

Meeting Date: 10/8/2013

Report Type: Consent

Report ID: 2013-00760

Title: Agreement: Crocker Art Museum Collections Management Policy and Procedures Update

Location: 216 O Street, District 4

Issue: The Crocker Art Museum Co-Trustees have updated their Collection Management Policy to conform to new accreditation standards. The purpose of this Policy is to guide the stewardship, orderly growth, and enhancement of the Crocker Art Museum's collection. The last update was completed in 1992. Updates to the Policy must be approved by City Council.

Recommendation: Pass a Resolution approving the Agreement between the City of Sacramento and the Crocker Art Museum regarding the updated Collection Management Policy.

Contact: Leslie Wisniewski, Administrative Officer, (916) 808-8920, Convention, Culture & Leisure Department

Presenter: None

Department: Convention Culture & Leisure

Division: Crocker Art Museum

Dept ID: 17001711

Attachments:

1-Description/Analysis

2-Resolution

3-Exhibit A (Collection Management Policy)

City Attorney Review

Approved as to Form
Kourtney Burdick
10/2/2013 9:02:01 AM

City Treasurer Review

Reviewed for Impact on Cash and Debt
John Colville
9/23/2013 12:42:18 PM

Approvals/Acknowledgements

Department Director or Designee: Rebecca Bitter - 9/25/2013 11:50:51 AM

Description/Analysis

Issue Detail: Staff recommends that City Council approve the updated Collection Management Policy for the Crocker Art Museum as described in this report.

Given to the City of Sacramento in 1885 by Margaret E. Crocker, the Crocker Art Museum is jointly and equally controlled and managed by the City and the Crocker Art Museum ("CAMA") (together referred to as the "Co-Trustees").

In the last 30 years, there have been new standards for the Crocker Art Museum to conform to in order to continue their accreditation status. The Crocker Art Museum is required to have a detailed Collection Management Policy for accreditation.

In addition to accreditation standards, the Museum adheres to the Association of Art Museum Directors' ("AAMD") Report by the Task Force on the Acquisition of Archaeological Materials and Ancient Art (revised 2008), the AAMD's Report by the Task Force on the Spoilation of Art during Nazi/World War II Era (1933-1945), as well as the United Nations Educational, Scientific and Cultural Organization ("UNESCO") 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, all of which relate directly to the Museum's standards for collection management.

The Collection Management Policy delineates the duties and responsibilities of the Collections and Acquisitions Committee, Museum staff, and the Co-Trustees. In order to maintain the Museum's accreditation through the American Alliance of Museums, this policy is reviewed annually by staff and the Collections and Acquisitions Committee and updated as necessary. Any additions, deletions, or revisions are presented to the Co-Trustees for approval, and material changes are approved by the City Council.

The newly updated Policy includes many small changes in language and authorities for purposes of accreditation, as well as a limited amount of material changes. The material changes include:

- 1.** An expansion of the Museum's Collecting Areas, due to significant donations of art and funds, and to better represent the populations of the Sacramento region (see section 8 of the policy).
- 2.** Added clarification of the process for accepting donations of art such that gifts are initially made to the Crocker Art Museum Association, then presented to the Co-Trustees for approval for accession into the collection, and then transferred to the City of Sacramento (see section 10c of the policy).

3. Minor changes to Section 11 of the Policy on deaccessions in order to stay consistent with accreditation standards of the American Alliance of Museums. Any changes to deaccession policy require City Council approval; however, please note that this section is materially unchanged.
4. Exceptions to the requirements for out-going loans may be made only at the recommendation of the Director and with the approval of the Collections and Acquisitions Committee. The updated policy does not require involvement of the Co-Trustee Committee (see Section 12F of the policy).

Policy Considerations: The Co-Trustees are responsible for the implementation of the Collection Management Policy. An annual review is required to meet accreditation standards of the American Alliance of Museums. The Council and Co-Trustees have approved prior versions of the Collection Management Policy and this new version is intended to replace and supersede all prior versions.

Economic Impacts: Not applicable.

Environmental Considerations: This report concerns administrative activities that will not have a significant effect on the environment, and that do not constitute a “project” as defined by CEQA [CEQA Guidelines Sections 15061 (b)(3) and 15378 (b)(2)].

Sustainability: Not applicable.

Commission/Committee Action: This Policy shall be reviewed by Crocker Staff and the Collections and Acquisitions Committee annually. Any recommended additions, deletions, or revisions shall be presented to the Co-Trustees (City and Crocker Art Museum Association) for approval. Any material changes to this Policy or change related to deaccessioning must be approved by the City Council.

Rationale for Recommendation: The Collections Management Policy ensures all Collection activities are in accordance with the laws of the City and County of Sacramento and applicable state, national, and international laws. The annual review is performed by staff and the Collections and Acquisitions Committee and is a requirement of the current accreditation standard set by the American Alliance of Museums.

Financial Considerations: All funds generated from the disposal of deaccessioned item(s) will be placed in a restricted CAMA account used exclusively to acquire works of art.

Emerging Small Business Development (ESBD): Not applicable.

RESOLUTION NO.

Adopted by the Sacramento City Council

RESOLUTION APPROVING THE UPDATED CROCKER ART MUSEUM COLLECTION MANAGEMENT POLICY, DATED OCTOBER 8, 2013

Recitals

- A. Given to the City of Sacramento in 1885 by Margaret E. Crocker, the Crocker Art Museum is jointly and equally controlled and managed by the City of Sacramento and the Crocker Art Museum Association, together referred to as the Co-Trustees.
- B. The purpose of the Collection Management Policy is to guide the stewardship, orderly growth, and enhancement of the Crocker Art Museum's collection. The policy is reviewed annually by staff and the Collections and Acquisitions Committee.
- C. The Council and Co-Trustees have approved prior versions of the Collection Management Policy and this new version is intended to replace and supersede all prior versions.
- D. The new policy will replace the older version and will memorialize the Co-Trustees' intention to adhere to new collection standards and to ensure their accreditation status through the American Alliance of Museums.

BASED ON THE FACTS SET FORTH IN THE BACKGROUND, THE CITY COUNCIL RESOLVES AS FOLLOWS:

Section 1. That Crocker Art Museum Collection Management Policy, dated October 8, 2013, is hereby approved and supersedes all prior versions of the policy.

Table of Contents:

Exhibit A, Updated Collection Management Policy

Adopted by the City of Sacramento City Council on October 8, 2013 by the following vote:

Ayes:

Noes:

Abstain:

Attest:

CROCKER ART MUSEUM

Collections Management Policy

Dated October 8, 2013

1. **Introduction**

The purpose of this Collection Management Policy (“Policy”) is to guide the stewardship, orderly growth, and enhancement of the Crocker Art Museum’s collection (“Collection”).

2. **Governance of the Museum**

Given to the City of Sacramento (“City”) in 1885 by Margaret E. Crocker, the Crocker Art Museum (“Museum”) is jointly and equally controlled and managed by the City and the Crocker Art Museum Association (“CAMA”) (together referred to as the “Co-Trustees”).

The implementation of this policy is the responsibility of the Co-Trustees and the staff of the Museum. At both levels, the highest ethical and professional standards as defined by the larger museum community shall prevail, and all Collection activities shall be in accordance with laws of the City and County of Sacramento and applicable state, national, and international laws.

3. **CAMA**

A. As stated in its Articles of Incorporation, CAMA:

1. Provides funds for increasing the collections of fine art and for other Museum purposes;
2. Sponsors educational activities;
3. Obtains fine exhibits and programs of a cultural nature;
4. Encourages membership growth so as to provide a large number of interested persons who will constitute a broad base of support for the Museum.

B. The CAMA Board of Directors (“Board”) represents CAMA as a Co-Trustee in meetings with the City. The Board meets regularly, singularly or in Co-Trustee meetings, to set policy, review financial statements, coordinate fund-raising activities, develop capital projects, and develop and implement long-range and strategic plans.

C. CAMA acquires items appropriate for the Collection through gift, bequest, and purchase. Items are evaluated by the Museum’s Curatorial Staff and Director (“Director”) based on this Policy.

D. CAMA’s Board has designated a Collections and Acquisitions Committee (“C & A Committee”) to provide assistance to it and to the Co-Trustees with respect to this Policy. The C & A Committee has the authority to accept, on behalf of CAMA, items recommended for the Collection by the Director and to recommend

an expenditure of funds by either CAMA or Crocker Art Museum Foundation (“CAMF”) for the purpose of acquiring items. After acceptance, the C & A Committee will recommend items for accession by the Co-Trustees.

4. CAMF

CAMF, a subsidiary of CAMA, was established in 1983 to manage endowment funds for the benefit of CAMA. CAMF’s funds are distributed in accordance with its distribution policy. Some of the Named Endowment Funds held by CAMF have been restricted for art-acquisition purposes by their original donor(s). The CAMF Board ensures that these restricted funds are expended only in accordance with the original donor’s intent. The CAMF Board therefore approves expenditures; they do not approve the art acquired through the expenditure.

CAMF is not a Co-Trustee of the Museum.

5. Action by the Co-Trustees

The Director shall present items proposed for accession to the Co-Trustees for approval at least once per year. If approved for accession by the Co-Trustees, the items are accessioned and become the property of the City. These items will be for the sole use of the Museum.

6. Staff

The Director is responsible for managing the day-to-day operations of the Museum, including exhibitions, displays and programs, as well as acquisitions or deaccessions, subject to the approval of the Co-Trustees. Under this policy, the Director may delegate specific responsibilities to appropriate members of the Staff (“Staff” refers to CAMA employees and City employees working at the Museum). As delegated by the Director, the immediate responsibility for the Collection lies with the Museum’s Curatorial Department. Curatorial Staff are charged with knowing and adhering to the evolving ‘best practices’ of the museum field in all aspects of collections management.

7. Museum’s Mission

The Museum is dedicated to promoting an awareness of and enthusiasm for human experience through art. Success is measured by our ability to enrich the intellectual and cultural life of the communities we serve. We strive to create and sustain a culture of learning in which works of art are perceived both as objects of visual delight and as symbols of human thought.

It is fundamental to the Museum’s Mission to provide access to and promote appreciation of the Collection and its significance to the broadest possible public.

8. Scope of Collections

The Museum’s Collection has been developed to reflect the cultural history and interests of the communities it serves. The Collection is divided into the following

collecting areas:

A. African and Oceanic Art

Masking and sculptural traditions of Africa and Oceania are represented in this collecting area. More than 200 independent cultures and their traditions compose holdings that include objects used in everyday life and ritual. A collection of headrests representing ethnic groups across the continent is the highlight of the Crocker's African holdings. Shields and carved figurative poles from the Asmat region of New Guinea offer a visual counterpoint to the African collection and are the core of the Museum's collection of art of the South Pacific.

B. Asian Art

The Museum is especially noted for its holdings of Korean ceramics, Chinese tomb furnishings, trade ceramics, and Japanese armor and tea ware. South and Southeast Asia are well represented by Buddhist art from the region extending between Pakistan, the Himalayas, and Southeast Asia, and South Asia by Indian and Persian miniatures.

C. Californian and American Paintings and Sculpture

The core collection of Californian art was assembled by Judge E. B. and Margaret Crocker in the early 1870s. The Museum continues to collect and display the work of California's premier artists and seeks to present a comprehensive survey of art produced in and about California from statehood to contemporary times. The Museum also collects American art broadly from the 19th century to the present, especially that which provides a context for the Californian collection.

D. Ceramics

Since the mid-20th century, the Museum has followed the development of notable Californian, American, and international ceramists, collecting examples from makers whose contributions have transformed the practice and history of studio ceramics. International in scope and diverse in the cultural traditions, these ceramic holdings have been enriched by gifts of entire collections that have elevated the Museum to one of the foremost centers for the study and appreciation of the art of clay.

E. Decorative Arts and Costumes

The Museum's decorative arts and costume collection includes furniture, silver, glass, jewelry, objects of daily use, and clothing. The collection is strongest in decorative arts related to the Crocker family and their era.

F. European Paintings and Sculpture

Shaped by Crocker family purchases made during their European trip of 1869-71, the collection boasts strengths in 19th century Central European art, 17th century Dutch and Flemish paintings, and Italian Baroque paintings. The Museum has since built upon and expanded these core areas, most significantly through a collection of 19th century Dutch paintings.

G. Photography

The strength of the Crocker's photography collection is its holdings of American photography since the mid-20th century. Examples represent major artistic movements ranging from surrealism to straight photography, street aesthetic, new topographies, and the conceptual. The collection has corollary strength in imagery of the American West, both historic and contemporary.

H. Works on Paper

The collection of master drawings at the Museum initially shaped by the Crocker family's purchase in 1869–71, focuses on the major European schools between the 16th and mid-19th centuries. Collection strengths include drawings from the Italian, Dutch and Flemish 17th century, the French 17th and 18th centuries, the German 16th, 18th and 19th centuries, as well as related prints. Californian and American prints, drawings, and watercolors from the mid-19th century to the present are also included.

9. **Acquisitions**

Acquisition is the process by which items are acquired for the Collection.

A. Acquisition Criteria

1. The relationship of the item to present collection holdings and future goals of the Museum;
2. The Museum's ability to properly preserve, conserve, and house the item;
3. The Museum's ability to utilize the item for exhibition and/or educational purposes;
4. Museum Quality as defined in Section 10-B; and
5. Physical condition of the item.

B. Approach

1. To strengthen the Museum's Collection through purchase and the selective acceptance of gifts;
2. To consider gifts of highly significant individual works of art and cohesive collections that would, because of their outstanding quality, greatly enhance the Museum's ability to fulfill its Mission;
3. To acquire art that reflects the cultures and artistic heritage of the Sacramento region.

10. **Accessioning**

Accessioning is the formal process used to accept an item, thus incorporating it into the Museum's collection.

A. Collection items may be acquired by purchase, gift, bequest, exchange or transfer.

B. Items proposed for accessioning must meet the collecting criteria outlined in Section 9-A. To determine if an item is of "Museum Quality," the following—and potentially other—considerations may apply:

1. The leadership, influence and/or innovation of the artist;
 2. The craftsmanship or execution of the item, the breadth and depth of its intention, and the impact of its statement; and
 3. The historical significance of the item.
- C. Donations are made directly to CAMA and, if approved, are forwarded to the Co-Trustees for accessioning. The Director shall have authority to accept gifts on behalf of CAMA if these gifts fall within Collecting Areas as outlined in Section 8 – Scope of Collections. Accepted gifts are subject to review by the C & A Committee, which then recommends to the Co-Trustees items to be accessioned. If an expenditure of funds is required, the C & A Committee recommends this expenditure to the Boards of CAMA or CAMF.

The Co-Trustees shall be presented with items proposed for accession at least once per year. A vote by the Co-Trustees is required for approval. Once approved, items are accessioned and become property of the City of Sacramento to be held and administered for the sole benefit of the Museum.

1. Items or collections with unusual preservation or extensive storage needs must be presented to the C & A Committee prior to acceptance by the Director.
 2. If item(s) proposed for acceptance or accession are not approved by the C & A Committee or the Co-Trustees, the item(s) will either be returned to the donor or donor's authorized representative or, if the donor or authorized representative is amenable, held for sale with the proceeds used for the benefit of the Museum.
- D. To allow for a timely response to opportunities of the art market, the Director may expend up to \$25,000 per item of CAMA or CAMF funds for the purchase of works of art (provided such funds exist) without prior approval of the C & A Committee, CAMA, or CAMF Boards. All such purchases will be reported to the C & A Committee at their next meeting. The C & A Committee then recommends to the Co-Trustees that item(s) be accessioned and, if an expenditure of funds was required, recommends this expenditure be charged to either CAMA or CAMF.
1. CAMA or CAMF funded purchases over the discretionary limit of \$25,000 require prior approval of the C & A Committee. CAMA or CAMF, whichever is appropriate, must also approve the expenditure of funds. The expenditure may be approved after purchase.
 2. Donor-funded purchases over the discretionary limit of \$25,000 do not require prior approval but are subject to review by the C & A Committee, which then recommends to the Co-Trustees that items be accessioned.

E. Restrictions

1. Clear and unrestricted gifts to the Museum are encouraged. Any condition(s) or restriction(s) must be approved by the C & A Committee prior to accessioning by the Co-Trustees. If a gift with restrictions is accessioned, the instrument of conveyance must expressly state the restriction(s).
2. No item will be accessioned with an attribution or circumstances of exhibition guaranteed in perpetuity.
3. Item(s) proposed for accession in which copyright interest is held by another party will be considered with respect to how this interest might impair the Museum's use of the item(s). If an item is accessioned with known copyright restrictions, the restrictions will be noted in the registration records.
4. The Museum adheres to the Association of Art Museum Directors' ("AAMD") Report by the Task Force on the Acquisition of Archaeological Materials and Ancient Art (revised 2008), the AAMD's Report by the Task Force on the Spoliation of Art during the Nazi/World War II Era (1933–1945), as well as the United Nations Educational, Scientific and Cultural Organization ("UNESCO") 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property.
 - a. The Museum generally will not acquire antiquities or archeological material unless provenance research substantiates that the item was outside its country of probable modern discovery before 1970 or was legally exported from its probable country of modern discovery after 1970.
 - b. The Museum recognizes that even after the most extensive research, some items will lack a complete documented ownership history. In some instances, CAMA may make an informed judgment that the item was outside its probable country of modern discovery before 1970 or legally exported from its probable country of modern discovery after 1970, and may therefore acquire the item. In other instances, given the cumulative facts and circumstances resulting from provenance research, including, but not limited to, the independent exhibition and publication of the item, the length of time it has been on public display, and its recent ownership history, CAMA may make an informed judgment to acquire the item.

F. Whole collections offered

1. Because of the substantial costs associated with the care, preservation and utilization of objects, offers of whole collections will be thoroughly considered in light of the Museum's ability to meet those responsibilities presently and in the future.
2. The Museum has the discretion to accession collections in whole or in part.

G. Appraisals and authentication

1. No Staff or CAMA or CAMF Board member may conduct an appraisal or provide statements of monetary value of any items for donors or the general public. Curators or other appropriate Staff may however appraise objects internally in order to establish a value for insurance or other internal use purposes.
2. Donors shall be encouraged to have an appraisal completed prior to making any donation.
3. CAMA will not directly pay for the appraisal of any objects considered for donation. If the Director, in consultation with the C & A Committee, determines that reimbursing a donor for appraisal costs is in the best interest of the Museum, reimbursement may occur.
4. No Staff or CAMA Board member may authenticate artwork (authorship, country of origin, date of creation, etc.) if that authentication implies legal responsibility or guarantee for the accuracy of the information. Staff may, however, provide informal opinions, names of outside experts, and/or scholarly direction regarding how to research an item.

H. Records

1. The maintenance of clear, accurate registration records is a responsibility of the Co-Trustees.
 - a. Registration records document the legal status of Collection item(s) and their movement and care. Registration records shall be maintained for each item. These records shall identify items by a unique number (i.e. accession number). Registration records should include:
 - i. A description of each item; and
 - ii. Documentation of legal ownership or possession of each item through legal instruments of conveyance. (An instrument of conveyance may include without limitation a Deed of Gift, Bill of Sale, or, a Decree of Distribution.). These instruments describe the item(s), restrictions, if any, and considerations, if any. They will be kept with the

appropriate registration records at the Museum.

1. Deed of Gift. A Deed of Gift will be generated by the Registrar for each donation to CAMA; the document will be signed by the donor and an appropriate representative of the Museum.
 2. Bill of Sale. A Bill of Sale shall generally be obtained from the seller for all purchases. If a Bill of Sale cannot be obtained, a statement of the circumstances of purchase shall be substituted.
 3. Decree of Distribution. In the case of bequest, a Decree of Distribution and/or a copy of the Will shall be obtained.
 4. Other Documents. All correspondence, shipping receipts, and other documentation related to an acquisition shall be kept with the registration records.
- iii. Information, to the extent possible, regarding the provenance and activity of each item (i.e. loans, exhibitions, conservation treatments, and deaccession) will be kept with the registration records.
 - iv. Information about the artist;
 - v. Relevant publications;
 - vi. Photographs of the item;
 - vii. Information regarding the item's historical and or artistic context
 - viii. Scholarly opinions about the item.
2. Registration records will be housed in secure locations and preserved by proper handling and storage methods. Duplicate electronic copies of these records shall be maintained offsite.
 3. Access to registration records.
 - a. Researchers seeking information from registration records may make a request in writing stating the purpose and scope of his/her research and, if applicable, his/her professional affiliation. All records will be reviewed and information deemed proprietary or confidential will be removed from the registration records. Records may be copied at the expense of the individual making the request. It is incumbent upon this individual to adhere to copyright laws and to provide appropriate citations.

11. Deaccession and Disposition

Deaccession is the removal of items from the Collection. Disposition is the manner in which ownership of an item is transferred from the Museum to another entity. It is the policy of the Museum to select objects for the Collection with care so that deaccessioning will seldom be necessary. It is understood that objects in the Collection should be retained if they continue to be relevant and useful to the

purposes and activities of the Museum and if they can be properly stored, preserved, and utilized. The Museum recognizes, however, the importance of periodic evaluation of the Collection and that judicious deaccessioning may strengthen the quality of the Collection over time. The Museum holds Collections in accordance with the highest ethical standards as defined by AAMD and the American Alliance of Museums (“AAM”).

A. Reason and criteria

1. The principal reason for deaccession shall be to refine and strengthen the existing collection.
2. Reasons for deaccessioning may include but are not limited to the following: :
 - a. The item is inconsistent with the mission of the Museum or is unrelated to the collecting areas;
 - b. The item lacks historical, art historical, and/or artistic merit;
 - c. It has been established that the item is inauthentic or has failed to retain its identity;
 - d. The item is redundant;
 - e. The Museum lacks the ability or resources to properly care for, conserve, store and/or exhibit the item;
 - f. The Museum is repatriating the item or returning the item to its rightful owner(s);
 - g. The Museum is returning the item to the donor, or the donor's heirs or assigns, to fulfill donor restrictions related to the item that the Museum can no longer satisfy;
 - h. The item presents a hazard to people or other collection items; or
 - i. The item has been lost or stolen and has not been recovered after three consecutive inventories.
3. Items specifically excluded from deaccessioning shall be:
 - a. Items collected by E. B. and Margaret Crocker;
 - b. Items subsequently donated by members of the immediate Crocker family; and
 - c. Items accepted with restrictions against disposal unless deviation is authorized by the donor, his or her heirs or assigns, or a court.

B. Procedures

1. The Director will present items proposed for deaccessioning and written justification for these recommendations to the C & A Committee. The written justification will contain the following information: date of proposal; accession number of the item; name and brief description of the item; date of acquisition; reason for deaccession; any conditions on acquisition or deaccession agreed to at the time of acquisition; insurance value and/or estimated market value; and proposed method of disposal. Once approved by the C & A Committee for deaccession, these items are presented to the Co-Trustees for approval of deaccession. The Co-

Trustees may examine any of the proposed items prior to approving deaccession.

2. All item(s) approved for deaccession by the Co-Trustees will be presented to the Sacramento City Council for a final decision on whether to deaccession.
3. A statement of deaccessioned items may be posted on the Museum's website.

C. Disposal

1. The manner of disposition of deaccessioned items will reflect the best interest of the Museum and may be accomplished in any of the following ways:
 - a. Donation, Transfer, or Exchange
 - i. In the case of donation or exchange (where one item is traded for another), consideration will be given to the recipient most likely to provide the highest degree of care for—or make the most appropriate research, educational, or exhibition use of—the item(s).
 - ii. Exchanges may be made only to acquire works of art, must respect the requirements of the Policy, and shall be subject to approval by the Co-Trustees. Exchanges shall involve items related to the same area of collecting.
 - iii. If the value of a Collection item intended for exchange is deemed by Staff to exceed \$25,000, the written opinions of two independent consultants will be sought as to relative intrinsic or actual value of the item(s) proposed for exchange.
 - iv. If the item was created by a living artist who was not the donor, the Museum may consider transferring the item back to that artist. The Director may also recommend exchanging item(s) with a living artist for item(s) of comparable or greater value. In the case of an exchange the item(s) received in return must have an equivalent intrinsic or actual value and meet the Museum's accessioning standards and requirements.
 - b. Sale
 - i. Sales will generally be made at an established auction house or through a reputable dealer unless doing so would be adverse to the Museum's interest.
 - c. Destruction
 - i. The Director may recommend destruction if the physical condition of an item has deteriorated to such an extent that it has lost its art historical and/or artistic character or has been determined to be inauthentic. Such recommendations must be approved in writing by the Director, C & A Committee, and Co-Trustees.

- ii. The method of destruction must comply with local, state, and federal laws, must be witnessed by at least two Staff members, and will be attested to in a written document to be kept with the item's registration records.
- 2. Deaccessioned items will not be given or sold privately, directly or indirectly to members of the Sacramento City Council, CAMA or CAMF Board, Staff, or volunteers.
- 3. A Collection item that has been determined to be a fake or forgery may only be sold, exchanged, or transferred with full disclosure that it is inauthentic. Prior to disposal the inauthentic object will be clearly marked as such to prevent future misrepresentation.

D. Records

- 1. The Registrar(s) will be responsible for keeping permanent records for each item deaccessioned, including the following:
 - a. The original legal instrument of conveyance;
 - b. All registration records;
 - c. Photograph(s) of the item;
 - d. The Director's written recommendations for deaccessioning;
 - e. Dates of approval by the C & A Committee, Co-Trustees, and City Council; and
 - f. Method of disposal employed for each item including sale dates, sale prices, names and locations of museums or institutions to which an item is transferred and any special transaction conditions
- 2. All funds generated from the disposal of deaccessioned item(s) will be placed in a restricted CAMA account used exclusively to acquire works of art.
- 3. At the discretion of the Director, deaccessioned item(s) may be identified for purposes of sale, transfer, or exchange as ***From the Collection of a Northern California Museum***. In general, no agent acting on behalf of the Museum in the sale of deaccessioned item(s) shall use the name of the Museum to imply that the value of such item(s) is supported or attested to by the Museum. The Museum may provide basic information about item(s) based on current curatorial opinion, but shall not represent the value of item(s). The name of the Museum may not be used in any promotional material regarding the sale of deaccessioned item(s) without the approval of the Director.

12. Outgoing Loans

A. Purpose

- 1. Loans from the Museum's Collection for the purpose of exhibition are a necessary and vital part of the Museum's commitment to scholarship and public access. The value in loaning out an item must be balanced by the Museum's need to minimize risk to Collection objects and the benefits to

the greater public.

B. Prerequisites for the consideration of loans

1. Item(s) from the Museum's Collection shall be loaned only to museums and, in special circumstances, other non-profit educational or arts organizations. Loans to institutions other than museums must be approved by the Co-Trustees.
2. A written loan request outlining the reasons for the request, dates of the proposed loan period(s), proposed insurance and travel arrangements involving the item(s), and details of exhibition must be submitted to the Director.
3. The item(s) requested for loan must be in satisfactory condition for travel. The advice of a conservator may be sought as required.
4. The borrowing institution shall:
 - a. Provide wall-to-wall insurance for each item requested for loan;
 - b. Provide a certificate of insurance naming the Co-Trustees, CAMA, and City as additional insureds;
 - c. Ensure that only appropriate staff handle item(s);
 - d. Provide an acceptable means of transportation for the item(s);
 - e. Complete an AAM Standard Facilities Report. In the case of item(s) borrowed for exhibitions traveling to more than one site, reports are required of each venue; and
 - f. Comply with all special conditions of display and/or special handling requirements.
5. Borrowing institutions may be required to reimburse the Museum for all costs associated with making the item available for exhibition and travel. These may include: photography, conservation, appraisal insurance, transportation, packing, special handling and other related expenses.

C. Approval

1. Loan(s) must be approved, in advance, by the Director.
2. Loan requests will be evaluated in consideration of the Museum's own education, research, and exhibition needs.
3. All loans shall be approved for a specified period of time.

D. Obligations for approved loans

1. A loan agreement signed by the borrower and approved by the Director must be in the possession of the Registrar(s) before item(s) to be loaned are shipped.
2. A current insurance evaluation must be obtained for the outgoing item(s).
3. The Registrar(s) has primary responsibility for completing necessary loan arrangements, for monitoring compliance with the terms of the loan, for inspecting and making condition reports on item(s) upon their dispatch and return, and for assuring that item(s) are properly packed, shipped and returned when due.

- E. Items requiring courier
 1. The Museum may require that loaned item(s) be accompanied by a Staff member or other Museum representative to and from the borrowing institution(s).
 2. The Museum may require that a Staff member be present at the installation or deinstallation of an exhibition in which the borrowed item is displayed.
 3. The related costs of a courier's travel and subsistence shall be borne by the borrower.

- F. Exceptions
 1. Exceptions to the requirements of this section may be made only at the recommendation of the Director and with the approval of the C & A Committee.

13. Incoming Loans/Item(s) Left in Custody of the Museum

- A. Purpose
 1. Incoming loans are critical in enabling the Museum to fulfill its mission and present meaningful and comprehensive exhibitions. They can also supplement the Collection by filling important gaps in gallery presentations and aid in research and study.

- B. Prerequisites for the consideration of incoming loans.
 1. The purpose of the loan must be clearly defined and must be consistent with the mission and policies of the Museum. The lender may be asked to provide documentation of legal ownership, provenance, legal import/export and compliance with other local, national, and international laws. (Acceptable reasons for loans include exhibition, either temporary or long term, study, or programmatic purposes.)
 2. The Museum must have appropriate exhibition/storage space to house loaned item(s).
 3. The item(s) to be loaned must be in good condition and able to withstand the ordinary strains of packing and transportation. The Museum will exercise the same care in handling and displaying loaned material as it does for comparable objects in its own collection. Lender's instructions regarding special handling must be documented in writing. Except in an emergency, no alteration, repair or conservation work will be undertaken on any loaned objects without the lender's written consent.

- C. Approval
 1. Loans must be approved, in advance, by the Director.
 2. A definite loan period shall be set but may be renewed by mutual agreement between the Museum and the lender. No item may remain at the Museum longer than 90 days without a formal loan agreement.
 3. The following types of loans shall not be approved:
 - a. Loans for the sole purpose of satisfying the lender's need for storage;
 - b. Loans that might, in the opinion of the Director, give or appear to give

- rise to commercial exploitation and/or bring discredit to the Museum;
- c. Loans subject to unreasonable or burdensome restrictions;
- d. Loans for which the provenance is deemed unsatisfactory; and
- e. Loans for which the cost of insurance would be onerous to the Museum.

D. Obligations for approved loans

1. Loans are subject to the conditions set forth in the applicable loan agreement.
2. A loan agreement must be completed before the item(s) is/are received by the Museum.
3. Loans of entire exhibitions shall be made in accordance with the contract or agreement negotiated between the Director and the exhibition's organizing institution.
4. The Registrar(s) shall have primary responsibility for completing all necessary loan arrangements and complying with the terms of any contract or agreement.
5. The Registrar(s) shall maintain all documentation generated by the loan.
6. Loan item(s) in storage should, whenever possible, be kept separate from Collection items.

E. Temporary custody

1. The Museum may assume temporary custody of item(s) (not to exceed 90 days) for the purposes of gift/purchase consideration, research, and/or programming.
 - a. All art left in custody of the Museum requires an Incoming Receipt and acceptance of custody of the item(s) is subject to the conditions set forth in the temporary custody receipt.
 - b. Item(s) placed in the Museum's custody without permission or consent will not be insured and will be returned promptly at the owner's expense. If the Museum is unable to return item(s) after reasonable attempts, it may be disposed of at the Museum's discretion.
 - c. Whether CAMA will pay all or some part of the expenses of packing and shipping item(s) to be held in custody is determined by the Director on an individual basis with respect to each item. In making this determination, consideration will be given to:
 - i. The relationship of the expense to the importance of item(s)
 - ii. The likelihood that item(s) may ultimately be acquired by the Museum; and
 - iii. Whether item(s) are placed in custody at the Museum's request or at the request of the owner

F. Unclaimed loans/abandoned property

Unclaimed property will be dealt with in accordance with applicable law.

G. Loans from Staff

1. Staff is discouraged from bringing art into the Museum unless it is for stated Museum purposes, i.e. study, exhibition or programming. , If Staff-owned art is used for exhibition it will be credited anonymously. Any Staff owned art used for office decoration will require proper paperwork as outlined in the Museum's Employee Handbook.
2. The personal collections of Staff should never be commingled with the Collection.

14. Insurance

A. Coverage

1. The City's fine-arts policy shall provide wall-to-wall coverage (while at the Museum, in transit to and from the Museum, and at all other Museum locations) for the Museum's Collection and for item(s) on loan to the Museum or placed in its custody. This coverage shall extend against all risks of physical loss or damage from any external cause except the usual standard exclusions outlined in the insurance policy and on the Museum's temporary-custody and loan agreements.
2. Loan transactions for which lenders wish to maintain their own insurance or waive insurance are subject to the conditions outlined on the Museum's loan agreement.

B. Responsibilities

1. The Registrar(s) is responsible for ensuring compliance with the fine-arts insurance policy as well as maintaining all relevant documentation including loan agreement(s).
2. The Registrar(s) shall maintain all Collection and loan related records and provide insurance reports as necessary.

15. Risk Management

A. Risk management is a shared responsibility within the Museum and covers a broad spectrum of concerns including: proper art storage, handling, installation, packing and shipping techniques; an integrated pest management program; natural disaster preparedness; appropriate fire and security systems; conservation; and regular Collection maintenance; inventory and record keeping.

1. Staff and volunteers must report situations or conditions that jeopardize the safety of artworks to Security. Security will complete an incident report form.
2. The Museum's Security Supervisor and Registrar(s) shall establish training procedures for responding to emergencies to protect the Collection.
3. The Museum's Director of Operations, Security Supervisor and Registrar shall all maintain up to date Disaster Response and Recovery Manuals

- with resource contact information.
4. Training and drills on emergency procedures will be conducted annually for Staff and volunteers.
 5. The Registrar and Chief Curator shall routinely review incidents or accidents in which the safety of artworks was threatened or artworks were damaged. They will investigate ways such occurrences could have been avoided and recommend any necessary changes to Museum's procedures, practice, and/or physical plant to the Director.

16. Care and Control

A. Responsibilities

1. The Curator(s) and the Registrar(s) shall regularly monitor the physical condition of the Collection and shall determine an appropriate schedule of conservation treatments. Conservation action may only be taken by trained, professional conservators or other qualified individuals as determined by the Curator(s) and/or Director, who must also approve treatment proposals. Once treatment is undertaken, the conservator(s) must provide a written report of all conservation actions which will be maintained with the registration records. Items on loan, to or from the Museum, will not be repaired, cleaned or otherwise treated without written permission from the object's owner.
2. The Chief Curator is responsible for ensuring that display techniques including security measures meet professional standards. Collection item(s) not on public display shall be housed in appropriate storage areas. The Registrar(s) shall monitor all such areas for adequacy and security. Access to collection storage areas is limited to the Director, Curator(s), Registrar(s), Exhibits Preparation Staff, and Security Supervisor. Access to these areas by other Staff, volunteers, and other guests must be authorized by the Director, Chief Curator, or Security Supervisor. The Chief Curator is responsible for ensuring that galleries, art storage, and other areas displaying art are monitored for light exposure, pests, and temperature and humidity, as well as pollutants and contaminants; that the conditions maintained are in accordance with the generally accepted best practices of the field, and that any deviations from these standards are attended to as quickly as possible through necessary adjustment or repair,
3. The Registrar(s) shall maintain a database listing the current location of each Collection item. The movement of each item must be immediately recorded in this database. Collection item(s), item(s) on loan, or items held in the Museum's custody may only be moved by the Director, Curator(s), Registrar(s) or Exhibits Technician(s) unless imminent danger to the object or people necessitates an exception.
4. When item(s) are installed or removed from public display, the

Registrar(s) shall notify the Security Supervisor and the Curator of Education. Short-term removal of an item of art from public display will be noted by a *temporarily removed* notice signed by the Registrar(s) and posted in the removed item's place.

B. Inventories

1. The Registrar(s) is responsible for inventorying the Collection in cycles so that every object is accounted for at least once every five years.
2. Location records shall be maintained by the Registrar(s), as shall all records that relate to the investigation of missing or stolen objects.
3. Missing item(s) shall be reported in a timely manner to the Director.
4. The Director shall be responsible for reporting missing items to the Co-Trustees.

C. Housekeeping

1. Cleanliness and preventive maintenance are critical to the preservation and care of the Museum's Collection.
 - a. A regular cleaning schedule of the entire Museum will be maintained.
 - b. Food or beverages are not allowed in the galleries or in art storage areas, except under special circumstances approved by the Director.
 - c. Food and beverage refuse may only be disposed of in appropriate designated receptacles,
 - d. No living plants or fresh flowers may enter gallery spaces or art storage facilities without first being treated for pests.
 - e. The Museum will be surveyed regularly for insects and other pests and, if they are found to exist, eradication procedures will be given immediate priority.
 - f. Add access to the collection back from previous version.

17. Rights and Reproductions

A. The Museum may provide access to the Collection by providing photographic or other reproductions.

1. Reproductions may be licensed for scholarly, commercial, or personal use in accordance with the law. All requests are reviewed on a case-by-case basis and must include the name of the requester, intended use, author/publisher, expected date of publication, and photography format requirements.
 - a. Scholarly use includes, but is not limited to, books, exhibition catalogues, and similar works published by libraries, museums, and non-profit organizations; or for public-television or other digital broadcasts;

- b. Commercial use includes, but is not limited to, for-profit publications; textbooks, trade books, reference books, and supplemental course readers; motion pictures, commercial television, and video productions; large-circulation or mass-market printed or televised advertisements; calendars, posters, reproductions, postcards, note cards, merchandise, and other items made available to the public.
 - c. Personal Use includes, but is not limited to, personal, educational, or research purposes only and may not be published or reproduced.
 2. Images will not be provided to the requester without a countersigned contract and until applicable fees are received by CAMA.
 - B. Copyright
 1. Images of works from the Museum's Collection may not be reproduced without the express written permission of the Museum and that of the copyright holder. Copying or redistributing images in any form for personal or corporate gain is prohibited.
 2. In many cases the Museum owns only the physical object, and therefore must not assume any responsibility for intellectual property, copyright, or any other legal issues involved in the publication and reproduction of items in its collection.
 3. The Museum's reproduction charges do not include any fees due to the copyright owner or administrator (i.e.—the artist, representing gallery, artist's estate, etc.).
 4. It is the responsibility of the applicant to obtain permission for use from the copyright owner or administrator. Applicant may be asked to furnish written proof of copyright permission prior to an image being released.
 - C. Credit line
 - a. Any image reproduced must be accompanied by the credit line supplied by the Museum.
 - D. Photography within the Museum
 1. Although visitors may take photographs in the Museum for their personal enjoyment, in order to protect the objects being photographed and the copyright privileges of their creators and/or owners, certain restrictions apply.
 - a. Still photography of the permanent collection, taken in existing light and without a tripod or flash, is permitted on the condition that the photographs are solely for personal, non-commercial use.
 - b. Professional photographers or those with professional equipment such as tripods, flash, and lights must receive approval prior to photography in or around the Museum, and

- must be accompanied at all times by Staff
- c. Photographs may not be published, sold, reproduced, transferred, distributed or otherwise commercially exploited in any manner whatsoever.
 - d. Works on loan to the Museum or in special exhibitions may not be photographed.
 - e. The Museum reserves the right, at its sole discretion, to withhold and/or withdraw permission to photograph on its premises or to reproduce photographs of objects in its collection.

E. Sketching/painting within the galleries

- 1. Visitors may sketch, using pencil only, at any time.
- 2. Visitors may not use easels, drawing horses or other equipment in the Galleries without advance permission.
- 3. Anyone copying artworks in the collection must have prior written approval and may not reproduce any work in the same dimensions of the original.
- 4. A copy of any artwork must be clearly labeled as a copy.

18. Ethics

- A. The Museum adheres to an institutional code of ethics, which requires the disclosure by all Staff, Board and volunteers of certain actions, including acquisition or sale of art that may lead to an actual, potential, or perceived conflict of interest.
- B. The Museum endorses and supports the provisions within the Codes of Ethics for Museums published by AAM, AAMD, and International Council of Museums (“ICOM”) that prohibit museum staff members and the member of any museum’s governing body to use their influence or position in the art world for personal benefit. CAMA Board and Staff may not recommend that the Museum purchase or acquire a work of art if they have an undisclosed financial interest in the artwork or if it results in a commission or gift to them.
- C. If any member of the CAMA Board or Staff is a collector or artist, he/she should exercise extraordinary discretion to assure that no conflict of interest arises between his/her personal interests in a work of art and the concerns of the Museum. If any such real or perceived conflict of interest should arise, it must be resolved by disclosure and by granting the Museum the first option to acquire the work(s) in question.
- D. This Policy does not supersede policies established by the City for its employees, who may have to adhere to different or additional ethics requirements.

19. Review of the Policy

- A. This Policy shall be reviewed by the Staff and the C & A Committee annually.

- B. Any additions, deletions, or revisions shall be presented to the Co-Trustees for approval.
- C. Material changes to this Policy must be approved by the City Council.
- D. Any change to the Policy related to deaccessioning must be approved by the City Council.