

Worcester Art Museum

Collections Management Policy

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1. Introduction

- i) The collection is the heart of the Worcester Art Museum (the “museum”) and is central to its mission. This Collections Management Policy, first approved by the Museum’s Board of Trustees on 26th January 2016, defines the scope of the museum’s collection and how the museum develops, cares for, and makes its collection accessible to the public, consistent with the mission of the museum and with professional museum standards.
- ii) This policy addresses all aspects of the management and care of the museum’s collection. It establishes policy for acquiring new works for the collection, for the deaccessioning and disposal of works from the collection, for the lending of objects from the collection to other institutions, for the borrowing of works by the museum for display or study, for the maintaining of secure and appropriate storage and display environments, as well as for the accessibility of the collections and associated collections records. It further defines the roles of the parties responsible for managing the museum’s collection.
- iii) This policy is intended to act both as a guide to staff in their work of developing, managing, and giving access to the collection and to demonstrate to external stakeholders the museum’s commitment to maintaining high legal, ethical, and professional standards in developing, managing, and giving access to its collection.
- iv) Through the implementation of this Collections Management Policy, the museum ensures that:
 - it strategically plans for the development and use of its collections
 - its collections are appropriate to its mission
 - its collections are accounted for and documented
 - its collections are protected, secure, cared for, and preserved
 - acquisition, deaccessioning, and loans of works in the collections are conducted in a manner that conforms to the museum's mission, complies with applicable law, and reflects high ethical standards
 - disposal of works from the collection is solely for the advancement of the museum's mission, and proceeds from the sale of such works are used only for the acquisition of collections
 - access to the collections and to collection information is permitted and appropriately regulated
 - scholarship on the collection is encouraged and facilitated
- v) This policy is supported by detailed procedures and guidelines that guide the museum staff and trustees in the implementation of this policy.

2. Mission Statement, Vision, and History

In April 1896, the founders of the Worcester Art Museum developed a charter “for the purpose of founding an institution for the promotion of art and art education in said Worcester; erecting and maintaining buildings for the preservation and exhibition of works and objects of art; making and exhibiting collections of such works, and providing instruction in the industrial, liberal, and fine arts; for holding real and personal estate in the furtherance of this purpose; and for the holding and administering of funds acquired by the Corporation for these and kindred objects in accordance with the will of the donors. All of said property and funds of the Corporation, however, are to be held solely in trust for the benefit of all the people of the city of Worcester.”

The mission statement, adopted in 2017, states that:

The Worcester Art Museum's mission is to connect people, communities, and cultures through the experience of art.

The vision statement, adopted by the Board of Trustees in 2021, states:

By 2027, the Worcester Art Museum will be even more relevant to the experience of our city. Our revitalized campus and increased digital presence will welcome more visitors from near and far. Our collections, exhibitions, and programs will inspire in new ways, connecting the local and the global in all of their diversity. Our expanding community, staff, and volunteers will feel proud of the museum as inclusive and innovative.

3. Statement of Authority

Corporation

This body, comprising no more than 200 members, governs and advises the entire museum.

Board of the Museum

This group of up to 30 members, elected by the Corporation, actively manages the museum. The Board reviews all art acquisitions and approves this policy and any purchase of art over \$50,000 per work.

Collections Committee

The Collections Committee oversees the care, maintenance, enhancement, and preservation of works of art within the Museum's collection, including acquisitions and deaccessions, and their conservation, security, insurance, and storage. The Committee has responsibility for:

- Reviewing and overseeing the implementation of the Museum Collection Plan;
- Reviewing the Museum Collection Management Policy concerning the care and maintenance of the collection, including but not limited to acquisition, deaccessioning, conservation, insurance, and ascertaining that appropriate policies are in place and operating;
- Reviewing and approving recommendations for the acquisition of works of art, including, making recommendations to the Board of Trustees where such acquisitions exceed the authority granted to the Committee by the Board;
- Making recommendations to the Board of Trustees concerning divestiture of selected holdings subject to the Museum's policy on deaccessioning;
- Reviewing and approving recommendations concerning requests by third parties for the loan of items in the Museum's collection including, making recommendations to the Board where such loans exceed any authority granted to the Committee by the Board; and
- Calling to the attention of the full Board any matters concerning the care, maintenance, and enhancement of the Museum's collection which, in the judgment of the Committee, should be made known to the Board of Trustees or may require the Board of Trustees' attention or direction.

The Collections Committee is guided by Operating Procedures, approved by the Committee on April 15, 2015. The Chairperson is a Board member appointed annually by the President of the Board in consultation with the Director, following the annual meeting of the Corporation. The Committee has between 7 and 11 regular members, including the chairperson. Members are appointed by the Chairperson in consultation with the President of the Board and the Director. Regular members serve one-year or three-year renewable terms, but no member shall serve more than seven consecutive years. At least three regular members, including the chairperson, must be trustees.

Staff

The Board of Trustees and Director hold ultimate responsibility for the collection. The Director of Curatorial Affairs, The Director of Museum Services, Registrars, Conservators, and Curators share responsibility for overseeing the implementation of the policies. However, in order to be effective, the Museum's entire professional staff must adhere to the policy's principles and practices.

4. Nature and Scope of the Collections

The collections of the Worcester Art Museum constitute approximately 38,000 objects representing art from across the globe and including objects from antiquity to the present day in all media. All works in the collection are considered to be part of the permanent collection, rather than holding separate collections for research or study, and the museum strives to make all works accessible to all visitors. The permanent collection includes works the Museum intends to hold in perpetuity and for which the Museum provides the highest level of care. The Museum's library and archives are not considered part of the permanent collection and are guided by separate policies. The Collections Plan (in progress) addresses the history of the collection, as well as its strengths and weaknesses, in depth and indicates the current parameters and guidelines for developing the collection.

The permanent collection is composed of works that have been accessioned. For these works, the museum holds legal title and full stewardship responsibilities.

The development of the permanent collection is shaped by the museum's Collections Plan (in progress), formulated by the Director, Director of Curatorial Affairs, and the museum's curatorial staff, and endorsed by the Collections Committee. Works in the permanent collection are governed by policies and procedures as detailed in this Collections Management Policy.

5. Legal and Ethical Considerations

- i) The museum subscribes to the American Alliance of Museum's (AAM) Code of Ethics. The museum has developed its own Code of Ethics (currently under review) which has been framed to be in accordance with the AAM Code. All museum staff, volunteers, and trustees must abide by the museum's institutional code of ethics. This document establishes the values and ethical standards that enable the museum to fulfill its mission and to put the interests of the public ahead of those of the museum or of any individual.
- ii) The museum's policy is to conduct its acquisition, loans, exhibition, and other collections-related work in a manner that will support the protection of art, antiquities and cultural objects of all countries from exploitation and destruction. The museum recognizes the special nature of human remains and funerary and sacred objects and all decisions concerning such collections will abide by relevant laws and ethical standards. The museum will take all reasonable precautions to ensure that a work intended for acquisition has entered the United States legally and has not been stolen from a government, institution, or private individual.
- iii) The museum shall not knowingly acquire or borrow any work that has been acquired in, or exported from, its country of origin or an intermediary country in violation of state, US, or international law. In all acquisitions and loans, the museum will comply with all applicable U.S. state and federal law, including treaties and international conventions of which the U.S. is a party, governing ownership and title, import and other issues critical to acquisitions decisions, including but not limited to the UNESCO convention on the Means of Prohibiting the Illicit Import, Export, and Transfer of Cultural Property, and the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES).
- iv) If the museum gains information that establishes another party's right to ownership of a work in its collection, the museum shall bring this information to the attention of the party, and if the case warrants, initiate the return of the work to that party. In the event that a third party brings to the attention of the museum information supporting the party's claim to a work, the museum shall respond promptly and responsibly and take whatever steps are necessary to address this claim, including, if warranted, returning the work

- v) For gifts, bequests, purchases, exchanges, and loans of works of art that are known or likely to have been in Nazi-occupied Europe between 1933 and 1945, the museum will follow the guidelines established by the 1998 *Report of the AAMD Task Force on the Spoliation of Art during the Nazi/World War II Era (1933–1945)*, with 2001 addendum, of the Association of Art Museum Directors (AAMD) and the 1999 *AAM Guidelines Concerning the Unlawful Appropriation of Objects During the Nazi Era* (amended April 2001).

Where provenance information is incomplete for a gift, bequest, purchase, exchange or loan, curatorial staff should undertake additional research, with special attention to the Nazi-era provenance of the work. All research efforts shall be documented. In the absence of evidence of unlawful appropriation, the gift, bequest, purchase, exchange, or loan may proceed. Where there is credible evidence of unlawful appropriation without subsequent restitution, the museum shall not acquire or borrow the work until taking further action to resolve these issues.

If the museum determines that an existing work in its collection was unlawfully appropriated during the Nazi era without subsequent restitution, the museum shall publish details of these works through The Nazi-Era Provenance Internet Portal. If a legitimate claimant comes forward, the museum shall seek to resolve the matter in a prompt, equitable, appropriate and mutually agreeable manner. If no legitimate claimant comes forward, the museum will consider retaining the object, acknowledging that this act would allow the museum to continue to care for, research, and present the object for the benefit of the widest possible audience, while providing the opportunity to inform the public about the object's history.

If a third party claims that a work in the museum's collection was unlawfully appropriated during the Nazi era without subsequent restitution, the museum shall review the claim promptly and responsibly. If after working with the claimant, the museum determines that the work was unlawfully appropriated without subsequent restitution, the museum shall seek to resolve the matter in an equitable, appropriate, and mutually agreeable manner.

- vi) The Worcester Art Museum shall comply with the requirements of the Native American Graves Protection and Repatriation Act (NAGPRA), and any subsequent amendments. In addition to its compliance with the letter of the law, the museum will strive to embrace the spirit of the law, and will endeavor to achieve reasonable and respectful solutions to issues and conflicts that may not be specifically addressed in NAGPRA.

The museum will not acquire by purchase, or otherwise traffic in, any Native American object subject to NAGPRA. Where the applicability of the law, or the definition of an object is unclear, scholars in the field and the appropriate tribal organizations will be consulted.

Offers of gifts to the museum that include Native American material will be considered in terms of NAGPRA. In the event that the gift offer includes repatriatable material as defined by NAGPRA, the museum will apprise the potential donor of this fact and decline the offer of the gift.

- vii) The museum will be guided by the *AAMD Guidelines on the Acquisition of Archaeological Materials and Ancient Art (revised 2013)* and the *AAMD 2006 Report of the AAMD Subcommittee on Incoming Loans of Archaeological Material and Ancient Art*. The museum will observe the following guidelines for the acquisition and borrowing of archaeological materials and ancient art.

The museum normally shall not acquire or borrow a work unless provenance research substantiates that the work was outside its country of probable modern discovery before 1970 or was legally exported from its probable country of modern discovery after 1970.

The museum recognizes that even after the most extensive research, some works will lack a complete documented ownership history. In some instances, the museum may make an informed judgment that the work was outside its probable country of modern discovery before 1970 or legally exported from its probable country of modern discovery after 1970, and therefore may acquire the work. In other instances, given the cumulative facts and circumstances resulting from provenance research, including, but not limited to, the independent exhibition and publication of the work, the length of time it has been on public display, and its recent ownership history, the museum may make an informed judgment to acquire the work, thus bringing it into the public domain. For such works acquired, the museum shall post identifying information, an image and all facts relevant to the decision to acquire it, including its known provenance, on the Association of Art Museum Directors' website.

6. Accessioning

- i) The museum's Collections Plan (currently in progress) guides the development of the collection. All proposed acquisitions must fit with the criteria set out in the Collections Plan.
- ii) The museum will acquire new works for the collection through gifts, bequests, purchases, and exchanges. The museum will accept fractional gifts to the collection only when current federal and state legislation allows and when the donor agrees, in writing, to cede full ownership to the museum at an agreed upon date, no later than ten years after the agreement is signed. Joint ownership of works with other museums, galleries, or other institution may be considered, subject to review and approval by the museum's Collections Committee.
- iii) Authorization to initiate recommendations for acquisitions is limited to the Curators, the Director of Curatorial Affairs, and the Museum Director.
- iv) When considering a proposed acquisition, the Conservation Department must be consulted to assess the condition of the work.
- v) Acquisition proposals must be submitted to the museum's Collections Committee for approval. Proposals for individual acquisitions over \$50,000 must be submitted to the Board of Trustees for approval, following the recommendation of the Collections Committee.
- vi) The museum allows the Museum Director and Curators to make discretionary purchases, within specified limits, without obtaining prior approval from the Collections Committee. Further guidance is contained in the Collections Committee Operating Procedures. Discretionary purchases are subsequently reported to the Collections Committee.
- vii) Works will not be acquired with the intention of generating income through disposing of them by sale. In certain circumstances, however, if it is the donor's wish, the museum may accept gifts of works of art to be sold for its benefit. In such circumstances, the gifts would not be accessioned.
- viii) When bequeathed objects are not appropriate for the collection and are unencumbered by restrictions, they may be sold without being accessioned. The executor will be notified in advance of the museum's intent.

- ix) When considering an acquisition, the long-term costs of storage and care for the work must be taken into consideration. The museum must be able to house, care for, and use the objects it acquires without an unreasonable financial burden.
- x) The museum shall not normally accept gifts or bequests with conditions attached. The museum will not be bound to requirements of perpetual display or retention. Any conditions or restrictions attached to a proposed gift or bequest must be approved by the museum's Collections Committee and Board of Trustees.
- xi) The museum requires donors to transfer all rights of reproduction unless the donor does not own such rights or the gift is made by a living artist of the artist's own work. In such cases, the museum will seek permissions for appropriate uses.
- xii) The museum shall rigorously research the provenance of a work of art prior to acquisition to determine that the museum can obtain clear title. Such research should include, but is not limited to, determining the ownership history of the work of art; the countries in which the work of art has been located and when; whether any claims to ownership of the work of art have been made; whether the work of art appears in relevant databases of stolen works; and the circumstances under which the work of art is being offered to the museum. The museum shall not knowingly acquire any work that has been acquired in, or exported from, its country of origin or an intermediary country in violation of US or international law. Further guidance is contained in section 5 of this Collections Management Policy – Legal and Ethical Considerations.
- xiii) When purchasing works of art, the museum will seek representations from the seller in the form of a warranty that the seller has valid title and that the work of art is free from any liens, claims, and encumbrances. The museum will also seek indemnification for a full refund for the work of art in the event of any breach of warranty. The museum does not require auction houses to sign a warranty as works of art bought from auction houses and on-line auctions are sold "as is" and are subject to the terms and conditions of sale.

7. Deaccessioning and Disposal

Objects are acquired for permanent retention in the collections and not with the intention of disposal, and the museum does not capitalize or collateralize collections or recognize as revenue the value of donated works. However, there will be times when it is deemed necessary to deaccession and dispose of objects from the museum's collection. When considering deaccessioning, the museum must be aware of its role as trustee of the collection for the benefit of the public. Deaccessioning should be carried out with the same degree of prudence as is exercised in acquisitions.

- i) Objects in the collection should be retained permanently if they continue to be useful to the purposes and activities of the museum; if they continue to contribute to the integrity of the collection; and if they can be properly stored, preserved, and used. Objects may be deaccessioned when the above conditions no longer exist, or if it is determined that such action would ultimately improve or refine the collection.
- ii) Proposals for the deaccessioning and disposal of works from the museum's permanent collection may only be made by a Curator, the Director of Curatorial Affairs, or the Museum Director.
- iii) When deemed necessary by the Director of Curatorial Affairs, outside appraisals or other consultations shall be obtained to assist in determining the appropriate disposal method.

- iv) Proposals for deaccessioning must be submitted to the museum's Collections Committee and Board of Trustees for approval.
- v) Works from the collection may only be proposed for deaccession and disposal if one or more of the following criteria apply:
- The work is no longer consistent with or relevant to the mission of the museum
 - The work is a duplicate of one already in the collection and has no value as part of a series
 - The work is of poor quality and lacks value for exhibition or study purposes
 - The work is of lesser quality than other works of the same type in the collection
 - The museum's possession of the work may not be consistent with applicable law, for example, the work may have been stolen or illegally imported or the work may be subject to other legal claims
 - The museum determines that its return to its original or previous owner is in the best interests of the museum or the public
 - The authenticity or attribution of the work is determined to be falsely attributed or documented, and the work lacks sufficient aesthetic merit, historical significance, or art historical importance to warrant retention
 - The work is proved to be a fake or forgery, and the work lacks sufficient aesthetic merit, historical significance, or art historical importance to warrant retention
 - The physical condition of the work is so poor that restoration is not practicable or would compromise the work's integrity or the artist's intent
 - The work presents a hazard to people or to other collection items
 - 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
- vi) The museum must have clear legal title to any item which is considered for deaccession.
- vii) Any mandatory restrictions on the disposition of objects, including those imposed by donors, will be observed if the museum elects to deaccession the work. However, while non-binding preferences of donors should be taken into account where possible, such requests will not be followed if it is not in the best interests of the museum to do so, or when it is impossible to maintain, such as a restitution.
- viii) If the object was a gift, the museum will make a reasonable effort to contact the donor, when practicable, to appraise them of the proposed deaccession. Such action is a courtesy, and is not to be considered a request for permission to deaccession. Circumstances may warrant extending a similar courtesy to the heirs of a donor.
- ix) In the case of works by a living artist, consideration must be given to notifying the artist, whenever possible, and the museum is encouraged to work in cooperation with the artist or his or her agent, either by exchanging the work for a more desirable work, or by selling the work and applying the proceeds to the acquisition of a more desirable work by the artist.
- x) Works determined to be forgeries will receive special attention to prevent the works from reentering the market as fraudulent objects.
- xi) Methods of disposal:
- Objects may be consigned to a dealer or auction house or may be exchanged or partially exchanged with a dealer or buyer
 - Objects may be given, exchanged, or sold to another museum or other public institution
 - Objects may be removed from the collection but retained by the museum for study purposes

- Objects damaged beyond reasonable repair that are not of use for study or teaching purposes may be destroyed
 - Objects may be repatriated under NAGPRA, through restitution, or under other international law or convention.
- xii) Museum employees, trustees, volunteers, or their immediate family members may not purchase (directly from the museum or at auction if consigned by the museum) or otherwise benefit from the disposal of a deaccessioned work. Further guidance is outlined in the Museum's Code of Ethics.
- xiii) Proceeds from deaccessioning works from the collection will be used for the acquisition of works of art. Deaccessioning and disposal must not be for the sole purpose of raising money. If the objects were acquired by museum funds that were restricted as to their use, such restrictions shall again apply to any proceeds received upon the sale of the objects. When acquired as a gift, proceeds shall be credited in the name of the original donor. When acquired as a purchase, the original source of funds will be credited. However, if the sale of an object nets less than \$1,000, the funds will go to a general fund to prevent an unreasonable multiplicity of small acquisition funds.
- xiv) The circumstances of the deaccession and disposal will be entered and retained permanently as part of the museum's collection records.
- xv) Any gift received specifically for resale requires written authorization from the donor for such action. Records of these objects will be included in the collection management files and systems, and accessioning will not be required.

8. Outgoing Loans

- i) The museum will lend items from its collections for the purposes of exhibition or research.
- ii) The museum will lend items from its collections to accredited museums and galleries and to public exhibition venues that can demonstrate equivalent standards in care.
- iii) The museum will not normally lend to private individuals or organizations not normally involved in managing and publicly exhibiting collections, such as commercial galleries. Exceptions may be made with the approval of the museum's Collections Committee. When considering such loans, careful consideration must be given to the care and security of the loaned objects, the appropriateness of the loan in relation to the museum's mission, and any risk to the museum's reputation.
- iv) A formal loan request in writing must be received at least 12 months prior to the start of the proposed loan. Exceptions may be granted by the Director of Museum Services following consultation with the Director of Curatorial Affairs, the Chief Conservator and the Chief Preparator.
- v) All loans requested from the museum are subject to a formal review process by the appropriate curatorial, registrarial, art handling, conservation, and education staff.
- vi) All loan requests must be agreed by the Director of Museum Services before being submitted to the museum's Collections Committee for approval.
- vii) The borrowing institution must provide a current facilities report meeting the museum's required environmental and security standards, ensuring the safety and security of the loan.

- viii) The museum reserves the right to refuse loan requests on grounds of conservation, security, staffing capacity, or the museum's own programming requirements.
- ix) Loan agreements must be completed for all loans, signed by the borrower and the museum, specifying the duration, terms, and purpose of the loan. These agreements are to be in place before the start of the loan period.
- x) All loans must be for a specified period of time, not to exceed 2 years without review and renewal, with no "permanent" loans.
- xi) All costs associated with the loan must be covered by the borrower, including any conservation treatment required for an object to be loaned.
- xii) Insurance for the loan is to be arranged and paid for by the borrower. The museum will ensure that valuations are updated prior to the start of the loan.
- xiii) The museum reserves the right to send a courier to accompany the loan at the borrower's expense.
- xiv) The museum will take appropriate measures to monitor the borrower's compliance with the loan conditions during the duration of the loan period.
- xv) Loan records will be maintained throughout the loan process, and will be maintained by the museum following the end of the loan period.

9. Incoming Loans

- i) Objects may be borrowed for the purposes of exhibition or research. The museum will not act as a storage place for art objects owned by outside individuals or organizations.
- ii) Recognizing that the museum's exhibition of a work may increase its value and financially benefit its owner, the museum will carefully consider all incoming loans. The museum will examine whether there are any potential conflicts of interest, or the appearance of a conflict, with lenders.
- iii) With the permission of the Museum Director, objects owned by staff members, trustees, or volunteers may be borrowed for exhibition. These decisions will be made with care, acknowledging that the values of works of art may be enhanced through exhibition in the museum. Such loans will be processed in the same way as loans from other outside organizations or individuals.
- iv) The lender must have clear title to the loaned object.
- v) The museum follows the AAMD 2006 *Report of the AAMD Subcommittee on Incoming Loans of Archaeological Material and Ancient Art* with respect to the loan of works that are subject to the report and follows the 1998 *Report of the AAMD Task Force on the Spoliation of Art During the Nazi/World War II Era (1933-1945)*, with 2001 addendum and the 1999 *AAM Guidelines Concerning the Unlawful Appropriation of Objects During the Nazi Era* (amended April 2001) with respect to the loan of works that are subject to that report. The museum will not knowingly accept incoming loans not in compliance with the Native American Graves Protection and Repatriation Act.
- vi) Loans must be initiated by the appropriate member of curatorial staff.
- vii) All loans must be approved by the Director of Museum Services.

- viii) All loans must be for a specified period of time, not to exceed 2 years without review and renewal, with no “permanent” loans.
- ix) All loans must be covered by written loan agreements, signed by the lender and the museum, which specifies the duration, terms, and purpose of the loan. These agreements are to be in place before the start of the loan period.
- x) Loan records will be maintained throughout the loan process, and will be maintained by the museum following the end of the loan period.
- xi) The museum must have appropriate exhibition and storage space to house borrowed objects.
- xii) The museum will provide the same standard of care for loans as it does for its own collection.
- xiii) The museum will promptly advise the owner in writing of any observed material change in the condition of any object on loan to the museum. No alterations or conservation treatment will be undertaken without the consent of the owner.
- xiv) All loans are covered wall-to-wall under the museum’s insurance, unless otherwise agreed with the lender. Loans will be insured based on the valuation provided by the lender. It is the responsibility of the lender to inform the museum if the stated value of the loan changes during the period of the loan.

10. Unclaimed Loans, Abandoned Objects, and Objects Found in the Collection

- i) Unclaimed loans and abandoned objects are objects where the reason for them being in the custody of the museum is known and where the museum has records detailing the objects’ owners, but where the owners have not claimed their property from the museum and where contact with the owners has lapsed.
- ii) Objects found in the collection are objects that lack any documentation recording how they were acquired by the museum or details of their owners, despite all attempts to match them with existing documentation.
- iii) The museum will comply with Massachusetts General Law Part II, Chapter 200B, Disposition of Museum Property, when working to establish the clear title to unclaimed loans or abandoned objects in its custody.
- iv) The museum will make every reasonable effort to locate lenders, owners, or the rightful heirs of unclaimed loans or abandoned objects in the custody of the museum.
- v) If the museum is unable to establish ownership of objects found in the collection, it will maintain the object until it can be legally determined to be abandoned property. Objects deemed to be abandoned property under Massachusetts law may be accessioned or disposed of by the museum.
- vi) For objects found in the collection, the museum will document the status of the object as such, and in compliance with Massachusetts General Law Part II, Chapter 200B, Disposition of Museum Property, will wait for a period of seven years before accessioning or disposing of the object.

11. Objects Left in the Custody of the Museum

- i) The museum will not accept unsolicited material for the sole purpose of storing on behalf of the owner. However, the museum may at its discretion temporarily store works on behalf of other museums or galleries.

- ii) Objects accepted into the custody of the museum must be for a specified period of time, agreed to in writing between the depositor and the museum.
- iii) Objects left in the custody of the museum at the request of the owner for purposes other than loan or consideration for acquisition, for example, for examination or for conservation, are left at the museum at the owner's risk. The museum shall not be responsible for insuring such objects.
- iv) Objects left in the custody of the museum shall be recorded in the museum's documentation system.
- v) The museum shall provide the same level of care for objects left in the custody of the museum as for its own collection.
- vi) Works of art or objects that may be described as, or confused with, works of art, owned by museum staff and brought into the museum for use as office decoration must be received through the Registrars Department. These objects will be recorded by the department and an incoming receipt issued. The museum does not insure personal property brought in by staff for their personal use. When the object leaves the building, the Registrars Department must create an out-going receipt and issue a property pass releasing the object. Staff members' personally owned objects are not to be stored with the museum's collection.

12. Care of the Collection

- i) The museum has a legal, ethical, and fiduciary responsibility for the safekeeping of all works in its collection and for all works left in its custody.
- ii) The museum will follow a preventative conservation approach to collections care in order to minimize the need for remedial conservation work on the collection, including integrated pest management, environmental control, and risk management, supported by an active program of conservation assessment and treatment. Refer to the museum's Conservation Plan (in progress) for more details.

Staff Responsibilities

- i) The Registrar, Conservation, and Exhibition Design and Fabrication Departments, working alongside the Protective and Building Services Departments, are responsible for the care and security of the collection.

The Registrars are responsible for the management of storage and the general safety of the collection both on display and on loan to other institutions. The Registrars are the official receivers and releasers of art objects into and out of the building systems, and they control the movement of collections.

Conservators are responsible for the ongoing condition assessment and treatment of collections, for the setting of standards for environmental control and pest management, and for object storage, handling, and shipping.

Exhibition Design and Fabrication staff are responsible for the handling, movement, and installation of art objects throughout the museum. These staff have responsibility for ensuring that display materials and techniques for all objects on exhibition meet professional standards.

Protective and Building Services staff are responsible for overseeing the maintenance of all security and fire protection systems in the museum and for maintaining the climate control systems in the galleries and collections storage.

- ii) While these departments have primary responsibility for the day-to-day care and management of the collection, a concern for its preservation, security, and protection must be shared by every member of the museum staff.

Conservation

- i) The museum maintains a Conservation Plan (in progress) outlining the overall conservation program of preventative and remedial conservation work.
- ii) The Conservation Department is responsible for the monitoring of the physical condition of the collection, for conducting condition assessments and, in consultation with the curatorial staff, determining an appropriate schedule of conservation treatment. The Conservation Department is also responsible for setting standards of environmental control and on pest management issues.
- iii) Only members of the Conservation Department may undertake conservation work on collections or make recommendations for such work.
- iv) The museum's Conservation Department is responsible for the development of long-term preventative conservation strategies and methods for the collection.

Storage

- i) Objects not on display or on loan shall be housed in secure, climate-controlled storage areas in keeping with current standards for art objects. These areas are monitored by the Registrars, working in collaboration with the museum's conservation and protective and buildings services staff.
- ii) Registrars are responsible for ensuring that appropriate storage furniture and equipment are procured and used. The Registrars are also responsible for pest management issues in collection storage.
- iii) In order to maintain the security and environment of stored collections, access to collections storage is restricted to Curatorial and Museum Services Division staff (curators, conservators, registrars, art handlers, and preparators) and the head of Facilities. Security personnel may enter storage only in an emergency when the safety of the collection, staff, or visitors may be at risk. The registrars must be informed when security or building services require access to a storage area. The WAM PDP Storage Guidelines provide further information about accessing PDP Storage and the Print Study Room. All other staff and visitors may only be permitted access to collections storage areas by appointment and when accompanied by a registrar, curator, or conservator.

Display

- i) The display of works of art should be limited to areas of the museum where appropriate environment and security can be maintained. As such, display of works in museum offices requires the approval of the Director of Museum Services and the Chief Conservator.
- ii) To help ensure the safety and security of the collections on display at the museum, the museum's gallery use guidelines (currently in progress) must be followed by both museum visitors and museum staff. These

guidelines are to be reviewed annually by a group comprising of registrars, conservators, and protective services and audience engagement staff.

- iii) In the case of all events programmed for areas of the museum where art is displayed, the events staff will work with the Chief Registrar to determine if the location and nature of the event and number of people attending mandate that works be specially protected by the addition of extra security guards, or by protective measures such as installing barriers, or by being removed prior to the event.
- iv) The use of exhibition gallery space for non-art events, including but not limited to, receptions, dinners, and lectures, must be approved by the Chief Registrar.
- v) Protective Services staff will carry out daily security checks in display areas.

Environment

- i) The museum will provide stable climates for works on display or in storage.
- ii) Light, temperature, and relative humidity levels appropriate to the collection type for storage and display are established by the Conservation Department and monitored by the Registrars.
- iii) Climate control and monitoring equipment must be properly maintained, inspected, and serviced regularly by the museum's Building Services Department.

Emergency Planning

- i) The museum maintains a Disaster Plan. This plan is managed and reviewed by the museum's Director of Operations, working with the Chief Registrar and Chief Conservator.
- ii) The Disaster Plan, and the associated planning and training, ensures that the museum has in place the measures to ensure the safety and security of the collection, the museum staff, and visitors in the event of a major incident.
- iii) The Disaster Plan addresses a range of major incidents, including floods and leaks, fire, electrical power interruptions, biological infestations, structural or mechanical failures, civil disorder, or terrorist attack. The plan anticipates the necessary responses to any of these conditions in the museum in order to respond to damage to the collections or reduce or eliminate potential damage to the collections.

Fire and Natural Hazard Protection

- i) As part of its museum-wide responsibilities for the protection of the museum collection, museum staff, and museum visitors, systems for the detection of fire, for fire suppression, and for detection of water leaks in collection storage areas are maintained by the museum's Protective Services Department.
- ii) Working with Building Services Department, which has overall responsibility for this area of operations in the museum, the Registrars are responsible for the monitoring for pests in the collections storage areas and exhibition galleries.

Outgoing Loans

- i) Responsibility for the care and security of the museum collection extends to works on loan from the museum and in transit.

- ii) The conditions setting out the safety and security requirements of works on loan are to be established and monitored through loan agreements, managed by the Registrars Department.
- iii) The use of museum couriers, or the sharing of courier services with other lending institutions, will be adopted where the condition of the object, the proposed transport arrangements, or known venue facilities, make it prudent to do so to ensure the safety and security of the work on loan. Couriers are approved by the Chief Registrar in consultation with the Chief Conservator.

Integrated Pest Management

- i) Pest management, as an element of preventative conservation, forms part of the museum's Conservation Plan.
- ii) A program of staff training managed and delivered through the Conservation Department will ensure staff are equipped to play their part in the implementation of an integrated pest management strategy.
- iii) A housekeeping regime will be maintained in the museum. Registrars and Conservators are responsible for the cleaning of collection storage. Building Services are responsible for the cleaning of all public and staff spaces in the museum, including the exhibition galleries and museum offices. The Conservation department is responsible for the conservations labs. The Conservation Department will work with the Registrars and Building Services staff to address the differing cleaning needs in exhibition spaces, collections storage, curatorial offices, research study spaces, and other work spaces, with each area requiring a different approach to cleaning and other pest management methods that takes into account how works are displayed, stored or used in those spaces.
- iv) The museum will maintain procedures and systems for the checking of incoming objects, packing crates, and materials for pests, and for their quarantine and treatment if necessary.
- v) The museum will put in place routine programs for the monitoring of pests in storage and galleries in addition to other museum areas where pests are likely to enter or be attracted to.
- vi) As part of its work in maintaining the structural integrity of the museum building, Building Services will work to discourage and/or prevent pests entering the museum.
- vii) No food or drink may be consumed or stored in collection storage or in exhibition galleries. Exceptions to this rule may be made with the permission of the Chief Registrar in galleries where works are covered or enclosed, or hung high enough to be out of reach. No eating or drinking is allowed in areas where borrowed works are present, unless owners or their agents provide written permission.
- viii) No living plants or flowers may enter collection storage at any time. No living plants and flowers should enter the galleries unless for the annual Flora event or for special events. The flowers should be from approved vendors who take precautions to ensure that the flowers enter the museum pest-free.

Security

- i) Protective Services staff are responsible for all aspects of the security of the museum, including collection storage and display areas.
- ii) Protective Services, working with the Registrars Department, maintains oversight of the movement of art work into and out of the building through the management of the property pass system.

- iii) Visitors or contractors permitted access to display areas on days or times when the exhibition galleries are closed, or to areas of the museum not normally open to the public, for example museum offices, must be accompanied by a member of staff at all times.
- iv) Staff and others not directly involved with the supervision or installation or dismantling of exhibitions are not permitted in galleries during such periods without permission from the Chief Registrar.

Handling and Movement of Objects in the Museum

- i) The museum's Conservation Department is responsible for establishing standards and procedures for the handling of collection objects.
- ii) Only the museum Director and trained staff belonging to the Curatorial and Museum Services Divisions are permitted to handle or move collection objects.
- iii) Staff new to the museum must undertake handling training provided by the museum's Conservation Department before they are permitted to handle collection objects without supervision.
- iv) Museum interns or museum volunteers may be permitted to work with the collection under supervision of a member of the Curatorial or Museum Services Divisions, provided that they have received museum handling training.
- v) To ensure that the latest best practice in handling of objects is maintained, the Conservation Department shall run periodic refresher handling training.

13. Insurance and Risk Management

- i) The museum will take appropriate measures to protect its collections against potential risk and loss through risk management and adequate insurance.
- ii) Risk management will be used to minimize potential problems or dangers affecting the museum's collection. It covers a broad spectrum of issues, including collections storage, handling, installation, and packing and shipping techniques; an integrated pest management program; fire detection and suppression systems; security; conservation; and inventory and record management. These areas are covered in detail elsewhere in this Collections Management Policy, as well as in the museum's Disaster Plan.
- iii) The museum will maintain an all risks insurance policy providing coverage at the museum, in transit, and at all other locations for the museum's collection and for objects on loan to the museum. Art belonging to staff and used in their offices shall not be insured under the museum's policy.
- iv) For outgoing loans, the borrower will be responsible for insuring the museum's objects. If the borrower's insurance is deemed inadequate by the museum or if the borrower requests it, the museum will carry the insurance under its own policy. In such instances, the borrower will be required to reimburse the museum for the cost incurred.
- v) The type and amount of insurance cover for the collection shall be reviewed annually, taking into account increased values of objects and risk factors affecting the safety of the collection.

- vi) While it is not possible to maintain insurance for the full value of the collection, or even to determine precisely what the full value is, coverage will be based on estimates of the total value of the collection and upon the possible liability of a loss in one area of the museum (i.e., one gallery or one storage room).
- vii) When the value of a borrowed exhibition or loaned object exceeds the amount covered in the collection policy, additional insurance must be purchased to cover these circumstances.

14. Rights and Reproductions

- i) It is the responsibility of the museum to seek permissions from rights holders of objects in the permanent collection through due diligence of research.
- ii) When possible, the museum will obtain a non-exclusive license agreement for works either retroactively through research and estate contacts, or at the time of acquisition through the necessary rights holder parties. If a non-exclusive license cannot be obtained for a given object, it is the responsibility of the museum to obtain appropriate permissions prior to use.
- iii) Should an object in the permanent collection be deemed an Orphaned Work, it is the responsibility of the museum to maintain all research documentation and identify the work as such.
- iv) In developing and maintaining procedures governing the rights and reproduction of works in its collection, the museum will refer to *Rights and Reproductions: The Handbook for Cultural Institutions*, published by the American Alliance of Museums.

15. Collection Inventories

- i) In order to maintain the accuracy of collections records, as well as to monitor the care and security of the collection, the Registrar's Department shall undertake a program of periodic inventories of the collections in storage, on display, and at off-site locations.
- ii) It is desirable that the museum accomplish a complete inventory of the collection every ten years.
- iii) Partial inventories of specific groups of objects or specific storage or display locations are to be conducted annually.
- iv) Random inventory checks, consisting of 10-20 objects, will be performed annually.
- v) Records of these inventory checks will be maintained in the TMS system.
- vi) Results of collection inventories will be reported to the museum's Collections Committee.

16. Collection Records

- i) The museum recognizes that the information that the museum holds about its collection underpins every aspect of museum activity. The recording and management of collection information is central to the museum being accountable for its collections and to enable effective access to and use of the collections by museum staff and museum audiences.
- ii) The museum, through its Registrar, Curatorial, and Conservation departments, will maintain a comprehensive documentation system to manage and give access to the collections for which it is responsible. This system will enable the museum to be accountable for all works in its care. It will enable

the museum to know what works are in its ownership or custody, where these works have come from, why it has them, and their current condition and location.

- iii) The TMS collections management system is maintained as the central repository and management mechanism for all collections-related information for all works for which the museum is responsible. It is also the system used to publish collection information online. This system is supported by paper-based filing systems, including curatorial object files containing provenance data, expert opinions, and published and unpublished material relating to individual works; conservation treatment and assessment files; exhibitions; and loans files. The museum's library and archive collections are managed using separate systems and procedures.
- iv) The Registrar's Department is responsible for the creation, maintenance, security and access to the TMS system and to all collections records, with the exception of conservation records which are managed by the Conservation Department, and curatorial object files which are the responsibility of the Curatorial Department.
- v) The museum's collection records maintains information on the following collections management areas:
 - Incoming objects
 - Outgoing objects
 - Acquisition
 - Cataloguing
 - Inventory
 - Deaccession and disposal
 - Incoming loans
 - Outgoing loans
 - Exhibition, provenance, and publication history
 - Location and movement control
 - Insurance and valuation
 - Conservation assessment, treatment, and technical research.
- vi) The museum maintains a procedural manual with guidelines for staff on how to implement, record, and manage the above collections management activities. These procedures are managed by the Chief Registrar and will be reviewed annually.
- vii) Staff access to collections records is tightly controlled. Permission to create, update, or gain access to collections records is limited to members of the Curatorial and Museum Services Divisions (Curators, Conservators, Registrars, Preparators, and Art Handlers) and to supervised collections interns that have received training. Museum trustees and museum volunteers shall not have access to collections records unless under the supervision of a member of the curatorial, conservation, or registrar staff.
- viii) Collections information is published online through the eMuseum system. Direct access to collections records may, however, be granted to the public on request. The Registrar's Department is responsible for agreeing to and facilitating this access. Sensitive or confidential information, including but not limited to, information relating to donors or lenders, object locations, or recent object values (purchase process, appraisals or insurance values) will not be divulged to third parties unless the museum is legally obliged, or unless agreed by the museum Board of Trustees.
- ix) All records created or received as part of its work in developing, managing, and using the collection are the museum's property and must not be dispersed or destroyed. Paper-based records will be retained, even

after the information they contain is transferred to the TMS system, the records being placed in the museum archive where deemed appropriate.

- x) The museum has in place measures to ensure the physical security and long-term preservation of its collections records. Records will be kept in secure rooms with controlled access. All primary records will be safeguarded from hazards such as fire, water, smoke damage, and loss. The information held within the TMS collections management system is managed using the museum's business continuity planning systems and procedures, including offsite backup storage. The museum will ensure that collections information held in a digital form is transferred from superseded systems and file formats into current systems in order to maintain access to that information.

17. Access to the Collection and Collection Records

- i) The museum's collection is held in trust and is made accessible for the public's benefit.
- ii) The museum will provide access to the collection and to the associated collections knowledge through exhibitions, displays, and events; access to works in storage, educational programming, and loans to institutions for exhibition or research; publications and web-based resources; and facilitating third-party scholarly research.
- iii) The museum strives to provide maximum accessibility to the public to both the collection of works of art in storage and to the associated collection records, consistent with staff availability, the security and physical condition of collection objects, and legal considerations including, but not limited to, the Americans with Disabilities Act, donor privacy, and the Freedom of Information Act.
- iv) Access to collections in storage is granted by appointment only, during regular museum hours. All requests must be made in writing, and the purpose or project must be described.

18. Appraisals and Authentications

- i) It is the museum's policy that museum staff shall not provide appraisals for members of the public, donors, or lenders.
- ii) If a donor wishes to have a work of art appraised after it has been deposited at the museum, for example, for tax purposes, museum staff will work with the donor to facilitate the appraisal at the museum.
- iii) If a member of the public asks for assistance in locating an appropriate appraiser, museum staff may suggest several qualified appraisers, giving more than one name. The museum will not make arrangements for the appraisal and cannot pay for the appraisal. However, the museum may provide access to the work for the appraiser, if the work is in the museum's possession, or copies of images of the work or any appropriate relevant factual information in museum files.
- iv) Members of the museum's staff shall not express to third parties verbal or written opinions concerning the value of objects in the collection or on loan to the museum, unless required for the purposes of insuring the object.
- v) Museum staff may express their opinions as to the value of objects being considered for acquisition, of objects in the collection, of objects to be loaned to another institution, or of objects on loan to the museum. Such opinions are for the exclusive use of the museum staff, the museum's Collections

Committee, and Board of Trustees, for internal use only, or for the purposes of insurance, and will not be disclosed to others without the express approval of the Museum Director.

- vi) It is the responsibility of the curators to authenticate, attribute, and evaluate objects being considered for purchase by the museum or offered as gifts, bequests, or loans to the museum.
- vii) Curators and conservators may provide identification, authentication, or provenance opinions on works owned by the public or other institutions, particularly where a member of the museum's staff is the recognized expert on a particular artist or in a particular field. Museum staff may express their opinions as to authenticity and attribution of such works with the following conditions in mind:
 - No opinion will be expressed to any person who is not the owner or the authorized representative of the owner of the object in question.
 - The opinion rendered must be clearly stated to be a personal opinion and neither a fact nor the opinion of the museum.
 - The recipient of the opinion must be clearly informed that the opinion is for the owner's edification and may not be quoted or cited as a basis for the sale, valuation, or exchange of the object in question.
 - Opinion must be stated verbally and may not be written. In order to avoid conflict of interest, no fee or other financial prerequisite may be collected.

19. Policy Review and Revision Process

The importance and complexity of museum collections management requires continual development and regular review of policies, procedures, practices, and plans for the goals, activities, and needs of the collection. The Director of Curatorial Affairs and the Director of Museum Services are responsible for monitoring the museum's compliance with this Collections Management Policy. This policy will be reviewed annually by the Chair of the Collections Committee, and any substantive changes to this policy must be approved by the Collections Committee and the museum's Board of Trustees.