



Reynolda House Museum of American Art
Collections Management Policy

Approved by the Collections, Buildings, and Grounds Committee September 9, 2020

I. Introduction

Mission:

Reynolda House preserves and interprets an American country home and a premier collection of American art. Through innovative public programs and exhibitions, the Museum offers a deeper understanding of American culture to diverse audiences.

Statement of Purpose:

This Collections Management Policy provides a framework to ensure the preservation, safety, and integrity of both the Museum's collections and other works of art or objects that may be temporarily housed at the Museum. This Collections Management Policy summarizes standard policies and identifies the respective roles and responsibilities of staff and board.

Statement of Authority:

Board of Directors

The duties and powers of the Board are defined in the Museum's By-laws. The Board delegates to the Executive Director the task of overseeing the preservation, enhancement, programmatic presentation, and interpretation of the collections.

Collections, Buildings, and Grounds Committee

The Collections, Buildings, and Grounds Committee, a standing committee of the Board, has been established by the Museum's By-laws and is responsible, with the administration of the Museum, for recommending to the Board acquisitions, accessions, deaccessions, loans, and changes to the Collections Management Policy.

Executive Director

The duties of the Executive Director are defined in the Museum's By-laws. The Executive Director has overall responsibility for the management of the collections as well as of outgoing and incoming loans and is guided by the policy outlined in this document. The Executive Director delegates specific responsibility to the Collections Department for managing, protecting, and preserving the collections and loans.

Staff

As with the Executive Director, the staff is guided in its work related to the collections and loans by this policy. The responsibility for the physical care, risk management, and documentation of the collections and loans lies with the appropriate staff in the Collections Department. Conservation and maintenance of each work of art shall be balanced with the need for public access, research, and exhibition goals.

II. Loans From the Collection (Outgoing Loans)

A. Application for Loans

- i. The Museum will consider lending collection objects to museums for exhibitions or research purposes. Loans to individuals will not be considered. Loans will be made only to accredited museums unless extraordinary circumstances warrant an exception.
- ii. Application for a loan must be made by written request to the Executive Director of the Museum, giving full details of purpose, loan period, insurance, security, and transit plans. A completed General Facilities Report must be presented for review before a loan will be approved.
- iii. The Museum requires adequate time for evaluation and preparation of the requested loan. Requests should be submitted at least one full year before the date of the opening of an exhibition, or at least nine months in advance of the date an object is required for research purposes.

B. Approval of Loans

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- i. The staff loan committee has determined criteria for the required level of approval needed for the loan of each work of art in the collection. The loan of certain works of art will require approval from either the Collections Committee or both the Collections Committee and the full Board. Such works, because of their unique character, great importance, size, fragility or the nature of their installation, should only be lent in exceptional circumstances, if at all. The loan of all other works of art may be approved by the Executive Director, in consultation with the Deputy Director, Curator, and Collections Manager.
- ii. The following factors will be considered when evaluating a loan request:
 1. Adequacy of the facilities of the Borrower: The facilities of the Borrower must meet strict environmental control and security standards.
 2. Condition of the object and suitability for travel: A recognized conservator may need to evaluate the object and provide a recommendation.
 3. Past loan history: If a work has been lent within the previous 24 months from the date of the request, it will not be considered for approval due to the risks posed by frequent handling, installation, and transit.
 4. Light sensitive objects: Loans will not be approved for light sensitive objects if their total exhibition time has exceeded 12 months within a three-year period prior to the loan request. Outgoing loans of light sensitive objects will not exceed a period of six months.
 5. Intent of exhibition/research: Loans will be approved only when the proposed exhibition is determined to have a serious educational or scholarly intent

sufficient to justify the loan.

6. Museum use: Works of art will be lent only when not needed for museum exhibitions, lectures, or calendar-established programs.

C. Conditions for Loans

- i. The Borrower must agree to all conditions for preparation, handling, and exhibition as specified by the Collections Manager, consulting Conservator, and Executive Director, and to all requirements for insurance, packing, and transportation as specified by the Collections Manager.
- ii. If an exhibition will travel to venues other than the borrowing institution, the Museum must approve potential sites and shipping and handling arrangements.
- iii. All costs incurred by the Museum in relation to the above will be borne by the Borrower.
- iv. Loans for exhibition purposes shall ordinarily be made for a period not to exceed six months' exhibition time. If an exhibition has multiple venues, the total exhibition time shall not exceed 18 months.
- v. The Museum's written Outgoing Loan Agreement shall override the Borrower's loan agreement. The Museum's loan agreement will state all loan requirements and conditions.

III. Loans to the Museum (Incoming Loans)

A. Short-term Loans

- i. Short-term loans will be accepted at the request of Reynolda House Museum of American Art, for temporary exhibition or study for a specific period of time.
- ii. Objects will be borrowed from other institutions or individuals only if the requirements for exhibition, shipping, and handling can be met.
- iii. Request for loans to Reynolda House are made by the Curator and are reviewed by the Curator and Collections Manager with consideration of the object's provenance, its condition, the clarity of rights and title, the presence of lender-imposed restrictions, and the associated costs of the loan. The Executive Director must approve special conditions or restrictions.
- iv. All incoming loans are subject to the conditions set forth on the reverse of Reynolda's Incoming Loan Agreement, which must be signed by the lender prior to shipment. The lender's loan agreement may be used at the discretion of the Collections Manager.
- v. Loan requests will be made at least one year in advance of the temporary exhibition unless an exception is made by the Executive Director.
- vi. Exhibition loans will automatically be returned to the lender at the close of an exhibition unless other written instructions are received from the lender.
- vii. Reynolda House shall cover insurance for incoming loans unless the lender wishes to maintain insurance coverage. If the lender chooses to maintain insurance coverage, Reynolda House must be named as a co-insured. Incoming loans will be insured for the fair market value as provided by the lender. Reynolda House reserves the right to require the lender to provide evidence of the object's value in the form of a qualified appraisal.

- viii. When borrowing objects, the Museum will make every effort to subscribe to the UNESCO convention.
- ix. Reynolda House does not accept incoming loans offered for the purpose of commercial exploitation of the loaned object or to increase its value when sold, nor does it provide long or short-term storage services.

B. Long-term Loans

- i. Reynolda House does not accept loans with indefinite loan periods. All loans must be placed under an Incoming Loan Agreement with a stated loan period not to exceed three years. The loan term is renewable for three-year periods upon expiration of the initial loan agreement.
- ii. Consideration will be given to extended loan periods in the following instances:
 - 1. If the lender has made a promise of future donation of the object(s), supported by a letter of intent, and the Curator is in favor of future proposed acquisition of the object. Such loans should be made for a specific period of time, subject to renewal.
 - 2. If the object has been promised as a bequest, supported by a letter of intent, and has been approved by the Curator as a future proposed acquisition. Such loans will be renewable on a three year basis.
 - 3. In either case listed above, the object shall be evaluated according to the Museum's accepted standards for accession. There must be clear, written documentation stating the condition of the loan. The status of all extended loans will be reviewed on an annual basis.
 - 4. The Museum reserves the right to terminate any long-term loan in accordance with the Museum's accepted policies and procedures.

IV. Fine Arts Insurance

A. Permanent Collection

- i. Objects in the permanent collection will be insured while on the premises.
- ii. Insurance will be maintained at a level recommended by the Executive Director in consultation with the Deputy Director and Collections Manager and reviewed every three years by the Board of Directors.
- iii. Oversight of insurance procedures and maintenance of insurance records for the collection and for all loans to and from the Museum are the responsibility of the Collections Manager, under periodic review with the Deputy Director.
- iv. The Museum shall contract a qualified appraisal for its art collection every 7-10 years in order to maintain accurate insurance values.
- v. Outgoing loans will be insured by the Borrower unless it is in the best interest of the Museum to insure its own object(s). The Borrower must supply a certificate of insurance before the object is released for loan, naming the Museum as an additional insured, or waiving right of subrogation. If the Museum decides to carry its own insurance, the Museum will be reimbursed for the insurance premium by the Borrower.

vii. Collection insurance policy information is strictly confidential and every effort should be made to maintain confidentiality.

B. Incoming Loans and Temporary Deposits

i. Reynolda House will insure objects lent to the Museum for special exhibitions, for proposed acquisition, and for study, photography or other special purposes approved by the Director.

ii. The insurance value must be provided by the lender or owner of the temporary deposit.

C. Unsolicited Objects

i. Unsolicited objects left at the Museum will not be insured.

D. Insurance Records

i. The Collections Manager will be responsible for keeping collections-related insurance records up-to-date and will review these records on an annual basis with the Deputy Director.

E. Reporting Loss/Claims

i. Reports of loss or damage shall be made by the Collections Manager in consultation with the Curator and Deputy Director. Funds received from claims will be used to restore/conservate the specific object or to serve the direct benefit of the collections.

V. Acquisitions

A. Introduction:

The collections are the primary responsibility of the Museum. The preservation and conservation, growth, and presentation of the collections are the cardinal responsibilities of the Board and the Executive Director, to whom it delegates the management of these activities. In all matters relating to the collections, the Executive Director must, therefore, keep the Board advised since the Board remains ultimately responsible for the collections. The collections should be easily accessible as is consistent with the safety of the individual objects. Scholarly information and visual documentation should be made available for those with serious purpose. The handling, storing, and exhibition of works of art are necessarily professional responsibilities discharged according to the highest standards of conservation.

B. Definition of Collections:

Reynolda House has three distinct categories of collections:

1. The Art Collection
2. The Historic House Collection

3. The Archives Collections

- C. Collecting Plan: The Museum will write a collecting plan within one year of September 2019, in compliance with recommendations of the American Alliance of Museums.
- D. Acquisition Standards
 - i. Standards and Criteria for Acceptance of Gifts, Purchases, and Bequests to the Art Collection:
 - 1. The artist should be important in the history of American art and represented in standard works on American art history.
 - 2. The work of art should be equal in quality to those works acquired with the original purchase fund.
 - 3. The work of art should represent and hopefully epitomize the artist's signature style(s).
 - 4. The work of art should be appropriate to the setting, and able to be exhibited in Reynolda House. Acceptance of the work of art should take into account limitations of space as well as conservation and maintenance capabilities.
 - 5. Exceptions to 1, 2, or 3 can be made in the case of an especially high quality work by an anonymous artist or in an effort to represent a diverse point of view in this country's cultural history.
 - 6. Gifts and bequests must be of clear and unrestricted nature.
 - 7. In the case of any object offered to the Museum as a gift, it will be assumed that such object, if accepted by the Board of Directors, is intended to become an accessioned collection object unless the donor has been notified in advance, and agrees, that such object will not be accessioned but will be used by the Museum as a means for acquiring some other object for the Collection.
 - ii. Standards and Criteria for the Acceptance of Decorative Arts and Costumes:
 - 1. Decorative arts and costumes will be accepted into the collection upon recommendation of the Collections Committee, subject to the approval of the Board of Directors, if they belonged originally in this house and/or contribute to its interpretation as the home of two+ generations of the Reynolds family (and/or covering circa 1900--1960). The decision to accept decorative arts and costumes should take into account limitations of space as well as conservation and maintenance capabilities.
 - iii. Standards and Criteria for the Acceptance of Archival Material
 - 1. Photographs, archival material, and memorabilia will be accepted into the collection

upon recommendation of the Collections Committee, subject to the approval of the Board of Directors, if they directly relate to the ongoing history of Reynolda House and/or Estate or contribute to its interpretation, and if the museum can provide proper storage, protection, and preservation of the material in keeping with accepted professional standards.

E. Means of Acquisition

- i. Gifts: Prospective donors should notify the Museum of their intended gifts, which must then be approved, following the provisions of this policy and in keeping with standard museum practice, by the Curator, who then recommends the acquisition to the Collections Committee for approval.
- ii. Bequests: Bequests will be handled in the same manner as gifts. The Museum is not under any legal obligation to accept objects bequeathed to it.
- iii. Purchases: The Curator will recommend purchases to the Collections Committee.

F. Restrictions and Conditions

- i. Legal title to all objects acquired for the collection should be obtained free and clear, without restrictions as to the use or future disposition.
- ii. Exceptions: If objects or collections of objects are offered to the Museum as gifts or bequests subject to restrictions, the Museum will accept such gifts or bequests for accession only if the objects meet the Standards for Accession outlined above and the restrictions or conditions can be upheld without any encumbrance to staff resources and financial responsibilities.
- iii. Any restricted or conditional gifts will be accepted for accession by the Museum only after full consideration and by vote of a quorum of the Board of Directors at a regular meeting. All restrictions must be clearly stated in writing on the Deed of Gift form and must be signed by the President of the Board.

G. General Procedure for Accessioning

- i. A list of proposed acquisitions as directed by the Collections Committee should be created by the Collections Manager. The list should be presented and each item approved or denied by the Board of Directors at a regularly scheduled meeting.
- ii. Minutes from the proposed acquisitions portion of the meetings will be kept on file with each object approved for accession by the Board.

H. Instrument of Conveyance

- i. A legal instrument of conveyance, setting forth an adequate description of the object(s) involved and the precise condition of transfer should accompany all gifts and purchases and should be kept at the Museum in a permanent accession file.

1. Deed of Gift: A Deed of Gift form should be signed by the donor and a representative of the Museum (Executive Director or Collections Manager) for each donation to the Museum.
2. Bill of Sale: A bill of sale should be obtained from the vendor for each purchase.
3. Will: In the case of a bequest, a copy of the will should be kept with the accession records of the bequest.
4. Other Documentation: All correspondence and documentation related to the process of acquisition should reside with the accession file for the acquisition.

I. Acknowledgment of Gifts and Bequests

- i. Credit Line: The Museum shall acknowledge with an appropriate credit line the donors of objects and the donors of special funding for the acquisition of objects. This credit line shall accompany the labeling of all such objects exhibited by the Museum or lent by the Museum for exhibition elsewhere.
- ii. The credit line shall also accompany all catalogue entries and all illustrations of such objects published by the Museum and by others, as a condition of permission being granted for publication.

J. Acceptance of Groups of Objects of Disparate Quality

- i. The Museum shall not accept as gifts groups of objects which are made up of a substantial proportion of undesirable objects. If a group of objects are presented to the Museum with the restrictions that all or none must be accepted, the Museum is under no obligation to accept such an offer. In the case of such an offer, the following procedure shall be observed:
 1. The Curator will produce a written evaluation of the group, specifying which objects do and do not meet Museum standards, recommending the former for accession into the Museum's collection.
 2. The Collections Committee of the Board and the Executive Director must approve this division and categorization.
 3. The Executive Director will consult with the donor or executor in an effort to prevail upon the donor or executor to sell the inappropriate objects and present the proceeds to the Museum as a gift of cash.

K. Appraisals for gifts

- i. Museum staff may not provide appraisals to donors. Under current IRS guidelines, the Museum cannot act as a qualified appraiser because of the inherent conflict with its role as a donee. If a donor asks for assistance in locating an appropriate appraiser, the Curator or Collections staff may suggest several qualified appraisers, or direct the donor to the American Society of Appraisers and the Art Dealers Association. The Museum will not make arrangements or pay for such appraisals. Upon request, the Museum should provide the appraiser with access to the work of art, images of the work or any

appropriate relevant factual information in Museum files.

VI. Deaccession

A. Introduction

- i. In general, deaccession of objects in the Museum's collections should be avoided. However, it is understood that the Museum adheres to the American Alliance of Museum's Code of Ethics for Museums and that disposal of collections through sale, trade, or research activities is solely for the advancement of the Museum's mission. Proceeds from the sale of deaccessioned objects will be deposited in a restricted account designated as the "Acquisitions Fund" which will be used exclusively for the purchase of objects for the collections.

B. Permanency

- i. Once an object has been accessioned into the collections, it can be removed only through the completion of the deaccessioning process. The act of deaccessioning presupposes that the object has been formally accessioned. The same degree of careful consideration shall go into making decisions regarding the deaccessioning of objects as is given to the evaluation of potential acquisitions.

C. Initiating the Process

- i. Objects in the collection should be considered for deaccession only upon the written recommendation of the appropriate Curator and the Executive Director. Consideration of such a transaction should be fully explained to the Collections Committee before the process begins. The Collections Committee would then seek Board approval to pursue this course of action.

D. Reasons for Deaccession

- i. Criteria for Evaluation – To be considered for deaccessioning, an object must meet at least one of the following criteria:
 1. Relevance: Inclusion of the object in the collections does not support the Reynolda House mission or fit within its stated collecting goals.
 2. Condition: The object has deteriorated or been damaged beyond repair or conservation efforts, or it poses a health hazard.
 3. Care of the Object: The Museum is not able to provide proper care for special preservation requirements associated with the object.
 4. Duplication: The object is an exact duplicate or unnecessarily duplicates the subject matter or relevance of another object.
 5. Authenticity: The object is found to be falsely attributed or documented, or

proved to be a fake or forgery, and is not useful for study purposes. In this case, there must be legitimate statements by at least two scholars.

6. Title: It is determined that the Museum's possession of an object is illegitimate.
7. NAGPRA: The object falls under the Native American Graves Protection and Repatriation Act.
8. UNESCO: The object falls under UNESCO Convention laws.

E. Means of Deaccession

- i. Completion of the deaccession process requires approval by a majority of the Board of Directors at a regularly-scheduled board meeting.

F. Methods of Disposition

- i. Gift, exchange, or sale to an appropriate tax-exempt institution will be given first consideration.
- ii. If sale is considered, preference will be given to the use of an advertised public auction.
- iii. Destruction of objects may be considered when certain factors of condition apply.
- iv. If possession of an object by the Museum is found not to be legitimate, the object will be given to the legitimate owner, if known, as determined by the appropriate authority.

G. Disposal of Deaccessioned Objects

- i. In considering various options for the disposition of deaccessioned objects, the Museum should be concerned that:
 1. The manner of disposition is in the best interest of the Museum, the public it serves, the public trust it represents in owning the collection, and the scholarly and cultural communities that it serves.
 2. Consideration should be given first to placing the objects through gift, exchange, or sale in the appropriate tax-exempt public institution. If objects are offered for sale elsewhere, preference should be given to sale at an advertised public auction or the public marketplace in a manner that will best protect the interests, objects, and legal status of the Museum.
 3. Objects may not be given or sold privately to Museum employees, officers, Board members, or to the families or representatives thereof.

H. Restrictions

- i. Before disposing of any object from the collections, reasonable efforts should be made to ascertain that the Museum is free to do so. Where restrictions as to use or disposition of the objects under question are found to apply, the Museum should act as follows:
 1. Mandatory restrictions should be strictly observed unless a court of competent jurisdiction authorizes deviation from their terms.
 2. Objects to which precatory restrictions apply should not be disposed of until

reasonable efforts are made to comply with the conditions.

3. If there is any question as to the intent or force of restriction, the Museum should seek the advice of its legal counsel.

I. Notification of Donor

- i. The Museum will comply with requirements for notification of the donor according to specifications by the Internal Revenue Service.
- ii. If precatory (non-binding) statements apply to an object that the Museum wishes to deaccession, the Director shall determine whether consultation with the donor or donor's heirs is advisable.

J. Records

- i. Record of the condition and circumstances under which objects are deaccessioned and disposed of should be made and retained as part of the Museum's permanent records.

K. Sale

- i. In the event of sale of an object, the following conditions shall be observed:
 1. Proceeds from the sale of deaccessioned objects will be deposited in a restricted account designated as the "Acquisitions Fund" which will be used exclusively for the purchase of objects for the collections.
 2. If possible, the original donor's name will be associated with the new acquisition purchased (in the Museum's permanent records) with funds from the sale of his/her gift.
 3. The Museum may provide information about the object based on current curatorial opinion.
 4. In general, no agent acting on behalf of the Museum in the disposition of such objects shall for purposes or publicity, advertising, or affecting in other ways the sale of such objects, use the name of the Museum or imply in any way that the value of such objects is in any way supported or attested to by the Museum.

VII. Collections Care and Use

A. Collections Care

- i. The Museum undertakes the preservation, conservation, and maintenance of its collections in accordance with professionally accepted standards.
- ii. The Museum will actively engage in preventive conservation efforts of consistent environmental monitoring, safe handling and maintenance procedures for storage, exhibition, packing, transport and use of the collection.
- iii. Professionally accepted art handling methods will be followed

- at all times.
- iv. Light levels within the exhibition areas will be kept at a level appropriate for the long-term preservation of the collections. Light sensitive objects in the collection will be rotated in accordance with accepted professional practices of collections care. UV filters on exterior windows of display areas will be maintained and regularly replaced.
 - v. Only Collections staff will be allowed to handle and move objects. Except in the case of emergency or to prevent damage or arrest further damage, the movement of objects must be approved by the Collections Manager in advance in order to ensure proper handling, security, and location tracking.
 - vi. Adequate security will be in place for the collection in accordance with Museum policy. Security staff must be on duty in public collections spaces during open hours or any other time visitors or contractors are present.
 - vii. Storage areas for accessioned objects will be maintained in accordance with professional standards.
 - viii. Fresh flowers will be permitted in public, non-collections spaces.
 - ix. Display areas will be maintained according to professional standards in the field.
 - x. Inventories of collections stored on-site and off-site will be performed and documented on a regular basis.

B. Conservation Treatment

- i. The Museum undertakes the treatment of its collections in accordance with standards as outlined by the American Institute for Conservation of Historical and Artistic Works (AIC) Code of Ethics and Guidelines for Practice.
- ii. The Executive Director, the Deputy Director, the Curator, or the Collections Manager may propose an object for survey or treatment.
- iii. There must be a written proposal of treatment by a qualified conservator and the Executive Director must approve it before treatment is performed.
- iv. All Conservation proposals, reports and other records will be maintained in permanent files.
- v. A condition survey of the paintings collection will be performed every 7-10 years by a qualified paintings conservator.
- vi. A condition survey of the works on paper collection will be completed every 7-10 years by a qualified paper conservator.
- vii. A condition survey of the historic house collection will be completed every 10 years by qualified conservators in the appropriate fields.

C. Pest Management

- i. The Museum's collections are vulnerable to damage caused by insects and other pests. The Museum follows Integrated Pest Management procedures that discourage infestations through adherence to regular monitoring, housekeeping and maintenance standards, and food, beverage, and plant restrictions.

D. Housekeeping and Cleaning

- i. Facilities staff will adhere to written guidelines created by the Facilities and Collections departments for the cleaning of the historic house
 - ii. Collections objects will only be cleaned by members of collections staff
 - iii. Cleaning that requires movement of objects will only be completed by collections staff
- E. Use of Collections Exhibition Areas During Events and Public Programs
- i. Primary Use: Exhibition and education are the primary purposes of the collection display areas. Collection objects while in these spaces will receive a standard of care that meets or exceeds professional practices in art museums.
 - ii. Secondary Use: Adaptive use of the display areas for events such as formal lectures, parties, performances, fundraising events and dinners, meetings of outside groups, or public programs poses certain undeniable risks for the collection and lessens the standard of care. For this reason, use of display areas will be limited in the following ways:
 - 1. Admission into the Babcock gallery or any historic house space during events or public programs will not exceed the number determined to be full occupancy by the Director of Security.
 - 2. In rare circumstances events may be allowed in the historic house. Collections staff must approve all such events.
 - 3. Food and drink will not be served in the historic house or any display areas.

VIII. Photography/Image Reproduction Rights

- A. Photography/Videography in Exhibition Galleries
- i. General Public: Non-commercial, non-professional, casual visitor photography using a handheld camera of approved size is allowed in the historic house. Flash photography and the use of tripods or selfie sticks is not permitted. The decision to allow casual visitor photography of exhibitions in the Babcock gallery is determined on a case-by-case basis and only if allowed by the lender(s).
 - ii. External Relations: From time to time it is necessary to photograph or film views of the interior of the historic house or in Babcock gallery for public relations purposes. It is understood that contractors and photographic equipment can pose a danger to fragile collection objects and therefore restrictions must be enforced.
 - 1. The Assistant Collections Manager must be informed of contracted photography at least one week in advance and the photography should not conflict with any other museum activity.
 - 2. An appropriate number of Collections staff, as determined by the Collections department, must be present during photography or filming. Adequate Security and External Relations staff must also be present.
 - 3. Flash lighting should, whenever possible, be limited.

4. Under no circumstances will art objects be endangered. A photography session that endangers collections objects may be delayed or terminated at the discretion of collections staff.
5. Handling, touching or moving of accessioned and non-accessioned collections objects for the purposes of photography or videography is restricted and must be performed by Collections staff at their discretion. Objects on loan will not be moved.
6. Photography of loaned objects will only be allowed if agreed to by the lender.
7. Equipment and baggage used by photographers must be kept at a safe distance from all collections objects. Collections staff will determine safe distances and must move all equipment in collections spaces.
8. Photographers must be supervised at all times.

B. Record Photography in Collections Areas

- i. Flash or photo-flood photography may be used for documentation purposes at the discretion of the Collections Manager.
- ii. Permission to undertake record photography by visiting researchers will be given at the discretion of the Collections Manager.
- iii. Record photography by visiting researchers must be for personal use only and may not be published except when prior permission is granted.

C. Documentation of Collections Photography

- i. Registration photography will be taken of all objects accessioned in a given year within the following calendar year as budget permits.
- ii. Publication quality photography will be undertaken for accessioned objects as allowed for in the budget.

D. Researcher Access to Photographic Materials

- i. Access to photographic documentation of collections objects is available to researchers by appointment with the Assistant Collections Manager.
- ii. Reproductions of photographic material will be sold for a fee; existing digital files may be provided for free at the discretion of the Assistant Collections Manager. Requests requiring original photography are subject to staff and photographer scheduling. Requests must be made in writing.
- iii. Payment for photographic materials must be received in advance.

E. Rights & Reproductions of Photographic Materials

- i. The purpose of photographic or other reproductions of collection objects for publication should bear a direct relationship to the objectives of the Museum, i.e. the acquisition, preservation, exhibition, and interpretation of works of fine and decorative arts.
- ii. The Museum maintains a photographic service under the supervision of the Collections

Manager.

- iii. All issues of copyright are the responsibility of the Collections Manager, assisted when necessary by legal counsel and approved by the Deputy Director of the Museum.
- iv. Persons requesting reproductions must specify use for which they are intended and must complete a Rights & Reproductions Application.
- v. Reproduction fees will be charged for photographs reproduced in textbooks and other commercial enterprises.
- vi. Reproduction fees may be waived for scholarly publication and those of not-for-profit institutions.
- vii. Two copies of any publication including a reproduction of a Museum object must be provided to the Museum.
- viii. Credit must be given for any published reproduction of Museum photographic material. A credit line will be supplied by the Museum and must accompany the illustration.
- ix. Color reproduction must be approved by the Assistant Collections Manager in proof form before going to final press. No image may be cropped, overprinted, bled off the page, printed on colored stock, or otherwise distorted.
- x. No image may be reproduced as a detail without prior written permission from the Museum. If a detail is approved for reproduction, it must be labeled as such.
- xi. Reproduction or publication which violates copyright laws will not be permitted.

This policy was last approved in September 2020 and will be reviewed every three years.