

COLLECTIONS MANAGEMENT POLICY
DePauw University

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GALLERY/COLLECTIONS STATEMENT

I. Mission Statement

The educational mission of the galleries and collections at DePauw University (herein simply referred to as the “Gallery Program”) is to inspire and engage diverse audiences through our collections, exhibitions and public programming, and to stimulate the spirit of inquiry through a variety of learning styles. As part of an institution of higher learning, we are dedicated to providing educational programming that will enhance the cultural life of the immediate community by contributing to the educational enrichment of students, faculty members and the general public.

II. Governance

As a unit of the University, the Gallery Program has as its official governing authority the DePauw University Board of Trustees. The Director/Curator reports to the Vice President for Academic Affairs (VPAA) who serves on behalf of the DePauw University Board of Trustees and the President of DePauw University to oversee the affairs of the Gallery Program. In turn, the Director/Curator works closely with Gallery Program staff and seeks counsel from members of advisory bodies to develop and refine the mission, vision, and goals and to ensure their implementation.

All those who work for or on behalf of the Gallery Program understand and support its mission and public trust responsibilities. The Gallery Program and its physical, human and financial resources are developed, maintained, protected, and interpreted in support of this mission. The development and preservation of the collection and its use to support the educational goals of teaching and research are cardinal responsibilities of the galleries and collections program at DePauw.

The Gallery Program has written policies that govern its operations. These policies, approved by the Vice President of Academic Affairs representing the governing authority, support the mission, vision and goals of the gallery and collections as defined in its long-range plan. Members of the governing authority, staff, advisory bodies and volunteers of the gallery must be united in their commitment to the institution’s purposes and responsibilities as reflected therein.

III. Scope of Collections

The Gallery Program’s collection consists of approximately 3,300 fine art and ethnographic objects. Spanning the history of art, the University’s holdings are especially strong in Asian art (Japan, China, Korea, Tibet and Nepal); African art; pre-Columbian ceramics; American art of the 19th and 20th-centuries; regional art from the late-19th and early-20th centuries; modern and contemporary art; and works on paper, in particular fine art prints and photographs.

IV. Collections Statement

The purpose of the Gallery Program’s collection is to provide a rich and diverse resource of works of art and objects of cultural significance, both contemporary and historical, that foster discussions, exhibitions, teaching and research across disciplines. Special attention is given to works of artistic and/or historical significance, cultural diversity, and relevance to the critical issues of our time. The Gallery Program collects works that enrich and enhance the teaching mission of DePauw and are utilized for exhibition, teaching, or research.

V. Collection Categories

This document is intended to outline the four types of collections that are managed and maintained by the Gallery Program staff at DePauw University.

DePauw Permanent Collection

Fully accessioned, documented, and cataloged objects of artistic, cultural or historical significance, and objects of high quality that are representative of the diversity inherent in the mission of the Gallery Program. These collections are used for research, exhibitions, and loans and are given the highest level of care and protection. The services of a professional conservator would be required to treat works in this category.

- Original prints, drawings, paintings, sculpture, photographs, and other works of historical/art historical significance
- Portraits of past trustees, presidents, and individuals related to the history of DePauw University

Education Collection

Accessioned objects that may be partially or fully cataloged and used for interpretation, participatory exhibitions, educational programs, and hands-on learning. While these objects receive a number for inventory and tracking purposes, they may not be fully accessioned into the collection and can be removed if damaged or deemed no longer relevant for faculty/student use. These objects are given all reasonable care but may be treated/repared by Gallery Program staff if deemed appropriate.

- Ex: Reproduction prints and posters, tourist art, or historic photos with no provenance
- Hands-on materials like tea sets and calligraphy ink/brushes

Campus Art Collection

Accessioned objects that may be partially or fully cataloged and used for display/décor on campus. Conservation/restoration is on a case-by-case basis. Works will have numbers assigned for tracking purposes, but may not necessarily be fully cataloged into the database.

- Artwork executed by studio faculty and DePauw University alumni
- Furniture or other articles historically owned/exhibited by the University (the gallery maintains records, but is **not** responsible for up-to-date inventory)
- Works purchased specifically for display on campus or as décor

Non-accessioned Collection

Some works may not be appropriate for inclusion in the three collections listed above. However, it may still be desirable to track non-accessioned objects with a catalog number for inventory purposes. These objects will be assigned a sequential “NA” number, but are not cataloged.

- Ex: paperweights
- Other gifts/donations not suitable for inclusion in the other collections, but which still warrant inventory and tracking

COLLECTIONS COMMITTEE

Purpose of the committee:

- Approve works for inclusion in the DePauw University art collection
- Approve deaccessions from the collections

Rationale for committee formation:

- Common practice at all collecting institutions
- Removes curatorial bias from the decision-making process
- Creates a mechanism for preventing gifts that may produce undesirable consequences in the long term (ex: restricted gifts, works in poor condition, oversize works with no appropriate storage/display space, etc.)

Committee approval process:

1. Registrar completes accession/deaccession proposal form
2. Registrar circulates paperwork among committee members via e-mail, along with curator's recommendation
3. Majority of members approve/deny request via e-mail

Curatorial limitations:

The university curator may purchase artwork/objects for the university art collection without committee approval if the total purchase price is under \$1,000. Purchases for the collection in excess of \$1,000 must be approved by the collections committee in advance.

Members:

- 1 Chair of Art and Art History
- 1 Art and Art History Faculty
- 1 Development Staff (appointed by VP of Development)
- 1 University Curator
- 1 University Registrar
- 1 University Archivist

*The committee shall also convene once every fall semester to discuss the state of the university art collection.

**Anticipated workload for all committee members is 4-8 hours per academic year, plus 1-2 hours during the summer months (via e-mail).

ACQUISITIONS

I. Acquisition

Acquisition is the process of acquiring an object(s) or collection for the collections of the Gallery Program. Object(s) or collections usually are acquired through donation, purchase, transfer from or exchange with another institution, or bequest. Acquisition, except as approved in writing by the Director/Curator, does not imply accessioning, but is a necessary prerequisite for accessioning. Acquired objects or collections are recommended for accessioning by the Director/Curator.

Certain state, federal, and international statutes and laws are in existence that may effect the acquisition of certain objects. In all cases, the Gallery Program acts in accordance with those statutes and laws. Additionally, the Gallery Program bases its acquisition and accession policy statements and procedures on the highest ethical standards as set out in its own Code of Ethics. This Code is based on national and international Codes of Ethics for museums and ensures that the Gallery Program operates in all respects to the highest professional standards.

The following policy statements support an attitude of responsible collections management. They provide guidance for acquisition for authorized Gallery Program and University personnel. Adherence to these statements 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.

The following policy statements are also guided by:

- The UNESCO Convention on the Means of Prohibiting and Preserving the Illicit Import, Export and Transfer of Ownership of Cultural Property of 1970 (accepted by the United States in 1983)
- The Association of Art Gallery Program Directors (AAMD), "Report of the AAMD Task Force on the Spoliation of Art during the Nazi/World War II Era (1933-1945)," 1998
- The American Association of Gallery Programs (AAM), "Code of Ethics for Gallery Programs," 2000
- The American Association of Gallery Programs (AAM), "Guidelines Concerning the Unlawful Appropriation of Objects During the Nazi Era," 2001
- The Association of Art Gallery Program Directors (AAMD), "Report of the AAMD Task Force on the Acquisition of Archaeological Materials and Ancient Art," 2004

I. As a fundamental axiom for acquisition, the Gallery Program categorically endorses the concept that responsibility for the physical safety of the object begins with acquisition.

II. All potential acquisitions must be evaluated in terms of the goals, purpose, mission, and scope of the Gallery Program, and the educational aims of the University, and must fall within financial and physical limitations of the institution.

III. All potential acquisitions must be evaluated by the following criteria:

- a. Documentation as to origin, previous ownership, use, and pertinent

classification information.

b. Ability of the Gallery Program to properly maintain and house the objects and associated documentation.

c. Relevance of acquisition to the mission statement and scope of collections of the Gallery Program, and its ability to enhance collections.

d. Legal and ethical standards governing possession and use of objects. The Gallery Program will not knowingly accept any object or collection acquired by either illegal or unethical means.

e. Willingness of the donor (owner) to transfer complete ownership (provide clear title) to the Gallery Program without restrictions, limitations, or conditions. Transfer of legal title is through a signed deed of gift between the Gallery Program and owner that identifies the owner, the Gallery Program, and all objects for which ownership is transferred.

f. Intellectual Property consideration.

IV. The Gallery Program will acquire no object(s) or collection, by any means, for which a valid title cannot be obtained. It is critical that clear title is established, to the best knowledge of all parties, prior to acquisition.

V. Collections care begins with acquisition. It is the responsibility of the Gallery Program Registrar and the Director/Curator as appropriate to ensure that preventive conservation and collections management best practices are followed.

VI. Restrictive or conditional donations will not be accepted. Restrictive or conditional donations will be considered only under extraordinary circumstances and when the long-term advantage to the Gallery Program is unequivocal. Any consideration of such donations must be accompanied by a legal document that conveys any restrictions or conditions. Fine arts object(s) executed after January 1, 1978 that are subject to the Copyright Act of 1976 (17 U.S.C. §§ 101-702) are considered for acquisition only after a thorough review of copyright restrictions.

VII. For the purpose of acquisition, the Director/Curator is relied upon for a judgment of value and provenance, and their determination is final.

VIII. The Gallery Program 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, or refer an appraiser to 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 Gallery Program 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.

IX. Collections of objects acquired through purchase are the property of the Gallery Program, are accessioned, and all bills of sale and appropriate records are kept by the Gallery Program.

X. Acquisitions of the Gallery Program are the property of the University. The Gallery Program is not legally bound to acquire or consider for accession objects that are acquired by the University on behalf of the Gallery Program without prior agreement.

XI. The Gallery Program does not acquire object(s) or collections of questionable origin (legal or ethical), nor does the Gallery Program exhibit or otherwise allow the utilization of such object(s) or collections.

XII. The acquisition of cultural property of foreign countries is to be guided by the policies of the 1970 UNESCO Convention, the "Guidelines Concerning the Unlawful Appropriation of Objects During the Nazi Era, 2001," and the "Report of the AAMD Task Force on the Acquisition of Archaeological Materials and Ancient Art," 2004.

XIII. Certain works of art deemed inappropriate for accession into the permanent collection may be accepted as gifts for study purposes, as incidental decoration for public or office spaces, or as non-accessioned unrestricted gifts that may be sold. These works are not formally accessioned, but the Registrar tracks their status as non-accessioned acquisitions.

XIV. The Gallery Program does not acquire personal memorabilia, nor does the Gallery Program accept like material from the University, unless the material has general relevance to the mission and scope of the Gallery Program.

XV. Objects bequeathed to the Gallery Program must be approved for acquisition prior to the Gallery Program being designated as beneficiary. All objects bequeathed to the Gallery Program are subject to the Acquisition and Accession policy defined in this document. The Gallery Program shall observe appropriate confidentiality with respect to objects acquired through bequest. The Gallery Program is not legally bound to acquire objects that are bequeathed to it, unless by prior agreement.

XVI. Donors of acquisitions must be made to understand that only the Director/Curator of the Gallery Program is 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/Curator of the Gallery Program to determine appropriateness to collection needs and possible utilization potential prior to any commitment or agreement by the University. University acquisitions are reviewed in accordance with the loan qualifications and conditions as outlined in the Loans section of this Policy and as defined in the Loan Procedures segment of the Collections Management Procedures document. Donors also must understand that while the fiduciary responsibility for the donated object(s) rests with the University, the management of such object(s) is under the control of the Director/Curator of the Gallery Program.

XVII. The Director/Curator and personnel appointed by the Vice President for Academic Affairs shall function as the Acquisitions and Accessions Review Committee. The Director/Curator has final authority regarding acquisitions.

XVIII. All items acquired for the permanent collections of the Gallery Program will be accessioned in a timely manner.

IX. The Gallery Program maintains in the Registration Division a detailed record-keeping system of all objects acquired or received by any approved means into its care.

XX. Record keeping begins with acquisition and is the responsibility of the Gallery Program Registrar and Director/Curator as appropriate. The kinds of records include acquisitions, accessions, catalog, inventory, loan, insurance, condition report, treatment forms, field forms, photo documents (film, digital images, video recordings), and business records. Records are

both paper documents and electronic data entry. All computerized records are updated and a copy stored at an off-site secure facility, as are copies of accession records. Records are housed in appropriate cabinetry, file, or refrigerated unit.

XXI. Materials suitable for deposition in the comparative collections of the various divisions for in-house research and education are acquired and accessioned. These collections usually are not available for consumptive use.

XXII. Donor information and credit is maintained as part of the acquisition file, the accession file, and on the catalog record. It is not used as part of labeling while the object(s) is on exhibit without the prior signed consent of the donor.

XXIII. Because the Gallery Program 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 Gallery Program, once accessioned, are subject to the Deaccessioning section of the Collections Management Policy, and except as specifically stated, no object(s) is sold, traded, returned to donor, or otherwise removed from the care and protection of the Gallery Program.

XXIV. 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 Gallery Program and repatriated, as per the specific statute or law. The Gallery Program 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.

XXV. Per AAM best practices, object(s) deaccessioned from the university art collection will not be returned to the donor or heirs.

II. Antiquities and Ancient Art

The Gallery Program is committed to the ethical and responsible acquisition of works of art. The Gallery Program's goal is to preserve, display, and interpret our shared cultural heritage in the interests of the public.

I. The item to be acquired must have free and clear title. The Gallery Program will require sellers, donors, and their representatives to provide all available information and documentation, as well as appropriate warranties regarding the origins and provenance of a work of art offered for acquisition.

II. The acquisition of cultural property of foreign countries is to be guided by the policies of the 1970 UNESCO Convention and the Report of the AAMD Task Force on the Acquisition of Archaeological Materials and Ancient Art, 2004. The Gallery Program will not accept or purchase an item known to have been "stolen from a museum, or a religious, or secular public monument or similar institution" (Article 7b of the Convention) or known to have been part of an official archaeological excavation and removed in contravention of the laws of the country of origin.

III. The Gallery Program will comply with all applicable local, state, and federal U.S. laws, most notably those governing ownership and title, import, and other issues critical to acquisition decisions. The law relevant to the acquisition of archaeological materials and ancient art has become increasingly complex and continues to evolve. Since the status of a work of art under

foreign law may bear on its legal status under U.S. law, it is important to be familiar with relevant U.S. and foreign laws before making an acquisition.

IV. The Gallery Program will only acquire objects that have been rigorously researched. Such research will include, but will not necessarily be limited to, determining:

1. the ownership history of the object;
2. the countries in which the object has been located and when;
3. the exhibition history of the object, if any;
4. the publication history of the object, if any;
5. whether any claims of ownership of the object have been made;
6. whether the object appears in relevant databases of stolen works; and
7. the circumstances under which the object is being offered to the Gallery Program; and
8. documentation that shows that the object was exported from its country of origin before 1970.

V. The Gallery Program will make a concerted effort to obtain accurate written documentation with respect to the history of the object, including import and export documents from all parties involved in the transaction. The Gallery Program should always obtain the requisite import documentation when the object is being imported into the United States in connection with its acquisition by the Gallery Program.

VI. Should any of the research cited above demonstrate that the object is known to have been “stolen from a museum, or a religious, or secular public monument or similar institution” (Article 7b of the Convention), or from an individual or family collection, or “known to have been part of an official archaeological excavation” or other repositories either within or without the United States “and removed in contravention of the laws of the country of origin,” the Gallery Program will not acquire the object.

VII. However, even after rigorous research, it may not be possible to obtain sufficient information on the recent history of a proposed acquisition or to determine securely whether the acquisition would comply with applicable law and the aforementioned Ethics and Guidelines. In such cases, the Gallery Program must use its professional judgment in determining whether to proceed with an acquisition, in accordance with the Principles outlined above, recognizing that the work of art or object, the culture it represents, scholarship, and the public may be served best through the acquisition of the work of art by the Gallery Program, which is dedicated to the conservation, exhibition, study, and interpretation of works of art. Such antiquities should be recommended for acquisition for the following reasons:

- The object is in danger of destruction or deterioration.
- The acquisition would make the object publicly accessible, providing a singular and material contribution to knowledge, as well as facilitating the reconstruction of its provenance, thereby allowing possible claimants to come forward.
- The object has been outside its probable country or countries of origin for a sufficiently long time (at least 10 years) and its acquisition would not provide a direct, material incentive to looting or illegal excavation.

VIII. Sellers, donors, and their representatives must provide all available information and documentation, as well as appropriate warranties regarding the origins and provenance of an object offered for acquisition.

IX. Once an acquisition has been accessioned, the Gallery Program shall publish promptly, in

print or electronic form, an image (or representative images in the case of large groups of objects) and relevant provenance information, which will thus be readily available to an international audience.

X. If the Gallery Program gains information that establishes another party's claim to an object acquired, even though this claim may not be enforceable under U.S. law, the Gallery Program shall seek an equitable resolution with the other party. Possible options that shall be considered include: transfer or sale of the object to the claimant; payment to the claimant; loan or exchange of the object; or retention of the object.

XI. Competing claims of ownership that may be asserted in connection with objects in the Gallery Program's custody shall be handled openly, seriously, responsively, and with respect for the dignity of all parties involved. Where unethical collecting practices are alleged, verification of the facts is necessary before a judgment or condemnation is appropriate.

III. Nazi-era Provenance

The ethics and guidelines outlined above are equally applicable to objects with Nazi-era provenance. However, the principles guiding the acquisition of objects falling into this category are here treated separately in order to ensure that the Gallery Program shall take all reasonable steps to resolve the Nazi-era provenance status of objects before acquiring them into its collection whether by gift, bequest, purchase, or exchange.

I. Standard research on objects being considered should include a request that the sellers, donors, or estate executors offering an object provide as much provenance information as they have available, with particular regard to the Nazi era.

II. Where the Nazi-era provenance of a proposed acquisition is incomplete or uncertain, the Gallery Program shall consider what additional research would be prudent or necessary to resolve the Nazi-era provenance status of the object before acquiring it. Such research shall involve consulting appropriate sources of information, including available records and outside databases that track information concerning unlawfully appropriated objects.

III. In the absence of evidence of unlawful appropriation without subsequent restitution, the Gallery Program may proceed with the acquisition. Currently available object and provenance information about any covered object shall be made public as soon as practicable after the acquisition.

IV. If credible evidence of unlawful appropriation without subsequent restitution is discovered, the Gallery Program shall notify the donor, estate executor, or seller of the nature of the evidence and shall not proceed with acquisition of the object until taking further action to resolve these issues. Depending on the circumstances of the particular case, prudent or necessary actions may include consulting with qualified legal counsel and notifying other interested parties of the Gallery Program's findings.

V. It is acknowledged by the AAM that under certain circumstances acquisition of objects with uncertain provenance may reveal further information about the object and may facilitate the possible resolution of its status. In such circumstances, the Gallery Program may choose to proceed with the acquisition after determining that it would be lawful, appropriate, and prudent and provided that currently available object and provenance information is made public as soon as practicable after the acquisition.

VI. The Gallery Program shall document its research into the Nazi-era provenance of acquisitions.

VII. Consistent with current practices in the museum field, the Gallery Program shall publish, display, or otherwise make accessible recent gifts, bequests, and purchases, thereby making all acquisitions available for further research, examination, and public review and accountability.

VIII. The Gallery Program shall address claims of ownership asserted in connection with objects in its custody openly, seriously, responsively, and with respect for the dignities of all parties involved. Each claim shall be considered on its own merits.

IX. The Gallery Program shall review promptly and thoroughly a claim that an object in its collection was unlawfully appropriated during the Nazi era without subsequent restitution.

X. In addition to conducting its own research, the Gallery Program should request evidence of ownership from the claimant in order to assist in determining the provenance of the objects.

XI. If the Gallery Program determines that an object in its collection was unlawfully appropriated during the Nazi era without subsequent restitution, the Gallery Program shall seek to resolve the matter with the claimant in an equitable, appropriate, and mutually agreeable manner.

XII. When appropriate and reasonably practical, the Gallery Program shall seek methods other than litigation (such as mediation) to resolve claims that an object was unlawfully appropriated during the Nazi era without subsequent restitution.

ACCESSIONS

Accessioning is the procedure that is initiated by the transfer of clear title, and that officially incorporates objects into the permanent collections of the Gallery Program. Title is considered to be transferred when the Gallery Program 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.

Stewardship is transferred but not ownership. Objects are not incorporated into the Gallery Program 's collections until they are accessioned. Upon accessioning, the Gallery Program assumes the obligation for the proper care and management of the object(s).

Accessioning provides an inventory of objects owned by the Gallery Program, and is a function of the Gallery Program Registrar.

I. All items acquired for the permanent collection of the Gallery Program will be accessioned in a timely manner.

II. Complete records of the accessioned holdings of the Gallery Program are maintained by the Registrar. Once an object(s) or collection is reviewed by the Acquisitions and Accessions Review Committee, approved by the Director/Curator, and a signed deed of gift or receipt, in the case of purchased objects, is received, then the object(s) or collection is accessioned by the Registrar into the collection. Accession numbers document Gallery Program ownership or stewardship and are an inventory control device for the Registrar.

III. The accession number system utilized by the Gallery Program is alpha-numeric and includes the calendar year of acceptance, followed by a number indicating the order of acceptance. The calendar year is written in full, and the number of order of acceptance is separated by a period from the year (e.g., 2000.1). Each accession, whether it consists of a single object or collection of objects, is assigned one unique accession number.

IV. Accessioning is the responsibility of the Registrar, and only the Registrar has the authority to assign accession numbers. It is the responsibility of the Director/Curator to provide all acquisition and identification documentation to the Registrar.

V. The Collections Committee has final authority regarding accessions.

VI. 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 Gallery Program. Ownership of an undocumented objects cannot be assumed and they cannot be disposed of or accessioned. These objects are abandoned property and the Indiana law (Title 32, Article 34, Chapter 5) for museum abandoned property and old loans must be followed in order to gain clear title. Once clear title is established, the objects undergo acquisition review that accompany accessions are:

a. A signed deed of gift for those objects donated to the Gallery Program; proof of ownership for those objects purchased by the Gallery Program; or a letter from the trading/exchanging Institution transferring title of the object(s) to the Gallery Program is required.

b. A complete record of all correspondence and transactions involving the accession includes:

1. Name and address of the seller or trading/exchanging institution.

2. Copy of the permit for field-generated collections from foreign countries.
3. Import and export papers for object(s) or collections from foreign countries.
4. Bill of sale and bill of lading.
5. Any gift restrictions.
6. Copyright considerations.
7. Artist's rights considerations.
8. Provenience information.
9. History of object(s).
10. Dates or ages of object(s).

c. Black and white or color photographic images, digital images, or video recordings with the assigned accession number visible either in the photograph(s) or inscribed on the face of the photograph(s) are required for designated objects. This requirement is to include all type specimens, all works of art, all ethnographic material, significant historical costumes and objects, appropriate archaeological objects, and other objects selected by the Director/Curator in consultation with the Registrar.

DEACCESSIONS

Deaccessioning, when carried out in an appropriate manner, is an integral part of museum professional practice. This view is endorsed by the Gallery Program 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 is restricted in use.

The Gallery Program 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. Deaccessioning permanently removes an object from the collections through donation, transfer, exchange, sale, repatriation, loss from collections, deterioration beyond repair, and loss through natural disasters, and allows the transfer of unrestricted title to the receiving agency.

As the Gallery Program is concerned for the preservation of objects in the public trust, written evidence is required that appropriate care and maintenance will be provided 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 Gallery Program's holdings for at least seven years before it can be considered for deaccessioning, unless otherwise regulated by state and federal law.

I. A number of reasons create the need for careful removal of properly reviewed objects from the Gallery Program collections. The deaccessioning of any object, for whatever reason, is of primary importance to the Gallery Program. The only material considered for deaccession is that to which the Gallery Program has clear title.

II. No object is deaccessioned and disposed of by transfer, exchange, sale, or destruction, or in any way removed from the Gallery Program records without careful review, evaluation by Gallery Program staff, and documentation of clear title.

III. The Collections Committee also functions as the Deaccessions Committee. Initial recommendations in writing come from the appropriate Gallery Program staff member.

IV. 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 Gallery Program's collections.

V. The decision to deaccession is made based on, but not limited to, the following guidelines. These guidelines assume that all objects currently are accessioned and that the Gallery Program has clear and unrestricted title:

a. Objects lacking provenience or location information that are not significant or useful for

research, exhibit, or educational purposes in and of themselves.

- b. Objects that have been determined not to be authentic.
- c. Objects that have limited or no value to the Gallery Program because of redundancy in the collection.
- d. 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 Gallery Program will respond accordingly.
- e. Objects that do not relate to the stated mission of the Gallery Program. Objects that do not fit the stated scope of collections.
- g. 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.
- h. Objects reported as missing or stolen.
- i. Objects that have been stolen and for which an insurance claim has been paid to the Gallery Program.
- j. Objects used in education programs.
- k. Objects that were accessioned erroneously into the collections.

VI. The preferred method of disposal is 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 Gallery Program requires evidence that proper care will be provided for the objects.

VII. If transfer is not feasible, objects may be sold through standard state procedures. Under no circumstances will ethnographic objects be sold.

- a. In instances of sale, no member of the University Board of Trustees, University staff, Gallery Program staff, faculty, students, volunteers, or members of Gallery Program advisory committees, will be eligible to purchase deaccessioned items. Under no circumstances will this restriction be waived.
- b. **Money acquired from the sale of the object(s) is used solely to obtain objects for the collection of the Gallery Program. None of the revenue generated will be used to fund operating costs or salaries.**
- c. Funding for newly acquired and accessioned objects are attributed to the original donor(s).

VIII. If a suitable recipient for a proposed deaccession and disposal through transfer, exchange, or sale cannot be found, the Gallery Program must keep and maintain the objects until such time as a suitable recipient is found.

IX. Objects that have decomposed must be destroyed in an appropriate manner.

CATALOGING

“Cataloging” is to identify and describe in detail through methodical classification 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 Gallery Program maintains a unified cataloging system, with cross-reference between accession and catalog numbers. That system is electronic, with collection records backed-up on a periodic basis. Terminology is standardized and codes are not used. The catalog records both intrinsic and associational information in a standard format. The standardized categories basic to all collecting divisions are supplemented by additional categories that customize the catalog to each division.

I. All accessioned collection objects are cataloged in a timely manner.

II. Complete records of the cataloged holdings of the Gallery Program are maintained in the Registration division. Catalog numbers document classification and scholarship and are an inventory control device for the Gallery Program Registrar.

III. The catalog number system utilized by the Gallery Program is alphanumeric and includes the calendar year of acceptance, followed by a number indicating the order of acceptance. The calendar year is written in full, and the number of order of acceptance is separated by a period from the year (e.g., 2000.1). Each accession, whether it consists of a single object or collection of objects, is assigned one unique accession number. The catalog number is written in full on the object.

IV. Cataloging is the responsibility of the Gallery Program Registrar, and only the Gallery Program Registrar has the authority to assign catalog numbers within the appropriate collecting division.

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

VI. Campus art objects do not require the full breadth of cataloging detail in the electronic database system; however, campus art object records should, at a minimum, include: object ID, accession information, artist, title, media, date, dimensions, location and inventory information, and a photograph. Additional metadata (i.e., search terms) may be assigned at the Registrar’s discretion.

VII. Non-accessioned objects (i.e., hands-on “disposable” teaching collection and exhibition props) shall be clearly identified with permanent markings as “not accessioned” so as to differentiate these objects from permanent collection and campus art objects. These objects need not be cataloged in the electronic database or paper record system.

INVENTORY

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

I. The Gallery Program practices four types of inventory: accessions, comprehensive, spot-check, and relocation.

a. Each accession must have an accounting of the incoming objects and documentation to provide a baseline. Accessions inventory is the responsibility of the Gallery Program Registrar.

b. A comprehensive inventory is conducted once every 5 years accounting for all objects.

c. 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 Gallery Program Registrar.

d. A relocation inventory is conducted at any time an object or collection is moved.

Relocation inventory is the responsibility of the Gallery Program Registrar.

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 Gallery Program (outgoing) to another institution or to the Gallery Program (incoming). All loans are for a defined period of time and for the stated purposes of exhibition, research, education, or inspection. Third party or permanent loans and commercial use of loaned materials is prohibited.

I. Loans are by authority of the Director/Curator and effected through the Gallery Program Registrar. Loans are initiated by the Director/Curator and transmitted in writing for processing to the Gallery Program 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 with a copy in the Director/Curator's files. It is the responsibility of the Gallery Program Registrar to notify the Director/Curator of the return and completion of a loan. The Gallery Program Registrar establishes the procedures for packing and transportation of all loans.

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

III. The loan number system utilized by the Gallery Program is alpha-numeric and includes the letter L (for loan), followed by the calendar year of the loan, followed by a number indicating the order of loan. The calendar year is written in full, and the number of order of acceptance is separated by a period from the year (e.g., L2000.1). Each loan, whether it consists of a single object or collection of objects, is assigned one unique loan number. Loan numbers apply to both outgoing and incoming loans.

IV. The purposes for which the Gallery Program may release an object to another institution as an outgoing loan are as follows:

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

V. The purposes for which the Gallery Program may accept an object as an incoming loan are as follows:

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

I. Outgoing Loans

Gallery Program 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 Gallery Program. Because of these considerations, loans are made only to other similar institutions, non-profit agencies, and educational organizations.

I. Objects considered for loan are the property of the Gallery Program and accessioned into the Gallery Program's records. Unaccessioned or uncataloged Gallery Program collections will not be loaned. The Director/Curator 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.

II. The Gallery Program maintains proprietary rights over the object(s) loaned.

III. To assure objects requested for loan receive proper care and security, the requesting institution must present 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.

IV. The loan period is six months with options to renew. No objects shall be on exhibition loan for longer than one year. Traveling exhibits may warrant a contract for a longer loan period. Returned loan objects undergo inventory and evaluation before being loaned again.

V. Only the Gallery Program Registrar can assign a loan number. The Gallery Program Registrar is responsible for completing a condition report prior to outgoing shipment of a loan and after its return to the Gallery Program. The Gallery Program Registrar is 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 Director/Curator. Objects on loan cannot be altered, cleaned, or repaired unless permission to do so is authorized in writing by the Director/Curator on the loan agreement.

VI. All objects sent out on loan are insured. Normally, insurance coverage is provided by the borrowing institution. Current and reasonable insurance valuations are the responsibility of the Director/Curator. All other insurance matters are the responsibility of the Gallery Program Registrar. Under most circumstance, insurance is all risk, wall-to-wall coverage. A certificate of insurance is required from the borrowing institution prior to transportation of the loaned objects.

a. The Gallery Program 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 regardless of whether or not the Gallery Program monitored the borrowing institution's insurance.

b. Insurance is a component of a broader risk-management program of the Gallery Program and the University that supports overall preservation efforts of the Gallery Program.

c. If the borrowing institution is unable to provide insurance, a request for an exception must be made in writing by the Gallery Program Registrar to the Director/Curator.

VII. Objects on loan must be returned promptly when the loan period expires. The Gallery Program reserves the right to cancel or deny renewal of any loan.

VIII. Loans that will radically alter or destroy an object (destructive analysis loans) may be permitted only with the written approval of the Director/Curator.

IX. Except for condition reports, all photography, reproduction, or replication of borrowed objects must be with prior written approval by the Director/Curator with notification to the Gallery Program Registrar. Lighting conditions, environmental and/or applied chemical alterations, and other conditions of reproduction and replication must be specified by the Gallery Program Registrar on the loan agreement. Photographs, reproductions, and replicas may only be used for research, exhibition, and educational purposes.

X. The Gallery Program 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.

II. Incoming Loans

I. The Gallery Program may receive loans from institutions or individuals. If the lending institution or individual does not provide a loan agreement, the Gallery Program will use its incoming loan agreement to document the incoming loan. The Gallery Program exercises the same care with objects on loan as it does with its own objects.

II. 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.

III. Objects will not be received on loan from Gallery Program staff members, the University administration, the University Board of Trustees, or their immediate families.

IV. All incoming loans must be insured. It is the responsibility of the Gallery Program Registrar to make appropriate arrangements for insurance of the loan objects. All incoming loans that are insured must include the provision that the amount payable by the insurance company is the only recoupment available to the lender in the event of loss or damage. If insurance is waived, a written agreement by the lender to waive insurance and release the Gallery Program from any liability associated with the loan must be on file prior to receipt of the loan.

a. 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).

b. The Gallery Program does not provide evaluations or appraisals for a loan object(s).

V. Loans of personal property from individuals for warehousing in the Gallery Program will not be considered.

VI. The Gallery Program 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 Gallery Program Registrar to monitor the condition of the loan object(s).

a. Upon receipt of the loan by the Gallery Program Registrar, the object(s) must be inventoried, inspected, photographed (where appropriate), and written notations made of the findings.

b. Any inconsistency in the loan inventory or any change in the condition of the loan object(s), must be reported immediately to the Gallery Program Registrar. The Gallery Program 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 Director/Curator to handle claim negotiations.

VII. The Gallery Program Registrar is responsible for the prompt return of the loan object(s). The object(s) must be inventoried, inspected, photographed (where appropriate), and written notations made of the findings.

VIII. The Gallery Program 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 of time that cannot exceed two years.

IX. Packing and shipping arrangements of a loan object(s) are the responsibility of the Gallery Program Registrar.

X. The Gallery Program Registrar may notify a lender of the Gallery Program's intent to terminate a loan for an object(s) for which a written loan agreement exists that was made for an indefinite term or for a term in excess of seven years.

XI. Property on loan to the Gallery Program for fifteen 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 Gallery Program, is considered abandoned.

XII. 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.

III. Campus Loan Program

The Gallery Program's Campus Loan Program is provided as an outreach service to departments and individuals on campus at DePauw University. The works available for the Campus Loan Program will be drawn from designated objects in the Campus Art Collection. They will include works by current faculty, faculty alumni, current students, and student alumni, as well as works that the Gallery Program is not likely to display in the Gallery Program exhibition spaces.

Authorization of Loans

Campus loans are subject to the approval of the Director/Curator and will be determined on a case-by-case basis.

Interested campus units will submit a letter of request. The Gallery Program Registrar will perform a site visit and risk assessment of the display location. The results of the visit will be shared and discussed with the Director/Curator, and selection of appropriate objects will be determined. The Gallery Program Registrar will share the list of works deemed appropriate to borrowing agency. Once the borrower has selected works that they are interested in borrowing the Director/Curator will consider approving the selection. If the selection is approved a loan agreement will be drawn up and installation will be arranged with the borrower. Loans are available for areas with both reasonable security and access by the public such as reception areas or administrative offices. They will not be considered for students or residential use, private offices, dining halls, kitchens, corridors, or bathrooms.

The Gallery Program will not charge a loan fee to the borrower.

Loan Conditions

The Gallery Program Registrar will make installation or de-installation arrangements at a time convenient to both parties.

Objects must be installed and de-installed by Gallery Program staff. All objects must be securely installed and display methods determined by the Gallery Program must be adhered to. No foreign materials (i.e., pins, nails, etc.) are to be used to fasten an object for display purposes.

Objects may not be removed from display or relocated without the permission of the Director/Curator, unless the movement is in an emergency in which the object may be damaged if immediate action is not taken. This includes relocation of an object to a different location within the borrowing area and return of the loan.

Loan objects are to remain in the condition in which they are received by the borrower. Objects may not be unframed, removed from mats, mounts or bases, cleaned, repaired, retouched, or altered in any way whatsoever. Gallery Program numbers or tags may not be removed.

Loan objects shall be protected at all times against theft, fire, exposure to water, excessive humidity, excessively dry conditions, and food or liquids, as well as from direct or reflected sunlight, strong artificial light, fluorescent light, or proximity to heat sources. Objects may not be sited near heating ducts, pipes, space heaters, or humidifiers.

Should loss, damage, or deterioration be noted while on the borrower's premises, the Gallery Program shall be informed immediately. If possible, damaged objects should remain in situ until Gallery Program staff can visit the site and determine the best method of removal.

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 Gallery Program for the duration.

Insurance

Each object will be insured under the Gallery Program's fine art policy for the current fair market value determined by the Gallery Program. The value of loaned objects is confidential and may not be released by the borrower to any other party without the Gallery Program's express 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 Gallery Program 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 Director/Curator.

Borrowers may not loan objects to other offices or individuals. If a loan object is no longer desired, the Gallery Program Registrar must be contacted to arrange for its return.

The Gallery Program Registrar should complete an inventory and condition report for each object periodically. Interval to be determined by the Registrar in consultation with the Director/Curator.

Photography

The object(s) may not be photographed or reproduced in any way. The Gallery Program 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 Director/Curator.

COLLECTIONS CARE

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

- I. The Gallery Program cares for its collections through a variety of preventive conservation and risk management strategies. These are applied on a variety of levels, from the Gallery Program's environment as a whole, to collections areas, and to individual collections housing and packaging units. The following strategies are used to provide proper care of collections.
 - a. Regulated and monitored temperature, relative humidity, and atmospheric pollutants.
 - b. Low and filtered light levels.
 - c. Integrated pest management.
 - d. Archival housing units that provide a buffer between collections and the environment.
 - e. Archival packaging materials that provide a buffer between collections and the environment.
 - f. Preventive conservation.
 - g. Routine preventive maintenance.
 - h. Safe handling and moving of collections and an integrated record-keeping system.
 - j. Insurance.

II. Incoming objects must be 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.

III. All packaging and housing materials used to containerize objects must be chemically stable and free from acids or additives.

IV. All housing units must be chemically stable and be of sufficient strength to support the weight of the objects that they house. They must be able to accommodate a variety of materials and sizes of objects.

V. 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. A duplicate copy of information must be made on a regularly scheduled basis and be stored in a secure off-site location.

I. Preventive Conservation

Preventive conservation philosophy underlies the collections management practices at the Gallery Program. Through the practice of preventive conservation, the Gallery Program 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.

I. Crucial to the success of preventive conservation is the provision of a stable Gallery Program environment. The Gallery Program's internal environment consistently is monitored and controlled throughout the buildings, with additional monitoring in collections housing and exhibition areas. Temperature and relative humidity, light, atmospheric pollutants are monitored and regulated on an ongoing basis.

II. All materials used for packaging and housing the Gallery Program'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.

II. Safe Handling

Safe handling and movement of collections objects is practiced at all times in the Gallery Program. All Gallery Program objects are treated with equal care, regardless of their monetary value. Safe handling minimizes risk to objects and supports their in-perpetuity preservation in the Gallery Program.

I. 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 Gallery Program personnel safely to carry out the move.

II. All objects are evaluated individually before they are handled, packaged, and shipped in order 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.

III. The shipping method chosen to transport objects must provide the best protection from reasonably anticipated risks and the shortest en route time.

a. The packaging materials chosen must provide adequate and appropriate protection from all reasonably anticipated risks associated with a particular shipping method.

b. 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.

III. Conservation

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 Gallery Program 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. Conservation work with an outside conservator is conducted under a well-defined, comprehensive agreement between the Gallery Program and the conservator. The Gallery Program monitors the conservation process whether conducted in-house or on loan to an outside conservator to assure the correct use and safety of the object, and to note in the records the returned stabilized materials.

RECORD KEEPING

Documentary control of the collections is an essential element in the sound management of the Gallery Program'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 Gallery Program's holdings and tracking collections activities.

Documentation is maintained in electronic and paper formats that are housed in the Registration Division or the Director/Curator's files as appropriate. Back-up copies are made on a regularly scheduled basis and maintained off-site. Legal activities (transfer status, accessions, deaccessions, loans, insurance) concerning the collections are the responsibility of the Gallery Program Registrar. Retrieval is through the use of the accession number, catalog number, or loan number as appropriate. Inventory is conducted using one of these numbers as appropriate. Accession and loan numbers are by year; catalog number is by a sequential count.

The Gallery Program produces and maintains written documentation for the following collections management activities.

- a. Transfer of title.
- b. Accessioning.
- c. Deaccessioning and method of disposal.
- d. Cataloging.
- e. Loans (incoming, outgoing, and in-house).
- f. Destructive loans.
- g. Insurance.
- h. Condition reports.
- i. Inventory (accessions, spot-check, relocation, comprehensive).
- j. Conservation treatment.
- k. Monitoring records for environmental control.
- l. Integrated pest management.
- m. Still or moving images where appropriate.

INTEGRATED PEST MANAGEMENT

The damage caused by pest infestation and the actions that must be taken to eradicate the infestation within the Gallery Program 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 Gallery Program to eliminate or minimize the causative agents of a pest infestation, namely food, moisture, and availability of pest habitat.

I. 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.

II. 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 Gallery Program 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.

III. The following integrated pest management strategies are practiced:

- a. Exclusion of pests from the Gallery Program.
- b. On-going monitoring and detection.
- c. Habitat modification.
- d. Identification and isolation of infesting species when discovered and isolation and encapsulation of infested objects.
- e. Treatment and suppression of species through non-toxic or least-toxic measures.
- f. Evaluation of the effectiveness of the integrated pest management program.
- g. Continued education of staff regarding integrated pest management.

IV. 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 thoroughly every six months and all collection rooms and other areas checked once a month for any signs of pest activity.

COLLECTIONS ACCESS

The Gallery Program carefully controls access to collection areas. Control of access to the public, researchers, and Gallery Program 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.

I. Keys are only issued to Gallery Program staff. Keys are not issued to volunteers or visitors.

II. 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.

III. Collections available for research are those that have been accessioned and cataloged. Access for research purposes is controlled by a research design.

IV. 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.

V. 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.

VI. Access to collections areas by security and custodial staff is controlled by security clearance background checks at the time of hiring.

VII. New staff receive training regarding the requirements and responsibilities of their position with regards to collections access. This training is supplemented on an annual basis.

VIII. Access is granted on authorization of the Registrar or the Director/Curator. Access to collections is ultimately at the discretion of the Director/Curator

COLLECTIONS 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.

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

- a. Systems and devices for deterring and detecting intruders.
- b. Insurance.
- c. Emergency preparedness (DPLAN)

II. 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 Director/Curator.

III. Access to areas other than public spaces is restricted to the Gallery Program staff, students, and volunteers. Only paid University staff or students may be issued keys to Gallery Program facilities. Unpaid staff and non-Gallery Program personnel may be allowed access under specific conditions and with supervision by paid Gallery Program staff. All keys (mechanical or electronic) to Gallery Program spaces may not be duplicated.

IV. The access and key needs of each staff, association, or faculty member, student, research associate, or volunteer will be assessed by the Director/Curator prior to access being granted or keys issued. Normally, access or key permits will be only for those areas to which the person is assigned during regular working hours, and will not include after-hours access. After-hours security access may be granted only by the Director/Curator, and only in exceptional circumstances.

V. The Director/Curator may request access or key permits for persons under their supervision, and they are responsible for any access granted or keys issued at their request. The Director/Curator is responsible for any actions of the person(s) granted access or keys.

VI. Key requests, issuance, turn-in, and safe storage are the delegated responsibility of the Director/Curator.

VII. 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, face immediate termination of access or key permits, and, in the case of students and former students, have transcripts withheld or be denied future registration applications.

VIII. Volunteers and non-employed students normally are not issued keys. Limited access of a specified duration may be granted at the written request of the Director/Curator and only if deemed in the best interests of the Gallery Program.

IX. The Director/Curator may direct security personnel to allow access to a Gallery Program area when the Director/Curator or Gallery Program Registrar is not available. Sign-in/out procedures will be observed and a Visitor ID badge issued as appropriate.

X. Campus maintenance or contracted personnel must sign-in/out at the Security Kiosk of the

building accessed.

XI. The Security Division must be notified prior to all admittance of non-gallery personnel to a curatorial area.

XII. Any unidentified person or person(s) without a proper ID badge in a restricted area of the Gallery Program are to be reported to the Security Division immediately.

XIII. 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.

XIV. All keys must be returned to the Director/Curator's office at the conclusion of the access period, termination of employment, completion of course work, or upon the order of the Director/Curator.

XV. Loss or theft of keys is to be reported immediately to the Director/Curator.

XVI. The making or issuing of copies of keys to any portion of the Gallery Program is solely by authority of the Director/Curator.

EMERGENCY PREPAREDNESS

Emergency preparedness for the Gallery Program 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 Gallery Program abides by the emergency preparedness plan of the University in the event of a disaster.

I. 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.

II. Emergency preparedness measures are based on risk analysis of locally occurring hazards.

a. The written emergency preparedness plan (DPLAN) is tested and evaluated annually during the summer months.

b. The plan addresses measures to be taken before, during, and after an emergency.

c. The Gallery Program Registrar maintains emergency supplies and inventories them annually during the summer months.

PERSONAL COLLECTING

The professional reputation of the Gallery Program is a valuable asset and is reflected by the professional and ethical activities of its staff and volunteers. Gallery Program personnel should avoid the appearance of unethical, unprofessional, and potentially compromising practices that may cause the Gallery Program to lose credibility. In issues that are legally defined, the Gallery Program 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.

I. 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 Gallery Program 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 gallery profession, gallery 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 similar to those collected by the Gallery Program, require extreme discretion. The staff, volunteers, and board of the Gallery Program should not compete or appear to compete with the Gallery Program for the acquisition of any object.

II. An employee acquiring an object that falls within the scope of the Gallery Program's collections should inform the Director/Curator. If the Gallery Program considers the object of interest or value to the collections, it should be offered to the institution at the purchase price plus any reasonable incidental expenses. This policy excludes objects that are readily available on the open market.

III. It is the responsibility of each Gallery Program employee, volunteer, and board member to exercise reasonable care to avoid conflicts of interest in activities relating to their positions at the Gallery Program.

RESEARCH

Scholarly activity and research is vital to the Gallery Program's educational and public service mission. The purpose is to outline, delineate, and reinforce University policy with regard to the conduct of research and scholarly activity by members of the Gallery Program staff and faculty. This statement also endorses research as an activity appropriate to the use of Gallery Program collections and an integral part of the Gallery Program's Collection Management Policy

I. In recognition of the importance of professional research activities, the Gallery Program's administration normally does not intervene in the research or scholarly activities of a faculty and staff member except to render assistance. Situations may arise where it is necessary for the Gallery Program administration to recommend suspension, modification, or termination of scholarly activity or research for adequate cause. Adequate cause for such action includes but is not limited to the following:

- a. Demonstrated evidence of professional incompetence, supported by documentation.
- b. Continuing or repeated substantial neglect of professional responsibilities.
- c. Professionally unacceptable activity in the conduct of scholarly work (e.g. plagiarism, research fraud).
- d. Endangerment of collections objects beyond professionally acceptable limits.
- e. Creating a health or safety hazard for Gallery Program faculty, staff, students, visitors, or volunteers.

II. The objects in the Gallery Program's collections and their documentation, as well as their image and all additional documentation developed subsequently to their acquisition, are the property or stewardship of the Gallery Program. Furthermore, any and all materials or items developed, written, designed, drawn, painted, or digitally produced or reformatted by the staff while executing their responsibilities as employees of the Gallery Program also are considered to be the property of the Gallery Program. These property rights shall continue after the employee ends their employment at the Gallery Program.

III. To ensure academic freedom and professional research and scholarly opportunities, the Gallery Program faculty and staff have the right to respond to actions that impede or prevent such activities.

EXHIBITIONS

An exhibition is the process of presenting one or more objects with accompanying interpretive and educational materials for the purpose of informing, inspiring, and providing dialogue for a defined audience. This kind of presentation is an appropriate use of the Gallery Program collections and is an integral part of its mission.

I. The Gallery Program's primary responsibility for exhibitions is the use of the collections for disseminating new information. The Gallery Program is obligated to ensure that information in exhibitions is honest, objective, and accurate.

II. The Gallery Program selects exhibits based on merit and scholarship.

III. Exhibitions should adhere to the concepts of public service and education while subscribing to standard practices in the museum field. The Gallery Program does not authorize certain kinds of exhibitions. The following represents the kinds of exhibitions that are considered unacceptable.

- a. Exhibitions that publicize or promote commercial products or services.
- b. Exhibitions that willfully, with malice aforethought, impugn the reputation of any person.
- c. Exhibitions that do not support the notion of human dignity.
- d. Exhibitions that threaten the health and safety of the staff or visitors.
- e. Exhibitions that are intended to promote and/or enhance a particular religious belief, attitude, or dogma.
- f. Exhibitions that intentionally or unintentionally promote an attitude of prejudice against any person or persons.
- g. Exhibitions that perpetuate myths or stereotypes viewed as negative or demeaning to a people, race, gender, religion, or ethnic group.
- h. Exhibitions that compromise the artist's or scholar's rights.

REPRODUCTION AND COPYRIGHT

Use of images of Gallery Program objects for research, exhibit, publication, programming, and publicity purposes is a common practice and, when used appropriately, such images serve to share Gallery Program collections more widely.

I. The Director/Curator has final authority if 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 Gallery Program.

II. The Gallery Program Registrar maintains negative, transparency and/or digital files for the photographic documentation of works in the collection.

III. All requests to reproduce images from the Gallery Program'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 for Reproduction form.