installation for exhibition.
- The presence of hazardous materials, inherently unstable materials, or potential safety threats to those handling the object or the general public.
- The provenance of the object and the ability of the donor, or other source, to prove a clear title to the work, and the willingness of the donor to accept full responsibility for the provenance of the object.
- The potential issues or violations the object may have related to international laws (UNESCO, NAGPRA, Nazi-Era).
- Proof that the object is unencumbered by copyright, patent, trademark, or other restrictions.
- Ability to provide museum staff with an up-to-date professional appraisal.

#### B. DeVos Art Museum Permanent Collection Committee

The DeVos Art Museum Permanent Collection Committee is an advisory body that is responsible for reviewing and monitoring Museum activities specifically affecting the DeVos Art Museum's permanent collection. The DeVos Art Museum Permanent Collection Committee consists of the Director, DeVos Art Museum (Chair), Collections and Outreach Curator, and at least three (3) representatives from the DeVos Art Museum Advisory Committee, the Associate Dean/Director of the School of Art and Design (or a representative), and a faculty member from the School of Art and Design. Additional advice may also be sought from faculty and staff of NMU, experts in the field, or from concerned members of the NMU community. The committee will meet twice a year and additional times as needed.

#### C. Accession Procedures

Objects may be added to the Museum's collection by means of gifts, bequests, purchases, exchanges, transfers or any other transaction by which the title to the object passes to the institution. The Museum acquires and accessions objects; acquisition is the act of gaining legal title to an object or group of objects. Accessioning is the formal process to add objects to the permanent collection, including recording and documenting the object(s).

### **1. Permanent Collection Gifts and Bequests**

A prospective donor may approach the Museum or NMU Foundation about his/her desire to donate an object or objects. The Donor must submit digital photographs and information about the object including: provenance, condition, exhibition history, restoration, and conservation history, and publication record of the object(s). This may include visiting the donor to see the proposed object(s).

Valuation of gifts and bequests remain the donor's responsibility. The donor must provide the museum with a professional appraisal for all potential donations. Neither NMU nor its staff shall appraise or otherwise value objects for donors or prospective donors, however, the donor's valuation of the gift is part of its provenance and shall be recorded by NMU.

2. Museum staff (Director and/or Outreach Curator) will meet with the DeVos Art Museum Permanent Collection Committee and make a recommendation. Once a decision is reached the donor will be notified within 60 days.

If the committee moves to accept the gift, the Museum will notify the donor with a thank you letter, and a copy will be sent to the museum's Development Officer from the NMU Foundation. A Property Donation Form and/or Gift Agreement will be drafted and sent through the proper channels for approval (Associate Dean/Director of the School of Art, Dean of the College of Arts and Sciences, Safety Director, Vice President, Board of Trustees). Museum staff will then make arrangements for the transport of the object to the Museum; the donor is responsible for shipping costs. Once received, museum staff (Director and/or Outreach Curator) will assign the object an accession number, affix the number to the object and create a database record of the object as well as a paper-based object file to contain information related to the object.

In the case of bequests received in memoriam, museum staff (Director and/or Outreach Curator), with the executor of the estate, will follow the same procedure as outlined above.

### **3. Purchases**

In the event of a purchase initiated by the Museum Director and/or Collections and Outreach Curator the same procedure outlined above for gifts and bequests will be followed. The DeVos Art Museum Permanent Collection Committee must approve before the purchase can be made. If the purchase is approved, the Museum Director/Collections and Outreach Curator will acquire an invoice from the seller, and the bookkeeper will submit it to Accounts Payable for payment. Once the invoice is paid, the same procedures for accessioning gifts will be followed. For campus-wide art purchases not initiated by the Museum Director/Collections and Outreach Curator, see Appendix II.

### **4. Transfers**

In the case of offers of transfers of objects from another NMU department or other museum/cultural institution, the procedure for accessioning gifts will be followed. The credit line for the object will read "Transfer from..." rather than "Gift of..."

### **5. Study Collection**

The Museum established a hands-on Study Collection in 2010. Works are selected for the Study Collection only if they can be of specific use in educational activities (including the Museum's

docent program or NMU's Art Education program). Works may be acquired specifically for the Study Collection, but they are not accessioned or part of the Museum's permanent collection. Works may be transferred from the Museum's permanent collection to the Study Collection; however, at the time of such a transfer, the work is formally deaccessioned following the Museum's deaccession procedure (outlined below).

The Study Collection allows the Museum to offer educational programming materials that visitors can handle with certain restrictions determined by the Museum Director and/or Collections and Outreach Curator. Objects in the Study Collection will be made up of materials that are inappropriate for the permanent collection, typically because they are not considered to be authentic but which still embody the aesthetic of genuine items (i.e., a reproduction manufactured for popular consumption) or materials that are authentic but not sufficiently high quality for the permanent collection. The Study Collection is considered expendable and may eventually be damaged or rendered unusable through use. The standard of care is the same for other educational materials, but items will not be insured under the Museum's fine arts insurance policy.

## **6. Asset Collection**

The Asset Collection is comprised of unrestricted gifts for the benefit of the collection. The Asset Collection is ~~are~~ defined as works that are acquired, but not accessioned into the permanent collection, with the intent of being sold or exchanged. Net revenue from the sale of such gifts will be placed in a restricted account for collection care and acquisitions. The standard of care for these works is the same as those of the permanent collection while the objects are in the Museum's care.

## **IV. DEACCESSIONS**

*Deaccession* is the term that defines the process by which an art object is legally and permanently removed from the collection. *Disposition* is the method by which the removal is accomplished. A key function of the Museum is to acquire works of art and to maintain them for posterity; thus it considers deaccessions with utmost seriousness. However, it recognizes circumstances when deaccessioning is necessary, as outlined below. Following the standards of the American Association of Museums and the Association of Art Museum Directors, deaccessioning will not be regarded as a means to provide extra funding for the Museum. The deaccessioning process shall be cautious, deliberate, scrupulous, and solely for the advancement of NMU and the DeVos Art Museum's mission.

### **A. Criteria for Deaccessions**

All artworks in the Museum's collection, whether acquired through donations or any other method, are eligible for the deaccessioning process. In the case of donated artworks, all legal documents relating to the donation will be consulted before beginning the process. No object in the Museum's collection shall be deaccessioned unless it meets at least one of the following criteria:

- Retention of the object would be inconsistent with the Museum's mission, collecting policy, and character of the existing collection;
- The object lacks authenticity or documentation;
- The object is proven to be a fake or forgery;

- The object is a duplicate or of inferior quality to another identical or similar object in the Museum's collection;
- The object has deteriorated to such poor physical condition that is not possible or practical for the Museum to conserve it adequately; or restoration would be so extensive that it would destroy the integrity of the work;
- The object cannot be adequately stored or cared for;
- The object is actively deteriorating, and the cost of restoration exceeds its aesthetic or fair market value;
- A clear determination has been made that the Museum does not hold legitimate title to the work or that the object has been exported or imported in violation of state, federal, or foreign laws;
- The object must be repatriated in keeping with the Native American Graves Protection and Repatriation Act (NAGPRA);
- **The Nazi regime unlawfully appropriated the object** between 1933 and 1945 and it must be returned to the rightful owner or heirs;
- The object can be traded for something more consistent with the Museum's collection;
- The object constitutes a physical hazard or health risk to the staff or public;
- The object is not, or rarely, on display because of the lack of a suitable site;
- **The object cannot be located after six months of documented reasonable and diligent searches.**

## **B. Procedures for Deaccessions**

1. **The Museum will notify and consult with the NMU Foundation at the beginning of the deaccessioning process for objects that were accessioned as gifts.** The Museum will make all reasonable efforts to notify any living donor or the estate of any deceased donor whose gift is being considered for deaccession.
2. The Museum Director and/or Collection and Outreach Curator will present to the Associate Dean/Director of the School of Art a formal recommendation that addresses the restrictions, if any, which would prevent removal of the work from the collection, the reasons for deaccessioning this particular work and its relationship to the purposes and mission of the Museum; confirmation that the Museum holds clear title to the work; assessment of the work's fair market value; which method will be used for disposition of the work; and whether the proposed deaccession is in the best interests of the Museum's constituents.
3. The Museum Director and/or Collection and Outreach Curator and the Associate Dean/Director of the School of Art will further confer with the School of Art and Design faculty and the Dean of the College of Arts and Sciences.
4. Upon approval of the Associate Dean/Director of the School of Art and the Dean of the College of Arts and Sciences, the Collection and Outreach Curator will bring the recommendation to the DeVos Art Museum Permanent Collection Committee for discussion. The Collection and Outreach Curator will provide all necessary documentation to assist the Committee with making an informed decision.
5. When the Committee concurs with the recommendation of the Museum Director and the Collection and Outreach Curator, a proposal for deaccessioning is made by the Museum Director, with the support of the Associate Dean/Director of the School of Art and the Dean of the College of Arts and Sciences, to the President of NMU. At that time a decision is made to forward the recommendation to the Board of Trustees for action or to terminate the deaccessioning procedure.
6. If the Board of Trustees approves the deaccession, a written notice will be given to the DeVos Art Museum Advisory Committee, the NMU Foundation and Department of Communications and Marketing.



Deaccessioned objects will first be offered to another NMU collection. If it is not transferred within NMU, it will be offered to another Museum or tax-exempt educational/cultural institution through transfer, exchange, gift, or sale. Deaccessioned objects not disposed of in this manner normally shall be sold at advertised public markets. In keeping with its policy of full disclosure, the Museum will, when selling a work in a public market, identify it as being sold by the DeVos Art Museum for its acquisition fund. The provenance of the work names the donor and gives its history unless the work was donated anonymously or with a request for anonymity, or unless the donor or donor's estate makes such a request on notification of the proposed deaccession. Funds received from the sale of deaccessioned objects from the Museum shall be used solely for the care and conservation of, or acquisitions for, the permanent collection of the Museum. Exceptions to this provision shall require specific authorization from the President of NMU.

Objects that will be sold, exchanged, or transferred which, in the best estimation of the Museum, have a value over \$1,000 will be appraised by an outside appraiser at the expense of the Museum.

Only in cases where deaccessioned objects have deteriorated or are so worn as to prove virtually unusable or otherwise of no historical or educational value will they be discarded or destroyed. Such action will be taken only upon written recommendation of the Museum Director and/or Collection and Outreach Curator and the DeVos Art Museum Permanent Collection Committee and approved by the Associate Dean/Director of the School of Art.

A permanent record of the conditions and circumstances under which objects are deaccessioned and disposed of will be made and retained by the Museum. A list of deaccessions will be included in the Museum's annual report and reported directly to the Associate Dean/Director of the School of Art, the Dean of Arts and Sciences, and the President.

## **V. ACCESS TO THE COLLECTION**

### **A. Outgoing Loans**

The Museum encourages loans from the permanent collection for exhibition at other museums, galleries, or cultural institutions to promote research and increase and extend the knowledge of the collection. The Museum does not lend to individuals, private galleries, corporations, etc. unless the work is borrowed for educational and/or scholarly purposes.

Loan requests must be made in writing to the Museum Director or Collection and Outreach Curator at least three (3) months before the proposed loan period. The borrowing institution must provide a facility report so the Museum can make certain loaned objects will receive the care and protection normally expected in a museum environment. The following criteria will be considered before a loan is approved: condition of the work(s) and its ability to withstand the rigors of travel, the professional standards of the borrowing institution, the duration and impact of the absence of the object on the Museum's programs, the importance and scholarly content of the exhibition, and the ability of the Museum staff to make the object available. The Museum Director or Collection and Outreach Curator will respond to loan requests within 30 days of receiving the written request.

Outgoing loans will be insured by the borrowing institution or the DeVos Art Museum at the expense of the borrowing institution. Proof of insurance must be provided to the Museum before the object leaves Museum storage. All labels and publications related to a borrowed object must identify the Museum as the lender with the credit line supplied by the Museum.

## **B. General Access**

While the Museum is committed to preserving works of art under its care, a balance must be struck between the preservation of the collection and its use for research, exhibition, educational, and promotional purposes. Access to and use of the collections by staff, students, scholars, and the public increases the risk to works of art and requires appropriate controls. This access is provided through exhibitions, programs, publications, collection records, research files, visual resources, consultation with staff, and online through the Museum's website. Only staff members with designated authority shall have access to the permanent collection storage area and collection records of the Museum. Others shall not be allowed in storage areas unless under the supervision of an authorized staff member.

Works not on public view as well as the associated records are made available for study as space and time permit, by appointment only. Appointment requests must be made through and approved by the Museum Director or Collection and Outreach Curator at least two weeks before the day being requested. The Museum reserves the right to refuse access to or use of, its collections.

1. NMU Faculty and Staff. The level of access is determined by the particular staff member's need to access the collection to fulfill his/her responsibilities. Staff members, including student staff, who handle works of art are appropriately trained and supervised when necessary.
2. NMU Students. Students are not allowed to handle works of art and are supervised during their research in collection storage.
3. Outside Scholars. Scholars, under the direct supervision of authorized staff, may be allowed to handle works of art that pertain to their areas of research or expertise.
4. Public. The public's main access to the collection is through exhibitions and publications. Individual or group visits to object storage are supervised by Museum staff. School groups are never allowed to handle works of art in the collection and will be supervised by Museum and school staff.
5. Access to the Study Collection. The Study Collection designation identifies works with little or no intrinsic value except as examples of their type. These works, some of which may have been deaccessioned and moved to the Study Collection, may be handled by students with staff supervision.

## **VI. CARE OF THE COLLECTION**

### **A. Documentation**

Documentation is essential for collection development, research, preservation, and interpretation. Collection documentation includes written and electronic information pertaining to the identity, locality, provenance, and transfer of legal title of works of art in the collection, and other related information regarding significance, description, condition, and usage after acquisition. Change in the condition or treatment of the object is also documented. Legal documents regarding acquisitions are kept in hard-copy form in secured work files. Except for selective documentation subject to restriction, the Museum makes information about its collection easily accessible to the public.

## **B. Art Handling and Security**

Artwork is handled only by trained Museum staff, with the Museum Director, Collections Curator, or Preparator supervising all movement. Staff is trained by the Museum Director, the Collection and Outreach Curator and/or the Preparator by personal instruction and reading materials about proper artwork handling. Gloves are worn following current best practices when handling objects, except objects that cannot be handled safely with gloves. In all areas of the Museum, including storage, pencils are the only writing utensils allowed.

The Museum is continually monitored by NMU's Department of Public Safety through video recording. During open hours, student staff are present to monitor the galleries in-person and over the video monitoring system. The Museum Director and/or Collections and Outreach Curator trains staff in handling potential problems quickly and efficiently to avoid possible damage to artwork and respond appropriately to emergencies that may arise.

## **C. Insurance**

Insurance coverage for the fine arts collection is paid for with University funds. Objects are periodically re-evaluated for value per the request of the Museum Director and/or the Department of Risk Management at NMU. The value of a work of art is considered highly restricted information.

## **D. Rights and Reproduction**

The Museum and NMU retain copyright on all photographs or other images, including slides, film, video, or digital images of its collection, premises, and buildings.

No collection work is reproduced without first researching copyright and obtaining permission from the copyright holder. The purpose of the reproduction must have a direct relationship to the mission of the Museum. Requests for publication rights must be made to the Museum Director by letter or e-mail. Publication rights are granted for one time only, and the Museum's specific assigned credit line must be used. The Museum Director will determine the fee for photography and reproduction services.

## **E. Preservation**

The Museum and NMU will meet basic Museum standards to maintain the appropriate environmental conditions for all exhibition and storage areas, according to standards given by the American Association of Museums. This includes protection against harmful light, temperature extremes, humidity, dirt, pests, and improper handling.

When a specific preservation/conservation project is needed (upon available funding), notification will be given to the Associate Dean/Director of the School of Art and the DeVos Art Museum Permanent Collection Committee. All treatments will be completed by contracting with qualified conservators, and permanent records of treatments will be kept with the object files.

## **Appendix I**

### **Description of the DeVos Art Museum Permanent Collection**

**Last Updated: June 2023**

#### **Regional Art Collection**

This collection includes contemporary regional art, largely comprised of gifts made directly from artists in 2005, known as the Northern Collection. This area also contains prints and negatives of nighttime wildlife photography from the late 19<sup>th</sup> century by George Shiras 3rd, photographic prints of architecture in Marquette County, and artwork from former NMU faculty, including Grace Spaulding. The museum seeks to add to the collection of self-taught and trained artists from the Upper Peninsula.

The largest body of work by a single artist in the collection is Ishpeming, Michigan, native N. Cecelia Kettunen. This collection contains approximately 75 paintings, 100 works on paper, and over 300 pieces of ephemera, photographs, letters and sketchbooks. The collection came from a donation by the artist shortly before her death after the art was saved from the Kettunen family cabin in Three Lakes, Michigan. Copies of a manuscript handwritten by the artist's niece, originally from the Ishpeming Public Library, contains an autobiography and detailed accounts of the camp in Three Lakes and homesteading in the Keewenaw Peninsula of Michigan in the early 1900s.

#### **Prints, Photography and Illustration**

This collection consists of approximately 300 original works on canvas, paper, and illustration board, including large holdings in lithography and screen printing.

Approximately 200 works on paper and 70 works on canvas and board were donated by Mr. and Mrs. Ralph Secord. It includes works by American illustrators dating between 1890 and 1970 and original illustrations from books, magazines, comic strips, and animation cels. Of note in this collection is work by the "Golden Age of Illustration" artists James Montgomery Flagg, Harrison Fisher, Charles Dana Gibson; original artwork from the John Steinbeck book *Of Mice and Men* by Fletcher Martin; cover art for pulp fiction books published by Ace and story illustrations for magazines such as *Life*, *Saturday Evening Post*, *Redbook*, *Liberty* and *McCalls*. The collection also contains a series of comic book illustrations from Marvel and DC Comics and animation cels from the cartoons *Peanuts* and *Tom and Jerry*.

Holdings in lithography and screen printing, given by several different donors, include works by individual artists, including Salvador Dalí, László Dús, Théo Tobiasse and Helen Giardia, and Yaacov Agam, among others.

Holdings in Photography span the 20<sup>th</sup> – 21<sup>st</sup> century. The collection contains several vintage prints by George Shiras 3rd, J.M. Longyear photographic travelogues and glass plate negatives, color negatives and prints of architecture in Marquette County, and works by Lucienne Bloch, Jerry Uelsman, among others.

#### **Modern Japanese Prints, Art and Design**

The Dorothy Lewis Collection and Arthur and Jo Bennett Collection of Japanese Prints, Art and Design consists of approximately 300 two and three-dimensional objects dating between the mid-19th and 20th centuries. The collection contains functional and decorative objects, including tools, pottery, wood crafts, toys, bronzes, masks, Kutani porcelain, Geisha dolls, scroll paintings, miniatures, woodblock prints, monographs, and books.

Of note in this collection are woodblock prints from the Utagawa School, including Utagawa Kunisada (Toyokuni III; 1786-1865); Utagawa Kuniyoshi (1797-1861); and Utagawa Hiroshige (Ando Hiroshige; 1797-1858) as well as *Shin Hanga* prints by Kawase Hasui (1883-1957) and Yoshida Hiroshi (1876-1950). Also of note is a traditional Saki still, and guidebooks to Japan from the 1930s and 1940s.

### **Indigenous Art and Design**

The Indigenous Art and Design collection consists of functional and decorative objects made by indigenous peoples from a variety of regions, with an emphasis on Native American and Inuit objects from North America and Canada.

This collection began with a gift from Elizabeth Losey and continues to grow with gifts from Diane Kordich and Russell Magnaghi and Lew and Kathy Peters. The collection contains approximately 200 objects from Native American artists from Alaska, the Great Lakes and Pacific Northwest regions, and Inuit artists from Northwestern Canada. It also includes various functional and decorative items, including boxes, vessels, and containers; miniatures carved from stone, ivory, and bone; ceremonial corn husk dolls and masks; and rattles, clothing, jewelry, drums, and tools. Items of note include a series of baskets and boxes made from quill and birch bark.

### **Modern and Contemporary Design**

Modern and Contemporary Design is currently a small area in the collection, consisting of furniture prototypes and finished pieces from artists such as Frank Gehry and Eero Saarinen. Additionally, the collection contains architectural prints by Frank Lloyd Wright. The museum plans to expand this collection to include two and three-dimensional media (graphic design, furniture design, human-centered design, etc.) representing contemporary and historic innovation in design.

### **Sculpture**

The sculpture collection consists primarily of outdoor sculptures located in the sculpture walk on campus. Artists of note in this collection are Sol Lewitt, Rico Easternman, Dale Wedig, Laurie Goulet, and Ann Melanie.

## **Appendix II**

### **Campus-Wide Fine Art Purchases**

**Last Updated: July 27, 2023**

#### **I. Purpose, scope and procedure.**

As stated in the DeVos Art Museum's Collection Management Policy:

*NMU maintains other collections (besides the DeVos Art Museum collection), including the Central Upper Peninsula and NMU Archive, the Provost Collection of Student Art, the Special Collections of Olson Library, and the Upper Peninsula Beaumier Heritage Center. These areas maintain their own policies and collections records, separate from the DeVos Art Museum.*

The Campus-Wide Fine Art Purchasing Committee was established to ensure the use of public funds for purchasing artwork campus-wide is a collective decision that furthers the mission of NMU. The Campus-Wide Fine Art Acquisitions Committee consists of the Director of the DeVos Art Museum (chair), the Associate Dean/Director of the School of Art, the Director of Facilities, the NMU Archivist, a representative from the NMU Foundation, and the President of the Art Students' League.

Fine art purchases of \$500 or less by any NMU employee using University funds, must be reported to the DeVos Art Museum Director for recording in the campus art collection database. No further review is needed. This includes the Provost's Office Permanent Art Collection (described below). The Museum Director may report these purchases in the Friends of the DeVos Art Museum annual report.

Fine art purchases over \$500, using University funds, not already covered under any other standing NMU policy, must be presented to the Campus-Wide Fine Art Acquisitions Committee for approval. The employee (or office of the employee) proposing the art purchase will gather all necessary information and file it with the Chair. The Chair will call a Committee meeting and recommend the purchase. The Committee will then vote to approve the purchase.

The Chair will inform the employee (or office of the employee) of the Committee's decision. If the purchase is approved, the Chair will record the purchase in the campus art collection database as an art acquisition. All approved purchases will remain in the custody and care of the department for which it was purchased. If the department wishes to deaccession the object, the Campus-Wide Fine Art Acquisitions Committee will meet to vote upon the deaccession and disposal, if appropriate.

As with Museum acquisitions, objects under consideration for purchase and acquisition must be unrestricted and NMU must not be bound to perpetual display or retention requirements.

#### **II. Description of the NMU Provost's Office Permanent Art Collection.**

The Northern Michigan University Provost's Office Permanent Art Collection existed from 2007-2012 in recognition of the University's "Roadmap to 2015" (the University's blueprint for innovation, renewal, and engagement). Each semester, the Provost of NMU budgeted \$500 to purchase artwork for display in the Provost's office. The artwork was purchased from the NMU School of Art and Design senior exhibition.

The purpose of the collection was to recognize the artistic achievements of the students, graduates, and faculty in the NMU visual arts. The collection was meant to advocate innovation and to stimulate creative thinking across the academic disciplines, as well as to serve as a cultural resource for faculty and students and the university as a whole. Several pieces remain in the Provost's Office.