

CHARLES HOSMER MORSE
MUSEUM OF AMERICAN ART

COLLECTION MANAGEMENT
POLICY

Approved by the Board of Trustees
MAY 19, 2014

THIS COLLECTION MANAGEMENT POLICY REPLACES ANY AND ALL
PREVIOUS COLLECTION MANAGEMENT POLICIES

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I. MISSION STATEMENT

In the July / August / September 1994 issue of *Morsels*, the newsletter of The Charles Hosmer Morse Museum of American Art, Hugh F. McKean articulated the purpose of the Museum's collection in a statement titled "Enriching the Life of the Community:"

Museums, like the people who create them, come in different kinds and sizes. Some beat the drums for one way of art (New York's Museum of Modern Art, for example). Others feature what the collector wanted to own regardless of school or period (Sarasota's Ringling and the [Isabella Stewart] Gardener [Museum] in Boston). Some, including the Metropolitan [Museum of Art in New York City] and The Louvre [in Paris], are created to serve as national treasure houses and set few limitations on themselves.

The Morse has a mission of its own. Its purpose is to enrich the life of this community. All exhibitions are organized from the Museum's own collection which is focused on American art. They are planned to illustrate important developments in the arts of this country, and they recognize art pottery, art glass, paintings, prints, sculpture, photography, leaded glass windows, jewelry, enamels and the printed page as equally valid art forms.¹

On May 4, 1998 the Board of Trustees of the Charles Hosmer Morse Museum of American Art (the Museum) reaffirmed Hugh F. McKean's statement of purpose, and supplemented it with the following statement of mission:

The Charles Hosmer Morse Museum of American Art was founded by Jeannette Genius McKean and developed by her and her husband, Hugh F. McKean, to enrich the life of their community by fostering knowledge and appreciation of American Art through the preservation, presentation, and scholarly study of the Museum's collections in a spirit of adventure and experiment.

II. COLLECTION MANAGEMENT

The Director of The Charles Hosmer Morse Museum of American Art is responsible to the Board of Trustees of The Charles Hosmer Morse Foundation for the prudent management of the collection of The Charles Hosmer Morse Museum of American Art. In order to properly oversee these requirements, the Director supervises staff from the Curatorial Department (Curators), Collection Department (Collection Manager, Registrar, and Preparators) as well as Buildings and Grounds Department (Security, Maintenance, and Cleaning Crew).

Prudent management dictates written policies and guidelines that are specific to the Museum's collection and reflect the most current principles of care of the profession. The purpose of the policies detailed here is to provide a standard for identifying, documenting,

¹ To see the statement in full: *Morsels*, July/August/September 1994 (vol. XI, no. I)

securing, and tracking the Museum's collection. Professional procedures have been established by the Museum for the orderly and consistent implementation of all concerns of this policy. Through this Collection Management Policy the Museum ensures that:

- its collection is accounted for and documented;
- its collection is protected, secure, cared for and preserved;
- acquisition, deaccessioning, and loans of works in the collections are conducted in a manner that conforms to the museum's mission, complies with applicable law, and reflects the highest ethical standards; and
- access to the collection in the galleries and study rooms and access to the collection information is appropriately regulated.

Recommendations for changes to these guidelines are encouraged at any time they are needed and may be submitted by staff or trustees to the Director. Significant changes shall be recommended by the Director for approval by the Board of Trustees. In unusual circumstances, waivers of procedural requirements herein may be granted by the Director. Such waivers shall be documented in the files of the Collection Manager.

III. COLLECTION OVERVIEW

The Museum's collections include:

- Art by Louis Comfort Tiffany and/or his companies including painting, sculpture, graphic art, decorative art, archival material and associated ephemera.
- American art including painting, sculpture, graphic art, decorative art, archival material from or related to the period from the Civil War through World War I.
- Art including painting, sculpture, graphic art, decorative art (including signs) and archival material from or relating to the state of Florida from any period but primarily the 19th and 20th centuries.
- European painting, sculpture, graphic art, and decorative art relating to or providing historical and/or artistic context for objects in the Museum's American art collections.
- Art, objects, records, and archival material from or relating to Hugh and Jeannette McKean, their history and their families.
- A small number of paintings, sculpture, graphic objects, decorative objects, and records of varying origins outside of those indicated above.

IV. CARE AND CONTROL OF THE COLLECTIONS

As a repository of works of art, the Museum shall preserve works of art in accordance with the highest standards of conservation.

- A. Housing: The Museum shall provide proper cases and materials for the storage and exhibition of the Museum Collection (art, archives, and historical). The Museum should provide a stable and appropriate climate for all objects in its collection, both those on public view and those in storage. The collection should be protected from

excessive light, heat, humidity and dust. The museum shall provide appropriate security and fire detection systems and have a written disaster plan.²

- B. Insurance and Risk Management: The Museum's collection shall be insured while on and off the premises. The Museum shall assure that loan agreements and receipts are in hand to effect coverage. In the interest of good risk management, staff must report all damage or loss to the Director, Collection Manager, and Registrar as soon as it is discovered. The Registrar shall maintain incident records and provide appropriate reports.
- C. Handling and Transport: The Museum shall ensure the safe handling, packing, and shipping of any collection object, and for documenting the release of all art objects passing in and out of the Museum's control. The Collection department shall act as the single, control point for recording art object movement within Museum spaces, and in and out of its properties.
1. Art transport procedure: The Registrar must be present when any object is removed from storage or exhibition for the purposes of exhibition, loan, conservation, photography, study, or transfer between buildings and must confirm by accession number, and reaffirm by secondary characteristics such as form and markings, that the correct piece is selected before a piece is to be prepared for any event. Condition reports and record photographs shall also be made by the Registrar in order to safeguard the Museum's legal liability and provide basic records on collection activities.
- D. Records: The maintenance of accurate up-to-date records on the identification, location, and well-being of collection objects is a major responsibility of the Museum. The Museum, through its curatorial and collection staff, shall maintain accurate, current records on the identification, location and condition of all objects in the collection, as well as of ongoing activities such as exhibitions, research, loans, conservation, and correspondence with donors and scholars.

Original documents as well as supporting documents relating to these functions shall be retained in the Museum's master collection management files. These files should be kept in an organized, coherent filing system and be supported by records stored digitally in the collection management database. Every effort shall be made to add digitally-reproduced documents and images from the master collection management files into the records of the collection management database.

The Museum's records should include at least the following where information is reasonably available:

- Identifying description of the object and the unique identification number (accession, loan, non-accessioned, temporary custody, etc.);
- Legal status of the object (temporary custody, on loan, or owned by the Museum.) If the object is owned, how its title was acquired (gift, bequest, purchase.) A copy of the document conveying the work to the museum;

² *The Morse Museum Disaster Preparedness Plan* was created May 21, 2001.

- The name and contact information of the person or institution from whom it was acquired, including the exact credit line at the time of acquisition;
- Such provenance data as needed to contribute to the establishment of the legal status of the object, authenticity of the work, and provide relevant exhibition and loan history;
- Current location and activity of the object, e.g., loans, exhibits, conservation, movement inside or outside the Museum;

Curatorial staff shall supplement records on collection objects and establish each object's association, provenance, and significance in sufficient depth to establish its proper place and importance within its field.

All records created or received in the transaction of the Museum's proper business are the property of the Museum and must not be dispersed or destroyed except in accordance with its retention policy. All primary records shall be safeguarded from hazards such as fire, water, smoke damage, and loss. Where possible, backups of the digital records should be maintained at least biannually off site.

- E. Inventories: The Museum Collection must be inventoried under the supervision of the Registrar under a revolving perpetual system whereby the Collection shall be comprehensively inventoried every 7 to 10 years. The resulting inventories must be maintained, corrected and updated on a continual basis. Each year a limited inventory shall be conducted by the Collection Manager from a randomly-chosen list of objects.

V. COLLECTION ACCESS REQUESTS

A. Information and Object Study Requests:

The Museum encourages scholarly access to its collection and strives to provide qualified researchers and scholars accessibility to the collections consistent with reasonable request, staff availability, and the security, safety, and conservation of the objects at the discretion of the Director.

Requests for access to the collections not on public display shall be coordinated with the Collection Manager, who shall advise the Director of scheduled visits as far in advance as possible.

The Museum can, at the discretion of the Director, assist in research requests made by other museums or not for profit organizations when the information requested could further the understanding of specific objects in or relating to the Museum's collection or in a general area of study related to the Museum's collection. The museum shall not participate in research for companies (auction houses, private dealers, etc.) seeking the information to increase the monetary value of a specific object or a collection. Staff shall not authenticate either by opinion or by documentation the maker, material or history of any specific piece or collection.

The following items of information are considered privileged items of information and shall not be divulged except to those persons with a right to know: names of lenders, donors, and prior holders who have requested they remain anonymous; mailing

addresses of all donors, lenders, or prior holders; location of objects; valuation of objects; and shipping information.

Valid requests for information regarding the value of objects (purchase prices, appraisals, insurance values, etc.) shall be referred through the Collection Manager to the Director for consideration.

B. Reproduction Rights Requests:

The Museum has available or may produce photographic materials suitable for reproduction of the objects in its collections. The Museum, in its sole discretion, reserves the right to deny permission for use of images to any applicant whose project is not acceptable to the Museum for any reason. Reproduction is permitted only from materials supplied by the Museum. The photographic materials available for reproduction are original reproductions of works in the Museum's collection and are themselves protected by copyright. The Museum shall have a uniform control with regard to the copyrighted images of our collection. Any unauthorized reproduction will be reported to the Museum.

The Museum enforces copyright in several ways in accordance with the manner we allow the image to be used. Copyright is protected contractually through formal agreements like the Collection Manager's *Reproduction Rights Agreement* for scholarly publications, or the license agreement used by the Museum Shop for product development. Some uses are controlled by practical restraint through watermarking images sent out for study or for use in classroom and/or academic presentations. Finally, copyright is evidenced by means of an informal agreement of credit by way of caption between the Museum and the intended user. This method is most commonly used by requiring captions that include a statement of some form of Museum ownership such as *Courtesy of The Charles Hosmer Morse Museum of American Art, Winter Park, FL* or an overt statement of copyright like © [year] *The Charles Hosmer Morse Foundation, Inc.* or © [year] *CHMF, Inc.*. This method of enforcement is most commonly used by Public Affairs with releases to the press, publications, other media outlets, and used on the website, and through the Museum Shop for outside products which include our image.

VI. ACQUISITIONS

The Museum subscribes to a policy of selective acquisition and is under no obligation to accept any object. Items accessioned by the Museum into the collections whether by gift, bequest, purchase, transfer, or exchange shall be retained for the long term and are reviewed according to the following general criteria:

- The objects shall be consistent with the collection goal of the Museum's stated mission and collection focus;
- The objects shall be useful for exhibition purposes and/or shall possess potential for research and scholarship;

- The objects shall retain its basic integrity and be in, or capable of being returned to, an acceptable state of preservation.
- The Museum must be able to house and care for the object according to generally accepted museum practices;

In addition to these general criteria, the Museum is committed to the principle that all collecting be done according to the highest standards of ethical and professional practice therefore:

- The provenance of the object shall be satisfactorily explored;
- The Museum shall seek representations and warranties from the donor/seller regarding valid title and that the work of art is free from any liens, claims and encumbrances;
- The Museum requires donor/seller to transfer all rights of reproduction, or shall seek nonexclusive right of reproduction from any copyright owner.

The Registrar shall provide a report on acquisitions annually at the close of the year.

The Registrar shall review the accession files at the end of every year to confirm completion of the transactions for that year.

A. Gifts

All works proposed for gift or bequest must first be recommended by the curatorial staff and approved by the Director. The Curator recommending acceptance writes a detailed report, including a description of the work, its condition, publication history, importance to the Museum's collection, justification for acceptance, and provenance. This report must be reviewed by the Collection Manager and all relevant staff after which it is submitted to the Director. The Director decides which gifts offered to the Museum should be accepted and which should be rejected.

The Director shall formally recommend the acceptance or rejection of gifts or bequests to the Board of Trustees in the following cases:

- When the object or collection has an estimated value of \$10,000 or more;
- When an extensive collection is offered (defined as exceeding 20 objects);
- When an object offered represents a new area of collecting for the Museum;
- When packing, transportation, storage, or conservation costs to the Museum are excessive or unusual;
- When a gift is offered by an artist, a dealer, Museum staff member or by the spouse of family of any of the above;
- When an object is offered with restrictions.

For proposed acquisitions valued at \$15,000 or more, the Board of Trustees shall receive, in advance when possible, a brief report on the object's significance for the Museum collection, as well as a report on its physical condition from a qualified conservator. When possible, the object should be physically present at the meeting.

The Board of Trustees shall consider all acquisitions at its next regular meeting, unless there is a need for urgency. The Director, or his/her representative, must be present at this meeting to present the acquisition. The Director shall secure outside opinions, if warranted.

The Board of Trustees shall vote individually on each object valued at more than \$10,000. All objects valued at less than \$10,000 may be voted on as a list.

In urgent cases, canvassing of the Chairman of the Board of Trustees and two additional members of the executive committee shall be done by the Director.

The Director has authority to accept year-end gifts in advance of the next scheduled Board Meeting. Accessioning shall still take place according to procedure.

The Museum's Deed of Gift is mandatory and shall be signed by the legal owner(s) or his/her duly authorized agent and the Museum's Director before the object can be accessioned. Any exception to this policy requires Board approval. For bequests, a copy of the will, all codicils, and the letters testamentary should be obtained and kept in the records of the permanent collection.

IRS regulations require written appraisals for gifts in excess of \$5000 (single objects or in the aggregate) within the period of a calendar year. The signed Deed of Gift serves as proof of their donation for tax purposes.

B. Bequests

Bequests shall be considered for acquisition in the same manner as gifts. The Museum reserves the right to refuse bequeathed objects that do not meet its criteria for acquisition, or it may choose to accept only a portion of the bequest. For all bequests, copies of the will including all codicils shall be retained for the object's Accession File.

All gifts and bequests shall be formally acknowledged.

In the case of gifts or bequests of groups of items of museum quality, only a portion of which is intended to be accessioned, a descriptive inventory of the entire group shall be submitted to the Board of Trustees. All the objects to be accessioned as well as those to be disposed of shall be registered with the Collection Manager.

The acceptance of all gifts and bequests shall be without restriction. No commitment should be made as to exhibition, attribution, or placement of the gift. While it is the Museum's intention to accession for long-term use and preservation, no guarantee shall be made that the gift or bequest shall be retained by the Museum in perpetuity. There shall be no exceptions to this policy unless any such restrictions or special provisions are considered by the Board of Trustees and approved, and a signed statement of approval is filed with Collection Manager.

C. Purchases

For all purchases, the Curator recommending the work of art to be purchased writes a detailed report, including a description of the work, its condition, publication history, importance to the Museum's collection, justification for acceptance, and provenance. All avenues for acquisition (by gift or bequest) shall be explored before an object is purchased; and any object purchased shall be acquired at a fair and reasonable price.

Acquisition funds must be in hand, designated, or promised in writing before an acquisition is presented to the Board of Trustees for approval.

The purchase of objects costing less than \$3,000 does not require Board approval, providing there are sufficient and appropriate budgeted funds in hand. The transaction must be reported to the Board of Trustees at the next meeting.

The procedures for considering and recommending purchases shall be the same as set forth in Part VI., Section A (p. 6).

Purchases from present and former trustees, staff members or relatives shall be disclosed. Related-party practices shall be disclosed.

In certain circumstances (such as an auction) when the Board of Trustees is not scheduled to meet, the Director may petition the Chairman of the Board of Trustees and the Executive Committee for prior authorization to act within approved dollar limits.

1. Registration Procedure:

Accessioning is the formal process used to accept and record objects into the Museum's collection, whether by gift, purchase, bequest, or transfer from another collection category. Original purchase documents shall be sent to the Collection Manager who shall establish a control file for monitoring timely accessioning. The Registrar shall provide accession numbers immediately following receipt of written authorization from the Board of Trustees. Accession files shall be maintained by the Registrar.

VII. STAFF POLICIES RELATED TO ACQUISITIONS

A. Appraisals

Under no circumstances shall Museum staff provide appraisals for donations, nor shall they make arrangements for an appraisal on behalf of the donor or lender. Under current IRS guidelines, the Museum cannot act as a qualified appraiser because of the inherent conflict with its role as a donee. If a donor asks for assistance in locating an appropriate appraiser, the Curator may suggest resources to help the donor find an appropriate appraiser their donation. More than one name must be given. The Museum should not make arrangements for the appraisal and cannot pay for the appraisal. Upon request, the Museum should provide the appraiser with access to the work of art, images of the work or any appropriate relevant factual information in Museum files.

B. Personal Collecting by Staff

The Museum recognizes that its employees may and do collect works of art for their personal enjoyment. The Museum's employees, and in particular those closely associated with the Museum's curatorial functions, occupy a position of trust in this regard, however, and must exercise care to assure that no conflict of interest can arise between themselves and the Museum.

An employee who learns of an art object available for purchase that is reasonably likely to be of interest to the Museum for its collection is expected to place the interests of the Museum ahead of his or her own in acquiring the object. Accordingly, in all such cases, the employee shall bring the availability of the object to the attention of the appropriate curatorial department head; or if the employee is the head of the department, to the attention of the Director; or if the employee is the Director, to the attention of the Chairman of the Board of Trustees, in order to give the Museum the first opportunity to acquire the object. If this is impossible, as for example when the employee learns of an object under circumstances in which it must be purchased immediately or not at all, the employee is expected, if successful in acquiring the object, to give the Museum the opportunity to acquire the object within a reasonable time (not to exceed two months) from the employee at cost.

Similarly, if an employee desires to sell from his or her personal collection an object that is reasonably likely to be of interest to the Museum for its collection, the employee is expected to give the Museum the first opportunity to purchase the object within a reasonable time (not to exceed two months) at whatever price the employee believes to be its then fair market value. The Museum shall take whatever steps it deems appropriate to determine the fairness of the price proposed. If the Museum declines to purchase at the price proposed, the employee may not thereafter sell or exchange the object (except at public auction) to a third party for a lower price unless the Museum has declined to purchase it at such lower price.

Each employee is expected to discuss his or her personal collection and/or collecting with the Director.

C. Dealing in Art by Staff

An employee may not act as an art dealer in any way, including but not limited to as a finder, broker, marketer, purchaser or seller, nor may an employee use his or her influence at the Museum for personal gain in the art market. An employee may not accept any commission or stipend from any collector, dealer, artist, or institution, except in cases where prior permission in writing to accept such commission or stipend has been given by the Director, in consultation with the General Counsel. The Director and the President may accept any such commission or stipend for themselves only with prior written permission from the Chairman of the Board of Trustees.

D. Gifts to Staff

An employee must obtain the written consent of his or her department head prior to accepting any gift from a person engaged in a Museum-related activity, such as, but not limited to, an artist, dealer, trustee, donor, collector, or supplier of goods or services to the Museum. If the gift is a work of art that is of the type and quality the

Museum collects, consent must also be obtained from the Director. In general, the only gifts which would be appropriate for staff to accept are those of nominal value (\$150 or less). Gifts of cash are never appropriate. Requests for exceptions to this policy must be submitted to the Director or the President in writing. Employees are also prohibited from owing money to or borrowing money from any artist, dealer, trustee, donor, collector, or supplier of goods or services to the Museum, except in the context of standard business agreements with financial services entities.

VIII. DEACCESSIONING

Objects given by Hugh and/or Jeannette McKean shall not be deaccessioned. Objects in the collection should be retained permanently if they are useful to the purposes and activities of the Museum; if they contribute to the integrity of the collection; and if they can be properly preserved and used.

Objects being considered for deaccessioning must meet certain criteria, as evidenced by the written recommendation of the Director based upon one or more of the following:

- The object is not relevant to and consistent with the Museum's mission and/or collection focus;
- The object is of lesser quality than other objects of the same type in the collection and would be more appropriate for study purposes;
- The object lacks sufficient aesthetic merit, historical importance, or authenticity to warrant retention;
- The object is redundant, or is an unnecessary duplicate of other objects in the collection, including objects which are repetitive of similar themes in a similar medium;
- The object is unduly difficult or impossible to care for in a responsible manner;
- Disposition of the object, under specified circumstances, would ultimately improve or refine the Collection.

Objects must be deaccessioned in accordance with legal requirements. Compliance shall be the responsibility of the Collection Manager.

Legal counsel shall assist the Collection Manager in order to assure full compliance with any legal requirements.

The manner of disposition should be in the best interests of the Museum, the public it serves, the public trust it represents, and the scholarly and cultural communities it serves. Consideration shall be given to placing objects in another museum, where they would serve a similar purpose to that for which they were originally acquired by the Museum.

The Morse Museum does not intend to sell objects deaccessioned from its collections. Net proceeds derived from the sale of a deaccessioned object (i.e., the proceeds of the disposition less all related expenses) shall not be used as operating funds. Such net proceeds shall be

placed in the Art Acquisitions Fund and credited in the name of the original donor, designated “for acquisition only,” and shall be used only for the replenishment of the art collection, consistent with the acquisition procedures of the Museum. Objects purchased by the Museum, using these funds, shall be labeled and identified as being given by the original donor as a “purchase by exchange.”

Museum employees, officers, trustees, and their family members and controlled entities may not purchase or be recipients of deaccessioned objects directly from the museum or at auction if consigned by the Museum.

For any object valued by the Director at more than \$25,000, two disinterested outside written appraisals from qualified dealers or appraisers shall be obtained prior to recommendation to the Board of Trustees.

A. Procedure

The following procedures for the deaccessioning of an object from the collection must be adhered to. The Board of Trustees shall act on a recommendation for deaccessioning from the Director. Curators shall submit a proposal in writing, identifying the appropriate deaccession criteria for the objects presented. Such a request shall include the proposed nature and manner of the proposed disposition.

Any deaccession must be approved by a 2/3 majority vote of the full Board of Trustees.

If the deaccession is approved by the Board of Trustees, the information shall be included in the minutes and shall be forwarded to the Museum’s Collection Manager for the permanent records of the collection. The conditions and circumstances of the deaccession/transfer shall be entered and retained permanently as part of the Museum’s collection records. In addition, a file on the object shall be retained, consisting of photographs, laboratory reports, and other information useful in promoting the advancement of scholarly knowledge about the work.

XI. LOANS

Although the Museum does not generally loan objects from its collection for special exhibition, or accept incoming loans, exceptions can be made by recommendation of the Director and approval of the Board of Trustees. Any loans shall be for specified periods of time and shall be documented and monitored according to the established Collection Management Policy. All loans must be contracted for by written loan agreements between the Museum and its borrowers and lenders prior to shipment.

Under no circumstances shall Museum staff provide appraisals for loans, or objects placed in the custody of the Museum for identification or research purposes, nor shall they make arrangements for an appraisal on behalf of the lender.

A. Outgoing Loans

Outgoing loans from the Museum's collection may be recommended when the benefits in public access, research, and scholarship (generally evidenced in the publication of a professional scholarly catalogue) outweigh the risks to the object, and when the Museum is satisfied as to the safe handling, security, and insurance arrangements provided by the borrowing institution. These include but are not limited to transportation, handling, environmental conditions, security against vandalism, theft and fire. In the case of traveling special exhibitions, these conditions apply to all proposed venues. The Museum reserves the right to withdraw the object or objects for any reasonable cause and to limit the loan of the object to only those venues which, in its view, meet the conditions outlined above.

Outgoing loans shall be made only for non-profit educational and scholarly purposes. The Museum's name shall not be connected with any commercial product endorsement.

Objects considered as candidates for loan must be deemed exhibitable, clean, and in stable condition unless a condition of the loan is conservation. Objects must be able to withstand transit, climate changes, and handling. In addition, a report and photographs must document the condition of each object.

1. Procedure:

Outgoing loans must be formally requested of the Director by the inquiring institution, and copied to the Registrar. The Registrar shall circulate the proposed loan to the appropriate staff (Curators, Collection Manager, Chief Preparator, Curator of Education, and Director of Public Affairs) to evaluate the proposed loan. Once suggestions have been received from the staff, the Director shall decide whether or not to recommend the proposed loan to the Board of Trustees. All loans must be recommended by the Director and approved by the Executive Committee of the Board of Trustees.

All loans must be governed by written loan agreements that embody the specific criteria stated in our loan policy as well as the conventional aspects of such forms used by major American museums. Agreements are between the Museum (represented by the Director) and the borrowing institution, and should be signed by both parties prior to shipment.

In the case of institutions within fifty miles, loans may be made at the discretion of the Director with the approval of the Chairman of the Board of Trustees.

All loans must be limited in duration to one year. Renewal of the loan agreement may be negotiated upon examination of the condition of the object and upon the recommendation of the Director. Loans shall be monitored by the Registrar for compliance with loan terms.

Once an official decision has been made (either by official approval, or rejection by either the Director or the Board of Trustees), the Director shall formally respond to the inquiring institution with the Museum's decision.

In the case of an accepted outgoing loan, objects shall be insured by the borrower, or by the Museum at the borrower's expense at fair market value. No object should leave the building unless adequate proof of insurance has been supplied.

The Museum shall neither profit nor incur any direct expense for loans. All directly attributable expenses, including but not limited to conservation, examination, packing, crating, shipping, and courier shall be borne by the borrowing institution unless otherwise agreed by the Director and Board of Trustees.

The Museum shall be given at least six copies of any publication of any kind relating to the loaned object or the exhibition or program in which it appears, including press releases and pamphlets.

B. Incoming Loans

Incoming loans are discouraged and should only be accepted for special exhibition or research and through specific approval by the Director and the Chairman of the Board of Trustees. The Museum shall not provide free storage, conservation treatment, or insurance to lenders, or display an object solely to enhance its value. Costs of storage, security, transportation, restoration, and insurance; the object's condition and ability to withstand travel; the lender's restrictions; and problems of provenance or copyright should all be weighed before accepting any loan. Incoming loans shall be insured by the Museum or the lender; if by the lender, then a waiver of insurance must be obtained. Values must be in line with fair market value as determined by the Registrar. Loans shall not exceed three years. No indefinite loans may be made to the Museum. Loans can be renewed at the end of the three-year period, if approved by the Director with strong justification. No repairs, alterations, including unmatting or rematting of graphic objects, or conservation treatment of loaned objects shall be undertaken without properly documented written permission of the lender.

1. **Personal Collections:** Museum staff is discouraged from bringing personally-owned art objects into the Museum. No personal collections material is allowed in the Museum unless the Director and Collection Manager approve and the art objects are in the Museum for stated Museum purposes; i.e., accessioning, study exhibition, long-term loan, or conservation. Personal collections should not be intermingled with the Museum collection.
2. **Unsolicited Objects:** Accepting custody of any art work not in the Museum's collection is discouraged. Such custody situations must be approved by the Collection Manager and/or Director, an *Incoming Receipt of Property* issued and appropriate info documented including

the owner's contact information and the owner's estimate of its value. All objects coming into the custody of the Museum must be registered with the Registrar the day of their arrival and the purpose, circumstances, and expected duration of stay recorded and approved by the Director or in his absence the Collection Manager. The Registrar shall monitor these objects in the same manner as loans.

Unsolicited objects offered as potential acquisitions for the Museum's collections are considered to be in the temporary custody of the Museum. If the acquisition of an unsolicited object is approved, the object shall be formally accessioned into the collection and the *Incoming Receipt of Property* shall be retained in the object's accession file. Unsolicited objects offered as gifts, purchases, or loans shall be recorded by the Registrar, who shall have an acknowledgment of receipt filled out in person by the owner, or immediately sent to the owner when the objects have been claimed by a curatorial department. In the case of a gift, the objects can be accessioned with clear explanation as to the circumstances of arrival.

Unwanted, unsolicited objects shall be returned to the owner, if the source is known. If the source is not known, Museum staff shall attempt to locate an appropriate repository for the object and if unsuccessful, the object may be considered abandoned property and disposed of according to the legal requirements. Unwanted, unsolicited objects should be disposed of in one of three ways: 1) return to the sender, 2) transmission to another educational institution, or 3) by witnessed destruction. No option shall be undertaken without notice being given to the sender (when known) and a lapse of 90 days there from.

APPENDIX

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Museum Research Access Request Form

Reproduction Rights Agreement with Notice of Fees and Payment

License Agreement from Museum Shop

Deed of Gift

Loan Agreement

Temporary Artifact Receipt

[All forms are available for review at any time via the Director's or Collection Manager's office.]