

# **Museum Collections Management Policy**

## **New York State Historical Association**

**Adopted by the Board of Trustees**  
**April 25, 2008**

## *Table of Contents*

<i>Table of Contents</i> .....	2
<i>Purpose</i> .....	3
<i>Scope, Use and Management of Collections</i> .....	5
<i>Authority and Responsibility “</i> .....	7
<i>Acquisition and Accessioning</i> .....	8
<i>Deaccessioning and Disposal</i> .....	11
<i>Loans</i> .....	14
<i>Incoming Loans</i> .....	14
<i>Outgoing Loans</i> .....	15
<i>Temporary Custody of Objects</i> .....	17
<i>Preservation of Collections</i> .....	18
<i>Access to Collections and Collections Information</i> .....	19
<i>Risk Management and Security</i> .....	20
<i>Collections Records</i> .....	21
<i>Monitoring and Compliance</i> .....	22
<i>Policy Review</i> .....	23
<i>Definitions</i> .....	24
<i>Bibliography</i> .....	25

- I. **Purpose.** The New York State Historical Association is a non-profit educational institution located in Cooperstown, New York, dedicated to collecting, preserving and interpreting objects significant to New York history and American culture. The Association operates the Fenimore Art Museum and cooperates closely with The Farmers' Museum, Inc., an adjacent independent non-profit museum. The Association co-sponsors the Cooperstown Graduate Program, a two-year master's degree program offered by the State University of New York College at Oneonta. The Association also operates a Research Library which supports the missions of both museums and the graduate program.

In furtherance of its charter and mission, the Association acquires, manages, preserves and uses objects. This document establishes the professional policies under which the Association manages the museum objects and photograph collections under its care. This document does not apply to collections owned or cared for by The Farmers' Museum, Inc., or to the library and archival collections managed by the Research Library.

**A. Charter.**

*The New York State Historical Association received an absolute charter from the Board of Regents April 24, 1899, as amended April 17, 1913, May 27, 1926, and May 17, 1946 (all amendments pertaining to location and headquarters).*

The charter purposes of the Association are:

- to promote and encourage the study of history and original historical research;
- to disseminate a greater knowledge of the history of the State by means of lectures, meetings, pilgrimages, addresses and the publication and distribution of material and literature on historical subjects;
- to collect, procure, preserve and display books, pamphlets, maps, charts, manuscripts, papers, objects, paintings, statuary, and any other material that may relate to the history of New York State;
- to coordinate and promote the work of local historical societies and other organizations interested in history;
- to mark in a proper manner and to preserve and maintain singly or in cooperation with national, state, and local governmental agencies, other organizations and individuals, places of historic interest.

**B. Mission. *Adopted by the Board of Trustees, 2006.***  
***New York State Historical Association***  
***Preserving Engaging Educating***  
*Welcoming and connecting people to our shared cultural heritage  
through exhibitions and programs that provoke, delight, and inspire.*

## II. **Scope, Use and Management of Collections**

The Association collects items relating to its purposes as stated in its Charter Purposes and Mission (see above)

A. **Scope of Collections.** The Association seeks to maintain and continually develop collections of the highest aesthetic, cultural and historical significance. In particular, the Association focuses its collecting activities on the following:

1. Academic art by American artists or depicting American subjects including landscapes, portraits, and genre paintings, prints and sculpture, from the colonial period to the present.
2. Folk art of the United States in a variety of media, from the colonial period to the present.
3. Photography by American photographers, especially those depicting New York subjects, from the advent of photography to the present.
4. Decorative arts and material culture made or used in New York State, particularly the upstate regions and especially the Otsego County area.
5. Art of the North American Indians, from the pre-contact period to the present.

B. **Use of the Collections.** The Association collects for both *documentary* and *teaching* purposes.

1. The *Documentary Collection* consists of original, rare, and often irreplaceable historical and art objects that should be preserved for future generations. Many of these objects have a known provenance that increases their documentary value. Objects in the *Documentary Collection* may be used for research and exhibition. The Association will not use *Documentary Collection* objects in any way that is detrimental to their preservation.
2. The *Teaching Collection* consists of facsimile reproductions, adaptations, modern reproductions, restored objects, and some period artifacts. Period artifacts may be placed in this category provided that a duplicate or closely similar object is represented in the Association's *Documentary Collection* or in the collection of a comparable institution. Teaching objects are chosen for their usefulness in interpretive and education programs; they are intentionally released for handling and use with the understanding that this will shorten the life of the objects.

### **C. Management of the Collections.**

1. Objects in the *Documentary Collection* are accessioned, cataloged and tracked by collections staff. They may be removed from the collection only through the deaccession process delineated in this policy.
2. Objects in the *Teaching Collection* are registered, cataloged and tracked by collections staff. They are not accessioned because they are acquired for teaching purposes that may include direct use and handling rather than preservation. They do not go through the deaccession process when they are no longer useful for teaching purposes, but their removal from the *Teaching Collection* is recorded by the Registrar.
3. *Documentary Collection* objects may be transferred to the *Teaching Collection* only through the deaccession process.
4. *Teaching Collection* objects may be transferred to the *Documentary Collection* only through the accession process.

### III. **Authority and Responsibility.**

1. The Board of Trustees has the fiduciary responsibility for the protection of assets of the Association, including the collections. The board is also required to ensure that the collections are carefully preserved and properly and effectively used for public educational purposes. This document, as adopted by the Board of Trustees, establishes general policies governing the acquisition, ownership and use of collections.
2. The Board of Trustees delegates authority for the implementation of this policy to the President and CEO. The President and CEO shall delegate various authorities and responsibilities to the Vice President and Chief Curator and the collections staff as deemed necessary.
3. The Curator of Collections maintains a procedural manual for the management of all collections in accordance with this policy.
4. The Head of Security maintains the Association's Disaster Preparedness and Response Plan and consults regularly with Curatorial staff to keep the provisions relating to the collections up-to-date.
5. The Association shall adhere to the Code of Ethics of the American Association of Museums (AAM), the Statement of Professional Standards and Ethics (American Association for State and Local History) and the American Institute for the Conservation of Historic and Artistic Works (AIC).
6. The Board of Trustees has adopted a Code of Ethics for the Association that mandates high standards for board and staff members in all areas of operation, including collections management.

#### IV. **Acquisition and Accessioning**

- A. **Methods:** Objects may be acquired by purchase, commission, bequest, gift, specified purpose or loan or deposit, exchange, field collection, excavation, levy by creditors, abandonment, reversionary clause, and adverse possession. Objects may be acquired only in accordance **with** this policy and only when consistent with applicable law and professional ethics. All applicable federal, state, local and international laws, treaties, regulations, and conventions will be observed in the acquisition process and compliance **will be** documented as required. All associated rights, title and interest shall be obtained by the Association for each acquisition whenever possible. All acquisitions shall either be made without attached restrictions or limiting conditions, or shall have the potential of being converted to free and clear title under appropriate law.
- B. **Criteria:** Objects considered for the museum collections must meet all of the following criteria before being acquired by the Association:
1. The present owner must have clear title.
  2. If for sale, funding must be arranged before purchase.
  3. If for sale, a fair market value must be determined and accepted by both parties.
  4. The Association must be in a position to care properly for the proposed acquisition.
  5. The significance and provenance of the material or objects must be established to the extent possible.
  6. All known moral, legal, and ethical implications of the acquisition must have been addressed.
  7. If possible, no acquisitions will be encumbered by less than full literary rights, property rights, copyrights, patents or trademarks, or by physically hazardous attributes.
  8. Acquisition must, in general, be free from donor imposed restrictions.

**C. Acquisition of culturally sensitive objects:**

1. The Association subscribes to the provisions of the UNESCO Convention of 1970. The Association shall **not** acquire objects where there is cause to believe that the circumstances of their collection involve the destruction of historic sites, buildings, structures, habitats, districts, **or** objects.
2. It is the policy of the Association to collect, care for, and interpret materials in an ethical manner that respects the diversity of cultures and religions. The Association recognizes that it **has** a fiduciary responsibility for the care and interpretation of its collections and complies with the Native American Graves Protection and Repatriation Act (NAGPRA).

**D. Procedures:**

1. The President and CEO and the Vice President and Chief Curator are authorized to accept objects for the *Documentary Collection* or the *Teaching Collection* in conformation with the Charter and Mission of the Association and with the Collecting Objectives approved by the Board of Trustees.
  - a. All potential acquisitions will be considered by a Collections Advisory Committee. The committee will consist of the President and CEO, Vice President and Chief Curator, Vice President for Education or his designee, Curator of Collections, Curator of Exhibitions, Curator of the Thaw Collection, Conservator, and Registrar. The Registrar will convene meetings of the Collections Advisory Committee, compile agendas and keep records of the committee's deliberations.
  - b. The purchase of objects or collections having a value of \$10,000.00 or more requires the levels of approval indicated below:
    - i. Up to \$25,000.00: President and CEO.
    - ii. More than \$25,000.00 up to \$50,000.00: Museum Committee of the Board of Trustees.
    - iii. More than \$50,000.00: Executive Committee of the Board of Trustees.

2. Funds for purchase of museum objects must be secured prior to acquisition, either within annual budgets approved by the Board of Trustees or from other sources.
3. No staff member may obligate the Association to accept any material or object not consonant with this policy.
4. The President and CEO will report all additions to the Documentary and Teaching collections to the Board of Trustees at its next meeting.

E. **Appraisals:** No staff or board member shall offer appraisals or estimate the monetary value of objects offered to the Association by potential donors, or reveal the insurance value of comparable objects in the Collection, for the purpose of establishing a fair market value of gifts offered to the Association. Donors who wish to claim an income tax deduction for a gift to the Association must obtain an independent appraisal. Staff or board members may assist a donor in locating a qualified appraiser from a list of appraisers maintained by the Association. No staff or board member shall place a monetary value on objects not owned by the Association.

V. **Deaccessioning and Disposal.**

A. **Purpose:** In order to maintain the collection in accordance with the Association's mission and charter purposes, it may be necessary or desirable to dispose of certain objects. The deaccession process shall be cautious, deliberate, and scrupulous. The deaccession and disposition process will be thoroughly and uniformly documented and undertaken in accordance with current professional standards and ethics. Records of the object and the process will be retained by the Museum.

B. **Criteria:** Any Documentary Collection object considered for deaccession must meet at least one of the following criteria:

1. Does not fall within the scope of the charter purpose of the Association.
2. Does not fall within the current scope of the Association's collections criteria and policy.
3. Has deteriorated beyond usefulness, is damaged beyond repair, or is in a condition that endangers other artifacts in the collection.
4. Is a hazard to the safety of staff and/or visitors.
5. The object's authenticity or identity has been firmly refuted.
6. Cannot be properly preserved by the Association.
7. Duplicates one or more objects in the collections that are of higher quality and does not serve an alternative use or research purpose.
8. The artifact can be exchanged with another institution or individual in return for an object or objects of greater significance to the collection.
9. The artifact is subject to repatriation under the provisions of the Native American Graves Protection and Repatriation Act.

C. **Deaccession Proposals and Decisions:**

1. Curators may propose the deaccession of objects that meet one or more of the deaccession criteria listed above.
2. The Vice President and Chief Curator submits a deaccession proposal for each item to the President and CEO. The proposal contains the following information: date of proposal; accession number of object; name and brief description of object; name and address of source; date of acquisition; reason for deaccession; limiting conditions agreed to at the time of acquisition; reasons for accepting limiting

conditions; book value, insurance value, and estimated market value; proposed method of disposal and agent.

3. The President and CEO will reply in writing, approving or disapproving and designating the means of disposal.
4. The President and CEO will submit each proposed deaccession to the Museum Committee of the Board. Objects that pose a hazard to the safety of visitors, staff or the collections may be approved for deaccession after receiving verbal approval from the Executive Committee. All deaccessions will be reported in writing at the next meeting of the Board of Trustees.

a. Deaccession requires the levels of approval indicated below:

- i. Objects valued up to and including \$50,000.00: Museum Committee of the Board of Trustees.
- ii. Objects valued more than \$50,000.00: Executive Committee or the Board of Trustees.

#### **D. Disposal of Deaccessioned Objects:**

1. Deaccessioned objects shall not be given, sold, or otherwise transferred, publicly or privately, to employees, officers or board members of the Association or The Farmers' Museum, Inc., or to their immediate families or representatives.
2. Disposal of deaccessioned objects is solely for the advancement of the Association's mission. Proceeds from the sale of collections are to be used only for acquisition of collections objects. All proceeds resulting from the deaccession of objects from the Association's collections shall be deposited to the Acquisitions Fund.
3. The President and CEO will choose an appropriate method of disposal for each deaccessioned object. Deaccessioned objects may be:
  - a) sold at auction, by open or sealed bid;
  - b) sold through private negotiation;
  - c) exchanged for objects that meet the Association's acquisition criteria and have been approved for acquisition by the proper authority;
  - d) given or sold to another museum;

- e) transferred to the *Teaching Collection*;
- f) destroyed if its condition **so** warrants;
- g) repatriated under the provisions of the Native American Graves Protection and Repatriation Act.

**E. Deaccession Records:**

1. The Registrar will maintain a deaccession log as well as a permanent file on each deaccessioned object.
2. The deaccession files should include copies of all acquisition and cataloging records on each deaccessioned object, as well as a copy of the deaccession proposal, and records of the approval of the deaccession by the President and CEO and the Board of Trustees, the disposal of the object and any funds received from the disposal of the object.

VI. **Loans.**

A. **Incoming:** The Association may borrow objects for exhibitions, education programs or study that fulfill its Mission and Charter Purposes.

1. The Association will examine the relationship of potential lenders to determine if there are potential conflicts of interest, or the appearance of such conflicts. The Association will take steps to avoid real or perceived conflicts of interest associated with borrowed objects.
2. The Association will not accept any commission or fee from the sale of objects borrowed for exhibition, unless such exhibition was explicitly organized for the sale of those objects.
3. The Association retains full decision-making authority over the content and presentation of exhibitions, but may consult with lenders on the significance of borrowed objects in the exhibition.
4. The Association shall afford borrowed objects the same care and security given its own collections. Care for borrowed objects is the responsibility of the Curatorial department.
5. All loans shall be for a specified period of time, not to exceed one year without review and renewal. The Association will not retain borrowed objects in long-term storage.

B. **Procedures:**

1. Curators may submit incoming loan proposals to the Collections Advisory Committee. Such proposals should be made as far in advance as possible. Negotiations for borrowing by the Association must be completed and approved by the Vice President and Chief Curator at least 60 days before the objects arrive at the Association.
2. Upon approval of the loan, the Registrar will complete and execute all necessary forms, arrange insurance coverage, and register all incoming and outgoing objects. The Registrar will supervise packing and transport of all artifacts. The Registrar will file loan records in a transaction file.
3. Contracts for borrowed objects will be executed on the Association's incoming loan agreement form,

unless the lending institution requires use of its loan form.

**C. Outgoing:** The Association collects objects to fulfill its Mission and Charter Purposes. The Association may make its collections available on loan for legitimate educational purposes. Collections will be loaned only to qualified museums, educational or other institutions, to qualified conservators, or to individuals or corporations engaged by the Association to produce replicas or adaptations of collections objects. Loans will be approved only if arrangements have been made for the safe custody, exhibition and handling of the collection item(s).

1. Objects shall be considered for loan only if all of the following conditions are met:
  - a. The object is not currently on exhibition and will not be needed for exhibition or educational purposes during the proposed loan period. Objects of particular rarity or importance to the Association's collections may be loaned only under exceptional circumstances.
  - b. The object is in stable condition and will not be damaged by shipment, exhibition or any other educational use proposed by the borrower.
  - c. The object is not used for purposes other than static exhibition or study unless approval for other uses is recommended by the responsible curator and approved by the Vice President and Chief Curator and the President and CEO.
  - d. The borrowing institution provides proof of insurance coverage and its ability to safeguard the object while in transit and during exhibition or other approved use, in accord with acceptable professional museum standards. Loan requests should be accompanied by a completed facilities report.
  - e. The object has been properly recorded and documented by the Association's staff and bears an identification number.
  - f. A condition report is prepared prior to the loan and a copy accompanies the object to the borrower.
  - g. The borrowing institution agrees to promptly report any changes in stability, condition or use to the Association's staff for assessment and treatment.
  - h. All loans shall be for a specified period of time, not to exceed one year without review and renewal.

2. **Fees:** The Association may charge borrowers a fee for each collections object loaned, on a fee schedule to be approved by the President and CEO and the Board of Trustees.
3. **Procedures:**
  - a. A loan request must be made in writing. It should include name, address, telephone and fax numbers, contact person of the borrowing institution, purpose and time period of the loan.
  - b. The Association's loan agreement form will be the contract document for all outgoing loans of artifacts from the collections. Loan requests are reviewed by the Collections Advisory Committee and must be approved by the Vice President and Chief Curator and the President and CEO.
  - c. A semi-annual report to the Board will be made on all loan activity.

VII. **Temporary Custody of Objects.**

Objects may be placed in the temporary custody of the Association for a period not to exceed 90 days, for the purposes of research, identification, consideration for acquisition, or evaluation for loan. Placement of an object in the temporary custody of the Association does not constitute a transfer of legal title to the Association.

All temporary deposits are subject to the conditions set forth on the reverse of the Temporary Custody Receipt, which must be signed by the owner or owner's representative before the object is delivered to the Association. Objects on temporary deposit will be stored properly and monitored. The Association will not provide storage boxes, frames or other housing for objects placed in its temporary custody. The Association will not insure objects placed in its temporary custody, nor will it catalog, or make them available to researchers.

The Registrar **will** assign a Temporary Deposit Number to objects in temporary custody. The Registrar **will** maintain a log of Temporary Deposits and indicate in the log when objects on deposit are either returned to their owners or added to the Association's collections. The Registrar **will** monitor the location of objects in the temporary custody of the Association.

VIII. **Preservation of Collections.**

All objects in the Association's documentary collections are subject to the current standards of professional care. To ensure consistency, the Curator of Collections and the Conservator, with significant input from curatorial staff, will issue general guidelines for the care of the collections. It is the responsibility of all collections staff to inform interns, volunteers, researchers, consultants, and vendors with whom they work about these policies, procedures, and guidelines, and ensure that they are followed.

Conservation action may only be taken by trained, professional conservators or other qualified individuals with guidance from the staff Conservator if required. Any treatment must respect the integrity of the object. Conservation treatment of the fabric of an object must include earlier repairs and modifications which, after examination and research, are found to be historically significant. Any new material added to the object must be minimal and must be compatible with the future welfare of the object. No action may be taken without a thorough technical examination of the object and a written proposal of treatment listing all possible treatment options. Each treatment proposal must be approved by the Vice President and Chief Curator . Once treatment is undertaken, the conservator must provide a written report of all conservation actions that will be maintained in the object's Accession File and made available to researchers and scholars upon request. Objects on loan to or from the Association will not be repaired, cleaned or otherwise treated without written permission from the owner of the objects.

IX. **Access to Collections and Collections Information.**

The Association supports research using its collections and collections documentation, subject to any existing legal limitations and limits on the availability of staff and resources.

In keeping with the Association's established security and curatorial practices, and in the interest of protecting the Association and its staff from liability for damage or injury, the Association's collections storage areas are closed to the general public. The President and CEO and Vice President and Chief Curator will establish procedures for access to the collections storage areas, which will be monitored and documented by the Curator of Collections.

Collections staff will work with researchers who wish to access the Association's collections and collections documentation and may also conduct in-house research for the purposes of curating exhibitions, producing exhibition and collections catalogs, and documenting collections. In providing physical access to collections, priority will be given to the needs of the Association's curatorial and exhibition departments and to the faculty and students of the Cooperstown Graduate Program.

During normal operating hours, the collections shall be accessible for legitimate research and study by responsible individuals, subject to procedures necessary to safeguard the objects and to restrictions imposed by limitations of space and facilities, exhibition requirements, and availability of appropriate curatorial staff.

Collections personnel are responsible for handling requests for access to collections and collections documentation under their direct supervision.

The Association expects that all researchers who make use of collections will adhere to any legal or ethical restrictions on research imposed by the Association, and that they will operate in accordance with the generally accepted ethical standards of the field in which they are working.

The Association respects the traditions of Native American Tribes and Canadian First Nations and recognizes the needs of their representatives for access to the American Indian Art collections.

The Association may make collections data and images available for research and publication in print and electronic media, in accordance with procedures established by the staff and approved by the Vice President and Chief Curator and the President and CEO.

- X. **Risk Management and Security.**
- A. The Association meets its preservation mission preservation through a program of risk management, which includes, **but is not limited to**, reducing risks to the collection, providing on-site security and retaining insurance policies against loss or damage to the collections.
  - B. The Association retains fine arts insurance to provide for replacement or restoration of significant collections in the event of damage or loss. The President and CEO has the authority to contract for insurance and to authorize the degree of coverage for the Association's collections objects as well as objects on loan to the Association.
  - C. Insurance values will be based on the fair market value of the object as determined by the Association's curatorial staff.
  - D. If Association staff cannot provide an accurate insurance value or if the period of an outgoing loan is greater than one year, a professional outside appraisal may be required. For outgoing loans, the borrower may be charged for an outside appraisal.
  - E. The Registrar will maintain records of the book value of each object when accessioned, the current replacement value and the insurance value of each object. These records will indicate the date of each change in value and the staff member responsible for the change.
  - F. The Collections and Security staffs are responsible for monitoring the Association's exhibition and storage areas on a routine basis to ensure the safest possible environment for collections and loaned objects.
  - G. The Curatorial and Security departments ensure that the Association's Disaster Preparedness and Response Plan provides for the safety of the museum collections.
  - H. Association staff must report damage to or loss of any object, as soon as discovered, to the President and CEO and the Chief of Security, who will notify the Curator of Collections and relevant staff. The President and CEO will provide appropriate information to police, other appropriate agencies, and the Board.
  - I. The Registrar will maintain all records relating to the investigation of missing or stolen objects. Duplicates of these records will be kept in the President and CEO's office.
  - J. The Association shall conduct systematic inventories of its collections on a five-year cycle with annual spot checks.

XI. **Collections Records.**

- A. The Association's staff **will** create and maintain documentation for all collections. These records establish legal title to collections, identify collections **objects** and their provenance as fully as possible, and track the location of collections objects.
- B. The Registrar is responsible for creating and maintaining records of accessions, deaccessions, registered *Teaching* objects and loans. Accessions will be recorded in accession number order in a permanent Accession Register.
- C. The Curator of Collections is responsible for creating and maintaining catalog records for all accessioned *Documentary* objects and all registered *Teaching* objects.
- D. The primary purpose of collections records is control and documentation of the collections. Therefore, these records should provide at least the following information:
  - 1. Object Name.
  - 2. Title, if applicable.
  - 3. Identifying description of object.
  - 4. Assigned number.
  - 5. Other identifying marks.
  - 6. Legal status of object.
  - 7. Condition of object.
  - 8. Location of object.
- E. The Curator of Collections will ensure that duplicate copies of accession, catalog, loan and deaccession records are maintained in a secure, off-site storage area.
- F. Records access is subject to applicable public law. Collections staff are responsible for controlling and documenting access to collections records under their direct supervision. The following items of information are considered privileged:
  - 1. Addresses of donors and lenders.
  - 2. Location of objects.
  - 3. Valuation of objects.
  - 4. Identity of donors and lenders, if anonymity is requested.
  - 5. Information that is restricted intellectual property.

- XII. **Monitoring and Compliance.**
- A. The Vice President and Chief Curator monitors compliance with this policy and reports lack of compliance to the President and CEO.
  - B. Upon adoption, all staff and board members will receive a copy of this policy.
  - C. All new staff and board members will receive a copy of this policy as part of their orientation to the Association.

XIII. **Policy Review.**

The Vice President and Chief Curator initiates review of the Museum Collections Management Policy by the Board of Trustees and staff of the Association. Review will occur once every five years or more frequently if deemed necessary by the President and Chief Executive Officer, the Vice President and Chief Curator, or the Museum Committee of the Board of Trustees.

XIV. **Definitions.**

*Accession:* an object or group of objects obtained at one time from a single source.

*Accessioning:* the formal process used to accept and record an artifact as a collections object.

*Acquisition:* the discovery, preliminary evaluation, negotiation for, taking custody of, taking title to, and acknowledging receipt of materials and objects; or negotiating for and recording information about borrowed objects.

*Book value:* the initial monetary value assigned to a collections object at the time of acquisition.

*Collections object:* an item that has been or is in the process of being accessioned into the collections.

*Deaccessioning:* the process used to remove an object from the *Documentary Collection* or to document the reasons for involuntary removal.

*Disposal:* The act of physically removing an object from the museum collection. See also: *deaccessioning*.

*Documentary Collection:* consists of original, rare, and often irreplaceable artifacts to be preserved for future generations.

*Insurance Value:* the current monetary value assigned to a collections object for insurance purposes.

*Inventory:* a) an itemized listing of collections objects that identifies the current physical location of each object; b) the process of physically locating all or a subset of objects for which the museum is responsible.

*Loans:* temporary assignments of collections objects from the museum or temporary assignments of similar objects to the museum for stated museum purposes, such as exhibition and research. These assignments do not involve a change in ownership.

*Objects placed in the custody of the museum:* items that are not owned by the museum but are left temporarily in the museum for other than loan purposes, such as attribution, identification, or examination for possible gift or purchase.

*Provenance:* a history of ownership of an object that can be documented through written records and/or oral tradition.

*Registering:* the assignment of a tracking number to an object in the *Teaching Collection*.

*Registration:* The process of developing and maintaining an immediate, brief, and permanent means of identifying an object for which the institution has permanently or temporarily assumed responsibility.

*Replacement value:* the cost of acquiring an object similar or identical to a given collections object.

*Teaching Collection:* consists of facsimile reproductions, adaptations, modern reproductions, restorations and some period artifacts (if duplicated in the *Documentary Collection* or not of sufficient artistic or historical significance for the *Documentary Collection*).

## **Bibliography**

American Association of Museums, “The Accreditation Commission’s Expectations Regarding Collections Stewardship,” 2001.

American Association of Museums, “Guidelines on Exhibiting Borrowed Objects,” 2002.

American Association of Museums Technical Information Service, “Writing a Collections Management Policy,” 2000.

Buck, Rebecca, and Jean A. Gilmore, **The New Museum Registration Methods**, 1998.

Malaro, Marie C., **A Legal Primer on Managing Museum Collections**, 2<sup>nd</sup> ed., 1998.

New York State Historical Association, **Acquisition and Deaccession Policy**, 1992.

New York State Historical Association and The Farmers’ Museum, **Draft Collections Management Policy**, 1995 (not adopted).

New York State Historical Association, **Collections Management Policy**, 2002.

New York State Museum Chartering Program, “A Sample Collections Management Policy,” 1999.

(See <http://www.nysm.nysed.gov/charter/collections.html> )

United Nations Educational, Scientific and Cultural Organization, **Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property**, 1970.

Collections Management Policies and other policy statements of the following museums:

Adirondack Museum, Blue Mountain Lake, NY.

Historical Center for the Health Sciences, Ann Arbor, MI.

Kelsey Museum of Archaeology, Ann Arbor, MI.

MIT Museum, Cambridge, MA.

Museum of Texas Tech University, Lubbock, TX.

Mystic Seaport Museum, Mystic, CT.

Nebraska State Historical Society, Lincoln, NE.

North Carolina Maritime Museum, Beaufort, NC.

Nova Scotia Museum, Halifax, NS.

Wisconsin Historical Society, Madison, WI.  
Yale Peabody Museum, New Haven, CT.