

FINE ARTS MUSEUMS OF SAN FRANCISCO
GUIDELINES FOR COLLECTIONS MANAGEMENT
AND ACQUISITION POLICIES

The purpose of this document is to set forth guidelines for a Collections Management Policy and an Acquisition Policy for the Fine Arts Museums of San Francisco (FAMSF). These matters are closely related; a Collections Management Policy defines stewardship of the existing collections, and an Acquisitions Policy ensures continued collecting excellence.

The realization of these policies shall be the responsibility of the trustees and the professional staff. At both levels the highest ethical practices and professional standards, which have been defined by the larger museum community, shall prevail. All collection activities shall be guided by city, state, and Federal United States law.

Further, policy shall be guided by three basic principles: 1) commitment to the preservation of existing collections; 2) the desire to enhance the individual character of the collections; and 3) the active pursuit of opportunities to build and improve the collections.

THE COLLECTION TODAY

The FAMSF, comprised of the de Young and Legion of Honor, are collectively an art museum with a wide range of holdings, from ancient to contemporary from areas all around the world. The collections form a public trust. The Museums derive their central purpose and value to the general public from their collections, which are an essential part of the shared cultural fabric within the city, region, state, and nation, and among other nations.

A. Historical Background

Through the years, as with most major museums, the varied collections of the FAMSF have been shaped by the unpredictable as much as by plan. The evolution of each collection area has been influenced by such factors as acquisition goals, availability of objects, donor predilection, and the director's and curators' interest and expertise. As a result, inevitable differences in size and scope exist among the holdings of each department.

Because of the differing nature of these collections and the varied approaches that are appropriate to different art-historical fields, the development of specific collections varies by department (while collection management principles remain consistent across departments). This variety in collection emphasis is normal and healthy and has shaped the character of these Museums. The shared goal of the departments, nevertheless, is to illuminate the history of the art represented in the collections through examples of the highest quality.

In 1972, the de Young (founded in 1894) and the Legion of Honor (founded in 1924) joined to become the Fine Arts Museums of San Francisco, an institution of national and international renown re-accredited in 2002 by the American Association of Museums. In the decades following the merger, the consolidation, growth, and balancing of the collections, along with the presentation of art by school, theme or geography rather than by gifted entity (with permission of the donors when required), added greatly to the impact, rationale and ease of assimilation of the collections by the viewing public.

The renovation and seismic upgrading of the Legion of Honor, which displays collections of 4,000 years of ancient and European art, and works on paper, was completed in 1995. The new de Young opened to the public in the fall of 2005 and showcases the art of the native Americas, Africa, and Oceania, and the American and Textiles collections.

It is important in charting the course of the Museums to update the collections management and acquisition policies to reflect their historical development.

B. Areas of Art Collected

At present, the Museum's core holdings consist primarily of art of the Western world, extending from classical Greece and Egypt to the present day, as well as art from Africa, Oceania, and the Americas. The comprehensive art historical nature of the collections requires representation and acquisition of contemporary art through gift and purchase. Each collection area is summarized as follows:

1. Africa, Oceania, and the Americas

The collection consists of traditional and contemporary objects, including weavings, from West and Central Africa; the Pacific islands; Pre-Columbian Mexico, Central America, and Peru; and the Indian cultures of North America.

2. American Paintings, Decorative Arts and Sculpture

The paintings, sculpture and decorative arts including furniture, silver, glass, ceramics, and metal date from the late 17th century into the 21st century and form a survey of American Art.

3. European Paintings, Decorative Arts and Sculpture

The paintings include examples from the 13th into the early 20th centuries from all major schools with little representation of post-World War II. The decorative arts collection includes furniture, silver, glass, ceramics, and metal dating from the 16th century into the early 20th century, as well as period rooms with furnishings from the 16th and 18th centuries. Sculpture consists of works from the medieval period into the 21st century.

4. Ancient Art

The collection of ancient art includes artworks from Near Eastern, Egyptian, Cypriot, Greek, Etruscan, and Roman Mediterranean cultures.

5. Prints and Drawings

The Achenbach Foundation for Graphic Arts prints and drawings collection contains European and American prints, drawings, photography, and watercolors ranging from the 15th into the 21st century, as well as Japanese prints, illustrated books, and Indian and Persian miniatures.

6. Textiles

Textiles include tapestries, laces, tribal rugs, weavings, and costumes from around the world. The museums do not collect textiles comprehensively but as works of art commensurate with the finest art of the period.

7. Contemporary

The Fine Arts Museums established a department of Contemporary Art and Programming in 2016. While the acquisition of representative examples of major 20th and 21st century works is challenging due to exceedingly high prices, the de Young and the Legion of Honor are actively involved in the exhibition of contemporary art, commissioning site-specific works and seeking gifts of works of contemporary art.

FUTURE GROWTH OF THE COLLECTIONS

A. Curatorial Judgment

Collection development opportunities, whether by gift or purchase, shall be guided in general by the judgment of the professional staff. By virtue of their academic training and museum experience, curators are professionals who possess general knowledge of art history and methodology, as well as being specialists with extensive knowledge in particular fields. With the approval of the Director, the appropriate Curator of a collection proposes acquisitions to the Acquisitions Committee.

B. Collection Development Plan

Because of varying strengths and weaknesses among the departments, each collection has varying priorities with respect to its growth. Each one deserves support and attention but must take its place within an overall plan that ensures balanced growth and an art-historical perspective. The Acquisitions Committee may develop a Collection Development Plan.

C. Setting Priorities for Collection Expansion

It would be imprudent to establish an inflexible acquisition policy, even during times of economic uncertainty, as it might preclude the opportunities of the present time and circumscribe the vision of the future. It is important to advance selectively as many areas of the collection as possible to ensure that their maximum potential is achieved. In formulating priorities for acquisitions, evaluation of opportunities as they arise is essential. For example, the offer of a substantial gift may allow the re-emphasis of a dormant collection area, with the impetus to add to it selectively. Strict adherence to a priority list would rule out many significant and unexpected acquisition opportunities.

D. Institutional Limits Affecting Collection Growth

Collections grow by purchase and gift. However, both human and financial considerations must be weighed and analyzed at many points before any object or group of objects joins the collection. Acquisitions and potential gifts shall be examined in light of the overall financial and professional staffing situation of the institution.

ACQUISITIONS

A. Acquisitions through Purchase

1. Increasing Acquisition Funds

Endowments for acquisition needs are at an insufficient level considering the scope of the collection and its needs. Funds for acquisitions will be pursued aggressively to develop and enhance the collections.

It is the responsibility of the Trustees and Staff to endeavor to raise the shortfall of funds to acquire important works of art if available funds are not sufficient at the given time. In special instances, it may be appropriate to raise money for acquisition by public subscription.

2. Annual Goals for Acquisitions

Restricted endowment funds and gifts are sometimes limited to individual departments or classes of art. The Acquisitions Committee, from time to time, also sets ambitious goals for acquisitions through purchase and gift, and receives progress reports toward these goals at each meeting.

B. Acquisition through Gifts

Just as important gifts have shaped the collections in the past, so may they be expected to shape the future of the collections. Any long-range planning effort must remain open to unexpected opportunity, understanding of current economic resources, vagaries and accidents of the art market, and a realistic appraisal of donor potential.

1. Sources of Gifts

It is important to recall that some of the most important collections in San Francisco came out from out-of-town collectors.

Other parts of the world must continue to be a source of future prospects. A major appeal of San Francisco to such collectors is that collections can have a greater impact in this part of the country, where there are fewer museums. The staff, Director, and Trustees will make every effort to encourage the donation of important works of art.

2. Acceptance of Gifts

The inherent quality of the object and its appropriateness to the collection shall determine the acquisition of a work of art. With every proposed acquisition, the fiscal implication of exhibition, conservation, maintenance, and storage of that acquisition must be considered. While it is agreed that gifts should come without restrictions, such considerations must not be so rigid as to preclude extraordinary opportunities.

3. Although quality must be the first consideration, a curator may recommend objects for study purposes because of their educational value or their ability to enhance the understanding of the existing objects or groups of objects in the permanent collection.

C. Acquisition through Bequests, Trusts, Gifts, and Fractional Gifts

Bequests of works of art, trusts, gifts, and fractional gifts will be sought actively. Cooperation among the curatorial staff working in close contact with the Director, the Development Director, and Trustees is necessary in securing such bequests.

In rare circumstances, the Museums may accept gifts or bequests of works of art that, by mutual agreement with the donor, will not be accessioned, but will be sold by the Museums at auction for the benefit of future art acquisitions. Pursuant to San Francisco Administrative Code Section 2A.155.11, as may be amended from time to time, proceeds from the sale of works of art donated to the Museum shall not be used for any purpose other than the acquisition of art.

DEACCESSIONING (REMOVAL OF OBJECTS FROM THE COLLECTIONS)

Decisions concerning the deaccessioning of an object from the collection shall be based upon the lack of merit or changed circumstances of the object with regard to its physical condition, identity, or irrelevance to the collection. In disposing of an object, consideration must be given the museum community in general, the AAMD Policy on Deaccessioning, the donor, applicable law, and collection needs. The Museum must consider the range of factors affecting the public interest, as well as the goal of improving the collection by selling several lesser objects in order to purchase a major work. See Section D below for FAMF Acquisitions Committee procedures for first-step and second-step (final) deaccessioning of objects.

In conformance with the principals of San Francisco Administrative Code 2A.155 (2A.155.4-2A.155.11), as may be amended from time to time, disposal of works of art by sale shall be by public auction except in those instances where the Acquisitions Committee determines on the basis of written information supplied by the Acquisitions Committee and / or the Director of Museums, which shall include a statement of the opinion, that:

- (a) it is advantageous to the Museum to dispose of them by some other method, and
- (b) the amount yielded by that method would be no lower than the amount that would be realized through public auction.

Pursuant to San Francisco Administrative Code Section 2A.155.11, as may be amended from time to time, proceeds from the sale of works of art donated to the Museum shall not be used for any purpose other than the acquisition of art.

Once an object has been accessioned, it shall not be deaccessioned except through formal deaccession procedures in accordance with the Museum's collections management policy, subject to any applicable gift restrictions or applicable court order.

A. Means of Disposing of Deaccessioned Objects

Disposal may be accomplished in the following ways:

1. Sales of works of art in the permanent collection shall normally be made at public auction after solicitation of terms, offers, and estimates from more than one auction house. Adherence to the FAMSF Deaccessioning Statement is required.

2. A work of art may be sold at a negotiated price to another public institution under unusual circumstances with complete substantiation of the pricing.
3. Exchanges may be negotiated under special circumstances with a dealer or other museum so long as the object(s) are disposed of for work(s) of art and follow the general requirements for acquisition and deaccessioning.
4. Transfer of Works of Art (ref. Article VIII, Section 2A.155.4, of the San Francisco Administrative Code): The FAMSF Board of Trustees may transfer without compensation works of art in its collections to another public or nonprofit institution when the transfer is in the public interest. No work of art may be transferred to another institution unless the transfer is recommended by the Director and appropriate Curator and approved by a majority of the members of the FAMSF Board of Trustees. A transfer to another institution is deemed to be in the public interest if the Board makes the following findings:
 - a. The work of art has more significance to another institution;
 - b. The social, cultural, or historical value of the work outweighs its monetary value;
 - c. The work of art is more likely to be preserved and available to the public if it is transferred than if it remains with the Museums or is sold.
 - d. The work of art is no longer fit for exhibition.
 - e. Guidelines for the Transfer of Historical Objects: With the gradual clarification of the de Young's mission after its founding and its eventual union with the Legion of Honor, and through the donation of the Rockefeller Collection of fine art, and a more logical division of collections between the de Young and Legion of Honor, the role of historical objects to the mission of the Museums has become decreasingly significant. As part of the general collection management policies at the FAMSF, guidelines have been established to apply to the transfer of objects of primarily historical interest.
 - f. Acquisition by Employees, Officers, Volunteers, and Board Members: Objects must not be given or sold privately or at auction to FAMSF or FAMF employees, officers, volunteers, active members of the Board of Trustees, members of the Acquisition Committee, and members of their families or households, or their representatives.
 - g. Destruction of Works of Art: There may be instances when a marginally significant art work has deteriorated to such an extent that it is unexhibitable and unrepairable and consequently has lost its art-historical function. Once a work of this nature has been fully deaccessioned, the decision may be made, with the written approval of the Director, to destroy it.

B. Use of Funds from Deaccessioning

All funds realized from the sale of the works of art must be used to purchase art in the same museum department, with the recognition of the name of the original donor(s) when possible.

FAMF ACQUISITIONS COMMITTEE PROCEDURES

The Fine Arts Museums Foundation (FAMF) Acquisitions Committee conducts acquisitions activities. The FAMF Board of Trustees transfers purchases and gifts of art to the FAMSF or, at the request of a donor, may transfer works of art loan to the Corporation of the Fine Arts Museums (COFAM). The FAMF and COFAM exist solely to support and benefit FAMSF.

A. Composition of the FAMF Acquisitions Committee

The Acquisitions Committee shall consist of at least fifteen members, a majority of whom shall be Trustees or Trustee Emeriti of FAMSF or FAMF. A quorum of one-third of the members is necessary to hold a meeting of the Acquisitions Committee. Additional persons may be invited to serve as voting alternate members, upon the invitation of the Chair of the Acquisitions Committee, but will not count toward the quorum. The President of the FAMSF Board of Trustees, in consultation with the FAMF President, appoints the Acquisitions Committee and designates one trustee member to serve as the chair.

B. Process of Acquisition by Purchase

Acquisitions are proposed on the recommendation of the appropriate Curator(s), with the approval of the Director, to the Acquisitions Committee. The Acquisitions Committee reports its actions at the next meeting of the FAMF Board of Trustees and to the FAMSF Board of Trustees or its Executive Committee.

1. Curatorial Responsibility

For each proposed acquisition, the appropriate Curator will provide the Committee with a written statement as to provenance, attribution, history, condition, price, and appropriateness to the collection.

2. Object Purchase by Discretion

A Curator, on approval of the Director, may purchase works of art with a value of \$10,000 or less for each object out of acquisitions funds restricted to that department, provided that the aggregate sum spent between Acquisitions Committee meetings is \$25,000 or less. The acquisition of such purchases will be reported to the Acquisitions Committee.

3. Use of Unrestricted Tribute Funds

The use of unrestricted tribute funds of \$5,000 or less to acquire works of art between meetings of the Acquisitions Committee is subject to the approval of the Director of Museums, and is to be reported at the next Acquisitions Committee meeting.

4. Bid at Auction during Period between Acquisitions Committee Meetings

A Curator may seek the approval of the Director of Museums, Board President, and Acquisitions Committee Chair to bid at auction between committee meetings not to exceed an agreed upon dollar amount and funding source.

5. Accounting of Acquisition Funds

The FAMF Fiscal Officer shall keep the Committee informed of the status of acquisition funds expended, encumbered (including underwater funds), and remaining for each department.

C. Acceptance of Gifts

1. Gifts with Restrictions

Ordinarily, gifts shall be accepted without restrictions, which should be so stated in letters of acceptance. If, under special circumstances, an acquisition is accepted with restrictions, it should be analyzed with the long-term interest of the organization in mind. Any restriction must be presented in writing and approved by the Acquisitions Committee.

2. Unrestricted Gifts

- a. The majority of acquisitions are held by the FAMSF Board of Trustees for the Museums in public trust on behalf of the City and County of San Francisco. Acquisitions are normally accepted in perpetuity. For exceptions, see Section D below, on the disposal of objects.
- b. Upon the recommendation of the Acquisitions Committee, the FAMF may accept donations of art for gift to FAMSF or, at the request of a donor, may transfer the artwork to COFAM.
- c. All funds realized by the sale of works of art held by the Foundation must be used to purchase art in the same department, recognizing the name of the original donor(s) whenever possible.
- d. The President of the FAMSF Board of Trustees may acknowledge gifts of works of art approved and accepted by the Foundation as either gifts or loans to FAMSF.
- e. The Director of Museums or his designee may be authorized to accept year-end gifts of art offered to FAMSF and the FAMF from the last Acquisitions Committee in a year to the end of that calendar year. The Director shall report to the Board of Trustees at its January meeting the gifts of art accepted during this period.
- f. When circumstances of a proposed gift to the Museum require a decision before the Acquisitions Committee can be convened, the Director of Museums may accept a gift on behalf of the Museum effective immediately if he deems it appropriate after approval by the President of the Board of Trustees and the Chair of the Acquisitions Committee. The Director shall report the gift to the

Acquisitions Committee and to the Board of Trustees at the next meeting of each.

D. Process for Deaccessioning (Removal of Objects from the Collections)

Deaccessioning an object from the collection is proposed to the Acquisitions Committee on the recommendation of the appropriate Curator(s) with the approval of the Director. Upon recommendation of the Acquisitions Committee, the FAMSF Board of Trustees shall render a preliminary (first-step) approval to deaccession. A minimum six-month waiting period shall ensue during which the Curators and Registrars responsible shall reexamine its quality, art-historical significance, provenance, and original terms of acquisition, as well as the prevailing reasons for deaccessioning. They shall, if necessary, seek legal counsel and independent expert opinion. If possible, they also shall inform the donors and/or their heirs of the proposed action. After satisfying itself of the proper conduct of these procedures, the Board of Trustees, after the examination period of six months or more, renders a final (second-step) decision to deaccession.

GUIDELINES TO ENSURE LEGAL, MORAL AND ETHICAL ACQUISITION DECISIONS

The Fine Arts Museums have a duty to responsibly collect and publicly display works of art of the highest quality from a broad range of cultures in order to facilitate understanding and mutual respect between peoples from different cultures and to encourage the perspective, education, and inspiration that such works uniquely provide.

The Museums have adopted the Principles and Guidelines on the Acquisition of Archaeological Materials and Ancient Art, published by the Association of Art Museum Directors (AAMD) in June 2004, revised in 2008 and 2013, to guide the FAMSF and FAMF in balancing their obligations to preserve and provide public access to the world's shared artistic heritage with the duty to collect responsibly and in a manner that will not encourage illicit excavation and trade.

The Museums endeavor to go beyond the AAMD Principles and Guidelines on the Acquisition of Archaeological Materials and Ancient Art whenever possible to consult with our colleagues in the country of origin about the possibility of any pre-existing claims.

APPRAISALS OF DONATED ART OBJECTS

Curators, trustees, and others involved in gifts of art objects should be familiar with the IRS Noncash Charitable Contributions Form 8283, dealing with the valuation of donated property, especially as it concerns charitable gifts of art objects.

A. Gifts for Tax Advantage

Donors who expect income or estate tax advantages in donating art objects to the nonprofit FAMF must secure their own appraisals. FAMSF or the FAMF may not provide donors with appraisals for income tax or estate tax purposes, but will cooperate to make gift objects accessible to independent appraisers.

B. Acceptance of Gifts without Appraisals

The gift of a work of art may be accepted even though the donor has not obtained an appraisal.

C. Acceptance of Gifts with Appraisals

The Director of Museums is authorized to accept certain gifts of works of art within sixty days of the date of a certified appraisal, which may occur between Acquisitions Committee meetings, in order to comply with IRS instructions for the completion of the Noncash Charitable Contributions Form 8283, wherein appraisal requirements stipulate that the appraisal must be made not earlier than 60 days before the date of the gift of a work of art. The Director shall report any such gifts to the Acquisitions Committee at its next meeting.

D. Prohibition against Appraisal by Staff and Trustees

Trustees and professional staff are prohibited from appraising art objects owned by others as an official museum activity. Emeritus staff members are not bound by this prohibition.

LOANS

A. General

1. Conditions for Making Outgoing Loans

The protection of works of art and the integrity of the Museums' displays are foremost in the consideration of loan applications. Loan requests must be evaluated in light of the art-historical and scholarly value and importance to the museum community. The FAMSF nevertheless wish to cooperate in a loan program that increases public accessibility to objects consistent with long-term conservation of the objects and the Museums' educational, research, and exhibition needs. Willingness to lend is, in fact, intimately related to the ability to borrow for exhibitions mounted by FAMSF.

2. Approval of Outgoing Loans

When a loan is appropriate and its ability to withstand travel is determined by the appropriate Conservator and Curator, the Chief Curator will endorse the loan request and forward it to the Director. The Director can approve the loan of an object valued at up to \$500,000 for up to eighteen months. The Director shall refer all other loan requests to the FAMSF Board of Trustees or Executive Committee for approval.

3. Documentation of Incoming and Outgoing Loans

All loans shall be for a specified time and shall be documented and monitored by the Office of the Registrar. All incoming or outgoing loans must be governed by written loan agreements between the Museums and its borrowers and lenders prior to receipt or shipment. Documentation photographs and current written condition reports shall be made for all loans entering or exiting the Museums.

4. Insurance of Incoming and Outgoing Loans

Incoming loans shall be insured by FAMSF or the lender, or a waiver of insurance shall be obtained. Values must be in line with fair market value. Outgoing objects shall be insured by the borrower or by FAMSF at the borrower's expense. Insurance shall be effected by the Office of the Registrar.

5. Monitoring Outgoing Loans

Outgoing loans shall be monitored by the Office of the Registrar for compliance with the terms of the loan. The appropriate Curator shall be notified of any relevant activity pending or required.

6. Monitoring Long-Term Incoming and Outgoing Loans

In general, FAMSF no longer makes long term loans. Previously approved long-term loans (those over two years) should be reviewed by the Curator and Registrar at specified intervals to determine their future status and to call them in whenever practicable.

The California Civil Code Section 1899 adopted in 1983 establishes that any object left in the possession of a museum for over twenty-five years with no action taken by the owner to recover the property, or to declare their intent to preserve ownership of the property, will be considered abandoned property and will become the property of the Museums. Following curatorial review of such objects and with the approval of the Director of Museums, the Board of Trustees upon the recommendation of the Acquisitions Committee may accept abandoned objects into the permanent collections, or sell the abandoned objects at auction.

B. Outgoing Loans

Outgoing loans may be made to other museums and institutions engaged in nonprofit, educational, and scholarly purposes.

Under exceptional circumstances non museum borrowers, such as government agencies and private corporations, may borrow objects for educational, art historical, purposes, and they must be able to provide full-time professional care for the objects. FAMSF must obtain facilities reports from new or unfamiliar borrowers. Objects may not be lent to individuals for personal use.

Works of art may be loaned to the offices of public officials elected by the citizens of San Francisco provided that the aggregate value of each loan does not exceed \$500,000, that the loans will be subject to annual review according to FAMSF loan procedures, and that loan conditions will state the security and display conditions required by FAMSF for the safety of works of art, including glazing of all paintings.

Objects must be in exhibitable and stable condition and able to withstand transit, climate changes, and handling. In addition, all objects must be registered by accession number, loan number, or non-accessioned number, and must be photographed prior to loan. Loans to other institutions may not be contracted for a third-party loan without appropriate consent from the Museums.

It is the responsibility of the Curator of the collection to determine the insurance value of the outgoing object and, in cooperation with the Director and in consultation with the Conservator, to designate whether a courier for the art work may be required.

C. Incoming Loans

Objects received at the Museums shall be accepted as loans for exhibition, consideration for acquisition, identification, research and conservation. Before accepting any loan, the following factors should be weighed: availability of storage or exhibition space, transportation, insurance, the object's condition and ability to withstand travel, and the lender's restrictions. All objects coming to FAMSF must be properly receipted and registered with the Office of Registration within 5 days of arrival. FAMSF will maintain loan agreement documentation where applicable and will provide insurance for art on loan when proof of coverage is not available from the lender.

PERSONAL COLLECTIONS

As potential collectors, the Director of Museums and curatorial staff shall exercise extraordinary discretion to assure that no conflict or appearance of conflict arises between them and the objectives of the FAMSF and FAMF. Trustees, employees, and volunteers, including the supporting organizations of FAMSF, shall adhere to the Personal Collecting Guidelines set forth in the FAMSF Code of Ethics. Trustees, members of the staff, and others associated with FAMSF and FAMF shall not bring personal collections into the Museums without permission from the Chief Curator or Director of Museums. All art deposited with the FAMSF will undergo basic receipting and registration.

CARE AND MAINTENANCE OF THE COLLECTIONS

A. General Responsibilities

The Curator, Conservator and Registrar are ultimately responsible to the Director for care and maintenance of the assigned collection. In carrying out that responsibility, the supporting services of the administration, technicians, volunteers, and security will be utilized.

Any unresolved questions regarding procedures for security, conservation, registration, inventory, housekeeping, presentation, storage, or other activities applicable to a collection shall be referred to the Chief Curator and, if still unresolved, to the Director.

B. Registration

The Office of the Registrar shall be responsible for fundamental accounting of all art, storage, packing and shipping of all objects passing in and out of the Museums' control and shall act as the control point for recording object movement and inventory control. Copies of condition reports and photographic documentation shall also be maintained by this office in order to safeguard the Museums' legal liability and provide basic collection accountability. Registrars shall work in concert with curatorial, conservation, and operations staff to assure safe handling and accurate documentation.

C. Conservation

Conservators in collaboration with the appropriate collection curator and registrar shall be responsible for the physical care of collections. Conservators will help specify conditions of storage, display and transport. They will set priorities, propose and carry out treatment action in consultation with curatorial staff.

D. Information

Each object in the collection is an integral part of history and culture and is enhanced by information that establishes the object's place of origin, age, and importance. The maintenance of this information, its public availability, and educational programs are critical concerns of collections management. It is the duty of the Museums to transfer to posterity, when possible in an enhanced form, such information.

RECORDS

The maintenance of accurate, up-to-date records on the identification, location, and condition of collection objects is a major responsibility of the Curators, Registrars, and Conservators.

A. Registration

Registration shall maintain and make available to authorized staff original documents and digital images of accessioned objects, objects on incoming and outgoing loans, and objects in the custody of the Museums. Any staff member or curatorial office possessing original documents establishing right and title to objects shall forward such documents to Registration. The primary purpose of these records is control and documentation of the collections. Therefore, Registration should provide the following information:

1. Identifying description of the object including digital image, accession number, title, maker, media, date and designated collection area
2. Legal status of the objects; the Museum records will indicate ownership status of all objects in its custody
3. Acquisition documentation that contributes to the establishment of the legal status of the object
4. Departmental responsibility for the object
5. Activity and history of the object regarding loans, exhibitions, conservation, movement, and transfer of stewardship between departments
6. Exact credit line at time of acquisition
7. Precise location of object and record of its movement at all times
8. Current evaluation for insurance purposes
9. Fully executed Deed of Gift

B. Curatorial Records

Curators shall maintain records regarding the objects within their custody. These records shall contain the information documented in the Registrar's files as necessary, as well as any material of an interpretive nature.

C. Security of Records

All primary records will be safeguarded from hazards such as computer malfunction, fire, water, or smoke damage and loss. Duplicate, off-site copies shall be maintained as appropriate. The following items of information are considered confidential for security reasons and shall not be divulged except to those persons with a right to know as approved by the Director:

1. Name of anonymous donors or prior holders
2. Mailing addresses of all donors, lenders, or prior holders
3. Location of objects
4. Objects' purchase price, insurance valuation, appraised value, or similar assessment of value

COMMERCIAL USE

In arranging for the manufacture and sale of replicas, reproductions, or other commercial items adapted from an object in the Museums' collections, all aspects of the commercial venture must be carried out in a manner that will not discredit either the integrity of the Museums or the intrinsic value of the original object. Awareness of the nature and relative importance of replicas and reproductions of works of art is the central issue. Therefore, great care must be taken to identify permanently such objects as reproductions and to ensure the high quality of their manufacture. Replicas, reproductions, and adaptations of works of art from the Museums' collections may be made only after consultation with and the permission of the Director.

ACCURATE LABELING

It is the responsibility of FAMSF to present the best current information about works of art. Intellectual honesty and objectivity in the presentation of objects is a professional duty. Changes in the traditional attribution of works of art in the permanent collection may be made only with the written permission of the Director.

ACCESSIBILITY OF COLLECTIONS

A. Responsibility to the Public

The FAMSF and FAMF shall strive to provide maximum accessibility of the collections to the public, consistent with the security and physical condition of the objects. The art collections should be made available to the general public within regular public hours. Reasonable requests for access to the collections not on public display shall be coordinated with the Curator of the department, and in the case of press access, with the Public Relations Office, which shall

advise the Director of scheduled visits as far in advance as possible. For security reasons, no photography is permitted in storage areas.

B. Responsibilities to Scholarship

Some parts of the collections, distinct from the study collections, may be set aside for the scholarly pursuits of staff members and scholars, but normally only for the duration of the research effort.

C. Responsibility to the Academic Community

Recognizing that the academic community relies on the collections as a teaching resource, FAMSF has the responsibility to notify the teaching institutions of rearrangements, temporary closures, and removals of the permanent exhibits as much in advance as possible.

D. Organization of Storage Areas

The organization of reserve collections in storage areas should not only reflect considerations of conservation, inventory control, art historical rationale, and security, but also provide for access for research and study.

INSURANCE AND RISK MANAGEMENT

The collections are covered by limited liability policy while on the premises of the Museums and are required to be insured in transit and while in the custody of borrowers. Incoming loans shall be insured by FAMSF. The Registrar will administer this insurance and assure that loan agreements and receipts are in hand to effect coverage. Staff members are required to report all damage or loss to the Director and Registrar as soon as discovered. The Registrar shall maintain related records and provide appropriate damage reports.

INVENTORIES

All art movement shall be recorded at the time of movement. The specific location of collection objects shall be verified by Registration utilizing spot and periodic comprehensive inventories.

PHOTOGRAPHY

The Museums' goal is to photograph each object in existing collections for identification, study, online access, and security purposes. New acquisitions shall be photographed as they enter the collections.

CONSERVATION

Conservation is essential to the stewardship of the collections. Although the appropriate collection Curator shares responsibility for the collection, the Conservator is entrusted with the physical maintenance and integrity of the objects themselves. In addition to performing conservation treatment on collection objects, the Conservator serves in an advisory capacity to other departments in matters concerning control of climate, pest control, safe methods for the

installation and mounting of objects, lighting, proper storage conditions, handling of art objects, packing, and shipping. Conservators shall be guided by the Code of Ethics of the American Institute for Conservation of Historic and Artistic Works in fulfilling their responsibilities.

EMERGENCY PROCEDURES

A. Personnel Considerations

Emergency procedures exist for the protection or evacuation of personnel from the Museums' buildings. These are detailed in the FAMSF Emergency Procedures Handbook. Specifically, emergency procedures for personnel cover the following situations: fire, bomb threat, earthquake, medical emergency, demonstrations/disorders, power failure, and evacuation.

B. First Principle

The first principle of museum emergency procedures is that protection of human life comes first. Once the protection of visitors, volunteers, and staff has been assured, then procedures for art objects can be initiated.

C. Organization

There are three vital aspects to art rescue and salvage operations:

1. Priority

The Director, Chief Curator, or senior Curator present shall direct actions to be taken to rescue or salvage art and establish the priority in which these actions are to be taken.

2. Protection

The senior Conservator present shall advise the Director, Chief Curator, or senior Curator present on essential art protective measures during rescue and salvage operations.

3. Manpower

The Director of Facilities or senior security officer present shall command whatever manpower is available, or can be mustered, in accordance with the established priorities and protective measures. In the total absence and non-availability of the Director or curatorial and conservation staff, or due to lack of time, the senior operations staff member present must act independently to rescue or salvage works of art. Whenever possible, however, art rescue and salvage teams shall be comprised of directorial/curatorial, conservation, and operational components.

4. Art Handling Procedures

Art handling procedures in the case of an emergency are detailed in the FAMSF Emergency Handbook.

D. Priorities

Remedial action shall be administered to those art objects at greatest risk during a particular event. As a general rule, display collections, often the most exposed to harm, should be considered highest priority for action in a widespread event.

DISCLOSURE

The FAMSF Guidelines for Collections Management and Acquisition Policies, when adopted by the Board of Trustees, may be made available to donors or other responsible persons with the approval of the Director of Museums.