



H I C K O R Y M U S E U M O F A R T

## Collection Management Policy



*Catawba Valley*, 1946 by Hickory Museum of Art founder, Paul Whitener



## Introduction

Hickory Museum of Art (Museum) is a museum housing a Permanent Collection of American visual arts featuring 19th century paintings, folk art, glass, and pottery, many with regional significance. Policies and procedures governing management of the Collection will be determined by the Board of Trustees with recommendations from the Nominations and Governance Committee, Collection Committee, and Museum staff. The Executive Director of the Museum is responsible to the Board for the maintenance of the Museum Collection. The Museum will seek to align the development of the Collection and its exhibition programming with relevance to a mission of bringing people together and inspiring creativity through the power of art and with the intent of educating on the creative process.

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## I. General Procedures

- A. Hickory Museum of Art collects works of art of quality and significance which are relevant to its mission. The Museum acquires works of art by means of gift, purchase and/or exchange. In considering any object for acquisition, the Museum is covered by these primary responsibilities:
- To make the objects in its Collection accessible and known to the public through display, publication, and/or other educational means.
  - To preserve and conserve the objects in its Collection.
  - To research, catalogue and document the objects in its Collection.
- B. The Museum is governed by ethical standards based upon those set forth by the American Alliance of Museums and takes all reasonable precautions to ensure that it is acquiring objects of licit provenance. The Museum will not consider objects for acquisition which, in its opinion, appear to have been illegally obtained.
- C. In the case of gifts, the donor is responsible for furnishing evaluations to the appropriate tax agencies. The donor is under no obligation to have an appraisal of the gift except for personal tax deduction purposes. Under no circumstances can the Museum or any member of its staff provide appraisal for this purpose. The Museum will, at the request of donors, provide the names of qualified, independent appraisers. Fees charged for the evaluation of gifts to the Museum are borne by the donor.
- D. As a matter of general policy, the Museum seeks gifts without restrictions. The Museum does not accept objects with restrictions which would be difficult or impossible for the Museum to respect. The Museum reserves the right to hold works for up to six months before reaching a decision regarding their acquisition, especially in the case of an expected restriction, should research be required of the work.
- E. The Museum will prepare a Deed of Gift for each donation for signature by the donor, transferring title and ownership to the Museum. As applicable, the Deed of Gift will also convey reproduction rights unless otherwise specifically withheld by mutual agreement. Any restrictions or conditions required by the donor and acceptable to the Museum shall be so stated in this document.

## II. Collection: Categories

### A. Permanent Collection

1. Works in this category are those judged as important, significant, of major quality, and of historical or cultural value by virtue of their own aesthetic value.
2. Use/movement of objects in the Permanent Collection are strictly controlled and documented by Collection Management Staff. Objects in the Permanent Collection are exclusively for use in the Museum's exhibition program and may be lent at the discretion of the Museum only to other institutions with similar aims and facilities. Loans are approved by the Board of Trustees or Executive Director.

### B. Non-Collection/Props Repository

1. Items in this category are those judged as lacking aesthetic, cultural, historical, or academic value sufficient to justify their inclusion in the Permanent Collection, but useful for educational purposes or classes, traveling exhibitions, or as exhibition props, would be placed in this grouping. Examples include: palettes, sample materials and frames, incomplete artwork, duplicate prints, and Intent to Donate items/Promised Gifts.
2. Objects in this collection are not accessioned into the Permanent Collection. Works in this collection may be exhibited in conjunction with Permanent Collection objects, lent to relatively low security facilities, or used for other purposes related directly to the Museum's mission. Loans are approved by the Executive Director.

### C. Deposits

1. Objects in this category are those accepted by the Museum specifically for the purpose of sale or trade, which bear these conditions in writing. These objects will be inventoried but not accessioned as part of the Permanent Collection.
2. Objects in this category will not be loaned or used for exhibitions. They will be inventoried and held in a secure and environmentally stable location for the specified time period if required by current tax law. They will then be sold or traded. Unless otherwise stipulated, proceeds from the sale of deposits will be applied to the Museum's Collection Fund.

### III. Collection Committee

- A. The Collection Committee will be comprised of the Executive Director, appropriate staff members, a minimum of seven and up to thirteen (13) additional individuals. The Committee is chaired by a member of the Board of Trustees who is appointed by the President of the Board and is one of two minimum required Board members to serve on the Committee. Appointments will be made by the Board President and the Chair of the Collection Committee with input from the Executive Director and Collection Management Staff. Individuals who have had an interest or qualified experience in the visual arts will be selected. At least one member shall have organizational management skills in either for-profit or non-profit settings. Committee Members are appointed to serve 3 year terms and may serve two consecutive full terms consistent with board and other committee's terms of service. Members may be reappointed after a one-year absence.
1. The Committee will take official action as described below and the Committee Chair/Collection Management Staff will make reports to the Board of Trustees on acquisitions or deaccessions from the Permanent Collection. The Committee will also report to the Board on material activity in Non-Collection/ Props Repository and in Deposits categories of holdings. "Material" is defined as being greater than \$2,000 in total transaction value.
  2. The Committee will meet bi-monthly, or as often as needed, for the purpose of considering additions to, or disposals from, and care of, the Collection of the Museum.
    - a. All proposed acquisitions are to be presented to the Executive Director in advance of the meeting of the Committee to allow adequate time for proper research and investigation.
    - b. All further actions, including any arrangements with dealers, must be conducted or supervised by the Executive Director.
  3. The Executive Director, Collection Management Staff, and/or Chair of the Collection Committee shall:
    - a. Screen all proposed gifts for artistic merit, quality, authenticity, market value, and suitability for the Collection.
    - b. Research desirable additions to the Collection and monitor availability.
    - c. Have awareness of the legal status and conditions specified concerning any potential acquisitions to/ disposals from the Museum's Collection.
    - d. Present each individual item to the Collection Committee who will vote regarding acceptance. The concurring vote of two-thirds or more of the members of the Committee will constitute approval for forwarding to the full board for a final vote.
    - e. At the first meeting of each new fiscal year, the Collection Committee will be notified by Collection Management Staff of the yearly spend limit which reflects the projected withdrawal budget of the Collection Fund.
    - f. The Collection Committee, which may be represented by the Executive Director, the Committee Chair, or a designated member of the Committee, is permitted to spend up to \$2000.00 on a single purchase from the Collection Fund plus the seller's normal fee (not to exceed 15% of the purchase price) without prior Board approval. Anything exceeding this amount or proposed purchases creating an excess withdrawal over the budgeted yearly spend limit requires prior Board Approval.

#### IV. Acquisitions Criteria/Procedures

- A. Objects may enter the formal process of Acquisition used to accept and record an object or group of objects as an addition to the Permanent Collection of the Museum by means of gift, purchase, or exchange.
- B. Objects considered for acquisition should meet the criteria listed below:
1. Objects should be quality additions to the existing Permanent Collection of American art that enhance the comprehensiveness and coherence of the entirety.
  2. Objects should be acquired by criteria consistent with the stated mission of the Museum, to bring people together and inspire creativity through the power of art.
  3. Only objects that can be properly cared for and stored may be accepted.
  4. Only objects whose legal ownership is clear and unquestioned may be accepted.
  5. A whole collection offered for donation that contains objects not acceptable according to acquisitions criteria may be accepted if such unacceptable objects are limited in number and significant to the group and if adequate provisions can be made for the useful disposition of the unacceptable objects. The proportion of acceptable to unacceptable items should be decided by the Committee on a case-by-case basis.
  6. All gifts that are accepted will have no restrictions attached concerning sales, trade, or disposal unless otherwise stipulated in writing at the time of donation and agreed to by the Collection Committee.
  7. If the Committee wishes to accept an object which is not in condition for exhibition, the responsibility for conservation should be negotiated with the donor before consideration of acceptance for the Permanent Collection. The object may also be accepted for the Non-Collection/Props-Repository if deemed usable without conservation.
- C. The procedures for accepting gifts are as follows:
1. The Executive Director in consultation with Collection Management Staff and the Chair of the Collection Committee may decline offered gifts considered unsuitable for the Collection. Consultants or other expert opinion may be consulted at the Executive Director's discretion in determining the appropriateness of any offered gift.
  2. At the time an object is offered, the Museum representative shall clearly state the Museum's policy regarding the acquisition/deaccessioning of works of art and the Collection category, Permanent, Non-Collection/Props Repository, or Deposits, to which the offered donation would be assigned.
  3. Offered gifts of works directly from the artist will be considered and judged based on the same criteria as any other offered gift. However, the Museum is aware that such gifts can possibly be construed as self-promotional or lead to serious conflicts of interest. Therefore, the Museum reserves the right to decline such gifts unless solicited by the Executive Director and approved by the Collection Committee and Board of Trustees.
  4. After presentation and with approval vote of the Collection Committee and the full Board, Collection Management Staff shall inform the donor in writing of the acceptance/rejection of an offered donation. If accepted, any conditions the Museum has agreed to respect shall be stated in writing.



- D. Objects shall be processed following proper accessioning procedure. After an object has been recommended for accession by the Collection Committee, and approved by the Board of Trustees, Collection Management Staff is responsible for accurately recording the object in the following manner.
1. The object is assigned a permanent accession number, marked with its accession number and assigned a storage location.
  2. An accession file is created and includes a completed catalog worksheet, a condition report, a signed deed of gift or bill of sale, an appraisal (if available), relevant minutes from Collections Committee/Board of Trustees meetings, and a photograph of the object.
  3. A record for the object is created in the computer database.

## **V. Deaccessioning Criteria/Procedures**

Deaccessioning is the formal process by which Hickory Museum of Art, acting in accordance with formally adopted policies and procedures, approves the disposal of an object from the Permanent Collection of the Museum through sale, trade, or other public means. The primary purpose of deaccessioning is to enhance the comprehensiveness and coherence of the Museum's Permanent Collection. Deaccessioning is a serious process which cannot be undertaken arbitrarily or randomly. If not properly and knowledgeably conducted, deaccessioning can cause irreparable harm to the Permanent Collection, to public perception of the Museum, or even lead to legal action against the Museum. It is the Museum's intent to comply with all provisions of the American Alliance of Museum's Code of Ethics, as adopted, relating to the deaccessioning of objects from the museum Collection. The policies and procedures set forth here are intended to assure that the Trustees' fiduciary obligations and the Museum's institutional mission are preserved and protected. No work may be deaccessioned until all of the policies and procedures set forth below have been observed.

- A. The Museum is legally and ethically bound to respect written conditions/donor restrictions accepted by resolution of the Collection Committee and Board of Trustees at the time a gift or bequest enters the Collection. If the Museum subsequently wishes to modify any of these conditions for deaccessioning purposes, an appropriate written agreement must be reached with the donor. If the donor is deceased, every effort will be made and documented to seek the approval of the donor's legally recognized representative(s), and notify them of the intent to deaccession work(s) they have donated and of the Museum's policy governing the use of funds from deaccessioning. The Museum, when feasible, will notify donors or the donor's legally recognized representative(s) of new acquisitions made with funding from deaccessioned gifts of artwork.
- B. The Museum is legally and ethically bound to respect restrictions which have been attached to designated individual works, collections, or bequests by action of the Collection Committee and Board of Trustees. Any such restrictions can only be rescinded with resolution by the Board of Trustees.
- C. In considering any work of art for possible deaccessioning, the Museum follows standards formulated as objectively as possible. No work is deaccessioned because of the tastes or prejudices of the Board of Trustees, the Collection Committee, or the Museum staff. Neither are works deaccessioned because of current aesthetic fashions or taste, pressures brought by individuals or groups, or fair market value.



- D. The Museum may choose to deaccession an object in the Permanent Collection only if it meets at least one of the following criteria:
1. The Museum cannot properly care for or store the work.
  2. The work is without relevance to the Collection areas that the Museum has determined to maintain.
  3. The work has little or no aesthetic, cultural, and/or historical value either intrinsically or in relation to the specific areas and Collection the Museum has determined to maintain.
  4. The work is among many representing one individual. In such case, the Museum may find it sufficient and desirable to retain only a representative selection.
  5. The work is a duplicate (such as a print or multiple edition object) of lesser quality than a work already in the collection.
  6. The work is a copy or pastiche without significant historical, documentary, or aesthetic value.
  7. The work cannot be attributed to either a particular hand, school, circle, or period and is of little or no historical and/or aesthetic value.
  8. The work is forgery or fake. The Museum is responsible for ensuring that any forgery or fake be identified as such when it leaves the collection. For this reason, the Museum disposes of forgeries or fakes only to institutions that collect them for study or related purposes and states that they are such.
  9. The work is in a condition requiring conservation in excess of its aesthetic value or is in such a deteriorated state that restoration would prove either unfeasible or misleading.
- E. Before deaccessioning the work of a living artist, the Museum will take every reasonable precaution to ensure the artist's professional standing will not be impaired. In certain cases, the Museum may wish to consult with the artist concerning the disposition of the work.
- F. Proceeds from the sale of deaccessioned artwork are to be designated as part of the Collection Fund and may be used in addition to the budgeted withdrawal amount of that same fiscal year or within 18 months of funds received. After that, it will be considered a board restricted addition to the Collection Fund corpus.
- G. Deposits, those items donated specifically for the purpose of sale or trade, may be disposed of by the Executive Director at his/her discretion and to the maximum benefit of the Museum. Non-Collection/Props Repository, those items useful for educational purposes or classes, traveling exhibitions, or as exhibition props, and that have not been accessioned into the Permanent Collection, may be disposed of by Collection Management Staff and/or the Executive Director at his/her discretion to the maximum benefit of the Museum .
- H. In acquiring an object through trade or with funds obtained from the sale of a deaccessioned work or works, the Museum will acknowledge the donor(s) of the original object(s) in the credits for the newly acquired one(s).
- I. Disposition is the disposal or transfer of ownership and possession of an object. All deaccessioned works are disposed by sale, trade, or other means. One of the following methods may be used for the disposition of an object:
1. Deaccessioned objects may be added to Non-Collection/Props Repository.
  2. Objects may be exchanged with other museums or public/educational institutions.

3. Objects may be donated to another museum or public/educational institution which intends to make it generally accessible to the public.
  4. Objects may be sold. In the event of sale, the Museum will give preference to disposition of objects at a public, open auction run by a licensed auctioneer. The auction house to be used should be selected to bring maximum benefit to the Museum. Except through public auction, the Museum or any agency selected by it may not sell, trade, or give deaccessioned works to members of the Board of Trustees, the Collection Committee, or employees of the Museum. Members of volunteer and support groups should not use their position to take/receive preference at any sale disposing of deaccessioned works including those conducted under the auspices of the Museum or of any agency retained by it.
  5. Hopelessly damaged objects may be destroyed or discarded if an independent expert states that this would be an appropriate action for the object. Such an action must be witnessed by an officer of the Board of Trustees and at least one other witness and must also be attested to by documentation.
  6. Hopelessly damaged objects may be destroyed or discarded if an independent expert states that this would be an appropriate action for the object. Such an action must be witnessed by an officer of the Museum Board of Trustees and at least one other witness.
- J. The following procedures shall be followed for deaccessioning:
1. The Executive Director or staff may make recommendations for deaccessioning in writing to the Collection Committee. In order to assure that uniform standards are applied, the following procedures will be observed prior to any recommendation:
    - a. Any work being considered will be researched according to the following criteria:
      - Authenticity.
      - Historical and/or cultural significance
      - Aesthetic quality
      - Relevance to the collections and Museum mission
      - State and history of conservation
    - b. Collection Management Staff provides an up-to-date report on the status of the object (gift, purchase, any restrictions, etc.) If there are any legal questions of the Museum's right to dispose of the object, the Executive Director will seek an opinion in writing from the Museum's legal counsel.
    - c. The Executive Director will ascertain that the proposed deaccessioning conforms to the criteria and procedures adopted by the Board of Trustees in Hickory Museum of Art's Collection Management Policy (Section V: Deaccessioning Criteria/Procedures).
  2. A written recommendation must be prepared which includes 1) confirmation of the Museum's title to the object(s) and any applicable conditions or restrictions (or a copy of the Deed of Gift if all the necessary information is stated therein; 2) the curatorial justification for deaccessioning; 3) the best method of disposal (e.g., auction, sale, trade). The recommendation must be signed by the Executive Director.
  3. The Executive Director will distribute the deaccessioning recommendation to each member of the Collection Committee prior to that Committee's meeting.

4. The Collection Committee reviews the recommendation made by the Executive Director. It may request further justification. The concurring vote of two-thirds of the members of the Committee will constitute approval of the recommendation.
5. The Museum will make every reasonable effort to inform the donor and/or the artist in writing of the proposed deaccession and the Museum's policies governing acknowledgments and use of the funds raised from deaccession works.
6. After Collection Committee approval, the deaccessioning recommendation is then submitted to the Board of Trustees. The recommendation is distributed to each member of the Board prior to its meeting. The Board may request further clarification/justification from the Executive Director, if necessary. Any deaccessioning must be approved by majority of the voting members of the Board and recorded in the form of a Board resolution.
7. The Board will also consider the Director's recommendation for the agency and agencies to negotiate the sale or trade of the work approved for deaccessioning and will determine and approve the method by vote.
8. The Executive Director will negotiate the terms with the agency selected to negotiate the sale or exchange of the deaccessioned object and will send a copy of the executed agreement to the Executive Committee of the Board and provide one for the curatorial files.
9. The Executive Director will report on the sale or exchange of approved works promptly to the Collection Committee and the Board of Trustees.
10. A complete file of all deaccessioned objects will be maintained in the curatorial files.

## **VI. Loans**

- A. Hickory Museum of Art recognizes the importance of developing relationships with prospective donors. The Museum will actively seek the loan of works of art to augment and/or complement the Museum's existing Permanent Collection. Criteria for acceptance of a work of art shall be the same criteria listed in Section IV: Acquisitions Criteria/Procedures. Objects may be borrowed from individuals, corporations, private or public institutions. No repairs, alterations, or conservation treatment of lent objects will be undertaken without properly documented permission of the lender. All loans must be approved by the Executive Director.
  1. Temporary loans are for exhibitions or programs lasting six months or less.
  2. Long-term loans are borrowed for six months or longer. Such loans may be renewed each year with the approval of the Executive Director.
  3. Intent to Donate/Promised gifts are objects offered as gifts with ownership to be transferred to the Museum at some time in the future, and accepted as such by the Collection Committee. Members of the Collection Committee may offer Intent to Donate/Promised Gifts but may not vote on acceptance. Promised gifts may be lent to the Museum for a length of time to be decided by the Executive Director in response to the wishes of the prospective donor. All lenders must agree to the conditions listed on the Intent to Donate/Long-term Loan form. This agreement, including stipulations on removal of the objects and associated fees, must be signed by both parties and updated yearly.

4. Abandoned objects. Unwanted, unsolicited objects, and those left for temporary custody are considered abandoned 90 days after written notification is sent to the owner, may be claimed by the Museum as an accessioned or non-accessioned acquisition or be disposed of by any means listed in section V: Deaccessioning Criteria/Procedures, Article I.
  5. The Museum will insure all loans according to the terms of its fine arts policy. If the lender prefers to maintain insurance, the Museum must receive a certificate of insurance naming the Museum as an additional insured, or waiving subrogation against the Museum.
- B. Hickory Museum of Art lends works of art from its Collection to qualified institutions, in this country and possibly abroad, for educational and scholarly purposes.
1. The Museum wishes to cooperate with as many qualified institutions as possible to share its encyclopedic collection with the widest possible public, both general and scholarly.
  2. Loan requests must be evaluated in light of the historical and scholarly value of the exhibition for which they are requested, as well as the condition of the object and the need for it to remain at the Museum.
  3. All loan requests shall be initially reviewed by Collection Management Staff. Collection Management Staff must be satisfied that the work will be properly cared for and protected adequately from fire, theft, mishandling, insects, and from extremes of light, temperature and humidity. The borrower must provide a facilities report meeting the Museum's standards or Collection Management Staff shall conduct a physical inspection of the borrower's premises. Approval for loans must be obtained in accordance with the system of classification established and agreed upon by the Board of Trustees. Upon loan request, works will be classified by Collection Management Staff as follows:
    - Class One: Works which, because of their unique character, great importance, size, fragility or the nature of their installation, should only be lent in exceptional circumstances, if at all. All works designated as Masterpiece.
    - Class Two: Important works often on exhibition or objects whose inherent nature prohibits frequent lending.
    - Class Three: All other objects.

The Board of Trustees must approve all loans of Class One objects, all loans outside of the continental United States and Canada, and loans exceeding three years. Such loans must be first approved in writing by the Executive Director who shall in turn submit the request to the Board of Trustees, after receiving the referral and suggestions of the Collection Committee. However, in exceptional circumstances, the Executive Director may request approval of loans of Class One works within the continental United States and Canada by electronic vote if it is not feasible to wait for the next meeting of the Board of Trustees. Electronic vote will require majority approval. The written approval of the Executive Director is required for all loans of Class Two or Class Three objects within the continental United States and Canada. The decision will be made by the Executive Director on Class Two or Three object loans after receiving the referral and suggestions of the Collection Committee. All such loans shall be reported to the next meeting of the Board of Trustees. All exceptions to the Museum's loan policy must be approved by the Board of Trustees.

All loans should be for a specific period of time (normally not to exceed one year) and may be recalled upon thirty days' written notice to the borrower, or immediately if the Museum's review of the borrower discloses unsatisfactory conditions or continuation of the loan is placing an undue administrative burden on the Museum.

- a. The object's condition should be documented and monitored in accordance with the detailed procedures approved by the Museum.
  - b. All borrowers must agree in writing to the Museum's Conditions for Outgoing Loans (contained in the Borrower's Agreement) prior to shipment of the loan, and the Borrower's Agreement must be signed by both parties.
  - c. No object shall leave the Museum unless adequate insurance coverage is provided by the Museum or the borrower.
  - d. Long-term loans are subject to periodic review by Collection Management Staff; the borrower must submit an inventory report to the Museum every two years.
- C. Written condition reports must be made by Collection Management Staff for all loans entering or leaving the Museum. If there is a question about an object's condition, it will also be inspected by a conservator.
- D. The Executive Director has the authority and responsibility to monitor all loans of Museum objects, and may terminate a loan upon discovery of any violations of the loan agreement or in the event that the circumstances of the loan are deemed inappropriate or dangerous to the well-being of the lent objects.

## **VII. Care and Control of the Collection**

- A. The care and control of objects in the Collection is the responsibility of the Executive Director with the assistance and recommendations of Collection Management Staff. This responsibility includes the care, storage, security, conservation, use and maintenance of adequate records on the Collection.
1. Objects will never be left unattended in public areas unless attached to the wall or secured in a case. Objects on pedestals will be placed in areas visible to staff and/or security monitors.
  2. Monitors should be watched at all times during open hours.
  3. Damage or disappearance of an object should be immediately reported to Collection Management Staff, the Exhibition Manager, and the Executive Director. Only after inspection by Collection Management Staff should a damaged object be removed from public areas. It is the responsibility of Collection Management Staff and/or the Executive Director to inform the insurance company of losses.
  4. Objects will be handled only by staff or by volunteers specifically delegated to do so and supervised by Collection Management Staff. All individuals concerned should be adequately trained by Museum staff, including guidelines from the book, *The Care and Handling of Art Objects* by Marjorie Shelley.
  5. Packing and shipping of objects will be supervised by Collection Management Staff.
  6. Museum objects and loans that are not on display will be kept in the Permanent Collection storage area.
    - a. Hickory Museum of Art will strive to provide maximum accessibility for the public to the Collection, consistent with staff availability and the security, safety, and conservation of the objects. Requests for access to the Collection not on display will be met, when possible, with the approval of the Executive Director and under the supervision of a Museum staff member. Access to the Permanent Collection storage area will be limited to certain staff. The security system for that area will be kept activated unless that area is in use.

- B. The maintenance of accurate up-to-date records on identification, location, and condition of Collection objects is a major responsibility of the Museum. The primary purpose of these records is control and documentation of the Collection. These records are the responsibility of Collection Management Staff.
1. All Collection objects entering the Museum must be registered and assigned a unique registration number by Collection Management Staff. This includes donations, loans, and objects left in temporary custody.
  2. All donations of Collection objects must be documented by a Deed of Gift, signed and dated by both the donor and the staff member receiving the donation. The Deed of Gift should be filled out as completely as is reasonably possible at the time and filed according to established procedures. A Donor questionnaire should be filled out at this time, establishing as much provenance as possible.
  3. All objects acquired for accession into the Permanent Collection must be documented and entered into the files with an accession worksheet.
  4. All non-accessioned acquisitions must be documented as to their origin, storage, and final disposition.
  5. All loans must be documented with signatures from both lender and borrower, showing a clear understanding of the agreement and conditions of the loan.
  6. All accessioned objects must be recorded in the appropriate file and marked or tagged with a unique accession number. Such records detail all data concerning the object.
  7. All movement of objects from their current or assigned location must be documented immediately in writing. Objects on loan may not be moved from their assigned location without prior notification to and approval by Collection Management Staff.
  8. All primary records must be safeguarded from hazards such as fire, water, or smoke damage, or loss. Duplicate off-site records will be maintained and updated periodically. The following items of information are considered privileged and will not be divulged except to those persons with a right to know: Names of lenders, donors, or prior holders, location of objects, or valuation of objects.
- C. Measures will be taken to reduce need for conservation work. Objects will be handled with care, works on paper kept in acid-free mats, and temperature and humidity levels will be monitored and controlled. Only qualified conservators will be allowed to work on Museum objects. The Museum will make every effort to undertake needed conservation on works in its Permanent Collection on a systematic basis.

## **VIII. Insurance and Risk Management**

- A. Objects in the Collection will be insured under a fine arts policy against vandalism, theft, fire, smoke, or water damage while in custody of the Museum. Efforts will be made to have a value declared and kept up-to-date for every item in the Permanent Collection and Non-Collection/Props-repository.
- B. Outgoing loans are insured by the borrower against loss or damage while in transit and in custody of the borrower. A certificate of insurance is required for all objects borrowed from the Museum.
- C. Incoming loans will be insured by Hickory Museum of Art while in transit and on premise unless the lender prefers, in writing, to maintain insurance. In such cases, a certificate of insurance naming Hickory Museum of Art as additional insured is required.
- D. Any damage or loss of objects must be reported immediately to the Executive Director and Collection Management Staff and recorded promptly. Collection Management Staff and/or the Executive Director will inform the insurance company and, if applicable, the police and lenders.

## **IX. Inventory**

- A. A general inventory of the Permanent Collection and of the Non-Collection/Props Repository, and Deposit holdings should be made at no longer than two-year intervals and written reports must be submitted to the Executive Director for review after completion of such inventories.
- B. The general inventory includes checking the location of each object, noting its condition, and reconciling each object with records.

## **X. Rights/Reproductions**

- A. Reproduction of the Collection of Hickory Museum of Art will be done utilizing best practices in regards to the varied rights/copyright restrictions of each work. While newer works may remain under copyright, others are of public domain or have given full rights to the museum. The Museum will take the necessary steps to proceed with permission before reproducing works from the Collection.
- B. Outside reproduction of the art holdings in the Collection of Hickory Museum of Art requires written request for approval. These will be considered by Collection Management Staff and the Executive Director to evaluate use and intent with full consideration to the best interest of the Museum and the artist. If copyright clearance must be obtained, imagery will not be released until the person/organization requesting the usage has provided the Museum with verification of this information.