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GIBBES MUSEUM OF ART

# **Collections Management Policy**

Approved by the Board of Directors, May 22, 2023

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# Table of Contents

<b>Mission Statement</b> .....	<b>3</b>
<b>Acquisition of Objects</b> .....	<b>3</b>
<b>Deaccessioning of Objects</b> .....	<b>6</b>
<b>Loans</b> .....	<b>7</b>
<b>Objects Left in the Custody of the Museum</b> .....	<b>12</b>
<b>Objects Found in the Collection</b> .....	<b>12</b>
<b>Unclaimed Loans/Abandoned Property</b> .....	<b>13</b>
<b>Care of the Collection</b> .....	<b>13</b>
<b>Access to Collection Objects and Records</b> .....	<b>15</b>
<b>Insurance</b> .....	<b>16</b>
<b>Compliance, Review, and Public Disclosure</b> .....	<b>16</b>

## **I. Mission Statement**

The Carolina Art Association (CAA) d.b.a. as the Gibbes Museum of Art enhances lives through art by engaging people of every background and experience with art and artists of enduring quality, by collecting and preserving art that touches Charleston, and by providing opportunities to learn, to discover, to enjoy, and to be inspired by the creative process. (Adopted 2016)

In all matters concerning collections management and care, the Museum staff and Board of Directors will adhere to the standards of professional conduct and methodology set by the American Alliance of Museums and its affiliated societies, and the Museum's own Code of Conduct (revised 2019).

## **II. Acquisition of Objects**

### **A. Authority**

The Carolina Art Association of Charleston (the "Association") was incorporated by the General Assembly on December 21, 1858 (Statutes, Vol. 12, Pg. 601). Its Charter was renewed by Act of the General Assembly on December 23, 1878 (Statutes, Vol. 16, Pg. 741) and the renewal issued on June 27, 1898, by the Secretary of State and the renewal was recorded in the R.M.C. Office for Charleston County in Book Z-22, Page 326. The Association was granted tax exempt status under Section 501(c) (3) on May 8, 1958. The Association operates the Gibbes Museum of Art and owns the art collection of the museum. The City of Charleston and the Association jointly own the building and land located at 135 Meeting Street, Charleston, South Carolina. (By-laws, adopted 2023)

### **B. Collections Administration – The Collections Committee**

#### **1. Function**

Each year the Chair of the Board establishes a Collections Committee co-chaired by members of the Board. The Committee in consultation with the President and CEO, Director of Curatorial Affairs, and Collections Manager/Registrar shall monitor the direction of the Permanent Collection. The Collections Committee shall vote on works for proposed acquisition by purchase, gift, and by exchange; vote on works proposed for deaccession; periodically review the Collections Management Policy; and recommend changes in the policy's structure, content, and procedures. The Committee also brings issues affecting the Permanent Collection before the Board of Directors.

#### **2. Appointment**

The Co-Chairs of the Collections Committee must be members of the Board of Directors and appointed by the Chair of the Board of Directors. Collection Committee members are appointed by the Chairs of the Collections Committee in consultation with the Chair of the Board of Directors and the Executive Director. The appointees may be from the Board or from the membership at large. At large Committee members will be appointed on an annual basis. Prospective Committee members may be proposed by the Executive Director, the Committee Chairs, existing Committee, or other Board members. The Executive Director, Director of Curatorial Affairs, and Collections Manager/Registrar will advise the Collections Committee in its decisions.

#### **3. Schedule**

The Collections Committee meets at least three times each fiscal year. The meeting schedule will be set by the Director of Curatorial Affairs with the approval of the Committee Chair. The Director of Curatorial Affairs and Collections Manager/Registrar will attend all Collections Committee meetings and be responsible for recording and distributing the minutes of each meeting to members. A copy of all approved minutes will be maintained in the Museum archives. A "formal" meeting, where a vote or decision takes place, requires the presence of one-half of all the members of the Committee (i.e., a quorum), and the vote of a majority of the members present

constitutes the action of the Committee. No member may vote by proxy. When the Committee must make an urgent or time-sensitive decision regarding an object or a collection, electronic voting/poll via email will follow the same policy.

#### **4. Acquisition Duties**

##### **a. Objects valued up to \$10,000**

The provisional approval of the President and CEO in consultation with the Director of Curatorial Affairs is necessary and sufficient for acquisition by gift, bequest, or transfer to the Museum of an object valued by the donor up to \$10,000 until a simple poll of the Collections Committee is conducted. The Collections Committee will be notified of all new acquisitions at its regular meeting. (Revised 9/2010)

##### **b. Objects purchased**

If a work is to be acquired by purchase or at auction, the approval of the Collections Committee is required before the placement of a bid or offer by the President and CEO or Director of Curatorial Affairs is made. Acquisition of an object purchased is recommended by the President and CEO in consultation with the Director of Curatorial Affairs to the Collections Committee for consideration at its next regular meeting, or by a simple poll when necessary. If the purchase requires a fundraising campaign, or a withdrawal from the principal of the General Operating Endowment, or other endowment funds, Board approval must be acquired.

##### **c. Spending Limits and Negotiations**

If the Committee approves a purchase, it should also recommend a spending limit for the Director of Curatorial Affairs or President and CEO.

##### **d. Acquisition Reports**

Upon completion of all purchases, the acquisition must be reported to the Collections Committee at its next meeting.

#### **5. Deaccession Duties:**

The Collections Committee shall review potential deaccession objects (as proposed by the Director of Curatorial Affairs and the President and CEO) to recommend or decline the proposed deaccession. The Committee may request that further study or inquiry be made before a vote is taken. Approval of a recommendation to deaccession shall require a majority vote of the full Committee. See Section III Deaccessioning of Objects for specific deaccessioning criteria and procedures.

### **C. Collecting Criteria/Focus**

The strength of the collection lies in the range and the quality of the material it collects. The CAA seeks paintings, works on paper, sculpture, mixed media, digital works, and other emerging art forms of artistic significance that provide an understanding of the history of American art from a southern perspective or that relates specifically to the State of South Carolina or the City of Charleston. This includes specialized collections that represent the distinct patronage of this region as it relates to American art.

The President and CEO, in consultation with the Director of Curatorial Affairs, will determine how a proposed acquisition fits into the collection and whether its accession is appropriate for the CAA. In making this determination, the object's aesthetic or historical importance and relevance to the collection will be considered, as will the following factors:

- ◆ Does the object fill a gap in the collection?
- ◆ Does the object possess the potential for generating research and scholarship?
- ◆ Is the object desired for long-term display or exhibition purposes?

- ◆ Is the object's condition such that it can be preserved properly by the Museum?
- ◆ Does the Museum have adequate facilities for storing the object?
- ◆ Is ownership of the work transferred freely and clearly?
- ◆ Can copyright issues be resolved?

Objects will not be acquired with the specific intention of later selling, exchanging, or otherwise disposing of them. Should a bequest be declined as an object(s) to be accessioned, the CAA may request that the object(s) be sold, and the proceeds delivered to fund other acquisitions or to benefit the existing collection.

## **D. Method**

The CAA may acquire objects for the collection by gift, bequest, purchase, transfer, or exchange.

### **1. Gifts and Bequests**

Offers of gifts and bequests will be considered and provisionally accepted or refused by the President and CEO, in consultation with the Director of Curatorial Affairs, for works valued up to \$10,000. A simple poll of the Collections Committee is required for formal approval. Objects valued above \$10,000 require prior approval of the Collections Committee and the Board of Directors before acceptance. The CAA normally accepts only unrestricted gifts. In rare circumstances, the CAA may accept a gift or bequest with conditions attached; however, under no circumstances will the CAA agree to conditions requiring the retention or display of the work in perpetuity. Any conditions attached to a gift or bequest must be approved by the President and CEO, the Collections Committee, and the Board of Directors.

The conveyance of gift must contain a warranty of title to the object by the donor and must specify what other rights, including copyrights, are being transferred with the object by the donor to the CAA. The donor will be requested to sign the CAA's standard Gift Agreement Form (See Curatorial Handbook, Collections Management Index).

Whenever possible, the Curatorial Department and the Development Office will work together to secure financial support for a prospective object gift or bequest.

The CAA will not make appraisals of donated or bequeathed objects for purposes of valuation for the donor. Additionally, requests for appraisals by the public will be declined because of conflicts of interest and they are beyond the scope of CAA's purpose.

### **2. Purchases**

Funds for the purchase of objects may be derived from income generated by endowment fund accounts established for this purpose, by funds realized through deaccession or the trade of deaccessioned objects, by annual allocations in the CAA's general operating budget as prepared by the President and CEO and approved by the Board of Directors, and by gifts made to the CAA for collections acquisitions.

A purchase agreement or invoice must contain an affirmation of title to the object by the vendor and, when relevant, must establish what copyrights are being transferred with the object by the vendor to the CAA.

### **3. Transfers and Exchanges**

Objects acquired through transfer and exchange (must be of comparable importance/rarity or value) from other institutions will be treated in the same manner as gifts and bequests.

## **E. Accessioning Procedures**

In bringing a newly acquired object into the CAA's permanent collection, the procedures followed will be those as delineated by the Collections Management Procedures found in the Curatorial Handbook; The Collections Manager/Registrar will oversee the accessioning process which includes the necessary papers for gifts (i.e. Gift

Agreement Form) and purchase (i.e. Purchase Order or Receipt), and the official acknowledgment for gifts (i.e. letter of thanks from the President and CEO).

## **F. Records**

The Museum's accession records must include all original memoranda, correspondence, invoices and payment papers, transfer of right documents, deeds of gift, photographs, accessioning worksheets, condition reports, and other documents vital to the object's history. No original paperwork may be disposed of. The accession record will be considered the permanent record of the object. The Collections Manager/Registrar will be responsible for ensuring its completeness and security and for updating it with the assistance of the Director of Curatorial Affairs as necessary.

The Director of Curatorial Affairs will investigate provenance, attribution, and dates and will provide the Collections Manager/Registrar with that information for inclusion in the accession file. The Director of Curatorial Affairs will be responsible for ongoing scholarly research on the object.

## **III. Deaccessioning**

### **A. Authority**

Authority for deaccessioning and disposing of objects from the collection of the CAA rests with the Board of Directors. CAA shall strictly observe legal, ethical, and professional guidelines to control the deaccession process and maintain the public's trust. Deaccessioning is defined as the formal adjustment of records to reflect the removal of an object from the CAA's permanent collection. Disposition is defined as the manner in which ownership of an object is transferred from the CAA to another entity (i.e., by sale, transfer, or exchange), and may result from periodic reviews of the collection, the desire to upgrade certain holdings, or reevaluation of a particular object in the light of new research, vastly superior new accessions, or redundancy. The approval of the President and CEO, the Director of Curatorial Affairs, and the Collections Committee is required before the Board can take final action to deaccession and dispose of objects.

### **B. Criteria**

Deaccessioning of objects will be considered with great deliberation. The impetus to deaccession will originate with the Director of Curatorial Affairs and Collections Manager/Registrar in consultation with the President and CEO. The CAA has an obligation to retain unfashionable, unpopular, and obscure works in its collection for study and comparative purposes and for future research by scholars and curators. Deaccession and disposal may be considered in instances where objects are duplicated in the collection, where the type of object is not within the scope of the CAA's statement of purpose and collecting goals, in repatriation when irrefutable evidence is presented for an object to be returned to its original country, or where, in the opinion of the Director of Curatorial Affairs, the object is not of sufficient historical or artistic merit to be retained in the collections.

Objects that are lost, stolen, damaged, or destroyed will not be deaccessioned. Rather, the accession files will be maintained with appropriate comments as to the status of the object.

### **C. Method**

The disposal of objects from the CAA's collection will, whenever possible, be by transfer or exchange to other museums and educational institutions in order to keep the object in the public domain; sale at public auction; or destruction (in extreme circumstances). The exact method will be approved by the Collections Committee upon the recommendation of the President and CEO, Director of Curatorial Affairs and Collections Manager/Registrar. Any funds received from the deaccession of objects in the collection must be used only for new acquisitions. (Adopted by the Board, 9/2007) Funds received from insurance claims for loss of an object must be used only for new acquisitions. (Adopted by the Board, 4/2004)

### **D. Procedures**

The Director of Curatorial Affairs and Collections Manager/Registrar will periodically review the collection and make recommendations for deaccessioning to the President and CEO. A written report of the reasons for the proposed

deaccession will be prepared by the Director of Curatorial Affairs and Collections Manager/Registrar, approved by the President and CEO, and submitted to the Collections Committee. The report will contain a statement of why deaccessioning is being considered and a recommendation for the method of disposal. The following questions should be considered:

1. Is the object no longer relevant and useful to the mission and goals of the Museum?
2. Is it doubtful that the object will be used in the foreseeable future?
3. Is there danger of not being able to preserve the object properly?
4. Has the object deteriorated beyond usefulness?
5. Is the object of not suitable quality to justify exhibition, study, or storage?
6. Would the sale of the object be more beneficial to the collections than its retention?
7. Is the authenticity, attribution, or genuineness of the object in questions and/or determined to be false or fraudulent?

If the object proposed for deaccession has been given to the Museum, a reasonable attempt will be made to contact the donor(s) to advise them of the action. New works purchased with proceeds from the sale or trade of donated or bequeathed works will bear a credit to the original donor or testator.

Works approved for deaccession and disposal by the Collections Committee are recommended to the Board of Trustees for a final decision by a simple majority. The Board of Trustees shall vote to approve or disapprove the proposed deaccession and the proposed method of disposal. Approval of the proposed deaccession and the proposed method of disposal shall each require a majority vote of the Board. Any alternative method of disposal proposed by the Board at this time must be approved by the President and CEO and Chair of the Collections Committee prior to a vote by the Board on this matter.

No Museum employee, Board member, or Collections Committee member or their relatives may acquire ownership of objects from the permanent collection, nor may the sale or disposal of any object be to the personal benefit of an employee, Board member or Collections Committee member or their relatives.

## **E. Records**

The Collections Manager/Registrar will maintain records on all deaccessioned objects. Files will contain all papers regarding the deaccession of the object as well as all original accession papers and photographs, unless the work has been transferred to another museum. In this case, the original papers will be transferred with the object, and photocopies of all documents and photos will be maintained for the CAA's file (See Curatorial Handbook-Collections Management Procedures). Photographs from the deaccession files may be borrowed for study purposes only and not for reproduction.

All records of deaccessioned objects maintained by the Collections Manager/Registrar will remain available for study to Museum staff and for researchers at the discretion of the Collections Manager/Registrar and the Director of Curatorial Affairs.

## **IV. Loans**

### **A. Incoming Loans**

#### **1. Authority**

Objects may come to the Museum for a variety of reasons initiated and endorsed by the Director of Curatorial Affairs or President and CEO, including exhibition, study, and acquisition review. Incoming loans may be from private individuals, museums, commercial galleries, and public and private institutions. Any object placed in the Museum's custody for any length of time for exhibition, study, acquisition review, or any other purpose, will be considered a loan. All such objects will be secured and cared for by the Curatorial staff according to the Museum's standard of care for its own collection. Loans for exhibitions and touring shows shall remain in the possession of the CAA for the time specified on the Incoming Loan Agreement; however, an object(s) may be withdrawn from an exhibition at any time at the discretion of the President and CEO or Director of Curatorial Affairs.

## **2. Procedures**

Incoming loans will be initiated by the Director of Curatorial Affairs or President and CEO with a request to the Collections Manager/Registrar to bring a work to the Museum. Prior to receiving an object(s) CAA will submit to the lending institution a General Facility Report - American Alliance of Museums (AAM) upon their request or on the terms of the agreement. The Museum will not store objects for any individual or institution for any purpose unrelated to its own exhibitions, research, or acquisitions review, unless extraordinary circumstances (e.g., emergency salvage) prevail.

### **a. Insurance**

Any special requirements for insurance coverage, shipping, and installation must be agreed upon and arranged between the appropriate Curator, lender, and Collections Manager/Registrar before the object comes to the Museum. Loans will be covered by the fine arts insurance coverage maintained by the Museum for the permanent collection (see Curatorial Handbook-Collection Management Procedures for further information on insurance coverage.) Since the total amount of coverage is finite, additional coverage will be arranged if many objects of high value are in the Museum at the same time.

### **b. Long-term loans**

While long-term loans were once a part of the Museum's policy, limited storage space, staff time and insurance requirements preclude such activities today. Even though the Museum presently houses several "long-term" loans, the Director of Curatorial Affairs and the Collections Manager/Registrar are pursuing the return of such items to both institutions and individuals. In the interim, all "long-term" loans that are at the request of the lender are insured by the lender and a certificate of insurance must be on file with the Collections Manager/Registrar.

### **c. Shipping and storing loans**

The Collections Manager/Registrar will coordinate and monitor all packing, crating, shipping, and insurance arrangements. When a loan arrives at the Museum, the Collections Manager/Registrar will arrange for appropriate and secure storage until the object is installed for exhibition.

If a work is damaged during transit, or if the Collections Manager/Registrar and Director of Curatorial Affairs feel that the work requires repair prior to exhibition, the lender's written permission will be obtained before conservation work proceeds. If an object is damaged while in the Museum's care by staff, visitors, or any other agency, the President and CEO or Collections Manager/Registrar will notify the lender in writing as soon as possible. If an insurance claim is appropriate, the Collections Manager/Registrar will contact the lender before taking any action. If the lender would like to pursue a claim, the Collections Manager/Registrar will submit a claim report to the Museum's fine art insurance carrier.

Except for those instances when a lender delivers an object to the Museum, the Collections Manager/Registrar will be responsible for all arrangements to bring the object to the Museum, and in most cases the Museum will assume the cost of necessary packing, crating, and shipping. Objects will be returned to the lender at the close of the show or as promised in the loan agreement.

## **3. Records**

Objects remaining on the premises for less than one month will be registered by means of Temporary Custody Agreement (see Curatorial Handbook-Collections Management Procedures for further details on procedures and forms) Objects remaining more than one month will be registered by means of the Museum's standard Incoming Loan Agreement and will be given an "L" number to facilitate record-keeping. The satisfactory return of a loan to the owner will be recorded by means of the owner's signature on an Outgoing Receipt.



Objects contained within a temporary traveling exhibition will be registered by means of the official contract and/or Incoming Loan Agreement(s) for that exhibition, as well as the checklist(s) of objects attached to those.

The Collections Manager/Registrar will be responsible for maintaining and ensuring the security of all attendant paperwork throughout the duration of the loan.

A Condition Report of the loaned object's physical condition will be made by the Collections Manager/Registrar within a reasonable timeframe of the object's arrival at the Museum and will be reviewed and updated as needed immediately prior to the object's departure. Regular monitoring of the condition and status of loans and correspondence with the lender will be the responsibility of the Collections Manager/Registrar.

## **B. Outgoing Loans**

### **1. Authority**

Loans from the Museum will be made to other museums or appropriate cultural entities for public exhibition upon the recommendation of the Director of Curatorial Affairs and Collections Manager/Registrar to the President and CEO and with approval of the Collections Committee upon such terms and conditions as may be agreed upon to protect and insure the works. Loans will not be made to private individuals or businesses. The Museum will not lend to commercial galleries except under exceptional circumstances.

The Museum considers it a responsibility to participate in a variety of worthwhile exhibitions as its own programming schedule permits. However, the Museum will not lend objects from its collection if there are reservations on the part of the President and CEO, Director of Curatorial Affairs, or Collections Manager/Registrar regarding the safety of an object during travel, the ability of the borrower to care for the object appropriately during the loan period, or the nature of the borrower's request.

### **2. Procedures**

All loan requests must begin with a written request from the borrower to the Director of Curatorial Affairs or President and CEO at least three months before the date that the loan is requested to begin. A General Facilities Report (AAM) must be submitted to CAA for review one month after the request is made. The Director of Curatorial Affairs will make recommendations to the President and CEO on the advisability of the loan. The Collections Manager/Registrar will note any special restrictions that should be placed on the loan to ensure the object's safety based on the borrower's facilities report and the object's physical condition. Final approval of all outgoing loans will be given by the Director of Curatorial Affairs, President and CEO, and the Collections Committee. The approval process will be managed by the Collections Manager/Registrar.

#### **a. Loan Fees**

The borrower will be responsible for payment of an administrative fee of \$250.00 per loan object for the duration of the loan; other fees related to matting, framing, crates, transit, and insurance may also apply.

#### **b. Loan Agreement Forms**

If the borrower does not supply a satisfactory loan agreement, the Collections Manager/Registrar will provide the Museum's own standard Outgoing Loan Agreement, to be signed by the borrower and Collections Manager/Registrar. If the Museum has not previously lent to the borrower, the Collections Manager/Registrar will request a current American Association of Museums (AAM) facility report and other information as may be deemed necessary.

#### **c. Loans for Traveling Exhibitions**

If the loan is being requested for a touring exhibition, the Collections Manager/Registrar will prepare

Outgoing Condition Reports, secure facilities reports for all institutions on the tour, and all information on the tour's shipping, insurance, crating, and security arrangements. The Museum must have the complete itinerary for a touring exhibition and all other information it deems necessary before the President and CEO and Director of Curatorial Affairs will consider approving the loan for the entire travel schedule. The Collections Manager/Registrar will be responsible for maintaining contact with the borrower while the loan is in effect to ensure that all agreements are adhered to.

#### **d. Loan Period**

All loans from the Museum will be for a specific period of time, not to exceed a one-year in duration. The Museum will not make indefinite or permanent loans. At the end of the loan period, the loan may be reviewed by the Director of Curatorial Affairs and Collections Manager/ Registrar and be renewed for another period not to exceed one year, subject to whatever conditions are appropriate, including verification of the condition of the object.

### **3. Records**

When an outgoing loan has been approved, the Collections Manager/Registrar will be responsible for maintaining and ensuring the security of all records attendant to the loan, including loan agreements, verification of insurance coverage, condition reports, and packing and shipping arrangements.

## **C. Temporary Exhibition Loans**

### **1. Authority**

Incoming loans for temporary exhibitions organized by the Museum will be subject to advance planning of at least nine months and will be subject to the same basic considerations, approval process, and procedures as individual in-coming loans to the collections.

### **2. Procedures**

The appropriate Curator will be responsible for compiling a list of works and lenders for each such exhibition and will be responsible for initial correspondence with each potential lender.

#### **a. Loan Agreement Forms**

The Collections Manager/ Registrar will prepare and send each potential lender the Museum's standard Incoming Loan Agreement accompanied by a letter signed by the Director of Curatorial Affairs, or President and CEO giving full details of the exhibition and requesting the loan. The lender will return the signed loan agreement to the Collections Manager/Registrar.

#### **b. Insurance**

Any special requirements for insurance coverage, crating, shipping, and installation must be agreed upon and arranged for between the appropriate Curator, lender, and Collections Manager/Registrar before the object comes to the Museum. Temporary loans will be covered by the fine arts insurance coverage maintained by the Museum for the permanent collection, however, since the total amount of that coverage is finite, additional coverage will be arranged if many objects of high value are in the Museum at the same time.

#### **c. Shipping**

All further correspondence to the lender about the terms or execution of the loan will be conducted by the Collections Manager/Registrar who will also coordinate and monitor all packing, crating, shipping, and insurance arrangements. Whenever possible, the Collections Manager/Registrar will arrange to have the loaned objects at the Museum two weeks in advance of the exhibition opening.

### **3. Records**

The Collections Manager/Registrar will maintain and ensure the security of all attendant paperwork throughout the duration of the loan. All loan paperwork and curatorial correspondence and research will be placed in the exhibition file at the end of the exhibition and moved to the Archives (See Curatorial Handbook-Exhibition Procedures for further information).

Incoming Condition Report will be made by the Collections Manager/Registrar within a reasonable timeframe of the object's arrival at the Museum and will be reviewed and updated as needed immediately prior to the object's departure. Regular monitoring of the condition and status of loans will be the responsibility of the Collections Manager/Registrar.

## **D. Touring Exhibitions from the Collections**

### **1. Authority**

The Museum may tour special exhibitions, which its Curatorial staff organizes, with final approval being given by the President and CEO in consultation with the appropriate Curator. These exhibitions may consist of objects the Museum has borrowed from other museums or private individuals.

### **2. Procedures**

The considerations given to whether or not an exhibition should travel will be the same as those for an individual object in the Museum's own permanent collection: the facilities of the borrower, the duration of the loan, and the condition of the objects. All of these factors will be considered by the Director of Curatorial Affairs and the Collections Manager/Registrar in planning an exhibition tour and advising the President and CEO on its feasibility and on any special arrangements that may be necessary.

#### **a. Organization**

Director of Curatorial Affairs, and Collections Manager/Registrar will be responsible for coordinating the initial inquiries and preparations for any proposed tour and for establishing an itinerary. The tour budget will be prepared by the Director of Curatorial Affairs, and Collections Manager/Registrar. Final approval of all loans will be given by the President and CEO. The approval process will be managed by the appropriate Curator and Collections Manager/Registrar. The Collections Manager/Registrar will create a crate list, coordinate and monitor packing, crating, shipping, and insurance arrangements.

#### **b. Contracts and Insurance**

The Museum will provide an exhibition contract to be signed by the borrowing institution, which thereby agrees to accept specified responsibilities for the object(s) safety and security while on loan. The Collections Manager/Registrar will be responsible for insurance arrangements and will set forth special handling instructions in writing when necessary.

### **3. Records**

The Collections Manager/Registrar will maintain and ensure the security of all attendant paperwork and documentation throughout the tour and at the time of the objects' dispersal. All touring paperwork and curatorial correspondence and research will be placed in the exhibition file at the end of the exhibition and subsequently archived.

## **V. Objects Left in the Custody of the Museum**

Any approved object left in the Museum's custody for any length of time for exhibition, study, acquisition

review, or any other purpose with the consent of the Director of Curatorial Affairs or President and CEO, shall be treated as a loan, and a Temporary Custody form shall be signed by the lender. All such objects shall be secured and cared for by the Curatorial and Collections staff according to the Museum's standard of care for its own collection.

## **A. Objects Left at the Museum without Approval**

Any object left on the premises without notification of or approval from the Director of Curatorial Affairs or President and CEO will not be considered a loan. The Curatorial or Collections staff will attempt to contact the owner in a timely manner to determine the object's status. Following discussion with the owner, if the Museum does not want the object, it will be returned to the owner. If the owner cannot be contacted and remains unknown, the work becomes Abandoned Property. Works whose ownership remains unclear will be addressed through South Carolina State Legislature's Abandoned Cultural Property Act (27-45-30) enacted in 1987 (see Section VII below).

## **B. Non-collection objects in the Museum**

All non-collection objects stored in the Museum building for CAA events will not be treated as official loans to the Museum and will be registered by a special receipt designated for non-collection objects—Deed of Gift for Non-Accessioned objects and/or Deed of Gift - Auction Object(s). for objects to be auctioned. The Development Department and its staff, in concert with the curatorial staff, will be responsible for all such items and for the paperwork involved.

## **C. Personal Property in the Museum**

The Collections Manager/Registrar should be notified of all objects personally owned by staff members that are kept on the Museum's premises (e.g., office decoration) which in any way might be mistaken for objects in the Museum's collection.

# **VI. Objects Found in the Collection**

As in many large collections, the Museum possesses objects that lack sufficient documentation to determine how (or if) they entered the permanent collection. *Objects found in the collection* differ from *abandoned property* and *unclaimed loans* (see Section VII) in that no record of past or current ownership exists. Some of these undocumented objects are known to exist, while others may be expected to appear at times of inventory.

## **A. Care and Documentation**

Such objects shall retain the Museum's care while in its possession. The objects should be identified as much as possible and labeled by the Collections Manager/Registrar to avoid confusion. Objects found in the collection will be given XX numbers to designate their status. The Collections Manager/Registrar shall keep files on such objects in a special location other than with general object files.

## **B. Assuming Ownership**

If the Museum wishes to retain ownership of the object, it may be accessioned into the collection with its XX number designating it as a found object. All usual records for accessioning shall be completed and processed by the Collections Manager/Registrar. The Museum recognizes the possibility that the object may be claimed by the rightful owner at a later date and shall return the object if adequate proof of ownership is given. The Museum's legal counsel will be contacted for advice in such cases.

## **C. Disposal**

If the Museum wishes to dispose of a found object after all reasonable attempts to identify its source have failed, it may do so but recognizes the risks involved (subsequent claims by rightful owners, inability to sell with a guarantee of title). Found objects may be disposed of only with the same approval process used in deaccessioning, and with

the advice of the Museum's legal counsel. Objects may be given to another institution with less likelihood of repercussions to the Museum should the rightful owners make claim. If a found object is sold, it must be sold expressly not warranting legal title.

## **VII. Unclaimed Loans/Abandoned Property**

Generally, *unclaimed loans* are long-term loans left unclaimed by the owner over a long period of time. *Abandoned property* is any object for which a formal loan request does not exist. These are most likely objects which were unsolicited by the Museum, loans for which no formal agreements were ever drawn up, or loans for which the rightful owner has disappeared. The Museum is guided in managing such objects by the South Carolina State Legislature's Abandoned Cultural Property Act (27-45-30) enacted in 1987. The Museum must provide the same care and handling it gives its own collection, regardless of the status of an object. All such objects shall be documented, as completely as possible, by the Collections Manager/Registrar who will maintain files on all unclaimed loans/abandoned property.

### **A. Unclaimed Loans**

Unclaimed loans are objects for which a loan agreement exists but contact with the lender has lapsed. In order for the Museum to terminate the loan or assume title to the object, the Museum must make a good faith effort to contact the lender to officially notify them of the termination of loan (see SC Abandoned Cultural Property Act, 1987 for specific notice requirements).

Such loans may not be considered for termination and their titles transferred to the Museum unless the following requirements have been met:

- The object has been on indefinite loan and held by the Museum for ten or more years. If an object has been on "permanent" loan, that object shall be considered loaned for an indefinite term.
- The object has been on loan for a specified amount of time, and no action has been made by the lender to claim the object for at least ten years after the loan period expired, and the Museum has given notice of the termination of the loan.

### **B. Abandoned Property**

Abandoned property is any object held by the Museum for a period of ten years or more for which there is no formal loan agreement and for which the owners have made no effort to contact the Museum. Such objects shall become the property of the Museum if a good faith effort is made by the Museum to notify the owners of its intent to claim ownership and no reply is received (see SC Abandoned Cultural Property Act, 1987 for specific notice requirements).

## **VIII. Care of the Collection**

### **A. Authority**

The care of the Museum's collection encompasses not only the preservation and protection of its objects but also the maintenance of the full range of records and inventories of its collections. The daily management and care of the collection will be chiefly the responsibility of the Collections Manager/Registrar. General oversight and long-term planning for collection's management, conservation expenditures and care will be considered in consultation with the President and CEO, Director of Curatorial Affairs, and the Collections Committee.

### **B. Storage**

All of the Museum's collections will be housed in secure (e.g., controlled access, covered by an area alarm after-hours), temperature and humidity controlled storage spaces within the Museum building. The Collections Manager/Registrar will be responsible for the secure storage of all collections. The Collections Manager/ Registrar will ensure that all objects are stored appropriately to protect them from theft, loss, damage, and deterioration.

## **C. Handling and Movement**

Objects will not be moved into, within, or out of storage without the knowledge and approval of the Collections Manager/Registrar. Objects will not be moved into, within, or out of the exhibition galleries or staff offices without the knowledge and approval of the Collections Manager/Registrar or Director of Curatorial Affairs. The Collections Manager/ Registrar will maintain a computer database of the location of each collection object by accession number, which will be updated in a timely manner whenever an object is moved.

No one outside of the Collections and Curatorial staff or as directed by the Collections Manager/Registrar will move, carry, or otherwise handle any object unless under emergency circumstances (see Emergency Preparedness). The Collections Manager/Registrar or Preparator may request assistance in special circumstances from the facilities staff, or interns, but will supervise such individuals in person. In handling objects, all personnel will observe the procedures set forth in the AAM guidelines for handling works of art.

It will be the responsibility of the Collections Manager/Registrar to undertake and/or supervise any packing and unpacking of objects, any transport of objects in rented vehicles or staff owned vehicles, and any movement of objects outside of the Museum building.

## **D. Security and Conservation**

The public galleries will be monitored by security guards, covered by a smoke detection system, and be monitored after-hours by an alarm system indicating any movement linked to a central security office. Greater security measures will be implemented for certain objects as may be determined to be appropriate by the Collections Manager/Registrar, Director of Curatorial Affairs, and President and CEO. During hours when the Museum is closed, the collections storage area and exhibition galleries will be protected by mechanical devices to detect intrusion and fire.

### **1. Security of works during installation**

It will be the responsibility of the Collections Manager/Registrar in consultation with the Preparator to plan for the safe storage of works of art while galleries are being remodeled or prior to the installation or deinstallation of exhibitions. The plan may require assistance from the security staff and must have the concurrence of the Director of Curatorial Affairs.

### **2. Security and monitoring of galleries and environmental conditions**

The Preparator and/or Collections Manager/Registrar and collections staff will inspect the exhibition galleries daily for dramatic changes in environment or the condition of objects. It will be the responsibility of the Collections Manager/Registrar to monitor environmental conditions affecting objects on exhibit and in storage, encompassing relative humidity, light, vermin, and dirt and air pollutants. Damage or dramatic changes in condition will be reported as soon as possible to the President and CEO, Director of Curatorial Affairs, and a professional conservator.

### **3. Damage to works on exhibit**

If damage to an object or any immediate threat to collections materials is detected by any member of the custodial or security staff, he/she must notify their supervisor, who will then immediately notify the Collections Manager/Registrar or Director of Curatorial Affairs. When a problem occurs during non-business hours, the Preparator, Director of Curatorial Affairs or another member of the Collections or Curatorial staff will, as necessary, come to the Museum to determine what remedial steps are to be taken. In emergency situations (e.g., fire, hurricanes, earthquakes, etc.) the procedures specified in the Museum's Disaster Plan will be followed with respect to collections care.

## **E. Records**

The Collections Manager/Registrar will maintain and ensure the security of all records pertaining to the accession,

condition, insurance, conservation, and location of all objects. The Collections Manager/Registrar will undertake a thorough inventory of one portion of the collection each year. See Curatorial Handbook for inventory schedule and procedures. The Director of Curatorial Affairs will assist as necessary in the maintenance or updating of collection records. It will be the responsibility of the Director of Curatorial Affairs to research the collection, document findings, and share information with the Collections Manager/Registrar for inclusion in the collection records.

## **IX. Access to Collection Objects and Records**

### **A. Authority**

It will be the policy of the Museum to make objects in its collection accessible to Museum staff and researchers for examination or study whether the objects are on exhibit or storage. Providing and monitoring access to Museum collections and collections records by Museum staff and researchers will be the responsibility of the Collections Manager/Registrar with the counsel of the Director of Curatorial Affairs.

### **B. Procedures**

The Curatorial staff will be responsible for responding to research inquiries concerning specific objects in the collection with the assistance of the Collections Manager/Registrar, Director of Curatorial Affairs, and the Curatorial Assistant.

Advance appointments to view objects in storage are necessary and should be made through the Collections Manager/Registrar or Director of Curatorial Affairs. Access to the collection will be dependent upon reason for access, condition of object, and Curatorial and Collections staff availability.

Regular access to collection storage areas shall be limited to the President and CEO, Collections Manager/Registrar, Director of Curatorial Affairs, and Preparator. Other Curatorial staff including the Curatorial Assistant and Assistant Registrar may access collections storage with the approval of the Director of Curatorial Affairs or Collections Manager/Registrar. Other Museum staff, interns, volunteers, Trustees, researchers, and professional guests may visit the storage areas only in the company of the Collections Manager/Registrar or Director of Curatorial Affairs. All staff and visitors to the collections storage areas will sign in and out on the log provided.

### **C. Records**

The collection records maintained by the Collections Manager/Registrar are for the use of Museum staff and researchers. Although official documents in the accession files are considered public record, the Collections Manager/Registrar will be responsible for access to those records. Insurance valuations, bequests, gift paperwork, and other sensitive information will be withheld from most non-Curatorial staff and researchers.

Accession files should not leave the direct control of the Collections Manager/Registrar or Director of Curatorial Affairs, except for occasional use by Museum staff within the Museum building. Museum staff must notify the Collections Manager/Registrar or Director of Curatorial Affairs if they need to look at accession files and set a time to research files in the Curatorial Office areas. Accession files should not leave the Curatorial Office Area.

Outside researchers must sign the Research Registration Book; research fees may apply. See Curatorial Handbook-Archives Procedures.

Photo reproductions of accession file records or archival material may be made for researchers at the discretion of the Collections Manager/Registrar and Director of Curatorial Affairs with a charge per copy.

Photographs of works in the Collection or Archives must be requested in writing through the Curatorial Assistant or Registrar Assistant and will be handled as indicated in the Museum's Procedures for Rights and Reproductions (see Curatorial Handbook-Rights and Reproduction Procedures).

## **X. Insurance**

### **A. Authority**

It is the responsibility of the Collections Manager/Registrar in consultation with the Director of Curatorial Affairs and President and CEO to determine and provide for insurance needs for the collection and loaned objects. Final approval of insurance arrangements will be by the President and CEO.

### **B. Procedures**

The Museum will insure its collection against theft, loss, and damage under a "blanket" collections policy with a recognized insurance carrier specializing in museum coverage. The Museum will similarly insure objects lent for exhibitions, acquisition review, study, or other purposes. Statements specifying such insurance coverage will appear on all standard object receipts and loan agreements. Objects that are insured will be registered on the Museum's standard objects receipts and/or Loan Agreement by the Collections Manager/ Registrar. Objects left at the Museum, but not at the staff's request, will not be insured.

Objects from the Museum's collection that are borrowed by other museums will be insured by the borrower or under the Museum's insurance policy, as may be determined by the Collections Manager/Registrar and President and CEO, with the insurance premium to be reimbursed by the borrower to the Museum. The Museum will maintain its own insurance on exhibitions its curatorial staff organizes that are toured to other institutions. Deviations from or adjustments to these policies regarding insurance coverage, as appropriate to special circumstances, will be suggested by the Collections Manager/Registrar and Director of Curatorial Affairs for approval by the President and CEO.

### **C. Records**

The Collections Manager/Registrar and Chief Financial Officer will be responsible for maintaining and ensuring the security of all paperwork pertaining to the Museum's collections insurance coverage. A certificate of insurance will be maintained off premises at all times.

## **XI. Compliance, Review, and Public Disclosure**

### **A. Compliance**

The Curatorial and Collections Departments are responsible for monitoring the Museum's compliance with the Collections Management Policy and for annually reporting, in writing, to the President and CEO the Museum's ability to comply with the policy's mandates (no later than February 1 of each year).

### **B. Review**

The President and CEO, Director of Curatorial Affairs or Collections Manager/Registrar shall recommend a review of the Collections Management Policy by the Collections Committee when circumstances warrant action. If changes/additions are approved by the Committee, the proposed revisions are presented to the full Board of Directors for final approval. In considering changes/additions to the policy, the committee shall be guided by current AAM guidelines.

### **C. Public Disclosure**

The Collections Management Policy is available to prospective donors or other responsible persons upon request. A list of collection materials acquired or disposed of in any given year is available upon request. All the facts pertaining to the acquisition, deaccession, and disposal of accessioned objects are documented in the permanent records of the Museum.

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