

SOUTHERN ALLEGHENIES MUSEUM OF ART COLLECTIONS MANAGEMENT POLICY

I. STATEMENT OF INTENT

As stated in its Articles of Incorporation, the Southern Alleghenies Museum of Art exists to provide programs and activities of a public, charitable, civic, cultural, literary, and educational nature by establishing and maintaining a museum of art. This repository is dedicated to the preservation, understanding and promotion of American art with regional, state, and national perspectives for the people of southwest central Pennsylvania. From inception, the Museum has been dedicated to the acquisition of American art. The following guidelines have been established to determine the suitability of art works being considered for the permanent collection. As well, it serves as a repository for distinctive collections. The policy as written pertains to all SAMA sites of Altoona, Bedford, Ligonier, Loretto and Johnstown, PA.

II. THE PERMANENT COLLECTION

The permanent collection of the Southern Alleghenies Museum of Art is to be comprised of the works of American artists working within the disciplines of the Visual Arts (painting, drawing, printmaking, sculpture, photography, etc.). It is to function as an introduction to the history of American art for the people of the region, and it exists to place the art of Pennsylvania and the art of our region within this greater context. The collection is intended to serve the diverse peoples of this isolated, rural region for whom the services of other art museums are not readily available.

Selected works from the permanent collection are to be installed in the Museum, with recent acquisitions, at least once during the exhibition calendar year for a minimum of three months. The second floor, entrance, and stairwell galleries of the Museum are designed for the display of works from the permanent collection during temporary exhibition periods and, in particular, for the display of graphic arts and photography. Selections from the collection are also to be displayed at each of the Museum's satellite facilities in the exhibit gallery spaces.

Loans of works from the permanent collection to other institutions are to be made at the discretion of the registrar, curator of fine arts and director, if the borrowing institutions meet appropriate standards as outlined in the collection's policy herein

III. ACQUISITIONS COMMITTEE

The Acquisitions/Deaccession Committee is to be comprised of at least three members of the Board of Trustees, the museum director, and the curator of fine arts. The purpose of the Acquisitions Committee is to recommend works to the Board of Trustees of the Museum for inclusion in the permanent collection. The Committee is also charged with directing the continued development and refinement of the collection through fundraising for the arts acquisition endowments and through solicitations of donated art. A majority vote of trustees at a

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regularly scheduled meeting of the Board is required for acceptance of work into the collection. The Museum director and curator are to serve as voting members of the Committee. Works of art are secured to strengthen the mission of the collection and the institution, and weaknesses in the collection are reviewed by the director, fine arts curator and the Acquisitions Committee every two years.

A. Donations

The Acquisitions Committee, with the approval of the director and curator, will seek and encourage donations which meet the following criteria:

- ◆ Works brought before the Acquisitions Committee should be classified as “unrestricted” as to their usage by the Museum. Specific conditions, however, may be placed on usage, such as public identification of donors and naming of specific collections within the permanent collection.
- ◆ Works donated to and accessioned by the Museum should be in good condition and of such value and importance as to broaden and strengthen the stated goals of the Museum. Determination of the importance and value of an object during the acquisition process is to be made by members of the Acquisition Committee, the director, and the curator.
- ◆ Works to be donated and accessioned are to be appraised before submission to the Acquisitions Committee. A provenance and recently appraised value shall be presented with the object for consideration. The cost of the appraisal is to be borne by the donor. A sales receipt will be accepted as proof of the objects worth, up to and including works valued at \$5,000, until an appraisal is obtained. An appraisal, not more than two years old, is required for works exceeding \$5,000 in value.
- ◆ Works shall be accepted for accession into the permanent collection if they meet the above criteria and if accepted by majority vote at a regularly scheduled meeting of the Board of Trustees.

B. Purchase

Works purchased for the permanent collection may be suggested by the director, fine arts curator and/or members of the Acquisitions Committee. The works selected must meet the same criteria established for donations. Acquisition funds which exist for the purchase of art include the Margery Wolf Kuhn and R. K. Mellon Family Foundation art acquisition endowments, the Frank and Margaret Sullivan Fund, and funds raised by the Museum’s Collectors Club. Monies restricted specifically for acquisitions include funds donated for memorial purchases and proceeds from deaccessioned works.

C. Access

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Access to the permanent collection storage area is limited to the director, security/maintenance coordinator and the registrar/or site supervisors of the Museum. Any other persons granted access are supervised by the registrar and/or security/maintenance coordinator. Access to the artist/object and donor files is supervised by the registrar, and is limited to the registrar, curator, interns and work-study students. This applies to all museum storage at satellite sites. Site Supervisors maintain all storage areas according to this access policy at their respective sites.

IV. LOANS

Works on permanent or temporary loan to the Museum may be recommended for the collection at the discretion of the Acquisitions Committee, the director, and the fine arts curator. These works should meet the Museum's requirements for donated or purchased works and should be of such value or importance as to strengthen the Museum's collection.

A collection object may be lent or borrowed only in accordance with established authority and only when consistent with applicable law and professional ethics. Approval by the registrar, curator and the director of the Museum is required before any object may be lent to a borrowing institution.

Works of art from the Southern Alleghenies Museum of Art's Permanent Collection or Collections Other than Permanent may be loaned for a maximum period of two consecutive years to approved institutions if the proposed exhibition space meets criteria as outlined on the Museum's Collection Care and Management Policy and signed loan agreements acknowledging the borrower's liability and responsibilities are processed. The Museum retains the right to deny requests to lend artwork, remove artwork, and/or initiate an early termination of the loan.

Works of art owned by the Southern Alleghenies Museum of Art loaned to non-profit museums, corporations, or companies require the approved borrower a minimum loan fee of \$100, not including shipping, of the artwork. The administration, with permission of the Acquisitions/Collections Committee of the Board of Trustees of the Southern Alleghenies Museum of Art, retains the right to waive all or any loan handling, or packaging fees. Objects on loan to the Southern Alleghenies Museum of Art or objects borrowed from the Southern Alleghenies Museum of Art will be insured as stipulated by an authorized loan agreement. The Southern Alleghenies Museum of Art does not loan artwork to individuals under any circumstances.

Loans to non-traditional spaces [non-museums]:

The borrowing institution must meet the following criteria:

- Climate control: Temperature must be maintained for the duration of the loan between 68 and 73 degrees Fahrenheit; humidity range must be between 45% and 55% with a maximum variation percentage of +/- 5%.
- The artworks must be secure and there must be no risk of theft.

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All artwork from the collection must be installed in a secure area that is locked when it is not occupied by personnel. This area must also meet basic environmental requirements including proper light levels and temperature and humidity control.

All potential loans of artwork must be approved by the registrar, fine arts curator, with a final approval of the director of the Museum.

Loans can be made for a maximum of two years. After that period the artwork must be returned to the Museum to recover (rest) from extended exposure to light. It is the responsibility of the borrower to insure the works during the period of loan. A certificate of insurance must be received by the SAMA registrar at least one month prior to delivery of the works to the borrower.

The borrower is not permitted to handle or move any artwork borrowed from SAMA for any reason. The artwork is installed by SAMA, and not to be moved by unauthorized personnel. If artwork needs to be moved while on loan, the SAMA registrar must be contacted to make arrangements for SAMA personnel to move the object. An annual inspection of all works on loan from approved institutions is required and is conducted by the Registrar or site supervisors.

A rental fee is mandatory which will include an installation, de-installation, and shipping fee. The rental fee is based on the number of works loaned and the amount of time needed to prepare the works for shipping. The rental fee per object is \$100. An additional installation fee will be charged for works that need to be moved or relocated during the loan period. The Museum retains the right to deny requests to lend artwork, remove artwork, and/or initiate an early termination of the loan.

All funds generated from these loans are used for the direct care and maintenance of the permanent collection. Unannounced inspections by the Museum registrar will take place at random throughout the loan period.

The Southern Alleghenies Museum of Art reserves the right to refuse to lend to an institution that does not meet these requirements. The Museum also reserves the right to remove any artwork loaned to an institution where a potential risk may arise after the work has been installed, initiating an early termination of the loan. In addition, SAMA reserves the right to retrieve works of art from the borrower for exhibitions, conservation, photography, or other necessary procedures.

V. DEACCESSION AND DISPOSAL

Deaccession is the formal change in recorded status of the object.

Disposal is the action taken after a deaccession decision. The following are SAMA's standards set for deaccession of artwork from the Permanent Collection.

All recommendations for deaccession must originate with the appropriate Curator having jurisdiction over that portion of the collection, or the permanent staff member exercising curatorial responsibility for that portion of the collection in the absence of a Curator. In

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recommending deaccessions to the Museum Director, the Curator having jurisdiction shall present a written statement of the purpose and justification, observing the highest standards of scholarship and professional practice. It is the responsibility of the Director to make sure these standards are observed and that the Museum holds clear title. The Director shall also determine that legal or contractual considerations do not prevent deaccessioning.

If the Director approves, the Director and Curator having jurisdiction shall then present the proposal to the Collections Committee for approval. If approved by the Committee, the Director shall then make the recommendation to the Acquisitions Sub-Committee of the Museum Advisory Committee. Supporting material shall include at least the following: signed recommendation, accession number, description of object, method of acquisition, proposed means of disposal, condition report, justification, and estimated value if known. All written materials relating to the deaccession shall be kept as part of the Museum's permanent records.

Before disposal, all accession numbers and other identifications relating to the Southern Alleghenies Museum of Art shall be removed from the object or marked to indicate removal from the Museum's holdings. Having been approved through the process outlined above, deaccessioning shall be conducted in such a way as to maximize improvement of the Museum's collection, while preserving its integrity and reputation. This may be accomplished through sale at public auction; sale or donation to another museum or institution; or through consignment or sale to a dealer or other buyer.

The Director in consultation with the Curator involved shall decide in each instance whether it is in the Museum's best interest for its ownership of the works to be revealed. No person associated with the Southern Alleghenies Museum of Art, or any representative or relative of such person, may acquire a work of art deaccessioned by the Museum. This prohibition also applies to individuals with a previous relationship with the Museum, for two years following their employment.

Income derived from deaccessioned objects shall be used solely for the purchase, acquisition, or care of other art works. Objects of minimal or no market value may be used for study purposes or destroyed. When an object that was a gift to the Museum is deaccessioned, the objects acquired with the income shall be credited to the original donor, either singly or in combination with the names of other donors or funding sources contributing to the new acquisition.

The artwork in question must no longer meet the criteria of strengthening the collection or meet the goals of the institution. In other words, the piece must no longer fall within the scope of the museum's mission.

- 1) is beyond the capability of the museum to maintain.
- 2) is not useful for research, exhibition, or educational programs in the foreseeable future.
- 3) is a duplicate in the collection.

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- 4) is a poor, less important, incomplete or unauthentic example of an artist's work.
- 5) is physically deteriorated or consists of hazardous materials.
- 6) is subject to a legislative mandate, e.g. repatriation.
- 7) is subject to contractual donor restrictions the museum is no longer able to meet.

Works being considered for deaccessioning are to be recommended to the Acquisitions Committee by the Director and the Curator. A final courtesy is made informing the donor (if living) of material previously accepted as a gift being removed as an act of the de-accession decision of the Board. Upon approval of a motion by the Acquisition Committee for deaccession of the works identified this motion is presented to be considered by the Board of Trustees. Upon approval of the Board of Trustees, the works to be deaccessioned are to be disposed of either by sale or by auction through reputable institutions, or through donation to another museum institution.

All proceeds from deaccessioned works are restricted according to the Code of Ethics of AAM for the purchase of art works for the permanent collection or direct care expenses for the collection as established by policy of the Board of Trustees and outlined in the audit procedures of the institution. A list of applicable direct care expenses as approved by the Board of Trustees are included with each annual audit for the institution. Adopted July 2020. The Southern Alleghenies Museum of Art maintains a "Direct Care of Collections Allocation Table" (Appendix A) that designates distribution possibilities of direct care costs.

No members of the staff of the Museum or its Board of Trustees or immediate families are permitted to purchase any deaccessioned works of art. No member of the staff of the Museum or its Board of Trustees or immediate families may accept any personal stipend (finder's fee, etc.) from any acquisition or deaccessioning action.

VI. NAGPRA as it pertains to the Permanent Collection

The museum complies with the Federal Native American Graves Protection and Repatriation Act as written and approved by Congress in 1990. The Museum will not collect items relating to sacred funerary practices or human remains as outlined in the Act.

NAGPRA required museums and Federal agencies to complete an item-by-item inventory of human remains and associated funerary objects owned or possessed by them. These inventories include information about where the remains and objects came from, their cultural affiliation, if known, and information about how and when each item was acquired by the museum or agency.

In the case of unassociated funerary objects, sacred objects and cultural patrimony, museums and agencies were required to provide a summary of these items and not an object-by-object

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inventory. The summaries provide general information about the kinds of objects held by the museum or agency, where they were, their cultural affiliation and how and when obtained. Museums and agencies have an on-going obligation to consult with Native American governmental and traditional leaders about the objects included in these summaries.

SAMA does not maintain or hold any Native American Graves Sacred Funerary items or related human remains in its collection.

A. Found in Collection / Abandoned / Nazi Era or Stolen Art

Should it be conclusively proven that an object that has been acquired by the Museum was illegally exported from its country of origin or from the country where it was last legally owned, the Museum will, under appropriate circumstances, take reasonable steps for the return of the object to the country establishing the clearest claim. The Museum Director and Curators shall make every effort to ensure that no such claims exist before making acquisitions. If the Museum determines that an object in its collection was unlawfully appropriated during the Nazi era without subsequent restitution, or under other, similar circumstances, the Museum will seek to resolve the matter with the claimant in an equitable, appropriate, and mutually agreeable manner. All claims of ownership asserted with objects in its collections will be addressed openly (to the degree possible and appropriate), seriously, responsively and with respect for the dignities of all parties involved.

SAMA treats all “Found in Collection” items in the following manner:

1. Initial inquiry by thorough examination of artwork for its accession # or other identifying mark.
2. Ascertain the potential donor, previous owner, or circumstances under which the item came to be in the collection through examination of current and previous administrative paperwork, documents or other types of marking.
3. Clarify ownership of item through these inquiries. If abandoned property make all attempts to locate owner and determine disposition of said objects for: return, acquisition consideration for the collection, or disposal through appropriate means.
4. The Registrar and/or Curator will check FBI and International Stolen Art inventories at minimum -once per calendar year to ascertain if any objects held within the museum are listed within those inventories. If an item in the collection is discovered on these lists the item and its accompanying paperwork history will be brought to the attention of the Director and Board of Trustees. Legal counsel is to be consulted upon discovery to protect the institution and the item. If during an annual inventory items are discovered that relate to Nazi Era theft, are known to be stolen as per international/national lists. the museum administration will immediately contact the appropriate authorities with advice and support of Legal Counsel. The Registrar and/or Director will inform The Chair of the Acquisition Committee of all items in these categories and form the Board of Trustees immediately upon discovery.

B. Appraisals of Art Objects

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Museum staff is prohibited from providing appraisals or monetary valuations of works of art to any party outside the Museum.

VII. PRESERVATION/CONSERVATION

Objects in the permanent collection are stored in a climate-controlled storage area, equipped with a hygrometer that constantly monitors both temperature and humidity levels. Relative humidity is maintained between 45% and 55%, and temperature is maintained between 68° and 72° Fahrenheit, with the exception of the winter months where humidity levels drop below 45%. The Southern Alleghenies Museum of Art strives to maintain this same level of humidity and temperature at all exhibition spaces at all four of its facilities.

Works on paper that are prepared for framing are matted in archival, acid-free matboard with an acid-free mat or foam core backing. UV acrylic Plexiglas is used for framed objects on display. Works of art that are damaged are prioritized for conservation and restoration, and are repaired when funds are available to do so.

VIII. INSURANCE

Objects on loan to the Southern Alleghenies Museum of Art are insured wall to wall while on exhibition and while in transit, unless other arrangements have been made in writing between the lender and the Museum. A certificate of insurance is provided to the lender by our insurance company prior to transport of the object(s).

Objects borrowed from SAMA by other institutions, must be insured wall to wall while on exhibition and while in transit, unless other arrangements have been made in writing between the borrower and the Museum. A certificate of insurance must be received by the Registrar at least one month prior to the pick up of the object(s).

IX. REPRODUCTION AND COPYRIGHT

All requests for an image of an object from the Museum's permanent collection, the Registrar, in conjunction with the Curator and Executive Director, will oversee this process. Upon request for an image of an object from the Museum's permanent collection, the following actions are taken:

1. Consult donor/artist files for any documentation regarding copyright ownership. If no copyright information is present, the artist (if living), Artists Rights Society (ARS), New York, and/or provenance(s) are contacted to obtain information or leads to copyright ownership.
2. Once the copyright owner is identified, a letter is sent by the Curator of Fine Arts requesting permission to reproduce the image.

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Reproduction and copyright procedures include a form to be signed by the donor of each object donated to the Museum. This form accompanies the Deed of Gift which is sent by the Registrar prior to acceptance of the object into the permanent collection.

When an object from our permanent collection is borrowed by another institution, it will become the standard practice of the Museum to have obtained a copyright form to accompany the loan agreement for signature.

In arranging for the manufacture and sale of reproductions, replicas, or other commercial items adapted from objects in the Southern Alleghenies Museum of Art's collections, all activities must be carried out in a manner that will neither discredit the integrity of the Museum nor trivialize or damage the original object. Great care must be taken to identify replicas and reproductions as what they are in a manner that will be permanent. Great care must also be taken to ensure the accuracy and high quality of their manufacture.

X. RECORDS / INVENTORY

As new work comes into the permanent collection, it is accessioned, digitally photographed, catalogued, and all registration information is entered into the permanent collection database, PastPerfect. The database is the sole centralized official depository of the collection and is open for public inspection upon request. All loan, gift, deed, condition reports, correspondence, letters of agreement, MOU, including verbal (dated) records of instructions that are related to objects within the collection will be held as part of the historical record file for each accession, in both electronic and hard copy versions.

The PastPerfect Database is backed up weekly and is the responsibility of the Registrar to update all backed up material held off site at the remote location. The Registrar controls the entry of all material into the Database and is approved by the Director. The paper records created for the museum database are held in the Registrar's Office. Annual inventory is conducted by the Registrar with the assistance of staff (site supervisor's, Curator and/or Director) to ensure accurate inventory and records. IN addition, the inventory is made available for review to the Museum's insurance carrier for testing and verification annually. The museum conducts a physical inventory of items within collection storage, on exhibit or on loan to qualified institutions by physical count. Site supervisors participate in all permanent collection management with detailed inventory provided for each change of exhibition, loan exhibition

All sites have a complete up to date hard copy inventory of the permanent collection for use in planning exhibitions, for verification and protection of items from the permanent collection while in their custody.

XI. EDUCATION COLLECTION

The Museum's current Arts-in-Education collection, which is secured for presentation off site, contains 346 paintings, sculptures, and works on paper by over 90 local and regional artists from southwestern Pennsylvania. These works are used for the Museum/School Partnership program, designed to provide students with opportunities to investigate themes in painting, architecture,

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decorative arts, and sculpture. By taking original works of art from the Museum's education collection directly into the schools, the Museum program enables students to develop capacities for critical thinking and problem solving that complement and balance traditional curriculum. A separate education accession database and marking identification system is maintained to delineate all pieces in the education collection from the permanent collection. All material paperwork for the education collection is handled exactly as the permanent collection, with database files held at the Registrar's Office. The education collection is housed at both the Loretto and Altoona Sites in appropriate climate-controlled storage with controlled access.

XII. CARE AND HOUSEKEEPING OF THE COLLECTION

The Registrar will conduct a semi-annual inspection of all collection storage areas. Inspection will include looking for evidence of any infestation of insects, mold, mildew or other conditions deleterious to the items held in storage. Appropriate steps to address any discovery include, localized extermination using approved methods not harmful to objects or individuals. An inventory calendar marking inspection dates and noting any discoveries is kept in the Registrar's office.

Incoming loans or exhibitions are held temporarily in receiving collection storage to ascertain if there is any infestation present prior to bringing items into main collection storage areas. If necessary, treatment is applied, away from all permanent collection items.

All vendors will be accompanied by staff while performing necessary treatment to the environment. Dates/times and names of vendors conducting this work will be held in the maintenance files for the collection in the Registrar's Office.

XIII. SECURITY MEASURES

The Registrar serves as the main security officer for the collection. Access to all buildings, storage and administrative areas are controlled by electronic code panel. The Registrar and Facilities Manager and Site Supervisors are first line security officers for all SAMA sites. Keyed access is available beyond the main code panel for storage areas. The keys are kept by the Registrar and Facilities Manager for access into the main collection storage area, receiving and special collections areas. 24 -hour offsite monitoring is maintained for and/by all five sites at SAMA. The Facilities Manager receives all alerts for alarms/failures and entry point notification. Each site maintains their own codes for the facilities. Each Facility is monitored and is directly connected to local police in their region for alerts/barrier intrusion, power failures and silent code alerts. The Fire Alarms/extinguishers and security systems are tested annually and upgraded as required. The Fire Alarm and Security Alarm work independently from one another.

There is an annual fire alarm test held unannounced at each location of SAMA. The Facilities Manager reports all test compliance and failures to the Director. Each site maintains a Disaster Preparedness Plan instruction manual which is updated annually.

An annual Collections Management and Handling Session is conducted for all staff. All art work is handled according to AAM best practices for moving and installation.

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Exhibition Security

All exhibition areas are monitored in person, or via remote camera access to ensure the security of the collection. Galleries are limited by number for security purposes and monitored by staff, volunteers and interns. Signs instruct visitors on conduct in gallery areas, ie. Fragile/Please do not touch/and similar instructions for the protection of the collection.

A. Availability of Collections

While the Southern Alleghenies Museum of Art assumes as a primary responsibility the safeguarding of its collections and therefore must regulate access to them, the collections should be made available to the general public, within regularly maintained hours that are published routinely and on a nondiscriminatory basis. Works of art in storage should be made available for viewing by appointment, but non-Museum staff must always be supervised by an appropriate Museum staff member. Access to some parts of the collection may be restricted due to active scholarly use by staff members and scholars, but normally only for the duration of the immediate research effort. Areas where stored collections are maintained should be organized for the purposes of conservation and security and also categorized, to the extent possible, for easy access for research and study.

B. Truth in Presentation

It is the responsibility of Museum professionals to present accurate information about the works of art the Museum owns, exhibits, interprets or publishes. This forms a part of the primary charge of the Museum to preserve significant materials unimpaired for the future. Intellectual honesty and objectivity in the presentation of objects is, therefore, the duty of every individual associated with the Southern Alleghenies Museum of Art whether in a paid or unpaid capacity.

XIV. REVISION AND UPDATES

The Southern Alleghenies Museum of Art is committed to openness and transparency in the creation and implementations of its policies. Both the Museum's Code of Ethics and Collections Management Policy are living documents, subject to ongoing change and revision over time. The current version of both documents is available at the Museum's website at <http://www.sama-art.org>. The Museum Director will dedicate at least one staff meeting per year to discussion of these policies, and issues relating to these policies and their interpretation may be considered at any time. Revisions and updates may be made at any time, and following review and approval by the Museum's governing authority will take effect and be posted on the Museum's website.

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