



HOFSTRA UNIVERSITY.

**HOFSTRA UNIVERSITY MUSEUM**

*STATEMENT OF ETHICS  
AND  
GUIDELINES FOR PROFESSIONAL PRACTICE*

**112 Hofstra University Museum  
Hempstead, NY 11549 - 1120  
Revised  
February 2008**

**HOFSTRA UNIVERSITY MUSEUM**  
**STATEMENT OF ETHICS**  
**AND**  
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**HOFSTRA UNIVERSITY MUSEUM**  
**STATEMENT OF ETHICS**  
**AND**  
**GUIDELINES FOR PROFESSIONAL PRACTICE**

**Introduction**

The Hofstra University Museum is an educational institution that provides opportunities for enrichment while it protects, preserves and interprets works of art and ethnographic artifact that have significance internationally, nationally, as well as locally. As a public trust, the Museum recognizes and values the cultural importance of these items and its role in assuring that future generations will be able to benefit from their existence. In representing the public's interest in the collections, the Museum staff, its volunteers and governance should act in accordance with the highest ethical principles and practices.

This Ethics Statement and Guidelines for Professional Practice will outline and set forth those practices and procedures that work to assure that the highest standards of conduct and activity are observed. The Hofstra University Museum adheres to those standards set forth in the American Association of Museum's *Code of Ethics for Museums* (revised 2000), as well as those adopted by Hofstra University for its administrators, faculty, students, and staff.

**Governance**

Pursuant to its Charter, granted by the Regents of the University of the State of New York, Hofstra University is a not-for-profit New York State corporation. As an institution of higher learning, the University shall establish and promote educational, research and service programs, and shall grant appropriate degrees. In 2000, the University's Charter was amended to include the permanent presence of a museum within its structure.

Subject to the Charter of the University and the laws of the State of New York, the governing body of the University shall be the Board of Trustees. The Board of Trustees shall make University policy and shall have sole responsibility for the management of the affairs of the University. The Board of Trustees shall, without limiting the generality of the foregoing, approve and terminate all appointments, approve budgets and expenditures, manage endowment and plant assets, oversee educational policies and assume community leadership for the University.

The Board of Trustees shall appoint a President of the University who shall serve indefinitely in (sic) the discretion of the Board of Trustees. The President shall be the chief executive officer of the University, shall report to the Board of Trustees, and shall have such powers and duties as may be assigned to him/her from time to time by the Board of Trustees.

Additional administrative officers of the University may be appointed by the President with such

powers and duties as may be required by the affairs of the University. These appointments shall be subject to the approval of the Board of Trustees. The power of suspending, expelling, or dismissing any employee of the University shall be delegated to the President of the University.

The Director of the Hofstra University Museum hence is appointed by the President of the University subject to the approval of the Board of Trustees. The Director, is clearly responsible for the daily management and operations of the Museum, inclusive of developing and implementing a long-range institutional plan, organizing and selecting exhibitions and their curators, permanent collections management and acquisition, financial management, development and implementation of educational programs, cultivating positive relations within the Museum community, building collaborations and fostering relationships with local and regional community entities, as well as fund raising. In meeting these responsibilities, the Director is assisted by a professional staff, student employees and is advised on matters of policy and planning by the Museum's Advisory Committee comprised of administrators, deans, faculty, students and representatives from the various constituencies that the Museum serves. In matters pertaining to permanent collection accessions and deaccessions, the Director is advised by the Acquisitions and Collections Committee of the Museum.

As one of the individual departments of Hofstra University, the Museum and its Director report to the Office of the Provost and Senior Vice President for Academic Affairs, who, in turn, reports to the President of the University. The Hofstra University Museum's operations and fiduciary oversight function within the organizational structure of the University and its defined control systems.

The Director will provide the Provost and Senior Vice President for Academic Affairs with current and complete information about the Museum's operations in a comprehensive format. Any matters involving policy questions, not already determined, will be brought before the Provost and Senior Vice President for Academic Affairs and subsequently the President of the University for deliberations and review. The Director will keep the Provost and Senior Vice President for Academic Affairs informed on a timely basis of all other significant or substantial matters or intended actions affecting the Museum, its staff, and its collections.

The Director will be evaluated on an annual basis by the Provost and Senior Vice President for Academic Affairs, who will make verbal recommendations for future directions or endeavors.

### **Statement of Mission: Hofstra University Museum**

The daily, annual and long-range operations of the Hofstra University Museum are consonant with the missions of the University and consistent with the governance of the University. Just as the University holds a public trust and acts for the public good pursuant to its Charter by the Regents of the University of the State of New York, so does the Hofstra University Museum hold a public trust and acts in the public good as an agency of the University through its exhibitions; its permanent collection; its public and educational programming; as well as its interpretative, scholarly activities and publications.

In 2006 a new Mission Statement was written collaboratively with contributions by the Director,

Museum staff and members of the Museum Advisory Committee, reviewed by the Provost and Senior Vice President for Academic Affairs of the University and approved by the President.

Hofstra University Museum Mission states:

*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 interpretive 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 the 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.*

The Hofstra University Museum is a not-for-profit that is exempt from federal, state and local taxes, the Museum functions under the Charter of Hofstra University. The Museum contributes to the academic life of the University providing educational outreach and services to the various departments, as well as undergraduate and graduate programs. The Museum's stature as a cultural center for the region through its exhibitions, related activities and permanent collection adds to the University's educational mission. The Museum serves two constituencies: first, the Hofstra community of students, alumni, faculty, administrators, staff and trustees; second, the local and regional community, including its public institutions (such as public libraries and schools) and its people, including the members of the Hofstra University Museum. The Museum is open free-of-charge to all members of the University community and operates in the public interest of both constituencies. As a member of the international community of museums, the Hofstra University Museum offers the professional services expected of an active museum through its staff and curatorial consultants, including the documentation of its collection and the availability of items in its collection to scholars and through loans to other museums and exhibiting organizations. In fulfilling this responsibility to the larger scholarly community, the Museum also contributes to Hofstra University's reputation as an academic institution.

The Hofstra University Museum holds as a public trust, and is the custodian of, the Museum's permanent collection of paintings; sculptures; works on paper; decorative objects; and ethnographic and artistic objects of African, Asian and pre-Columbian origin. Works from the permanent collection are exhibited in three gallery locations with major exhibitions at the Emily Lowe Gallery in Lowe Hall; the David Filderman Gallery on the 9<sup>th</sup> floor of the Donald E. Axinn Library, and the Rochelle and Irwin A. Lowenfeld Exhibition and Conference Hall on the 10<sup>th</sup> floor of the Axinn Library. Additionally, outdoor sculptures are located throughout the 240-acre campus and other works from the collections are exhibited in various locations on campus. Hence, the permanent collection is actively used and accessible to the Museum's various audiences.

All of the Museum's programs are maintained by a professional staff and curatorial 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. Additional responsibilities of the Museum's staff and professional

consultants are for the administration of long-term special exhibitions from the permanent collection and those that are guest curated and involve loaned works to the Museum or traveling exhibitions on loan, for the Museum's educational programs and for the advancement of scholarship about the visual arts at times in cooperation with the Hofstra Cultural Center and the academic programs of the University.

The Hofstra University Museum is accredited by the American Association of Museums and in all of its responsibilities; the staff adheres to the highest professional and ethical standards of the museum community as established by the American Association of Museums, the New York State Chartering Agency, and the American Association of Museum Directors.

Through all of its activities, the Hofstra University Museum furthers the educational objectives of the University, and in doing so, attracts Museum members and benefactors who support the goals of Hofstra University as well as those of the Museum itself.

The governance of the Hofstra University Museum was developed and operates in recognition of the Museum's public trust responsibility for its service to the University and society. The University's Board of Trustees, through the University's administration, especially the Director of the Museum, ensures that:

1. all who work for and on behalf of the Hofstra University Museum understand and support its mission and public trust responsibilities;
2. the Museum's collections and programs and its physical, human and financial resources are protected, maintained and developed in support of the Museum's mission;
3. the Museum is responsive to and represents the interests of society;
4. the working relationships among and between the Museum's professional staff, the University's administration and the governing body are based on mutual respect and the recognition of shared roles and separate responsibilities;
5. professional standards and practices inform and guide Museum operations;
6. policies are articulated and prudent oversight is practiced;
7. governance promotes the public good rather than individual financial gain.

## **THE COLLECTIONS**

### **RESPONSIBILITY TO COLLECTIONS**

#### **MANAGEMENT, MAINTENANCE AND CONSERVATION**

The Museum's custodial and curatorial responsibility for its collections is a key element of the Museum's mission. The Hofstra University Museum's collections are to be cared for utilizing the highest standards and procedures for care. Its galleries must be functional, attractive, well equipped and maintained. Storage for the collections must be of such a nature as to provide an

environment and the resources conducive to the advancement of knowledge and aesthetic contributions, while assuring a safe and secure situation for the works in the collections. These requirements echo not only the Museum's mission but those found in the mission of the University as well.

In keeping with the primary responsibility for the protection of the Museum's collections, the collection shall not be jeopardized by using it as collateral for a loan or by otherwise selling or mortgaging the collection in order to secure funds for operations, buildings, or expansion of facility.

## **ACCESSIONS**

To further develop the Museum's collections consistently with the Museum's mission, its public trust responsibility and its custodial and curatorial responsibility, the main acquisition goal is to continually refine the collections through the addition of works that enhance both its major and minor strengths. The Museum's obligation to care, protect and preserve artwork entrusted to it is a chief criterion in the agreement to transfer ownership to the Museum. The Museum acknowledges, through its Collection Management Policy, available to the public for review, that its collections are not static as works will be added to the collection and from time to time removed or disposed from the collection.

The acquisition of objects for the Museum's permanent collection often is through gift, sometimes through exchange and rarely by purchase. Assuming objects to be acquired and accessioned are of high aesthetic and/or ethnographic quality, they must:

1. Be consistent with the acquisitions goals for the permanent collection.
2. Be in good to excellent states of preservation not requiring prior conservation for exhibit.
3. Have a clear and short range utilization within and appropriateness to the purposes, mission and activities of the Museum.
4. 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.
5. Have clear and convincing legal title and provenance (source, origin) and not be in violation of any national or international laws, regulations or protocols. An example of a national law affecting acquisitions is the Native American Graves Protection and Repatriation Act of 1990; an example of an international protocol is the November 14, 1970 UNESCO "Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property."
6. 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. IRS forms to be signed by the Vice President and Treasurer of the University must have the donor statement signed by a certified appraiser and a copy of the actual appraisal must be attached. Appraisals are the responsibility of the donor; the Museum and its staff do not provide them.

7. Be acquired without restrictions compromising the Museum's mission and public trust responsibility.
8. 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.
9. 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 in a timely manner according to professional standards.
10. 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. If this initial review is not favorable, the Museum will not accept custody of the object(s). If this review is favorable, the object(s) will be presented to the Museum's Acquisitions and Collections Committee for its recommendation to the President of the University or designate. In making its recommendation to the President or designate, the Acquisitions and Collections Committee will have direct access to all available information about the objects submitted for review by the Museum's professional staff and, whenever possible, the objects themselves.
11. The formal letters of acceptance for objects acquired by the Museum are issued by the President of the University or designate and the Museum.
12. To assure a clear understanding of the Museum's ethical responsibilities to the works entrusted to its care and to its legal responsibilities to United States' tax and other laws, the Museum has prepared a statement of "conditions governing donations" for its potential benefactors.

*See appendix A.*

## **DEACCESSIONS**

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 President of the University. These accessioned objects are a unique and valuable resource. Each was acquired for the purpose of supporting the Museum's mission, and it is the responsibility of the Museum staff as well as the University to insure that the intention of the donors of accessioned objects be honored. While it is the policy of the Hofstra University Museum to acquire art and ethnographic objects to strengthen its permanent collection and serve its communities, the Museum may be well served by having the flexibility to dispose of or exchange objects on occasion. In all such deaccessioning decisions, the Museum and the University will consider carefully the public trust in which the objects are held, the long-term interests of the Museum and the University, the donors and as well the artists and artisans who have produced the objects.

The deaccessioning policy of the Hofstra University Museum is established in the spirit of professional museum industry practices. It is through collections and exhibitions that our

museums make their contributions to society. Scholarly research, education programs for adults and children as well as community outreach are all based upon collections and loaned objects. Any action which compromises the public trust diminishes the foundation of the institution.

Such actions also disregard the trust of donors to the collection whose original intent was to convey art to future generations of the public. Therefore, in the delicate area of disposal of museum objects, the Museum must weigh carefully the interests of the public for which it holds the collections in trust, the donor's intent in the broadest sense, the interests of the scholarly and the cultural community, the institution's own mission and goals.

The objects collected by the Museum shall be relevant to its purposes and activities, and the Museum shall remain free to improve its collections through selective disposal and acquisition, and to sacrifice specimens intentionally for well-considered analytical, educational, or other purposes. In general, objects shall be kept as long as they retain their physical integrity, authenticity, and usefulness for the Museum's purposes.

When disposing of collection objects the Hofstra University Museum will follow the policies set forth by the American Association of Museums:

1. Disposal of collections through sale, trade, or research activities is solely for the advancement of the Museum's mission. Proceeds from the sale of nonliving collections are to be used consistent with the established standards of the museum's discipline, but in no event shall they be used for anything other than acquisition of new collection(s) objects.
2. Items in the permanent collection of the Hofstra University Museum should be retained if they continue to advance the mission of the Museum, remain useful to the purposes and activities of the Museum and if they can be properly stored and preserved. Deaccessioning of objects may be considered when these conditions no longer prevail or when the interests of improving the permanent collection for the Museum's 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.

The Museum shall not allow objects from its collections to be acquired privately by any Museum staff member, officer, volunteer, member of its governing board either directly or indirectly, except when the object and its source have been advertised, its full history made available, and it is sold at public auction or otherwise clearly offered for sale in the public marketplace.

While the governing authority bears the final responsibility for the collections, including acquisition and disposal processes, the curatorial and administrative staff is best qualified to assess the pertinence of an object to the collections or the Museum's programs. Only for clear and compelling reasons shall an object be disposed of against the advice, of the Museum's professional staff.

*For deaccession criteria; authority and process; disposition and ethics of disposition; and proceeds from dispositions see appendix B.*

## **APPRAISALS**

Museum staff is responsible for educational activities and collection stewardship and are not in the art and antiques market; evaluation of the monetary value of any item is not a function of staff. Museum staff members shall not appraise or authenticate items for others, whether institutions or members of the general public. Curator(s) may assign values to Museum collection items for insurance purposes, including in collection records the documentation of the source or basis for such determinations.

## **ACCESS TO COLLECTIONS**

The Hofstra University Museum provides reasonable access to its collections to its various constituencies and the public on a nondiscriminatory basis. However, the Museum assumes as a primary responsibility the safeguarding of their materials and therefore may regulate access to them. Some parts of the collections may be set aside for the active scholarly pursuits of faculty, students, other scholars, and staff, but normally only for the duration of an active research effort.

The judgment and recommendations of the Museum's professional staff regarding the use of the collections must be given utmost consideration. In formulating their recommendations, staff shall let their judgment be guided by two primary objectives: the continued physical integrity and safety of the object(s) or collection(s), and high scholarly or educational purposes.

In keeping with the Museum's responsibility to provide continuous curatorial and protective care for its collections, it must protect such collections from potential damage from the effects of exposure to inappropriate building environmental conditions (i.e., smoke, vibrations).

## **COMMERCIAL USE:**

The Museum is responsible to the integrity of the collections entrusted to its care. In arranging for photographic representation of a collection item or its replication, care shall be taken to respect the nature and qualities of the object and to clearly denote that it is a reproduction, the ownership and donor source of the original object.

## **TRUTH IN PRESENTATION:**

The Museum acknowledges its responsibility to present collections honestly and with binding regard for authenticity of both the materials and relevant scholarship. In respect for the intelligent inquiry of the Museum audience and the integrity of its collections, the Hofstra University Museum shall support research and analysis and will endeavor to present the results of such study in a clear and timely manner for public dissemination.

## **LOANS FROM THE MUSEUM'S PERMANENT COLLECTION**

The Museum's obligation to care, protect and preserve artwork entrusted to it is also a chief criterion in the Museum's policies and practices for loans from its permanent collection.

To fulfill its mission for scholarship, research and the provision of aesthetic enjoyment, loans of works from the Hofstra University Museum's permanent collection (HU or Hofstra University

Collection), University Collection (UC) and Educational Collection (EC) are of two types:

1. Permanent Collection objects to legitimate non-profit cultural and educational organizations for exhibit and/or study; generally, these loans are for specific periods of time, include shows traveling from the Hofstra University Museum and serve purposes consistent with the mission of the Museum.
2. University Collection and Educational Collection objects to members of the Hofstra University faculty, staff and administration for display in Hofstra University facilities.

*For policies and practices for loans from the Hofstra University Museum see appendix C.*

## **LOANS TO THE HOFSTRA UNIVERSITY MUSEUM**

As an extension of its public trust responsibility, the Hofstra University Museum regards objects loaned to it to be equally valuable and deserving of care as any and all objects in its permanent collection. Hence, records, condition reports and regular inventory are scrupulously maintained analogously to those for the Museum's own collections. Further, just as the entire Museum staff has ethical public trust and professional obligations to the permanent collection, the entire Museum staff joins in similar responsibility for objects on loan to the Museum.

Objects will be accepted as incoming loans only for:

- a) Special exhibitions, e.g., travel shows;
- b) Study or research;
- c) Extended loans, generally for long-term exhibit.

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

## **INVENTORY AND CONSERVATION**

Once works are accessioned into the Museum's collections, another stage of the Museum's public trust responsibility and accountability begins. The process of inventory - i.e. the reidentification, location and condition assessment of works entrusted to the Museum's custodial care - starts on a cyclical basis at the time of accession. Passive conservation (i.e., measures to stabilize the condition of accessioned works) also begins as quickly as possible after the completion of accessioning; the curation of new works and the continuing of care for works veteran to the Museum's collection is a primary ethical responsibility to the artists, the donors and to the public in whose regard these works are maintained.

The inventory cycle for the over 4,500 objects in the Museum's collections is from two to three years, although for works on public display, for example, in University owned facilities, is of less duration. (Note that in 2006, the clear majority of the Museum's permanent collection is maintained in the highly secure Artworks Storage Area in the basement of Emily Lowe Gallery, the location of the Museum's major gallery, as well as its offices and workshops. Location changes, if any, are to facilitate storage and are supervised by the Curator of Collections through

routine inventory.)

When judged necessary by the Museum's professional staff, additional passive conservation and periodic active conservation (by professional contract) occur when:

1. Works from the permanent collection are to be exhibited.
2. Works are loaned by the Museum for exhibition.
3. Works are returned to the Museum from loans.
4. Works are uncovered through inventory to be in an unstable condition or believed to become unstable before subsequent inventory.

Criteria informing the Museum staff's determination of the extent of required passive and/or active conservation are:

1. The art historical and/or public value of the work.
2. The contribution of the work to the mission of the collection.

*Inventory and conservation protocols are noted in appendix D*

## **THE MUSEUM'S STUDENT STAFF**

The student employees of the Hofstra University Museum, both graduate and undergraduate, are important to the Museum's fulfillment of mission and its fulfillment of professional responsibility. The student staff members are extensions of the professional staff members with whom they work and to whom they report. The professional staff has the obligation to have the student staff learn the proper care the artwork entrusted to the Museum through donation or loan; to learn proper ways of responding to visitors to the Museum's galleries; and to be sensitive to the ethics of Museum work.

*Written student staff guidelines and rules for handling works of art are found in Appendix E.*

## **PUBLIC ACCOUNTABILITY AND PROFESSIONAL CONDUCT**

### **PUBLIC ACCOUNTABILITY**

The Hofstra University Museum and its professional and student staff are accountable to the University's governing body, the Board of Trustees, and its appointed and elected officers. This direct accountability is of two constructs: one is the quantity and quality of professional work and service, for example, the Museum's adherence to its mission and to the standards of the Museum profession. The other is fiduciary, for example the Museum's proper use of its financial and other assets according to the governing body's policies, the Sarbanes-Oxley Act and regulations, administrative practices and general standards of the Museum profession.

The opening section in this document on "Governance" describes the lines of responsibility or accountability for the Museum to the Board of Trustees and its appointed officers.

*See Appendix F for illustration of lines of internal accountability presented graphically through the University's organizational chart.*

*See Appendix G for presentation of the Museum's organizational chart and lines of responsibility and accountability.*

The Museum's fiduciary accountability is maintained through internal records as well as through another administrative University line to the Board of Trustees. This one is through the University's Budget and Accounting Department supervised by the Vice President for Business Affairs and Treasurer. All Museum expenditures and income are processed through this office to assure compliance with general University policy and administrative practice. The University's books are subject to annual audit which includes the Museum's budgets.

As a nonprofit institution of higher education in New York State, Hofstra University and its governing body are subject to the rules and regulations of the Commissioner of Education in New York State, the policies of the Board of Regents of the State of New York which grants the University's charter) and the laws of New York State regulating higher education and nonprofit organizations. As a department of Hofstra University, the Hofstra University Museum is publicly accountable to New York State as is the University. Further, the Museum is registered as a museum with the Chartering Agency for Museums in the New York State Education Department which promulgates a statewide policy for museums and regulates ethics and standards of practice for museums.

Thus the Museum's accountability is internal to the University and its governance structure, ultimately to the Board of Trustees and its officers. Further, the Museum is externally accountable to the public through its and the University's charter and registration with the governing authorities of New York State. Still further, the Museum and the University are accountable to the statutes and laws of the government of the United States. These statutes and laws affect and regulate donations of art to the Museum (IRS rules), categories of objects in the collections (e.g. endangered species relics; works on loan from international sources; Inuit, Native American and Hawaiian sacred and burial objects); health safety conditions for employees (e.g. OSHA regulations, drug-free work environment); and a bias-free workplace (nondiscriminatory hiring practices and anti-sexual harassment policies). Awareness of these parameters for public accountability and compliance are the responsibility of all members of the Museum's professional staff.

In addition to United States federal accountability, the Museum is bound and is accountable to international protocols protecting the objects of heritage of signatory nations and their peoples. Chief among these protocols is the November 14, 1970 UNESCO "Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property." Awareness of this international agreement also is the responsibility of the Museum's professional staff.

Finally, local governmental accountability is not specifically addressed to museums, but is addressed toward the conduct of not-for-profit organizations and their members in the immediate social context. The Museum's staff members, similar to all citizens, are obliged to conduct themselves in accord with these rules of social conduct and to be aware of and responsible to, local ordinances regarding safe public operation of facilities as well as fair and nondiscriminatory employment practices.

## **PROFESSIONAL CONDUCT**

Employment by a museum is a public trust involving great responsibility. In all activities museum employees shall act with integrity and in accordance with the most stringent ethical principles as well as the highest standards of objectivity. For museums, the collections, works on loan, works exhibited and public programming require a commitment beyond self-interest not only from the organization, but also from its staff: professional, salaried and volunteer

Hence for the Hofstra University Museum, professional conduct is guided by a direct and simple ethic: service to the care, curation, and educational interpretation of all objects entrusted to the Museum beyond self-interest.

While the ethical responsibilities of any organization and individual are, by definition, infinite, the organization's and individual's opportunities to exercise these responsibilities are, also by definition, finite. The Hofstra University Museum and its professional staff recognize this paradox and accept the premise that no statement of ethical guidelines can ever account for every instance of potential ethical conflict. The Museum and its staff are obliged to recognize and accept the parameters established by governmental and public agencies. Similarly, the Museum and its staff are obliged to recognize and accept the parameters established by Hofstra University and its governance including the Board of Trustees and its elected and appointed officers. Just as similarly, the Museum and its staff are obliged to recognize and accept the ethical parameters established by relevant professional associations and organizations, for example the American Association of Museums (AAM), the Association of Art Museum Directors (AAMD), the College Art Association (CAA), the Society for American Archaeology (SAA), the Archaeological Institute of America (AIA) and "The Code of Ethics for Teachers at Hofstra." All of these ethical statements and standards acknowledge the public trust in which the record of human accomplishment and misdeed is maintained and interpreted; this record must be preserved without bias and in truth; the only way this record can be maintained and preserved in truth is through service beyond self-interest and personal gain.

Museums are highly public and visible institutions and their employees enjoy a generous measure of public esteem. To the public, the museum employee is never completely separate from their position within the museum. Therefore, each employee is obliged to adhere to the tenets of this Statement of Ethics.

## **ETHICS POLICY FOR THE PROFESSIONAL STAFF**

### **GENERAL STATEMENT**

As museum professionals, the staff members of the Hofstra University Museum are often in the public eye and, therefore, should conduct themselves in a manner which reflects favorably on both the Museum and the University. They are expected to be persons of integrity who avoid actions that could compromise them, the Museum, the University, or their relationship with both. The reputation and name of the Museum and University are invaluable assets that must not be exploited or impaired in any way.

Each staff member has the right to a private life independent of the institution and is entitled to

engage in independent professional and personal activities. However, these activities must be consistent with staff duties and Hofstra University policies. The tenets of the Hofstra University Code of Ethics Policy along with those of the Hofstra University Museum will apply when issues relating to a Conflict of Interest arise.

### **CONFLICT OF INTEREST**

Museum employees are expected to avoid contacts or activities that could be perceived as a conflict of interest, or anything that could cause embarrassment to the Museum or University. This could include such things as the buying and selling of artworks, acceptance of gifts by staff members, engaging in outside employment, serving as a volunteer for other organizations with similar mission and goals, or inappropriate use of Museum property.

### **CONFLICT OF INTEREST RELATED TO OTHERS**

There will be occasions where individuals who are knowledgeable in fields related to Museum activities will be sought for the great assistance they may provide to the Museum. Conflicts of interest or the appearance of such conflicts may arise because of these interests or activities. In certain cases – such as the professional activities of a dealer or appraiser of Museum objects – the conflict of interest is sufficiently severe to disqualify volunteer service to the Museum. Such potential conflicts shall be identified before the selection of the candidate for volunteer service.

### **USE OF THE COLLECTION AND MUSEUM PROPERTY**

Staff is expected to refrain from using Museum collections, property or services except for official Museum business.

### **PERSONAL COLLECTING**

The acquiring, collecting and owning of objects is not an unethical practice. However, the acquisition, maintenance and management of a personal collection by a museum staff member can create an ethical question. No staff member shall compete with the museum in any personal collecting activity. The Director of the Museum should be aware of all collecting areas of staff members.

No museum staff member, either directly or indirectly, may acquire objects from the collections of the Museum, except when the object and its source have been advertised, its full history made available, and it is sold at public auction or otherwise clearly offered for sale in the public marketplace.

Staff members should not store personal items at the Museum unless it is an incoming loan. Staff members should not research personal art or that of family and/or friends on museum time without permission of the Director.

If a Staff member lends a work of art to an exhibit the credit line on the label should read "Private Collection."

Staff members should avoid taking advantage of his/her museum affiliation in any transaction with a dealer, agent, merchant with whom he/she does museum business.

## **ART DEALING**

A staff member must not act as an art dealer, be employed by an art dealer or retain an interest in an art dealership during his/her tenure at the Museum. (Art Dealing is defined as buying or selling for profit. Upgrading a personal collection by occasional trades or purchases is not considered dealing in works of art.)

## **OUTSIDE EMPLOYMENT AND CONSULTING**

Certain types of outside employment, including self-employment and consulting, can benefit both the Museum and the staff member by stimulating professional development. All such employment, however, is based on the premise that the employee's primary responsibility is to the Museum, that the activity will not interfere with his/her discharging of this responsibility, and that it will not compromise the professional integrity of the employee.

The Director should be informed in writing of the commitment in time to state an objection in writing should there be one. Any outside work should be performed on the staff member's own time unless approved by the Director in advance.

## **GIFTS OR FAVORS**

Museum staff is expected not to use the fact of their employment to personal advantage. Preferential treatment of personal discounts not available to the general public may not be accepted by Museum staff from suppliers or independent contractors that do business with the Museum. Staff members shall not use the Museum's charge accounts with suppliers for personal purchases nor shall they use the Museum's certificate of tax exemption for personal purchases.

Personal gifts from artists, dealers, donors or suppliers with whom the Museum has transactions can be accepted by staff members if of nominal value. Staff members with close personal relationships with donors or artists can accept a work or gift but must inform the Director of such an occurrence.

Museum staff members shall not extend favors to Museum suppliers and/or professional consultants (for example, conservators, craftsmen, appraisers). Whenever possible, more than a single qualified source shall be provided to satisfy a request from the general public for referral so that no appearance of personal or institutional favoritism in referrals is created.

## **STAFF MEMBER/ARTISTS**

Any staff member who is an artist will not have his/her work considered for purchase or exhibition by the Museum during his/her tenure at the Museum.

## **CONSULTING, TEACHING, LECTURING, WRITING**

Staff members should inform the Director in writing of the nature and extent of time or use of Museum facilities for any outside project, allowing enough time for any objection in writing. Honoraria or fees paid for such work should be determined by whether it is completed on

Museum time or private time.

1. The Museum owns copyright on all material written and produced by staff members for publication by the Museum.

### **STAFF ASSISTANCE AND APPRAISALS**

Staff members are not permitted to provide written statements of appraisal to private individuals. They may, however, assist in determining the authenticity of works of art.

Should a Trustee or Hofstra University employee request professional assistance outside of normal duties the request should be brought to the Director's attention.

When referring members of the public to outside appraisers or restorers, staff members if possible should provide more than one qualified source.

### **INTERPERSONAL AND INTERDEPARTMENTAL RELATIONSHIP**

Staff members in the employ of Hofstra University should work together for the benefit of the Museum and the institution. Museum staff must be sensitive to the needs of other departments of the University while maintaining their professional stature.

The Director, as head of the Museum, serves as the conduit between the Museum and the administration. In all administrative matters, staff should work through the Director or with his/her knowledge.

### **OUTSIDE VOLUNTEER ACTIVITIES**

Staff members are encouraged to participate in voluntary outside activities with community groups or public service organizations. If a staff member volunteers for an organization or museum and he/she could appear to be acting in an official capacity as a member of The Hofstra University Museum staff, disclosure of such activity is required to avoid possible misrepresentation. Museum professionals shall conduct themselves so that their activities on behalf of community or public service organizations are not in direct conflict with and do not reflect adversely on the reputation or integrity of this Museum.

When a member of the Museum staff speaks out on a public issue, (s)he shall make sure to do so as an individual. It is important to avoid the appearance of speaking or acting in an official capacity or on the Museum's behalf unless specifically authorized to do so by the President, Provost and Senior Vice President for Academic Affairs or the Museum's Director.

### **POLITICAL ACTIVITIES**

The Hofstra University Museum recognizes that staff members have the same personal interests in the decisions and policies of government as do other citizens, and that employees retain these rights as individuals to interests of a personal, political or economic nature. However, because the institution receives considerable local, state and federal funding, employees must be careful to keep any such activities separate from work and kept on a strictly individual basis.

Listed below are some general ground rules for permissible political activities provided they are done as an individual and not on behalf of the Museum:

- Making voluntary contributions for political reasons.
- Expressing opinions as an individual privately and publicly on political subjects and candidates.
- Joining a political party and participating in party affairs.
- Soliciting votes in support of, or in opposition to, a candidate provided it is not during work hours and that it is not done on Museum property.

Listed below are examples of activities which are *not* permissible:

- Using the Museum's property, materials, supplies, or equipment in connection with partisan political activity.
- While on official duty engaging in any form of political activity as an individual and not on behalf of the Museum.
- Engage in political activity as a representative of the Museum without prior authorization from the Director.

The above lists of permissible and non-permissible activities are only intended to show examples and serve as a guideline, for employees who wish to be active in political causes. It is by no means all inclusive, nor is it intended to be. Employees shall discuss with the Director any activities which may be in question.

## **PUBLIC EXPRESSION OF PERSONAL OPINIONS**

Museum staff may, at times, feel inclined to express opinions to people outside the Museum about proposals, legislation, or other issues. Occasionally these opinions may be expressed on behalf of other organizations to which the employee belongs. The guidelines below should be followed:

It should be clearly expressed that the opinions stated are independent or personal in nature and do not necessarily represent the position or policy of the Museum.

If the opinions are in writing, they must *not* be on Museum letterhead.

Preparation of the statements must be on the staff members' own time, equipment, and materials.

The operations of the Museum should not be negatively affected.

Discretion and the utmost attention to professional ethics should govern these activities.

## **FUNDRAISING**

Museums engage in fundraising activities to assure the fiscal vitality of collections, exhibitions,

programmatic and infrastructure related maintenance and growth. The Hofstra University Museum works with the Development Department of the University to assure that all staff and volunteers involved with the raising of moneys or soliciting for contributions or gifts-in-kind do so with honesty and integrity. Contributions and donations must be used solely for the purposes intended by the donor as expressed in writing. Gifts shall be solicited without the promise of opportunities or advantages not offered to all donors by University defined guidelines. Staff and volunteers will keep the confidentiality of donor information as a priority, assuring all lists, records, and documents acquired in connection with fundraising efforts on behalf of the Museum are maintained appropriately and left intact upon a staff members' departure from the Museum.

In working to fulfill the financial goals of the Museum, no staff member or volunteers will receive personal monetary gain or otherwise personally benefit from the Museum's activities. The integrity of the Museum's mission, its goals and reputation within the community it serves are at all times paramount. Any member of the staff or volunteers that may have a personal conflict of interest must disclose this possibility to the Director of the Museum, the Provost and Senior Vice President for Academic Affairs, or President of the University.

## **MUSEUM SHOP**

The Museum Shop and any other commercial activities in the Museum, as well as publicity relating to them, shall be in keeping with the Museum's mission, should be relevant to the Collections and basic educational purposes of the Museum, and must not compromise the quality of those Collections. In arranging for the manufacture and sale of replicas, reproductions or other commercial items adapted from an object in the Museum's Collections, all aspects of the commercial enterprise will be carried out with integrity, and in a manner that does not discredit the Museum, the University, or the intrinsic value of the original object. Great care must be taken to identify such objects for what they are, and to ensure the accuracy and high quality of the manufacture. They shall represent good value for money and comply with all relevant national, state, and local laws and legislation. Accurate and timely records will be maintained by the Museum for all sales, with daily, weekly, and/or monthly receipts conveyed to the appropriate University departments for review and documentation.

## **ETHICS VIOLATIONS**

Violations of this Code of Ethics shall be subject to disciplinary action including but not limited to, the violator's dismissal from his/her position with the Museum as determined by the President of Hofstra University, who has exclusive jurisdiction over such matters. Other disciplinary action involving a violation by Museum staff or volunteers shall be undertaken at the discretion of the Director. Such actions shall be taken only after the individual has been given written notice of the alleged violation and has had an opportunity to be heard in accordance with the grievance and appeal procedures outlined in Hofstra University's Code of Ethics for Teachers.

## **VOLUNTEERS**

Volunteers play an active and important role at the Hofstra University Museum. Staff members

of the Museum shall be supportive of volunteers, receive them as fellow workers, and willingly provide them with appropriate opportunities for enrichment and training.

Volunteers have a responsibility to the Museum as well, especially those with access to the Museum's collections, programs, and privileged information. Access to the Museum's inner activities is a privilege, and the lack of material compensation for effort expended on behalf of the Museum in no way frees the volunteer from adherence to the standards that apply to Museum employees. Volunteers shall work toward the betterment of the institution and not for personal gain other than the natural gratification and enrichment inherent in museum participation.

Volunteers shall not accept gifts, favors, discounts, loans, or other dispensations or things of value that accrue to them from other parties in connection with carrying out duties for the Museum. Conflict of interest restrictions and gift policies placed upon the staff of the Museum shall be explained to volunteers and observed by them. Volunteers shall respect the confidentiality of any inside information to which their volunteer activities give them access.

Each individual who regularly volunteers at the Museum is obligated to adhere to this *Statement of Ethics* as well as "The Code of Ethics for Teachers at Hofstra." Each regular volunteer shall sign a statement, upon becoming a volunteer, confirming that he/she has read and understands the *Statement of Ethics* of the Hofstra University Museum. For purposes of this section, a regular volunteer is defined as an individual who donates at least 6 hours of his/her time per month to the Museum without drawing a salary from the Museum.

## APPENDIX A

### THE HOFSTRA UNIVERSITY MUSEUM CONDITIONS GOVERNING DONATIONS

The Hofstra University Museum is an educational organization as described in section 170 of the Internal Revenue Code. Gifts are allowable as charitable contributions within the provisions of 170 of the Internal Revenue Code, as amended. In conformity with policies recommended by the American Association of Museums, the Hofstra University Museum subscribes to the following guidelines when reviewing offers of donations to its permanent collection:

1. The Museum will not accept donations with any material reservations or conditions.
2. Given its policy of rotating exhibitions, the Hofstra University Museum cannot guarantee the permanent display of any object.
3. Because of Internal Revenue Service regulations, no one affiliated with Hofstra University or employed by Hofstra University can provide a valuation or appraisal for any donation; however, the Museum will assist a donor in locating a qualified independent expert to make an appraisal, if requested.
4. If accepted and accessioned, the donated work becomes the property of the Hofstra University Museum and Hofstra University.
5. At the time of donation, proof of a donation's appraised value consistent with IRS form 8283 and publication 561 should be supplied to the Museum and the University along with information about the donation's provenance, condition and history.

Should the donor wish the University to sign the IRS documents regarding the donation, a copy of the appraisal with values and all other required information must be filed with the Museum and the Treasurer's Office.

Property will be transferred to the Museum and the University without any restrictions excepting those non-material restrictions that may be agreed upon in writing between donor or donee in accordance with Museum guidelines stated previously.

Gifts accepted into the permanent collection must be physically transferred by December 15 of a given calendar year. This is in accord with the Internal Revenue Service stipulation that requires a change of ownership, including a change in the actual location of the work of art, within the year in which the income tax deduction is made.

The Hofstra University Museum will endeavor to provide appropriate credit to the donor whenever the donated property is publicly displayed or referred in publication. Objects not on public display are generally available to scholars, researchers and Hofstra University students and faculty for study.

Please sign below to acknowledge your reading and understanding of these Conditions Governing Donations to the Hofstra University Museum.

Signature of Prospective Donor

## **APPENDIX B**

### **THE HOFSTRA UNIVERSITY MUSEUM CRITERIA FOR DEACCESSIONING**

1. A work is a forgery; i.e., the authenticity, attribution or genuineness of the object is determined to be false and the object otherwise lacks sufficient aesthetic merit or art historical importance to warrant retention. When deaccessioned, the work will be identified as a forgery to the recipient.
2. The object is outside the scope of the mission of the Museum and the purpose of its permanent collection; i.e., the object is irrelevant to the mission and purpose of the Museum and the University.
3. An object is in a deteriorating condition, either irreversible or too costly to preserve; i.e., the physical condition of the work is so poor that restoration is impossible or will render the work essentially false.
4. The work is a duplicate, inferior or redundant to other example(s) now in the permanent collection; i.e., the work is redundant or is a duplicate that has no value as part of a series.
5. The object is of such inferior quality or of such little historical or educational value that it is not useful for exhibition, teaching or research purposes.
6. The Museum is unable to preserve or store the object properly.
7. The Museum's possession of the object is not legitimate, i.e., current possession of the work is in violation of local, state, national or international law. For example, the work may have been stolen or illegally exported or imported.
8. The object has been lost or stolen and remains missing for more than two years; or the object has, in error, been accessioned more than once or accessioned with errors in information.

#### **Deaccession Authority and Process**

1. 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.
2. The final authority to deaccession and dispose of works in the permanent collection will rest with the Acquisitions and Collections Committee of the Museum and the President of Hofstra University on behalf of the Board of Trustees.
3. 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 Acquisitions and Collections Committee which will view the works.
4. The Director shall exercise care to assure that the recommendations are based on authoritative

expertise.

5. Third-party review and appraisal are recommended in the case of objects of substantial value.
6. In the case of work(s) by a living artist, special consideration may be appropriate.
7. 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 or non-profit educational 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. Further, no action pertaining to deaccessioning and disposal should be undertaken which would impair the integrity and good standing of the Museum and University within its community and within the profession.

1. Consideration should be given to placing the objects--through gift, exchange or sale--in another tax-exempt (non-profit) institution where they may serve the purpose for which they were acquired initially by the Museum.
2. If objects are offered for sale elsewhere, preference should be given for sale at advertised public auction or sale through a reputable, established dealer or sale to the public market place in a manner that best protects the interests, objectives and legal status of the Museum and the University.
3. In the case of a work by a living artist, special consideration might be given to exchange with the artist.
4. The Museum shall not return any item deaccessioned from the permanent collection to the original donor or the donor's heirs.

### **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.

In general, the disposal of an object, whether by sale or exchange, shall be conducted with a view toward maximizing the advantage and yield to the Museum and University without, however, compromising the highest standards of professional ethics, the Museum's and University's standing in its community or its responsibilities to the donor and the artist.

It is advisable to notify the donor of an object under consideration for deaccession. Circumstances may warrant extending similar courtesy to the heirs of a donor. When a donated

work is disposed, any object newly acquired as a result of the proceeds should acknowledge the original donor(s).

**Proceeds From Disposition**

The proceeds realized from sales of objects deaccessioned from the permanent collection shall be allocated to the purchase of objects for the permanent collection exclusively.

## **APPENDIX C**

### **POLICIES AND PRACTICES**

#### **LOANS FROM THE HOFSTRA UNIVERSITY MUSEUM**

For loans from the Museum, the following conditions must be observed:

1. Security and conservation measures must satisfy Museum requirements, the nature of which may vary with the object projected for loan. Conservation measures include temperature, relative humidity, light level and sources, installation techniques, proper encasement and handling.
2. Loans from the Museum are subject to the availability of Museum staffing, scheduling and work load.
3. All loans will be for a specified period of time, subject to periodic review.
4. The borrower must agree to observe any conditions the Museum may place on the loan, including those for display, exhibition, transportation and packing.
5. Loan requests may be denied if, in the opinion of the Director and/or curatorial staff, the requested objects are of such value, significance, condition or are in use at a designated Museum facility that the loan will not be consistent with the purposes and mission of the Hofstra University Museum, or the welfare of the object.
6. Except for loans of works in the University and Education Collections to individuals and offices in Hofstra University facilities, borrowers must provide proof of insurance at full current market value. However, a signed form by the borrower indicating the date and condition of the work upon receipt is required.
7. No object may be altered or cleaned by any borrower without express permission of the Museum.
8. Borrowed items may not be photographed or used for any promotional or commercial purpose without specific approval from the Museum.
9. No objects may be re-loaned or transferred by the borrowers.
10. 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.
  - a) Whenever possible and appropriate, the Museum will receive credit for objects on loan. Acknowledgment shall credit the "Hofstra University Museum Collection."
  - b) Appropriate loan forms will describe the procedure for all loans. A record of

loan transactions will be kept at the Museum.

- c) Any variation from these loan regulations must be approved by the Director in writing on the face of the loan form.

To assure a clear understanding to the on-campus borrower of that borrower's ethical responsibility to the object loaned from the permanent collection of the Hofstra University Museum, the Museum has published these guidelines:

### **CAMPUS LOAN GUIDELINES**

The Hofstra University Museum is an educational institution committed to furthering the understanding and enjoyment of the visual arts. It engages and inspires people to make deep and long-lasting connections to works of art as well as to the varied cultures from which they originate. ... It strives to achieve this mission by adherence to the highest professional standards in the collection, preservation, exhibition and interpretation of works of art. Accredited by the American Association of Museums, not-for-profit and exempt from federal, state and local taxes, the Museum is an individual department within Hofstra University. In addition to its educational services to the academic departments of the University, the Museum contributes to the University's stature as a cultural center for the region through its exhibitions, related educational activities and permanent collection of more than 4,500 objects.

The Hofstra University Museum is the custodian of the Museum's permanent collection of paintings; sculpture; works on paper; decorative objects; and ethnographic and artistic objects of African, Asian and pre-Columbian origin. Works from the permanent collection are on exhibit in various Hofstra University locations, and works are featured in special exhibitions in the Museum's three campus galleries and outdoor areas designated for Museum use.

Selected works from the University (UC) and Education (EC) Collections of the Hofstra University Museum are available for on-campus loan to administrative offices of the University and for use in University buildings. Works from the permanent collection identified as the Hofstra University or HU Collection are NOT available for campus loans.

*Some restrictions apply to loans from the University and Education Collections.*

#### **Campus Loan Restrictions**

Most areas, particularly those without security (electronic systems) are restricted to individual works of art having a value of \$500.00 or less, the total value in these areas not to exceed \$2,500.00.

1. Areas with security (electronic systems) will be individually evaluated to determine the maximum value of works to be displayed from the UC and EC Collections.
2. The cost to the Museum of framing or otherwise preparing the work(s) for installation also will be charged to the borrower's budget. These additional charges, if any, will be made known to the borrower before the on-campus loan form is completed.

3. Please note that conditions of temperature, humidity, light and use of space in the borrower's location determine what pieces the Museum is able to offer for on-campus loan. These conditions may also effect the duration of loan. The Museum will provide as much information as possible about these conditions before the on-campus loan form is completed.
4. Periodically, the Hofstra University Museum conducts inventories of on-campus loans from its University and Education Collections. The Museum will request your cooperation during these inventory periods.
5. The Museum reserves the right and responsibility to recall on-campus loans if the situation of display is contributing to the loss of material integrity of the loaned work(s) or if the Museum requires the work(s) for its professional purposes, for example, display in an exhibition or use for educational purposes. In these instances, the Museum will make every effort to replace the recalled piece(s).
6. The Museum also will recall on-campus loans if the works are moved, altered, damaged or are in any way subject to changed conditions from the original loan situation. For on-campus loans damaged or altered through neglect of the borrower, the Museum will charge its costs of conservation/ restoration to the borrower's budget.
7. Before installation and preparation for installation, the borrower will complete and sign the on-campus loan form. The on-campus loan form will be forwarded to the borrower immediately after agreement is reached on the pieces to be loaned.

Pieces available for on-campus loan usually are viewed initially through photographs or slides. Subsequent views are of the actual work(s). Both viewings are arranged by appointment.

## **APPENDIX D**

### **THE HOFSTRA UNIVERSITY MUSEUM INVENTORY**

Inventories for the various Collections are conducted on a specified cyclical basis. Depending upon the cycle and the schedules of the Curator of Collections and the Registrar and Coordinator of Exhibitions, each Collection will be inventoried accordingly.

1. The Outdoor Sculpture Collection is inventoried semi-annually with the Registrar and Coordinator of Exhibitions directing student assistants, as well as outside consultants, in the ongoing maintenance of the works.
2. Works in the University Collection (UC) and Education Collection (EC) that are located in offices and other buildings and areas of campus are inventoried approximately every two years. The Curator of Collections directs student assistants in this endeavor.
3. Works in the Hofstra University (HU) permanent collection of the Museum which are maintained in the collection storage areas, and offsite fine arts storage facilities, are inventoried on a rotating biannual to triennial basis.

Inventory forms are used to identify any changes in condition and to indicate recommendations for conservation care.

Works selected for conservation are determined by the priorities listed under the section on conservation in this document.

## **APPENDIX E**

### **THE HOFSTRA UNIVERSITY MUSEUM STUDENT STAFF GUIDELINES AND RULES FOR HANDLING WORKS OF ART**

#### **RULES AND REGULATIONS**

The smooth operations of the Museum and its galleries depend on your commitment to the work which you are assigned. The Museum staff depends on all employees to be reliable, dedicated, and punctual.

The following are a few rules to insure mutual cooperation from everyone:

1. You are expected to be here **ON TIME** every day that you are scheduled to work.
2. Sign in and out daily in the log book.
3. If you are sick, please **CALL IN ADVANCE** of your scheduled hours. (x35672)
4. Your only excuse for a "no show" is a dire emergency.

If time off is needed, you must:

- A. Give **ONE WEEK NOTICE** beforehand.
- B. **NOTIFY** the staff in writing and have your request initialed.
- C. Arrange for someone to cover for you if you are the only attendant scheduled for that day or days.
- D. Use this privilege **SPARINGLY!**

Hofstra employees do not get paid lunch breaks, therefore if you work:

- a. 4 hrs. you can take a 15 min. unpaid break.
- b. 6 hrs. you can take a 30 min. unpaid break.

There is **NO SMOKING** permitted in the Museum's galleries or storage areas.

Leave all coats, backpacks, books, etc. in the elevator when working in Emily Lowe Gallery.

#### **OFFICE PROCEDURES**

Observe proper telephone manners; answer the phone with "hello, (good morning/good afternoon) the Hofstra University Museum."

- c. It is **MANDATORY** to be accurate and complete in taking telephone messages, including your name. For this purpose there are message pads at every telephone.
- d. Hand-deliver messages, if possible, to the appropriate person or leave in their mailboxes.

**PHONE EXTENSIONS:**

**Main Line and Senior Assistant To Director: x35672**

**Director x35671**

**Curator of Collections: x35673**

**Registrar and Coordinator of Exhibitions: x37449**

**Development and Membership Coordinator: x35715**

**Museum Education and Information Services Coordinator: x34041**

*DO NOT USE THE TELEPHONE except for an emergency call.*

Please use x35672 after you have received authorization. Please make calls short.

Keep the Gallery clean. Don't leave debris around. Put away all materials after use. All tools are to be put away in their proper place. Ask others if you are not sure where they should go.

If you are working on a project, put it in your mailbox if it is not finished.

*Important messages will be posted on the bulletin board near the delivery entrance. Please check your mailbox for messages.*

**WHILE EMILY LOWE GALLERY IS OPEN--DESK SITTING --**

**NEVER LEAVE GALLERY UNATTENDED**

1. Be observant.
2. No studying/working while visitors are in the Gallery.
3. Ask Gallery visitors to leave shopping bags, umbrellas, book bags, etc. with you while they are viewing the artwork.
4. Please assure in a friendly but decisive manner that NO ONE touches works of art.
5. You should circulate, as it is not possible to keep track of visitors while sitting at the desk.
6. Be prepared to answer questions about exhibition content and other questions in a cordial manner. (As to see information about the exhibition and read the catalogues, brochures, etc.)
7. Stay informed about future exhibitions in the various galleries on campus.

If someone wants to be placed on our mailing list, take their name, complete address and email information if available and give it to the Senior Assistant to the Director.

NO SMOKING is allowed in the galleries at any time. Food Restrictions may also apply.

If you have music on in the background, please play classical or very light background music. Do not leave personal belongings at the desk.

- a. Each day check the temperature and humidity gauge and record the readings in the

- Attendance Book at the proper date.
- b. Keep a count of the number of visitors and record them in the Attendance Book.
  - c. Check that the Gallery is and stays clean:
  - d. Any and all debris on floor should be picked up or swept up before opening.
  - e. All works are dusted and there are no fingerprints on them. –
  - f. All frames are straightened.
  - g. All lights are working.

## **CATALOGUE AND OTHER SHOP SALES**

Use Sales Transaction Sheets to record all sales.

1. Indicated the item sold and dollar amount for of all transactions. All income should be recorded accurately in the following format on a transaction sheet: Date, Amount of Sale, Cash or Check, Your Initials.
2. Place monies in the income envelope in the desk draw.
3. All checks should be made out to the HOFSTRA MUSEUM.
4. At the end of each day the transaction sheet and income should be delivered to the Senior Assistant To the Director for deposit to the Development Department.
5. *Please note that all Hofstra University Museum members receive a discount.*

## **OPENING/CLOSING EMILY LOWE GALLERY (weekends)**

1. We suggest you arrive about ten - fifteen minutes before your shift to allow time to pick up the key and open the Gallery
2. Go to the Public Safety Office (located at California Ave. & Hempstead Tpke. to pick up the Museum's key)
3. Unlock the front door and double doors and call Public Safety at x36606 to let them know you are in the building..
5. Turn on lights. Gallery switch plate is to the right of the double doors. Turn on the incandescent (spot) lights only in the Gallery for the exhibit.
6. Do not touch dimmer switches, only the on/off switches.
7. Check that all works are in place. If you note anything amiss, call Security x36606.
8. If someone attempts to burglarize while you are there, do not put yourself in danger. Simply reach to the alarm buzzer on the LEFT UNDERSIDE OF THE DESK. There is another buzzer in the Director's office ON THE UNDERSIDE OF THE DESK at the north window. This will signal Public Safety and the Police Dept.
9. To close, lock front door, and check back doors, too. Close and lock double doors.
10. Turn off lights. Call Public Safety (X36606) and tell them you are closing Emily Lowe Gallery.
11. Leave, making sure the door locks behind you and Return the key to the Public Safety Office.

**EMILY LOWE GALLERY IS OPEN TO THE PUBLIC:**

Tuesday - Friday 10:00 a.m.-5:00 p.m.

Saturday/Sunday 1:00 p.m.-5:00 p.m.

(closed Monday and some holidays)

## **EMERGENCY PROCEDURES**

**In case of Fire, Theft, Illness, Flooding....Call Security x36606.**

## **RULES FOR HANDLING WORKS OF ART**

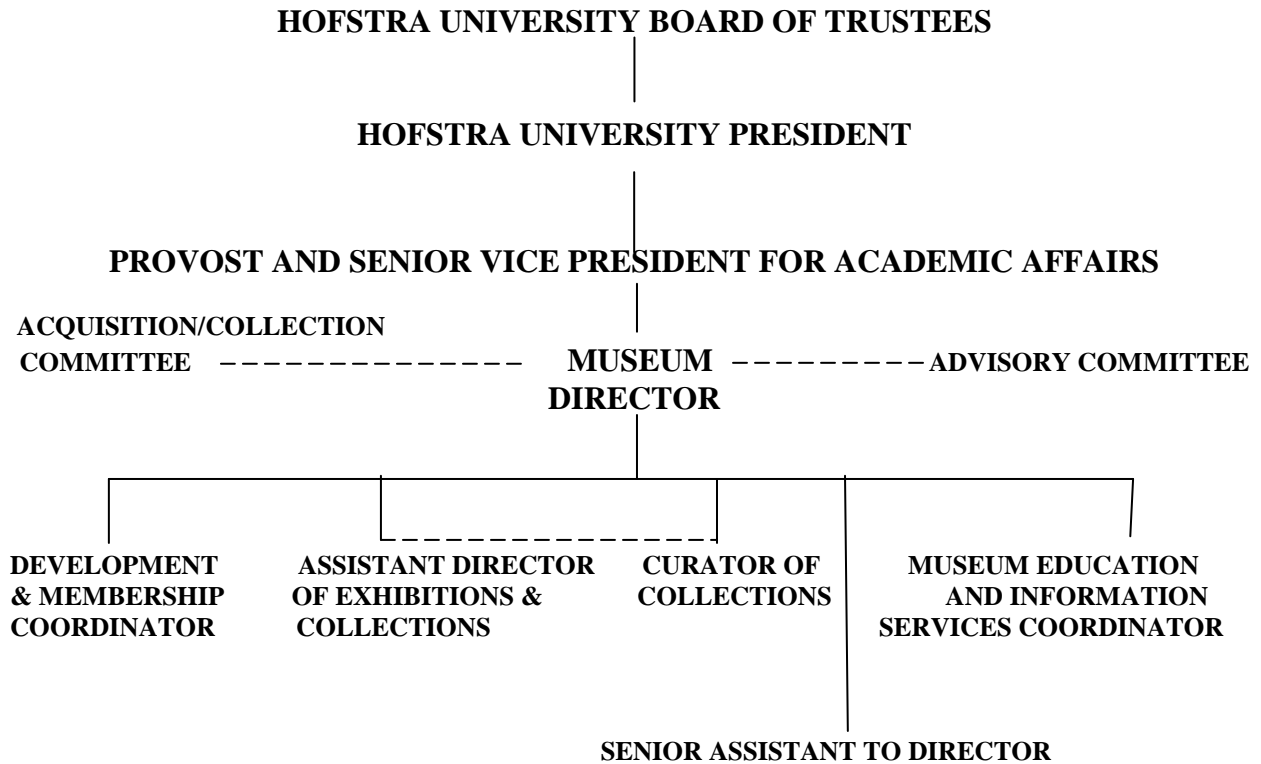
1. Understand exactly where and how an object is to be moved before you pick it up.
2. Unless one person can easily and without hesitation manage both the size and weight of the object, two people must handle it. **ASK FOR HELP.**
3. Do not make any sudden or unnecessary movements while in the vicinity of artworks.
4. Never walk backwards in the vicinity of works of art. Always be aware of what is behind you and how close you are to it.
5. Use clean cotton gloves to handle works of art at all times except when the objects you are moving are too smooth to grip safely through the gloves.
6. Keep your hands clean: dirt and oil can cause damage.
7. Handle only one object at a time, no matter how small. Use both hands in carrying.
8. Never drag works of art.
9. Take your time. Move slowly while carrying objects or pushing vehicles containing them.
10. Never leave artwork sitting directly on the floor.
11. Make no distinctions as to supposed value or artistic merit.
12. Treat every work as if it were the most important item in the collection.

## **PAINTINGS AND FRAMED WORKS**

1. Before picking up a painting, be sure it is secure in its frame.
2. Do not touch the front or back of a painting.
3. Never allow any object to rest, however lightly, against either surface.
4. Never apply tape or adhesive to either the front or the back of a painting or to the visible parts of its frame.
5. Do not carry paintings by one side. Grip the painting with one hand beneath and one hand on the side of the frame or with one hand on either side, whichever seems more stable.
6. Never insert your fingers between the stretcher bar and the canvas. *This Can Cause Serious Damage to the paint surface.*
7. Carry unframed paintings by grasping only the inner and outer edges of the stretcher bar, not the broader sides parallel to the canvas. Your fingers must not touch the front or back of the painting or wrap around the stretcher bar.
8. Before hanging a painting, always be sure its hanging hardware is secure.
9. Keep tools in bin as you hang; bring it along with you as you move around the gallery.

**APPENDIX F**

**HOFSTRA UNIVERSITY MUSEUM ORGANIZATIONAL CHART**



**GRADUATE ASSISTANTS**

**STUDENT AIDES**

THE **SENIOR ASSISTANT TO DIRECTOR** IS SUPERVISED BY THE DIRECTOR, BUT MAY PERFORM DUTIES AND COMPLETE TASKS FOR OTHER MUSEUM STAFF. A STAFF MEMBER MAY DIRECTLY SUPERVISE AN GRADUATE ASSISTANT OR AIDE FOR A SPECIAL ASSIGNMENT.

## **APPENDIX G**

### **THE HOFSTRA UNIVERSITY MUSEUM GUIDELINES TO THE UNLAWFUL APPROPRIATION OF OBJECTS DURING THE NAZI ERA**

#### **ACQUISITIONS**

1. At the time of donation of art works to the Hofstra University Museum collection, donors, sellers or estate executors will be asked to give as full a provenance of the work as possible, with particular regard to the Nazi era (1933-1945).
2. If no evidence is uncovered as to any unlawful appropriation without subsequent restitution (i.e., the return of the artwork or compensation payment to the original owner or legal heirs), the acquisition process will continue.
3. If there is evidence of unlawful appropriation without subsequent restitution the Hofstra legal counsel will be apprised of the museum's findings and the donors, sellers or estate executors will be notified. Acquisition of the work will not proceed until all issues are resolved.
4. All recent acquisitions will be available for research, examination and public review.

#### **RESEARCH**

1. Records and collections will be reviewed on a systematic basis to determine if any objects in the Collections require further research as to Nazi-era provenance.
2. If unlawful appropriation without subsequent restitution is discovered the Hofstra legal counsel will be notified and the appropriate steps will be undertaken to resolve the status of the artwork.

#### **LOANS**

Due diligence will be taken for any works of the Nazi era borrowed for exhibits originating at the Hofstra University Museum. Depending on the circumstances, the Hofstra University Museum, an accredited AAM institution and a responsible member of the museum community, will **take** all prudent and necessary actions when required.

3/6/00

**HOFSTRA UNIVERSITY MUSEUM**  
*STATEMENT OF ETHICS AND*  
*GUIDELINES FOR PROFESSIONAL PRACTICES*

**CERTIFICATION**

By the signature below, the undersigned confirms that he/she has read and understands the Hofstra University Museum *Statement of Ethics and Guidelines for Professional Practices*.

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Signature

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Date

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Name (Type or Print)

*Please return this form to:*

*Director  
Hofstra University Museum  
112 Hofstra University  
Hempstead, NY 11549-1120*