



COLLECTIONS MANAGEMENT POLICY

I. STATEMENT OF PURPOSE

- a. This Collections Management Policy establishes the principles and the legal and ethical responsibilities for the acquisition, care, and use of the collections of the Museum of Art and Archaeology ("Museum") at the University of Missouri ("University").
- b. The official mission of the Museum is to advance "understanding of our artistic and cultural heritage through research, collection and interpretation. We help students, scholars, and the broader community to experience authentic and significant art and artifacts firsthand, and to place them in meaningful contexts. We further this mission by preserving, enhancing and providing access to the collections for the benefit of present and future generations."
- c. This policy should be interpreted consistent with the Museum's Statement Mission Statement and its Institutional Code of Ethics. It also establishes a framework for the implementation of procedures that may be developed by the Museum.
- d. To promote public trust and accountability, the Museum will make its Collections Management Policy, Institutional Code of Ethics, and related policies publicly accessible through its website.

II. DESCRIPTION OF COLLECTIONS

- a. The composition of the collection reflects the areas required to support the mission of the Museum as set forth in its Mission Statement, the needs and interests of the various audiences it serves, and to further its research and educational mandates.
- b. The Museum's collection areas are broad. The Museum has in its Permanent Collection extensive holdings of objects from ancient Egyptian, Palestinian, Cypriot, Greek, Etruscan, Roman, and Near Eastern cultures. It has holdings from the Early Christian and Byzantine eras including a large collection of Coptic textiles. It has important collections of European Old Master paintings, including the Kress Study Collection; European and American paintings from the 19th and 20th centuries; a large collection of European and American prints and drawings from the 15th–21st centuries; and smaller holdings of European and American sculpture from the 15th–21st centuries. The Museum also holds significant collections of South Asian works, especially sculptures from India and Pakistan (ancient Gandhara), along with works from African, Oceanic and Pre-Columbian cultures. There are collections of works from East and Southeast Asia, as well as small holdings of European prehistoric objects, minor arts from the Middle East, and decorative arts from medieval and later Europe and America.
- c. The Museum has in its Reserve Collection limited holdings that may be used for hands-on teaching, demonstrations, study, exhibition, or future sale. Items in this collection can be genuine works but of inferior quality or condition, forgeries, or reproductions, or they may be objects of a tangential nature to the items normally collected for the Permanent Collection.

- d. In extremely rare circumstances the Museum may acquire objects that it does not intend to accession into the Permanent Collection or place in the Reserve Collection, and such objects shall be classified as Unaccessioned Property.

III. GENERAL AUTHORITIES

- a. The Museum is administered by a Director who serves as chief executive officer, reporting to the Dean of the College of Arts & Science (“Dean”) of the University. Authority for the day-to-day operation of the Museum, as well as management of its physical, human, and financial resources, is delegated to the Director by the governing authority with appropriate approvals from authorized individuals following University delegation of authority guidelines.
- b. The Museum shall have various standing collections-related committees, the purpose and composition of which shall be as follows:
 - i. **Collections Committee:** This committee routinely deals with matters including but not limited to acquisitions, deaccessions, collections care, and loans. This committee is composed of Museum staff members and includes the Director, Deputy Director, Curators, and Registrar. This committee shall meet as needed. The Director shall appoint a staff member to record, distribute and maintain minutes of these meetings.
 - ii. **Exhibitions Committee:** This committee routinely deals with the selection, scheduling, and logistics of exhibitions. Other issues, such as the scheduling of collection-related work, may be discussed as well. This committee is composed of Museum staff members and includes the Director, Deputy Director, Curators, Museum Educator, Registrar, and Preparator. This committee shall normally meet monthly. The Director shall appoint a staff member to record, distribute, and maintain minutes of these meetings.
 - iii. **University and Community Partners Committee:** In addition to these internal committees, the Dean of the College of Arts & Science shall appoint a University and Community Partners Committee composed of representatives of the Museum's various constituencies. See Appendix A for the scope and composition of this committee, which may be amended from time to time.
 - 1. The purpose of this Committee is to draw upon the wisdom, experience, and perspective of selected artistic, scientific, educational, professional, and other community leaders and students with a vested interest in the arts, archaeology, and the social well-being of the University and the community. The establishment of the Committee with such representatives is a demonstration of the commitment of the Museum to fulfilling its role as an active participant in issues relating to the artistic, scientific, and educational integrity and growth of the University and the community.
 - 2. Meetings are called at the discretion of the Director and Committee Chair. The Chair of the Museum Committee records, distributes, and maintains minutes of these meetings.
 - 3. The Committee has a standing sub-committee that advises the Museum on the purchase of acquisitions of a certain value and advises on the deaccessioning of objects from the Museum’s collections. This sub-committee meets as needed.

IV. ACQUISITIONS

- a. The Permanent Collection
 - i. General Principles for Acquiring Objects for the Permanent Collection

1. Objects may be added by means of gifts, bequests, purchases, transfers, or exchanges. The Museum will continue to add to and refine its Permanent Collection in the areas listed in section II.b of this policy, and in any area that is relevant to and consistent with the Museum's Mission Statement. The Museum recognizes that there are limitations of space and staff for the care and study of objects in certain areas. The Museum will develop and implement an Institutional Collecting Plan, outlining the areas in which it seeks to substantively develop its collections, main priorities for acquisition, and how acquisitions are planned, as well as addressing the ways in which these plans benefit the Museum's mission, mandates, and audiences. This plan will be regularly revised and updated to reflect the changing needs of the Museum and the communities it serves. The Museum will not ordinarily collect works outside the areas defined in its Institutional Collecting Plan.
2. Neither the Director nor any staff member may make a formal or informal appraisal for any work of art being considered for acquisition. This shall not preclude Museum staff from making internal estimates of value and worth for the purposes of establishing fair purchase price or best offer.
3. The Museum will exercise due diligence in acquiring objects having good title that are warranted and represented to be free of all liens, encumbrances, and claims of any kind. The Museum will rigorously research the provenance of objects being contemplated for acquisition and make a concerted effort to obtain written documentation regarding the history of the object including applicable export or import documents and any other available information or documentation. Standard research on objects being considered for acquisition should include a request that the sellers, donors, or estate executors offering an object provide as much provenance information as they have available to ensure that the object or objects are not derived from illicit excavations or antiquities trafficking or were improperly appropriated during the Nazi era.
4. All acquisitions will comply with applicable laws, as well as treaties and international conventions to which the United States is a signatory, governing title, import, and other issues critical to informed acquisitions decisions.
5. The Museum will make all reasonable efforts to resolve any Nazi-era provenance status concerns regarding objects that are potentially Holocaust-era cultural property, which means objects created before 1946, transferred after 1932 and before 1946, and which were or could have been in continental Europe before those dates. Any objects that fall within those parameters and for which provenance during the Nazi/World War II era (1933-1945) cannot be firmly established will be shared through the appropriate relevant portals or public information channels. If a claim of ownership is made for such objects in the Museum's collections, claiming that the object was unlawfully appropriated during the Nazi/World War II era without subsequent restitution, the Museum will address the claim openly, seriously, responsively, and with respect for the dignity of all parties involved. The claim's merits will be reviewed as promptly and thoroughly as reasonably possible under the circumstances. The Museum may secure the advice of legal counsel and should attempt to resolve the claim in an equitable, appropriate, and mutually agreeable manner through negotiations, giving due consideration to the merits of the claimant's assertions and the Museum's obligations to its collections it holds as a public trust.
6. Acquisition of antiquities requires documentation that the object was in the United States or had left its country of origin by November 17, 1970, the date on which the UNESCO

Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural property was signed. For objects exported or imported after November 17, 1970, the Museum will normally require documentation that the object was legally exported from its country of origin and legally imported into the United States. If the country of origin is unknown, the Museum will make a good faith effort to determine the country of origin and proceed accordingly.

7. All acquisitions will follow any applicable University-established procurement, import/export and acquisitions policies and procedures.
8. All acquisitions must be periodically reported to the Acquisitions Sub-Committee of the University and Community Partners Committee.

ii. Authorities

1. The Director and the appropriate Curator shall decide what object(s) the Museum's Collections Committee will consider for the Permanent Collection.
2. The Collections Committee shall make a recommendation to the Director on the acquisition.
3. The Acquisitions Sub-Committee of the University and Community Partners Committee shall make a recommendation to the Director on acquisitions by purchase above the monetary amount specified in Appendix A.
4. The Director shall make the final decision to acquire or not acquire the object.
5. In the event of a conflict between the Director and the Acquisitions Sub-Committee of the University and Community Partners Committee, resolution shall be determined by the governing University authority directly over the Museum, the Dean of the College of Arts & Science.
6. Details regarding any accession, including the justifications/criteria for accession and the necessary approvals, will be recorded on the most recent version of the Museum's "Recommendation for Acquisition" form, which will be permanently maintained as part of the Museum's collections documentation.

iii. Specific Criteria for Acquiring Objects for the Permanent Collection

1. Acquisition of the object must be consistent with the Museum's Mission Statement and all applicable codes of ethics.
2. The Museum must be able to give proper care to the object.
3. The acceptance of an object should not result in an expense for conservation disproportionate to the usefulness of the object.
4. A satisfactory provenance for the object must be established.
5. A valid deed of ownership or other instrument of title conveyance must be provided to the Museum from the acquisition source.
6. Copyright issues for objects to be acquired must be considered.
7. Donations typically must be made without restriction or encumbrance.
8. Acquisitions must comply with all applicable local, state, federal, and international laws.

b. The Reserve Collection

i. General Principles for Acquiring Objects for the Reserve Collection

1. The Director or Curators, in consultation with the Collections Committee, may acquire objects for the Reserve Collection by means of gift, bequest, purchase, transfer, or exchange.

2. Objects that do not fall into established categories for the Museum's Permanent Collection or are of a tangential nature to the Museum's mission may be appropriate for acquisition into this collection.
 3. Objects that are of genuine but inferior quality or condition or are of minor significance may be acquired.
 4. Objects that are known to be forgeries or reproductions may be acquired for the Reserve Collection rather than for the Permanent Collection.
 5. No object in the Permanent Collection can be reassigned to the Reserve Collection without first having gone through the formal deaccession process from the Permanent Collection.
- c. Unaccessioned Property
- i. General Principles for Acquiring Unaccessioned Property
 1. In extremely rare circumstances, the Director, in consultation with the appropriate Curator, may acquire Unaccessioned Property by means of gift, bequest, purchase, transfer, or exchange. Typically, acquisition of such items would be the result of acquiring a group of multiple items that includes items destined for the Permanent Collection.
 2. The Museum shall not purchase an object or objects intended to be Unaccessioned Property unless such objects are an insignificant part of a group of objects destined for the Permanent Collection.
 3. When acquiring works that will remain unaccessioned, every effort will be made to clearly communicate the planned use for the objects to the donor or the estate. In the event the objects are sold, the original donor will be credited as a funder for any new purchases for the collections funded by such sale.
 4. While Unaccessioned Property will not be entered into the Museum's database, the Registrar will track and maintain a record for Unaccessioned Property and all related paperwork.

V. DEACCESSIONS OR DISPOSALS

- a. The Permanent Collection
 - i. Principles of Deaccessioning Objects from the Permanent Collection
 1. Objects in the Museum's Permanent Collection are held in trust for the University community and the people of Missouri. These objects should be considered for their lasting value and not judged by changes in taste or styles of the times. From time to time, however, it may be deemed necessary and fitting to deaccession and dispose of objects in the collections. Great care must always be taken in making the decision to deaccession an object from the Permanent Collections. The deaccessioning of a work of art shall be conducted in the best interests of the Museum without compromising the highest standards of professional ethics, the institution's standing in its community, or its responsibilities to donors and their heirs. Objects may be deaccessioned and disposed of by means of sale, exchange, transfer, reassignment, repatriation, or destruction. No object in the Permanent Collection can be reassigned to the Reserve Collection without first having gone through the formal deaccession process from the Permanent Collection.
 2. Neither the Director nor any staff member may make a formal or informal appraisal for any work of art being considered for deaccession. This shall not preclude Museum staff from making internal estimates of value and worth for the purposes of establishing fair purchase or auction reserve price.

3. Once the decision has been made to proceed with the deaccession, in the case of objects that were acquired by means of donations, Museum staff shall make a reasonable effort to notify donors of the withdrawal. This notification is not to be construed as a request for permission.
4. Deaccessioned objects preferably will be disposed of by sale at public auction but may also be disposed of by sale through consignment, whole or partial exchange, or direct sale to another museum or suitable institution, dealer, or other buyers; transfer to another institution; or return in the case of a legitimate ownership claim when retention is ruled out. If there is minimal or no market value, withdrawn objects may be assigned as study materials and marked as such or destroyed before witnesses.
5. Funds realized from the sale of objects shall be placed in a segregated account and will be used for acquisitions or direct care of collections only.
 - a. "Direct Care of Collections" shall be interpreted with reference to AAM's "Direct Care of Collections: Ethics, Guidelines and Recommendations" policy paper dated March 2019 (https://www.aam-us.org/wp-content/uploads/2018/01/Direct-Care-of-Collections_March-2019.pdf), and will generally mean investing in the existing collections by enhancing their life, usefulness or quality and thereby ensuring they will continue to benefit the public.
 - b. MAA's Collections Committee must approve any proposal to use funds realized from the sale of objects for direct care of collections.
6. Credit lines for an object or objects acquired with funds realized from the sale of deaccessioned object(s) shall carry the name of the donor or funding source of the deaccessioned object(s). When the names of multiple original donors are so numerous that practical considerations prohibit acknowledging all of them in the credit line for the newly acquired object, an abbreviated format may be developed by the Director in consultation with the Collections Committee.
7. Special Considerations Regarding Disposal
 - a. If a purchased object is later determined to be a forgery, every effort should be made toward returning it to the vendor for credit or recovery of the purchase price.
 - b. If a work acquired through exchange is later determined to be a forgery, a reversal of the exchange should be sought.
 - c. When an object by a living artist is considered for deaccession and disposal, the Museum should endeavor to do so in a way that will not affect the value of the artist's works. The Collections Committee will be consulted about the method of disposal, including but not limited to exchange with the artist for another work. The ultimate decision is at the discretion of the Director. In all cases, the Museum will notify the artist of its intent to deaccession.
 - d. No person associated with the Museum or University, nor any representative or relative of such a person, may acquire a work of art deaccessioned from the Museum. This includes the Director, all staff members (paid or volunteer), members of the Museum's University and Community Partners Committee, ad hoc deaccessions committee members, Museum Associates board members, or University governing authorities.
 - e. For collection objects that are conclusively determined to have been previously stolen, after deaccessioning, the disposal method shall be determined on a case-by-case basis,

upholding ethical and legal principles. For purchased works, restitution should be sought from the vendor. The Museum may wish to seek the advice of legal counsel.

ii. Authorities

1. The Director and the appropriate Curator shall decide which objects will be considered for deaccession by the Museum's Collections Committee.
2. The Director shall, at their discretion, form an ad hoc committee of specialists who shall give a recommendation on the proposed deaccession.
3. A majority vote of the total number of members of the Museum's Collections Committee and the Acquisitions Sub-Committee of the University and Community Partners Committee is required to approve the proposed deaccession.
4. Once the decision to deaccession an object has been made, the Director, in consultation with the Collections Committee, shall determine the means of disposal.
5. The reasons for the decision to deaccession the object and all necessary approvals will be recorded on a Deaccession Review and Approval Form, which will be permanently maintained as part of the Museum's collections documentation.

iii. Criteria for Deaccessioning Objects from the Permanent Collection

1. The object is not relevant or useful to the Museum according to the Museum's Mission Statement.
2. The object is of inferior quality or is insignificant in relation to other works of the same type in the collections. It is recognized, however, that even a work of modest quality may have sufficient study or teaching value to warrant its retention.
3. The object is an exact duplicate of another work in the Museum's collection.
4. The object is in such poor condition that conservation is not feasible or will render the work essentially false.
5. The authenticity, attribution, or genuineness of the object can be shown to be false or fraudulent, and the work lacks sufficient aesthetic merit, artistic value, or intellectual importance to warrant retention. Such a work, however, may be retained in the Permanent Collection if it has continuing worth in fulfilling the Museum's mission.
6. The importance and significance of the object is outweighed by the demonstrable need to strengthen or improve the same or other areas of the collection, and the deaccessioning of the object in question will help fulfill the specified need.
7. The object is subject to legitimate repatriation or restitution claims under applicable state, federal, and international laws.
8. It can be proven that the Museum does not possess good title to the object.

b. The Reserve Collection

i. Principles of Disposing of Objects from the Reserve Collection

1. Objects in the Museum's Reserve Collection are held in trust for the University community and the people of Missouri. These objects should be considered for their lasting value and not judged by changes in taste or styles of the times. From time to time, it may be deemed necessary and fitting to dispose of objects in the Reserve Collection. The disposal of an object shall be conducted in the best interests of the Museum without compromising the highest of standards of professional ethics, the institution's standing in its community, or its responsibilities to donors and their heirs. Objects may be disposed of by means of sale, exchange, transfer, repatriation, or destruction. Procedures for disposal from the Reserve Collection are deliberately simplified, as objects of greater value or more lasting

significance are to be accessioned as part of the Permanent rather than Reserve Collection.

2. Neither the Director nor any staff member may make a formal or informal appraisal for any work of art being considered for disposal.
 3. Once the decision has been made to proceed with the disposal, in the case of objects that were acquired by means of donations, Museum shall make a reasonable effort to notify donors of the withdrawal. This notification is not to be construed as a request for permission.
 4. Such objects preferably will be disposed of by sale at public auction but may also be disposed of by sale through consignment, whole or partial exchange, or direct sale to another museum or suitable institution, dealer, or other buyers; gift to another institution; or return in the case of a legitimate ownership claim when retention is ruled out. If there is minimal or no market value, withdrawn objects may be assigned as study materials and marked as such or destroyed before witnesses.
 5. Funds realized from the sale of objects will be placed in a segregated account and used for acquisitions or direct care of collections as set forth in section V.a.5 above.
 6. Credit lines for an object or objects acquired with funds realized from the sale of such disposal of object(s) shall carry the name of the donor or funding source of the object(s). When the names of multiple original donors are so numerous that practical considerations prohibit acknowledging all of them in the credit line for the newly acquired object, an abbreviated format may be developed by the Director in consultation with the Collections Committee.
 7. Special Considerations Regarding Disposal
 - a. If a purchased object is later determined to be a forgery, every effort should be made toward returning it to the vendor for credit or recovery of the purchase price.
 - b. When an object by a living artist is considered for deaccession and disposal, the Museum should endeavor to do so in a way that will not affect the value of the artist's works. The Collections Committee will be consulted about the method of disposal, including but not limited to exchange with the artist for another work. The ultimate decision is at the discretion of the Director. In all cases, the Museum will notify the artist of its intent to deaccession.
 - c. No person associated with the Museum or University, nor any representative or relative of such a person, may acquire a work of art disposed of from the Museum. This includes persons presently in the following positions, or who were in such positions within the last ten years: the Director, all staff members (paid or volunteer), members of the Museum's University and Community Partners Committee, ad hoc disposal committee members, Museum Associates board members, or University governing authorities.
- ii. Authorities
1. The Director and the appropriate Curator shall decide what objects will be considered for disposal by the Museum's Collections Committee.
 2. The Director shall, at their discretion, form an ad hoc committee of specialists who shall give a recommendation on the proposed disposal.
 3. A majority vote of the Collections Committee is required to approve the proposed disposal of an object. Once the decision has been made, the Director, in consultation with the Collections Committee, shall determine the means of disposal.

4. The reasons for the decision to dispose of the object and all necessary approvals will be recorded and permanently maintained as part of the Museum's collections documentation.
- iii. Criteria for Disposing of Objects from the Reserve Collection
1. The object is not relevant or useful to the Museum according to the Museum's Mission Statement.
 2. The object is in such poor condition that conservation is not feasible.
 3. The object is subject to legitimate repatriation or restitution claims under applicable state, federal and international laws.
 4. It can be proven that the Museum does not possess good title to the object.
- c. Unaccessioned Property may be disposed of upon the authority of the Director in the same manner and subject to the same restrictions as detailed in V.b.i.4 through 7 above for the Reserve Collection.

VI. LOANS

- a. Outgoing Loans
- i. Principles
1. The Museum may lend objects from its Permanent Collection or its Reserve Collection to further the knowledge of art history and archaeology and to provide broader public accessibility to works that it owns.
 2. The borrower must be a recognized museum or other related institution. Objects may not be lent to individuals for personal use. The Museum will not loan works for commercial purposes.
 3. The borrower must meet acceptable handling, security, and environmental standards.
 4. Loans must be consistent with the Museum's Code of Ethics.
 5. Loans must be consistent with the long-term preservation of the works and with the Museum's collections, research, exhibition, publication, and education needs.
 6. The duration of a loan must be determined before the loan is approved. Loan extensions will be considered upon request.
 7. The borrower shall be responsible for the following:
 - a. All costs of the loan, which may include, but are not limited to packing, crating, shipping, couriers, special photography, special conservation, special deinstallation and reinstallation procedures, special preparation or framing, and wall-to-wall insurance. The costs of minor conservation treatment necessary prior to a loan may be absorbed by the Museum or passed on to the borrower.
 - b. Loan fees, separate from the costs listed above but with the exceptions as noted below, may be charged to offset a portion of the costs incurred in administering the loan. A schedule of loan fees shall be set and periodically reviewed by the Director in consultation with the Collections Committee. A loan fee is generally not charged to any institution in the State of Missouri. In addition to institutions in Missouri, loan fees may be waived or reduced for other institutions with which the Museum has a history of making reciprocal loans, with which the Museum plans or hopes to make reciprocal loans, or from which the Museum hopes to gain other benefits.

- c. In some cases, the Museum may choose to maintain its own insurance on the loaned object and in such cases the Museum may charge the borrower a premium, if applicable.
 - d. The borrowing institution shall be required to provide photographs of the piece as installed, if used in an exhibition, both as a record and so that the Museum Registrar may assess the condition of the work and the way it is displayed.
- 8. Photography and/or other means of reproductions by a borrower of loaned works, and the rights to use same, must be approved by the Museum. Exceptions are allowed for photography for condition reports, record purposes, or general installation views for publicity purposes.
- 9. Acceptable handling, security, and environmental standards must be maintained during transportation of the object. These may include the use of couriers and/or climate-controlled crates or vehicles.
- 10. Credit lines for loaned objects, as specified by the Museum, must be used by the borrower.
- ii. Authorities
 - 1. All requests from borrowers for loans, or requests from current borrowers for extensions of existing loans, shall be relayed to the appropriate Curator, who shall make a recommendation to grant or deny the loan or the loan extension after consultation with the Registrar and Preparator regarding the stability of the work for travel and display and the logistics involving transportation.
 - 2. The Director shall make the final decision to grant, deny, or extend a loan.
 - 3. Photography and/or other means of reproduction of loaned works, with the exceptions noted above (VI.a.i.8), and the rights to use same, may only be granted by the Director in consultation with the appropriate Curator.
 - 4. The Director in consultation with the appropriate Curator shall decide whether a courier will be required to accompany a loan. The Director shall approve the choice of courier. If the borrower requests to provide its own courier, the Director in consultation with the appropriate Curator shall make the decision to accept or deny the request.
- iii. Criteria—The following factors shall be considered by the appropriate Curator in reviewing loan requests:
 - 1. Scholarly or educational significance of the requester's project.
 - 2. Publication by the borrower that will further knowledge of the object.
 - 3. Culturally sensitive nature of the object.
 - 4. Benefits that may accrue to the Museum for a loan to a commercial concern and the appropriateness of allowing such use.
 - 5. History of previous loans to the requesting institution.
 - 6. Likelihood of the requesting institution making a future reciprocal loan or providing other benefits to the Museum.
 - 7. Political stability of the borrowing institution and its geographic region.
 - 8. Support of a local institution.
 - 9. Time the Museum has in which to process the loan adequately—typically at least nine months is required prior to the outgoing shipping date.
 - 10. Possible scheduling conflicts involving this object and the Museum's own exhibitions, education programs, or other commitments.
 - 11. Frequency of previous loans of the work.

12. Condition of the object with regard to the rigors of travel.
 13. Necessity of conservation treatment for the object.
 14. Method of shipment and quality of crate or other shipping media required.
 15. Necessity of a courier.
 16. Other special needs of or circumstances relating to the object or objects.
- b. Incoming Loans**
- i. Principles**
 1. The Museum may solicit and/or accept on loan or deposit objects from outside sources for purposes in keeping with its mission, such as exhibition, teaching, research, publication, consultation, or consideration as a prospective donation or purchase.
 2. The impact that a proposed loan may have on the overall operation of the Museum shall be taken into consideration. If the loan will place an undue hardship on the Museum, the merits and drawbacks of the request for, or acceptance of, a loan should be carefully weighed.
 3. The Museum must have the ability to assure the preservation and security of the object. This includes an acceptable environment, handling by trained staff, adequate guard protection, electronic security measures, fire detection and suppression systems, disaster preparedness and mitigation, and appropriate shipping including the use of couriers, if required.
 4. The Museum must adhere to any requirements that are stipulated by the lender as part of the loan agreement, to the degree possible under applicable law.
 5. The Museum does not normally accept loans for storage. In some instances, the Museum may agree to store objects as part of reciprocal agreements with other museums or public entities; the benefits of doing so must be carefully weighed and the appropriateness of the loan relative to the Museum's mission deliberately considered.
 6. All incoming loans or deposits, solicited or unsolicited, shall be accompanied by appropriate forms or written documents that are maintained by the Museum Registrar; all loans or deposits shall be periodically reported to the full Collections Committee.
 7. Loans must be consistent with the Museum's Code of Ethics. The Museum shall examine the lender's relationship to the institution to determine if there are potential conflicts of interest, or an appearance of a conflict, such as in cases where the lender has a formal or informal connection to the Museum. The Museum shall also consider the ethical implications of borrowing specific objects in terms of the illicit trade in antiquities or claims of restitution or repatriation.
 8. All incoming loans shall be for a specified duration.
 9. After the loan duration has expired and after all efforts to return it have failed, unless the loan agreement provides otherwise, a loan becomes unclaimed and shall be treated as abandoned property and shall be dealt with according to the relevant sections of the State of Missouri's Revised Statutes 184.111–184.122.
 10. Determination of, and acceptance of responsibility for, the necessary and reasonable costs associated with the loan:
 - a. For loans solicited for exhibition, teaching, research, or educational use, Museum staff should make efforts to determine in advance the costs of a loan. The Museum customarily will assume the responsibility of paying for all necessary and reasonable costs associated with bringing in and returning a loan. These costs may include, but are not limited to, packing, crating, shipping, couriers, special photography, special

conservation, wall-to-wall insurance, and any expenses the lender may incur and transmit for special deinstallation, preparation, photography, or framing.

- b. For loans solicited for possible purchase or donation, the responsibility for paying incoming costs will be determined on a case-by-case basis in negotiations with the lender. In most instances these expenses should be borne by the vendor or donor. The costs for returning solicited but subsequently declined purchases or refused gifts will generally be borne by the Museum.
 11. The object should be in stable condition and capable of withstanding the stresses of transportation and the intended purpose of the loan. Acceptable handling, security, and environmental standards must be maintained during transportation of the object; this may include the use of couriers and/or climate-controlled packaging or vehicles.
 12. The lender's requirements concerning photography and reproduction rights shall be honored. In the absence of lender's written requirements, the Museum shall set forth such terms in agreement with the lender.
 13. Credit line for a loaned object, as specified by the lender, must be used by the Museum.
- ii. Authorities
 1. Only the Director or a Curator may accept an unsolicited loan as a temporary deposit.
 2. All potential solicitations of loans to the Museum shall be submitted to and overseen by the appropriate Curator, who in turn shall submit to the Director their requests to solicit loans or extend existing loans.
 3. Any member of either the Collections Committee or the Exhibition Committee may submit to the appropriate Curator requests to solicit a loan or extend an existing loan. The Curator shall report such submissions to the Director and shall make a recommendation concerning the request as well.
 4. The Director shall make the final decision to approve or disapprove a request to solicit a loan or to solicit the extension of an existing loan.
 - iii. Criteria—The following factors shall be considered in reviewing requests to solicit an incoming loan:
 1. Scholarly or educational significance of the project.
 2. Publication by the Museum that will further knowledge of the object.
 3. Culturally sensitive nature of the object.
 4. Benefits or drawbacks that may be involved for a loan from a commercial concern, and the appropriateness of such a loan.
 5. History of previous loans from the prospective lender.
 6. Political stability of the lender and/or its/his geographic region.
 7. Time the lender requires to process the loan—typically at least four months prior to the shipping date.
 8. Condition of the object with regard to the rigors of travel.
 9. Necessity of conservation treatment for the object.
 10. Method of shipment.
 11. Necessity of a courier.
 12. Ability of the Museum to insure the object.

VII. RECORDS

- a. Principles—The creation and maintenance of accurate, up-to-date records, including but not limited to the identification, location, condition, insurance valuation, and history of objects in the collections and objects on loan to and from the Museum is a major responsibility of the institution, and one of the primary means by which the Museum demonstrates and maintains intellectual control over its holdings.
- b. Responsibilities
 - i. The Museum’s Curators will be responsible for compiling information on collection objects that fall within their jurisdictions (Permanent, Reserve, or Incoming Loans). For collection objects for which there are no Curators, the Director shall assume or delegate responsibility.
 - ii. The Registrar shall be responsible for creating and/or maintaining the official records on collection objects (Permanent, Reserve, Unaccessioned Property, and Loans, both Incoming and Outgoing) subject to oversight of the appropriate Curator or the Director.
 - iii. A Conservator or Conservation Specialist, if available, shall produce and maintain records that pertain to the thorough conservation assessment and treatment of collection objects (Permanent, Reserve, and Incoming Loans). These records are typically more detailed than the condition descriptions that the Registrar maintains.
- c. Confidentiality of Certain Information on Collection or Loaned Objects
 - i. Access to confidential information in curatorial, registrarial, or conservation records will be restricted to only those persons with a right-to-know. The right-to-know rests with the appropriate Curators, the Registrar, the Director, and appropriately authorized individuals at the University. The Director may grant access to confidential information to others if not inconsistent with donor or lender instructions or existing law.
 - ii. Confidential information, relative to collection or loaned objects, includes purchase price or original donation values, insurance valuation, storage locations, and acquisition source. Confidential information, relative to donors or lenders, includes names (except for when included in approved language crediting such donor or lender), street addresses, e-mail addresses, telephone numbers, and fax numbers.
 - iii. The Museum is committed to transparency and public accountability. However, to allow its staff to freely express their professional opinions regarding the nature, significance, attribution, significance, or condition of works and to adequately and deliberately explore these topics through collegial debate, some of the Museum’s internal working documents and work products will be treated as confidential.
 - iv. Anonymity of donors, previous owners, or lenders must always be respected when those persons have requested it, to the degree permitted by law.
- d. Photographic Records
 - i. The Registrar shall be responsible for photographing, or arranging for the photography of, all Permanent Collection objects as they are acquired. Photography of works in the Reserve Collection is optional. As time passes, additional updated photographs of collection objects may be taken as needed. All such photographs shall be kept in files maintained by the Registrar. Photographs of collection objects as well as objects on loan to the Museum shall be made according to the highest possible standards. Images should aim for verism in all respects, and at no time should the integrity of images be subordinated to other concerns.
 - ii. Objects on loan to the Museum may be photographed in various formats for purposes such as documentation, educational use, or publicity purposes, provided the Museum has permission

from the lender to do so. Such photographs shall be placed in loan files maintained by the Registrar.

- iii. A Conservator or Conservation Specialist may make specialized and detailed photographs in varying formats of collection objects as part of conservation examinations and/or treatments. Such photographs shall be maintained in the conservation files.
- iv. The Museum's exhibitions and displays shall be documented photographically.
- e. Duplicate Records—Duplicates of certain important collection records shall be made and stored at a secure off-site location. The Registrar shall periodically have such duplicates made, in formats that may include paper photocopies or other formats as technology permits. The Registrar shall be responsible for the storage of these records. Items that should be duplicated include catalog cards, accession books, Deeds of Gifts, wills and bequests, purchase documents, sale warranties, selected curatorial records, selected donor correspondence, and selected conservation records.
- f. Permanence—Records relating to the Museum's collections, including but not limited to acquisitions, accessions, deaccessions, loans and exhibition records, are considered a permanent part of the Museum's holdings, and will be preserved for posterity as part of the Museum's mission-based obligation to present and future generations.

VIII. INVENTORY

Museum collection objects and objects on loan to the Museum shall be inventoried on a rotating basis. The Collections Committee shall establish a schedule of collections inventories, to be carried out under the direction of the Registrar, such that all objects will be inventoried approximately every ten years. The Registrar may call upon the Curators and Preparators as necessary in order to conduct the inventory. In addition, the Registrar shall check the inventory listing that the University's Inventory Control division provides annually by verifying the location of at least one entry on each page. The final disposition of inventory discrepancies, which the Registrar cannot solely resolve, will be the joint responsibility of the Registrar and the appropriate Curator; such matters shall be reported to the Director and the Collections Committee. The Registrar shall prepare and submit to the Collections Committee and the Director an annual report on the inventory.

As a result of ongoing inventory efforts undocumented objects may be found. Undocumented objects are those objects similar to collections and found in collections areas with no numbers, no information in their housing nor any characteristics that might connect them to documentation. Found-in-collections (FIC) objects are undocumented objects that remain without status after all reasonable attempts to reconcile them to existing records of museum collections or loan objects fail. The Museum will make every attempt to reconcile undocumented objects to existing documentation. Objects that are not reconciled will be considered FIC.

The Museum considers undocumented and FIC objects to be the property of the Museum. Undocumented objects will be tracked and documented from the time they are found and may be used as any permanent collection object is used. FIC objects may be accessioned into the permanent collections, added to the reserve collections, or disposed of in accordance with approved deaccession or disposal policies. The registrar will be responsible for tracking undocumented and FIC objects, and for bringing such objects to the attention of the director and curator(s) responsible for the collection. Decisions to accession FIC objects may be made by the responsible curator with the approval of the director based on the significance or merit of the object. FIC objects accessioned into the permanent or reserve collection will be given numbers in the year of accession and included in the annual report of objects. Their source will be listed as FIC. If the original documentation is later found for an object that has been accessioned into the permanent or reserve collections the object will be returned to its original status and number and the new number will be retired with a notation of the

restored number and documentation. If a claim is made on an undocumented or FIC object, the Museum will make an ad hoc decision in consultation with legal counsel regarding how to respond to the claim based on the merits of the case.

IX. CARE AND CONTROL OF THE COLLECTIONS

The responsibility for the care of collection or loaned objects lies with the Curator under whose jurisdiction the works are placed. The assigned Curator is ultimately responsible to the Director for the works placed under his or her control. In carrying out this responsibility, the Curator shall work in concert with colleagues throughout the Museum. For objects that do not fall under the jurisdiction of a specific Curator, the Director shall assume or delegate responsibility.

- a. Physical Access to Collections**
 - i. In Galleries**
 - 1.** Selected artworks from the Museum’s collections along with loaned works, if appropriate, shall be displayed in the Museum’s exhibition galleries. These galleries shall be open to the public without charge according to established hours that are set by the Director and broadly disseminated.
 - 2.** The use of gallery spaces by non-Museum groups is considered on a case-by-case basis. Food and drink are not allowed in any gallery spaces unless approved in advance by the Director and not restricted by the terms of any loan agreement.
 - ii. In Storage Areas**
 - 1.** Collection or loaned objects in on-site and off-site storage areas shall be organized and maintained by the Registrar, under the direction of the appropriate Curator. When necessary, the Registrar shall work in concert with the Preparators to organize, move, and maintain these collections.
 - 2.** The Registrar shall maintain records by which to track the locations of all works under the Museum's care and control.
 - 3.** For security reasons, daily access to collections storage areas shall be limited to the absolute minimum number of Museum staff members necessary to conduct Museum business.
 - 4.** Use of collections storage rooms for viewing objects, or for other purposes such as meetings, must be scheduled in coordination with the Registrar or appropriate Curator.
 - 5.** Scholars wishing to access the collections for research purposes must submit a Research Request form to the Registrar and receive approval from the appropriate Curator 30 days before visiting the collection. See the Museum’s [website](#) for more information.
 - iii. In Other Areas**
 - 1.** Objects from the Museum's permanent collections may not be displayed in offices or other non-gallery areas except for scholarly presentations.
 - 2.** Objects from the Museum's permanent collections shall not be used as decorations for special events regardless of where the event occurs.
- b. Handling**
 - i.** Only trained and authorized personnel shall handle objects. See Appendix B for specific authorization levels. See Appendix C for specific handling techniques. For objects on loan to the Museum, any specific handling instructions stipulated by the lender as part of the loan agreement must be followed.
 - ii.** Packing and Shipping

1. The Registrar is responsible for making shipping arrangements for objects and initiating requests for packing.
 2. Packing of objects for shipment is the responsibility of the Preparator or their assistant. The Preparator will consult the Curator and the Registrar for packing design and advice as needed.
 3. Unpacking of artworks shall be performed by the Registrar and Preparator or their assistant with the advice and under the direction of the appropriate Curator.
 4. Out-of-house transportation of objects must be performed in an appropriate, authorized vehicle.
- c. Installation—Installation of objects is the responsibility of the Preparator under the direction of the appropriate Curator. The Preparator works with the curatorial departments in planning and executing the movement, installation, and deinstallation of objects.
- d. Internal Movement of Artworks
- i. The Registrar must record the movements of objects so that their locations can be determined at all times. All staff members who have the authority to move collection objects shall cooperate in a timely manner with the Registrar to facilitate location tracking.
 - ii. When an object is temporarily removed from a gallery and its space is to be left vacant, the person performing the move shall fill out and place a "Temporarily Removed" notice by the object's label or in the object's display space.
- e. Preservation
- i. Environment
 1. The University's Campus Facilities department is responsible for maintaining a suitable and constant environment for the Museum's main building and any university-owned auxiliary support buildings where collection objects are located. The Museum's Deputy Director is responsible for communicating information regarding facilities between the Museum, Ellis Library, and/or the Campus Facilities department. The Registrar shall make and retain written reports of any major failures of the Museum's facilities and their environments.
 2. A temperature of 65-75 degrees F. and a relative humidity of 50% (+/- 5%) shall be the nominal environmental levels maintained in storage and gallery spaces. The Museum will acquire, deploy, and monitor devices to record temperature and humidity levels continuously. The Museum Registrar, or, at their discretion, members of the Museum's preparation staff, will check these devices regularly, and the Registrar will maintain environmental records as part of the Museum's permanent documentation.
 3. Light levels suitable for specific objects, in accordance with recognized museum standards, shall be maintained in the galleries. The Museum will acquire and employ instruments capable of directly measuring both visible and ultraviolet light levels. The Museum Registrar, or, at their discretion, members of the Museum's preparation staff, will check light levels regularly, and the Registrar will maintain light level records as part of the Museum's permanent documentation.
 4. Microclimates needed for specific objects shall be created by the Preparation staff in consultation with the appropriate Curator.
 5. For their welfare and security, all works should be safely stored when not on exhibit. Three-dimensional objects should be stored in locked cabinets or drawers or stored on appropriate shelves or floor blocks. No object should ever be allowed to rest directly on the floor. All storage furniture should be constructed of conservation-correct materials, and the objects stored therein/on should be separated from each other and cushioned

with appropriate materials. Objects should not be left in precarious areas where they might be at risk or left uncovered where dust or other settling substances could damage them. Framed two-dimensional works should be hung on rolling racks or stored on-edge in bins. Unframed two-dimensional works on paper and photographs should be stored flat in solander boxes. Textiles should be stored flat or rolled. Small objects of exceptionally high value should be stored in a locked safe or vault.

6. No smoking, food, drink, or use of ink pens is allowed in any exhibit (food and drink subject to IX.a.i.2 above), storage, or examination area.
- ii. Conservation
 1. The Registrar and the Preparator shall be responsible for monitoring and maintaining environmental recordings of the Museum's facilities.
 2. A Conservator or Conservation Specialist, if available, shall be responsible for conducting condition surveys of collection objects. A Specialist, in consultation with the Curators, shall also be responsible for treating (or arranging for the treatment of) collection objects. Examination and treatment reports shall be prepared and maintained in the conservation filing system.
 3. Conservation treatments of objects on loan to the Museum may only be performed when the lender has given explicit permission. The Registrar shall maintain copies of all treatment reports for objects on loan in appropriate loan files. Copies should also be offered to the lender.
 4. A Conservator or Conservation Specialist, if available, should advise the Curators and other Museum staff on environmental, handling, display, storage, and packing requirements.
 - iii. Security
 1. The Deputy Director shall be responsible for the formulation of security policies and procedures for the Museum. All staff, as appropriate to their level of responsibilities, shall be trained in such policies and procedures.
 2. Guards and gallery desk attendants shall be responsible for enforcing the security policies and procedures as pertains to gallery visitors.
 3. The Deputy Director shall maintain incident reports of security problems. Copies of reports concerning any damage to collection objects shall be prepared by the Registrar, Conservator or appropriate Curator and provided to all remaining members of the Collections Committee.
 - iv. Use of Artists' Materials and Equipment in Galleries
 1. Visitors in the galleries may use only artists' materials and equipment deemed acceptable by the Curators, such as pencils and drawing paper or boards.
 2. Special requests involving artists' materials should be submitted in writing to the Museum Registrar for relay to the appropriate Curator for review and approval.
 - v. Emergency Preparedness and Recovery
 1. The Registrar shall be responsible for the development and implementation of a written Disaster Action and Recovery Plan (DAR). This plan shall be reviewed every three years.
 2. All staff members will be provided with a copy of the DAR plan in whole or part.
 3. All staff shall be trained in the DAR Plan and, on a regular basis, shall receive subsequent refresher training in the plan. All staff share a responsibility for the care and preservation of the Museum's collections.

- f. **Destructive Testing or Sampling**—In order to maximize the research potential of the Museum’s collections, in some circumstances it may be appropriate to remove samples, conduct invasive tests, or otherwise impact the substance of objects. Decisions regarding the appropriateness of such requests must balance the legitimate needs of the scientific and scholarly community with the long-term preservation of the collection for future needs—including future research needs which might be constrained by current sampling or invasive tests, and the potential to employ objects in exhibitions or other interpretive programs. See policy at Appendix E.
- i. **Written Request**—A written request to sample an object or perform any type of analysis modifying the object in any manner should be sent to the Museum Registrar and include the following information:
 1. A description of the project and an explanation of the significance of the proposed research;
 2. A description of the technique or techniques to be used and why they are appropriate to the questions being asked;
 3. A description of the object or objects needed, and what the impact of the proposed sampling or testing will be;
 4. A description of who will perform the sampling or modification, and who will analyze the results;
 5. A discussion of why non-invasive or non-destructive techniques cannot be used to address the research questions being asked; and
 6. A discussion of other possible sources of objects, and why the Museum’s collections represent the best or only source of objects for sampling.
 - ii. A destructive sampling request form is attached to Appendix E and is subject to revision to best balance the protection of the collections with the need to make the objects forming the collection available for appropriate scholarly study. The form will be provided to researchers along with a summary of these policies relating to destructive testing or sampling.
 - iii. **Evaluation by Collections Committee**—Requests shall be evaluated by the Collections Committee. The Collections Committee includes the Director, all Curators, the Registrar, the Conservator and Deputy Director(s), and additional staff or faculty from appropriate departments may be invited to take part in the Committee’s discussions based on the object or objects involved. The supervising curator will prepare a recommendation based on the criteria listed below, which will be reviewed by the Collections Committee based on the criteria listed below. Internal requests must be forwarded through the supervising curator, who will prepare a recommendation for review as outlined here.
 - iv. **Criteria**—Criteria and considerations include, but are not limited to:
 1. Value or significance of the object or objects proposed for sampling.
 2. Merits of the project as proposed.
 3. Demonstrated competency of the researcher regarding both methods and available resources to complete the project in a timely manner.
 4. Degree to which the methods and sampling regime proposed are the least invasive or destructive techniques to address the stated research goals.
 5. Relative impact on the object or remaining collection and the potential for compromising future uses of the objects for other purposes, including exhibitions or other research projects.
 6. Degree to which samples might be used for other purposes in the future.

7. Inability to address the described research questions using other means or other collections.
- v. General Conditions—In all cases researchers should be aware of the following guidelines:
1. No alteration, sampling, modification or testing of objects is permitted without prior written authorization in the form of a signed Museum Destructive Testing Agreement. Under no circumstances is testing permitted in the absence of this agreement, including based on verbal discussions with any staff members or administrators.
 2. Usable samples and unused portions of specimens or objects will be returned to the Museum so that they may be saved for future use. Full documentation regarding the location, extent and kinds of sampling must be maintained and provided to the Museum, and whenever possible the sampling will be performed by Museum staff.
 3. The researcher agrees that the Museum will receive a complete copy of the analytical outcomes (including raw data in the form of graphs, computer printouts, etc.) resulting from the sampling or testing of Museum collections. Analytical outcomes should include not only the raw results but also details regarding the specific methodologies and instrumentation employed. The researcher also agrees to submit to the Museum Registrar two copies of any published papers resulting from the research supported through the Destructive Sampling Agreement. To balance the interests of the researcher with those of the broader scholarly community, the Museum will keep the results of tests confidential for a period of three years following testing; should another scholar propose similar tests within this period the Museum will forward this request to the first researcher. The Museum reserves the right to publish analytical results from such tests, or release the results to other scholars, if the researcher does not provide them to the scholarly community in a timely manner (generally three years from date of testing unless otherwise stated in the approved Destructive Testing Agreement).
 4. All costs of the analysis, including packing, insurance, and round-trip shipping, are the responsibility of the researcher unless otherwise indicated in the Destructive Testing Agreement.

X. INTELLECTUAL ACCESS TO COLLECTIONS

- a. Authorities—The Curator having jurisdiction over an object has the responsibility to reply to inquiries regarding said object. Fee schedules for the sales and rentals of photographic materials shall be established and periodically reviewed by the Director.
- b. Research Inquiries
 - i. Textual Records and Files—Accession and curatorial files in paper or electronic formats shall be made available upon request to Museum staff and interns, and by appointment to students, scholars, researchers, and the general public. Access to confidential information, as defined in the Records policy (section VII.C), will be limited to those persons designated as having a right to know.
 - ii. Images
 1. Photography and Image Reproductions for Personal Use
 - a. Visitors may photograph, for their own personal use, Museum-owned objects on display using hand-held cameras without flash or auxiliary light sources. No specific permission is required for such photography. Permission is required for the use of auxiliary lighting

equipment and tripods. Photography of objects on loan to the Museum is only allowed if the lender has given permission.

- b. Students, scholars, researchers, and the general public may obtain images of collection objects for personal use from the Registrar. A fee may be charged for such photographs. Charges, if applicable, must be prepaid.
 - c. Visitors may copy without charge images of Museum-owned objects from the Museum's authorized web site(s) for personal use only.
- 2. Photography and Image Reproductions for Educational/Research Use**
- a. Photographic reproduction of collection objects for educational/research purposes is permitted only from images supplied by the Museum and only after specific permission has been granted by the Museum. Requests must be made to the Registrar. Approval will be granted or denied after the appropriate Curator has given consent and the Director has been notified. A fee may be charged, and orders must be prepaid. Only in special instances will photographic reproductions from images taken by persons not affiliated with the Museum be allowed.
 - b. Authorized reproduction of photographic images for educational/research purposes is permitted with the expectation that appropriate credit to the Museum will be given. The Museum reserves the right to approve all images including color proofs and separations. Permissions, once granted, are for one-time non-exclusive use; separate permissions must be obtained for any future reproductions.
 - c. Unless otherwise agreed to by the Museum, one copy of any publication in which a Museum object has been reproduced must be provided free-of-charge to the Museum. If the Museum agrees, a tear sheet or photocopy of the relevant page(s) may be substituted. In the case of electronic image reproductions, a printed hard copy should be supplied. The copy will be retained in the Museum's library or curatorial files if the Curator deems it appropriate. In some instances, the Curator may choose to forward the copy to the University's main library. A copy, either as publication, scan or digital copy, or photocopy and publication information will be retained by the Museum as part of its permanent records.
- 3. Photography and Image Reproductions for Commercial Use**
- a. Photographic reproduction of collection objects for commercial purposes is permitted only from images supplied by the Museum and only after specific permission has been granted by the Museum. Requests must be made to the Registrar. Approval will be granted or denied after the appropriate Curator has given consent and the Director has been notified. A fee will be charged, and orders must be prepaid. Only in special instances will photographic reproductions from images taken by persons not affiliated with the Museum be allowed.
 - b. Authorized reproductions of images for commercial purposes are permitted with the expectation that appropriate credit to the Museum will be given. The Museum reserves the right to approve all images including color proofs and separations. Permissions, once granted, are for one-time non-exclusive use; separate permissions must be obtained for any future reproductions.
 - c. Unless otherwise agreed to by the Museum, one copy of any publication in which a Museum object has been reproduced must be provided free-of-charge to the Museum. If the Museum agrees, a tear sheet or photocopy of the relevant page(s) may be substituted. In the case of electronic image reproductions, a printed hard copy should be

supplied. The copy will be retained in the Museum's library or curatorial files if the Curator deems it appropriate. In some instances, the Curator may choose to forward the copy to the University's main library.

- d. The Museum reserves the right to deny reproduction permission to any commercial applicant whose product is not acceptable for any reason. The Museum may also refuse to accept future applications from a commercial applicant, if, in the Museum's opinion, acceptable standards of reproduction, care of materials, or professionalism have not been maintained in previous transactions.
- c. **Publicity Inquiries**—Requests to reproduce images (photographic or digital) of collection or loaned objects for publicity purposes and non-commercial community use must be made to the Museum. The Museum will use its own discretion in granting or denying such requests. In the case of objects on loan to the Museum the conditions specified by the lender will be observed; in most cases the Museum will seek permission to provide images for publicity purposes as part of all loans. The Museum may from time to time, at its own initiative, supply images of collection or loaned objects to the media for publicity use.
- d. **Replicas**
- i. Replicas of collection objects for commercial use may be made only with the written permission of the Museum Director, after fee negotiations have been concluded and after the Director has approved a sample copy of the replica. Only the Director may grant exclusive commercial replication rights for a specified time period; execution of any contracts must be made through appropriate University authorities. The Director will consult with the University's Business Office regarding any contracts.
 - ii. All aspects of the replication must be carried out in a manner that will not discredit either the integrity of the Museum or the intrinsic value of the original object. The replica must be permanently identified and not be misrepresented in any manner as an original artistic or archaeological object.
 - iii. The Museum reserves the right to deny replication permission to any applicant whose product is not acceptable for any reason, as well as to refuse permission for further applications from a firm, if, in the Museum's opinion, acceptable standards of reproduction or professionalism have not been maintained in the past.

XI. PERSONAL COLLECTIONS

Museum staff members may not bring works of art from their personal collections into the Museum for storage or other non-Museum related purposes. Personal collection works are allowed in the Museum for the following purposes: gift approval, special exhibitions, display, conservation, study, and/or office decoration. Personal collection objects brought in for gift approval, special exhibitions, or display may be kept in art storage. Personal collection works brought in for office decoration, study, or conservation may not be kept in art storage, nor may staff use art storage spaces to store personal collections.

When a personal collection object enters the Museum, the Registrar must be informed of its entry and they shall process an incoming receipt. Both the Registrar and the depositing staff member shall countersign this receipt. The Registrar shall retain the original of the receipt, and both parties shall countersign it again when the object is removed from the Museum.

The Museum will insure only those personal collection objects that are on the premises for gift approval, display, or special exhibitions. The Museum will not insure works brought in for any other purpose.

XII. RISK MANAGEMENT AND INSURANCE

- a. General Principles—All Museum staff and volunteers share the responsibility for risk management since it affects all aspects of managing a collection. Security and preservation of the Museum's collections and works of art on loan will be primary considerations when planning activities that involve objects on display, in storage, or in transit. Written emergency preparedness and recovery procedures shall exist and shall be kept up to date.
- b. Insurance
 - i. As part of its overall risk-management program, the University maintains all-risk fine arts insurance, subject to the standard exclusions, on the Museum's collections. Likewise, all-risk, wall-to-wall, fine arts insurance, subject to the standard exclusions, will be maintained on objects on loan to the Museum, which the Museum has agreed to insure. Staff members' personal collection objects brought into the Museum for study or office decoration are not insured by the University or Museum. Borrowers of the Museum's collection objects will generally be required to insure or indemnify such objects, although this will be reviewed on a case-by-case basis as part of the loan request approval process. There may be some instances where the Museum may wish to maintain its own insurance for collection objects that it lends.
 - ii. The Museum's Curators should keep abreast of insurance valuations for objects under their jurisdictions and should report changes to the Registrar as needed. It is the responsibility of the Curators to arrive at insurance valuations for objects that have been approved for loan to borrowers.
 - iii. The Museum's fine arts insurance will be arranged with and purchased through the University's Office of Risk and Insurance Management. The Registrar will administer the in-house insurance details and will annually review the values of collection objects along with objects on loan to the Museum. This information will be communicated to the University's insurance office. The Registrar will handle coverage for objects or entire exhibitions temporarily on loan to the Museum on a case-by-case basis. The total insurance valuation of the collections and loans-in, along with the applicable deductible amounts, shall be communicated annually to the Director. Any changes in the insurance policy, as determined by the Office of Risk and Insurance Management, must be communicated promptly to the Director.
 - iv. Museum objects are held permanently in trust as non-financial assets. The value of those assets is volatile, and in recognition of these changing and generally increasing values, and to assure the integrity and lasting value of these non- financial assets, collections will preferably be insured on a 'market value at time of loss' basis rather than as separately scheduled objects.
- c. Damage to Collection or Borrowed Objects
 - i. Damage Caused by Staff Members—Staff members who directly or indirectly may have caused damage to occur to an artwork shall immediately verbally notify their appropriate supervisor. Immediate steps should be taken to prevent further damage to the item in question. The staff member shall subsequently prepare a written report and submit it to the supervisor with copies also provided to the Director, appropriate Curator, and the Registrar.
 - ii. Damage Caused by Visitors—For damage to an artwork caused by a visitor, or suspected to have been caused by a visitor, the guard or other staff discoverer shall make an immediate verbal notification to the appropriate supervisor. The supervisor shall promptly inform the Registrar who will in turn inform the appropriate Curator. Immediate steps should be taken to prevent further damage to the item in question. The Registrar will then prepare a written report, acquiring information from all relevant parties. The written report shall be submitted to the Director and

appropriate Curator. If visitor-caused damage occurs or is discovered on a weekend or other time when the Registrar is unavailable, the guard shall verbally inform an appropriate staff member—at home if necessary—and shall prepare and leave a written report for follow-up by the Registrar.

- iii. **Damage Caused by Environmental Failure or Other Unknown Cause**—For damage to an artwork caused by environmental failure, inherent vice, or other unknown cause, the guard or staff member making the discovery should immediately inform their supervisor. The supervisor shall promptly inform the Registrar who will in turn inform the appropriate Curator. Immediate steps should be taken to prevent further damage to the item in question. The Registrar will then prepare a written report, acquiring information from all relevant parties. The written report shall be submitted to the Director and appropriate Curator. If such damage occurs or is discovered on a weekend or other time when the Registrar is unavailable, the guard shall verbally inform an appropriate staff member—at home if necessary—and shall prepare and leave a written report for follow-up by the Registrar.
- iv. In all cases damage should be documented in both written and photographic form.

XIII. COMPLIANCE AND POLICY REVIEW

All Museum staff members are responsible for monitoring compliance with the provisions of this Collections Management Policy. Questions regarding possible non-compliance should be communicated to the Director, Curators, or Registrar.

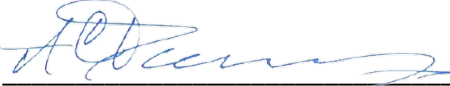
The Collections Committee and appropriate staff members shall periodically review this policy for effectiveness and applicability. Any member of the Collections Committee may recommend changes to the approved policies for consideration and review.

XIV. REVISIONS AND UPDATES

The Museum is committed to openness and transparency in the creation and implementations of its policies. Both the Museum's Code of Ethics and Collections Management Policy are living documents, subject to ongoing change and revision over time. The current version of both documents is available at the Museum's website at <http://maa.missouri.edu>.

XV. APPROVAL

This document has been reviewed by the Museum staff and approved by the Museum Director on the date indicated below. It has also been reviewed and approved by the Museum's direct governing authority, the Office of the Dean of the College of Arts & Science, on the date indicated below.



 Cooper Drury, Dean, College of Arts & Science

12/20/2023

Date



 Daniel Eck, Museum Director

12/21/2023

Date

APPENDIX A

UNIVERSITY AND COMMUNITY PARTNERS COMMITTEE OF THE MUSEUM OF ART AND ARCHAEOLOGY

I. Purpose and Scope

- a. The purpose of the University and Community Partners Committee is to draw upon the wisdom, experience, and perspective of selected artistic, scientific, educational, professional, and other community leaders, citizens, and students who have vested interests in the arts and archaeology, and in the social well-being of the University and the community. The composition of the Committee is a demonstration of the commitment of the Museum to fulfilling its role as an active participant in issues relating to the artistic, scientific, and educational integrity and growth of the University and the community.
- b. The Committee functions in an advisory capacity; it is not a governing board. The Director of the Museum, and other Museum staff as appropriate, report regularly to the full Committee on matters pertaining to Museum programming. In turn, the Committee:
 - i. Serves as a communication link and forum for University and community representatives to discuss and advise upon the Museum's exhibition, education, and other interpretive or programming matters, and for the various stakeholders to learn of Museum programming opportunities;
 - ii. Provides the Museum with information, advice, and recommendations regarding key issues affecting the University, community, or other external stakeholders that are relevant to the Museum's mission;
 - iii. Provides input on potential collaborations, partnerships, and other interaction with various campus and community individuals or organizations;
 - iv. Provides feedback on the effectiveness of existing activities and programs of the Museum in meeting its mission, and recommending improvements as appropriate;
 - v. Assists the Museum in the development and maintenance of positive relations with and a position reputation among various sectors of the University and community; and
 - vi. Assists in increasing the Museum's ties to the larger University community by emphasizing the importance of the Museum in teaching and research endeavors.

II. Structure

- a. The Committee is composed of members appointed by the Dean of the College of Arts & Science (the "Dean") in consultation with the Director. The Dean also appoints one member to serve as Chair, in consultation with the Director.
- b. An Acquisitions Sub-Committee shall consist of the Chair, Director, and at least one person from each of the following categories: archaeologist, art historian, and artist.
- c. Formation of additional Sub-Committees, and ad hoc additions to the Acquisitions Sub-Committee based on expertise regarding specific objects or issues, will be at the discretion of the Chair and the Director.

III. Member Selection

- a. Members of the Committee are appointed by the Dean in consultation with the Director and the Chair of the Committee. The composition of the committee may vary to best accomplish the

Committee's stated goals and the needs of the Museum but will generally include members from the below categories. There is no required number of members, and not every category may be represented on the Committee. Every effort will be made to ensure the membership reflects and/or represents the diversity of the University and community:

- i. University Members
 1. Museum Director, Deputy Director, Curators, and Educator (ex officio)
 2. Director of Honors College (ex officio)
 3. Art Historian (SVS faculty)
 4. Artist (SVS faculty)
 5. Archaeologist (CAR faculty)
 6. Classics (CAR faculty)
 7. SVS Graduate Student
 8. CAR Graduate Student
 9. Undergraduate Student(s) (SVS or CAR)
 10. Two Faculty Members from outside of SVS or CAR
 11. College of Arts and Science Dean's Office representative
 12. University Staff Member with marketing, public relations, or development expertise
 13. Student Organization Representative(s)
- ii. Community Members
 1. K-12 Educator(s)
 2. Home School Community Representative
 3. Representative(s) from Arts-Related Organizations
 4. Representative(s) from Non-Arts-Related Organizations
 5. City of Columbia Representative
 6. Museum Associates board president (ex officio)
 7. Local Artist(s)
 8. Community-at-Large Members

IV. **Terms**

- a. Each member, unless designated as having permanent status, shall have a three-year term. After a member's term expires, they may, at the discretion of the Dean, remain on the Committee until a replacement has been appointed. Members may be reappointed to additional terms at the discretion of the Dean.
- b. The term of the Chair is two years. The Chair may be re-appointed to additional terms at the discretion of the Dean.

V. **Meetings and Conducting of Business**

- a. The Director and the Chair shall determine the number and format of meetings needed each year based on the needs of the Museum, University, community, and the stakeholders represented by the Committee; the Director or Chair shall schedule the meetings. Individuals not on the Committee may be invited to participate from time to time at the discretion of the Director and Chair. The agenda for each meeting of the full Committee will be prepared in advance by the Director and the Chair, and minutes shall be recorded. The Chair and the Director will meet with and report to the Dean at the end of each University fiscal year.

- b.** The Acquisitions Sub-Committee advises the Museum on the purchase of objects proposed by the Museum with a purchase price of \$25,000 or more. The sub-committee also advises on the deaccessioning of objects from the Museum’s permanent collection. The sub-committee shall meet as needed, and minutes of meetings shall be recorded. Review and approval of objects proposed for acquisition may, when the objects are not on-hand for physical review, be conducted by email. An email summarizing the results of the review will be forwarded to all members of the sub-committee and preserved in lieu of meeting minutes in such instances.
- c.** From time-to-time additional Sub-Committees may be established at the discretion of the Chair and the Director. The role, purpose and membership of these Sub-Committees may vary.

Revised December 2023

APPENDIX B

ART HANDLING AUTHORIZATION LEVELS FOR MUSEUM STAFF¹

Actual handling techniques are itemized in the museum's handout titled "Examination and Handling of Museum Objects."²

Level A: Has authorization to retrieve and handle all works of art; can grant retrieval and handling authorization to others whom they properly instruct.

Director
Curator of Antiquities
Curator of European and American Art
Registrar
Preparator
Conservator or Conservation Assistant

Level B: Once given specific authorization³ from Level A, can retrieve and handle works of art without further supervision;⁴ can grant handling authorization to persons of a lower level only with their supervision, only with proper handling instruction being conveyed, and only for those artworks specified.

Deputy Director
Educator
Assistant Preparators

Level C: Once given specific authorization from Level A or B along with proper handling instructions, can handle works of art; cannot retrieve works on their own, nor can they grant handling authorization to anyone.

Graduate Research Assistants
Student Interns

¹ The following are not considered Museum staff: University faculty, visiting scholars, graduate, and undergraduate students, (other than research assistants and work/study students), AHA 4996 or 8110 (or equivalent course designation) students. While University faculty members are not considered museum staff and do not inherently have handling authorization, in certain cases they can be authorized to handle artworks and to supervise students in the handling of artworks in a classroom setting. In such instances the faculty member must first be instructed in the proper procedures and handling techniques by the authorizing Museum staff member.

² Common sense should dictate forethought and caution when handling artworks. If a person does not feel confident in their ability to handle an object, they should seek help. Every conceivable possibility cannot be fully addressed in a policy and so common sense must prevail.

³ Specific authorization can take the form of verbal instruction, but the particular items involved must be mentioned or pointed out.

⁴ The term "supervision" means a level of oversight that common sense would deem appropriate in each situation. In some instances, this may mean the authorizing staff member would need to physically sit next to the handler; in other cases, having the handler be within eyesight or earshot of the supervisor would be sufficient; in still other instances periodic checks by the supervisor would be sufficient. For example, if the handler is a novice in museum procedures and is not known to the supervisor, more direct oversight would be appropriate, whereas a paid graduate research assistant who has been at work handling and researching objects all semester in the museum would not need such close supervision. Again, common sense must prevail.

Work Study Students Docents

Docents, once given specific authorization along with proper handling instructions, can handle works of art in "Hands-on-Boxes" or works purposely selected for hands-on activity; can allow tour/outreach participants to handle such works under their direct supervision and with supervision of the guards (guards responsibility is limited to protection against theft).

APPENDIX C

EXAMINATION AND HANDLING OF MUSEUM OBJECTS

The Museum encourages the study of its objects, both those on display and those in storage, by faculty, students, and visiting scholars. Certain precautions must be observed, however, to insure the preservation of these objects. Following is a list of handling standards that must be applied when dealing with works from the Museum's collections.

I. SCHEDULING

- a. Set a time that the objects are to be examined with the appropriate Museum staff member. Give reasonable advance notice.
- b. Prepare a list ahead of time of the works to be examined.

II. EXAMINATION AREA AND MUSEUM STAFF ACCOMPANIMENT

- a. No object may be removed from the Museum, except objects specifically designated for outreach.
- b. All objects must be examined or handled in the presence of an authorized Museum staff member. In special cases, an authorized and properly instructed person may be designated to act in the place of a staff member.

III. TRANSPORTING AN OBJECT

- a. Only authorized Museum staff may remove an object from storage or display.
- b. Before you pick up an object, know exactly where you will set it down.
- c. All objects must be adequately cushioned and carried in a safe manner, either on a padded cart or in a cushioned basket. Hand carrying is discouraged.
- d. Objects should not normally be stacked. If it is necessary, especially in the cases of paintings, prints, or textiles, the objects should be interleaved with an appropriate cushioning material. Do not overcrowd baskets, boxes, or carts. Objects should not directly touch each other.

IV. HANDLING OF OBJECTS

- a. Hands should be clean and thoroughly dried immediately prior to the handling of an object.
- b. No food or drink is permitted near Museum objects.
- c. Only pencils are permitted in use near an object. Never use a pencil to point at an object.
- d. No object is to be passed or held over an open area, such as between chairs. Rather, the object should be examined and passed over a table that is well padded. Pads can be obtained from the Museum.
- e. An object should never be picked up by its handle, rim, or any other projecting element, which may be weakly attached to the body or could easily become detached.
- f. Do not speak or cough when examining an object at very close range (to avoid accidental spitting on an object).
- g. Use both hands to pick up an object—never use just one hand.

V. HANDLING INSTRUCTIONS FOR SPECIFIC CATEGORIES OF OBJECTS

- a. **BASKETRY AND FEATHERWORK:** Latex or clean cotton gloves should be worn. (If cotton gloves would tend to snag the object, wear only latex gloves.)
- b. **BONE AND IVORY:** Latex or clean cotton gloves should be worn. (If cotton gloves would tend to snag the object, wear only latex gloves.)
- c. **GILDED FRAMES:** Latex or cotton gloves must be worn. Gloves should be cleaned and thoroughly dried immediately prior to handling of the frame.
- d. **GLASS AND CERAMICS:** Hands should be clean but ungloved, since smooth surfaces are liable to slip in gloved hands.
- e. **LEATHER:** Latex or clean cotton gloves should be worn. (If cotton gloves would tend to snag the object, wear only latex gloves.)
- f. **METALS:** Latex or clean cotton gloves must be worn. This includes the examination of coins.
- g. **PAINTINGS AND FRAMED WORKS:** The painted surfaces of a painting should not be touched. When picking up a painting, place one hand on the side of the frame and one hand under the bottom. Hold the painting face towards you. Never pick up a framed painting by the top of the frame.
- h. **STONE:** Latex or clean cotton gloves should be worn for handling porous stones that could be stained by oils on hands.
- i. **TEXTILES:** Latex or clean cotton gloves must be worn. When handling unmounted textiles, do not place stress on fibers.
- j. **WORKS ON PAPER (Prints, Drawings, and Photographs):**
 - i. Hands should be freshly washed and dried.
 - ii. If removing works from storage, check out each work from its solander box— making note of the box it came from.
 - iii. When examining, be extremely careful not to crease the paper or tear mounting hinges.
 - iv. After examination, replace protective glassine tissue over face of the work and close mat window.
 - v. Return work to solander box being careful to put largest mat sizes on bottom working up to small sizes on top. (If a work is not matted, it should be wrapped in glassine and placed on the very bottom of the box).

APPENDIX D

DEFINITIONS

Abandoned Property: Objects within the Museum lacking clear title such as unclaimed loans, the owners of which are unknown or cannot be located.

Accession: (1) [noun] An object that has been accepted into the Museum's permanent collection. (2) [verb] The formal process used to accept and record an object into the Museum's permanent collection.

Accession Number: The unique identification number assigned and affixed to each object in the Museum's permanent collection.

Acquisition: An object that has been accepted into the Museum's collections.

Acquisitions Sub-Committee of the University and Community Partners Committee: A group of persons which makes recommendations on proposed acquisitions that have values at or above certain set amounts, and which also gives advice on works that are proposed for deaccessioning.

Appraisal: A valuation of property by an authorized and knowledgeable person.

Bequest: Property, the ownership of which is transferred by a will.

Catalog: (1) [noun] A collection of records that classifies and describes objects in the Museum's collections. (2) [verb] The act of creating a record that classifies and describes an object in the Museum's collection.

Collections Committee: A group of Museum staff members that discusses collection- related issues including but not limited to acquisitions, deaccessions, and loans.

Collections Management: Practices and procedures that prescribe the prudent acquisition, care, display, documentation, loan, preservation, security, disposal of, and accountability for, collection objects.

Condition Report: A form completed upon examination of an incoming or outgoing object that notes the physical condition of the work.

Conservation: Planned care of an object, and its environment, to mitigate deterioration, destruction, or neglect.

Credit line: The wording by which a lender, donor, or funding source is officially acknowledged.

Deaccession: (1) [noun] An object that has been permanently removed from the Museum's permanent collection. (2) [verb] The formal process used to permanently remove an object from the Museum's permanent collection.

Deed of Gift: A form, signed and dated by a donor and countersigned and dated by the Museum Director, that transfers legal title of a donated object to the Museum.

Disposal: The physical act of removing an object from the Museum's ownership and control via sale, exchange, or destruction.

Donation: See "Gift".

Exchange: The transfer of ownership of an object(s) from one institution to another institution in return for another object(s) being given in reciprocation.

Exhibition: The presentation of ideas through the display of objects with the intent of educating the viewer.

Facility Report: A document that provides information regarding building construction and configuration, environmental controls, fire detection and suppression systems, security measures, staffing, and art handling procedures and that is used to evaluate institutions as potential borrowers of objects.

Fake or Forgery: An object that was intentionally made or sold for the purpose of defrauding a buyer.

General Conditions Governing Outgoing Loans Form: A form outlining the conditions under which an object will be lent; used in conjunction with wording specified in a Loan Agreement form.

Gift: Something voluntarily transferred without compensation by a donor to the Museum.

Incoming Loan: An incoming object placed in the temporary custody of the Museum (not involving change of ownership) for display, special exhibitions, research, conservation assessment or treatment, or acquisition approval.

Incoming Receipt: A form which is used when an object is received by the Museum; it records information on the object, its owner, date of receipt, condition, and placement of insurance liability.

Insurance Valuation: The monetary value (usually fair market value) of an object used for insurance purposes, generally established by the owner of the work.

Inventory: The act of physically locating objects for which the Museum is responsible and comparing them with Museum records.

Loan Agreement Form: A form used between a lender and a borrower that identifies the lender, specifies the object(s) to be lent, and outlines the conditions of the loan and the respective responsibilities of the lender and borrower.

Loan Number: The unique identification number assigned to an incoming loan upon receipt of the work; normally assigned to long-term loans only.

Long-term Loan: (1) An incoming loan to the Museum for a period of one year or more (with the exception of loans for special temporary exhibitions); (2) An outgoing loan (with the exception of loans for special temporary exhibitions) lent for a period of one year or more.

Museum Personnel: Paid employees of the Museum, paid or unpaid interns, and authorized volunteers who may provide services to the Museum.

Museum Staff: Full and part time paid employees of the Museum.

Outgoing Loan: An object in the Museum's collections, or on long-term loan to the Museum, which is lent to a borrower (not involving change of ownership), generally for the purposes of display or special exhibition.

Outgoing Receipt: A form which is used when an object is released from the custody of the Museum; it indicates the object involved, borrower information, dates of loan period, date of receipt by the borrower, and placement of insurance liability.

Permanent Collection: Objects acquired by the Museum through gift, purchase, bequest, transfer, or exchange that are to be retained for the long term.

Photography Order Form and Application for Permission to Reproduce Photographic Images: A form to be completed and signed by an applicant for the purchase of photographic images of objects in the Museum's

collection and/or for permission to reproduce such images in a publication or other form. The form records information on the applicant and the intended use of the photographic image and provides rules governing rights and reproductions issues.

Preservation: The act of keeping an object and safeguarding it from any harmful changes.

Provenance (or Provenience): The origin, source, and ownership history of an object. Provenience refers to the archaeological context and associations of an object, provenance to that object's ownership, source, custody, and history.

Purchase: The act of obtaining ownership of an object by paying money for it.

Record: The documents and information pertaining to the receipt, acquisition, management, and disposition of an object in the Museum's custody.

Repatriation or Restitution: The process of returning an object to the people or nation that holds legal title or which otherwise has a legitimate claim to the work. Repatriation generally refers to return to a sovereign entity or community; restitution refers to return to an individual.

Reserve Collection: Objects held by the Museum that can be used for hands-on teaching, demonstrations, study, exhibition, or future sale but that are not deemed appropriate to be accessioned into the Permanent Collection.

Reproduction: An object that was made or sold for the purpose of reproducing an original object but not with the intent to defraud a buyer.

Restoration: The act of returning an object to its presumed original appearance and condition by removing later additions, replacing missing parts, cleaning, inpainting, etc.

Risk Management: A program of practices and procedures to control losses and minimize damage to objects for which the Museum is responsible.

Solander Box: Trade name for a type of large, flat storage box with a hinged lid, typically used for storage of works on paper.

Title: The legal right to possess an object. Title to the Museum's collections is held by the Museum and, by extension, the Curators of the University of Missouri. Possessing "good title" to an object is understood to mean that the object is free of all liens, encumbrances, and claims of any kind.

Transfer: The conveyance of ownership of an object from one entity to another, normally reserved for transactions within the University.

University and Community Partners Committee: The group of persons, appointed by the Dean of the College of Arts and Science, which convenes periodically to serve as a communication link and forum for University and community representatives to discuss and advise upon the Museum's exhibition, education, and other interpretive or programming matters, and for the various stakeholders to learn of Museum programming opportunities.

Vendor: The owner, or his agent, who is authorized to sell an object.

Wall-to-Wall Fine Arts Insurance: Insurance that covers an object for loan to a borrower (including transits) from the time it leaves its normal place of rest under a lender's care and control until the time it returns to that normal place of rest.

APPENDIX E

POLICY REGARDING INVASIVE TESTING, ALTERATION, OR SAMPLING OF MUSEUM COLLECTIONS

To maximize the research potential of the Museum of Art & Archaeology's collections, in some circumstances it may be appropriate to remove samples, conduct invasive tests, or otherwise impact the substance of objects. Decisions regarding the appropriateness of such requests must balance the legitimate needs of the scientific and scholarly community with the long-term preservation of the collection for future needs—including future research needs which might be constrained by current sampling or invasive tests, and the potential to employ objects in exhibitions or other interpretive programs.

A written request to sample an object or perform any type of analysis modifying the object in any manner should be sent to the Museum of Art & Archaeology Registrar and include the following information:

1. A description of the project and an explanation of the significance of the proposed research;
2. A description of the technique or techniques to be used and why they are appropriate to the questions being asked;
3. A description of the object or objects needed, and what the impact of the proposed sampling or testing will be;
4. A description of who will perform the sampling or modification, and who will analyze the results;
5. A discussion of why non-invasive or non-destructive techniques cannot be used to address the research questions being asked; and
6. A discussion of other possible sources of objects, and why the Museum's collections represent the best or only source of objects for sampling.

Requests shall be evaluated by the Collections Committee of the Museum of Art & Archaeology. The Collections Committee includes the director, Deputy Director(s), all curators, conservator and registrar, and additional staff or faculty from appropriate departments may be invited to take part in the Committee's discussions based on the object or objects involved. The supervising curator will prepare a recommendation based on the criteria listed below, which will be reviewed by the Collections Committee based on the criteria listed below.

Criteria and considerations include, but are not limited to:

1. Value or significance of the object or objects proposed for sampling.
2. Merits of the project as proposed.
3. Demonstrated competency of the researcher regarding both methods and available resources to complete the project in a timely manner.
4. Degree to which the methods and sampling regime proposed are the least invasive or destructive techniques to address the stated research goals.
5. Relative impact on the object or remaining collection and the potential for compromising future uses of the objects for other purposes, including exhibitions or other research projects.
6. Degree to which samples might be used for other purposes in the future.
7. Inability to address the described research questions using other means or other collections.

In all cases researchers should be aware of the following guidelines:

1. No alteration, sampling, modification or testing of objects is permitted without prior written authorization in the form of a signed Museum of Art & Archaeology Destructive Testing Agreement.

Under no circumstances is testing permitted in the absence of this agreement, including based on verbal discussions with any staff members or administrators.

2. Usable samples and unused portions of specimens or objects will be returned to the Museum so that they may be saved for future use. Full documentation regarding the location, extent and kinds of sampling must be maintained and provided to the Museum, and whenever possible the sampling will be performed by Museum staff.
3. The researcher agrees that the Museum will receive a complete copy of the analytical outcomes (including raw data in the form of graphs, computer printouts, etc.) resulting from the sampling or testing of Museum collections. Analytical outcomes should include not only the raw results but also details regarding the specific methodologies and instrumentation employed. The researcher also agrees to submit to the Museum registrar two copies of any published papers resulting from the research supported through the Destructive Sampling Agreement. To balance the interests of the researcher with those of the broader scholarly community, the Museum will keep the results of tests confidential for a period of three years following testing; should another scholar propose similar tests within this period the Museum will forward this request to the first researcher. The Museum reserves the right to publish analytical results from such tests, or release the results to other scholars, if the researcher does not provide them to the scholarly community in a timely manner (generally three years from date of testing unless otherwise stated in the approved Destructive Testing Agreement).
4. All costs of the analysis, including packing and round-trip shipping, are the responsibility of the researcher unless otherwise indicated in the Destructive Testing Agreement.
5. Failure to follow Museum guidelines may jeopardize future borrowing privileges for both the researcher and his or her institution, among other sanctions.

DESTRUCTIVE TESTING AGREEMENT FORM
(form is printed on single page) Destructive

Sampling Agreement

The sample of _____ from the collections of the Museum of art & Archaeology at the University of Missouri-Columbia is provided for sampling or destructive analysis subject to the following conditions:

1. No alteration, sampling, modification or testing of any object is permitted without prior written authorization in the form of a signed Museum of Art & Archaeology Destructive Testing Agreement. Under no circumstances is testing permitted in the absence of this agreement, including based on verbal discussions with any Museum staff member or administrator.
2. Usable samples and unused portions of specimens or objects will be returned to the Museum so that they may be saved for future use. Full documentation regarding the location, extent and kinds of sampling must be maintained and provided to the Museum.
3. The researcher agrees that the Museum will receive a complete copy of the analytical outcomes (including raw data in the form of graphs, computer printouts, etc.) resulting from the sampling or testing of Museum collections. Analytical outcomes should include not only the raw results but also details regarding the specific methodologies and instrumentation employed. The researcher also agrees to submit to the Registrar two copies of any published papers resulting from the research supported through the Destructive Sampling Agreement. To balance the interests of the researcher with those of the broader scholarly community, the Museum will keep the results of tests confidential for a period of three years following testing; should another scholar propose similar tests within this period the Museum will forward this request to the first researcher. The Museum reserves the right to publish analytical results from such tests, or release the results to other scholars, if the researcher does not provide them to the scholarly community in a timely manner (generally three years from date of testing unless otherwise stated in this agreement).
4. All costs of the analysis, including packing and round-trip shipping, are the responsibility of the researcher unless otherwise indicated otherwise in this agreement.

RESEARCHER

MUSEUM OF ART & ARCHAEOLOGY

 Researcher's signature

 Curator signature

 Address:

 Registrar signature

 Director Signature

 Date

 Date

Accession No. _____

Portion Returned: _____

Disposition: _____

Results Received (date): _____

Publications Received (date): _____