

**HOFSTRA UNIVERSITY MUSEUM**

**COLLECTION MANAGEMENT POLICY**

**Approved July 2007**

**Amended February 2008**

## **HOFSTRA UNIVERSITY MUSEUM MISSION STATEMENT**

The Hofstra University Museum is dedicated to furthering the understanding and enjoyment of the visual arts. It helps people to make deep and long-lasting connections to works of art as well as to the varied cultures from which they originate. Through its collections and exhibitions, its sculpture gardens and its interpretative programs, the Museum is committed to being a vital partner in the educational, pedagogical, and cultural life of Hofstra University students, faculty and staff, as well as residents of the greater New York metropolitan region. It strives to achieve this mission by adherence to the highest professional standards in the collection, preservation, exhibition and interpretation of works of art.

## **HOFSTRA UNIVERSITY MUSEUM AND THE PROFESSIONAL COMMUNITY**

As a member of the international community of museums, the Hofstra University Museum and its professional staff and volunteers are committed to act with integrity and responsibility in all areas related to collection management and care. Individuals entrusted with oversight of the collections will act with the highest levels of ethical standards to assure that they avoid any decision or action that might compromise or seem to compromise the Museum or his/her relationship with the Museum and its collections. Any conflict or appearance of conflict of interest must be avoided, and adherence to the specific elements and intent of the Collections Management Policy is requisite.

All individuals associated with the Hofstra University Museum are responsible to act consistently for the good of the Museum and Hofstra University. The Hofstra University Museum Collections Management Policy endorses the professional and ethical standards of the following organizations: the American Association of Museums (AAM), the International Council of Museums (ICOM), and the United Nations Educational, Scientific and Cultural Organization (UNESCO). The Museum further recognizes and adopts the principles found in these publications: Museum Ethics (AAM, 2000), Professional Practices in Art Museums (2001), and the Registrar's Code of Ethics (AAM, 2000).

The Hofstra University Museum is an integral component of the academic, pedagogical, and cultural life of Hofstra University. In the management of its collections, the professional staff assures the documentation and the 'availability' of items in its collection to students, scholars, and the public. Through its exhibitions, loans of art to other museums and exhibiting organizations, and its interpretive programming, the Hofstra University Museum fulfills its responsibility as a public trust.

The Hofstra University Museum is the custodian of the Museum's permanent collection referred to as HU. The HU collection consists of accessioned works that include paintings; sculpture; works on paper; decorative objects; and ethnographic and artistic objects of African, Asian and pre-Columbian origin. Additionally, the Museum maintains non-accessioned works on behalf of the University both in the University Collection (UC) and the Education Collection (EC). Works from the permanent collection (HU) are exhibited in galleries located in Emily Lowe Hall and in the Joan and Donald E. Axinn Library. Select sculptures are featured in outdoor areas designated for Museum use. All Collections are maintained by professional museum staff, trained student assistants, and expert consultants whose responsibilities include caring for, cataloguing, and conducting research on objects in the permanent collection, as well as assisting in the process of acquiring and accessioning objects through gifts and bequests.

For all of its responsibilities, the staff adheres to the professional and ethical standards of the museum community as established by the American Association of Museums. Through all of its activities, the Hofstra University Museum furthers the educational objectives of its stated mission and that of the University, and in doing so, attracts Museum members and benefactors who support the goals of the Museum and Hofstra University.

## ACQUISITIONS

The Museum's collection consists of approximately 4,300 artworks that include paintings, prints, drawings, photographs and sculpture from the 18th to 21st century, with an emphasis on American art, ancient Asian stone works, Japanese woodblock prints and scrolls. African and Melanesian ethnographic pieces, Chinese tomb sculpture and Pre-Columbian artifacts are additional components of the collection. There are more than 70 outdoor sculptural works located throughout the 240 acre campus.

Collecting areas include:

Prints: With works by Leonard Baskin, Romare Bearden, Thomas Hart Benton, Isabel Bishop, Bernard Buffet, Chryssa, Currier and Ives, Helen Frankenthaler, Juan Gris, Red Grooms, Jasper Johns, Alex Katz, Jacob Lawrence, Sol LeWitt, Roy Lichtenstein, Louis Lozowick, René Magritte, Robert Motherwell, Robert Rauschenberg, Ad Reinhardt, Larry Rivers, James Rosenquist, Ben Shahn, Raphael Soyer, Frank Stella, Mark Tobey, Jack Youngerman, and Andy Warhol.

Paintings: With works by Karel Appel, Frederick Brown, Alexander Calder, Jon Corbino, Edwin Dickinson, Werner Drewes, Don Eddy, Jimmy Ernst, Phillip Evergood, Conrad Felixmüller, Paul Gauguin, George Grosz, James McDougal Hart, Carl Holty, Johan Barthold Jongkind, Catherine Lee, Richard Hayley Lever, Jack Levine, Alfred Maurer, Jay Milder, Joan Mitchell, Lowell Nesbitt, Jane Peterson, Georges Rouault, Ben Shahn, Joseph Stella, and Max Weber.

Sculpture: With works by Leonard Baskin, Jo Davidson, José De Creeft, Dan Flavin, Paul Jenkins, Penny Kaplan, William King, Ibram Lassaw, Gason Lachaise, Seymour Lipton, Paul Manship, Marisol, Ezio Martinelli, Tony Milkowski, Henry Moore, Philip Pavia, Bernhard Reder, Tony Rosenthal, George Segal, Jason Seley, and William Zorach.

Drawings: With works by William Anastasi, Benny Andrews, Leonard Baskin, Ann Chernow, Jean Cocteau, Harvey Dinnerstein, Jimmy Ernst, Herbert Ferber, Nancy Grossman, Charles Dana Gibson, Wolf Kahn, Ezio Martinelli, Philip Pearlstein, Norman Rockwell, James Rosenquist, Burton Silverman, Isaac Soyer, Eugene Speicher, Joseph Stella, and Pavel Tchelitchew.

Photography: With works by Berenice Abbott, Oscar Bailey, Nancy Burson, Harry Callahan, Paul Caponigro, Mark Cohen, Lucien Clergue, Imogene Cunningham, Gordon Parks, Walker Evans, Elliott Erwitt, Larry Fink, Andreas Feininger, Sally Gall, Ralph Gibson, Mary Ellen Mark, Duane Michals, Gordon Parks, Gilles Peress, August Sander, Larry Uelsmann, Edward Weston, and Garry Winogrand.

Ethnographic artifacts: Includes African weapons, masks, implements, and sculptural works; Pre-Columbian figurines and bowls, Puerto Rican Santos figures; Melanesian sculptural works, and bowls.

Miscellaneous categories: Examples include Jean Cocteau ceramics, Asian sculpture, Japanese prints, Chinese tomb sculpture, and decorative arts.

### Acquisitions Goals for the Permanent Collection

While the permanent collection includes representative examples of work by artists of nationalities other than American, the Museum's main collecting focus is on American art. The Hofstra University Museum's permanent collection has its major strength in the sculpture, paintings, and works on paper from the Modernist period of American Art. Minor strengths include Asian, African, and Pre-Columbian works, as well as contemporary two-dimensional and three-dimensional works. While there is some

representation of antiques, decorative arts, and costume, these items are incidental to the overall collection.

The Museum's main goal for acquisitions focuses on additions to the American works, particularly from the Modernist through contemporary eras. Works under consideration to the permanent collection will be of high artistic/aesthetic quality and will add to both the major and minor strengths of the permanent collection. All acquisitions shall be considered within the context of the Museum's mission, collection strengths, and its ability to store, conserve, and care for the works, as well as the Museum's exhibition program, and educational goals.

#### Acquisitions and Accessions

One of the missions of the Hofstra University Museum is the acquisition of fine art objects for the Museum's permanent collection by gift, bequest, exchange, or through purchase. All fine art objects considered for accession, should be of high aesthetic quality and must:

- Be consistent with the acquisitions goals for the permanent collection.
- Be in good to excellent condition not requiring prior conservation for exhibit and not requiring significant future expenses for maintenance.
- Have a clear and short range utilization within and appropriateness to the purposes, mission, and activities of the Museum.
- Be of aesthetic and/or ethnographic and/or pedagogic value to the Museum's various constituencies, most immediately the Hofstra University community, to warrant expenditure of the Museum's limited storage resources.
- Have clear and convincing provenance (source, origin) and not be in violation of any national or international laws, regulations, or protocols.
- Have a clear and convincing attribution and, if donated for tax purposes, have an official appraisal of fair market value by an accredited appraiser without an affiliation with the Hofstra University Museum and Hofstra University. IRS forms to be signed by the Vice President and Treasurer of the University must be signed by a certified appraiser and the donor. A copy of the actual appraisal must also be included with the tax form. Appraisals are the responsibility of the donor; the Museum and its staff will not provide them.
- Be acquired without restrictions compromising the Museum's purposes and missions.

All objects acquired by the Museum will be accompanied by a legal instrument of conveyance, setting forth an adequate description of the object; these documents of conveyance (transfer of ownership) will be kept permanently on file at the Museum.

Records of accession will be made and retained permanently for all objects acquired for the permanent collection. All accessions shall be catalogued and documented in the Museum's records according to professional museum standards and practices.

Objects presented for acquisition will initially be reviewed by the Director and members of the curatorial staff according to the criteria listed in this section. The results of this review, if favorable, will be presented to the Museum's Acquisition and Collection Committee for its recommendation to the President of the University. In making its recommendation to the President, and the Acquisition and Collection Committee the Museum's professional staff will provide all available information about the objects submitted for review, and, whenever possible, the objects themselves. Formal letters of acceptance for objects acquired by the Museum are issued by both the President of the University, and the Museum.

Objects with unclear title, which may be found in the collection, abandoned property, or unclaimed loans, may be accessioned into the permanent collection if they meet acquisition criteria and after due diligence

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is undertaken by the Museum's professional staff to resolve ownership issues and provenance. The objects are voted on for consideration by the Acquisition and Collection Committee.

### **Documentation/Collection Records**

Once an art work is accepted into the collection, it is documented in the following manner: an accession number is assigned and noted in the accession book; the art work/object is cataloged by creating an individual object folder and catalogue card; the new acquisition information is entered into the computer database.

### **Conservation/Care**

Priority for conservation will be given to art works needed for exhibition or in unstable condition. During inventories, any change in condition is noted and addressed as needed. When conservation is needed, an appropriate conservator (paintings, works on paper, sculpture) is contacted for their review and assessment of the object. Subsequent conservation is undertaken after the scope of works is determined and funding is secured. Only conservators with the highest professional credentials and work standards will be hired by the Museum.

### **Inventory**

Inventory of the HU permanent collection is completed on a 5-year cycle. Art works in the UC collection and loaned to campus locations are inventoried every 2 years. Art work in the EC collection is inventoried every 2 years. The outdoor sculpture collection is reviewed twice a year.

### **Insurance/Risk Management**

All works in the permanent collection and those on loan to the Museum are covered by the Museum's insurance policy, which is maintained by the University on behalf of the Museum. The collection storage areas have limited card key access and are secured with door alarms and locks. Hofstra University Public Safety Department must be notified whenever the doors to the collection storage area are opened.

During hours of operation, exhibition areas are monitored by Museum staff and student assistants, with the addition of digital surveillance cameras which are connected to a central security station. During closed hours, the galleries are secured with door locks and alarms, as well as motion detectors and the digital surveillance system. Hofstra University Public Safety personnel routinely check the building exterior, including doors, during their normal security routes (24/7).

### **Access**

Due to space constraints, the full permanent collection is not always on display. The collection is accessible to individuals and University classes by appointment with the Curator of Collections, the Assistant Director of Exhibitions and Collections, or the Museum Education and Information Services Coordinator. Upon pre-notification, selected works/objects will be brought into the Emily Lowe Gallery for viewing, research, and discussion. A representative example of art works from the collection is available on the Museum's website. Website information includes an image along with information about the artist and the work.

The Museum provides University faculty with a CD containing lists, by category, of works in the collection along with a number of images of collection works. The full collection database is not available to the public.

### **Appraisals**

The Museum staff does not provide appraisals of or authenticate art work.

## Deaccessioning and Disposal

All items given or bequeathed to, and purchased or exchanged by, the Hofstra University Museum for the permanent collection are the property of Hofstra University and cannot be removed (deaccessioned) without the final approval of the Acquisition and Collection Committee and the President of the University. Accessioned objects are a unique and valuable resource and each object was acquired for the purpose of supporting the Museum's mission. Items in the permanent 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 stored, preserved, and utilized. Deaccessioning of objects may be considered when these conditions no longer prevail, when there is a redundancy of objects, or when the interests of improving the permanent collection for the Museum's mission, purposes and activities warrant. If it is determined that objects should be removed from the permanent collection, the deaccession process shall be cautious, deliberate and scrupulous. Deaccession forms and reports will be completed for each object and all written records will be permanently maintained and made available for viewing.

Works meeting the following criteria may be considered for deaccession:

- The work of art is not of sufficient quality to be held in the collection.
- The work of art is a duplicate or almost duplicate inferior to other examples in the collection.
- The work of art is no longer within the scope of the collection.
- The work has deteriorated to a point that it is beyond conserving and deemed useless for exhibition or study.
- Only a fraction of the work remains in its original condition.
- The work is determined to be a forgery or fake.
- The work was given for the purpose of sale or exchange.
- Maintenance and storage requirements for the work are beyond the Museum's reasonable capabilities or are not commensurate with the importance of the work to the collection.

### Deaccession Authority and Process

- Deaccessioning and disposal must comply with all applicable local, state, and national laws in force at the time and must observe any terms and obligations which pertained to the acquisition of the work by the Hofstra University Museum.
- The final authority to deaccession and dispose of works in the permanent collection will rest with the Acquisition and Collection Committee of the Museum and the President of Hofstra University on behalf of the Board of Trustees.
- The process of deaccessioning and disposal is initiated by the curatorial staff and consultants of the Museum and/or the Director who will, after appropriate review, present the written deaccessioning recommendation to the Museum's Acquisition and Collection Committee which will view the works.
- The Director shall exercise care to assure that the recommendations are based on authoritative expertise; third-party review may be necessary.
- All living donors are informed in writing of the intention to deaccession; when feasible living artists are notified when their work is considered for deaccession.
- The written recommendations for works to be deaccessioned shall specify the donor, source and provenance of each item; the reasons for deaccessioning; the estimated fair market value of each item; the recommended means of disposal, which may include exchange, sale (generally through public auction), transfer to another museum, other non-profit educational or cultural

institution/agency or, in rare instances, destruction; the date recommended for deaccession.

### Disposition

The manner of disposition shall be in the best interests of the Museum and University, the communities they serve and the public trust they represent in owning the permanent collection. Art works will be offered for sale through a manner that best vets the marketplace such as advertised public auction (preferred), sale or exchange with another public institution, and sale or exchange through a reputable established dealer. Any sale to the public market place shall occur in a manner that best protects the interests, objectives, and legal status of the Museum and the University. The Museum shall not return any item deaccessioned from the permanent collection to the original donor or the donor's heirs. All funds from the sale of artworks will be used for the purpose of acquisition of collection works exclusively.

### Ethics of Disposition

No member of the Museum's or University's governing bodies or staff whose association with the Museum or University might provide an advantage in acquiring the work will be permitted to acquire directly or indirectly a work deaccessioned by the Museum (except at advertised public auction) or otherwise to benefit from its sale or trade. When a donated work is disposed, any object newly acquired as a result of the proceeds should acknowledge the original donor(s).

### **Outgoing Loan Policy**

Outgoing loans introduce the Museum's permanent collection to a greater audience, aid in scholarship, and are part of the Museum's contribution to the museum profession. Works of art from the Museum's permanent collection are loaned to cultural and educational organizations.

Outgoing loans are made for the following purposes: exhibition, for research or study, and for conservation, identification or examination. Loans are made for a specified time and any changes must be requested in writing.

Approval of the loan depends upon the following conditions:

- (1) Art work(s) are available for the specified time period.
- (2) Art work(s) condition is stable and can be transported.
- (3) Availability of Museum staffing, scheduling, and work load.
- (4) Security and conservation measures satisfy Museum requirements, the nature of which may vary with the object projected for loan.
- (5) The borrower agrees to observe any conditions the Museum may place on the loan, including those for display, exhibition, transportation, and packing.
- (6) Proof of insurance provided by borrower.
- (7) AAM facility report submitted, if available.
- (8) Loan request should be made at least 6 months in advance of exhibition.

While on loan, the borrower agrees to abide by the following conditions:

- (1) No object may be altered, cleaned, or repaired without express permission of the Museum.
- (2) Borrowed items may not be photographed or used for any commercial purpose without specific approval from the Museum.
- (3) No objects may be re-loaned or transferred by the borrowers.
- (4) Any damage, vandalism, breakage, or loss shall be reported immediately by the borrower to

the Museum. No object may be repaired without express permission of the Museum.  
(5) The loan shall be credited “Hofstra University Museum Collection.”

All requests for loans from the Museum’s collection must be submitted in writing, identifying the specific art work(s) and the purpose of the loan. The initial request is reviewed by the Assistant Director of Exhibitions and Collections, Curator of Collections, and Director with consideration of the criteria listed above. The purpose of the loan should support the Museum’s mission. The Museum lends to exhibitions, with high scholarly goals and a clear purpose, which are organized by institutions with excellent professional standards. Loan forms, including the conditions of the loan, are kept at the Museum. Any variation from these loan regulations must be approved by the Director in writing.

#### Loans to Hofstra University Community

Loans to Hofstra University faculty, staff and administration for display in Hofstra University facilities are made from the University Collection (UC). The conditions for these on-campus loans are dependent upon the availability of the art work, the physical conditions of the space in which it will be displayed, and the Museum staff’s schedule for selection and installation of works. The department desiring a work from the University Collection makes the loan request to the Curator of Collections. After viewing the physical conditions of the space, the Curator of Collections recommends specific art work(s) to the prospective borrower. An on-campus loan form is completed when the art work(s) is (are) selected. The signed loan form is kept at the Museum, a copy is given to the borrower, and a copy is on file at Human Resources. The conditions of the loan are clearly stated on the loan form. The Museum reserves the right to remove any art work(s) due to changes in the physical space, damage, or deterioration to the condition of the artwork.

#### **Incoming Loan Policy**

Loans to the Museum are, primarily, for use in temporary exhibitions. Loans may also be accepted for study or research, if appropriate. Incoming loans are initiated by the exhibition curator (Curator of Collections, guest curator). These requests are made in collaboration with the Assistant Director of Exhibitions and Collections, and with approval of the Director. Loan conditions, noted on the loan form, are negotiated between the lender and the Museum. The Museum generally provides transportation, insurance, and installation for all loaned objects.

Objects accepted on loan will be itemized on a loan form, and condition reports will be completed upon the loan’s arrival at the Museum. Loaned artworks cannot be released to anyone except the owner or their designee. If the condition of the artwork changes, the lender is notified, photographs are taken, and a new condition report is completed. No conservation or repair will be done by the Museum unless the lender agrees to the procedure in writing.

From time to time, long-term loans may be accepted by the Museum, if a work clearly enhances the mission and goals of the Museum, and when there may be a future planned gift or bequest of the work to the permanent collection. Long-term loans are reviewed annually; loan forms and insurance are updated as necessary.

The Museum will not provide storage for objects it has no interest in using or acquiring.

#### **Ethics**

The Hofstra University Museum endorses the professional ethical standards of the following organizations: American Association of Museums (AAM), the International Council of Museums (ICOM), the United Nations Educational, Scientific and Cultural Organization (UNESCO). Further, it is

the policy and practice of the Museum to require its staff, student as well as professional, its Advisory Committee, and all other volunteer representatives to act responsibly, ethically and legally in all aspects of Museum work. All employees, volunteers, etc. must sign the Museum's Ethics Policy (Hofstra University Museum Code of Ethics, approved December 2006).

### **Laws**

The Museum abides by all international and national laws, regulations, or protocols pertaining to museums and their collections, such as the Native American Graves Protection and Repatriation Act of 1990 (NAGPRA), the UNESCO Convention on Cultural Property Implementation Act of 1983, and the Nazi-Era Provenance Internet Portal Project endorsed by AAM.

### **Rights and Reproduction**

The Museum provides images from its permanent collection for educational presentations, professional research, print and electronic publications, and media projects. Requests for images must be made in writing and permission is granted at the discretion of the Museum.

The Museum abides by the Visual Artists Rights Act of 1990 (VARA) and U.S. copyright and intellectual property rights laws. Artists or designated assignors may retain copyright to works of art in the Museum collection. In some cases a signed document of permission may be required from the copyright owner before the Museum can process the image request. Any and all royalty payments or other requirements specified by the copyright owner of a work of art in the Museum collection must be adhered to by the reproduction rights applicant. The Museum assumes no responsibility for any claim against the reproduction rights applicant or the Museum by an artist, his/her agent, estate, or any other party in connection with the reproduction of works of art in the collection of the Hofstra University Museum. In all cases, unauthorized use of images of works of art in the Museum collection is prohibited. No image of any Museum collection items may be reproduced, published, stored, or transmitted in any form or by any means without prior written permission from the Museum.

Once the request is received in writing, every effort will be made to meet the deadline. Upon the receipt and approval of a completed request, an invoice and a "Rights and Reproductions Agreement" will be sent. The invoice must be paid in full, and the "Rights and Reproductions Agreement" signed before photography is released. Reproduction is for one-time use only. Photographs may not be cropped, bled off the page, or otherwise altered in any way. All published image(s) must be identified by the Hofstra University Museum's accession number, Title and Date of the work of art, Artist, and Credit Line (provided by the Museum).

### **Photography and Filming**

Photography and filming of exhibitions is allowed with permission of the Museum and any lenders to the exhibition. The permanent collection may also be photographed and filmed. Photographs may be used for educational purposes and scholarly publications, as well as public relations and press coverage.

### **REVIEW AND REVISION OF POLICY**

The collection management policy will be reviewed by the Museum's professional staff each year and revised as needed, to stay consistent with museum industry best practices and policies.