

# ARIZONA STATE UNIVERSITY ART MUSEUM COLLECTIONS MANAGEMENT POLICY

## Revised 2025

Collections Management Policy written by ASU Art Museum Advisory Board and staff in 1997; revised by staff in May 2003; revised by director on January 13, 2005; revised by Collections Committee and staff on April 11, 2006; reorganized and revised by staff in February 2008. Submitted to the Dean and the Business Manager of the Herberger College of the Arts for review by email on February 21, 2008. Reviewed and approved by Collections Committee on April 8, 2008. Reviewed and approved by the Advisory Board on May 13, 2008. Revised by director and staff in July 2010. Revised in 2015. Reorganized and revised by Registrar and Staff in June 2019. Reviewed and approved by Collections Committee, Director, and Dean in October 2019. Revised by Senior Curator and Staff in March 2025. Reviewed and approved by Collections Committee, Director, and Dean in May 2025.

This document has been reviewed and approved by the following museum and University Personnel:

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**(Chair of the ASU Art Museum Collections Committee)**

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Date Signed: **05/14/2025**

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## COLLECTION STATEMENT

### Mission Statement

Arizona State University Art Museum (ASUAM) centers art and artists in service of community well-being and social good and seeks to be a meeting point for the exchange of new ideas, perspectives, and experiences among artists, students, and the public. Through exhibitions, residencies, collections, and programs, the museum endeavors to promote democratic values, social justice, and empathy through the visual arts.

### History of the ASU Art Museum

ASU Art Museum was founded in 1950 with a significant gift of American and Mexican artworks purchased by Oliver B. James, a prominent local lawyer. James donated close to 150 works of art over five years, including paintings by Edward Hopper, Georgia O'Keeffe, and Diego Rivera. By 1978 the museum occupied the entire second floor of the Matthews Center with 10,000 square feet of exhibition space. Guided by Director Rudy Turk (1965–1992), the museum continued to expand with significant acquisitions in prints and craft from the United States. The ceramics collection increased dramatically in 1977 when a National Endowment for the Arts matching grant was awarded to the museum for the purchase of contemporary ceramics. Ongoing gifts by collectors and supporters in ceramics primarily by artists based in the United States and United Kingdom have significantly enhanced the collection, and the museum now boasts one of the largest 20th-century and contemporary ceramic collections in the United States.

In April 1989, ASU Art Museum moved into Antoine Predock's award-winning Nelson Fine Arts Center on the western edge of ASU's Tempe campus. From 1992–2010, Director Marilyn A. Zeitlin brought an increased commitment to new art forms and ideas, Latin American and Latinx artists and movements, and significant contributions to the international dialogue on contemporary art through exhibitions, publications and collections. From 2012–2017, ASU Art Museum's collection grew to include more than 12,000 objects and the museum's physical presence expanded to three locations across metro Phoenix, including an International Artist Residency to facilitate extra-disciplinary collaborations between artists, university and community. The ASU Art Museum's Ceramics Research Center opened in 2002 and moved to a new location in downtown Tempe's Mill Avenue District in 2014.

Today, under the leadership of Director Miki Garcia, ASU Art Museum champions the power of the visual arts to promote democratic values, social justice, and empathy. The collection now numbers over 13,000 objects, primarily acquired through gifts.

### Governance/General Authorities

ASU Art Museum is an operational unit within ASU and it receives funding from the University which supports approximately 31% of the museum's current operating budget. Funds received from the State of Arizona are restricted to salaries and benefits. The University also provides financial support for two employees from Provost and President initiative funds.

The Arizona Board of Regents (ABOR) is the governing board for ASU and the state's two other public universities, Northern Arizona University, and the University of Arizona. The Board is established by both a specific reference in the Arizona Constitution (Article 11, section 5) and by definition as a body corporate in Title 15, Chapter 13, Article 2, section 15-1625 of the Arizona Revised Statutes (A.R.S.), "Arizona Board of Regents" (denoted A.R.S. 15-1625). Explicitly stated within A.R.S. 15-1625 is that "[t]he Board has jurisdiction and control over the

universities,” where “universities” are identified in A.R.S. 15-1601. A as Arizona State University, Northern Arizona University, and the University of Arizona.

The statute A.R.S. 15-1621, “Members; appointment, terms, oath, immunity,” provides that the Board consists of 10 members (called “Regents”) appointed by the Governor of Arizona with the consent of the Senate of the State of Arizona, including two student members. Additionally, the Governor and the Superintendent of Public Instruction serve as ex-officio members of the Board, with voice but no vote, each serving while they hold office. Terms for appointed Regents (excluding student members) are eight years in length. By policy, ABOR delegates the day-to-day management of the institution to the University President for each of the institutions in the Arizona University System. The Board exercises authority to appoint, employ, dismiss, and determine compensation for the presidents under A.R.S. 15-1626; the specific ABOR policy for appointment of the President is ABOR Policy 6-1102. The responsibilities of the President of Arizona State University are summarized in the ABOR-approved ASU policy ACD 102, where the position of President is identified as the chief executive officer and chief budget officer for the institution and day-to-day management of the institution is delegated to the President or to those to whom the President has delegated specific responsibilities.

The University Provost, as delegated by the President of ASU, provides leadership to all of the university's campuses and academic units, schools and programs, and guides the university's mission in providing educational quality and access. The ASU Art Museum is housed in ASU's Herberger Institute for Design and the Arts (HIDA) which also directs the six fine art schools of ASU: School of Art, School of Arts, Media and Engineering, the Design School, School of Music, Film, Dance, and Theater, and The Sidney Poitier New American Film School, and ASU FIDM.

The leadership of HIDA is designated by the Provost and resides with the Senior Vice Provost and Dean and the Dean's designated appointees. The Senior Vice Provost and Dean of HIDA approves the ASUAM's mission and vision, demonstrates public support for and enhances the organization's visibility both internally and externally, and maintains oversight of the ASUAM's operations. The University Provost and the Senior Vice Provost and Dean approve loan agreement and accessions, support the museum with University resources, and ensure financial accountability and legal and ethical integrity. The Senior Vice Provost and Dean is responsible for the selection and evaluation of the ASU Art Museum Director who in turn manages the operations and resources of the organization for optimal alignment with the mission of both the museum and University. In addition to staff, the ASU Art Museum Director works with a community advisory board called the Creative Impact Board to raise funds, expand audiences and represent the diverse communities we serve to give voice to those communities.

The ASU Foundation for a New American University (ASU Foundation) is the non-profit corporation that provides philanthropic support to ASU. The ASU Foundation assists with donor and funder support and processes the charitable gifts and grants for the ASU Art Museum. The mission of the ASU Foundation is to advance, through philanthropy, the success of ASU. Its governance is separate from ABOR with its own CEO/president and board of trustees. The ASU Foundation is a unit within the ASU Enterprise Partners organization which functions outside, although in alignment with the ABOR and ASU

## Collections Mission Statement

The ASU Art Museum is the cultural anchor of ASU and beyond to Arizona communities. One of the first in the state, the museum's collection was founded in the early 1950s with a generous donation of 150 American and Mexican artworks from the 19th and early 20th centuries. The collection now numbers over 13,000 objects primarily acquired through generous gifts from supporters and artists. We strive to make the collection available for discovery and learning through dynamic and engaging exhibitions and programs. The ASU Art Museum is an integral part of a public research university. The university has a culture of innovation that is embedded in all aspects of its community. From curriculum innovation, prominent faculty, a diverse student community, and state-of-the-art technology, ASU embodies a forward-thinking mindset. Reflecting ASU's commitment to higher education access, statistics include: 23% of the student body are first-generation college students; more Native students graduate from ASU than any other university in the United States; ASU is one of the largest universities per capita in the US for students earning their degrees with G.I. Bill and Department of Defense tuition assistance benefits; and, ASU proudly serves 150,000 learners on its many campuses and online

As museums endeavor to become more inclusive and open spaces, permanent collections are coming under scrutiny for the roles they play in communities as repositories of shared human history. How and why did these works come to be in the collection; what do these works say about our place; whose stories are reflected and whose are not? The collection charts the past, present and future challenges and possibilities of our striking context and environment. One of the largest cities in the country, Phoenix is a desert city in a border state with a diverse population.

The ASU Art Museum collection is a living entity, constantly being refined and recontextualized. Acquisitions are actively and thoughtfully pursued to build on historic strengths and address deficiencies and equity. We strive to acquire works from exhibitions and commissioned through residencies at the museum. Our guiding principles for new acquisitions include innovation, risk-taking, bold vision, and merit with a primary focus on work that explores social, political and environmental concerns in our regional and global contexts.

The collection is organized around the five following, interconnected areas:

- Contemporary art
- Latinx and art from Latin America
- 20th-Century and Contemporary Craft
- Historic and Contemporary Prints and Drawings
- 19th and 20th-Century art of the Americas

The ASU Art Museum acquires artworks through generous gifts from collectors, artists, estates, foundations, gallerists and corporations; and purchases with discretionary funds raised for the collection and from endowments.

In reviewing new acquisitions, the following criteria are considered:

*Relevance:* The extent to which the acquisition aligns with and enhances the museum's Collection Mission and stated areas of focus, with emphasis on equity and representation.

*Resources:* Our ability to care for, store and present the artwork, taking into account current and



future resources such as storage and display space, staff and budgets.

*Condition:* ASU Art Museum must decline donations or purchases of damaged artworks. New acquisition donors must provide the funding for conservation treatment as outlined in our Proposed Collections Donation procedure. The museum does not accept works that it cannot manage in keeping with museum standards for present and future conservation.

*Provenance:* No object should be acquired if its records or provenance are unsatisfactory or if there is any question concerning legal transfer or title

## COLLECTIONS COMMITTEE CHARTER

The Collections Committee (the “Committee”) is a committee made to support ASU Art Museum’s mission as it relates to the museum’s collection. The Committee shall consist of six to eight members appointed by the Director and Senior Curator in consultation with the Creative Impact Board (CIB) Chair, Committee Chair, the CIB Executive Committee, and the museum’s curatorial staff. Members are comprised of the Committee Chair, who also sits on the CIB Executive Committee; CIB members; and non-voting staff members from the museum and HIDA.

### Duties of Committee

The work of the Committee revolves around these major areas:

#### *Care of the Collection*

- Based upon recommendations from the Director and curators, review and approve new acquisitions acquired through gift or transfer valued at more than \$15,000.
- Review purchases of artworks valued up to \$75,001 which were approved by the Director, and review and approve purchases of artworks valued at more than \$75,000.
- Based upon recommendations from the Director and curators, review and approve deaccessions from the ASU Art Museum collection.
- Based upon recommendations from the Registrar, review and approve loans from the ASU Art Museum collection.
- Guided by curatorial staff, consider collections care issues, such as policies, storage, conservation, handling and presentation.

#### *Policy and Strategic Planning*

- Working closely with the director and curators, consider larger strategic goals, such as cultivating donors or raising funds for new acquisitions that address the goals and needs of the collection.
- Discuss collection strategies and the Collection Development Plan built by Director and Senior Curator. Review every three years or more often as needed.
- Review Charter and Collections Management Policy documents yearly.

### Membership Responsibilities

Membership to the Committee requires the following actions:

- Familiarity with the ASU Art Museum Collections Management Policy and Collection Mission statement.
- Network to build awareness of the museum and its permanent collection. Assist in identification of financial support for acquisition funds and endowments.
- Attendance at orientations on professional and ethical collections care and tours of collections facilities provided by ASU Art Museum staff at regular meetings.
- Attendance at all Committee meetings for a total of three meetings per year. A member will be asked to resign from the Collections Committee after three absences in any given year.

### Committee Authority, Voting and Terms

- The Committee has the authority to approve accessions and deaccessions based upon recommendation from museum staff.
- All action by the Committee shall be recorded via meeting minutes and shall be reported at the next CIB meeting.
- Each Committee member has one vote which must be cast in person at meetings.
- Votes on acquisitions and deaccessions require a quorum in attendance (50% of voting

- membership) and require more than 50% of votes to pass.
- The term of each member will be three years, which may be renewed. Whenever possible, the terms will be staggered with one-third of the members nominated and appointed each year.

### Director Authority

- The Director has the authority to approve purchases up to \$75,001 in value; approve gifts up to \$15,001 in value; and accept gifts during end of year, after the November or December Committee meeting through December 31.
- Acquisitions and deaccessions are identified and begin with curators who have expert knowledge of collections and exhibitions.

### Code of Ethics

- All actions and discussion by the Committee are confidential, particularly with regard to potential gifts and donors, value of collections and all Committee deliberations.
- If a Collections Committee member has any relationship with an artwork being considered for acquisition or deaccession, they will recuse themselves from all deliberations and voting.
- ASU is a large entity, and members of the committee may be providing services to other departments, vetted through the appropriate procurement processes. If a project involves the museum directly, the member shall inform the Director and the Executive Committee of the CIB, and it will be reviewed for conflict of interest.

## ACCESSIONS

### Collections

This document is intended to outline the three types of collections that are managed and maintained by the ASU Art Museum.

#### *ASU Art Museum Permanent Collection*

Fully accessioned, documented, and cataloged objects of artistic, cultural or historical significance, and objects of high merit that are representative of the mission of the ASU Art Museum. These collections are used for research, exhibitions, and loans and are given the highest level of care and protection. The service of a professional conservator is required to treat works in this category.

#### *Unaccessioned Collection*

Accessioned objects that may be partially or fully cataloged and can be used for exhibition but can also be used for interpretation, educational programs, hands-on learning, and display on campus at the President's and Provost's Offices. While these objects receive a number for inventory and tracking purposes, they may not be fully accessioned into the collection but still need to go through the deaccession process if damaged or deemed no longer relevant for museum use. These objects are given all reasonable care; conservation treatment is considered on a case-by-case basis and the object may be treated/repared by ASU Art Museum staff if deemed appropriate.

#### *Unclaimed / Abandoned Property*

Loans to the ASU Art Museum should be periodically monitored and contact maintained with each lender as appropriate under the circumstances. In the event that ASUAM believes it is in possession of (i) "unclaimed" property, which is property on loan to the museum with regard to which it has been unable to communicate with the lender or the lender's agent for five years after the end of a specified loan period, or for ten years from the beginning of an indefinite loan; (ii) departments may also identify "abandoned" property on the museum's premises or that have no records reflecting their transfer to the museum; or (iii) "undocumented" property, which is an object under the museum's care with intrinsic historic, artistic or cultural value that has been in the museum's possession for at least ten years, and for which the museum cannot reasonably determine the identity of the lender, donor, or owner, the Senior Curator or other appropriate department head should contact the general counsel for guidance consistent with the relevant loan document regarding unclaimed, abandoned or undocumented property held in possession of a museum, as the case may be. Objects that are found in the museum or vaults that do not have an accession number or documentation are considered "Found in Collection" (FIC). These artworks do not appear to be part of the collection, and the museum is uncertain of their origin. Works of this nature must be tracked and may be accessioned or according to the approved policies.

### Acquisition Consideration and Process

Acquisition is the process of formally incorporating object(s) through the transfer of clear title, and that officially incorporates objects into the permanent collections of the ASU Art Museum. Object(s) are acquired through donation, purchase, transfer from or exchange with another institution, artist commission, or bequest. Title is transferred when the ASU Art Museum receives a deed of gift signed by the donor, or when a bill of sale is acknowledged as paid in full in the case of purchased objects, or when a document is signed by all interested parties in the

case of transferred objects. Objects are not incorporated into the ASU Art Museum's collections until they are accessioned. Upon accessioning, the museum assumes the obligation for the proper care and management of the object(s). Accessioning provides an inventory of objects owned by the ASU Art Museum and is a function of the museum Registrar.

In the acquisition of any artwork, the museum acts in accordance with all state, federal, and international statutes and laws. The museum bases its acquisition and accession policy statements and procedures on its own Code of Ethics that ensures that the museum operates in all respects to the highest professional standards. The museum's Code of Ethics is based on national and international Codes of Ethics for museums as outlined in American Alliance of Museums, Association of Art Museum Directors, and the Association of Academic Museums and Galleries.

The following policy statements support an attitude of responsible collections management and provide guidance for authorized ASU Art Museum and University personnel during the acquisition process. Adherence to these policies promotes responsible collecting and assures the attendant housing, preservation, and conservation accountability inherent in the acceptance of objects or collections. Reference to these restrictions fosters a spirit of understanding and cooperation with prospective donors by serving as a defined justification for acceptance or rejection of donations, purchases, transfers and exchanges, or bequests.

ASU Art Museum acquires objects through the following means:

- Gifts from collectors, artists, estates, foundations, gallerists and corporations
- Purchases with discretionary funds raised for the collection
- Dedicated endowments
- Revenue from the museum store
- Exhibitions at the museum
- Commissioned works
- Transfer from other institutions

### *Acquisition Principles*

Acquisitions are actively and thoughtfully pursued to build on historic strengths and address deficiencies and equity. Curators should propose works of art for accession to the collection that significantly enhance the museum's stated mission and guided principles. The museum's guiding principles for new acquisitions include innovation, risk-taking, bold vision, and merit with a primary focus on work that explores social, political, and environmental concerns in our regional and global contexts. The collection is organized around five interconnected areas of focus, outlined in the museum's Collection Development Plan.

All potential acquisitions must align with the collections mission statement and be evaluated in terms of relevance, condition, resources, provenance, purpose, and scope of the museum, and the educational aims of the University, and must fall within financial and physical limitations of the institution. All potential acquisitions should be evaluated by the following criteria:

### Relevance

The extent to which the acquisition aligns with and enhances the museum's Collection Mission and stated areas of focus, with emphasis on equity and representation.

### Resources

The museum's ability to care for, store, maintain and exhibit the artwork and associated

documentation, considering current and future resources such as storage and display space, conservation costs, staff, and budgets. No object should be acquired if the museum is unable to give it proper care.

#### Condition

ASU Art Museum declines donations or purchases of damaged artworks. New acquisition donors must provide the funding for conservation treatment as outlined in our Proposed Collections Donation procedure. The museum does not accept works that it cannot manage in keeping with museum standards for present and future conservation.

#### Provenance

No object should be acquired if its records or provenance are unsatisfactory or if there is any question concerning legal transfer or title. The acquisition should have documentation as to origin, previous ownership and pertinent classification information.

When considering new acquisitions, the museum uses the following policy statements that are guided by AAM and AAMD:

- Acquisitions must comply with all applicable local, state, federal, and international laws.
- As a fundamental axiom for acquisition, the museum categorically endorses the concept that responsibility for the physical safety of the object begins with acquisition. It is the responsibility of the ASU Art Museum Registrar, Conservator, and the Director/Senior Curator as appropriate to ensure that preventive conservation and collections management best practices are followed.
- The ASU Art Museum does not acquire object(s) or collections of questionable origin (legal or ethical), nor does the museum exhibit or otherwise allow the utilization of such object(s) or collections.
- Willingness of the donor (owner) to transfer complete ownership (provide clear title) to the ASU Art Museum without restrictions, limitations, or conditions. Transfer of legal title is through a signed deed-of-gift and gift-in-kind between the ASU Art Museum, the ASU Foundation, and owner that identifies the owner, ASU Art Museum, Arizona State University and all objects for which ownership is transferred.
- In general, restrictive, or conditional donations will not be accepted. However, restrictive, or conditional donations will be considered only under extraordinary circumstances and when the long-term advantage to the ASU Art Museum is unequivocal. Any consideration of such donations must be accompanied by a legal document that conveys any restrictions or conditions.
- The ASU Art Museum does not acquire personal memorabilia, nor does the museum accept like material from the University, unless the material has general relevance to the mission and scope of the institution.
- Intellectual Property and Copyright Issues should be considered.
- The ASU Art Museum or its staff cannot ethically or legally appraise objects for private citizens prior to donation or at any time, thereafter, retain an appraiser for a private citizen, and, therefore, shall not be involved in appraisal activities. This restriction does not apply to in-house assessments of value of objects owned by the ASU Art Museum for such collection objectives as insurance purposes, traveling exhibitions, loans, or for activities within the professional community that involve establishing the relative monetary value of certain kinds of objects. These activities are viewed as professional assessments and not commercial appraisals. Donors requiring appraisals for income tax purposes must obtain these at their own expense from a certified appraiser of their

- choice prior to donation.
- Donors of acquisitions must understand that only the Director and Senior Curator of the ASU Art Museum are authorized to make agreements for the temporary or permanent exhibit of object(s). To this end, it is assumed that all acquisitions, regardless of right of ownership, will be reviewed by the Director and Curatorial Team, and Collections Committee of the ASU Art Museum to determine appropriateness to collection needs and possible utilization potential prior to any commitment or agreement. Donors also must understand that the fiduciary responsibility and the management for the donated object(s) is under the control of the ASU Art Museum.
  - Objects bequeathed to the ASU Art Museum must be approved for acquisition prior to the museum being designated as beneficiary. All objects bequeathed to the ASU Art Museum are subject to the Accessions Policies and Procedures defined in this document. The museum shall observe appropriate confidentiality with respect to objects acquired through bequest. The ASU Art Museum is not legally bound to acquire objects that are bequeathed to it, unless by prior agreement.
  - Objects acquired through purchase are the property of the ASU Art Museum, are accessioned, and all bills of sale and appropriate records are kept by the museum and the Business Office.
  - Acquisitions of the ASU Art Museum are the property of the Arizona Board of Regents and the Arizona State University.
  - Undocumented objects found in the collections are those that have no accession number and no record of the object being accessioned or why they are in the museum. These objects will be given an FIC number and tracked by the Museum Registrars. These objects will be considered unclaimed or abandoned property.
  - The ASU Art Museum Registrars are available to arrange shipping via Fine Art Shipper. However, due to university policies, if a commercial carrier is preferred, such as FedEx, UPS, and USPS, it must be arranged and paid for by the donor. Please note that if artwork is sent via commercial carriers and arrives damaged, the ASU Art Museum will decline the acquisition and return shipping will be at the expense of the donor.
  - Certain state, national, and international statutes and laws currently in existence may require that acquired and accessioned objects are deaccessioned from the collections of the ASU Art Museum and repatriated, as per the specific statute or law. The ASU Art Museum abides by such statutes and laws currently in existence and those that may be bought to apply in the future. Prospective donors of material likely to be affected by such legislation are informed of this likelihood during initial donation discussions.
  - Per AAM best practices, object(s) deaccessioned from the Collection will not be returned to the donor or heirs.
  - Because the ASU Art Museum is a non-profit educational and cultural element of the University, a potential donor must be informed of the restrictions under which gifts may be given. Acquisitions by the museum, once accessioned, are subject to the Deaccessioning section of the Collections Management Policy.

### *Accession Procedures*

All offered gifts and bequests of artwork will be reviewed by the Director and the Senior Curator. Authority to accept gifts of art, bequests, and to purchase art for the museum rests with the Director and Senior Curator after receiving the approval of the Collections Committee. The Director shall have discretionary authority to make purchases up to \$75,000 and accept gifts valued up to \$15,000 without prior approval of the Collections Committee but will be expected to justify and present such purchases as a courtesy.

The curatorial team will review internally which object(s) should be considered for acquisition, with the Senior Curator deciding which object(s) move to be presented to the Collections Committee. The curator recommending the work of art for accession shall write a detailed report, describing the work; its relevance to other items in the Collection; its exhibition, publication, and conservation history; justification for acceptance; provenance; and current condition as well as known or anticipated requirements and projected costs, not included in acquisition costs, if any, for fabrication, materials or equipment, framing, storage, preservation, and any unique installation needs. The curator shall also report on the proposed source of funds for the acquisition, whether from an advisory collection council, private donation, or otherwise. The curator will include the donor's stated value for a gift as well as any current appraisal value available for the work. The Collections Committee vote to accession gifts valued at more than \$15,000 and purchases valued at more than \$75,000 into the permanent collection. The Creative Impact Board is given notification of new accessions but have no voting authorities. The Director has final authority regarding new accessions.

The ASU Art Museum maintains in the Registration Department a detailed record-keeping system of all objects acquired or received by any approved means into its care. Record keeping begins with acquisition and is the responsibility of the Registrar. The kinds of records include accessions, catalog, inventory, loan, insurance, condition report, photo documents (film, digital images, video recordings), both paper documents and electronic data entry. Records are housed in appropriate cabinetry, file, and museum specific database systems. Donor information is confidential and is maintained as part of the accession file, and in the TMS catalog record.

Complete records of the accessioned holdings of the museum are maintained by the Registrar. Once an object(s) or collection is reviewed by the Collections Committee, approved by the Director, and a signed deed of gift and gift-in-kind, or a receipt, in the case of purchased objects, is received, then the object(s) is accessioned by the Registrar into the collection.

All items acquired for the permanent collection of the ASU Art Museum will be accessioned in a timely manner. Accessioning is the responsibility of the Registrar, and only the Registrar has the authority to assign accession numbers. It is the responsibility of the Curators to provide all acquisition and identification documentation to the Registrar. Accession numbers document museum ownership and are an inventory control device for the Registrar. The accession number system utilized by the ASU Art Museum is alpha-numeric and includes the calendar year of acceptance, followed by a number indicating the sequence of transaction, followed by the number of objects in the transaction. The calendar year is written in full, and the number of order of acceptance is separated by a period from the year (e.g., 2019.001.001). Each accession, whether it consists of a single object or collection of objects, is assigned one unique accession number.



## DEACCESSIONING AND DISPOSAL

Many museum collections contain objects that no longer fit the museum's mission, are redundant, damaged beyond repair, or of poor quality. All too often, objects remain in the collection, taking up space and requiring time and money to preserve.

Deaccessioning is defined as the process by which a work of art or other object (collectively, a "work"), wholly or in part, is permanently removed from a museum's collection. Disposal is defined as the transfer of ownership by the museum after a work has been deaccessioned; in the case of false or fraudulent works or works that have been irreparably damaged or cannot practically be restored, removal from the collection and disposition are determined by the museum and may include destruction of the work. (AAMD, Professional Practices in Art Museums 2011 Edition, Revised 2022. Appendix B, Adopted by the membership of the AAMD, June 2010).

A museum can remove an object from its permanent collection through a practice called "deaccessioning." The practice of deaccessioning an object is the act of formally removing that object from the museum's permanent collection. Once an object is deaccessioned it can then be disposed of by various means. The word "Deaccessioning" is used to refer to what is a two-part process: first, the formal removal of an item from a museum's permanent collection and second, determining the disposition of the item. The two processes should be separate; in no event should the potential monetary value of an object be considered as part of the criteria for determining whether to deaccession it. Deaccession decisions at the ASU Art Museum are made in a thoughtful and ethical manner and following best practices and museum standards guided by the AAMD's Professional Practices in Art Museums and in accordance with its policy on deaccessioning and disposal. The museum's policy follows professional and ethical guidelines established by the following organizations: AAMD, American Alliance of Museums (AAM), International Council of Museum (ICOM), and International Committee for Museums and Collections of Modern Art (CIMAM).

### Purpose of Deaccessioning and Disposal

Deaccessioning is a legitimate part of the formation and care of collections and, if practiced, should be done to refine and improve the quality and appropriateness of the collections to better serve the museum's mission. Deaccessioning is both a logical and responsible practice when a museum determines that there are no legal constraints to removing the item from its collections and when it follows field-wide standards and ethical principles and adheres to its own collections policies that have been approved by its governing authority.

This view is endorsed by the ASU Art Museum in its Code of Ethics and is based upon ethical codes of national and international museum professional organizations. As the museum profession has developed, so have scholarly mechanisms for building on the experience of the past. Deaccessioning is a useful tool for defining and refining the scope and quality of collections that have grown over the years. The existence of a deaccession policy should not, however, be taken to imply that collections are a resource for the purpose of raising revenue to cover operating costs. Such action quickly undermines the concepts of fiduciary responsibility and public trust. The deaccessioning of an object by sale can only occur in particular circumstances, and the revenue raised from such sales are restricted in use.

Funds received from the disposal of a deaccessioned work shall not be used for operations or capital expenses, except as follows. Funds received from the disposal of a deaccessioned work of art including any earnings and appreciation thereon, may be used only for the acquisition of

works of art in a manner consistent with the museum's policy on the use of restricted acquisition funds or for "direct care." Direct care means the direct costs associated with the storage or preservation of works of art. Such direct costs include for example those for:

- conservation and restoration treatments (including packing and transportation for such conservation or restoration)
- materials required for storage of all classifications of works of art, such as, acid-free paper, folders, matboard, frames, mounts, and digital media migration.

Funds received from the disposal of a deaccessioned work of art **shall not** be used for operations or capital expenses except as provided above. Direct care **does not** include salaries of staff or costs incurred for the sole purpose of temporary exhibition display.

The ASU Art Museum recognizes the special responsibility associated with the receiving and maintenance of objects of cultural, and historical significance in the public trust. An institution cannot remain static and serve the cultural and educational needs of its various communities. Periodic reevaluations and thoughtful selection are necessary for the growth and proper care of collections. The practice of deaccessioning under well-defined guidelines provides these opportunities. The deaccessioning of a work shall be conducted in the best interest of the museum without compromising the highest standards of professional ethics, the institutions standing in its community, or its responsibilities to donors and their heirs. Deaccessioning permanently removes an object from the collections through donation, transfer, exchange, sale, repatriation, loss from collections, deterioration beyond repair, re-designation, and loss through natural disasters, and allows the transfer of unrestricted title to the receiving agency.

As the ASU Art Museum is concerned for the preservation of objects in the public trust, evidence is required that appropriate care and maintenance will be provided to all objects considered for deaccessioning through donation, exchange, transfer, or repatriation, except where state, federal, or international laws or statutes override this requirement. Objects under consideration for exchange from another institution are subject to the acquisitions and accessions review process. An object must have been accessioned into the Museum's holdings for at least seven years before it can be considered for deaccessioning, unless otherwise regulated by state and federal law.

All works in the permanent collection are the property of the State of Arizona; therefore, deaccessioning procedures must be in accordance with applicable State and University laws and guidelines.

### Criteria for Deaccessioning and Disposal

There are several reasons that create the need for careful review and removal of objects from the museum's collections. Primary among these are the following:

- The work is not of museum quality or instructive value to support the collection mission and goals of the museum and not otherwise likely to be displayed or used (i.e. for study, comparison or other valid museum purposes).
- The work is no longer consistent with the mission or collecting goals of the ASU Art Museum. Objects that do not fit the stated areas of focus or guiding principles. The work is outside the present and expected future parameters of the museum's collection.
- The work is a duplicate, a work that is clearly inferior or a lesser work that has no value as part of a series or set, when major or superior works by the same artist are present in the museum's collection. Objects that have limited or no value to the ASU Art Museum

because of redundancy in the collection.

- Objects lacking provenance or location information that are not significant or useful for research, exhibition, or educational purposes in and of themselves.
- Objects that have been determined not to be authentic. The authenticity, attribution or genuineness of the work can be shown to be false or fraudulent and the work lacks sufficient aesthetic merit or educational or artistic importance to warrant retention. In the case of forgery, the work must be marked before disposal.
- Human skeletal remains and objects of sacred or ritual significance that are requested for return under the terms and conditions of any state, federal, or international laws and statutes. As per current federal laws and statutes, the requesting group must provide evidence of the validity of their claim. All claims must be made in accordance with national and international statutes and laws and the ASU Art Museum will respond accordingly.
- The condition of the work requires restoration in gross excess of the aesthetic or historic value and/or fair market value, or the work is in such a deteriorated state that restoration would prove either unfeasible or misleading. Objects that have decayed or decomposed beyond reasonable use and repair or that by their condition constitute a hazard to other objects in the collection.
- Objects that have been stolen and for which an insurance claim has been paid to the ASU Art Museum.
- The museum's possession of the work is discovered to be illegitimate i.e. the work may have been stolen or illegally exported or imported in violation of applicable state and U.S. federal laws. In this case, the museum should take appropriate steps, consistent with applicable state and federal law to return the work to the donor or proper authority.
- Objects that were accessioned erroneously into the collections.
- The museum is unable to care adequately for the work because of the work's particular requirements for storage or display or its continuing need for special treatment.

### Authority and Process

No object is deaccessioned and disposed of by transfer, exchange, sale, or destruction, or in any way removed from the museum records without careful review, evaluation by ASU Art Museum staff, and proper documentation. No collection object that has been acquired by gift with a restriction as to its retention may be deaccessioned in violation of said restriction, unless:

- Its retention presents a clear, physical danger to the object or to other objects in the collection.
- The donor or his or her heir waive the restriction in writing.
- It is proven that the object is held in violation of the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, and the Cultural Property Act, enacted by the United States Congress to implement the UNESCO convention in the United States. This exception will be reviewed by ASU Legal Counsel.

### Process

The process of deaccessioning and disposal must be initiated by the appropriate professional staff and any recommendations, with full justification, presented to the Senior Curator and Director, who will review the facts and circumstances of the proposed deaccession and disposal. As part of this process, the staff must undertake a thorough review of all records. Supporting material shall accompany the recommendations and justification and shall include a signed recommendation, accession number, description of the object and photograph (if available), method of acquisition, estimated value, proposed means of disposal and condition

report. All written materials relating to the deaccessioning shall be kept as part of the museum's permanent records.

Any donor restrictions applicable to an artwork being considered for deaccessioning must be considered and followed by the museum unless it can be clearly shown that adherence to such restrictions is impossible or is detrimental to the museum. This exception will be reviewed by ASU Legal Counsel.

For objects received as a gift, the museum will attempt to locate the donor or the donor's heirs to advise them of the decision to deaccession. The museum will send one certified letter with documentation. If no donor is found, the Museum will proceed with deaccessioning. The original donor's name may be retained on works acquired in exchange for or purchase with funds predominantly from the sale of the deaccessioned object(s) unless the donor requests otherwise.

### *Authority*

Once the Director determines that deaccessioning is appropriate, the proposal of deaccessioning works of art from the museum's permanent collection will be proposed by the curatorial staff and then openly discussed and approved at the following levels of authority:

- I. Staff
  - a. Director / Senior Curator
  - b. Curatorial team / Registrar
- II. Advisory Board
  - a. Creative Impact Board
  - b. Collections Committee
- III. University Administration
  - a. Dean of the Herberger Institute for Design and the Arts and Senior Vice Provost
  - b. University Provost

As a courtesy, reasonable efforts will be made to contact donors or their heirs and living artists prior to the deaccessioning of objects from the ASU Art Museum's collections. When an object is considered for deaccessioning, the Senior Curator having jurisdiction of the object(s) to be deaccessioned, shall present a written statement of the purpose and justification for the deaccession to the Director. The statement will observe the highest standards of scholarship and professional practice and, through consultation with the Registrar, the requirements of applicable state and federal law, including the Internal Revenue Service Code. It is the responsibility of the Curator and Registrar to make sure these contractual or other considerations pertain to the object(s). If the Director approves, the proposal shall then be presented by the Senior Curator the Collections Committee and the Advisory Board. All deaccession actions must be approved by unanimous vote.

### *Selection of Methods of Disposal*

The manner of disposition should be in the best interests of the museum, the public and the scholarly and cultural communities it serves. The Director and Senior Curator in consultation with Collections Committee will recommend, within the guidelines of State law, the most appropriate method of disposal of a deaccessioned artwork. In general, these will include transfer, sale, or exchange to another non-profit museum or related educational institution for the express purpose of keeping that object available to the public, re-designation or destruction. If a suitable recipient for a proposed deaccession and disposal through transfer, exchange, or

sale cannot be found, the ASU Art Museum must keep and maintain the objects until such time as a suitable recipient is found.

### *Sale*

The preferred method of disposal is sale through an appropriate and reputable third party (i.e. auction house). In instances of sale, no member of the University Board of Trustees, University staff, ASU Art Museum staff, faculty, students, volunteers, or members of Museum advisory committees, will be eligible to purchase deaccessioned items. Under no circumstances will this restriction be waived.

Funds received from the disposal of a deaccessioned work of art, including any earnings and appreciation thereon, may be used only for the acquisition of works of art in a manner consistent with the museum's policy on the use of restricted acquisition funds or for direct care of works of art. Funds acquired from the sale of the unaccessioned collection object(s) can also be used for direct care of collections. Funding for newly acquired and accessioned objects are attributed to the original donor(s), if the original donors elect to remain credited.

Public sale may be arranged, with the primary objective being to obtain the best possible price for the object being sold. Further, public sale is a public forum for the deaccession, thus eliminating criticism if carefully chosen objects are offered in a well catalogued and widely publicized sale.

Absent mandatory donor restrictions or requirements, museum employees and Advisory Board members may not be the purchasers or recipients, directly or indirectly, of deaccessioned objects or otherwise benefit from their sale or trade. When museum works are sold, only associated rights belonging to the museum are transferred with the sale.

### *Transfer*

If sale is not feasible, a transfer or exchange of objects to or with appropriate public museums, after which the order of preference is appropriate public educational agencies and institutions, private museums, and private educational agencies and institutions. Every effort is made to retain objects of regional or local importance in the public sphere. In the event of transfer to or exchange with either public or private institutions, the ASU Art Museum may request evidence that proper care will be provided for the objects.

The Senior Curator / Director of the museum may recommend that an object or objects in the museum's collection would more appropriately be held by another unit or department of Arizona State University, provided that the unit or department has a system for proper record keeping and facilities for the care of the object(s). Upon approval by the Collections Committee and the Advisory Board, the possession of the object(s) may be transferred to another unit or department of the University, thus ending the museum's responsibility for care, conservation and record-keeping. Where it is deemed that there is no appropriate collecting unit or department at the University, or for other compelling reasons, the Director may recommend that the title to an object be transferred to an outside institution. Such action would be taken for the express purpose of keeping the object(s) available to the public. Upon approval by the Collections Committee and the Advisory Board, the ownership of the object may be transferred to an outside institution.

### *Exchange*

The Senior Curator / Director may recommend that an object in the museum's collection should

be exchanged for an object not in the collection. Upon approval from the Collections Committee and the Advisory Board, the object may be exchanged. If the exchange requires the museum to pay an additional charge, an Arizona State University purchasing instrument must be approved through regular museum collections policies and procedures. If the exchange results in the museum receiving additional cash, the transaction is considered a sale, and the distribution of funds will follow the procedures outlined in the Distribution of Funds section of this document.

### *Destruction*

Objects that have decomposed must be destroyed in an appropriate manner following guidelines set forth by AAM standards and best practices. Attention must be given to transparency throughout the process. The Senior Curator / Director may recommend to the that an object be destroyed because it has become a burden to the museum in that it is contaminated or infested to the extent that it endangers the condition of other objects in the collection, or is damaged beyond reasonable repair, or for reasons of inherent vice, or an object where all other disposal options have been exhausted. The curatorial staff, the Collections Committee and the Advisory Board must approve both the destruction of the object and the method of destruction as recommended by the Director.

Before any deaccessioned object is destroyed, the Registrar or appropriate person shall record:

- a complete description of the object including photograph, accession numbers and any University identification numbers that apply
- an explanation of why the object has been deaccessioned and must be destroyed
- a description of the most appropriate means of destruction.

The museum will comply with all ASU procedures concerning the destruction of University property.

### *Interests of Donors and Living Artists / Notifications*

In the case of work(s) by a living artist, where appropriate, special consideration may come into play regarding sale, destruction or exchange, which might include courtesy notification or other involvement of the artist.

### *Re-designation*

Re-designated objects will be reassigned new unaccessioned numbers and the accession numbers will be removed from the object. Provenance files and all paperwork will be removed from the accessioned object file and transferred to the unaccessioned records. The accession numbers will not be reassigned, but a note will be made in the records to indicate re-designation and date.

### *Distribution of Funds*

According to the guidelines of the Association of Art Museum Directors, “funds received from the disposal of a deaccessioned work of art including any earnings and appreciation thereon, may be used only for the acquisition of works of art in a manner consistent with the museum’s policy on the use of restricted acquisition funds or for direct care of works of art. Direct care for purposes of this section means the direct costs associated with the storage or preservation of works of art.” Money acquired from the sale of the permanent collection object(s) is used solely to obtain objects for the collection of the ASU Art Museum or for direct care of the collection. None of the revenue generated will be used to fund operating costs or salaries.



After proceeds from sale of deaccessioned objects have been received, a special account will be established for the acquisition funds. Records of deposits to this specially designated account will be maintained to assure that proper credit is given to the original donors of sold objects when art is purchased with the funds.

### Transparency

To adhere with AAMD guidelines, the ASU Art Museum should publish on its website within a reasonable period of time works that have been deaccessioned and disposed of.

### Records

Upon completion of the deaccession procedures, the museum will adjust the registrarial records to reflect this action. The accession number of the deaccessioned object will not be reassigned to any other object.

The Director / Senior Curator shall provide the Collections Committee and the Advisory Board with a report of deaccessions by the museum. Copies of the report and any comments shall simultaneously be sent to the Dean of the Herberger Institute for Design and the Arts and Senior Vice Provost. Records on all deaccessioned objects shall be maintained in the museum's files but will be separate from those pertaining to current museum collections objects. The file on each deaccessioned object shall include all papers regarding the deaccessioning of the objects in addition to all original accession papers.

### Arm's Length Transactions/Conflict of Interest

In keeping with the University's conflict of interest documents, all dispositions shall be arm's length transactions. If the Director or a member of the curatorial staff shall have a personal interest in a disposition or have a close relationship with the party receiving the object, the Director or staff member shall excuse themselves from the decision-making process.

## **ACCESS, CARE, AND DOCUMENTATION OF THE COLLECTION**

The purpose of collections care is to preserve well-maintained and well-documented individual objects and collections. The goal of collections care is to limit deterioration of the collections.

The staff has constant and continuing responsibility to care for and safeguard the works of art housed in the museum. These works are predominantly unique, irreplaceable objects of significant historical and aesthetic importance which collectively justify the existence of the ASU Art Museum. Each member of the staff is, directly or indirectly, involved with ensuring the welfare and preservation of the collection.

It is the responsibility of the University to ensure that the permanent collection and other art objects in the care of the museum are adequately protected against fire, theft, vandalism and natural and environmental disasters. All objects, on exhibition or in storage, must have precautions taken and procedures established to ensure their safety. Care of the collection is accomplished through the provision of adequate buildings, exhibition and storage facilities and environmental systems (heating, air conditioning and humidity controls) to ensure safe physical accommodation of the permanent collection; and a security staff and various security systems to guard against fire, theft, vandalism and abuse. In addition, those members of the staff (Curators, Registrars, Preparators, etc.) with direct responsibilities for the permanent collection objects are governed by professional procedures and standards to ensure alertness and care in handling, exhibiting and otherwise caring for the permanent collection. The staff works to develop resources and procedures that will guarantee the preservation of the permanent collection.

Regular periodic inspection and treatment of the permanent collection is a continuing responsibility of the museum. The ASU Art Museum cares for its collections through a variety of preventive conservation and risk management strategies. The following strategies are used to provide proper care of collections:

- Regulated and monitored temperature, relative humidity, and atmospheric pollutants.
- Low and filtered light levels.
- Integrated pest management.
- Archival housing units that provide a buffer between collections and the environment.
- Archival packaging materials that provide a buffer between collections and the environment.
- Preventive conservation.
- Routine preventive maintenance.
- Safe handling and moving of collections and an integrated record-keeping system.
- Insurance.

Collections records must be made in a timely manner, housed in a secure location, provide for easy retrieval of information, and be preserved by proper handling and storage.

### **Access to the Collection**

#### *Collection Objects*

Providing access to works in the Collection is fundamental to the mission of the ASU Art Museum as an education and research institution. To achieve this goal, the museum presents exhibitions that include works from the Collection in its own facilities and as traveling exhibitions; and the museum loans works from the collection to other institutions for exhibition. The museum supports scholarly investigation and research to document, publish, and advance understanding



of the Collection and to contribute to broader academic discourses. By disseminating information through publications, programs, its website, and other communication outlets, the ASU Art Museum encourages broad awareness and understanding of its holdings. The museum shall strive to accommodate requests by scholars and artists to view works in the Collection when not on public view, to the extent that is practical and continues for the museum to care for the object along with its collection. The staff shall make every effort to comply with requests for such access or information when such requests fall within the goals and programs of the museum.

The ASU Art Museum carefully controls access to collection areas. Control of access to the public, researchers, and ASU Art Museum employees limits the opportunities for unauthorized use, damage, loss, theft, and/or destruction of collections. It also aids in the control of human traffic in collections housing areas. The Director will designate those members of the staff who may have unlimited, unaccompanied access to storage areas. Others, including staff and visitors, may only enter storage areas when accompanied by an authorized staff member.

The Director or Curators, along with input from the Registrars, and on an appointment basis and at the convenience of the museum, may grant access to collections for study purposes. Such access must be supervised by a member of the staff and must not in any way endanger the collection. The museum reserves the rights to request, verify and evaluate recommendation before providing access to the permanent collection.

To safeguard the collection, the ASU Art Museum will adhere to the following:

- Physical keys are only issued to select ASU Art Museum staff. Keys are not issued to volunteers or visitors. Electronic keys will be given to all staff with only a select number of staff with limited access to the storage vaults.
- Security measures must be in place for access and reducing harm to the collections. Controlled access includes signing in and out, issuance of keys, identification badges, keypads, and security cameras. Reducing harm includes housekeeping, an integrated pest management system, HVAC system, emergency preparedness, preventive conservation and collections management best practices, record keeping, and insurance.
- Collections available for research are those that have been accessioned and cataloged or for works on loan for the purpose of scholarly research and publications. In general, researchers, donors, students, cultural groups, or others seeking access to collections must first present a request to the Registrar who evaluates the risk.
- Collections research is conducted in a secure room separate from the collections housing area. The person making the request has access only to the objects or collection requested. A relocation inventory is required when materials are moved into the secure room and when moved back into the housing room at the completion of the request.
- Access to collections areas by security, maintenance workers, outside contractors, and custodial staff is controlled by security clearance and will be supervised by appropriate museum staff members.
- New staff receive training regarding the requirements and responsibilities of their position with regards to collections access.
- Access is granted on authorization of the Registrar or the Director/Senior Curator. Access to collections is ultimately at the discretion of the Director.
- For security reasons, daily access to art storage areas shall be limited to the absolute minimum number of museum staff members necessary to conduct museum business.

- Use of art, storage rooms for viewing artworks, or for other purposes, must be scheduled in coordination with the Registrar and/or Security. The Registrar and/or Security will authorize non-staff persons to gain access to art storage areas for the few non-collection items stored there, or to pass through these areas for access to mechanical areas. A sign-in log shall be maintained to document the admittance of authorized non-staff persons into the storage rooms.
- Only trained and authorized personnel shall handle objects. See Appendix for specific authorization levels and art handling guidelines.
- Unpacking of artworks shall be performed by the Registrars and Preparators.
- Out-of-house transportation of objects must be performed in an appropriate authorized vehicle.
- The Registrar must record the movements of objects so that their locations can be determined at all times. All staff members who have the authority to move collection objects shall cooperate in a timely manner with the Registrar's movement processes to facilitate location tracking.

### *Access to Records*

Access to collection records is restricted to the Curators, Registrars, and others designated by the Director. The Registrar, with the approval of the Director, will develop and maintain procedures for ensuring the confidentiality of appropriate collection records. At the discretion of the Director, Curator, or Registrar, material from the collection records may be made available to individuals for purposes of scholarship, education, or publicity. To care and control the collection records, ASU Art Museum staff will adhere to the Registrar's location movement/checkout guidelines of all accession folders. See Appendix for Accessions Folder Movement Form.

### *Safe Handling*

Safe handling and movement of collections objects is always practiced in the ASU Art Museum. Incoming objects are evaluated for cleanliness during the accessioning process. They are cleaned only if they can withstand the process and use of solvents. Dirty objects that cannot withstand the cleaning process must be encapsulated before they are placed in collections areas. All museum objects are treated with equal care, regardless of their monetary value. Safe handling minimizes risk to objects and supports their in-perpetuity preservation in museum's collection.

Permanent collection objects within the museum may be handled by the Curatorial, Registrarial, or Preparator staff or by others under their supervision. The movement of the permanent collection within the museum is under supervision of the Registrar or Preparator staff. If a Curatorial staff member must handle objects without a Registrar or Preparator present, the staff member must notify the Registrar prior to handling or movement taking place. The Registrar is responsible for maintaining all permanent collection records and tracking an object(s) location. The Preparator is charged with the actual physical movement of permanent collection objects and preparation of all art objects for exhibition and storage as well as the supervision of the packing and shipping of works of art.

In general, safe handling involves the preparation of appropriate space to receive the objects prior to a move, preparation of the route along which the object will be moved, and use of appropriate moving equipment with an appropriate number of ASU Art Museum personnel safely to carry out the move.

All objects are evaluated individually before they are handled, packaged, and shipped to determine if they are sufficiently stable to withstand each activity. Handling, packaging, and shipping methods are chosen based on the individual requirements and sensitivities of the objects. The shipping method chosen to transport objects must provide the best protection from reasonably anticipated risks and the shortest en route time. The packaging materials chosen must provide adequate and appropriate protection from all reasonably anticipated risks associated with a particular shipping method. Cushioning material chosen is based on the individual needs and sensitivities of objects; materials that provide superior cushioning properties may not necessarily be archival in nature but materials that have direct contact with the surface of the object must be archival.

## Conservation

Through the practice of preventive conservation, the museum prevents and limits deterioration of collections due to environmental, human, and inherent factors. Concerns for the preservation of individual objects are at the heart of any decision relating to their use. Crucial to the success of preventive conservation is the provision of a stable museum environment. The ASU Art Museum's internal environment consistently is monitored and controlled throughout the buildings. Temperature and relative humidity, light, atmospheric pollutants are monitored and regulated on an ongoing basis.

All materials used for packaging and housing the museum's collections are stable and non-reactive, as are materials used for constructing exhibit mounts and supports. Use of any exhibit construction material that is not stable requires a stable barrier material to be placed between it and collections objects.

However, even under the best-managed conditions, deterioration or damage will inevitably occur to collection objects. In such circumstances, conservation may be necessary. Conservation is a continuing responsibility and is focused on the object. It is an intervention measure designed to return a deteriorated or damaged object to stability through reversible and minimally intrusive methods. The ASU Art Museum endorses the conservation philosophy of minimal chemical and physical trauma to the object, use of sympathetic materials, the principle of reversibility, the compatibility of materials, and the keeping of complete and accurate records of the conservation process.

Conservation work is undertaken within national ethics, principles, and practices by reputable, trained conservators. The museum and its Registrar monitor the conservation process to assure the safety of the object, and to note in the records the returned stabilized materials. ASU Art Museum's Registrar shall be responsible for conducting condition surveys of collection objects. Examination and treatment reports shall be prepared and maintained in the object filing and database system.

Conservation treatment of objects on loan to the museum may only be performed when the lender has given explicit and written permission. This authorization will be given to the Registrar who will hire an outside Conservator to provide treatment. The Registrar shall maintain copies of all treatment reports for objects on loan in appropriate loan files. Copies should also be offered to the lender.

## Environment

The ASU Art Museum is responsible for maintaining a suitable and constant environment for the museum's collection and loans.

Lead Security is responsible for communicating information regarding facilities between the museum and Campus Facilities department. Lead Security should make and retain written reports of any major failures of the museum's facilities. A temperature of 65–75 degrees F. and humidity range of 40% (+/- 10%) shall be the nominal environmental levels maintained in storage and gallery spaces.

The museum will acquire, deploy, and monitor devices to record temperature and humidity levels continuously. The Registrar will be responsible for checking the devices regularly and will maintain environmental records as part of the museum's permanent documentation. For their welfare and security, works should be safely stored when not exhibited.

### Storage

The ASU Art Museum shall provide and maintain safe and appropriate facilities for the storage of the Collection, with proper environmental controls to maintain internationally accepted temperature and humidity standards, fire prevention, and security measures, all of which are designed to maintain professional standards for the storage of art. It is advised that objects not be stored directly on the floor. Storage furniture should be constructed of conservation-correct materials, and the objects stored therein / on should be separated from each other and cushioned with appropriate materials. Objects should not be left in precarious areas where they might be at risk or left uncovered where dust or other settling substances could damage them. Framed two-dimensional works should be hung on rolling racks or stored on edge in bins. Unframed two-dimensional works on paper and photographs should be stored flat in solander boxes. Textiles should be stored flat or rolled. No smoking, food, drink, or use of ink pens is allowed in any exhibit, storage, or examination area.

### Lighting

Light is a form of energy that generates heat. Artifact deterioration is a result of chemical reactions that occur when an energy source changes the chemical structure of the object's surface. Light is a source of damage to artifacts and its effects are irreversible. The two most important factors are the intensity of the light and whether ultraviolet (UV) rays are present. It is necessary that the ASU Art Museum monitors and limits light levels to the recommended levels outlined by conservators both nationally and internationally.

Light levels suitable for specific objects, in accordance with recognized museum standards, shall be maintained in the galleries. The museum will acquire and employ instruments capable of directly measuring both visible and ultraviolet light levels. The Registrar, at their discretion, will check light levels regularly.

### Integrated Pest Management

The damage caused by pest infestation and the actions that must be taken to eradicate the infestation within the ASU Art Museum can be lessened or mitigated through integrated pest management. Integrated pest management provides an ecosystem level approach to the management of pests that is based on cooperation and participation of all staff within the museum to eliminate or minimize the causative agents of a pest infestation, namely food, moisture, and availability of pest habitat.

Through the combination of education, vigilant housekeeping, environmental monitoring, habitat modification, inspection, identification of infesting species, and application of specific treatment methods, integrated pest management is an effective tool in preventing the intrusion of pests

into collection and exhibit areas. By preventing access to pests, the need for chemicals harmful to collections, staff, and visitors is eliminated.

Integrated pest management is carried out first by determining the extent of biological activity through monitoring, inspection, and identification. If the occurrence of pests within the ASU Art Museum is detected, appropriate steps are taken to eradicate the pest in a non- or least-toxic manner. Treatment methods are followed by appropriate evaluation techniques.

The following integrated pest management strategies are practiced:

- Exclusion of pests from the ASU Art Museum.
- On-going monitoring and detection.
- Habitat modification.
- Identification and isolation of infesting species when discovered and isolation and encapsulation of infested objects.
- Treatment and suppression of species through non-toxic or least-toxic measures.
- Evaluation of the effectiveness of the integrated pest management program.
- Continued education of staff regarding integrated pest management.
- Integrated pest management strategies should encourage on-going maintenance and housekeeping activities that include restriction of food and plants and regular cleaning of collection housing rooms and other areas. The collections rooms must be cleaned and all collection rooms and other areas checked once a month for any signs of pest activity.

## Security

The purpose of security is to protect collections against a variety of risks. The goal of security is to limit damage or loss of collections. The ASU Art Museum Security shall be responsible for the formulation of security policies and procedures for the museum's main building. All staff, as appropriate to their level of responsibilities, shall be trained in such policies and procedures.

### *Risk Management Strategies*

The safety and security of the personnel and collections housed in the buildings and on the grounds of the ASU Art Museum must be maintained. The ASU Art Museum provides security for its collections through the following risk management strategies that are used to provide proper security for collections:

- Systems and devices for deterring and detecting intruders
- Insurance
- Disaster and Emergency preparedness (DPLAN)

### *Security Responsibilities*

- Security and Visitor Services will work together to enforce the security policies and procedures to student workers and gallery visitors.  
Access to areas other than public spaces is restricted to the ASU Art Museum staff, student workers, and volunteers.
- Security staff is responsible for alerting the Registrars concerning damage to any objects in the collection or objects on loan.
- Contractors are accompanied to and from staff only work locations by appropriate museum staff.
- Contractors and non-ASU Art Museum staff are not to be left unattended in areas where art is installed, received, released, or stored, and must submit to an inspection of tool

- bags and other containers prior to leaving the museum if requested.
- Shippers delivering or picking up art must be accompanied to and from the galleries and storage areas by appropriate members of the ASU Art Museum.
- Staff and others not directly involved with the supervision or physical installation or dismantling of an exhibition are not permitted in galleries during such periods unless authorized by appropriate museum staff.
- Press and exhibition photographers must be accompanied to and from the galleries by an appropriate staff member. A member of the responsible department must be present for the entire photo session or take shifts with departmental colleagues. Those monitoring photographers must be familiar with the dangers of exposure of objects to the brightness and heat produced by lights.
- Photographers must be informed that they may not touch, alter or move art objects. They must request a preparatory be present should any handling be necessary. When the museum is open to the public, a museum security guard should also be present to keep uninvolved people/staff from entering the area during shoots and breaks. The involvement of a security guard when the museum is closed to the public is left to the discretion of the department making arrangements and the availability of security staff.
- Visitors permitted to view exhibitions on days or at times when the museum is closed must be accompanied by a museum staff member. There can be no exceptions to this policy. The practice of allowing visits to exhibitions during non-public hours is discouraged, except in certain cases, for example, where a lender from out of town is unable to see an exhibition any other time. Staff accompanying visitors must notify Security when a visit is over to request that the gallery be shut down.
- The safety of art objects must be considered in approving the sizes of groups visiting galleries and determining the number of people required to monitor and control them (particularly children). Certain exhibitions demand that groups be smaller than usual. It is important that visitors not wear backpacks and that they be asked never to step backwards during tours, to prevent object damage.
- Sign-in/out procedures will be observed for all staff members entering the building/loading dock area. Campus maintenance or contracted personnel that access the loading or storage area must observe the museum's sign in/out procedures. The Security Department has the ability to request to search large bags and packages of all staff members and visitors if deemed necessary.
- The Security Department must be notified prior to all admittance of non-museum personnel to restricted areas.
- Any unidentified person or person(s) without a proper ID badge in a restricted area of the ASU Art Museum are to be reported to the Security Department immediately.
- All unattended doors of ingress/egress/passage to the Collections areas will remain locked and be key accessed only. Doors may not be blocked open or left unlocked.

### *Keys and Key Cards*

Granting of access (authorization to enter a restricted area) and key issuance (control method for authorized access) is the sole prerogative and authority of the Security Department and Director. Only select museum staff may be issued physical keys to ASU Art Museum facilities. All staff will be issued key cards that will allow access to the loading dock entrance and select doors in the museum. The access and key/key card needs of each staff, student, or volunteer will be assessed by the Lead Security prior to access being granted or keys issued. Normally, access or key/key card permits will be only for those areas to which the person is assigned during regular working hours and will not include after-hours access.

Key/key card requests, issuance, turn-in, and safe storage are the delegated responsibility of the Security Department. Transferring or loaning of keys is prohibited. Persons who transfer or loan keys are responsible for the actions of the borrower and may forfeit all subsequent access or key permits, be charged for re-keying costs, and/or may face immediate termination of access or key permits. Volunteers are normally not issued keys/key cards. Limited access of a specified duration may be granted at request of the appropriate department head and only if deemed in the best interests of the ASU Art Museum.

All keys must be returned to the Security Department at the conclusion of the access period, termination of employment, or completion of course work. Loss or theft of keys or key cards are to be reported immediately to the Security Department.

The making or issuing of copies of keys to any portion of the ASU Art Museum is by authority of the Security Department in conjunction with the Director and Senior Curator. All keys (mechanical or electronic) to the museum spaces may not be duplicated.

### **Documentation and Records**

Documentary control of the collections is an essential element in the sound management of museum's collections. This control allows for the easy retrieval of information, location of the object, and the object itself. It provides the foundation for knowing what is in the ASU Art Museum's holdings and tracking collections activities. Creation, maintenance, and preservation of Permanent Collection accession records, loan records, records of deaccessioned objects, insurance records, and records for objects borrowed for exhibition are the responsibility of the Registration Department. Documentation is maintained in electronic and paper formats that are housed in the Registration Department and the Administrative Offices. Retrieval is by the accession number or loan number as appropriate. Inventory is conducted using one of these numbers as appropriate.

The ASU Art Museum produces and maintains written documentation for the following collections management activities.

- Transfer of title (Deed-of-Gift, Gift-in-Kind).
- Accessioning.
- Deaccessioning and method of disposal.
- Cataloging.
- Loans (incoming, outgoing, and in-house).
- Destructive loans.
- Insurance.
- Condition reports.
- Inventory (accessions, spot-check, relocation, comprehensive).
- Conservation treatment.
- Monitoring records for environmental control.
- Integrated pest management.
- Images.

### **Responsibilities**

The museum's Curators will be responsible for compiling information on collection and loan objects that fall within their jurisdictions. (i.e. Donor/Lender contact information, Object information, etc.), The Registrar shall be responsible for creating and maintaining records on



collection and loan objects, including those that pertain to the conservation assessment and treatment of collection objects.

### *Confidentiality*

Access to confidential information in curatorial, registrarial, or conservation records will be restricted to only those persons with a right-to-know. The right-to-know rests with the Senior Curator, Registrar, and ultimately the Director. Confidential information, relative to collection or loaned objects, includes purchase price or original donation values, insurance valuation, storage locations, and acquisition source. Confidential information, relative to donors or lenders, includes names, street addresses, email addresses, telephone numbers, and fax numbers. Anonymity of donors, previous owners, or lenders must always be respected when those persons have requested it, to the degree permitted by law.

### *Photographic Records*

The Registrar shall be responsible for photographing or arranging photography of all Permanent Collection objects as they are acquired. All photographs shall be maintained in files that are controlled by the Registrar. Objects on loan to the museum may be photographed in various formats for purposes such as documentation, educational use, or publicity purposes, provided that the museum has permission from the lender to do so. The museum's exhibition and displays shall be documented photographically.

### *Permanence*

Records relating to the museum's collections, including but not limited to acquisitions, accessions, deaccessions, loans and exhibition records, are considered a permanent part of the museum's holdings, and will be preserved for posterity as part of the museum's mission-based obligation to present and future generations.

### *Inventories*

Inventory provides accountability, updates collection records and documentation, provides the opportunity to check the condition of objects, and aids in maintaining the security of the collections. Inventory is the physical verification of the presence, location, and condition of the objects for which the ASU Art Museum has assumed responsibility. By conducting inventories, the museum better fulfills its legal and ethical responsibilities.

The Registrar will ensure that periodic physical inventories are conducted to establish that recorded collection objects are accounted for and to verify location records.

The Registrar and Preparator, in consultation with the Curators, will monitor and update conservation records and will make recommendations for conservation of appropriate works. A periodic schedule for review of conservation needs for the permanent collection will be carried out in conjunction with a qualified conservator.

The ASU Art Museum practices four types of inventory: accessions, property control, spot-check, and relocation.

- Each **accession** must have an accounting of the incoming objects and documentation to provide a baseline. Accessions inventory is the responsibility of the ASU Art Museum Registrar.
- A **property control** inventory is conducted every other years accounting for all objects



that are valued at \$5,000 or more and are monitored by the University's Asset Department.

- A **spot-check** inventory is conducted on a regular basis as needed for a specific group of objects, cabinet, or shelf. Spot-check inventory is the responsibility of the museum Registrar.
- A **relocation** inventory is conducted at any time an object or collection is moved. Relocation inventory is the responsibility of the ASU Art Museum Registrar.

## Insurance, Valuation and Risk Management

### *Insurance Coverage*

The University maintains insurance on permanent collection objects through the State Risk Management. Insurance records and reports will be maintained by the Registrar as required. The Registrar shall periodically advise Risk Management on valuation of the permanent collection.

All incoming loans will be insured by the museum unless otherwise specified by the lender. Outgoing loans will be insured wall-to-wall by the borrowing institution. A Certificate of Insurance is required for all outgoing loans before they leave the custody of the museum. Certificates of Insurance will be issued to lenders as requested.

### Summary of ASU Art Museum's Fine Art Policy

- Policy insures fines arts and collectible objects of every description, and as referenced in the schedule of values submitted to insurers, including but not limited to paintings, drawings, prints rare books and manuscripts, rugs, tapestries etchings, photographs, photographic negatives, tintypes, photographers' notes, numismatic objects, jewelry, sculpture, ceramics, video artwork and other bonafide works of art, or rarity, historic value, or artistic merit.
- All risk physical loss or damage from external causes (Exclusions: wear and tear, inherent vice, radioactive contamination, cyber- attack, chemical/biological/electromagnetic weapons and sanctioned countries)
- Sublimit:  
\$500,000 repair and restoration and \$500,000 non-economic repair (repair work that exceeds the value of the item)
- Wall to Wall Coverage:  
Deductible \$150,000 each loss but the State picks up the amount between \$2,500 and \$150,000 and ASU funds up to \$2,500. No Deductible applies to damage to property of others on loan, in transit, or exhibition elsewhere.
- Valuation Basis:  
Property owned by ASU—higher of the price paid plus any transit and acquisition costs or current fair market value
- Territory: Worldwide

### Insurance Conditions Associated with Borrowed Objects

- The Arizona Board of Regents for and on behalf of Arizona State University, and its Art Museum (ASU) will exercise the same care of the Work as it does the safekeeping of its own property.
- In the event of loss or damage of the Work, recovery will be limited to such amount, if any, as may be paid by ASU's insurer. Lender releases the State of Arizona, its departments, agencies, boards, commissions, universities, and its and their officials,

agents, and employees (Releasees) of and from liability for any and all claims arising out of loss or damage of the Work.

- ASU's policy contains limitations for the usual exclusions due to ordinary wear and tear or obsolescence, mysterious disappearance, inventory shortage, war (declared and undeclared) and nuclear or radioactive force, damage due to mechanical or electrical breakdown of the Work. Mysterious disappearance will not be construed to include a loss if there is a reasonable presumption of theft.
- If a covered loss is judged to be a total loss, the insurance settlement will be for the fair market value of the Work established by independent appraisals. If the covered loss is judged to be partial, the insurance settlement will be made on the basis of loss of value as determined by independent appraisals. If Works have been industrially fabricated and can be replaced to the artist's specifications, ASU's liability will be limited to the cost of such replacement.
- If Lender elects to maintain Lender's own insurance, ASU can accept no responsibility for any error or deficiency in information furnished to or by Lender's insurers nor for lapses in coverage. ASU must receive a waiver of subrogation signed by the legal owner of the Work. If Lender fails to supply ASU with such a waiver, this agreement constitutes a release of Releasees of and from any liability in connection with the Work.

### *Valuation*

At the time an object is proposed for acquisition into the collection, a Proposed Collections Gift form must be completed; included on this form is the donor declared value of the object. Objects, both those gifted to the museum and those purchased by the museum, valued between \$10,000 and \$49,999 will require either an appraisal or if one is not provided by the donor, an Acquisition Value Report to substantiate value. For objects with values exceeding \$50,000, an appraisal is required. If one is not provided by the donor, the Museum will assume the responsibility of obtaining an appraisal from an independent, third-party appraiser.

### *Object Insurance Values*

Collection objects covered by the University's fine arts insurance policy are insured for fair market value at time of loss, established by independent appraisals. It is important that collection objects receive official appraisals as budget permits, when objects are requested for outgoing loan, or if deemed necessary by the Registrar. Promised gifts in the custody and control of the museum are insured by the museum with the owner's permission and for a value requested by the owner and agreed upon by the museum. Those objects in the custody and control of the owner are not insured by the museum. For borrowed objects, insurance values must be provided by the lender and agreed upon by the organizing curator prior to the museum's accepting responsibility for borrowed art objects. Borrowed objects solicited by the museum for exhibition loan, long-term loan, or possible acquisition will be insured for full value if the museum insures. Museum staff should never provide lenders and donors with value information. Should donors or lenders need assistance determining value, they should be directed to an official appraiser.

### *Risk Management*

All museum staff and volunteers share the responsibility for risk management, since it affects all aspects of managing a collection. Security and preservation of the museum's collections and works of art on loan will be primary considerations when planning activities that involve objects on display, in storage, or in transit.

The ASU Art Museum will have in place a disaster preparedness plan that will anticipate needs

that may arise from damage to collection that might be caused by emergencies arising from floods, leaks, fire, electrical power interruptions, biological infestations, structural or mechanical failures or vandalism. Thus, the plan will anticipate necessary responses to any of these conditions in the main building in order to reduce or eliminate potential damage. ASU Art Museum staff will abide by the following to mitigate risk to the collection and loans:

- During an exhibition, checks are made daily by Security and Visitor Services staff. Once an object has been removed from an installation the Registrar must be immediately notified and can replace the object with a temporarily removed label if deemed appropriate.
- The Registrar must be notified about all special events taking place in areas where art is exhibited, to make decisions about the protection or removal of art objects. It is imperative that notifications include location of the event, nature of the activity, date, time and number of people expected.
- The location and nature of the event and number of people attending may mandate that works be specially protected by the addition of extra security guards, or by protective measures such as installing pedestals or barriers. It may be determined by the Registrars that objects must be removed prior to the event and replaced afterwards.
- Vulnerable objects and objects that might pose a danger in the discretion of the Registrar to visitors must always be removed to accommodate events.
- All artworks must be removed in advance from areas where equipment such as scaffolding will be installed or machines such as scissors-lifts will be required for the installation of special lighting, signs or decorations.
- No eating or drinking is allowed in areas where borrowed art is present, unless owners or their agents provide written permission. The Registrar must be consulted prior to requesting permission.
- No eating or drinking is allowed in areas where collection works are present. At the discretion of the Registrar, an exception may be made in galleries where works are covered with or enclosed in glass or Plexiglas or hung high enough that the works are out of reach.
- Caterers, event managers, and florists must be closely supervised by museum staff and restricted areas of the museum in which their work must be done. Bars may not be installed anywhere near exposed or vulnerable artwork.
- The arrival and release of catering equipment must be coordinated so as not to interfere with the arrival and release of art objects. The loading dock cannot be opened for receiving and releasing supplies for an event unless a Security Guard or appropriate museum staff member is present.
- Artworks must not be used as backdrops for posed photographs (e.g., models) without permission of the museum. If permission has been granted, all set up and preparation of models is to be done in a room separate from the artwork. Photographers hired to cover events must be given a set of guidelines, including the fact that no one being photographed is to be encouraged to touch art or appear to be touching art, or to jeopardize or appear to be jeopardizing the welfare of an object.
- Borrowed objects that are vulnerable and at risk of damage due to placement, lighting, insufficient guards, etc. may require extra security or protective measures such as installing stanchions, security screws, light filters, or signage to deter visitor touching. These measures will be made at the discretion of the Registrar and what is deemed necessary to safeguard the objects in the museum's care, custody, and control.

### *Damage to Collection or Borrowed Objects.*

In all cases damage should be documented in both written and photographic form. Staff members who directly or indirectly may have caused damage to occur to an artwork shall immediately verbally notify the Security or Registrars. Immediate steps by the Registrar or Preparator department should be taken to prevent further damage to the items in question. The staff member shall subsequently prepare a written damage report and submit the form to the Registrar. If the damaged work is on loan to the museum, the Registrar will provide the lender with the written damage report and a detailed condition report alerting them of the damage, followed by submitting an insurance claim for the borrowed work.

For damage to an artwork caused by a visitor, or suspected to have been caused by a visitor, the security guard or other staff discoverer shall make an immediate verbal notification to the Registrar. The Registrar will in turn inform the appropriate Curator. For damage to an artwork caused by environmental failure, inherent vice or another unknown cause, the guard or staff member making the discovery should immediately inform the Security or Registrar department. In both cases, immediate steps by the Registrar or Preparator department should be taken to prevent further damage to the items in question. The Registrar will then prepare a written report, acquiring information from all relevant parties and complete a thorough condition report. If the visitor-caused damage occurs or is discovered on a weekend or other time when the Registrar is unavailable, the guard shall verbally inform an appropriate staff member, at home if necessary, and shall prepare and leave a written report for follow-up by the Registrar. If the damaged work is on loan to the museum, the Registrar will provide the lender with the written damage report and a detailed condition report alerting them of the damage, followed by submitting an insurance claim for the borrowed work.

### *Cataloging*

Cataloging is to identify and describe in detail through methodical classification of each object and provide it a unique identifying number. Cataloging is part of documentary control of the collections, placing the object into proper context and determining information important and unique to that one object. The catalog provides a centralized place for all known documentation of an object for effective management.

The ASU Art Museum maintains a unified cataloging system using accession numbers. That system is both handwritten and electronic through the museum's database system. Terminology is standardized and codes are not used. The standardized categories basic to all collecting divisions are supplemented by additional categories that customize the catalog to each division. All accessioned collection objects are cataloged in a timely manner. Complete records of the cataloged holdings of the museum are maintained in the Registration department. Catalog numbers document classification and scholarship and are an inventory control device for the Registrar.

The accession number system utilized by the ASU Art Museum is alpha-numeric and includes the calendar year of acceptance, followed by a number indicating the sequence of transaction, followed by the number of objects in the transaction. The calendar year is written in full, and the number of order of acceptance is separated by a period from the year (e.g., 2019.001.001). Each accession, whether it consists of a single object or collection of objects, is assigned one unique accession number. Cataloging is the responsibility of the Registrar and only the Registrar has the authority to assign catalog numbers within the appropriate collecting division.

Objects may not be loaned until they are accessioned and cataloged. Unaccessioned objects

shall be clearly identified with a numbering system to differentiate these objects from permanent collection.

#### *Off-site Storage*

When utilizing an off-site storage facility for the collection or parts thereof, all professional standards for collections care covered in the policy will apply equally to the objects stored off-site.

## LOANS

Borrowing and lending objects are inherent practices in a museum and require specific procedures to assure object management. Loans do not involve transfer of title but are the temporary reassignment of objects from the ASU Art Museum (outgoing) to another institution or to the ASU Art Museum (incoming).

All loans are for a defined period and for the stated purposes of exhibition, research, education, or inspection. Third party or permanent loans and commercial use of loaned materials is prohibited. The museum will loan objects from the collection to institutions for exhibitions or organized projects that are consistent with the educational goals and purposes of the Museum. In deciding whether to loan an object, the staff will consider its importance to the collection, its rarity, its fragility and ability to withstand travel.

Loans are by authority of the Director, Registrar, Senior Curator and the museum's Collections Committee. Loans are initiated by the presenting Curator and transmitted in writing for processing to the ASU Art Museum Registrar. A written loan contract must accompany every loan with specifications on rights and responsibilities of each party. The loan contract must stipulate the conditions of the loan to insure adequate storage, environmental protection, and safety precautions during transit, handling, and use. Loan contracts are kept on file in the Office of the Registrar. It is the responsibility of the Registrar to notify the Curator of the return and completion of a loan. The Registrar establishes the procedures for packing and transportation of all loans.

All loan activities (outgoing or incoming) that require a financial or physical commitment by the museum of other than a minimal nature or obligates the museum to other than normal investment in the care, maintenance, or protection of an object, must be approved by the Director, Senior Curator, and Business Office.

The loan number system utilized by the ASU Art Museum is alpha-numeric and includes the letter L (for loan), followed by the calendar year of the loan, followed by a number indicating the sequence of the loan, followed by the number of objects in the loan. The calendar year is written in full, and the sequence number and number of objects are separated by a period from the year (e.g., L2000.021.002). Each loan, whether it consists of a single object or collection of objects, is assigned one unique loan number. Loan numbers apply to incoming loans.

The purposes for which the ASU Art Museum may release an object to another institution as an outgoing loan are as follows:

- For exhibition as part of a temporary installation or loan exhibition.
- For research, destructive analysis, or related educational purposes for stated institutional purposes.
- For conservation, identification, or examination.

The purposes for which the ASU Art Museum may accept an object as an incoming loan are as follows:

- For exhibition as part of a temporary installation or loan exhibition.
- For research or related educational purposes for stated museum purposes.
- For inspection and study with regard to possible donation or purchase.

Loan requests must be received for domestic venues at least eight months in advance of the start of the loan date (date in which the museum takes custody). All supplementary materials for any domestic request (slight changes in dates of exhibition, facility reports, hygrothermograph readings, etc.) must be received no later than six months in advance of the exhibition opening date for the request to be considered.

Loan requests must be received for international venues at least one year in advance of the exhibition opening date. All supplementary materials for any domestic request (dates of exhibition, facility reports, hygrothermograph readings, etc.) must be received no later than ten months in advance of the exhibition opening date in order for the request to be considered.

### Outgoing Loans

ASU Art Museum collections are maintained for the benefit of the public and objects are loaned to reach a wider audience and facilitate research. While on loan, objects must be afforded the same level of care and protection as provided by the museum. Because of these considerations, loans are made only to other similar institutions, non-profit agencies, and educational organizations.

Requests for outgoing loans must be approved by the Director after consultation with Curators and Registrars. Loan requests are also presented for approval to the museum's Collections Committee. Requests for loans must state in writing the intended use of the work(s) of art and the period for which the work(s) of art are required and provide a facilities report to be reviewed and approved before loan authorization. Objects considered for loan are the property of the museum and accessioned into the museum's collection and records. Unaccessioned or uncatalogued collections will not be loaned. The Director, Senior Curator, and Registrar may further restrict the kinds of objects or materials eligible for loans based on nature, rarity, monetary value, research priority, and/or management considerations of the objects. The Collections Committee might further advise on restriction as well.

Loan requests are judged based on:

- the availability of the object
- ability of the object(s) to withstand the physical conditions presented by the loan (packing, transportation, handling, light, climatic conditions)
- adequacy of the proposed borrower's facility and ability to meet required security standards
- amount of lead time given to properly prepare the loan
- schedule of pre-existing loan agreements and staff availability to prepare the loan
- importance of the exhibition, particularly new contributions to the scholarly dialog or new audiences for the work(s)
- published scholarly catalogue in conjunction with the project
- the importance of the solicited object(s) to the exhibition
- the loan history of the work
- the physical condition of the object
- the time and costs of any required conservation of the work
- the ability of the borrower's staff to handle and install the object(s)
- the availability of an appropriate staff member trained to accompany the loan and oversee conditioning, unpacking, installing, deinstalling, and repacking.

Once a preliminary determination has been made that an institution is qualified to borrow a

given work or works of art from the permanent collection, the borrowing institution must agree in writing to the following conditions before the physical transfer may take place:

- The ASU Art Museum maintains proprietary rights over the object(s) loaned.
- The requesting institution must present a facility report for verification of their environmental, storage, exhibition, and security conditions and procedures for the handling and transit of objects.
- Objects must be packed and transported in the safest possible way in accordance with the nature and condition of the objects.
- The borrowing institution will pay all ASU Art Museum loan fees, as well as costs incurred for the conservation/treatment, handling, packing, insuring, and transporting the work(s) of art. The method of transport must be approved by the museum.
- The loan period is six months but can make a request for an extended timeframe. The review and approval will be at the discretion of the Senior Curator and Registrar and approved by the museum's Collection's Committee based on the assessment of the object. No objects shall be on exhibition loan for longer than one year.
- Traveling exhibitions may warrant a contract for a longer loan period. Returned loan objects undergo inventory and evaluation by the Registrar before being loaned again.
- All objects sent out on loan are insured by the borrowing institution. Current and reasonable values are the responsibility of the museum Registrar. Under most circumstances, insurance is all risk, wall-to-wall coverage. The borrower must issue a Certificate of Insurance for the borrowed artwork(s) prior to transportation of the loaned objects. The borrower will assume full responsibility for any loss of or damage to the work(s) of art lent by the museum while they are in transit or on location away from the museum.
- Only the museum Registrar can assign a loan number. The Registrar is responsible for completing a condition report prior to outgoing shipment of a loan and after its return to the museum. The Registrar is also responsible for providing appropriate information to the borrowing institution relating to a loan.
- Insurance claims for damaged or lost objects are the responsibility of the borrowing institution's Registrar.
- Objects on loan cannot be altered, cleaned, or repaired nor may the work(s) be unframed or modified in any way either for display or for research purposes unless permission to do so is authorized in writing by the museum Director or the appropriate Curator.
- All insurance matters are the responsibility of the Registrar and the borrowing institution must adhere to the following: (a) The ASU Art Museum Registrar is notified when cancellation of or changes in insurance coverage occur. The loan then may be subject to cancellation. Failure to maintain adequate insurance coverage in no way releases the borrowing institution from liability for loss or damage. (b) Insurance is a component of a broader risk-management program of the ASU Art Museum and the University that supports overall preservation efforts of the ASU Art Museum. (c) If the borrowing institution is unable to provide insurance, the ASU Art Museum cannot approve the loan.
- The work(s) of art lent by the museum must be identified for exhibition and publication with the credit line supplied by the museum.
- The museum may require that an outgoing loan be accompanied by a museum staff member to serve as courier for both incoming and outgoing transit. The courier will supervise all packing, mounting and condition reporting; all courier expenses will be the borrower's responsibility.



- The museum reserves the right to require a loan fee for preparing and providing materials from the collection for loan.
- Before any work of art belonging to the museum and approved for lending is transferred to the custody of a borrower, a photograph and full condition report will be completed by the Registrar and filed for future reference. Borrowers will be required to sign a receipt attesting that the condition of the work(s) of art when received and unpacked at the destination is/are the same as described at the time of release by the lender. The borrower will sign and return this receipt to the museum in a timely manner.
- Objects on loan must be returned promptly when the loan period expires. The ASU Art Museum reserves the right to cancel or deny renewal of any loan.
- Except for condition reports, all photography, reproduction, or replication of borrowed objects must be with prior written approval by the ASU Art Museum.
- Lighting conditions, environmental alterations, and other conditions of reproduction and replication must be provided by the ASU Art Museum Registrar. Photographs, reproductions, and replicas may only be used for research, exhibition, and educational purposes.
- The ASU Art Museum must be credited in all publications and exhibitions associated with the loan object, including photographs and reproductions, and must receive two (2) copies of any publication. The object(s) should be identified by its catalog or accession number.
- The ASU Art Museum does not lend to commercial galleries.
- It is sometimes necessary for the safety of art objects to have them accompanied and/or installed by a qualified person. The designated ASU Art Museum courier must be a professional who is trained to evaluate the condition of the object and its special requirements; who is trained in art handling; and who is experienced with transport procedures. Courier assignments are the responsibility of Registrar. The courier assigned to a particular exhibition/loan is responsible for the execution of all courier duties.

### Incoming Loans

In recognition of the fact that the museum will never have the space or financial resources to house every object that it might utilize in one of its various education, exhibition or research projects, the museum will at times borrow objects for its programs. Incoming loans are approved by the Director in consultation with the appropriate Curator, and are requested only for specific purposes and periods of time. In general, the museum discourages long-term loans that are not related to exhibitions or specific pedagogical purposes.

Unless the lender requests to carry the insurance, the museum will cover all incoming loans under its State Risk Management policy. When requested by the lender, a Certificate of Insurance will be issued. To ensure proper security and handling of the work(s) of art borrowed by the museum, the Registrar is responsible for condition reports, Certificate of Insurance issue and accurate location tracking of the loan and, if applicable, immediate damage notification to the lender.

Extended loans (long-term loans) must be available for sudden withdrawal by the lender, unless otherwise specified in the loan receipt. When informed of the death of a lender, the museum shall promptly notify the family or heirs of the lender that the museum has possession of property of the deceased. If the lending institution or individual does not provide a loan agreement, the ASU Art Museum will use its incoming loan agreement to document the incoming loan. The ASU Art Museum exercises the same care with objects on loan as it does

with its own objects. No modifications will be made to such objects without the prior consent of the owner.

### *Principles Regarding Incoming Loans*

No object will be accepted on loan that has been acquired by illegal and unethical means. Loan objects can be received only from the legal owner or authorized agent. Objects will not be received on loan from ASU Art Museum staff members, the University administration, the University Board of Trustees, or their immediate families. The impact that a proposed loan may have on the overall operation of the museum shall be taken into consideration. If the loan will place an undue hardship on the museum, the merits and drawbacks of the request for, or acceptance of, a loan should be carefully weighed. The museum must have the ability to assure the preservation and security of the object. This includes acceptable environment, handling by trained staff, adequate guard protection, electronic security measures, fire detection and suppression systems, disaster preparedness and mitigation, and appropriate shipping including the use of couriers, if required.

The museum must adhere to any requirements that are stipulated by the lender as part of the loan agreement, to the degree possible under applicable law. All incoming loans or deposits, solicited or unsolicited, shall be accompanied by appropriate forms or written documents that are maintained by the Registrar. The museum should not accept loans for storage.

Loans must be consistent with the museum's Code of Ethics. The museum shall examine the lender's relationship to the institution to determine if there are potential conflicts of interest, or an appearance of a conflict, such as in cases where the lender has a formal or informal connection to the museum. The museum shall also consider the ethical implications of borrowing specific objects in terms of the illicit trade in antiquities or claims of restitution or repatriation.

All incoming loans must be insured. It is the responsibility of the Registrar to make appropriate arrangements for insurance of the loan objects. All incoming loans that are insured must include the conditions:

- In the event of loss or damage of the Work, recovery will be limited to such amount, if any, as may be paid by ASU's insurer. Lender releases the State of Arizona, its departments, agencies, boards, commissions, universities, and its and their officials, agents, and employees (Releasees) of and from liability for any and all claims arising out of loss or damage of the Work.
- ASU's policy contains limitations for the usual exclusions due to ordinary wear and tear or obsolescence, mysterious disappearance, inventory shortage, war (declared and undeclared) and nuclear or radioactive force, damage due to mechanical or electrical breakdown of the Work. Mysterious disappearance will not be construed to include a loss if there is a reasonable presumption of theft.
- If a covered loss is judged to be a total loss, the insurance settlement will be for the fair market value of the Work established by independent appraisals. If the covered loss is judged to be partial, the insurance settlement will be made on the basis of loss of value as determined by independent appraisals. If Works have been industrially fabricated and can be replaced to the artist's specifications, ASU's liability will be limited to the cost of such replacement.
- If Lender elects to maintain Lender's own insurance, ASU can accept no responsibility for any error or deficiency in information furnished to or by Lender's insurers nor for lapses in coverage. ASU must receive a waiver of subrogation signed by the legal owner of the Work. If Lender fails to supply ASU with such a waiver, this agreement constitutes

a release of Releasees of and from any liability in connection with the Work.

All incoming loan agreements much include the Arizona State Agency Provisions. It is the responsibility of the lender to set insurance valuations. The type of valuation must be stated on the loan agreement (fair-market, replacement, conservation, material, or special consideration). The ASU Art Museum does not provide evaluations or appraisals for a loan object(s).

The ASU Art Museum Registrar may require the lending party to certify that the loan object(s) can withstand ordinary strains of packing, transportation, and handling. The Registrar may request that the lending party send a written condition report prior to the transportation of the object(s). It is the responsibility of the Registrar to monitor the condition of the loan object(s). Upon receipt of the loan by the Registrar and upon prompt return of the after the loan period, the object(s) must be inventoried, inspected, photographed (where appropriate), and written notations made of the findings on an incoming and outgoing condition report. Any inconsistency in the loan inventory or any change in the condition of the loan object(s), must be reported immediately to the Registrar. Registrar must notify the lending party and, when appropriate, notify the insurance company and prepare a full condition report. It is the responsibility of the Registrar to handle insurance claims. Loans are returned to the lending party identified on the loan agreement at the stated address unless an authorized agent of the lender has given notice of change of ownership or location.

The ASU Art Museum reserves the right to cancel a loan or remove the loan object(s) from exhibit at any time. All loans are for a set period that is listed on the loan agreement. Packing and shipping arrangements of a loan object(s) are the responsibility of the Registrar. The Registrar or appropriate Curator may notify a lender of the ASU Art Museum's intent to terminate a loan for an object(s) for which a written loan agreement exists.

Property on loan to the ASU Art Museum for 7 years or more, and for which no written loan agreement exists, and to which no person has made claim according to the records of the ASU Art Museum, is considered abandoned. See [Unclaimed / Abandoned Property](#).

### *Limited Campus Loans*

Management of the collections is the responsibility of museum professionals who are cognizant of and devoted to principles of care, stewardship and accessibility embedded in the policies and procedures, laws and regulations, as well as in the ethical and professional standards of the accrediting agency and the American Alliance of Museums (AAM). ASU Art Museum's Limited Campus Loans offers a select group of prints and paintings to be used in the offices of the President and Provost, provided that the conditions for the loan are met and consistently followed. Final selections of artwork are under the discretion of the staff of the collection.

The works available for the Limited Campus Loans will be drawn from designated objects in the collection. They will include unaccessioned works and works that the ASU Art Museum is not likely to display in the museum's exhibition spaces.

### Loan request process

Request for loans of works of art should be made in writing (or email) to the ASU Art Museum Registrar and should accompany the museum's On-Campus Loan Program request form that requires the following information:

- Proposed space description (private office, semi-public office/suite), public access are (e.g., corridor, lobby)?

- Is the space alarmed? Are there motion detectors, recording video cameras, or other security measures beyond lockable doors?
- Is the space climate controlled? (Heating and air conditioning that maintains constant temperature and humidity control.)
- Business hours (when is space unlocked and locked?)
- Type of work preferred (paintings or prints)
- Aesthetic preferences (abstract, representational, experimental conceptual, portraits, landscapes, genre/still life, other subject matter, etc.)

Once the request is received, the Registrar will place the request on an active waiting list. The wait will depend on the size of the current list, as well as other museum priorities, including collection care, exhibitions, and public programming. The timeframe could take approximately 2–4 months.

As soon as museum staff have time to devote to the selection and installation for the next available office on the waiting list, the Registrar's Department will contact the borrower to set up a Site Inspection appointment to be held in the space that the artwork will be installed.

Following the initial appointment, museum staff will review the request and propose a list of works to match the Borrower's criteria as closely as possible. These images will be electronically sent to the main contact/liaison for the Borrower as a PDF object checklist. In-person viewing of the artwork selected may be scheduled at the ASU Art Museum before a final selection and prep work needed has occurred.

Once work has been selected, any framing needs will be assessed, and the Borrower will be notified if additional charges need to be applied. All expenses must be approved by the Borrower before prep work and framing has begun.

By initiating the Request Process, potential Borrower agrees to comply with conditions and eligibility requirements cited below.

- The museum cannot hang any artwork in direct sunlight. Unless a window has UV protection, no artwork will be hung directly across from any window.
- No artwork can be installed in close proximity to exposed pipes, or drains.
- Artwork cannot be installed near any high traffic area unless it is framed under acrylic glazing or can be placed out of harm's way. High traffic areas include: moving doors (regardless of whether or not they are frequently opened), filing cabinets, seating areas, etc.)
- No artwork can be installed in close proximity to HVAC units. This includes radiators, vents, heating ducts, space heaters, window air conditioners, or humidifiers.
- No objects near kitchenettes, sinks, coffee makers, etc.
- When hanging work in a public space (rather than a locked office), the museum will install locking security brackets for extra security. Additional fees may need to be applied for the purchase of additional security brackets.
- Under no circumstances should a non-museum staff member handle any artwork at any time. This includes cleaning, dusting or moving the artwork. If the work needs cleaning, museum staff must be contacted to make arrangements for an appropriate staff member to schedule a time to clean the work. Same policy applies with movement of the work of art. These requests can take up to 10 business days to schedule.
- Objects shall be protected at all times against theft, food or liquids.

#### Delivery and installation period

Delivery and installation of the works of art will be scheduled and conducted by the ASU Art

Museum staff, subject to staffing availability, framing needs and other preparation requirements of the loan. If the artwork requires extra help, or cannot fit in the ASU Art Museum's cart, the appropriate museum staff member will need to rent a larger truck to transport the work and the requesting department will be charged for the fees involved with the project and installation.

#### Conditions of loans

The borrower agrees to make the work available for exhibition and study purposes at the request of the ASUAM Staff. A formal request will be made at least one week in advance. If the work is needed for an extended period of time, other works will be made available without charge.

A staff member or department head in the office will assume responsibility as the Contact Person for the safety of the objects on loan. This contact person is expected to assume responsibilities outlined in the On-Campus Loan Agreement and be prepared to give ASU Art Museum ample notice (at least 10 business days) for movement or altering the work on loan to their office. The contact person is also the main advocate in the office for the care and preservation for the works on loan, including overseeing the safety, treatment, and security of the works while in their care.

Works of art covered by this agreement shall remain in the condition in which they were received. Objects may not be unframed, removed from mats, mounts or bases, cleaned, repaired, retouched, or altered in any way whatsoever, and no materials are to be attached to paintings, prints, or frames. Object museum numbers or tags may not be removed. An annual inventory, typically in the Spring semester, will be taken by museum staff. The borrower agrees to make the works available for inventory purposes. In addition, museum staff will monitor environmental conditions on a regular basis by visiting the spaces and assessing temperature, humidity, and light levels.

Should loss, damage, deterioration, or theft be noted while on the borrower's premises, the Registrar should be informed within 24 hours. If possible, damaged objects should remain on site until an appropriate museum staff member can visit the site and determine the best method of removal.

Before an object is placed in any area, a member of the museum staff will determine the suitability and security and environmental conditions for the safety of the object. Once the object is installed, it may only be moved after a member of the museum staff has determined that the above factors are appropriate in the new location for the safety of the object. Only staff members may make this determination and move the objects.

The staff of the museum must supervise installation, maintenance, and other factors affecting the safety of the object. Movement and removal of objects must be performed or supervised by a member of the museum staff.

If renovation or any other facility work is to take place at the site where the loan object is installed, all artwork in the area must be returned to the museum for the duration or an appropriate storage location must be identified and approved by the Registrar. Borrowers may not loan objects to other offices or individuals.

#### Retroactive enforcement and recall

In addition to the aforementioned Conditions of loan, the museum reserves the right to recall

works of art that it deems are in jeopardy, which no longer meet the eligibility requirements, or which have been on view longer than advised by the Registrar, particularly in the case of works of art on paper.

#### Alternative to works of art from the collection

If no appropriate or desirable work is available for loan at the time of the request, the Museum can provide recommendations and contacts for Phoenix based companies that may loan work for interior spaces.

#### Insurance

Each object will be insured under the University's Insurance Policy. The value of loaned objects is confidential and may not be released by the borrower to any other party without the ASU Art Museum's permission.

#### Loan Period

Objects shall remain in the custody of the borrower for the term stated on the loan agreement. Upon completion of an inventory and condition report, campus loans may be renewed provided the condition of the work warrants its continued display. The ASU Art Museum reserves the right to recall any object for its own purpose upon reasonable notice to the borrower. The replacement of recalled object(s) is at the discretion of the ASU Art Museum. If a loan object is no longer desired, the Registrar must be contacted to arrange for its return.

#### Photography

The object(s) may not be photographed or reproduced in any way. The ASU Art Museum may not be the holder of all rights associated with the object(s), such as copyright, and additional clearances from outside organizations may be required prior to reproducing the object(s); therefore, all rights and reproduction requests for loaned objects should be referred to the Registrar.

## **TEMPORARY DEPOSIT OF NON-LOAN OBJECTS**

Frequently, objects other than formally requested loans are temporarily placed in the custody of the Museum for such purposes as examination, conservation, attribution, identification, exhibition and study; such objects may be accepted for this purpose by the Director or Curators.

The Registrar should always be notified prior to the delivery of an object and museum staff should not accept artwork without the proper documentation provided by the Registrar's Office.

The Registrar shall issue an incoming receipt with the object's stated purpose to the owner upon taking custody of the object. Upon release of such objects from the museum, the Registrar will issue an outgoing receipt indicating that the museum is releasing custody to the owner. The work(s) of art placed in the custody of the museum for purposes of examination, attribution, identification, exhibition or study are not to be used for display without the express written consent of the owner.

For all outside artwork that is placed in the museum's custody for conservation, the owner will also be required to review and sign legal and contractual documents drafted by the conservator prior to the release of the artwork.

## **EMERGENCY PREPAREDNESS**

Emergency preparedness for the ASU Art Museum focuses on reduction of risk and the mitigation of catastrophic events that have the potential to endanger people and collections. Emergency preparedness aims to anticipate and avoid emergencies, to regain control when an emergency occurs, and to recover control as quickly as possible should it be lost. The ASU Art Museum abides by the emergency preparedness plan in the event of a disaster.

Disasters are prevented as far as possible through the practice of emergency preparedness measures such as inspections of entire facility and systems and preventive maintenance of the facilities, systems, and equipment. Emergency preparedness measures are based on risk analysis of locally occurring hazards.

The written emergency preparedness plan (DPLAN) is reviewed and evaluated every few years during the summer months. The DPLAN staff list is reviewed and updated every year during the summer months. The plan addresses measures to be taken before, during, and after an emergency. The Registrar and Security maintains emergency supplies and inventories them annually during the summer months.



## **RIGHTS AND REPRODUCTION**

Use of images of the ASU Art Museum objects for research, exhibit, publication, programming, and publicity purposes is a common practice and, when used appropriately, such images serve to share the museum's collections more widely.

The museum administration shall develop and maintain a file of current photographs and/or digital image files of the permanent collection and exhibition installation photography. Such photographs shall be made available together with appropriate labeling, credit line and documentation for purposes of scholarship or publicity.

It is the responsibility of the curatorial and/or registrarial staff to develop and maintain a schedule of fees to be charged for reproducing collection records, supplying photographs and granting reproduction use. Care must be taken in this respect to protect intellectual property rights, copyrights and to determine which collection objects may be restricted. A full credit line citing the appropriate collection of the Arizona State University Art Museum with the appropriate designation (i.e. Museum Purchase, Gift of..., etc.) shall be required when any object from the Museum's permanent collection is published or reproduced.

The responsibilities of the ASU Art Museum are as follows:

- The Director/Senior Curator has final authority of an image, in any format, may be made public, or whether to give permission for an image to be used or made public by a third party. Such decisions must be made with due concern for appropriateness of use, security of information, quality of reproduction, and any applicable copyright considerations. Images should not be used in any situation that is without value or merit, or which compromises the integrity of the ASU Art Museum.
- The ASU Art Museum Registrar maintains negative, transparency and/or digital files for the photographic documentation of works in the collection.
- All requests to reproduce images from the ASU Art Museum's collection must be made by completing an Image Request Form and are subject to the terms and conditions outlined in the Terms and Conditions User Agreement.

### **Photography and Image Reproductions for Personal Use**

Visitors may photograph, for their own personal use, museum-owned objects on display using cameras on their phone without flash. No specific permission is required for such photography. Permission is required for the use of a handheld camera with the use of auxiliary lighting equipment and tripods. Photography of objects on loan to the museum is only allowed if the lender has given permission.

To obtain permission to photograph works on exhibit using a handheld camera, auxiliary lighting equipment, or tripod, visitors must fill out the museum's Request to Photograph/Film form. The form will be given to the Registrar, and the individual will be granted or denied permission after review.

Students, scholars, researchers, and the general public may obtain images for collection objects for personal use from the Registrar. A request must be made in writing. A User Agreement must be signed indicating that the image will be used for personal use only prior to providing the photograph. A fee may be charged for such photographs. Charges if applicable, must be prepaid.

### Photography and Image Reproductions for Educational/Research Use

Photographic reproduction of collection objects for educational/research purposes is permitted only from images supplied by the museum and only after specific permission has been granted by the museum. Requests must be made to the Registrar. Approval will be granted or denied after the Senior Curator has given consent. A fee may be charged, and invoices must be prepaid. Only in special instances will photographic reproductions from images taken by persons not affiliated with the museum be allowed.

Authorized reproduction of photographic images for educational/research purposes is permitted with the expectation that appropriate credit to the museum will be given. The museum reserves the right to approve all images. Permissions, once granted, are for one-time non-exclusive use; separate permissions must be obtained for any future reproductions. A User Agreement must be signed indicating that the image will only be used for intended purpose stated on the request form prior to providing the photograph.

Unless otherwise agreed to by the museum, one copy of any publication in which a museum object has been reproduced must be provided free-of-charge to the museum. In the case of electronic image reproductions, a printed hard copy should be supplied. The copy will be retained the Registrar's Office.

### Photography and Image Reproductions for Commercial Use

Photographic reproduction of collection objects for commercial purposes is permitted only from images supplied by the museum and only after specific permission has been granted by the museum. Requests must be made to the Registrar using the Image Request Form. Approval will be granted or denied after the Senior Curator has given consent. A fee will be charged, and invoices must be prepaid. Only in special instances will photographic reproductions from images taken by persons not affiliated with the museum be allowed.

Authorized reproductions of images for commercial purposes are permitted with the expectation that appropriate credit to the museum will be given. The museum reserves the right to approve all images. Permissions, once granted, are for one-time non-exclusive use; separate permissions must be obtained for any future reproductions. A User Agreement must be signed indicating that the image will only be used for intended purpose stated on the request form prior to providing the photograph.

Unless otherwise agreed to by the museum, once copy of any publication in which a museum object has been reproduced must be provided free-of-charge to the Museum. In the case of electronic image reproductions, a printed hard copy should be supplied. The copy will be retained in the Registrar's Office.

The museum reserves the right to deny reproduction permission to any commercial applicant whose product is not acceptable for any reason. The museum may also refuse to accept future applications from a commercial applicant, if, in the museum's opinion, acceptable standards of reproduction, care of materials, or professionalism have not been maintained in previous transactions.

## Copyright Clearance

The museum does not own the copyright for works in the collection. It is the responsibility of the individual requesting reproduction use to clear copyright with the artist, estate holder, or representative; and provide the museum with a copy of written permission. It is necessary that this documentation be submitted to the Registrar prior to the authorization and release of the image.

Works that are deemed to be in the realm of public domain do not need to have copyright clearance or written authorization prior to the use of the image but must be verified by the Museum Registrar.

## **IRS AND APPRAISAL INFORMATION**

The ASU Art Museum staff will not render advice or opinions to anyone regarding federal and/or state laws relating to tax matters. Donors should contact their financial advisors for any tax advice. It is the responsibility of the donor to establish the value for the donated object for tax purposes. The donor must file Form 8283 with his or her taxes to claim a deduction for any gift valued at \$500 or more. If the gift value is \$5,000 or more, the donor must provide to the Internal Revenue Service (IRS) an appraisal in addition to Form 8283 and obtain the signature of the ASU Director of Development. A copy of the appraisal must be provided to the ASU Development Office, Finance Department.

When the value of a gift exceeds \$5,000 and has been reported on IRS Form 8283, ASU must report the disposition of the gift to the IRS if disposition occurs before two years have passed since the date on which the gift was donated. The museum has the responsibility of reporting this disposal to the ASU Development Office, Finance Department. The IRS can assess penalties for not reporting disposal of gifts. These penalties will be the full responsibility of the museum.

Employees of the museum will not engage in appraising works of art. The museum staff may assist the donor by helping to secure the services of a qualified appraiser and by making the work of art and related non-confidential information available to an appraiser engaged by the donor. Appraisal costs are borne entirely by the donor.

## **FOUND IN COLLECTIONS**

It is very common for museum collections to contain some objects that have no number to connect them with documentation. They have no tag, no number written on them, no indication of source in their packaging, and they have no characteristic that connects them to records of gifts, purchases, or loans. They are typically found by Registrars, Preparators, or Curators during inventories, exhibitions, or rehousing projects.

These objects may have entered the collection at any time in the museum's history. Though their status may be uncertain, it is more likely than not that, they belong to the museum.

Sources of undocumented objects:

- Gift
- Gift on approval/deposit
- Bequest on approval/deposit
- Purchase
- Purchase on approval/deposit
- Commission
- Unclaimed or "old" loan
- Abandoned property
- Exhibition prop
- Special events prop
- Made on site through: Educational Programs, Arts Workshop, Exhibition Workshop
- Acquired with real property
- Decoration
- Former office/storage equipment
- Staff personal property
- Awards and trophies (museum or staff)

Undocumented objects are mysteries that can many times be solved. It is the responsibility of the Registrar to investigate undocumented objects and attempt to return the work to its true status as a loan, gift, or purchase. If the object cannot be determined as either a loan, gift, or purchase, then the object may properly be considered a found-in-collection (FIC) object.

To protect the ASU Art Museum's interest should claims regarding these objects arise, it is necessary for the Museum to differentiate between the two status types of found-in-collection objects.

### **Undocumented Objects**

Undocumented objects are those objects similar to collections and found in collections areas with no numbers, no information in their housing, nor any characteristics that might connect them to documentation.

### **Found-in-Collection Objects**

Found-in-collection objects are undocumented objects that remain without status after all attempts to reconcile them to existing records of permanent collection and loan objects are completed.

## Locating Undocumented Objects

The ASU Art Museum will abide by the following when locating an undocumented object:

- The ASU Art Museum considers undocumented and FIC objects to be the property of the museum using applicable state law or until the object has been reconciled and its true status determines otherwise.
- The ASU Art Museum will make every attempt to reconcile undocumented objects with existing documentation, considering objects that are not reconciled to be FIC.
- Objects reconciled and determined to be a loan will be united with their lenders. If the lender cannot be located, the object(s) will be treated as abandoned property according to Arizona state laws and ASU Art Museum will follow the procedures for establishing ownership and filing a notice of abandoned property as outlined in the appendices.
- Undocumented objects will receive tracking numbers, properly documented, and be used in accordance with approved uses of the ASU Art Museum's collections.
- If the original documentation is found for an object that has been tracked or accessioned into the collection using a FIC number, it will be returned to its original number and the FIC number will be retired.
- If a claim is made on a FIC object, either accessioned into the collection or disposed of, the ASU Art Museum Director in accordance with the appropriate University administration will make a decision to accept or fight the claim.

## Decisions for FIC Objects

The ASU Art Museum will make one of the following decisions regarding Found-in-Collection Objects:

- FIC objects may be accessioned into the museum's collection according to the ASU Art Museum's policy.
- If the Museum decides to accession an FIC material, the process of accessioning an FIC object will begin with the decision of the appropriate Curator and then followed by the procedures outlined in the ASU Art Museum museum's accession's policy.
- FIC objects that are accessioned into the permanent collection will be given numbers in the year of the accession and included in the annual report of objects.
- FIC objects may be disposed of according to Museum's approved deaccessions policy and using applicable state law.
- To deaccession an FIC object, the FIC object must first be claimed under applicable state law before they are deaccessioned and disposed. FIC objects slated for disposition will follow the deaccession process as if they are owned objects.
- Any FIC objects that might be a loan, i.e., of the object type listed in an unresolved old loan, will be converted to museum property using applicable state law.

## Procedures for Undocumented Objects

The ASU Art Museum Registrar is responsible for managing the tasks associated with Undocumented and Found-in-Collection Objects. Museum Registrar will immediately assign an FIC number to objects without documentation. Basic registration information will be gathered for all objects and documented. All undocumented objects will be described and recorded in the museum's collections database system. The object will be photographed, measured, and a condition report will be completed. The Registrar should collect and record as much information as can be taken from the object itself, particularly information about any marks, collector's numbers, or other characteristics that can differentiate it from other objects.

Institutional search for information will be performed by the museum Registrar. Staff members will be questioned regarding the undocumented object and all information recorded for the FIC object file. All information received should be signed and dated.

#### *Reconcile undocumented objects with lost-in-inventory objects*

The museum Registrar must try to reconcile the inventory to documentation. It is generally and most easily accomplished with the aid of a complete inventory of the collection. It should be noted that records of objects that have not been found in routine inventory of the collection are prime candidates for matches with objects with no numbers.

Objects that are reconciled will have its original accession number affirmed and applied. The tracking number will be retired.

Objects that have been reconciled should be re-marked and re-labeled with its original accession number and the tracking number should be retired. The tracking number should remain in the object's accession file and noted in the database for reference. For remaining objects, decide whether to accession or dispose.

Prior to presenting the object to the curator or curatorial committee, the object must be reviewed to determine if any federal or state laws regarding materials or origin affect the status of the object. Decision to accession or dispose should be made in accordance with the guidelines for accession or deaccession as outlined in the ASU Art Museum's policies.

#### *Accession the FIC object*

The object must be accessioned into the permanent collection following the same procedures that is outlined in the ASU Art Museum's accession's policy.

#### *Dispose of an undocumented or FIC object*

Undocumented and FIC objects are in their most sensitive moment when they are deaccessioned. It is imperative that the complete deaccessioning process in accordance with the ASU Art Museum's policy be used to dispose of it. The Director must be made aware if there is a risk of future claims against the museum and General Counsel should be advised.

## STAFF COLLECTION

The professional reputation of the ASU Art Museum is an asset and is reflected by the professional and ethical activities of its staff and volunteers. ASU Art Museum personnel should avoid the appearance of unethical, unprofessional, and potentially compromising practices that may cause the museum to lose credibility. In issues that are legally defined, the ASU Art Museum expects the employee to abide by the law, and in those cases where the legal limitations are unclear, professional and ethical behavior serve as a guide.

The collecting of objects is not in itself unethical, but accumulating a collection in an area associated with the employee's gallery-related duties raise ethical concerns. Every member of the ASU Art Museum staff is entitled to a level of personal independence consistent with professional and staff duties and responsibilities. However, as a person with a role of public trust, no member of the museum profession, museum volunteer, or trustee can be wholly separated from the institution of hire or other official affiliations.

Therefore, such persons must be concerned not only with personally motivated conduct and interests, but also with the way such actions might be construed by others. All personal collecting transactions, particularly when dealing with objects like those collected by the ASU Art Museum, require extreme discretion and employees should proceed cautiously by the following principles.

The museum recognizes the importance of private collecting as a way of promoting connoisseurship and enhancing knowledge and potential collection development. Care must be exercised, however, to assure that the museum's collecting needs take precedence over those of the individual. As such, the staff, volunteers, Collection Committee and Creative Impact Board of the ASU Art Museum should not compete or appear to compete with the museum for the acquisition of any object.

Toward that end, staff members should inform the Director if they intend to make a significant acquisition that falls within the scope of the museum's collections. A team consisting of the Director and the curators will determine if the object in question is desirable for the museum collection, and if so, the museum may purchase the object at cost within a period of one year. If the object is not appropriate for the museum collection, it should be indicated for the record that the object is not of interest to the museum. The Director should also inform the Dean of the Herberger Institute for Design and the Arts if they intend to make a significant personal purchase. This policy excludes objects that are readily available on the open market.

It is the responsibility of each ASU Art Museum employee, volunteer, committee and board member to exercise reasonable care to avoid conflicts of interest in activities relating to their positions at the ASU Art Museum.

Staff members who collect art objects in the same general categories collected by the museum must adhere to the following guidelines:

- When proposing any acquisitions or exhibitions, staff members will disclose any personal relationships or personal collection information.
- Staff members may not purchase objects deaccessioned by the museum. Museum volunteers may not purchase objects deaccessioned by the museum unless the same are offered at public sale or auction. No staff member or museum volunteer may trade an object from his or her personal collection for an object in the museum's collection. The museum will not purchase items from a staff member or museum volunteer unless



- the purchase has been approved in advance by the Collections Committee.
- Staff members and museum volunteers may not store objects from personal collections in the museum.
  - Objects belonging to staff members whose position in the museum can affect exhibition programming and/or content may not be included in personally curated exhibitions. In case where objects belonging to staff members are included in exhibitions that are not personally curated must remain anonymous lenders and they shall be labeled as “Private Collection.” Catalogs or publications of works from collections of staff members should be credited anonymously.
  - If a staff member decides to sell part or all of a personal collection, which is in an area of the museum’s collecting interest, the staff member must first offer the items to the museum as a gift or at fair market value. All such offers shall be documented.
  - Relatives must not engage in any transaction, on behalf of a staff member, which is prohibited by these guidelines. In addition, staff members should use their best efforts to urge members of their families to comply with these guidelines.
  - Museum staff is discouraged from bringing personal art objects into the workplace for non- museum related purposes. Should such a circumstance be unavoidable, staff must notify the Registrar. Staff members' personal art property brought into the must be registered with the Registrar's Department. An incoming receipt must be obtained from the Registrar upon delivery and must be issued an outgoing receipt upon an object's removal from the building.
  - The ASU Art Museum’s insurance policy is not applied to artworks belonging to staff.
  - Museum staff is discouraged from displaying personally owned art objects in their offices with the exception of artworks by children.

## **GENERAL PUBLIC IN-GALLERY PHOTOGRAPHY/FILMING AND SKETCHING**

### **Visitor photography**

Visitors are authorized to take photographs, using cell phone cameras, for personal use only. Hand-held, point-and-shoot, DSLR cameras, video cameras, flashes, and tripods of any kind are prohibited, unless permission is secured through the appropriate Museum department. To request permission to photograph or film, forms and procedural directions are available with security staff at the main Museum information desk or with the registrarial staff.

Once the form has been completed and submitted to the Registrar's Department, the request will be reviewed, and the requestor will be informed of the decision. If the request is approved, the Registrar's department will schedule a day and time for the photography/filming to take place.

A security staff member accompanies all individuals photographing/filming the collection. Flash bulbs, hand-held flash attachments separate from the camera and tripods are prohibited for non-commercial purposes. It is the responsibility of the curatorial and registrarial staff to alert security of any special photographic/film restrictions (i.e. loans). All photographs/films are subject to the reproduction restrictions outlined in the photograph permission forms. Depending on the intended use of the photograph/film, it is important that the requestor be informed about works of art protected under copyright laws.

Artworks must not be used as backdrops for posed photographs or films without permission of the Museum, artist, and lender (if applicable). Visitors and staff should be discouraged from taking photographs of individuals touching art or the appearance of touching art or jeopardizing or appear to be jeopardizing the welfare of an object.

All photography for publication purposes (including online publication) should go through the ASU Art Museum's Image Licensing processes.

### **In-Gallery Sketching**

Sketching from permanent collection artworks in pencil is allowed with permission from the appropriate Museum staff person and is subject to any restrictions of copyright. The use of other related dry materials, such as, pastel or charcoal must be requested in writing to the Registrar's Office and will be determined on a case-by-case basis.

## **LIBRARY AND VISUAL RESOURCE COLLECTION**

### **Library**

The museum library provides support to the museum staff and its affiliated research in the acquisitions, cataloging, display and publication of works of art. Materials will be acquired at the direction of the Director or Curators, which will develop areas of concentration reflecting and supporting the collection priorities and strengths of the museum's permanent collection.

The museum's library holdings are for museum staff and student interns. The library collection is non-circulating except for staff use and intern project research. Access will be according to established procedure.

### **Visual Resource Collection**

The museum slide collection and/or digital image archive shall document and support the permanent collection of the museum, its programs, temporary exhibitions and specified areas of emphasis or interest. The acquisition and disposal of slide library objects will be carried out by the Registrar after consultation with the appropriate Curator and with the approval of the Director. The slide collection is primarily for the use of the museum staff, interns and other volunteers of the museum. Material may be removed from the slide file by staff according to procedures established by the Registrar and authorized by the Director.

## CERAMICS RESEARCH CENTER ARCHIVES

### History

In 2002, the Susan Harnly Peterson Ceramic Research Archives at the ASU Art Museum Ceramics Research Center was established. The archive was founded with a major gift from Susan Harnly Peterson. Peterson dedicated her career to researching, writing, lecturing and teaching about ceramics. The archive includes much of her expansive personal collection of books, photographs, notes and pottery available to study. Of special interest is the extensive photographic collection of Shoji Hamada and Maria Martinez.

The Ceramics Research Center also holds the significant ceramic archives from The Studio Potter magazine, which document 30 years of creative activity in the field. Founded in 1972, the Studio Potter magazine, under Gerry Williams' editorial vision, was at the forefront of offering insightful writings on technology, criticism, aesthetics and history within the ceramics community. An intrepid traveler, Williams, along with his wife Julie, amassed a trove of oral histories, transcribed interviews, photographs and journals. Many artists in the archive are represented in ASU Art Museum's collection.

The Ceramics Research Center library collection houses over 3,000 titles of rare exhibition catalogues, books, periodicals and media. The collection includes personal library collections of Susan Peterson, Ralph Bacerra, Harry Dennis and James & Nan McKinnell.

### Statement of Purpose

The Ceramics Research Center Archive & Library is a research arm of the ASU Art Museum. The archives collect, preserve and provides access to two major archival collections documenting the history of studio ceramics.

The archive seeks to collect the types of material and papers that document and contribute to the success of ceramic artists. These materials include diaries, personal correspondences, slides, photos, videos, and other ephemera. Researchers can conduct preliminary research in the archives collections by consulting the finding-aid documents. The finding aids provide context and an overview for each processed collection. The library provides access to over 3,000 books and periodicals.

### Donations

Once items are accepted, they are considered ASU Art Museum property and the CRC reserves the right to determine the use, retention, location, preservation, digitization and all other considerations relating to the handling or disposal of gifts. Materials will only be added if they enhance the Library's current collection areas or needs. Any valuation or appraisal of donated items is the responsibility of the donor. IRS regulations strictly prohibit the Ceramics Research Center from providing any appraisal information. Please see IRS Publication 561, Determining the Value of Donated Property, or Publication 526, Charitable Contributions, for more information. These documents are available at <http://www.irs.gov/publications/>. A letter of acknowledgment will be provided to donors. If the donor provides an itemized list of materials, this will also be included with the acknowledgment. The CRC is pleased to provide bookplates for appropriate materials upon the request of the donor.

### Archive Care

#### Handling

Handling materials carefully extends the life of paper, photographs, and artifacts. Practices

which include the use of cotton gloves and pencils around archival materials, placing items on clean surfaces, and supporting upright file folders so they do not flop over, all extend the life of materials. Ink pens are not permitted in the archives. Photos or papers should not be piled up so that they bend. The work area should be clean and free from contaminants (i.e. food, hand lotions, and drinks). Post-it notes should not be used as they can leave an adhesive residue. Manuscripts and books must not be leaned on, written on, folded, traced over, or handled in any way that may damage them. Materials must lie flat on the tables; they may not be placed on laps, leaned on, written on, folded, traced from, or handled in any way likely to cause damage. Smoking, eating, and drinking are not permitted in the reading room. Researchers may remove only one folder at a time from the box. Researchers must preserve the existing arrangement of material within folders and boxes. If anything appears to be misfiled, call it to the attention of the staff, but do not rearrange it yourself. Researchers who notice damage to archival materials should bring it to the attention of the staff.

#### Lighting

Light levels will be monitored and kept at the minimal wattage to prevent fading.

#### Environment

Environmental conditions will be kept at safe levels. Stable temperature and humidity will be maintained and recorded by the Registrar's Office.

#### Storage

The CRC will employ best practices for storage of archival items, including the use of acid-free containers, folders, and copy paper, placing as many protective layers as possible between the environment and the material, and keeping items off the floor to prevent damage if moisture intrudes, or insect infestations occur.

#### Security

When the archives are not in use, the room should be locked to prevent unsupervised visitors. Documents may not be removed from the reading room without permission. Everything brought into the archive room is subject to inspection upon arrival and departure.

#### Access to Materials

Access to the CRC archives is granted by appointment only. The CRC reserves the right to set restrictions on access to and copying of archival materials. Students, collectors, museum curators and scholars can schedule appointments to examine specific works in the collection and related archival material.

#### Duplication

The CRC reserves the right to set restrictions on access to and copying of archival materials.

#### Fair use and Copyright

Copyright restrictions apply in different ways to different kinds of materials. Many of the documents and other historical materials in the archive may be in the public domain and may be reproduced and used in any way. There are other published and unpublished material in the archives carrying a copyright interest that must be used according to the provisions of Title 17 of the US Code. The archive issues a warning concerning copyright restrictions to every researcher who requests copies of documents. It is the responsibility of the researcher to properly use copyrighted materials and to clear copyright for works under copyright law.

## **POLICY COMPLIANCE, REVIEW, AND REVISIONS**

The ASU Art Museum is committed to openness and transparency in the creation and implementation of its policies. The museum's Code of Ethics, Collections Management Policy, and Collections Development Plan are living documents, subject to ongoing change and revision over time.

The importance and complexity of managing the Collections and works on deposit make it imperative that this policy be reviewed periodically, updated when necessary, and improved whenever possible. The Senior Curator and Registrar shall be responsible for monitoring compliance with the provisions of this Collections Management Policy. They shall report instances of non-compliance to the Director. Those individuals, with the assistance of the Collections Committee and appropriate staff members, shall review this policy for effectiveness and applicability.

The Senior Curator, Registrar, and Director are responsible for recommending changes to the Collections Management Policy to keep the document current. Staff recommendations for changes should be made to the Registrar who will consult with appropriate administrative and curatorial staff. Any member of the Collections Committee may recommend changes to the approved policies for consideration and review.

## **GLOSSARY**

**Abandoned Property:** Objects within the museum lacking clear title such as unclaimed loans, the owners of which are unknown or cannot be located.

**Accession:** (1) [noun] An object that has been accepted into the museum's collections. (2) [verb] The formal process used to accept and record an object into the museum's collections.

**Accessioning:** The act of recording/processing an addition to the permanent collection; one or more objects acquired at one time from one source constituting a single transaction between the museum and a source or the transaction itself.

**Accession Number:** The unique identification number assigned and affixed to each object in the Museum's collections.

**Acquisition:** An object that has been accepted into the museum's collections.

**Appraisal:** A valuation of property by an authorized, licensed, and knowledgeable third-party person.

**Bequest:** Property, the ownership of which is transferred by a will or formal agreement through the University Foundation.

**Catalog:** (1) [noun] A collection of records that classifies and describes objects in the museum's collections. (2) [verb] The act of creating a record that classifies and describes an object in the museum's collection.

**Collections Committee:** A group of persons which makes recommendations on proposed acquisitions that have values at or above certain set amounts, and which also gives advice on works that are proposed for deaccessioning.

**Collections Management/Stewardship:** Practices and procedures that prescribe the prudent acquisition, care, display, documentation, loan, preservation, security, disposal of, and accountability for, collection objects.

**Collection Object:** an object that has been or will be accessioned into the permanent collection

**Condition Report:** A form completed upon examination of an incoming or outgoing object that notes the physical condition of the work.

**Conservation:** Planned care of an object, and its environment, to mitigate deterioration, destruction, or neglect conducted by a trained professional.

**Credit line:** The wording by which a lender, donor, or funding source is officially acknowledged.

**Creative Impact Board:** The group of persons, appointed by the ASU Art Museum, which convenes periodically and serves to support the museum's mission, functioning as an extension of the museum's efforts in building support and audience. Creative Impact Board members serve as community liaisons between the community and the museum.

**Deaccession:** (1) [noun] An object that has been permanently removed from the Museum's collections. (2) [verb] The formal process used to permanently remove an object from the

museum's collections.

**Deed of Gift:** A form, signed and dated by a donor and countersigned and dated by the museum Director, that transfers legal title of a donated object to the museum.

**Disposal:** The physical act of removing a deaccessioned object from the museum's collections.  
**Donation:** See "Gift".

**Exchange:** The transfer of ownership of an object(s) from one institution to another institution in return for other object(s) being given in reciprocation.

**Exhibition:** The presentation of ideas through the display of objects with the intent of educating the viewer.

**Facility Report:** A document that provides information regarding building construction and configuration, environmental controls, fire detection and suppression systems, security measures, staffing, and art handling procedures and that is used to evaluate institutions as potential borrowers of objects.

**Fake:** See "Forgery."

**Forgery:** An object that was intentionally made or sold for the purpose of defrauding a buyer; synonymous with the term "Fake".

**General Conditions Governing Loans:** A document outlining the conditions under which an object will be lent or borrowed; used in conjunction with wording specified in a Loan Agreement form.

**Gift:** Something voluntarily transferred without compensation by a donor to the museum.

**Incoming Loan:** An incoming object placed in the temporary custody of the museum (not involving change of ownership) for display, special exhibitions, research, conservation assessment or treatment, or acquisition approval.

**Incoming Receipt:** A form which is used when an object is received by the museum; it records information on the object, its owner, date of receipt, condition, and placement of insurance liability.

**Insurance Valuation:** The monetary value (usually fair market value) of an object used for insurance purposes, generally established by the owner of the work (unless appraised by a licensed appraiser).

**Inventory:** The act of physically locating objects for which the museum is responsible and comparing them with museum records.

**Loans:** Temporary transfers of collection objects from the museum or temporary transfers of similar objects to the museum for stated museum purposes as formalized by a written loan agreement; the transfer of custody does not involve a change of ownership.

**Loan Agreement Form:** A form used between a lender and a borrower that identifies the lender, specifies the object(s) to be lent, and outlines the conditions of the loan and the respective



responsibilities of the lender and borrower.

**Loan Number:** The unique identification number assigned to an incoming loan upon receipt of the work.

**Long-term Loan:** (1) An incoming loan to the museum for a period of one year or more (with the exception of loans for special temporary exhibitions); (2) An outgoing loan (with the exception of loans for special temporary exhibitions) lent for a period of one year or more.

**Museum Staff:** Full and part time paid employees of the museum.

**Outgoing Loan:** An object in the museum's collections, or on long-term loan to the museum, which is lent to a borrower (not involving change of ownership), generally for the purposes of display or special exhibition.

**Outgoing Receipt:** A form which is used when an object is released from the custody of the Museum; it indicates the object involved, borrower information, dates of loan period, date of receipt by the borrower, and placement of insurance liability.

**Permanent (accessioned) Collection:** Objects acquired by the museum through gift, purchase, bequest, transfer, or exchange that are to be retained for the long term. Designates all works of art owned by the museum as part of its permanent collection

**Preservation:** The act of keeping an object and safeguarding it from any harmful changes.

**Promised Gift:** An object in the museum's custody considered a loan until title has been passed to the museum

**Provenance (or Provenience):** The origin, source, and ownership history of an object. Provenience refers to the archaeological context and associations of an object, provenance to that object's ownership, source, custody and history.

**Purchase:** The act of obtaining ownership of an object by paying money for it.

**Record:** The documents and information pertaining to the receipt, acquisition, management, and disposition of an object in the museum's custody.

**Repatriation or Restitution:** The process of returning an object to the people or nation that holds legal title, or which otherwise has a legitimate claim to the work. Repatriation generally refers to return to a sovereign entity or community; restitution refers to return to an individual.

**Reproduction:** An object that was made or sold for the purpose of reproducing an original object but not with the intent to defraud a buyer.

**Restoration:** The act of returning an object to its presumed original appearance and condition by removing later additions, replacing missing parts, cleaning, inpainting, etc. by a trained conservator. See also Treatment.

**Rights and Reproduction Request:** A form to be completed by an applicant for the purchase of photographic images of objects in the museum's collection and/or for permission to reproduce such images in a publication or other form. The form records information on

the applicant and the intended use of the photographic image and provides rules governing rights and reproductions issues.

Risk Management: A program of practices and procedures to control losses and minimize damage to objects for which the museum is responsible.

Solander Box: Trade name for a type of large, flat storage box with a hinged lid, typically used for storage of works on paper.

Temporary Deposit Object: An object that is not owned by the museum, but is left temporarily in the museum for other than loan purposes (i.e. attribution, identification, or gift or purchase consideration)

Title: The legal right to possess an object. Possessing "good title" to an object is understood to mean that the object is free of all liens, encumbrances, and claims of any kind.

Touring/Traveling exhibitions: Objects collected by the museum curators for loaned exhibitions; usually borrowed from other sources, private and institutional, and consolidated at the museum for exhibition and traveling exhibition tours

Transfer: The conveyance of ownership of an object from one entity to another.

Treatment: The act of returning an object to its presumed original appearance and condition by removing later additions, replacing missing parts, cleaning, inpainting, etc. by a trained conservator. See also Restoration.

Unaccessioned Object: An object that is owned by the museum but not accessioned into the permanent collection; primarily used for study collection and low security loan venues.

Wall-to-Wall Fine Arts Insurance: Insurance that covers an object for loan to a borrower (including transits) from the time it leaves its normal place of rest under a lender's care and control until the time it returns to that normal place of rest.