

knoxville  
museum  
of rt

Open your eyes.  
Open your mind.

## **Collection Management Policy and Exhibition Guidelines**

(approved by the KMA Board of Trustees 5.23.11)

The Knoxville Museum of Art celebrates the art and artists of East Tennessee past and present, introduces new art and new ideas, educates and serves a diverse community, enhances Knoxville's quality of life and economic development, and operates ethically, responsibly, and transparently as a public trust.

## Table of Contents

Introduction	3
Collection standards and procedures	3
- Gifts and bequests	4
- Purchases	4
- Exchanges	4
- Documentation standards	4
Removing objects from the collection	5
Lending objects from the collection	6
Borrowing objects	7
Disposition of unclaimed loans and abandoned property	8
“Found” objects	8
Exhibition guidelines	9
Insurance	10
Appraisals and authentication	10
Collections care and use	11
Security	13
Photography and photographic reproduction rights	13
Appendix 1: Collection Plan	
Appendix 2: Conservation Plan	
Appendix 3: Collection Disaster Plan	
Appendix 4: Sample documents:	
- Incoming loan form	
- Outgoing loan form	
- Deed of gift	
- Sample accession form	
- Condition form	

## Introduction

The Board of Trustees (BOT) of the Knoxville Museum of Art (KMA) has authorized this Collection Management Policy (CMP) to provide clear, concise standards pertaining to the museum collection and borrowed objects, according to accepted professional practices and codes of ethics. The CMP is a compilation of written policies covering all aspects of acquisition, documentation, care, use, and disposal of the objects for which the KMA is permanently or temporarily guardian. Revisions to the CMP must be approved by the Collection and Exhibition Committee (C&E) and the BOT.

The CMP is available to the general public on the museum's web site, [www.knoxart.org](http://www.knoxart.org). A list of collection materials acquired or disposed of in any given year is available upon request.

## Collection standards and procedures

In keeping with the museum's stated strategic goals, the KMA collects works of art of the highest quality in all media that 1) reflect the art history of East Tennessee circa 1900 to the present, and 2) represent the most significant recent developments in international contemporary art.

The KMA sets the following guidelines for the purchase or acceptance of a gift of an object and its accession into the collection:

- The object must be consistent with the museum's mission statement, scope of collection, and code of ethics.
- The museum must be able to give proper care to the object.
- The acceptance of an object should not result in an expense for conservation disproportionate to the usefulness of the object.
- The object must have a use (research, exhibition or education) in the foreseeable future.
- A satisfactory provenance for the object must be established.
- A valid deed of ownership or other instrument of title conveyance must be provided to the museum from the acquisition source.
- Copyright issues for objects to be acquired must be considered.
- Possession of the objects must be consistent with current laws on cultural property, including the UNESCO Convention: Public Law 97-446, Title III, "U.S. Convention on Cultural Property Implementation Act" and "The Native American Graves Protection and Repatriation Act," Public Law 101-601.

The museum may obtain objects through gift, bequest, purchase, and exchange that convey title of ownership to the museum. Objects added to the museum collection will be formally accessioned. Objects will be accessioned only upon the recommendation of the curator and the executive director and the approval of the C&E and BOT. Each object accepted will be given a unique accession number per the numbering system described in *Museum Registration Methods*.

In past years, objects have been accepted as museum property without accessioning them into the museum collection. This has been done specifically for objects inconsistent with the collecting goals of the museum. These objects are documented and held within the museum and may be used for purposes for which the museum collection cannot (i.e. educational displays, educational programs, etc). Such objects may be acquired by means of gift, bequest,

purchase, transfer, or exchange. If the object has come from the museum collection of the KMA, it must first undergo formal deaccessioning procedures outlined herein.

Title to all objects acquired for the collection must be free and clear. Curatorial staff will make a good faith effort to obtain proof of title from donor before presenting objects for consideration.

**Gifts and Bequests:** The museum is under no legal obligation to accept objects bequeathed or offered to it. In general, the museum will not accept an offer of a group of objects unless the museum is free to reject any objects that do not meet museum standards for accession as set forth above in this policy. If a restricted offer of a group of objects is made to the museum, the executive director, or a staff member designated by the executive director, will consult with the donor or executor and suggest that inappropriate objects be sold and the proceeds presented to the museum as a gift of cash.

An in-kind donation receipt or IRS Form 8283 non-cash charitable donation form will be issued to donors when artwork has been received by museum, donation has been approved by the C&E and BOT, deed of gift has been signed by both parties, and an appraisal by certified AAA appraiser or receipt of purchase establishing market value has been received by museum.

Generally, restrictions on use or disposition of a proposed gift or bequest will not be accepted. Restricted gifts will be accepted for accession by the museum only by vote of approval of the BOT. Any restrictions accepted by the museum will be stated clearly on both the accession record (signed by the curator or executive director) and the Deed of Gift (signed by the donor and a representative of the museum).

**Purchases:** The curator will initiate recommendations for purchases. For purchases under \$10,000, staff will bring recommendations to the C&E. Upon approval of the C&E, the work will be purchased. If the work is priced at \$10,000 and above, the staff will bring recommendations to the C&E. Upon approval of the C&E, the work will be brought before the BOT for a final vote.

In making a purchase, the museum will obtain a sales contract, warranty, or statement affirming that the seller has full title to pass to the museum. It should be determined that the work is unencumbered by a lien, or stolen, and that to the best of the dealer's knowledge, the work is what it is represented to be (i.e., not a fake or forgery).

**Exchanges:** An object may be acquired through exchange for an object deaccessioned from the museum's collection. Exchanges will be initiated by the professional staff of the museum and approved in accordance with the provisions of the museum's accession and deaccession policies. Objects considered for exchange are to be of equal aesthetic, scholarly, or monetary value. No exchanges will be made with private persons.

**Documentation standards:** A paper accession file identified by the object's unique accession number will be kept for each object in the museum collection. Original documents for each object to be retained include instruments of conveyance (bill of sale, deed of gift, or, in the case of a bequest, a decree of distribution or copy of the will) and all correspondence, shipping receipts, and other documentation related to an acquisition. The accession file should also contain a definitive credit line that includes any special language requested by donor. This language will be used whenever the object is exhibited or published. The electronic database will contain a digital image of each accessioned work along with notes on condition, conservation status, exhibition history, and present location.

## **Removing objects from the collection**

The KMA recognizes the importance of periodically evaluating the collection and that judicious use of deaccessioning may strengthen the quality of the museum's collection over time. The museum holds its collection in the public trust which obligates the KMA to act in accordance with the highest ethical standards as defined by the American Association of Museums (AAM).

An object may be considered for removal from the collection because:

- it lacks sufficient quality of design and/or workmanship or historical and/or artistic significance, or does not lie within the scope of collection.
- a better example has been acquired.
- it is determined not to be authentic. The museum is responsible for ensuring that any forgery or fake it disposes of be first documented thoroughly as such and then identified as such when it leaves the collection.
- the museum cannot provide for the maintenance or treatment of an object at professionally accepted standards.
- it poses a threat to other objects in the collection or to the health or safety of the museum staff or visitors.
- it has deteriorated beyond repair.
- it is a type or category of object determined to be over-represented in the collection.
- it is determined that the museum's possession of an object is not legitimate.

In the case of unintentional destruction, which results in a de facto deaccession status for the object, the standard procedures do not apply. It will be sufficient for the registrar to inform the curator, executive director, and the C&E of all particulars concerning the loss.

Objects in the collection may be deaccessioned only upon the formal written recommendation of the curator and the executive director, and with the approval of the C&E and BOT.

The museum's clear and unrestricted title to any object will be verified by the registrar and the curator. If precatory (non-binding) restrictions apply to an object the museum wishes to deaccession, the C&E will determine whether consultation with the donor or donor's heirs is advisable. When donors have used a gift in order to obtain a tax deduction, the museum will allow an appropriate waiting period before starting the deaccession process so as to protect the donor from possible IRS violations.

In considering alternatives for the disposition of deaccessioned objects, the museum will consider the best interests of the museum, the public, scholarly and cultural communities it serves, and the public trust it represents. Gift, exchange, or sale to an appropriate tax-exempt institution will be given first consideration. If objects are offered for sale to the public, preference will be given to an advertised public auction, or other public market place, that will best protect the interests, objectives, and legal status of the museum.

Destruction of an object in the museum collection may be necessary because of biohazard, deterioration beyond retrieval, or having been deemed a fake. Destruction of any museum collection object must be approved in advance by the C&E and BOT. The method of destruction must comply with local, state, and federal codes; must be witnessed by a museum staff member; and attested to in writing, with such attestation deposited in the object's museum file.

If possession of an object by the museum is found not to be legitimate, the object will be given to the legitimate owner as determined by the appropriate authority.

Objects removed from the museum collection may not be given to or sold to employees, officers, trustees of the museum, non-trustee committee members, officers of auxiliary museum groups (i.e. the Guild of the KMA), or to the family or representatives thereof. In general, no agent acting on behalf of the museum in the sale of deaccessioned objects will use the name of the museum to imply in any way that the value of such objects is supported or attested to by the museum. The museum may provide basic information about an object based on current curatorial opinion, but in no such case will it represent the value of an object. The name of the museum may not be used in any promotional material regarding the sale of deaccessioned objects without the approval of the executive director and the Chair of the BOT to form and content.

All proceeds from the sale of deaccessioned objects will be deposited in a restricted account designated as the "Acquisitions Fund." Such funds will be used exclusively for the purchase of objects for the collection as prescribed by AAM's Code of Ethics.

All aspects of the conditions and circumstances of deaccession and disposition of objects are the duty of the registrar and will be recorded and retained in the museum's collection records.

### **Lending objects from the collection**

The museum will consider lending collection objects to educational institutions for exhibition or research purposes. Loans to individuals will not be considered. The museum will loan objects only for purposes of identification, research, education, exhibition, or for off-site conservation treatment. Application for a loan must be made by written request to the curator or executive director of the museum, giving full details of purpose, period, insurance, security and transit plans. A completed Standard Facilities Report must be presented for review before a loan will be approved. Applications should be submitted at least six months before the opening date of an exhibition. Although every effort will be made to facilitate loan requests, there may be restrictions on staff time or the object's ability to travel that will preclude a proposed loan request. Loaned materials may not be altered by the borrower in any way, or reproduced by casting, copying, or other methods without written permission of the curator or registrar. Objects are not loaned if there is an unreasonable risk to the objects or if the objects may be put to objectionable use that would reflect poorly upon the integrity of the objects or the museum.

The curator, in consultation with the registrar, evaluates and makes recommendations for approval or rejection of loan applications to the executive director. These recommendations will be voted on by the C&E and BOT. The following factors will be considered in evaluating a loan request: condition of the object(s) and suitability for travel; value to scholarship of the proposed exhibition or research project; value of the requested object to the project; adequacy of the facilities of the borrower; determination that the loan period (if for exhibition) will not exceed the prescribed time limit; and the ability of borrower to insure object under a fine arts insurance policy with stated and agreed upon restrictions.

The borrower must agree to all conditions for preparation, handling, and exhibition as specified by the registrar; additionally all requirements for insurance, packing, and transportation, must be specified by the registrar. If an exhibition will travel to venues other than the borrowing institution, the museum must approve potential sites, crate specifications, and shipping and

handling arrangements. If the borrower wishes to transfer material, the museum must execute a new loan agreement with that third party. All costs incurred by the museum in relation to the above will be borne by the borrower. A written cost estimate will be provided to the borrower upon conditional approval of the loan. No flat fee will be charged to fellow museum/ educational institutions for the loan of KMA-owned objects.

Loans for exhibition purposes will ordinarily be made for a period not to exceed six months' exhibition time. Loan periods for research will be determined in accordance with the needs of the project as outlined in the letter of application. The museum's written Outgoing Loan Agreement will have precedence over the borrower's loan agreement. The museum's loan agreement will state all loan requirements and conditions.

The borrower will be responsible for any loss or damage to an object lent by the KMA including all-inclusive cost of conservation to damaged objects. Any conservation or repair work performed in conjunction with the damaged object will be performed only upon the prior written consent of the curator and the registrar, and by such third parties as approved by the curator and the registrar.

### **Borrowing objects**

Short-term loans of objects from other institutions or individuals may be requested by the museum for use in temporary exhibitions or for study for a specific period of time. Objects will be borrowed from other institutions or individuals only if their loan requirements can be met. In borrowing objects, the museum will comply with the UNESCO Convention and the Native American Graves Protection and Repatriation Act. Loaned objects will be returned to their lenders at the end of the specified loan period, in accordance with the museum's accepted procedures, unless written instructions directing other action are received from the lender.

The museum will not accept loans of objects for indefinite periods of time. The museum may accept long-term loans for a specified period of time, subject to renewal and annual review, for the purpose of eventual accession, in the following instances: future donation (supported by a letter of intent) or future bequest (supported by a copy of the lender's will). Objects offered for long-term loan and eventual accession will be evaluated according to the museum's accepted standards for accession. Any long-term loan must be documented with a written loan agreement, signed by the lender and a representative of the museum, enumerating the conditions of the loan, the rights and responsibilities of the lender and the museum to the objects in regard to care and insurance, and the duration of the loan. The museum reserves the right to terminate any long-term loan at any time in accordance with the museum's accepted policies and procedures.

Objects entering the museum for consideration as gifts, for examination, for photography, or for research purposes, will be listed as Temporary Deposits. All temporary deposits will be processed according to accepted museum standards. Temporary deposits are assumed to be of brief duration (i.e., the status of the object is expected to be resolved within the current year, by conversion to an accession, a loan, or return to the owner). Temporary deposits that have been in the museum for twelve consecutive months will be reviewed by the C&E. If the object's status cannot be resolved at that time, it will be converted to a loan for the remainder of time at the museum. All conditions that apply to incoming loans will be applicable.

**Disposition of unclaimed loans and abandoned property:** Unclaimed loans are objects for which a loan agreement exists but contact with the lender has lapsed. In order for the museum to terminate the loan or assume title to the object, the museum must make a good faith effort to contact the lender to officially notify him/her of the termination of the loan (see below for notice requirements) Such loans may not be considered for termination and their titles transferred to the museum unless the object has been on indefinite loan and held by the museum for 5 years or more, or the object has been on loan for a specified amount of time and no action has been made by the lender to claim the object once the loan period has expired and the museum has given notice of the termination of the loan.

Abandoned property is any object held by the museum for a period of 5 years or more for which there is no formal loan agreement and for which the owners have made no effort to contact the museum. Such objects will become the property of the museum if a good faith effort is made by the museum to notify the owners of its intent to claim ownership and no reply is received. When the museum must give notice of the abandonment of property or the termination of a loan, the museum will send a notice by certified mail (return receipt requested) to the last known owner at the most recent address on record. If no address is on record, the museum will publish notice in a newspaper (see requirements below). If the museum receives no written proof of receipt of the notice within 30 days of the date mailed, or if no address is on record, the museum will publish notice, at least once each week for two consecutive weeks, in a newspaper of general circulation in both the county in which the museum is located and the county of the last known address of the owner (if known). This notice will contain:

- A description of the object.
- The name and last known address of the owner (if known).
- A request that anyone knowing of the whereabouts of the owner provide written notice to the museum.
- A statement that if written assertion of title is not presented by the owner to the museum within 90 days from the publication date of the second notice, the object will be considered abandoned or donated (with no restrictions) and will become the property of the museum.

The museum must, in accepting any property on loan for long-term or indefinite periods of time, inform the owner of the above outline policy for abandoned property and its provisions. If an indefinite loan is accepted by the museum, the registrar will annually renew the loan in order to keep records of the lender current. The museum must also provide the same care and handling it gives its own collection, regardless of the status of an object. All such objects will be documented, as completely as possible, by the registrar who will maintain files on all unclaimed loans/abandoned property.

The lender must promptly notify the museum, in writing, of any change of address or ownership of the object.

**“Found” objects:** As in many collections, the museum possesses objects that lack sufficient documentation to determine how (or if) they entered the museum collection. “Objects found in the collection” differ from abandoned property and unclaimed loans in that no record of past or current ownership exists. Some of these undocumented objects are known to exist, while others may be expected to appear at times of inventory. Such objects will retain the museum’s care while in its possession. The objects should be identified, as much as possible, and labeled by the registrar to avoid confusion. The registrar will keep files on such objects. If the museum wishes to retain ownership of a found object, the object may be accessioned into the collection

(after presentation to and acceptance by the BOT), but it must be designated as a found object. The museum recognizes the possibility that the object may be claimed by the rightful owner at a later date and will return the object if adequate proof of ownership is given. If the museum wishes to dispose of a found object after all reasonable attempts to identify its source have failed, it may do so but recognizes the risks involved (subsequent claims by rightful owners, inability to sell with a guarantee of title). Found objects may be disposed of only with the same approval process used in deaccessioning (staff, BOT) and with the advice of the museum's legal counsel. Objects may be given to another institution with less likelihood of repercussions to the museum should the rightful owners make a claim. If a found object is to be sold, a good faith effort will be made to determine legal title beforehand.

### **Exhibition guidelines**

The KMA's exhibition program supports the mission and collection of the museum as a whole. The exhibition program is broadly based, presenting artwork that covers both historical and contemporary times, and represents a range of media, format, and content. The program strives for balance between historical and contemporary offerings, between more traditional and challenging exhibitions, and between popular and scholarly themes. An average of 5-7 exhibitions is offered annually, each lasting 10-14 weeks. Part of the mission of the exhibition program is to increase public involvement in the museum and to foster new audiences. Thus, the museum continues to make a special effort to expand the number of exhibitions offered that reach more diverse audiences.

Exhibitions are organized by the curatorial staff, both from the collection and from outside the collection, borrowed from traveling exhibitions organizations, museums and art institutions, artists, private lenders and commercial galleries. The museum is moving in the direction of organizing more in-house exhibitions that further scholarship in both historical and contemporary areas, which include significant publications, and which travel to other venues.

Exhibitions are chosen by the curator in consultation with curatorial staff and the executive director. Proposals are then presented to the C&E for evaluation, discussion, and endorsement. Each exhibition is evaluated from several viewpoints including:

- quality of the artwork
- scholarly content
- potential for interpretative programming
- relevance to the museum's mission
- audience appeal
- links to the museum collection
- acquisitions opportunities
- collaborative opportunities with key cultural partners

Every three years, exhibitions are analyzed to determine the pattern of exhibitions over this period and reported to the C&E. Along with quantifiable evaluation methods, the staff assesses the extent to which the exhibition reached its intended audience, what went well, and what could have been done better.

The exhibition program maintains high quality standards in display and presentation and abides by AAM's guidelines for borrowed objects. The same standards that apply to collection management, incoming and outgoing loans and conservation, as outlined herein, apply to all

exhibitions. All exhibition installations will abide by Americans with Disabilities Act (ADA) standards.

All exhibitions are complemented by related interpretation and educational programming, such as wall texts, labels, brochures, catalogs, public lectures, films, panel discussions, demonstrations and critiques. Temporary exhibitions are also supported by docent and visitor services training.

## **Insurance**

Objects in the museum collection are insured while on and off the premises of the museum. Objects in the museum collection that are included in a traveling exhibition will be insured. Outgoing loan objects will be insured by the borrower unless it is in the best interests of the museum to insure its own object(s). Insurance costs will be borne by the borrower in accordance with the museum's Outgoing Loan Policy and procedures. The borrower will assume all costs incurred in order to determine the fair market value of the requested object(s).

The museum will insure objects borrowed from other institutions or individuals for exhibition or research purposes in accordance with the provisions of the written incoming loan agreement. The museum will insure objects deposited with the museum for examination, photography, proposed acquisition, or other special purposes in accordance with the provisions of the written Temporary Custody Agreement or Temporary Deposit Receipt.

It is the responsibility of the lender or depositor to provide the museum with an insurance value for the object(s) prior to shipment or delivery of said object(s) to the museum. If no value is stated on the loan or temporary deposit documents, the fair market value at the time of loss or damage will be the insured amount.

Unsolicited objects left at, or sent to, the museum will not be insured. If the address can be ascertained, the object(s) will be returned to sender at the sender's expense.

Object-related insurance records will be kept up to date by the curatorial staff, and those records will be reviewed on a regular basis with the executive director. The provisions of the insurance policy under which objects are covered will be reviewed annually by the registrar prior to the renewal date of the current policy.

Any loss or damage to a KMA object, whether on site, in a traveling exhibition, or while on loan, must be reported immediately to the registrar and curator.

## **Appraisals and Authentication**

Appraisals may not be given by any staff member to anyone outside the museum because of the possibility of an appearance of or actual conflict of interest. The staff may assist by identifying outside qualified appraisers, without endorsing any, and organizations and publications from which information on appraisers may be obtained.

Insurance valuations, rather than formal appraisals, may be given by the curator for museum collection objects leaving the premises for loan.

“Authentications” are professional judgments regarding the identification, authorship, date, etc. of material, which imply legal responsibility or guarantee for the accuracy of the information. “Identifications” are judgments, often verbal, which are informed opinions, but do not carry any guarantee or legal responsibility. Qualified museum staff (curator and registrar) may provide identifications of material; however, they should not make authentications. Staff should not make identifications in areas in which they do not have expertise and should instead recommend other qualified staff members, outside individuals, or museums.

### **Collection Care and Use**

The museum undertakes the preservation and maintenance of its collection in accordance with professionally accepted standards. Objects entering museum storage areas, whether they are newly accessioned or returning from exhibition or outgoing loan, must be inspected for condition changes and properly processed for storage according to museum procedures.

As the KMA does not have a conservator on staff, it is the responsibility of the curator and registrar, in consultation with the executive director, to set priorities for the conservation of collection objects. The registrar will be responsible for physically monitoring the collection and will report any conservation concerns to the curator. The KMA uses the services of conservators whose work will be scheduled by the registrar or curator as needed and as funding permits.

An object may be proposed for treatment (cleaning and/or stabilization) by the curator or registrar. The written preliminary proposal must include the type of treatment proposed and the justification for the proposal. A condition report and justification for treatment must be presented to the executive director by the registrar before treatment is undertaken. The registrar and curator will co-sign the condition report and written justification for treatment to indicate joint understanding of the risks and benefits of a proposed treatment and joint acceptance of responsibility for the decision before treatment may begin. A treatment report will be prepared by the conservator upon completion of treatment. All conservation proposals, reports, and other records, will be archived within the object’s accession file to be maintained by the registrar.

The ever-present threat of insect infestation will be discouraged through adherence to strict object processing, facilities use, housekeeping, and maintenance standards. Pest management and monitoring is a responsibility shared by all museum staff. All staff will report pest sightings to the registrar according to approved procedures.

All objects (including temporary deposits, loan objects, objects brought in for public programs, potential donations and purchases) entering the museum will be confined to the museum’s loading dock or basement level receiving area, until or unless they have been examined for pest infestation and sealed for transport to object processing. Temporary deposits remaining on the premises for more than 48 hours will be closely inspected. If an infestation is confirmed or suspected, after 48 hours, the museum will begin treatment. Loan objects will not be treated without permission from the lender. Objects not treated will be isolated in the basement level receiving area, outside of museum collection storage.

Until an object has been treated, it may be examined only in the basement level receiving area. Returning loans, traveling exhibitions, or incoming loan exhibitions may be examined on the museum’s loading dock, within the empty galleries where they will be eventually displayed, or within other specially designated areas.

No food items are permitted in collection storage areas. No food or beverages may be consumed in the galleries, or in any other area of the museum where the collection is housed. Authorized eating locations are employee break room, boardroom, and specially designated areas used for special events, such as the Great Hall.

Food service, its associated clean-up for special events, and facility rentals are the responsibility of the staff and caterers. Service areas are required to be swept and wet mopped immediately following events. As a multi-use elevator, the freight elevator must be kept clean of any food matter. If a spill occurs or is noticed, it must be cleaned immediately.

No living plants or flowers may enter the gallery spaces or collection storage facilities at any time. Living plants and flowers may be occasionally used for special events at the museum, provided they are transported to and from the museum immediately before and after any event. Temporary storage for plants and flowers will be in the loading dock area in the basement.

Further restrictions are imposed on individuals or groups renting the facilities. Rental event setups are restricted in all art gallery areas, and must remain at least 2 feet away from any works of art on display in lobbies and at least 1 foot away from display cases. Setups also must not block art work, involve harsh lighting directed at art work or stacked arrangements that may topple into art work. Rental event setups must be reviewed in advance by appropriate museum staff and approved for compliance prior to confirming rental contracts. If renters have paid to have galleries open during events, a minimum of one gallery supervisor must be posted on each gallery level. Loaned exhibitions are subject to these rules as well as any conditions stipulated by the lender in the exhibition contract.

School groups touring the museum's galleries cannot exceed 60 students, and at least one chaperone for every 15 students is required. Chaperones are to be informed of museum rules in advance, to inform their students, and are expected to supervise their groups at all times.

A regular cleaning schedule of the entire museum will be maintained. Food and beverage refuse may only be disposed of in the café garbage, the employee breakroom garbage, the boardroom garbage, or the alley garbage container (outside of basement loading dock). The structural integrity of the museum buildings will be surveyed regularly, and improvements necessary to discourage and/or prevent the entry of pests will be given a high priority. Findings will be recorded and evidence of increased populations reported immediately to the facilities manager. Regular spot-checks of objects in both museum and temporary storage areas will be conducted.

Objects discovered to have insect activity are first isolated and removed from the exhibition or collection storage space where they are located. Further detailed inspection of the areas immediately adjacent to the infested object should be done as well. If possible, the insect should be identified in order to make informed decisions as to treatment and habitat modification to prevent another/further outbreak. The isolated object should be carefully cleaned and vacuumed. All insects, both live and dead, will be removed from the object and disposed of.

Objects particularly sensitive to light exposure (watercolors, pastels, drawings, textiles, etc.) must be displayed in short intervals due to their sensitivity. Exceptions to this policy may be granted in special circumstances by the registrar, curator, or executive director. Museum collection objects of a non-sensitive nature may be displayed in specific non-public spaces within the museum. These objects are subject to rotation in order to protect displayed objects from extremes in environmental conditions.

A list of museum collection objects selected for exhibition will be reviewed by the curator and registrar to assure that the content and length of the exhibition are understood and that any conservation related issues are discussed and resolved.

The museum allows, free of charge, supervised access to its collection by members of the public for legitimate research or study, provided that the objects are not at undue risk. Access will be granted by appointment only and will take place, if at all possible, outside of the museum collection storage room. Requests for appointments will be referred first to the curatorial staff, and then to the registrar. Access may be denied if the research purpose is frivolous, if objects are physically inaccessible or in unstable condition, or if staff assistance cannot be arranged.

The museum allows limited supervised use of collection objects in educational programs sponsored by and held within the museum. Museum objects are to be handled only by museum staff. Staff assistance will be arranged for all public programming using collection objects.

Sketching with graphite pencils is permitted within galleries after informing the front desk attendant. Sketching with other media is not permitted unless in special cases pre-approved by the curator or registrar.

The registrar, in consultation/cooperation with the operations manager and curatorial staff, directs emergency operations involving the collection, assuring that action is taken to protect, salvage, and treat objects during and after an emergency. Actions to be taken in the event of an emergency are stated in the "Emergency Action Plan Procedure Manual." Lists of museum assets, including works of art and non-art items, will be updated annually, and copies kept both on- and off-site. Recovery procedures include a damage survey, listing objects requiring treatment, and establishing a treatment priority schedule. Complete records of all facts pertaining to the emergency and subsequent recovery actions will be maintained.

## **Security**

It should be understood that the entire staff, has a responsibility to ensure the safety of the collection. It is of primary importance for the registrar, curator, executive director, operations manager, and chief of security to be aware of all approved security measures for the museum and, if necessary, to recommend and institute specific measures designed to protect the collection. The registrar is responsible for bi-monthly computer database backup discs. A monthly backup disc is kept in the registrar's office, and a second backup tape is kept off-site. Collection records, in both hard copy and on computer, are controlled by the registrar, and include limited access to hardcopy records, and secured password access to computer data. Entry into storage locations is limited to those staff whose duties require access to collection objects (i.e., registrar, curator, executive director, and the chief of security). All storage areas are locked and alarmed, and keys are issued only to the above-mentioned staff.

## **Photography and photographic reproduction rights**

Flash photography in the galleries by the general public will not be allowed. Record photography of collection objects may be conducted by curatorial staff in the course of the documentation, examination or treatment of an object. Flash or photo-flood photography may be used at the discretion of the staff member for this purpose. Collection objects held or

stored in the area must be protected from exposure to light both during photography and otherwise. Therefore it is imperative that auxiliary lights are not used unless absolutely necessary and that overhead lights are not left on when the room is left vacant. Record photography by visiting researchers for personal use only may be conducted at the discretion of the curator or registrar. Use of auxiliary lighting by visiting researchers is discouraged, but may be authorized by attending staff. Copies of all photographs of the KMA objects taken by researchers are to be sent to the museum within six weeks of the initial appointment. Two copies of any publication that contains photographs or information drawn from the museum's objects are to be received by the museum within three months of the initial publication date.

Registration photographs will be taken of all objects accessioned in a given year within the following calendar year as budget permits. Curatorial requests for objects previously undocumented will be fulfilled as time permits. Photographic documentation of collection objects is available to researchers by appointment, subject to staff and photographer scheduling. Costs incurred by those requesting photographic reproductions include processing and mailing said reproductions. Payment for photographic material must be received in advance. Purchasers must specify at time of purchase the intended use for reproductions.

All reproduction in any medium must be made from photographic material supplied by the museum. A credit line supplied by the museum must accompany any published picture or drawing of a museum object. The number of copies of a publication (in any medium) including a reproduction of a museum object will be provided to the museum and will be enumerated in the reproduction agreement. At least one copy will be kept in the library and one in the collection records office. Color reproductions must be approved in proof form before going to final press. No image may be cropped, overprinted, bled off the page, printed on colored stock, electronically manipulated or otherwise distorted, nor may any detail of an image be published without the prior written permission of the KMA. Conditions and approved credit line will be stated in the reproduction agreement.

Every effort will be made to provide photographs from available materials at no cost to the publisher. A reproduction rights form must be completed for each request for publication of photographic materials in any medium, including electronic media. Reproduction fees will be charged for photographic materials. Fees may be waived for scholarly and non-profit publications. Exceptions to the fee policy may be granted by the curatorial staff if application is made at least 3 months in advance of the publication date.