

**Museum of Art  
Rhode Island School of Design  
Collection Management Policy**

Consensus by the Museum Staff: April 5, 2010  
Approved by the Fine Arts Committee: April 28, 2010  
Approved by the Museum Board of Governors: May 21, 2010  
Approved by the RISD Board of Trustees: May 22, 2010  
Revised and approved by the Fine Arts Committee: May 31, 2011  
Approved by the Executive Committee of the Board of Governors: September 13, 2011  
Approved by the Executive Committee of the Board of Governors: November 15, 2011 Revised  
Approved by the Fine Arts Committee: June 7, 2016  
Approved by the Board of Governors: October 5, 2016  
Revised and approved by the Fine Arts Committee: June 5, 2018  
Approved by the Board of Governors: October 3, 2018  
Reviewed and revised by the Museum Staff: February 10, 2022  
Approved by the Fine Arts Committee: June 14, 2022  
Approved by the Board of Governors: October 19, 2022  
Approved by the RISD Board of Trustees: February 24, 2023

**Museum of Art, Rhode Island School of Design Collection Management Policy**  
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## 1. INTRODUCTION

### 1. Mission

In 1877 the Rhode Island School of Design (hereafter “RISD”) was incorporated “for the purpose of aiding in the cultivation of the arts of design,” setting forth the following goals:

1. “The instruction of artisans in drawing, painting, modeling and designing so that they may successfully apply the principles of art to the requirements of trade and manufacture.”
2. “The systematic training of students in the practice of art in order that they may understand its principles, give instruction to others and become artists.”
3. “The general advancement of public art education by the collection and exhibition of works of art and by lectures and by other means of instruction in the fine arts.”

In addition to its historic mission, The RISD Board of Trustees (the “Board of Trustees” or “Trustees”) approved the following mission statement in 2006:

The mission of the Rhode Island School of Design, through its college and museum, is to educate its students and the public in the creation and appreciation of works of art and design, to discover and transmit knowledge and to make lasting contributions to a global society through critical thinking, scholarship, and innovation.

The mission statement of the Museum of Art, Rhode Island School of Design (the “RISD Museum” or “Museum”) was approved in 2007 by the Board of Trustees and the Museum Board of Governors (the “Board of Governors” or “Governors”):

The Museum of Art, Rhode Island School of Design acquires, preserves, exhibits, and interprets works of art and design representing diverse cultures from ancient times to the present. Distinguished by its relationship to the Rhode Island School of Design, the Museum educates and inspires artists, designers, students, scholars, and the general public through exhibitions, programs, and publications.

This mission statement guides the growth, care, and utilization of the Museum’s collection. Like all Museum efforts, collection activity is also guided by [the Museum’s 2021 statement on anti-racist work](#) broadly stated as “to commit to practices of knowing and care that critically interrogate the fraught history of museums and their contemporary form, uprooting weak foundations and rebuilding upon new, healthy ones.” The Museum must care for and preserve the collection in keeping with this mandate while simultaneously making it accessible to RISD students, faculty, and the public for study, reflection, and enjoyment. The Museum’s primary collection activities (acquisition, documentation, exhibition, preservation, and research) promote access to the collection, art education, and enjoyment for both academic and general audiences, local, regional, and international. The Museum is

committed to engaging with the source communities of objects of cultural heritage, inviting and including stakeholders and representatives as appropriate in collaborative interpretation and care.

## 2. Purpose

The Collection Management Policy reflects the shared values, vision, standards, and expectations of RISD Trustees, Governors, Fine Arts Committee (the “FAC”), employees, and volunteers regarding the development, preservation, documentation, interpretation, and exhibition of the Museum's collection. It articulates the Museum’s collecting objectives and activities and the level of care required for objects entrusted to it. Its objective is to provide the policies which inform and direct those responsible for the collection.

The RISD Museum believes that art, artists, and the institutions that support them play pivotal roles in promoting broad civic engagement and creating more open societies. We aspire to create an accessible and inclusive environment that fosters meaningful relationships across all communities. In furtherance of these goals, the collection management policy is informed and guided by the Museum’s commitment to working deliberately, consistently, and compassionately to confront racism and injustice in its many forms. Through our work with collections, we aim to tell fuller stories regarding the past and to contribute to a just and equitable future for all. That commitment includes specific mandates regarding the repatriation or restitution of artworks and consultation with source communities but also extends into all areas of collection work including those not necessarily foreseen by this policy. Museum staff are encouraged to take a critical eye toward all aspects of collection management and care to consider where unforeseen impacts have occurred or opportunities for more equitable and inclusive approaches are available.

The Museum also recognizes climate change as one of the greatest threats to the long- and short-term protection of the collection as well as a source of inequity in our society. We are committed to allocating staff time and resources to researching and implementing sustainability practices that will reduce the Museum’s carbon footprint while maintaining the Museum’s missions of collection care, preservation, and exhibition. This includes the addition of sustainability and climate emergency mitigation to the criteria for making collections decisions as described specifically in this document but also as they may occur in other circumstances.

## 3. Endorsement and Applicability

This policy has been endorsed by the Museum director, staff, and approved by the Fine Arts Committee and Board of Governors and has been reported to the RISD Board of Trustees. It serves as a guide for the staff and Fine Arts Committee and a source of information for the public.

An integral part of the Rhode Island School of Design, the Museum receives significant operating assistance from various departments at RISD, including Administration & Finance (which includes Risk Management), Environmental Health & Safety, Facilities, the General Counsel, Human Resources,

Institutional Advancement, the Office of Information Technology, and Public Safety. Key members of these departments are fully integrated into Museum planning and operations. This policy applies to the director and staff of the Museum, to volunteers, and to RISD staff, Trustees, Governors, and Fine Arts Committee members in their Museum-associated functions.

#### 4. Authority and Responsibility

The authority and responsibility for establishing and adhering to the collection management policy emanates from the RISD Board of Trustees, which bears ultimate fiduciary responsibility for the institution. The Trustees, acting in accordance with the bylaws of the corporation, delegate certain governing authority to the Board of Governors and certain fiduciary authority for the collection to the Museum Committee of the Board of Trustees. The Fine Arts Committee is specifically charged with overseeing and approving the growth and evolution of the Museum's collection, including acquisitions (by gift, including partial and promised gifts, and purchase), deaccessions, outgoing loans, and other issues related to the collection. The Museum director is appointed by the Museum Committee, with the approval of the President and the advice of the Board of Governors, and is charged with the executive responsibilities inherent in managing the Museum and its collection.

Registrars, curators, conservators, and museum technicians are responsible for day-to-day oversight and implementation of collection management policies and procedures. They make recommendations to the director and the Fine Arts Committee on issues requiring approval, as outlined in this policy, and report collections activities to the FAC.

By delegation, the director is authorized to sign legal documents pertaining to collection activities on behalf of the Museum; the head registrar and registrar for loans and exhibitions are each authorized to sign loan agreements and receipts for collection activities. The associate registrar for collections management may also sign extended loan forms and renewals in their absence. Museum staff acting as couriers away from the Museum may sign necessary paperwork including condition reports and receipts. The head registrar is authorized to sign donor IRS 8283 forms on behalf of the director.

#### 5. Review, Revision, and Distribution

This policy, which supersedes all prior collection policies, will be reviewed at least every five years. Any amendment to or revision of these policies requires the approval of the Fine Arts Committee and the Board of Governors. The collection management policy document will be maintained and distributed by the Museum's head registrar. It is available to all staff and will be publicly available through [RISD's policy and procedure library](#).

## 6. Exceptions

Exceptions to the collection management policy may be recommended by the chief curator and head registrar jointly and must be approved by both the Museum director and the chair of the Fine Arts Committee. Any exception must be presented to the FAC at the next available opportunity for their approval by vote.

## 2. ACQUISITIONS

### 1. Scope and Development of the Collection

The Museum's permanent collection is held in public trust. There are currently close to 100,000 works of art in the Museum's collection. The Museum actively collects objects of art and design which represent a wide range of periods and cultures and offer a broad survey of humanity's creative efforts from ancient to contemporary times. The Museum does not ordinarily seek to acquire objects that lie outside the expertise of its curatorial departments. Seven curatorial departments oversee the collection: Ancient Art, Asian Art, Contemporary Art (paintings, sculpture, electronic media, and mixed media installations created 1960 or after), Costume and Textiles, Decorative Arts and Design, Painting and Sculpture, and Prints, Drawings, and Photographs. Consulting curators and academic specialists advise on holdings for which there is no curator on staff and assist Museum staff in appropriately incorporating works of art from these areas into exhibitions and programs.

### 2. General Considerations Affecting All Acquisitions

The director, with the advice of the curators, recommends acquisitions and reports to the Fine Arts Committee for their approval. In advance of any recommended acquisition, the director, curators, registrars, conservators, and members of the department of preparation and installation evaluate the Museum's obligation and ability to store, preserve, document, and make accessible objects brought into the collection, the artistic and cultural merit of each proposed object, and its importance to the collection and its appropriateness in serving the Museum's mission. All acquisitions must be made according to the highest standards of ethical and professional practice.

Objects may be acquired for the collection by gift, bequest, purchase, commission, exchange, or other means. Except for year-end gifts and certain minor discretionary purchases, an object is accessioned into the Museum's permanent collection with the approval vote of the Fine Arts Committee. At that time, the registrar's office will assign an accession number to the object. Following the Fine Arts Committee meeting, the chair of the Fine Arts Committee will report on the acquisitions at the subsequent Board of Governors' meeting. Minutes of the Fine Arts Committee meeting are archived as permanent records.

The following criteria apply to all proposed acquisitions:

- Clear title has been established.
- An offer has been received from the donor or seller and record of this has been made.
- The work of art is in the possession of the Museum, usually prior to pre-Fine Arts Committee meeting.
- Authenticity of the work has been established.
- The work of art is in an acceptable condition to assume reasonable longevity and use.
- Appropriate interpretation, storage, care, and preservation can be provided without undue burden on the Museum's resources. Any unusual requirements or concerns regarding the sustainability of maintaining the object in the collection will be presented to the FAC.
- No health hazards that cannot be managed by Museum staff to eliminate risk to themselves and others are associated with the object's care or exhibition.
- Due diligence has been shown in establishing provenance.
- The object has not, to the knowledge of the Museum, been stolen, illegally imported, or removed from its country of origin without appropriate approval.
- The object has not, to the knowledge of the Museum, been illegally removed from an historic or archaeological site.
- The object has not, to the knowledge of the Museum, been illegally produced from an endangered species as defined by applicable state and federal laws.

All acquisitions must be conveyed with valid legal title. A legal instrument of conveyance adequately describing the objects and the conditions of transfer must accompany the gift, bequest, purchase, commission, or exchange (e.g., a deed of gift, copy of will, commercial invoice, bill of sale, or receipt) and must be in hand before presentation to the Fine Arts Committee. Warranties are requested from sellers and donors whenever possible or appropriate.

Title to all objects acquired for the collection must be obtained free and clear. In principle, the Museum will acquire only objects without restrictions to use or future disposition. In special cases, the Fine Arts Committee will consider a restricted acquisition, but only if the proposed restriction is not deemed onerous or inappropriate and the Museum's best interests and mission are served by accepting it. If objects are accepted with restrictions or limitations, these conditions must be approved in advance by the Fine Arts Committee, clearly stated and incorporated into the legal instrument of conveyance.

The Museum will not acquire any object that, to the knowledge of the Museum, has been stolen or illegally exported from its country of modern discovery or the country of most recent legal ownership. If, after subsequent review, the Museum discovers that it has acquired an object in violation of its stated acquisition policy, the Museum will seek to determine the rightful owner and pursue an appropriate resolution, as noted below.



### 3. Special Provenance Concerns

In acquiring objects, the Museum will not violate national and tribal laws nor international treaties and conventions. Before a work of art may be proposed for acquisition, the Museum requires its curatorial staff to make a rigorous effort to obtain from donors and sellers all available information and accurate written documentation with respect to the ownership, publication, and exhibition histories of the object. The curatorial staff will also practice due diligence as appropriate by conducting additional provenance research, such as contacting Art Loss Registry, International Foundation for Art Research, or other appropriate research organizations and databases. All provenance and title research must be fully documented and retained as part of the object's accession record.

Please see Appendix I for a partial list of the local, state, and federal laws, including international treaties and conventions to which the Museum complies. Appendix II lists the standards and guidelines relating to provenance that the Museum follows, as set out by the American Association of Museums and the Association of Art Museum Directors.

The Museum will respond promptly and openly to any claims of ownership that are presented in connection to Museum objects. The Museum will practice due diligence and transparency in investigating and resolving such claims. If the Museum's subsequent provenance research shows an acquisition to have been in violation of national laws or international treaties and conventions, the Museum will endeavor to determine the rightful owner and to pursue appropriate resolution through recognized authorities. The resolution may include, in the appropriate circumstances, the return of an object to its country of origin or its restitution to a former owner, provided that such a return or restitution is consistent with the Museum's legal and fiduciary duties and the public's interest.

#### a. Ancient art and archaeological material

The acquisition of any ancient work of art or archeological material is subject to additional requirements. One of the following three criteria must be met for the acquisition of any ancient work of art or archaeological material:

- Documentation or substantial evidence that the object was in the United States by November 17, 1970 (the date of the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property) and that there is no reason to suspect that it was illegally exported from its country of origin

Or

- Documentation or substantial evidence that the object was out of its country of origin before November 17, 1970, and that it has been legally imported into the United States

Or

- Documentation or substantial evidence that the object was legally exported from its country of origin after November 17, 1970, and that it has been legally imported into the United States.<sup>1</sup>

b. Native American art and artifacts

The Museum shall comply with all applicable laws, in particular the Native American Graves Protection and Repatriation Act (“NAGPRA”), Public Law 101-601. The Museum does not own, nor will it acquire, Native American or Native Hawaiian human remains. The Museum will not acquire Native American or Native Hawaiian funerary objects (associated or unassociated), sacred objects, or objects of cultural patrimony.

The Museum will respond promptly to collection inquiries by Native American Tribes or Native Hawaiian Organizations and will practice due diligence in investigating and settling any potential NAGPRA claims. The Museum will make any requested objects and related collections records available for review by representatives of Native American Tribes or Native Hawaiian Organizations or direct lineal descendants considering claims to such items. Should the Museum wish independently to deaccession a Native American or Native Hawaiian object (categorized under NAGPRA or not) it will seek outside expertise to determine, if possible, the associated Native American Tribe(s) or Native Hawaiian Organization(s) so that they may be notified. The Museum will offer any deaccessioned object to its originating Native American Tribe or Native Hawaiian Organization as a first, preferred means of dispersal. Furthermore, with the consent of the Native American Tribe or Native Hawaiian Organization, the Museum will also publish an image and information about the object and its planned deaccession in appropriate venues (nationwide databases, RISD Museum publications, etc.).

c. Works of art that changed ownership in the Nazi Era

In accordance with the AAM Guidelines Concerning the Unlawful Appropriation of Objects During the Nazi Era (1999; amended 2001), the Museum carefully researches the Nazi-era provenance status of all objects prior to their potential acquisition by purchase, gift, bequest, or exchange. The Museum is also committed to continuing its research of the provenance status of works already in its collection that are covered by the guidelines and whose provenance is incomplete or uncertain. Museum objects with provenance gaps in the Nazi era are listed on the [Nazi-Era Provenance Internet Portal](#) and provenance information, if available, is included in object information online.

d. Works of art removed from countries of origin through/during armed conflict

The Museum complies with the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict (1954), First Protocol (1954) and second Protocol (1999; Ratified by the U.S. September 25, 2008), all of which protect cultural property from looting and destruction

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<sup>1</sup> *Policy Statement, Acquisitions*, J. Paul Getty Museum, October 23, 2006, page 1

during armed conflict and natural disasters. The Museum carefully researches provenance and will not acquire works that are found to have been removed from their countries of origin by theft, pillage, or misappropriation during armed conflict.

#### 4. Gifts

All gifts are subject to the approval of the Fine Arts Committee and will be reported to the Board of Governors at their subsequent meeting. The exceptions to this policy are year-end gifts, defined as gifts that are offered to and received by the Museum between the last Committee meeting of a calendar year and December 31st of that same year. The Fine Arts Committee authorizes the director to accept such gifts on behalf of the Fine Arts Committee. These gifts will be reported to the Fine Arts Committee at their next meeting. Accession numbers for these gifts will reflect the calendar year in which they were received. In the case of a year-end gift with restrictions, confirmation from the Chair of the Fine Arts Committee will be required before the director can accept the gift.

Legal and ultimate responsibility for furnishing appraisals of value to governmental tax agencies rests with the donor. The Museum cannot perform appraisals to individuals or recommend a specific appraiser but may give a donor a list of qualified appraisers [as defined by the Internal Revenue Service](#) as well as refer them to [the American Society of Appraisers](#). Staff will make the object available in the Museum for an appraiser's inspection.

The Museum does not offer any goods or services in exchange for objects given.

#### 5. Promised Gifts

The Museum may accept offers of promised gifts. Although legal transfer of title does not occur with a promised gift, it is still considered a binding commitment on the part of the donor. All promised gifts are subject to the approval of the Fine Arts Committee and will be reported to the Board of Governors at their subsequent meeting. All objects considered as promised gifts must be physically inspected by the appropriate curator prior to proposal to the Fine Arts Committee. Since considerable time may elapse before the gift is completed, the condition of the works must be considered. The donor must sign a Promised Gift contract which will be countersigned by the director after approval by the Fine Arts Committee. When a promised gift is in the possession of the Museum, it will be considered a loan and the appropriate loan agreement documentation will be maintained. At the time the gift is to be completed, the objects will again be inspected for any significant change in condition which may make accession unwise. Legal transfer of title will not occur until the gift has been completed by way of a deed of gift or a bequest, at which time the object will again be presented to the Fine Arts Committee. Upon the Committee's approval, the object will be accessioned into the permanent collection of the Museum.

## 6. Bequests

The Museum is not obligated to accept objects that have been bequeathed to it. The Museum will apply the same criteria and considerations for bequeathed objects as it does for all other objects under consideration for acquisition. If the Museum decides not to accession a bequeathed object into the permanent collection it may either decline the bequest and, if applicable, return the object to the estate, or, with the prior written approval of the decedent estate, offer the object to another institution or to sell the work with the proceeds going toward acquisitions.

## 7. Partial Gifts

The Museum accepts partial gifts that are pledged to become full gifts over a specified period of time in compliance with current IRS regulations. Due to the complexities of managing partial interests in works of art, partial gifts will be accepted only with particularly careful consideration. With the terms stated in a deed of gift contract, donors must commit to irrevocable transfer of percentages of the gift within the fixed period of ten years required by the Internal Revenue Service, and to the transfer of any remaining portion immediately upon the donor's death if this occurs prior to the ten-year period. Partial gifts, when in the possession of the Museum, will be accorded the same treatment with regard to insurance, handling, storage, documentation, and interpretation as works already fully owned by the Museum. When in the possession of the donor, partial gifts must be insured by the donor, to the full value agreed upon by the Museum and the donor in the deed of gift contract. Partial gifts will be managed in strict observation of the requirements of current IRS legislation regarding percentages of time in possession of each partial owner.

All partial gifts are subject to the usual accessioning process. An accession number will be assigned to the object when the first percentage of the object has been offered by the donor and accepted by the Fine Arts Committee. The accession number will remain the same for the object even as the Museum's percentage of ownership increases in subsequent years. In the case of a year-end partial gift, the director will seek the approval of the chair of the Fine Arts Committee before accepting the gift due to the potential complexities of managing and administering a partial gift.

To provide necessary tax documentation for the donor, the Museum will maintain accurate records of the dates of the Museum's possession of a partial gift. The Museum will work with the donor to facilitate shipping, packing, and insurance of the partial gift when, and if, it must be transferred between the Museum and the donor's designated residence or storage facility as noted in the Deed of Gift contract.

## 8. Purchases and Purchase Confirmations

All purchases are subject to the approval of the Fine Arts Committee and will be reported to the Board of Governors at their subsequent meeting. Under normal circumstances, the director, in consultation

with the curatorial staff, proposes objects for purchase to the Fine Arts Committee for approval. Once approval has been granted the work will be accessed and the seller will be paid.

The Fine Arts Committee authorizes the director, in consultation with the curatorial staff, to make discretionary purchases between Committee meetings. The amount to be expended between Committee meetings on discretionary purchases may not exceed in total \$25,000 or 10% of the available endowment funds for acquisition, whichever is greater. Such discretionary purchases are reported to the Fine Arts Committee as purchase confirmations at its next regularly scheduled meeting.

Purchases may be made with funds from endowments, bequests, or gifts specified for the purchase of works of art, as well as with proceeds realized from the sale of deaccessioned objects (discussed below.) In expanding these funds, the curators will exercise care to ascertain that works of art are acquired at fair prices that reflect current market values.

## 9. Pre-Approvals and Polling the Fine Arts Committee

### a. Pre-Approvals

In certain circumstances, the director and the curators may wish to gain approval from the Fine Arts Committee to expend acquisition funds prior to the Museum's possession of the object. Such a circumstance may be the commission of a new work of art or the bidding for an object at auction. In this case, the curator will present the information regarding the object, the seller, and the price or estimated price to the committee for vote. With the approval vote of the Fine Arts Committee, the Museum may expend the designated sum. Once the work is in the possession of the Museum, it will be presented once again to the Fine Arts Committee for accessioning as a purchase confirmation.

### b. Polling the Fine Arts Committee

Occasionally, timely response to purchase opportunities, such as a scheduled auction, may warrant Fine Arts Committee action in advance of a scheduled meeting. In this instance, the director shall seek the approval of the chair of the Fine Arts Committee and inform other members of the committee of the object details and maximum intended bid and request to be informed of any objections they may have. The director may proceed to attempt the purchase through auction up to the agreed maximum bid without a vote by the committee. If purchased, the object will be presented for accession approval to the committee at the next meeting.

## 10. Source Unknown Objects and Unclaimed Loans

Should an object be found in the collection without clear documentation of its legal status and source, every effort will be made to reconnect the object with its original documentation. If an object's source and legal status cannot be readily identified or resolved, the registrars will assign an Inventory number (INV year.#) to the object and enter this information into the collection management system. The

Museum will provide the same level of care to these objects as it does to objects in the permanent collection.

Museum staff may in some instances identify the origin of objects previously considered as source unknown through investigation and research and determine the Museum holds clear title. The curator, with the approval of the head registrar and review by the Office of Legal Counsel, may then recommend the accession of these objects. The circumstances of the identification must be stated in the FAC documents and may include, among other material, direct association with a documented object or group of objects suggesting that the objects were inadvertently overlooked at time of deposit or evidence that an unclaimed loan was expected to become a gift. Such objects may be accessioned into the collection through the regular accessioning procedures and bear the credit line Museum collection or the original depositor's name.

The Museum will follow the process stated in the Rhode Island Museum Property Act (RIGL § 34-44.1 et. seq.) for the resolution of ownership of unclaimed loans and undocumented property in museum collections. If, after five years, the Museum's efforts to return an extended or indefinite term loan or to identify the owner of the property fail, the Museum may post request the Rhode Island General Treasurer list the object(s) as abandoned property. If no claim is made by 60 days after the state's mandated six month period of notice, the object becomes the property of the Museum.

If an object has its ownership status resolved and is determined to be inappropriate for the Museum's collection, the director may recommend the object for disposal as described below in Deaccessions Section 4, Sale of Source Unknown Objects.

#### 11. Accession of Objects Intended for Use

Occasionally objects may be acquired, and are sometimes specifically commissioned, for a designated purpose in the Museum which compromises the usual standards of collection care. Some of these objects may be gallery seating, sculpture for use outdoors, or architectural elements within the building; usually objects that visitors are permitted to touch. If accession is deemed appropriate despite the functional nature of the object, a plan for care must be discussed by the curator, conservator, and head registrar and presented to the director prior to the Fine Arts Committee meeting. Plans for these objects may include parameters for determining damage by less stringent standards, replacement, or expected obsolescence due to materials involved or the purpose of the object.

#### 12. Museum Property

The Museum may hold objects which are not accessed. These items might be related to an accessioned object such as an artist's tools, or a print plate or block; or they might be of peripheral interest but not worthy of the commitment of collection status. These objects are recorded in the collection management systems.

### 3. DEACCESSIONS

#### 1. General Considerations

In principle, the Museum must remain free to refine its collection through selective removal, as well as acquisition. Deaccessioning must be undertaken with the same degree of careful examination, prudence, and transparency as is undertaken for acquisitions. In considering a work for deaccessioning, the Museum must carefully weigh the interests of the public for which it holds the collection in trust, the donor's intent in the broadest sense, and the interests of the scholarly and local community. A work of art may be considered for deaccession only after careful deliberation and when one or more of the following criteria has been met:

- When it is deemed outside the scope of the Museum's collection or mission.
- When it is deemed to be of inferior or insignificant quality and lacks significant value for exhibition, study, or research purposes.
- When it is determined to be inauthentic.
- When it is determined to be redundant to similar works or it duplicates another work within the collection.
- When the object no longer retains its physical integrity and its condition is such that repairs are not feasible or will no longer represent the original work of art.
- When the Museum is unable to properly conserve and/or store the object or meet its continuing need for special treatment.
- When it is determined that the nature of the object is a health hazard and/or a risk to other objects in the collection.
- When the Museum's possession of the work is not consistent with applicable domestic and/or international law (the National Stolen Property Act, the Archaeological Resources Protection Act, the Native American Graves Protection and Repatriation Act, or similar laws as set forth in Appendix I), e.g., the work may have been stolen or illegally imported in violation of applicable laws of the jurisdiction in which the Museum is located, or the work may be subject to other legal claims.
- When a competing ownership claim, whether based on ethical or legal considerations, has been found to have merit after the Museum has respectfully and diligently addressed the claim. As appropriate and reasonably practical, the Museum should seek to resolve the claim through voluntary discussions directly with a claimant or facilitated by a third party.
- When the Museum determines the art object would be better suited to or situated in another public institution.

Works determined to be forgeries may be kept within the collection for their pedagogical or informational value but will be clearly labeled and recorded in accordance with the most current dating and provenance information available.

If a work is considered beyond repair but provides no hazard either to people or other objects in the collection, consideration will be given to keeping the damaged object for future study or to donating the object to an educational institution or association specializing in conservation study or training.

As established in the Museum's Code of Ethics, all Museum employees and volunteers, and all members of the Museum Board of Governors and Fine Arts Committee as well as the Rhode Island School of Design Trustees, staff, and faculty are prohibited from purchasing an object at the time of its deaccession. To avoid actual or perceived conflict of interests, this rule also applies to knowingly participating in the secondary purchase of an object from the firm or individual who acquired it from the Museum.

## 2. Deaccessioning Procedures and Policies

(a) Deaccessioning and disposal will be carried out in accordance with all applicable local, state, and federal laws and will honor all restrictions that are attached to a gift or bequest of a work of art or attached to a gift or bequest of funds used to acquire works of art. The Museum requires confirmation of clear title to deaccession an object. Complete and accurate deaccession and disposal records will be maintained in perpetuity.

Deaccessions are proposed by the Museum director to the FAC on the recommendation of the curator of the relevant department and following the review of documentation by the head registrar, with the advice of other curatorial staff and the appropriate conservator. Curatorial recommendations are made as part of a careful assessment of strengths and weaknesses in the collection as a whole and within the area concerned. Outside subject specialists consulted to assess objects under consideration are proposed by the department curator and approved by the director and must be publicly known authorities with relevant experience in their field and with no potential interest in the disposal or disposition of the objects. The following documentation is required for deaccession proposals:

- A complete list of objects, including artist, title, date (if known), medium or materials, dimensions, credit line, and current location.
- A written statement explaining the rationale for deaccessioning from the relevant Curator, and if the reason is condition-related, from the Conservator as well.
- The exhibition history, at the Museum or elsewhere, of the objects.
- A list of any requests made for access to the objects for educational or research purposes.
- An assessment of the objects by an outside subject specialist.
- Documentation of the verification of ownership or steps taken to resolve ownership.
- Documentation of the efforts to notify the original donor.
- Documentation of the efforts to determine that there are no restrictions on the object which would prohibit or restrict deaccessioning.
- At least one qualified outside appraisal of the objects' fair market value.
- Submission of a proposed method and agent of disposal.



After reasonable review and consideration of domestic and/or international law, where applicable, as set forth previously herein, and with the approval of the Director, the written deaccession proposal, signed by the curator, head registrar, and director, will be presented for approval to the Fine Arts Committee and then for final approval to the Museum Board of Governors, and lastly reported to the RISD Board of Trustees.

Reasonable efforts will be made to notify the original donor of the Museum's intention to deaccession their donated work. When circumstances warrant, the same courtesy may be extended to heirs of the donor. Notification to donors and heirs does not constitute a request for permission to deaccession.

The Museum will not generally deaccession objects by living artists, except to acquire a superior object by the same artist, and then with the agreement of the artist, if possible.

(b) Notwithstanding the deaccessioning procedure outlined above in 3.2(a), in the event a request is made pursuant to NSPA, NAGPRA, ARPA or any related federal statute for the return, repatriation, and/or deaccession of indigenous people's remains, artwork or artifacts, the Museum shall follow the procedure set forth above in Section 2.3, Special Provenance Concerns, for purposes of determining ownership of the object and/or whether it should be deaccessioned. Upon a determination that the object should be deaccessioned, the procedure and documents required shall be limited to the following:

- A complete list of objects, including artist, title, date (if known), medium or materials, dimensions, credit line, and current location.
- Documentation of the history of the Museum's acquisition of the object.
- Documentation of discussions between the Museum and any claimants for the object.
- Any further documentation required by governing statute(s) or included on the recommendation of the director and the chair of the FAC.

An outside scholarly consultation and appraisal are expressly waived for objects deaccessioned under this process.

(c) In certain other specific circumstances, the deaccession process noted in Section 3.2(a) above may be shortened to exclude the evaluation by an outside expert and an appraisal. These circumstances are:

- The discovery of a multiple object as a duplicate.
- An overall determination that a particular type of object will no longer be collected by the Museum (some examples include musical instruments and toys.)
- An object is determined to be a hazard to health or a danger to other objects.

### 3. Policies and Methods for Disposal of Deaccessioned Objects

The considerations and methods in this section do not apply to objects that are deaccessioned as part of any repatriation, restitution, or any other sort of return of holdings in the Museum to their appropriate owner or source community.

Disposal of collection objects through sale, exchange, or donation to other institutions is done solely for the advancement of the Museum's mission. The use of proceeds from the sale of deaccessioned objects is restricted solely to the purchase of collection objects. Deaccession funds will be used to make purchases of works of art that raise the quality or otherwise enhance the collection, with a preference for the curatorial department from which the sales or exchanges were generated. No funds from sale or exchange of works of art will be used for operating expenses. The names of the donors of the deaccessioned object will be assigned to the new object acquired through this process, whenever possible. The resulting credit line will specify "by exchange."

As noted above, the proposed disposal plan for any deaccessioned object must be included in the materials presented for consideration by the FAC. Accepted methods of disposal include:

a. Transfer to a more appropriate RISD collection or department

When an object proposed for deaccessioning is more appropriate to the mission of another collection or department at RISD, the object may be transferred to that collection or department. Credit to the Museum and the original donor or acquisition fund should be maintained by the receiving RISD department.

b. Gift to or exchange with another public institution

When it is determined that a deaccessioned object should remain in the public trust, the Museum will make every effort to place it, through gift or exchange, in another public institution that demonstrates a commitment to maintaining collections for the public good.

A public institution is defined as an organization determined to be exempt from Federal income taxation pursuant to Section 501(c) (3) of the Internal Revenue Code, that responsibly collects and preserves objects, and whose mission makes it an appropriate institution for the deaccessioned material. Rhode Island or regional New England institutions and institutions indicated by the donor and/or the donor's prior philanthropy will be preferred. Credit to the Museum and the original donor or acquisition fund should be maintained.

c. Exchange with the artist

The Museum may seek to exchange works of art in its collection by contemporary artists through exchange for another work by the same artist, either with them directly, their gallery, estate, or other sources.

#### d. Sale

Public auction is the primary method of disposal as fewer private interests are served, and the likelihood of favoritism or the public's perception of favoritism is minimized. Sales proposals from auction houses will be evaluated by Museum staff based upon factors such as the nature of the objects, the house's experience and past record with the type of material involved, and the auction fees and costs proposed. Any projected placement of an object for sale with an auction house must be included in the deaccession proposal to the FAC. Direct sales to private individuals are not permitted. The name of the Museum will be publicly associated with the sale of any deaccessioned object (i.e., Deaccessioned from the Museum of Art, Rhode Island School of Design). The Museum will provide the consignee with complete and accurate information, as it is known to the Museum, concerning deaccessioned objects and will review any proposed changes. In specific cases where sale at public auction fails, consignment of an object for sale through a gallery or dealer may be authorized by the FAC.

#### e. Destruction

If objects are beyond reasonable conservation efforts and/or could present a health hazard or a threat to other objects in the collection, disposal through witnessed destruction may be considered as an option. Objects will be fully documented and photographed before destruction, and the date and manner of destruction will be recorded. Documentation will be retained in perpetuity.

### 4. Sale of Source Unknown Objects

The Museum requires confirmation of clear title to deaccession and dispose of an object. As explained above, source unknown objects and unclaimed loans may be claimed using the process created by the Rhode Island Museum Property Act. A plan for disposal may be made once ownership is resolved. In rare instances, the requirement for clear title may be waived by the Fine Arts Committee for source unknown objects of modest fair market value whose source and status are unknown even after thorough research of Museum and Archive records by the Museum staff. The same considerations, policies, methods, and procedures will be in place for the disposal of these objects as are in place for the deaccession and disposal of accessioned objects from the collection, with the sole exception of the use of proceeds from any sale. In acknowledgment of these objects' status as Museum property as opposed to collection objects, the use of any proceeds from sale may be used for conservation and direct collection care in addition to acquisitions of art for the collection. Any conservation or direct collection care priority so funded that is anticipated to be ongoing must have sustainable funding beyond further sales of Museum property. Complete and accurate disposal records will be maintained in perpetuity, paying particular attention to identifying information such as condition, dimensions, and photographic documentation.

### 5. Sale of Tangible Goods given to the Museum

At times the Museum is offered objects which are not accessioned into the Museum's collection. If appropriate, and with the knowledge and approval of the donor, these objects may be considered for

sale by the Museum. Before any sale of such objects, Curators will review the objects under consideration and advise the director on their suitability as acquisitions for the collection. Proceeds realized from any sale of tangible goods may be used for conservation and direct collection care in addition to acquisitions of art for the collection. Any conservation or direct collection care priority so funded that is anticipated to be ongoing must have sustainable funding beyond further sales of Museum property.

#### **4. OUTGOING LOANS**

##### **1. General Considerations**

The Museum encourages loans from the permanent collection for exhibition at other museums or similar institutions to share the collection with a wider audience, promote research, and increase and extend the knowledge of the collection nationally and internationally.

The Museum does not approve loans to individuals. Commercial organizations and government entities, other than public museums, are ineligible for loans unless the loan results in substantial public educational benefit and the facility and security meet all professional museum standards.

##### **2. Responsibility for Outgoing Loans**

Requests for loans of objects to other institutions must be received by the director. Loan requests are assessed by the appropriate curator, registrar, and conservator, and their recommendations put forth to the director. Recommendations for loan approvals and denials are presented to the Fine Arts Committee for approval and then reported to the Board of Governors.

Loan requests are processed through the registrar's office, where all contracts, insurance, conservation, mounting, handling, packing, customs, couriering, and shipping arrangements are coordinated. All current and past loan records are compiled and maintained by the registrars. Objects traveling as outgoing loans are prepared collaboratively between the registrar's office, installation department, and relevant conservators. All shipping and packing arrangements will be managed by the registrar's office and will follow evolving recommendations for best practices of care and sustainability.

##### **3. Criteria for Approving Outgoing Loans**

The following criteria must be met in advance of approving a loan request:

- The object must be in good and stable condition and determined to be able to withstand the rigors of travel. Prior to loan approval, each work is examined by the relevant curator and conservator, as well as a registrar and a preparator, to assess its condition, suitability for travel, and any preparation needed in advance of loan. If it is determined that the work needs

conservation assessment or treatment from outside the Museum conservation staff a consulting conservator will be brought in to perform this work. This cost may be charged to the borrowing institution.

- The loan's duration must not exceed the acceptable limit of the object's medium as determined by the Museum's curatorial departments and Conservators working within international conservation standards.
- The curator verifies that the importance and scholarly content of the exhibition merits the effort and risk involved in making the loan and the environmental impact of preparing, packing, and traveling the loan.
- The curator has researched and vetted the provenance status of the object as thoroughly as possible. Immunity from Seizure is secured as appropriate for international loans.
- A facility report for each venue has been received and approved by the registrar for loans and exhibitions.
- The object must be available for loan during the specified period and have no legal or donor restrictions that prohibit its loan or travel.
- The Museum staff has adequate time for preparation and any necessary conservation treatment as well as all administrative aspects of the loan such as scheduling object preparation, binding appropriate insurance coverage, developing, and implementing a packing plan, arranging for a courier if needed, and reviewing all shipping arrangements.

#### 4. Requirements of Borrowing Institutions

A formal written loan request must be received by the Museum at least nine months prior (one year for international loans) to the exhibition designating both opening and closing dates for each venue that will host the exhibition. Minor changes to the dates of an exhibition granted a loan may be reviewed and approved by the Museum staff. Any changes to the venues or additional venues must be submitted for review and approval through the same process as the original loan request.

All loan conditions and special requirements set by the Museum staff must be agreed upon by the borrower (i.e., security, environment, courier, conservation, shipping, insurance). All insurance, packing, shipping, customs documentation, and courier arrangements must be submitted by the Borrower for approval by the Registrar for Loans and Exhibitions in advance of the release of the object. A contract stating the terms of the loan is created by the Registration staff and signed by both parties prior to shipment of the loan.

The borrowing institution agrees to pay for all expenses that arise from these loan arrangements, including an administrative loan fee. See the Museum's Conditions for Borrowing document for additional specifics governing outgoing loans.

## 5. Insurance for Outgoing Loans

The appropriate curator will determine insurance values for objects that are to be lent and will provide this information to the registrar for loans and exhibitions. Such information will be researched and documented through public records of current sales of similar objects and/or in unpaid consultation with specialists, including art dealers and auction houses, who can accurately assess and recommend current insurance values. If such an evaluation cannot be determined without cost to the Museum, a professional outside appraisal may be required at the Borrower's expense.

Insurance coverage and/or federal indemnity coverage provided by the borrower will be accepted by the Museum provided that the coverage is deemed appropriate by the registrar for loans and exhibitions (in consultation with the Museum's insurance agent). If the coverage offered is not appropriate, or if it is determined to be inadequate in any way, the Museum will insure the loan at the borrower's expense or require that the borrower purchase a loan policy through the Museum's agent.

Documentation of insurance must be received and approved by the registrar for loans and exhibitions prior to the shipment of the object.

## 6. Right of Recall

The Museum reserves the right to recall a loan at any time for any reason. Some reasons may include, but are not limited to, damage to the object, a change within the borrowing institution which differs from the submitted and approved facilities report, the intentional or unintentional violation by the borrowing institution of any of the agreed-upon loan conditions, or an instance of an unforeseen risk or emergency. The borrower will incur the costs associated with the return of the recalled loan.

## 7. Long-Term Loans

Most loans from the Museum are for exhibitions that are temporary in nature. The Museum may, however, recommend the loan of collection objects that are not exhibited currently in our own galleries to local institutions for display in their permanent collection galleries. All the same criteria, responsibilities, and requirements will be in place for these loans as are in place for loans to temporary exhibitions. Long-term loans will be visited in person for examination by collections staff (curators, conservators, or registrars) and presented for review to the Fine Arts Committee at least once every two years.

## 5. INCOMING LOANS

### 1. General Considerations

The Museum will accept temporary loans that are of compelling aesthetic and educational interest and fulfill specific needs, such as mounting temporary exhibitions or enhancing long-term installations, or that support the Museum's educational and scholarly mission.

The Museum staff will exercise the same standard of care for objects on loan as it does with objects in the collection. Due to the staff time and resources required and the environmental impact imposed by the packing and shipping artwork, the decision to borrow a work of art should be made carefully and deliberately and must meet the overall mission and goals of the Museum.

### 2. Terms and Policies

All loans must be approved by the director and are generally recommended by the appropriate curator. Loans are for a finite period, not to exceed two years, but may be renewed. A loan contract designating the terms of the loan including insurance arrangements is generated by the registrar's office with information provided by the curator. The loan contract is signed by the lender and co-signed by the head registrar or the registrar for loans and exhibitions, on behalf of the Museum. All loans may be recalled by the lender at any time with reasonable notice to the Museum. The Museum may discontinue the loan at any time with appropriate notice to the lender. The Museum will not clean, conserve, or otherwise alter the work without prior documented permission from the owner. Loan conditions should include mention of the Rhode Island Museum Property Act (SB676 and HB7600) which places responsibility on the lender to inform a museum of any change of address. Museum loan conditions should always comply with state law regarding museum property.

Due to potential conflict of interest, and as stated in the Museum's Code of Ethics Policy, the Museum must retain objectivity and control in its decisions to borrow objects from private lenders. For loans to exhibitions, the Museum must determine that there is a clear connection between the exhibition of the object and the Museum's mission and that the inclusion of the object is consistent with the intellectual integrity of the exhibition. The Museum will abide by AAM's guidelines regarding loans, including the document, Guidelines on Exhibiting Borrowed Objects, approved by the AAM Board of Directors, July 2000.

The Museum will not borrow any object that, to the knowledge of the Museum, has been stolen or illegally exported from its country of modern discovery or the country where it was last legally owned. The curators will practice due diligence by researching the provenance of potential loans prior to the borrowing of such loans.

### 3. Documentation

Loans will be examined and documented upon arrival at the Museum. At the same time, a condition report will be completed and retained on file in the registrar's office. A temporary loan number will be assigned by the Registrar's office and a receipt will be generated and sent to the lender based upon the information provided by the curator.

### 4. Insurance

The Museum borrows objects for various purposes and for various periods of time. The final decision to carry loans to the collection on the Museum's fine arts insurance policy resides with the director. A separate policy may be purchased for a loan if possible claims involving any incoming loan would put the Museum's collection coverage at risk. Before an object comes into the care of the Museum, its insurance arrangements must be clearly understood and stated on the loan contract signed by both the Museum's head registrar or registrar for loans and exhibitions, and the lender. Museum staff members are not allowed to provide insurance values for incoming loans.

#### a. Pre-accessions

Objects that are under consideration for acquisition into the collection are loans until the legal title is transferred to the Museum. These objects will be insured for the amount declared by the depositor, or if none given, fair market value. All loans for acquisition should be accessioned or returned within one year. Loan contracts are not required for loans for expected acquisition.

#### b. Exhibition loans

Loans to the Museum for temporary exhibition are generally for a period of three months to two years in duration. Unless otherwise arranged, loans will be insured by the Museum at the amount stated by the lender and agreed to by the Museum on the loan contract.

#### c. Extended loans

At times the Museum may accept loans on an extended basis for scholarly or educational reasons. If the loan is either on view in the galleries and/or a promised gift to the Museum, then the Museum will generally insure the work under its collection policy at its expense. At times, other arrangements may be considered with the approval of the director. The duration of extended loans to the Museum will be granted in one- or two-year installments and may be renewed.

#### d. Personal Property

Staff personal property brought to offices for decorative purposes must be documented and reported to the registrar's office, preferably prior to arrival. A Property Control Pass will be provided by the registrar with a copy held by security and a copy by the owner of the property. This pass should be presented by the owner when the object leaves the Museum. These objects are not covered by the Museum collection insurance policy.



e. Temporary Custody (one day)

Objects which are brought to the museum very temporarily (entering and leaving on the same day) for photography, treatment, or to be used for an event are to be reported in advance, if possible, to the registrar who will determine how the objects will be documented and provide Property Control Passes. These objects will not be insured by the museum.

f. Temporary Custody (more than one day)

Objects which remain at the Museum temporarily, but for more than one day, generally must be documented with an incoming and outgoing receipt, and sometimes with a loan contract. Determination must be made regarding insurance coverage based on the circumstances, although generally private property left in Museum custody for other than Museum purposes will not be insured.

## **6. DOCUMENTATION AND CARE OF THE COLLECTION**

### **1. Documentation**

The Museum maintains accurate and thorough documentation of all works of art entrusted to its care. Documentation is the responsibility of the registrar's office, in collaboration with the curatorial departments. Museum documentation records the legal status, care and movement, histories, descriptive and physical information about the objects and serves to facilitate comprehensive collection development, research, interpretation, access, and preservation activities.

The registrar's office directs and manages documentation through the creation and maintenance of the collection management systems and additional appropriate paper records (i.e., signed contracts and receipts) to ensure that the collection is physically and intellectually available for study, exhibition, and interpretation. The object registration process records the current legal status, the source name and contact information for the work; a physical description (to include condition, date of the object, and dimensions), an attribution for the work (artist/maker or culture), and the object's location. All registered works are assigned a unique identification number.

When works of art arrive at the Museum, curators provide the head registrar with descriptive information and the registrar's office creates the records. Curators edit the descriptive cataloging information, provenance, and previous exhibition and publication histories, reference, and research information as time, work plans, and research permits. Working together, registrars, curators, conservators, and preparators utilize established guidelines and conventions that assure the consistency of all documentation and the preservation of all information forms and formats.

All records created or received by the Museum relevant to the acquisition, accessions, deaccessions, or loans of works of art to the collection, are deemed of enduring value and must not be dispersed or destroyed except in accordance with an approved record retention policy. Records are made available

to the public on a demonstrated needs basis except for information protected by privacy laws or information that jeopardizes the safety and security of the works of art.

## 2. Location Records and Inventories

### a. Location tracking

The Museum maintains accurate location records of its objects and objects on loan to the Museum in the collection management system. All movements, including shipments in and out of the Museum or changes of locations within the Museum, are recorded immediately in the collection management system. The exception to this policy is an object that is moved and returned to its original location within one day for photography, examination, or a class. The recording of location changes is the responsibility of the person moving the object, generally a preparator, registrar, curator, or conservator.

### b. Statistical inventories

To assess the state of inventory control and the accuracy of the location records across the Museum, a yearly statistical inventory is performed under the direction of the Registrar's office with the assistance of the curatorial and installation departments. Every year a different curatorial department or the remaining non-curated collections of African and Oceanic art will be chosen for a statistical inventory. The process will cycle through each of the six curatorial departments, as well as the group of non-curated collections, so that each department or the non-curated collections will be reviewed every seven years. At the end of the seven-year period the process will begin again.

The statistical inventory will be an inventory of at least 104 objects (a number deemed statistically significant regardless of the collection size) randomly chosen from a curatorial department. The selection will include permanent collection items, loans, and specifically chosen high-value objects. The inventory process will work from the collection records to the particular object and from the particular object on view or in storage to the collection records.

In addition to recording the confirmed locations of the statistical selection of objects, the Registrar's office and the curatorial department will meet to review the resulting information about inventory control, general collection care and storage of the collection and the resolution of any issues or problems that became apparent in the process. A written report will be completed by the head registrar and submitted to the director.

### c. Spot-check inventories

The registrar's office will periodically initiate spot-check inventories of individual curatorial departments. Registrars will compile a random list of at least 20 objects from a department and submit that list to the curatorial department. The curatorial department will then have a predetermined amount of time to locate the objects, confirm the accuracy or inaccuracy of the

current location records and return a signed copy of the results to the head registrar who will keep it on file. Every department will have at least one spot-check inventory every other year.

#### d. Inventories

Whenever a collection project is planned within the Museum (such as a storage renovation, a collection move, a curatorial or conservation survey), appropriate staffing and resources should be included in the project to inventory the collection involved. An inventory will include, but is not limited to, the confirmation and recording of object locations, whether those objects are moved or not during the project, and the resolution of any location record issues that may arise. In the absence of any large-scale collection project, the Museum will endeavor to dedicate the resources needed to inventory one full curatorial department or one medium type (such as ceramics, photography, lace, silver) every five years.

#### e. Missing objects

If an object cannot be found, a written or emailed memorandum will be supplied to the head registrar noting the object information and the relevant circumstances. The Registrars will update the location of the object to note the object as "missing". For security and risk management practice, only the head registrar and the registrar for collection documentation and digital resources are authorized to notate an object as missing and to record that status in the collection management system. A printed copy of the written memorandum will be retained in the Registrar's records. Registration and curatorial staff will make every effort to locate the object.

### 3. Conservation and Collection Care

The Museum staff is committed to meeting its legal and ethical responsibilities to provide the best possible care of its collection and objects entrusted to it on loan. With this comes the recognition that preventive conservation practices are largely the most effective means for protecting and preserving works of art. Specifically, the Museum will control, monitor, and maintain the environment in its buildings, storage rooms, and galleries to meet current conservation standards as defined by the American Institute for Conservation (AIC) and the Canadian Conservation Institute (CCI). In addition to light levels and humidity/temperature management, integrated pest management methods are utilized. Construction materials and coatings used in Museum buildings, as well as all materials used for housing and exhibiting art, must be approved in advance by conservation staff or qualified consultants working under their direction as chemically stable and physically appropriate.

Staff members at the Museum who are charged with handling, packing, and installing collections are specifically trained to do so. Museum conservators seek to maintain high ethical and empathetic standards of care and consult the AIC Code of Ethics and Standards of Practice while respecting the evolving nature of collections care, recognizing the expertise of stakeholders and communities of origin, and deferring to their authority in the handling and preservation of objects. For materials contaminated with pesticides or constructed with hazardous materials (as determined by scientific testing or

research), every effort will be made to ensure the health and safety of people interacting with collections. Departments with trained student interns or fellows may employ them in the processing of gifts expected to be acquired into the Museum collection.

When treating works of art, conservators must operate with respect for the integrity of each object, researching the original intent of the artist and work in cooperation with living artists, communities, and other stakeholders. Interns, fellows, and work-study students may treat permanent collection objects under the supervision of staff conservators. Any conservation stabilization efforts or comprehensive treatments are preceded by a complete examination of the object and consultation with curatorial staff and relevant stakeholders. All conservation interventions are documented in the centralized record management system, with written reports and in-process images.

#### 4. Insurance and Risk Management

A standard all-risk fine arts insurance policy with the standard exclusions will be continuously maintained for the permanent collection, loans, and exhibitions, while on-site, in transit, and at any off-site location worldwide. This insurance coverage shall be provided by an insurance carrier specializing in museum and fine art insurance. The fine arts insurance policy will be administered by the head registrar. The choice of the insurance carrier and the limits of the policy will be determined by the director, with advice from the head registrar and approved by the Finance Committee of the RISD Board of Trustees.

Recognizing the impracticality of insuring the entire collection at its current fair market value, the Museum will procure a blanket fine art insurance policy that will insure the Museum collection and its loan obligations at a level to cover a maximum probable loss (i.e., the loss of one gallery or the loss of all or part of one storage room) in any one event. In the case of a catastrophic loss where the limits of the policy are not sufficient to cover the entire loss, the funds from an insurance claim will first be used to pay lenders for their losses. It is, therefore, important for the Museum to always maintain enough insurance to cover all loans within the building. Loans will be insured for the amount indicated by the lender on the loan contract. In the absence of a loan contract or other documentation of insurance value, loans will be covered for the current market value at the time of loss or damage (but not to exceed the total specified by the policy).

Insurance claims will be processed by the head registrar with documentary support from the curatorial, collections, and security department staff. In the case of a lost, stolen, or damaged work of art, an insurance claim will be processed if appropriate. Any funds received in settlement of an insurance claim associated with a Museum object shall be used for the repair or the replacement of the object.

The protection provided by the fine arts insurance policy shall be supported by the allocation of risk management resources to safeguard the collections through employment of trained and experienced personnel, a well-maintained facility and facility systems, the utilization of electronic and mechanical fire and intrusion detection systems, and the establishment of sound risk management practices, procedures, and policies.

a. Objects not to be insured

RISD undergraduate and graduate student art, art borrowed by the Education department or other RISD departments for programs or for display in education spaces, personal art belonging to Museum staff not being used for Museum exhibitions and programs, and unsolicited gifts or purchase offers will not be insured by the Museum. Any exception to this policy must be approved by the director, in consultation with the Head Registrar. The insurer will be noted on any relevant loan contract.

b. Faculty Triennial

RISD Faculty art on loan for the Faculty Triennial may be insured under the Museum's fine art insurance policy. Faculty art over the value of \$3,000 will require documentation of its current fair market value.

## 5. Museum Facility

To provide optimal and consistent environmental conditions conducive to the longevity of all objects entrusted to its care, the Museum will maintain all building systems in good repair through a comprehensive preventative maintenance program. This program includes, but is not limited to, regular maintenance of mechanical systems as per manufacturer's recommendations, regular testing and calibration of all sensors and controls, and regular cleaning of air delivery systems such as ductwork and air handling equipment. All mechanical systems shall be inspected and monitored regularly to forestall mechanical breakdown and concomitant loss of climate control. The Museum will seek to improve its energy efficiency in any changes or upgrades to its systems and use passive environmental controls when possible.

The damaging effects of airborne deposits such as dust, mold and particulates shall be minimized through good housekeeping practices. All areas of the Museum shall be regularly cleaned using methods that remove particles from floors and other surfaces without redistributing them into the air. The development of mold will be prevented through constant inspection and remediation of all conditions conducive to mold growth.

## 6. Museum Security and Safety

The Museum's collection is protected from intentional and inadvertent loss or damage through a comprehensive security program. This program was developed according to the American Society for Industrial Security's Suggested Guidelines for Museum Security. The Museum's security program consists of a combination of electronic security, access control, and video monitoring to prevent and detect intrusion into the building, as well as proprietary security guards to deter and respond to theft and damage.

The Museum's staff, visitors, and its collection are protected from loss and damage due to fire with a fire alarm and evacuation system designed to detect fire in its incipient stages, providing instantaneous activation of evacuation systems and alarms to Museum and fire department responders. All Museum collection storage spaces, as well as all mechanical spaces, staff workspaces, and many gallery spaces are further protected from fire by the presence of sprinkler systems. All fire suppression and fire detection systems are installed in compliance with all applicable NFPA, state, and local codes. An ongoing fire prevention program is in place to assure that all detection and suppression systems are inspected and maintained to accepted standards and codes. The Museum facility is inspected regularly for potential fire hazards. Security staff members are regularly trained in fire response procedures.

All environmental and security systems are monitored locally on a 24/7 basis, with redundant off-site alarm reporting to a UL Certified central station monitor.

Providing data security and data integrity, a critical component of managing the Museum's centralized collection record system and other critical data, is achieved by providing controlled and multileveled access to the collection data records and digital images. Access is controlled by a system administrator in the Registrar's office. Systems are backed up daily and copies are moved off-site.

## 7. Disaster Plan

The Museum maintains a disaster response and recovery plan for the protection of the Museum buildings, its staff, and collections. The plan is kept electronically on the RISD network with physical copies in the registrar's office and security office. This plan covers the actions to be taken to mitigate, respond, and recover from potential disasters that could affect the Museum, including but not limited to fire, flooding, severe weather, loss of environmental controls, earthquake, power failure, mold, and explosions. Included appendices provide local and regional sources for support for personnel and materials, off-site storage and conservation options, collection-specific conservation procedures, facility-specific mechanical information, and disaster team roles and responsibilities. Museum staff members are periodically trained in the implementation of the disaster plan as well as in specific disaster response and salvage skills. Museum staff will regularly review the disaster plan for necessary updates in light of changes to the facility, staff, and external resources, as well as new or shifting threats from climate change.

## 8. Reports

Reports by the collections staff (curators, registrars, and conservators) are made to the director and the Fine Arts Committee on collection management issues, results of inventories, the status of loans, and the state of the collection, its condition, and conservation efforts.

## **7. RIGHTS AND REPRODUCTIONS**

### **1. Copyright**

The Museum recognizes it holds works of art in the collection that are in copyright and makes every attempt to comply with existing U.S. and International copyright law. The Museum relinquishes all rights to all media created by Museum staff representing its collection objects, exhibition installations, educational programming, and Museum organized events, and makes the material for which it is the sole rights holder available to the public with a Creative Commons CC0 1.0 Universal (CC0 1.0) Public Domain Dedication. The Museum reserves the right to photograph copyright-protected works in the collection and distribute those images as permitted by the fair-use doctrine and other provisions of copyright law.

### **2. Reproductions**

The Museum employs direct digital capture to ensure the highest quality digital images of original works of art. The Museum provides free access to digital images of materials in the collection for any purpose. The Museum wants its collection, scholarship, and interpretive content to be accessed, distributed, and reused by everyone.

Users will be made aware that copyright-protected materials may be subject to additional restrictions including, but not limited to, copyright and the rights of privacy, from parties other than the Museum. Users are solely responsible for determining the existence of any such restrictions, including copyright, and for obtaining any permissions required for use.

## **8. ACCESS TO AND USE OF THE COLLECTION**

### **1. General Considerations**

In support of the Museum's mission, access to the collection is made possible through exhibitions, loans to other institutions, research, publication, teaching, and educational programs. Access to and use of the collection and collection information are consistent with professional standards of safety and protection and are subject to reasonable but specific conditions. General programs for the public should be based upon what is currently on view in the galleries. Objects will not be moved, installed, or reinstalled for public programs or events without prior authorization of the appropriate curator, head registrar, and director. Beyond general visitation, Museum staff maintain records of requests for collection access and provides reports on such activity to the Board of Governors.

### **2. Public Access and Public Programs**

The Museum provides direct access to the collection through display of selected works in the galleries which are open to the public through regularly scheduled hours. There is an admission fee for those who

are over the age of five and not members of the Museum. RISD faculty, staff and students have membership privileges, including free admission to the Museum. Other institutions of higher learning may pay an institutional fee to provide their faculty, staff, and students access without charge. The Museum provides various free time periods each month for the public.

The Museum serves both the Rhode Island School of Design as well as regional, national, and international audiences. The Museum's Education Department has staff members dedicated to K-12 school and teacher programs, family and youth programs, academic programs, and public programs and maintains an active group of trained volunteer docents to provide tours for school groups, adult groups, and regularly scheduled public tours.

### 3. Academic Access

The Museum welcomes college/university faculty and students as well as visiting scholars to teach and conduct research directly from its collection. It also welcomes proposals for collaborative programming and projects. Class visits may be self-guided by the professor or guided by a curator, educator, or another staff member in the galleries. With advance notice classes or individual scholars doing research on objects not on public view may be given supervised access to collection objects in a Museum classroom or storage area at the joint discretion of the appropriate curator and head registrar, or of the director.

Currently, two of the Museum's collections have regular open hours during the school year: Costume and Textiles and Prints, Drawings and Photographs. During open hours authorized trained staff will arrange and supervise viewing by visitors of requested objects.

Academic access is dependent upon the physical condition and security of the objects, staff availability for locating and moving objects and for supervision during the visit, and classroom or storage availability and capacity.

No photography is allowed in art storage areas or other secured areas of the Museum except, with the approval of the appropriate curator and a registrar, for detailed, close-up images of individual objects for reference purposes only. These photographs must not include details or broad images of the storage room or secured area itself.

### 4. Academic Projects for RISD Classes

RISD students may arrange to do special projects in the Museum for class assignments with advance notice and a written request describing the project, the gallery(s) required, and the class and professor's name. Guidelines and request forms are available on the Museum's website and must be submitted well in advance of the execution of the project. Such projects may include copying in wet media in the galleries, film/video with tripod and lights, and/or performance. The Museum will decide on a case-by-



case basis if the project is feasible and does not interfere with or endanger the works of art and/or visitors. Priority will be given to classes and projects that focus on the Museum and/or its collection.

## 5. Access to Art Storage

Only Museum employees whose responsibilities require regular access to specific collections of objects in storage may have access to storage areas where those objects are housed. Independent contractors, volunteers, interns, and work/study students may only have access to objects in storage under the supervision of an authorized Museum staff member. Any exceptions to these policies will be made on a case-by-case basis by the manager of security, safety, and facilities, in consultation with the head registrar and/or the director.

## 6. Photography and Sketching in the Galleries

The Museum allows visitors to photograph objects on view in the Museum's galleries for educational and/or personal use under Fair Use guidelines. Flash and tripods are not permitted without prior special permission from the head registrar or director.

Visitors are welcome to sketch or take notes in the galleries using pencils only. Use of other art-making media in the galleries may be allowed for educational purposes at the discretion of the head registrar in consultation with education and conservation staff. Certain media, including but not limited to charcoal, pastel, and glitter, are not permitted in the galleries.

## 7. Special Events and Entertaining in Museum Galleries

Approved spaces in the Museum may be used for events and entertainment with advance authorization. Museum standards recognize that functions held within the Museum galleries can threaten the long-term preservation of the collection due to potential damage from accident and/or deterioration. Both preparation in advance and special care during events and functions are provided to prevent damage to objects.

Food and drink are restricted to certain galleries and will be approved by the director, in consultation with curatorial, registration, and conservation staff, and administered by the Events Specialist. Food and drink will not be allowed in a gallery with loaned art, except in rare cases in which prior written permission is obtained from all lenders whose art is in said gallery. Due to the risk of permanent damage, the serving of red wine and other stain-producing foods is not allowed. Candles or other incendiary decorations or food service equipment will not be used in conjunction with any event.

In general, the objects that are currently on display in the galleries will not be changed, and should not need to be changed, to host an event in a gallery. Any requests for the movement of works of art must be approved in advance by the director with advance notification to the head registrar and appropriate curator. Decoration of a gallery space is generally limited to floral displays and table decorations from

professional florists using commercially sourced material. The Museum shall not be used for fundraising events or donor cultivation events for outside organizations.

#### 8. News or Promotional Filming, Video, and Audio Capture

Requests for photography and on-site filming or video capture for news, publicity, and promotional purposes about the Museum, its exhibitions, and programs will be managed and coordinated by the marketing staff, in consultation with the head registrar or registrar for exhibitions and loans. On-site filming inside the Museum requires advance notification and is subject to certain conditions based on the safety and security of the collection on view and our visitors.

#### 9. Commercial Filming, Video, and Audio Capture

The Museum may allow filming or video capture for certain commercial uses of the gallery, public spaces and/or the collections owned by the Museum.

Before approval for a shoot can be given, full details on the nature of the project, intended use of recorded images, recording medium, the proposed date(s), times, number of people involved, and other pertinent information must be submitted in writing. The Museum reserves the right to refuse any project for any reason, including but not limited to a negative depiction of the Museum or its employees or its association with organizations or projects whose intentions are inconsistent with the Museum's mission. The Museum will not allow any implied or actual endorsement of a product, an institution other than RISD, or an ideology. Approval does not grant exclusive access to, or use of, the Museum during the day and time requested.

A contractual agreement will be required detailing any and all restrictions and commitments of both parties and must be fully executed in advance of filming or video capture. All costs incurred by the Museum, in addition to appropriate licensing fees, will be reimbursed by the commercial film company.

### **Appendix I**

The Museum complies with all applicable local, state, and federal laws, including treaties and international conventions to which the U.S. is a signatory governing ownership, title, import and export regulations, and other issues related to acquisitions. Below is a partial list of current applicable laws, treaties, and conventions:

- Native American Graves Protection and Repatriation Act, 1990
- Convention on International Trade in Endangered Species of Wild Fauna and Flora, 1993
- Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (UNESCO, November 14, 1970) and the Convention on Cultural Property Implementation Act, Adhered 1983

- Convention for the Protection of Cultural Property in the Event of Armed Conflict (The Hague Convention, First Protocol, 1954 and second Protocol, 1999), Ratified by the U.S. September 25, 2008
- Rhode Island Museum Property Act (SB676 and HB7600)

## **Appendix II**

The Museum also follows standards and guidelines as set out by the American Association of Museums and the Association of Art Museum Directors, including:

- AAMD Report on the Task Force on the Acquisition of Archaeological Materials and Ancient Art (Published June 2008)
- AAM Standards Regarding Archaeological Material and Ancient Art (Approved, July 2008, AAM Board of Directors)
- AAMD Task Force Report on the Spoliation of Art during the Nazi/World War II Era, 1933 - 1945 (Published June 4, 1998, Addendum April 30, 2001)
- AAM's Guidelines Concerning the Unlawful Appropriation of Objects During the Nazi Era (Approved November 1999, Amended April 2001, AAM Board of Directors)
- AAM's Accreditation Commission Statement on Best Practice: Unlawful Appropriation of Objects During the Nazi Era (Approved April 5, 2006, AAM Accreditation Commission)
- AAM's Accreditation Commission Statement on: Acquisition, Documentation, and Disclosure of Sensitive Cultural Property in Accredited Museums (Approved, July 2006, AAM Accreditation Commission)

## **Appendix III**

The Museum also adheres to the professional codes of ethics and best practices, including but not limited to:

- The Code of Ethics of the American Institute for Conservation
- The Code of Ethics of the Association of Registrars and Collections Specialists