

MONTEREY MUSEUM OF ART ACQUISITIONS AND COLLECTIONS MANAGEMENT POLICY

I. Vision

The Monterey Museum of Art is a celebrated center where art and community intersect.
Adopted by the Board of Trustees in November 2014

II. Mission Statement

The Monterey Museum of Art expands a passion for the visual arts and inspires appreciation of California art—past, present, and future.
Adopted by the Board of Trustees in November 2014

III. Purpose of the Acquisitions and Collections Management Policy

The Monterey Museum of Art's Acquisitions and Collections Management Policy was created by the Museum staff, with guidance from the Exhibitions and Acquisitions Committee (henceforth EAC). The EAC is composed of members of the Board of Trustees (henceforth BOT) and community representatives with particular knowledge of the arts. In accordance with the guidelines of the American Alliance of Museums (AAM) and the Associations of Art Museum Directors (AAMD), the responsibility for the Museum's collections rests with the BOT. The professional staff of the Museum oversees the implementation of BOT approved policies, and is charged with adhering to the principles and practices of the policy.

The Policy is intended to document the basic principles that guide the development and care of the Museum's collections and their adherence to the mission and collection criteria described by professional museum standards.

Through this Acquisitions and Collections Management Policy, the Museum ensures that:

- A. its collections are properly documented, catalogued, protected and conserved, and be accompanied by valid legal title;
- B. its collections represent the identity of the museum and honor the Museum's mission, and legacy of the past and present;
- C. its collections are rotated and available for the significant exhibitions, education, and research;
- D. acquisition, deaccession, and loan activities are conducted in a manner that conform to the Museum's mission, comply with applicable law, and ethical standards. All objects shall be acquired within the context of enriching the Museum's existing collections. The only exception shall be material donated without restriction and with the explicit understanding that it may be sold or traded in order to provide funds for acquisitions.

IV. The Role of Collections

The Monterey Museum of Art is a non-profit organization responsible for collecting, preserving and exhibiting artworks that define the Museum's mission and identity, and drive all programmatic activity.

The Museum collects significant works of art created by California artists, past and present; and by artists or movements associated with California culture and connect with the history of the Monterey region.

Any artwork or artist of national or international importance with a significant value might be considered for the enrichment of the collection and the community at large.

V. Acquisitions to the Permanent Collection

A. General Principles

Acquisitions to the Permanent Collection will be in accordance with the Museum's purposes as expressed in its Articles of Incorporation and By-Laws. Works of art may be added to the collection by means of gift, promised gift, bequest, purchase or exchange. To secure works of art for the Permanent Collection, the Curator makes recommendations to the Executive Director and both together present these recommendations to the EAC and BOT for final approval. They may decline gifts outright or accept acquisitions pending review of the EAC and approval by the BOT.

B. Guidelines for Acceptance

Each work(s) of art considered for the Permanent Collection should:

1. further the Museum's purpose as outlined in the Mission Statement and Vision, support areas as outlined in the scope of the Permanent Collection Concentration;
2. be transferred with clear title, in writing;
3. be free of any restrictions that would inhibit its use or disposition. Exceptions may be made by the Executive Director with input from the Curator, BOT, and legal counsel, if necessary;
4. be neither stolen nor illegally imported into the United States. (See AAMD/UNESCO Guidelines on Restitution and Cultural Property);
5. be accepted with the understanding that the Museum will have resources identified to assume the expense of cataloguing, conserving and preserving the work(s) of art;
6. avoid duplicating work(s) of arts already in the Permanent Collections, unless there is a specific reason to do so.

C. Collection Criteria

The following Collection Criteria are used to evaluate possible accessions of artwork to or de-accessions of artwork from the permanent collection:

1. Is the artist or artwork associated with California or contribute to the historical connection in our region?
2. Is this artwork created by a California artist?
3. Does this artist or artwork have international importance or significant value that would enrich the collection?
4. Was this artwork created from the 19th century to the present?
5. Would this artwork belong to a genre that the Museum actively collects?
6. Is this artist or artwork a collection priority?
7. Does this artwork represent a high quality or primary example of the artist's style?
8. Does this artwork have significant conservation needs or storage costs?
9. Is this artwork unrestricted?
10. Would this artwork be accepted with the intent to sell and generate funds to support future acquisitions or collection care?

D. Provenance

The Curator recommending an acquisition or loan must consider the work's provenance and make all reasonable inquiries to determine that the Museum can obtain clear title if a purchase, gift or bequest is contemplated or that a proposed lender has clear title at the time the loan is made.

1. Provenance Guidelines for all Acquisitions

Museum staff shall research the provenance of a work of art prior to acquisition. Such research should include, but is not necessarily limited to, determining:

- a. the ownership history of the work of art;
- b. the countries in which the work of art has been located and when;
- c. the exhibition history of the work of art, if any;
- d. the publication history of the work of art, if any;

- e. whether any claims to ownership of the work of art have been made;
- f. the circumstances under which the work of art is being offered to the Museum.

For all acquisitions, Museum staff should make a reasonable effort to obtain accurate written documentation with the respect to the history of the work of art, including import and export documents. Museum staff shall request that the sellers, donors, and their representatives provide all available information and documentation, as well as appropriate warranties regarding the origins and provenance of a work of art offered for acquisition.

2. Disclosure and Dissemination of Information

- a. For significant acquisitions, Museum staff shall strive to publish, in print or electronic form, an image (or representative images in the case of large groups of objects), and relevant provenance information, which will thus be readily available.

3. Legal Considerations

- a. The Museum must comply with all applicable local, state, and federal U.S. laws, most notably those governing ownership and title, import, and other issues critical to acquisition decisions. The Museum staff and Trustees may need to seek legal advice from outside counsel with regard to specific acquisitions.

4. Nazi/World War II Era

- a. The Museum will be guided by the Report of the AAMD Task Force on the Spoliation of Art during the Nazi/World War II Era (1933-1945) and the AAM Guidelines Concerning the Unlawful Appropriation of Objects During the Nazi Era.

E. Acquisition of Archaeological Materials and Ancient Art

Although the museum does not actively collect in these areas, should the collection focus change, the following criteria will apply.

1. Principles relating to the Acquisition of Archaeological Materials and Ancient Art

- a. The Museum is committed to the responsible acquisition of archaeological materials and ancient art.
- b. The Museum believes that the artistic achievements of all civilizations should be represented in art museums. The interests of the public are served by art museums around the world working to preserve and interpret our shared cultural heritage.

- c. The Museum deplors the illicit and unscientific excavation of archaeological materials and ancient art from archaeological sites, the destruction or defacing of ancient monuments, and the theft of works of art from individuals, museums, or other repositories.
- d. The Museum is committed to the principle that all collecting be done according to the highest standards of ethical and professional practice.
- e. The Museum recognizes that some works of art for which provenance information is incomplete or unobtainable may deserve to be publicly displayed, preserved, studied, and published because of their rarity, importance, and aesthetic merit. The Museum affirms that art museums have an obligation with respect to such works of art, which in the absence of any breach of law or of these Principles may in some cases be acquired and made accessible not only to the public and to scholars but to potential claimants as well.
- f. The Museum recognizes that acquisition decisions are legally and ethically complex and require weighing many legitimate interests and priorities that may at times conflict.

2. 1970 UNESCO Convention

- a. In recognition of the November 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import and Export and Transfer of Ownership of Cultural Property, the Museum shall not acquire any archaeological material or work of ancient art known to have been “stolen from a museum, or a religious, or secular public monument or similar institution” (Article 7b of the Convention). In addition, the Museum shall not acquire any archaeological material or work of ancient art known to have been part of an official archaeological excavation and removed in contravention of the laws of the country of origin.
- b. The Museum shall not acquire any such works of art as described above that were removed after 1970.

3. Incomplete Provenance

Even after rigorous research, it may not be possible to obtain sufficient information on the recent history of a proposed acquisition to determine securely whether the acquisition would comply with applicable law and the professional law and the Guidelines in Section V.B above. In such cases, the Museum shall use professional judgment in determining whether to proceed with the acquisition.

4. Information Obtained Subsequent to Acquisition

If the Museum gains information subsequent to acquisition that establishes another party’s claim to a work of art acquired after 1970, even though this claim may not be enforceable under US law, the Museum shall seek an equitable

resolution with the other party. The Museum will consider the following options: transfer or sale of the work of art to the claimant; payment to the claimant; loan or exchange of the work of art; or retention of the work of art.

F. Gifts or Bequests

Preliminary evaluation of gifts offered to the Museum is made by the Curator in consultation with the Executive Director. Staff may confer with Chair of the EAC of the BOT regarding the recommendation. The Registrar will review prior to presentation to the EAC to assure the offer conforms to the guidelines of acceptance. Should the work not meet these criteria, or require high attendant costs (i.e. conservation, or unusual storage requirements), the Curatorial staff may decline the offer. The Curatorial staff will present all recommendations to the Executive Director and then the EAC. This committee will decide to accept or decline the gift, noting their rationale in the meeting minutes. Their recommendation will then be taken to the full BOT for final approval. When scheduling does not permit review by EAC and the BOT, as in end-of-year gifts for example, the Executive Director may accept unrestricted gifts, including gifts to the Permanent Collection, on behalf of the Museum. A list of such gifts will be presented at the next EAC and BOT meetings.

Bequests will be considered for acquisition in the same manner as gifts. The Museum reserves the right to refuse bequeathed objects or collections that do not meet the criteria for acquisition or the scope of collections outlined in this policy.

Once an offer is accepted and approved by the EAC and BOT, a *Deed of Gift* form is completed and sent, with a letter of acknowledgment, to the donor. Once the signed/dated *Deed of Gift* form has been returned from the donor, and countersigned by the Executive Director, the Registrar assigns an accession number and enters it in the Museum's records. One copy of the completed *Deed of Gift* form is sent to the donor with a thank you letter from the Executive Director. The Registrar forwards a copy of the thank you letter to the Development office for their records.

G. Purchases

Acquisition purchases are made with funds identified and held within the Museum's operating budget or within restricted fund accounts. If the work(s) falls within areas of Permanent Collection concentration and priorities, the Executive Director and Curator will present a formal recommendation to the EAC, which will then be presented to the BOT. When a purchase at auction is contemplated, the EAC may increase the discretionary limit granted to the Executive Director or Curator after review of the potential acquisition.

In cases where acquisition funds are not available in the Museum's operating or restricted funds, the Executive Director and/or Curator may request funds from a private donor or one or more of the Museum's auxiliary organizations. The Executive Director and/or Curator will then present the potential purchase to the EAC and will present the recommended purchase and funding strategy to the BOT for approval.

Once a purchase has been finalized and payment issued, the work(s) of art is assigned an accession number by the Registrar and entered in the Museum records. A *Deed of Purchase* form is completed, accompanied by a copy of the Monterey Museum of Art's check issued for payment and a copy of the bill of sale. Copies of these are then filed with the Registrar, Finance, and Development Offices.

H. Establishing the Value of Accessioned Work(s) of Art

To meet the requirement of yearly financial audits, a fair market value is required when the object is accessioned. A value for insurance purposes will be determined by the Curatorial Department and entered in the Museum records and electronic database. For objects valued over \$100,000 two independent appraisals will be recommended. When the value of a work is believed to exceed \$100,000 and not accompanied by a formal appraisal, the Curatorial Department will assign an estimated value for insurance purposes. An explanation of how this figure was determined shall also be provided on this form. For acquisition purchases, the declared value is determined by the purchase price (including dealer or artist discounts) plus related fees, as recorded on the bill of sale and *Deed of Purchase* form. The value of a gift may be determined by an outside appraisal supplied by the donor. Appraisals of donations to the Monterey Museum of Art may not be made by the Museum's staff. The legal responsibility for furnishing an appraisal to the IRS rests with the donor regarding his/her donation. The Museum may agree to pay for the appraisal of any donated work(s) as determined on a case-by-case basis by the Executive Director with consultation with the Curatorial Department and with the approval by the EAC.

VI. Deaccessioning

Deaccessioning is the process of permanently removing an object from the Museum's collections. The Museum reserves the right to edit its collection. The Museum periodically undertakes deaccessioning, in order to strengthen the permanent collections, maintain adequate safe storage space, and keep the integrity of the Museum's mission.

A. Guidelines for Deaccessioning

1. The object falls outside the areas of Permanent Collection concentration and priorities.
2. The object duplicates a superior example in the Permanent Collection.
3. The object is in irreparable condition or is of poor quality.
4. The Museum has no legitimate claim to ownership of the object (for example, if it was imported in violation of applicable state and U.S. federal laws).
5. The authenticity or attribution of the object is determined to be false or fraudulent, or the object lacks sufficient aesthetic merit or art-historical importance to merit retention. A forgery shall be so marked indelibly before

disposal to prevent further deceit and shall not be falsely represented in the case of disposal by sale.

6. The physical condition of the object is such that restoration is impossible or would render the object over 50% non-original material, or the cost would exceed 25% of the restored value.
7. The work(s) under consideration cannot be deaccessioned for at least three years after its acceptance into the Permanent Collection. Determination as to whether or not to return the object to the art market will be made on a case-by-case basis. The Museum shall honor prior legal restrictions attached to the gift or bequest of any work of art. In addition, requests which do not impose any legal obligation accompanying the bequest or gift of any work of art will be respected to the extent feasible, unless modified by the donor, or if the donor is not living, the donor's heirs or legal representatives.

B. Inventory

A thorough review of each area of the Museum's collection should be conducted by the Curator. The primary rationale for this review is to identify works that, for a variety of reasons, are considered by the Curator to be no longer pertinent to the Permanent Collection. Potential candidates for deaccession from the Permanent Collection will be identified by the Curator, reviewed by the Executive Director and presented to the EAC for recommendation to the BOT. Final approval for any deaccession action rests with the BOT. The Curator will compile a list that includes sufficient information identifying each work and justifying deaccession recommendation. The services of an outside curatorial consultant to evaluate recommended deaccessions may be engaged by the Museum. Appraisals for works valued for over \$50,000 must be secured by a certified appraiser.

C. Public Disclosure

When an object(s) is deaccessioned, it should be disposed or transitioned out as property of the Monterey Museum of Art. It may be disposed of anonymously, if there are compelling reasons to do so. Clear ownership shall be confirmed for any object considered for deaccession. When a work(s) is considered for deaccession, all reasonable effort will be made to notify the donor or the donor's heirs. In the case of works by living artists, regard will be given to notifying the artist.

D. Transition and Disposal

The Museum may donate, exchange, or sell a deaccessioned object to another museum, library, or educational institution, provided the recipient intends to use the object to further its mission. Deaccessioned works designated for sale shall be sold either at a publicly advertised auction, or by competitive bids placed by established dealers. For all works(s) sold out of the collection preference shall be given to sale by public auction. No private transactions shall be allowed with regard to object disposal or sale. When an object has deteriorated beyond repair, is infested beyond the control of an exterminator, or contains harmful materials,

the object may be destroyed in presence of two witnesses with the action documented for the Museum's file.

No Trustee, Officer, employee, volunteer or family member of such individuals may purchase deaccessioned works of art directly from the Museum or at auction if consigned by the Museum.

E. Documentation

A permanent record of all deaccessioned objects shall be maintained, including photographs, catalogue records, and the date and nature of the disposition. A record of the current location shall be maintained for objects designated for deaccession, but not yet sold. If an object proposed for deaccession is found to have been given or sold to the Monterey Museum of Art by a person or persons without clear title, the staff will present all information to the EAC and BOT. The BOT will resolve the issue on a case-by-case basis.

F. Funds

Funds realized by the sale of works of art from the Permanent Collection shall be placed in a restricted Acquisitions Fund and used solely for the purpose of acquiring other works of art. If a deaccessioned work was acquired as a memorial or in honor of an individual or family, the work(s) subsequently acquired with the proceeds of that sale shall bear the original memorial acknowledgment. Artworks not accessioned into the Permanent Collection may be sold to provide funds for collection care.

VII. Care of the Collection

The Museum has a responsibility to provide care for the works of art entrusted to them. The Museum is obligated to know the location of each work in the Permanent Collection and on loan at any given time. Periodic inventories will be conducted by the curatorial and registration staff. The Registrar will monitor any movement of objects, providing records of such movement and overseeing packing and transportation. The Museum will take all reasonable precautions to prevent theft, vandalism, fire, flood, and other loss or damage to property entrusted in its care. The Registrar and Curator take responsibility for monitoring the Permanent Collection against damage or theft. An Emergency and Disaster Recovery Plan will be maintained in case of widespread damage to the Museums, and periodically reviewed and updated by the Registrar. The Museum recognizes that the safety of staff and public takes precedence over the Museum's properties, including the permanent collections.

A. Environmental Monitoring & Control

The Museum will strive to maintain the collections in a monitored environment with proper temperature, relative humidity, light, and air quality for preservation.

Primary responsibility for monitoring and controlling the environment of objects falls with the Curatorial and Facilities Departments.

B. Conservation

The Museum is committed to providing resources for conservation of the collections, as deemed necessary. Only the Curator, Registrar, and conservators engaged by the Museum may examine objects and make recommendations for their routine cleaning and conservation. Only trained conservators may treat objects.

C. Sampling and Destructive Analysis Policy

The Museum supports the use of its Permanent Collection in the course of scientific research and recognizes that sampling and destructive analysis may sometimes be required. Sampling and destructive analysis is the permanent alteration, removal, and/or destruction of part or all of an object in the course of scientific research. Some situations which require such processes may include carbon-14 and thermo luminescence dating, pre-cleaning testing of solvents, cross-sections and thin sections, and the preparation of light-stage microscope slides. As these require the permanent loss of a part of a work of art, however small, they should always be documented in the object record to show what was done along with the test results. Objects selected to destructive sampling are not considered to have been deaccessioned.

The researcher must seek permission, in writing, from the Curator to perform the sampling/destructive analysis. The Curator will evaluate the request, routing it to the Executive Director and Registrar with a recommendation. Researchers must complete a *Permission to Perform Sampling/Destructive Analysis* form which details the type of research done and requires the Museum to be informed of results and properly credited in all publications. The policy applies only to outside researchers and does not apply to any required sampling done in the course of routine conservation.

VIII. Collection Documentation and Records

The Museum shall maintain records pertaining to works of art entering or leaving the Museum's permanent or temporary custody. The Registrar will maintain documentation of the legal status of materials within the permanent collections or on loan to/from the collection. Records of all objects in the permanent collection should include legal ownership or possession by the Museum. Records will be completed in a timely fashion, housed in a secure location with limited access, and physically preserved by proper handling and storage methods. The Registrar shall provide collection information to other Museum departments as appropriate. The following records shall be maintained:

- A. Temporary Incoming/Outgoing Object Receipts
- B. Transfer of Title
- C. Deeds of Gift
- D. Object Purchase records

- E. Bequest documentation
- F. Exchange or donation agreements
- G. Deaccession documentation
- H. Accession and catalogue records
- I. Collection files containing correspondence, photographs, and research information
- J. Loan agreements
- K. Insurance records
- L. Appraisals
- M. IRS 8283 Forms
- N. Inventory worksheets
- O. Condition reports
- P. Location and storage assignment records
- Q. Exhibition records

The Registrar assigns the object a unique number (either accession or loan number) that is recorded in the Museum's collection records and the electronic database. The object is marked in an appropriate manner with the accession or loan number that links the object to its corresponding records. All records and research materials pertaining to an object are marked with its unique accession or loan number.

IX. Insurance

The Museum has concentrated on limiting physical risks to the Permanent Collection while on the Museum's premises through preventative measures such as employing professional handling standards, and providing proper storage, fire and security systems. The Permanent Collection and loan collection shall be insured at all times under a wall-to-wall fine arts policy as supplied by a contractual underwriter. The underwriter and policy will be recommended by the Curatorial Department and approved by the Executive Director. The criteria will be determined by the costs, extent of coverage, policy stipulations, and service.

X. Access to the Collections

The Museum is committed to making its collections accessible to the general public. Access to the collections and object documentation are made available through exhibitions, docent-guided tours, interpretative programs, and researchers by appointment.

A. Access to Objects

To maintain the continued physical integrity and safety of objects in the collections, access, beyond that of guided tours and exhibitions, is limited under controlled conditions. The Curatorial Department makes the final determination about the availability of any object. A member of the Curatorial staff must be present for an object(s) to be viewed by a non-staff member.

B. Access to Documentation

The Curatorial Department researches and catalogues the objects in the collections on an ongoing basis. The Curatorial Department has the primary responsibility to make information as accessible as possible for research and study. **Accession, deaccession, insurance and security information is available for internal use only.** The Registrar has the primary responsibility for maintaining this information.

C. Visual Resources

The Museum provides access to collection images in a variety of visual reference formats for loan, sale, or rental. The Registrar has primary responsibility for providing photographic access and establishing fees and procedures and assuring compliance with U.S. copyright law. Such conditions are subject to approval of the Curator and/or Executive Director. Requests to reproduce images from the permanent collections shall be made in writing using the *Application for Permission to Publish* form. Persons requesting permission to reproduce images from the collections will be charged a reproduction fee and are requested to provide the Museum with two copies of the publication. Representatives of non-profit institutions and others whose publications are not being sold for profit may request a waiver of the fee from the Registrar. The Museum reserves the right to decline to sell or rent its photographic images to any person or organization. Appropriate documentation of the object, along with a credit line specified by the Museum, must be included in the publication. The following criteria should be considered whenever there is a request for reproduction of an image from the Collection:

1. The need to protect the reputation of The Monterey Museum of Art
2. The need to protect the value of collection images

XI. Loans

The Monterey Museum of Art may lend works from its Permanent Collection or borrow objects from other sources for purposes of study or public exhibition. Indefinite loans may not be accepted because of limited storage and exhibition space. The Executive Director and Curatorial Department will consider on an individual basis, loans from private collectors or institutions. Loans must be formalized by written agreement between the Museum and the lender/borrower. The Registrar will maintain all loan records and monitor their disposition. A work may be accepted as a temporary loan while the Curator

considers it for acquisition. The Museum will exercise the same care of loans as it does in the safekeeping of its own property. An object placed on loan will be insured at the fair market insurance value provided by the lender. If no value is provided, the object will be insured at an amount determined by the Curatorial Department and Executive Director. Museum staff must never appraise or offer suggestions of monetary value for any materials offered for sale or donation.

A. Outgoing Loans

1. Outgoing loans from the Permanent Collection may be made only to other museums, non-profit educational organizations for educational purposes, to professional conservators, or to approved vendors that have adequate environmental protection. Collection loan requests from organizations other than those listed above shall be considered in consultation with the Curatorial Department and Executive Director and recommended to the EAC on a case-by-case basis.
2. All requests for loans from the Permanent Collection should be made in writing to the Executive Director or Curator at least six months prior to shipment. Loan requests will be recommended by the Executive Director and/or Curatorial Department to the EAC. The EAC will present a list of loan recommendations to the BOT. Objects from the Permanent Collection will be considered for loan if they are able to withstand travel, extra handling and climate changes as determined by the Registrar. The receipt of a satisfactorily completed *RC-AAM Facilities Report Form* from the borrowing institution shall be a prerequisite for loan approval. Loans for conservation require approval of the Curatorial Department and Executive Director. Loans for commercial reproduction, regardless of format or media, are approved by the Executive Director and Curatorial Department. The Monterey Museum of Art reserves the right to recall loans from its Permanent Collections at any time, if, in the judgment of the Executive Director and Curatorial Department, the requirements of the loan have not been met. If an object from the permanent collections is to be removed from the Museum's premises temporarily, such as for photography, it shall be accompanied by a member of the Curatorial Department.
3. The Curator and the Registrar have primary responsibility for the safety of objects lent from the Permanent Collections.
4. The requesting institution must agree to observe the Museum guidelines governing loans, which include copyright, insurance, packing, handling, and transportation responsibilities as stipulated in the Museum's standard loan agreement.
5. Institutions requesting a loan from the Permanent Collection will be subject to a fee reflective of expenses incurred to prepare the piece for travel. This fee may be reduced or waived at the discretion of the Executive Director.
6. Objects lent must be returned to the Museum in the same condition as received, by the termination date indicated on the Museum's standard loan

agreement. Any changes in the itinerary or dates of a traveling exhibition must be approved by the Curatorial Department.

7. All packing, handling, and transportation costs shall be born by borrower unless otherwise agreed to in writing.

B. Incoming Loans

1. Incoming loans are approved by the Executive Director and Curatorial Department.
2. The Museum retains the right to determine when, if, and for how long the work(s) borrowed will be exhibited.
3. The lender must verify that the work(s) lent are in condition to withstand ordinary strains of packing, transportation, and handling.
4. Loans will be insured by the Museum for all risks, wall-to-wall, for the fair market value as agreed between the lender and the Museum, except where insurance is expressly waived by the lender.
5. The Museum reserves the right to reproduce the work(s) lent for educational, catalogue or publicity purposes, unless specifically denied in writing by the lender.
6. The work(s) lent will be returned only to the lender indicated on the Museum standard loan agreement, or their duly authorized agent so identified by the lender in writing.
7. If the work(s) lent remains unclaimed for longer than three years past the termination date, said works(s) will become an outright, unrestricted gift to the Monterey Museum of Art, unless otherwise stated in writing by the lender.
8. No third party loans of objects borrowed by the Museum shall be made to other institutions or individuals without the express written permission of the lender and agreement from the Monterey Museum of Art.

C. Temporary Custody of Objects

Any object coming into the custody of the Monterey Museum of Art must be immediately recorded on a receipt of objects form and may be assigned a temporary number by the Registrar. The Registrar or a member of the Curatorial Department will sign the receipt of objects form for any object received at the Museum and provide a copy to the lender. Works in temporary custody will not be photographed or otherwise reproduced without the written permission of the owner, with the exception of in-house study or file photographs. If the owner is not known, the work will be handled as a deposit and may be considered as a potential gift. The Registrar will monitor deposited works in the same manner as loans. If the work(s) deposited remains unclaimed for longer than three years past the termination date, said works(s) will become an outright, unrestricted gift to the Monterey Museum of Art, unless otherwise stated in writing by the lender.

XII. Appraisals and Authentications

The Museum does not provide appraisals. Under current IRS regulations, the Museum cannot act as a qualified appraiser because of an inherent conflict of interest. The Museum may provide potential donors with a list of disinterested third party appraisers. More than one name must be given. Upon a donor's request, the Museum must provide to their designated appraiser access to the work of art, copies of images of the work or any appropriate relevant factual information in Museum files. The Museum should not make arrangements for or pay for the appraisal. The Museum should not provide opinions of authenticity.

XIII. Ethics

The Monterey Museum of Art manages its collection, both publicly and privately, according to those standards outlined in *Museum Ethics* (American Alliance of Museums, 2014) and *Professional Practices in Art Museums* (Association of Art Museum Directors, 2014).

Museum acquisitions and loans must comply with all applicable local, state, and federal U.S. laws, most notably those governing the import of works of art, such as the 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 (UNESCO), the National Stolen Property Act (NSPA), the Convention on Cultural Property Implementation Act (CCPIA), sanctions enforced by the Office of Foreign Assets Control (OFAC), and the Native American Graves Protection and Repatriation Act (NAGPRA).

A. Ethical Standards for Staff Regarding Acquisitions

Standards of professional practice must guide the staff as they purchase of works of art for the collection. The Museum shall follow ethical statements as issued by the American Alliance of Museums and the Association of Art Museum Directors. Additionally, the following principles shall apply:

1. No staff member of the Monterey Museum of Art may be commercially involved in the art trade. Staff members cannot be commercial art dealers, buying or selling works of art for profit. Staff members cannot officially authenticate or appraise works of art. The Staff may, under certain strictly controlled circumstances and with approval by the Executive Director, locate and recommend works of art for purchase by collectors.
2. Staff members who collect works of art of the same general type also collected by the Museum must inform the Executive Director of their collecting activity. Staff members must give the Museum the right of first refusal on any purchases valued over \$3,000. Should the Executive Director collect works of art, he/she must inform the BOT.
3. While Staff members may donate works of art from their collection to the Museum, it is the responsibility of the Museum to make sure that no apparent conflict exists and that the donation and the appraisal of the donated object(s)

are conducted in an arms-length transaction. Just as no Staff member is permitted to purchase works from the Museum's Permanent Collection, in no case shall the Museum offer to purchase works of art from a Staff member.

Appendix I. Scope of Collections

The major areas of the permanent collection concentration are photography, prints and works on paper, and paintings from the 19th century to the present.

The Photography Collection (41%) is the largest collection ranging from 1855 to 2008 and currently has approximately 2,875 photographs. The collection encompasses multiple processes from historic albumen prints, to gelatin silver, platinum, and cibachrome; and alternative techniques such as cyanotype and acrylic on Polaroid.

The Prints (21%) and Works on Paper Collection (12%) is the second largest collection ranging from 1637 to 2010 and is comprised of European, Asian, American, and California artists. The print collection largely consists of etchings, lithographs, engravings, drypoints, woodblock, and serigraphs. The Works on Paper Collection includes watercolor, graphite, charcoal, and ink, and are mostly by California and regional artists.

The Painting Collection (9%) is the third largest collection that includes early California painting to modern and contemporary styles that tell the story of the Monterey Art Colony and the regional artistic movements that influenced California, such as the Bay Area abstract expressionists.

Smaller collection areas include Sculpture 7%, Ceramics 5%, Decorative Arts 3%, and Textiles 1%. These collections are currently under assessment.

Collection Descriptions

Photographs

The distinguished photography holdings of the Monterey Museum of Art span the history of this medium. The 19th century collection includes the works of Carleton Watkins and William Henry Jackson; Anne Brigman and Johan Hagemeyer represent the early 20th-century Pictorialist tradition. As befitting an institution situated on the scenic California Central Coast—the cradle of modern American photography—the collection emphasizes the works of the influential *f/64* group and subsequent generations of photographers who followed their path. Most notably, featured photographs include Edward and Brett Weston, Ansel Adams, Yousuf Karsh, and Imogen Cunningham, as well as Wynn Bullock and Henry Gilpin. The broader, national photographic tradition is represented by the works of Charles Sheeler, Aaron Siskind, Irving Penn, Sally Mann and Gary Winogrand, among others. The Museum has also begun expanding its photography holdings into the 21st century with the works of contemporary artists such as Angela Strassheim and Chris McCaw.

Prints and Works on Paper

The Museum's formidable collection of prints is representative of all the major processes of the medium and represents the expansive one-hundred-year history of California Society of Etchers founded in 1912-14, later renamed as the of California Society of Printmakers. The Monterey Museum of Art possesses many of the founding society artists such as Pedro Lemos, Gottardo Piazzoni, and Roi Partridge, and other regional

artists such as Phil Dyke, August Gay, Paul Whitman, Alexander Weygers, Henry Percy Gray, Henrietta Shore, Jeannette Maxfield Lewis, and Helen and Esther Bruton. Many of the California printmakers in the Museum's collection studied celebrated 19th-century Japanese master printmakers such as Katsushika Hokusai, Utagawa Kunisada, and Ando Hiroshige, which are also included in the collection.

European prints include artists Francisco Goya, Stanley William Hayter, Gino Severini, and Marc Chagall. The collection holds one of the most celebrated 20th-century Chinese artists Chang Ta-ch'ien. Postwar European prints includes Henri Matisse's *Jazz* portfolio as well as notable works by Pablo Picasso, Salvador Dalí, Joan Miro, and Jean Arp. American artists in the Prints Collection include Winslow Homer, John Taylor Arms, Edward Corbett, as well as contemporary California and non-Californian artists Alexander Calder, Robert Rauschenberg, Frank Lobdell, Ed Moses, Karl Kasten, Joseph Goldyne, Ilya Bolotowsky, Larry Rivers, James Rosenquist, Claes Oldenburg, Wayne Thiebaud, Beth Van Hoesen, and Mark Adams. The Japanese contemporary printmakers include Kiyoshi Saito, Okiie Hashimoto, Fukita Fumiaki, and Yukio Fukazawa. Representations of the Latin-American prints include David Alfaro Siqueiros, Rufino Tamayo, and Ramos Pirda.

The Works on Paper span from early to contemporary and explore mediums such as watercolor, graphite, charcoal, and ink. Early California artist associated with the region include Percy Gray, Xavier Martinez, Francis McComas, Carolyn Strobar Mytinger, John O' Shea, Raymond Dabb Yelland, James Milford Zornes, Paul Whitman, Leon K. Amyx, Esther Bruton, and James Fitzgerald. Contemporary and local artists include John Haley, Nathan Oliveira, William Theophilus Brown, David Park, Grace Hartigan, Mark Licari, Kevin Miller, and Susan Manchester.

Painting

The Museum's important collection of early California paintings celebrates the Monterey Peninsula's legacy as an influential art colony. Spanning the period from 1875 until 1945, the notable holdings include the work of early pioneers such as Jules Tavernier, Raymond Dabb Yelland, Charles Rollo Peters, Paul Dougherty, Burton Boundey, Joseph Raphael, Granville Redmond, Maynard Dixon, Armin Hansen, William Ritschel, Joseph Kleitsch, Edgar Payne, and notable Impressionists E. Charlton Fortune and Evelyn McCormick. The collection's emphasis falls on works created during the decades of the 1920s and 1930s—a period defined as California Modernism—exemplified by artists such as Gottardo Piazzoni, Francis McComas, John O'Shea, Margaret Bruton, Mary DeNeale Morgan, and Jeanette Maxfield Lewis. Important gifts from the Ritschel Memorial Trust and Mr. and Mrs. Justin Dart have solidified the Museum's standing as the major repository of the works of William F. Ritschel and Armin Hansen—two seminal artists who defined the legacy of California landscape painting.

The Monterey Museum of Art's contemporary paintings span the period from 1945 to the present and is the fastest growing collection. It includes works by painters such as George Abend, John Haley, Felix Ruvolo, and Sam Tchakalian —key figures in the San Francisco Bay Area abstract expressionism movement, as well as works by Bay Area Figurative School artists, including Roland Petersen and Joan Savo. The collection supports the local culture of artists who live and work in the immediate areas and include Alan Parker, Walter Snelgrove, S. C. Yuan, Gustavo Ramos Rivera, Barclay Ferguson,

David Ligare, Johnny Apodaca, Peter Brooks, Paul Roehl, Megan T. Walch, Amy Kaufman, Lucas Blok, Tracey Adams, Christel Dillbohner, Amy Ellingson, Andrew Schoultz, Pam Carroll, Susan Parker, Dana Hart-Stone, Andrea Johnson, Chris Winfield, Inez Storer, and many others.

The Monterey Museum of Art is currently conducting a thorough inventory and research of what has been identified in the past as an American Collection and an Asian Collection. Though some materials in the collection may be identified as congruent with such subject matter, there may not be enough materials to substantiate a collection. Many artworks in these areas are anomalies in the collection or have been identified with a collection that is no longer a current collecting emphasis. Some significant examples include works by Thomas Eakins and Childe Hassam. Others include textiles, jade and lacquer objects, *netsuke*, Chinese snuff bottles, and Yi Xing tea ware.

Appendix II: 2014 Permanent Collection Statistical Breakdown.

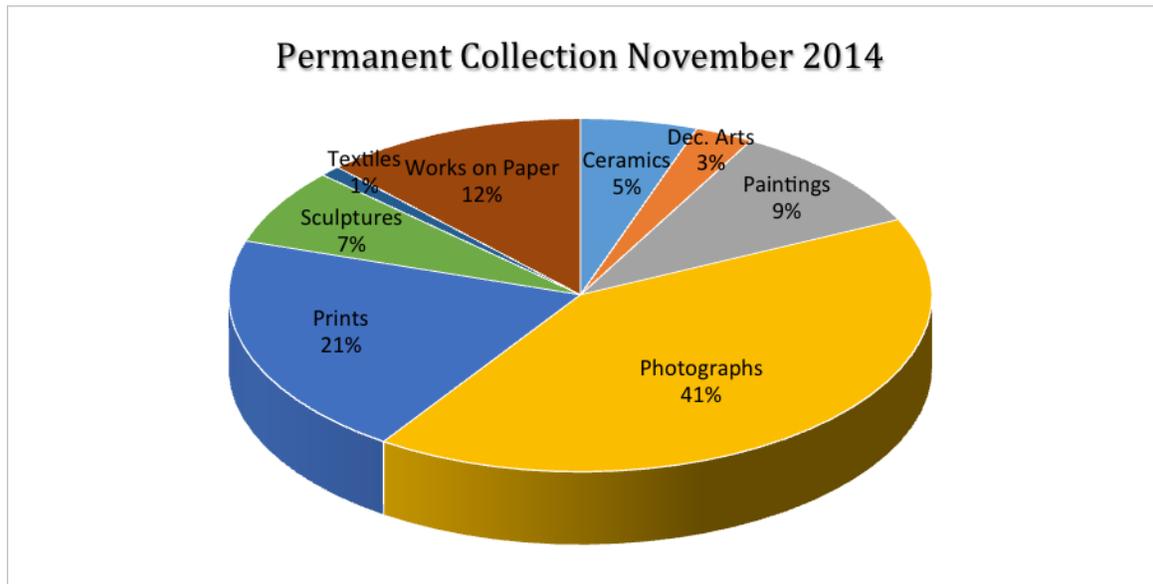
Calculations are based on 7,000 current records in the collection database.
There are approximately 10,000 objects in the collection.

Painting 9% (704)		Photography 41% (2943)		Prints 21% (1456)	
<i>Early</i>		<i>Early</i>		<i>Early</i>	
-	-	-	-	1600-1750:	4
1800-1849:	3	-	-	1750-1850:	9
1850-1899:	25	1855-1888:	183	1850-1893:	21
1900-1944:	164	1900-1944:	342	1900-1944:	385
<i>Modern to Contemporary</i>		<i>Modern to Contemporary</i>		<i>Modern to Contemporary</i>	
1945-1974:	74	1945-1974:	507	1945-1974:	229
1975-2000:	54	1975-2000:	1035	1975-2000:	138
2000-present:	25	2000-present:	25	2000-present:	2
Undated:	359	Undated:	781	Undated:	120
				Unknown:	457

Other Works on Paper 12% (862)

Drawings/Mixed Media (dates to be verified):

- Sculpture 7% (494)**
- Ceramics 5% (382)**
- Decorative Arts 3% (191)**
- Textiles 1% (69)**



- Largest collection: Photography
- Second largest: Prints and Works on Paper
- Third largest: Paintings

Artworks identified previously by Ethnicity

- American art spans over the majority of the collection of artists born in the United States and overlaps with several collection categories. This does not refer to a collection emphasis focused on all national regions, cultures, and traditions of the pre-Colonial and Colonial periods to the present.
- Asian art overlaps with other collection categories such as Ceramics, Prints, and Works on Paper. These artworks have now been absorbed by updated collections categories defined by medium. The majority of the 19th-century woodblock prints and textiles are in great need of conservation and may not be exhibited. The below pie chart is a visual and numerical analysis of what may be previously categorized as an Asian Collection. Further assessment is needed at this time to support previous claims.

