

Tufts University Art Galleries Collections Policy Manual

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Table of Contents

1. STATEMENT OF PURPOSE.....	4
2. DESCRIPTION OF COLLECTIONS	5
NOTABLE EXISTING STRENGTHS OF THE COLLECTION	5
TYPES OF COLLECTIONS	5
3. COLLECTION STRATEGY + AREAS OF FOCUS.....	6
4. ACCESSIONS POLICY + PROCEDURES	7
OVERALL POLICY AND CRITERIA	7
ROLE OF THE UNIVERSITY GIFTS OF ART COMMITTEE (UGAC).....	7
+ THE UNIVERSITY GIFTS OF FINE ART AND COLLECTIBLES COMMITTEE (GFAC)	7
METHODS OF ACCESSION	8
<i>Gift/Donation</i>	8
<i>Bequest</i>	9
<i>Purchase</i>	9
<i>Exchange/Transfer</i>	9
ACCESSIONING PROCEDURE + TIMELINE	9
<i>Artwork Review + Research</i>	9
<i>Committee Review + Votes</i>	10
<i>Deed of Gift</i>	10
LEGAL RESTRICTIONS TO ACCESSIONING	11
DOCUMENTATION/RECORDS/INTAKE PROCEDURES	12
SPECIAL CONSIDERATIONS AND SAFEGUARDS.....	12
<i>End-of-Year Gifts</i>	12
<i>Objects Found in the Collection</i>	13
<i>Property Owned by University Personnel</i>	13
5. NON-ACCESSIONED OBJECTS.....	14
6. DEACCESSIONING OF COLLECTION OBJECTS	15
OVERALL POLICY	15
CRITERIA GOVERNING DEACCESSIONS	15
EVALUATION OF TITLE.....	16
DISPOSITION OF DEACCESSIONED OBJECTS.....	16
<i>Exchange or Sale</i>	16
<i>Gift</i>	17
<i>Valueless Objects</i>	17
DEACCESSIONING PROCEDURES	17
DOCUMENTATION/RECORDS.....	18
SPECIAL CONSIDERATIONS AND SAFEGUARDS.....	19
<i>Forgeries</i>	19
<i>Accession of Deaccessioned Objects by University Personnel</i>	19
7. PUBLIC DISCLOSURES	20
8. LOANS.....	21
OUTGOING.....	21
<i>General Conditions for Outgoing Loans from the Collection</i>	21
<i>Criteria Governing Loans</i>	21
<i>Who Can Authorize Loans</i>	22
<i>Loan Expenses</i>	22
<i>Documentation/Records</i>	22
<i>Outgoing Loans Procedures</i>	22
INCOMING LOANS.....	24
<i>Temporary and Extended Loans</i>	24

<i>Incoming Loan Procedures</i>	24
<i>Documents/Records</i>	25
LOAN OF EXHIBITIONS OF THE TUFTS UNIVERSITY COLLECTION	26
OBJECTS PLACED IN THE CUSTODY OF THE UNIVERSITY	26
9. CARE OF THE COLLECTIONS	27
MECHANICAL/ENVIRONMENTAL	27
INSPECTION/CONSERVATION.....	28
HANDLING/MOVEMENT	28
OFF-SITE RECORDS	29
10. INVENTORIES	30
11. FINE ARTS INSURANCE	31
12. ACCESS TO COLLECTION OBJECTS AND RECORDS IN STORAGE.....	32
VISUAL/PHYSICAL	32
PHOTOGRAPHY/REPRODUCTION	32
RESEARCH INQUIRIES.....	33
13. COMPLIANCE, EVALUATION, AND CAVEATS	34
ADDENDUM NO. 1.....	35
DEFINITIONS	35
ADDENDUM NO. 2.....	37
WORKSHEET FOR ACCESSION OF ART AND ANTIQUITIES	37
ADDENDUM NO. 3.....	39
ART ON CAMPUS POLICIES	39
ADDENDUM NO. 4.....	42
CONFLICT OF INTEREST GUIDELINES	42
ADDENDUM NO. 5.....	45
GIFTS OF ART COMMITTEE MEMBERS	45
ADDENDUM NO. 6.....	46
PUBLIC ART PROGRAM COMMITTEE	46

1. STATEMENT OF PURPOSE

The mission of the Tufts University Permanent Art Collection is to support the educational mission of the University by offering direct engagement with original works of art through temporary exhibitions, the Permanent Art Collection, and the Public Art Program.

The Permanent Art Collection is both a teaching and historical collection, designed to support curricular and extra-curricular learning while articulating the history of the institution through the visual arts.

The University Permanent Art Collection is overseen by the Tufts University Art Galleries.

2. DESCRIPTION OF COLLECTIONS

The Tufts University Permanent Art Collection includes approximately 2,400 works spanning from ancient Mediterranean and pre-Hispanic sculpture to modern and contemporary painting, sculpture, and photography. Established in the mid-19th century with portraits of the University's founders, early benefactors, and faculty, as well as landscapes that depict Tufts' evolving campus, the collection has expanded to include a range of art from antiquity to the present. Since the formal founding of the Tufts University Art Galleries in 1991 and through the University's longstanding relationship and subsequent merger with the School of the Museum of Fine Arts, Boston, and now at Tufts, the collection has focused on 20th- and 21st-century works of art.

Notable existing strengths of the collection

1. Over 100 antiquities that include ceramics, glass, metalwork, sculptures, and textiles from the ancient Mediterranean and Americas, the Near East, and the south of Asia. Additional 112 objects that are Property of the School of Arts and Sciences.
2. Contemporary photography + works on paper
3. Safran Collection of Outsider Art: 38 works by American Self-Taught Artists
4. 20th and 21st century American and European painting and sculpture

Areas of Needed Growth:

- Video / Moving Image / New Media
- Works on Paper: prints + drawings

Types of collections

Today, the collection is subdivided into two broad and non-exclusive categories:

- Fine Art - artworks collected for their aesthetic, historic and educational value
- Campus Art Collection - artworks collected for their connection to the activities and history of Tufts University

3. COLLECTION STRATEGY + AREAS OF FOCUS

The Fine Arts portion of the Permanent Art Collection features primarily 20th- and 21st-century artwork, with an emphasis on works on paper, photography, and painting to facilitate the circulation artwork throughout campus. Within a contemporary framework, the following criteria will guide future accessions and decisions regarding gifts. It should be noted that there is very limited storage and display capacity for the Permanent Art Collection so all gifts and acquisitions will have to be considered with these limitations in mind. The University's art collection grows through donations; there is no accession fund currently.

1. Underrepresented Artists: Expand the collection by adding new and significant works by artists from underrepresented groups, with an emphasis on Black, Indigenous, Latinx and Asian artists and a complementary focus on gender parity and representation of women, LGBTQ-identifying / non-binary artists.
2. Teaching + Learning Collection: Collect artwork that can provide teaching support for faculty and staff by building off existing strengths of the collection or developing significant pathways into new areas of learning and teaching.
3. Building from the Exhibitions Program: Acquire works from the TUAG exhibition program, which addresses the vital issues of our time and features a majority of artists from underrepresented communities.
4. Alumni Artists: Artist alumni of Tufts and SMFA at Tufts, whose work can expand the collection's teaching capacity and address underrepresented communities are of interest. Artwork that can support the shared goals of diversity and racial justice in both the Fine Art and Campus Art Collections will be prioritized.
5. Faculty Artists: Gifts or supported acquisitions from retiring and/or emeritus studio art faculty that can articulate the history of art and teaching at the school and the broader New England area.

For the Campus Art Collection, criteria include:

1. Gifts of Visual Material Related to Campus History: Working in tandem with the Digital Collections and Archives and University Advancement, the Art Galleries will seek out and accept gifts of artwork related to faculty, staff, students, history, and the events of the University.
2. New Ways of Visualizing the University History: Priority will be given to gifts that highlight lesser-known aspects of the University's history. In collaboration with the Public Art Committee, acquisitions can and will involve the commissioning of new artworks that commemorate University history through the narratives of marginalized groups.

4. ACCESSIONS POLICY + PROCEDURES

Overall policy and criteria

The University actively considers objects for accession that are of artistic merit, are of museum quality, have clear and legal title and satisfactory provenance, and that contribute to the University Art Galleries' collections development and programmatic objectives (as listed above). The University will only accession objects into the Permanent Art Collection with the intention of maintaining them in the collections. Accessions will be in stable, exhibitable condition, unless funds are identified and allocated for the conservation and stabilization of the object.

On occasion, specific departments within the University will acquire objects that do not meet the criteria for accession but are useful for other purposes. Any department that accepts objects which are not formally accessioned into the Permanent Collection is responsible for their care and safety, including maintaining an inventory of its holdings.

Given the ethical responsibilities inherent in the accession of objects, any work of art intended to become part of the Permanent Collection will be accessioned by means of formal procedures. Proposals for additions to the Permanent Art Collection will be addressed to the Director of Galleries and Collection. The University Gifts of Art Committee (UGAC) holds regularly scheduled meetings and may consult by other means of communication. A majority of those present and voting will read or hear presentations on proposed acquisitions and vote to recommend accession or refusal. Authority for all accessions into the Permanent Art Collection rests with the Director of Galleries and Collections through their role as chair of the Gifts of Art Committee and member of the University Gifts of Fine Arts and Collectibles Committee. The Director of Galleries and Collections will be reasonably assured that a clear and legal title can be obtained by and transferred to the University.

In complying with these provisions, the Director of Galleries and Collections will consult as widely as is necessary and reasonable to obtain such assurances. In doubtful cases, the Director of Galleries and Collections may request the assistance of the University Office of General Counsel.

A Deed of Gift setting forth an adequate description of the accession will be kept on file in the Collections Management office (see Accession Procedures).

Role of the University Gifts of Art Committee (UGAC) + the University Gifts of Fine Art and Collectibles Committee (GFAC)

To ensure the security and accountability of every gift of art entering the University, Tufts has established two committees that will work in tandem and approve or deny each artwork offered to the University.

The **University Gifts of Art Committee (UGAC)** is chaired by the Director of Galleries and Collections and is composed of appointed faculty, administrators, and students. The committee's primary obligation is to review and vote on proposed accessions and de-accessions of artworks and artifacts in the Permanent Art Collection. In addition, the UGAC provides oversight and periodic review of the Tufts University Permanent Art Collection Policy and Public Art Program, develops criteria to guide University officials in addressing proposed unrestricted gifts of art to the University. The UGAC committee meets at least twice a year. See **Addendum 5** for updated membership list and contacts.

The **University Gifts of Fine Art and Collectibles Committee (GFAC)** consists of the Vice President for Finance and Treasurer, Director of Galleries and Collections, and the Vice President for University Advancement (UA). The GFAC meets as needed and must approve and review all proposed art/collectibles donations that:

1. are intended for the University's Permanent Art Collection, regardless of the monetary value of the art/collectible;
2. or are valued at over \$5,000 and intended for any part of the University;
3. or are intended to be sold upon receipt, regardless of the monetary value of the art/collectible.

The GFAC confirms the campus entity responsible for the care and upkeep of a gifted work of art through a responsibility memo. In cases where an artwork is rejected by the Permanent Collection but is accepted by the University, the Executive Administrative Dean will be required to sign said memo.

All artwork must be approved by both committees before entering the Permanent Art Collection. **Accessions must be voted on first by UGAC, followed by GFAC.**

Methods of Accession

Objects may be added to the Tufts Permanent Art Collection by means of gifts, bequests, purchases, exchanges, or any other transactions by which their title passes to the University. The Director of Galleries and Collections shall work in collaboration with University Advancement on all gifts, partial gifts, promised gifts, and bequests of art. The Director shall notify University Advancement as soon they have inquiries from donors about such gifts.

Gift/Donation

Accessions by gift or donation to the Tufts University Permanent Art Collection are recommended by the Director of Galleries and Collections and are voted on by UGAC and GFAC. *Partial Gift:* The University will not accept fractional gifts except in extraordinary circumstances to be evaluated on a case-by-case basis. *Promised Gift:* Title to each of these objects shall be held by the donor until such time as the donor relinquishes partial or all right, title, and interest to the object.

Bequest

The Director of Galleries and Collections and Gifts of Art Committee review art bequeathed to the University in the same manner as other potential accessions. Upon notification of the University that it is a beneficiary under a will, a copy of the will, or a copy of the section that outlines the bequest, and a photograph of the object(s) shall be forwarded to the Director of Galleries and Collections by the Office of Gift Planning. The Director of Galleries and Collections may advise the donor or the donor's estate on the suitability of the object(s) identified in the intended bequest to the mission of the Collection.

Purchase

Accessions to the Permanent Art Collection may be made from funds endowed, raised, or contributed for that specific purpose or from unrestricted funds. The University may cultivate the support of groups that may raise funds to purchase works of art. These purchases shall be guided and approved, in advance of the purchase, by the University Gifts of Art Committee, in compliance with this policy. Each purchase must meet accessioning requirements as set forth in this policy and must be supported with written justification to the Gifts of Art Committee prior to completion of the sale.

The Director of Galleries and Collections is empowered to purchase objects for the collection without a UGAC vote provided that the individual object's purchase price is less than \$5,000 and funds have been identified for the purchase.

Exchange/Transfer

Objects acquired through exchange and transfers are treated in the same manner as gifts and bequests.

The University shall deal only with reputable dealers who stand behind the objects they sell by accepting returns for refund, credit, or exchange. These dealers should have no known conflict of interest with the University and should not serve on any University Boards.

Accessioning Procedure + Timeline

Artwork Review + Research

Potential acquisitions should be inspected firsthand whenever possible by University Art Galleries personnel, preferably by the Director of Galleries and Collections or Collections Registrar (or another qualified person designated by the Director of Galleries and Collections) before the proposed gift is presented by the Director of Galleries and Collections to the University Gifts of Art Committee (UGAC) for a vote. Unsolicited objects are reviewed by the Director of Galleries and Collections, who decides if the proposed gift meets the accession criteria and should be brought forward for review by the UGAC. All potential accessions require research on the artwork and artist (prepared in a 2-page or more

document) and confirmation of the work's provenance. Decisions about accessions must be made in a timely manner and all phases of the review and accessioning process shall be documented in writing and kept in the appropriate Object Record.

Committee Review + Votes

All artworks under consideration for the Permanent Collection will be presented to the University Gifts of Art Committee (UGAC) by the Director and/or Galleries Staff. If approved by the UGAC, the gift of art / object(s) shall be presented to the University Gifts of Fine Art and Collectibles Committee (GFAC) for a vote to accession.

Unsolicited artworks are discouraged and unsolicited objects sent to the University as donations or for accession consideration shall be returned to the donor or sender in a timely manner, whenever possible at the donor's or sender's expense. In the case of a gift refusal, the Director of Galleries and Collections may suggest other institutions that might be interested in the object(s).

Should a bequest of art not possess sufficient merit for inclusion in the University's Collection, the University may request that the object(s) be sold by an independent agent and the proceeds be deposited to the Collection Management budget for collection management, preservation, and conservation purposes, unless the disposition of the net funds is stipulated in the Bequest Intention. In the case of a group of objects, the University may be free to accept some and refuse, sell, or trade others. If accessioned, the object(s) shall be delivered to the University Art Gallery, or to a storage location designated by the Director of Galleries and Collections. *If not accessioned, the object(s) shall be delivered to the appropriate division of University Advancement or to a location designated by that division of University Advancement.*

Deed of Gift

Following the UGAC and GFAC approval to accession, the donor will be asked to sign a Deed of Gift. A fully executed copy of the Deed of Gift shall be returned to the donor for his/her records. The gift is complete when the Deed of Gift is signed and the work is received by the University. The actual date of gift and the date of accession is the later date of: 1) the gift being received by the University; or 2) the Deed of Gift being fully executed by both the donor and University Advancement, University Advancement will officially acknowledge all gifts of art for charitable tax purposes.

After the Deed of Gift is countersigned, arrangements can be made by the donor to have the gift delivered to the University. All accessions must be delivered to the Tufts University Art Galleries at the Aidekman Arts Center, the SMFA at Tufts 230 Fenway site, or to off-site storage. Upon the object's arrival, the Registrar shall make an entry in the Temporary Receipt Ledger assigning a number indicating the object is a gift, bequest, purchase, or other transaction.

The initial fraction of all partial gifts and all promised gifts shall be subject to the accession procedures outlined herein. Additional fractions or complete title passing to the University shall be communicated to the Director of Galleries and Collections by the Office of University Advancement and noted in the minutes of the Gifts of Art Committee. All accessions shall be entered in the Accessions Ledger and shall be given an identifying Accession Number (see Definitions). Accession Numbers will be assigned chronologically according to the date of accession and the object's ability to be displayed alone.

The Credit Line for an object shall be assigned according to the method of accession. Each accession shall receive a condition examination and a standard exhibition and identification label and shall be photographed as scheduling permits.

Legal Restrictions to Accessioning

The Galleries / University will NOT accession into the collection the following:

1. Objects that are restricted or that carry conditions set by the donor are not accessioned except in rare circumstances, on the recommendation of the Director of the Galleries and Collections and the Collections Committee, and require Vice President for University Relations and Provost approval; in this situation, every effort should be made to place a reasonable limit on the time for which the restrictions or conditions will apply and to define the conditions under which their force may terminate.
2. Objects of intellectual property (copyright, patent, trademark, or trade name).
3. Objects that require care and storage beyond staff and institution ability due to size, weight, or condition.
4. Objects that are redundant.
5. Objects outside of Permanent Collection's fields of collecting, with the exception of objects of unusual distinction or merit.
6. Objects that pose a threat to other objects in the collection.
7. Objects that pose a threat to human health or safety.
8. Objects that do not meet standards set by the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property adopted by UNESCO in 1970 and by the Native American Graves Protection and Repatriation Act (NAGPRA) ensuring that they have been collected, exported, and imported in full compliance with the current laws and regulations of the country or countries of origin, of the federal government of the United States, and of the individual states within the United States.
9. Objects that do not meet the AAM-specified standards for Nazi-era provenance, in which European paintings and Judaica must be reasonably determined not to be unrestituted illegally confiscated objects. The University participates in the Nazi-Era Provenance Internet Portal.

Subsequent to the date on which this policy was approved, should evidence be presented to the University that an object in its possession was acquired illegally, the University Art Galleries staff and the Gifts of Art Committee will conduct an investigation into the circumstances. If justified by the results of the investigation and having obtained approval from the University Office of General Counsel, the University will return the object to its rightful owner, to the extent that it is legally possible and practical to do so.

Documentation/Records/Intake Procedures

Object Records shall be established for each acquisition. These records will include all basic documents relevant to the object including, but not limited to: all original correspondence and memoranda, invoices, transfer of rights documents, deeds of gift, IRS forms, shipping and institutional receipts, accession worksheets, provenance worksheet (if an antiquity), condition reports, label copy, photographic material, bibliographic information, research, descriptive text for images of the object for online and database use (see above), and other documents vital to an object's history.

Tufts University Art Galleries (TUAG) and Digital Collections and Archives (DCA) staff shall catalogue (see Definitions) new accessions by investigating attribution, dates, references, and conservation and exhibition histories. Any new information about the object, together with its source, shall be forwarded to the Registrar for inclusion in the appropriate Object Record.

Intake procedures (updated 3/31/21)

Once an artwork enters the permanent collection the following steps will be taken by the Registrar and staff:

1. Artwork is photographed and a digital and print record is created within TUAG's database and file systems and uploaded to the online database.
2. All images of the artwork will be tagged with descriptive text for digital readers for online accessibility standards, drafted by the Registrarial team and approved by Curatorial staff.
3. If the artwork's creator is living, Registrarial staff will send the artist a questionnaire within 30 days, requesting information about the artist's identity and background on the artwork.

Special Considerations and Safeguards

End-of-Year Gifts

University personnel may not backdate receipts or deeds of gifts so that a donor can appear to have given an object in a certain calendar year. To qualify for accessioning within a given year, all potential gifts must either be on the University's premises prior to December 31 of that year, or be in the University's possession by way of a third party acting as an agent of the University

Objects Found in the Collection

An occasion may arise in which the University's title to an object should be established, (e.g., an object has been in the University's care for years without sufficient evidence of it being given or formally accessioned). Under these circumstances, the Director of Galleries and Collections will develop documentation showing that the University has cared for and displayed or publicized the object. Supporting documents might include inventory records, exhibition checklists, newsletters or other publications, and correspondence with scholars. The University should and must be willing, however, to consider any and all claims of prior ownership. The University will consider relinquishing its claim if an outside party presents a persuasive case. Disposals of such property, however, must conform to undocumented property legislation for the Commonwealth of Massachusetts.

Property Owned by University Personnel

Artwork personally owned by University personnel kept on University property is not insured by the University. When possible, the Registrar will ask to be notified of such objects to ensure that they are not mistaken for collection objects.

5. NON-ACCESSIONED OBJECTS

Certain objects may be acquired by the University for gallery/exhibition accessories, educational use, or office furnishings. These objects shall not be automatically accessioned. When these objects are no longer required for Gallery purposes, the Director, using reasonable discretion, may sell them, give them to another nonprofit organization, offer to donate them to the University Collection, or destroy them. Any proceeds from the sale of these objects may be used for Gallery purposes if the objects were purchased with Gallery funds.

6. DEACCESSIONING OF COLLECTION OBJECTS

Overall Policy

In formulating a deaccessioning policy, Tufts University is fully aware that deaccessioning a work of art from Tufts' Permanent Art Collection requires exceptional care and thorough consideration of a variety of factors. Deaccessioning is part of the continuing formation and care of the University's collections. It is intended to refine and improve the quality and appropriateness of the Collection. In principle, proceeds from the sale (principal and interest) of a deaccessioned object are not intended to be used to defray University operating expenses. The University will make a good faith effort to follow the ethical guidelines promulgated by the American Association of Museums (www.aam-us.org) and the Association of Art Museum Directors (www.aamd.org) when it considers deaccessioning collection objects.

Deaccessioning as determined by the University Provost and Gifts of Art Committee. The conservation, preservation, and maintenance needs of the Collection will be considered by the Provost and GAC when the disposition of net proceeds from deaccessioning is considered. Net proceeds from deaccessioned gifts of art, including by transfer and exchange, will benefit the designated School or Department for which a restricted gift was originally intended.

The University shall honor all legal restrictions attaching to the gift or bequest of any work of art. In addition, donor requests that do not impose any legal obligation accompanying the bequest or gift of any work of art will be respected to the extent feasible, unless modified by the donor, or if the donor is not living, the donor's heirs or legal representatives. Before proceeding to recommend that a donated work be deaccessioned, the Director of Galleries and Collections first reviews the record of gift to confirm that the gift is unrestricted and consults with University Advancement.

Criteria Governing Deaccessions

1. If the work is clearly outside the collecting scope of the University's Scope of Collections statement, either at present or in the foreseeable future, the work may be deaccessioned.
2. In keeping with the University's current collection mission of responsibly siting the Permanent Collection publicly, through the Circulating Art Program, any work of art that cannot be safely sited nor adequately maintained in a public, non-museum environment would generally fall outside the University's collecting scope and could be deaccessioned.
3. If the work is of inferior quality, either intrinsically or relatively, in comparison with objects of the same type in the Collection, it may be deaccessioned.
4. If the work is a duplicate or is very similar to other works already in the Collection, or it does not possess sufficient educational value for comparative purposes, it may be deaccessioned.

5. If the University's possession of the item is not legitimate; that is, if the work may have been stolen or illegally exported or imported in violation of applicable state, federal, and foreign laws, the object shall be deaccessioned. (Note: Such cases will be reviewed on an individual basis by the Registrar and Director of the Galleries and Collections, in concert with the Gifts of Art Committee and legal counsel, to determine the proper disposition of the object.)
6. If the authenticity, attribution, or genuineness of the object is determined to be false or fraudulent, and the object lacks sufficient aesthetic merit or art historical importance to warrant retention, it may be deaccessioned.
7. If the physical condition of the object is so poor that restoration costs will exceed its value, or that restoration will render the object essentially false, it may be deaccessioned. In exceptional cases, an object damaged beyond reasonable repair that is not of use for display purposes may be destroyed.
8. If maintenance, conservation, and storage requirements for the object are beyond the University's reasonable capacities or are greater than the object's importance to the Permanent Art Collection, it may be deaccessioned.
9. If the object may be traded for another (and usually similar) object that would be of greater benefit to and more consistent with the University Collection, it may be deaccessioned.
10. If the object is deemed a forgery, it may be deaccessioned. Forgeries do not include school pieces, copies, imitations, and similar works made without deceitful intent and sold in good faith by a reputable dealer.
11. If the University has reasonable grounds to believe the object was intentionally misrepresented by the seller for the purpose of higher financial gain, it may be deaccessioned.
12. The Registrar Object Records for objects that are lost, stolen, or destroyed, with appropriate notation as to the disposition of the objects.

Evaluation of Title

No object may be deaccessioned until it has been established that the University has clear title to it and has complete authority to transfer such title to others. Special care should be taken to make certain that the object is not held by the University or via the Tufts University Art Gallery on loan from some other institution or person.

Disposition of Deaccessioned Objects

The following may be taken into account in selecting a method of deaccessioning or disposal of works of art:

Exchange or Sale

Preferred methods of disposal are sale through publicly advertised auction, sale to or exchange with another public institution, or sale through a reputable, established dealer. Only in rare instances, and if necessary in order to obtain an

adequate price, should such a sale be made through a private dealer. In such instances, the sale should, with the recommendation of the University Gifts of Art Committee, be made on consignment pursuant to a pre-negotiated commission. The UGAC shall also determine whether or not the University's name will be associated with the sale of a deaccessioned object. Sale through a dealer must be preceded by public announcement. Every effort will be taken to identify and evaluate the various advantages and yields afforded by each means of disposal.

In the case of a work of art by a living artist, special consideration will be given to an exchange with the artist, or to returning the object to the artist.

In general, the disposal of an object, whether by sale or exchange, will be conducted with a view toward maximizing the advantage and yield to the University and to the Permanent Art Collection, without compromising the highest standards of professional ethics, the University's standing in the academic community, the University Art Gallery's standing in the museum field, or the University's responsibilities to the donor and the artist.

Gift

Under exceptional circumstances in which it is in the best interests of the University, a deaccessioned object may be disposed of by gift to a museum or similar nonprofit institution, but only on the recommendation of the Gifts of Art Committee.

Valueless Objects

Objects that become worthless because of deterioration or damage beyond repair may be destroyed only as a last resort, with the advance consent of the Director of the Galleries and Collections and the University Gifts of Art Committee, and after every reasonable effort has been made to notify the artist and the donor of the work. The Director of the Galleries will coordinate with University Advancement on all outreach to any donors about any donated work that needs to be destroyed.

Deaccessioning Procedures

1. **Written Recommendation:** Upon review of all object records pertaining to an object, the Registrar (or consultant hired as an independent contractor for such purpose) shall prepare a written recommendation for an object's deaccession articulating the reasons for removing the object and a specific method of disposal.
2. **Obtain Estimated Value:** After consultation with and receiving a favorable recommendation from the University Gifts of Art Committee, the Registrar or consultant shall undertake the following: obtain a written estimate of the object's value from a qualified source who shall also provide the basis upon which the value was determined. If the deaccession involves a number of related objects, they may be valued as a group.

3. **UGAC Vote:** Upon receipt of all applicable estimates and/or opinions, the Registrar or consultant shall present the proposed deaccession to the Gifts of Art Committee at the next scheduled meeting. A majority of the Committee is required to approve a deaccession from the University Collection.
4. **Documentation + Communication:** Decisions about deaccessions must be made in a timely manner. All phases of the review and deaccessioning process shall be documented in writing and kept in the appropriate Object Record(s). If a convincing case cannot be made for deaccessioning, the object shall remain in the University Collection. In the case of a recommended deaccession in which the press might take an interest, or if any controversial issue surrounds a particular deaccession, the President's Office and the V.P. for University Relations Office will be notified in advance of any action taken to liquidate the object, by the Director of Galleries and Collections or by the Senior V.P. for University Advancement (if the work in question is a donated gift).

All deaccessions shall be marked in the Accessions Ledger and corresponding Object Records. Prior to its disposal, a deaccessioned object shall receive a final condition examination and shall be photographed if no prior photographic record exists. The Registrar or consultant shall report on the date of sale, exchange, transfer, or destruction of a deaccessioned object to the Director of Galleries and Collections who, in turn, will notify the Gifts of Art Committee at the next scheduled meeting.

No action pertaining to deaccessioning and disposal should be undertaken that would impair the integrity and good standing of the University or the Tufts University Art Gallery within its community at large and within the museum profession.

Documentation/Records

All existing Object Records for a deaccession shall be consolidated into a Deaccession Record. This record will include all basic documents relevant to the deaccession including, but not limited to, all original correspondence and memoranda, the recommendation for deaccession, deaccession worksheets, donor responses, shipping and institutional receipts, condition reports, photographic material, notices of exchange or payment, and other documents vital to an object's disposal. All Deaccession Records maintained by the Registrar shall remain available to scholars and to the general public for research purposes only.

Proceeds derived from the sale of unrestricted deaccessioned objects shall be identified in the financial reports of the Collection Management Budget, supervised by the Director of Galleries and Collections. Proceeds derived from the sale of restricted deaccessioned objects shall be identified in the financial reports of the designated School or Department for which the gift was originally intended.

When a deaccession occurs within three years of the date of gift, the University will issue an IRS Form 8282, Donee Information Return to be filed with the Internal Revenue Service, and a copy will be sent to the donor.

Special Considerations and Safeguards

Forgeries

In the case of a forged or misrepresented object purchased by the University, the Director of Galleries and Collections and the Gifts of Art Committee will make every effort to seek a refund, credit, and/or exchange from the dealer or source of purchase.

Accession of Deaccessioned Objects by University Personnel

A deaccessioned object may not be acquired by University personnel, including its Trustees, or by any member of their immediate families, unless the object is sold at public auction with no prohibition against anyone bidding for it.

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

7. PUBLIC DISCLOSURES

All sections of this policy adopted and followed by the University concerning the accession and deaccession of objects shall be offered to donors or other responsible persons on request. In reply to responsible inquiry, University personnel shall also make available the identity and description of collection objects acquired or disposed of.

8. LOANS

Outgoing

The University considers it a responsibility to participate in a variety of worthwhile exhibitions and will lend objects from the Permanent Art Collection via the Tufts University Art Galleries to institutions that share similar professional goals and responsibilities. The University Art Galleries may also request loans from other institutions, private collections and commercial galleries to enhance the Gallery's programming.

General Conditions for Outgoing Loans from the Collection

Loans from the Permanent Art Collection may be made to other institutions for public display and for special exhibitions (see Definitions). In principle, the University shall not lend to commercial galleries, to avoid the perception of a conflict of interest. An exception to this policy may be a scholarly exhibition in which the University's object(s) figure prominently. Loans of Permanent Art Collection objects may be made to an approved list of University locations through the Public Art Program. Loans will not be made to students.

Criteria Governing Loans

Outgoing loan requests for objects from the Tufts Permanent Art Collection will be judged primarily by the Director of Galleries and Collections using the following criteria:

1. The importance and quality of the object(s) being requested; the scholarly or educational nature of the proposed exhibition; whether the appearance of the loan in an exhibition catalogue would enhance the reputation of the object and of the University.
2. When deemed necessary, the favorable recommendation of a fine arts conservator after a thorough examination of the suitability of the object's condition, in consultation with the Registrar. (Note: Certain object classes that are noted for their inherent instability shall be lent only under extraordinary circumstances, [e.g., an artist's monographic exhibition] on a case-by-case basis.)
3. Period of the loan, including both the time of year and the length of time it will be unavailable to the University.
4. Assurance of proper handling, insurance, security, and environmental controls during shipment and while on exhibition based upon the Facility Report(s) provided.
5. Additionally, the facilitation of previous loans by the same institution(s) shall also be considered.

Who Can Authorize Loans

All loans from the Tufts Collection require the recommendation of the Registrar and the approval of the Director of Galleries and Collections. The Director of Galleries and Collections is responsible for signing loans under an individual value of \$250,000 and aggregate \$500,000. Individual objects valued in excess of \$250,000 require the signature of the Dean of Arts, Sciences and Engineering. Individual objects valued in excess of \$1,000,000 will require the approval and signature of the Executive Vice President.

Loan Expenses

The borrowing institution(s) must bear all expenses associated with providing the loan. These may include, but are not limited to, the following related costs: administrative, preparation, conservation treatment, packing, crating, shipping, insurance, customs, and courier (see Definitions). The Tufts University Art Gallery assesses a loan fee to process the loan request; a minimum of \$100 per object is charged the Borrower; fees higher than \$100 are determined by the Director of Galleries and Collections, based on advice from the Registrar, and are prorated to cover additional staff time to negotiate, condition report, and process the loan request.

Documentation/Records

Loan/Out Records shall be established for each loan and will include all basic documents relevant to the loan including, but not limited to, all original correspondence and memoranda, Loan Agreement(s), conservation or condition reports, reproduction contracts, packing or crating orders, insurance certificates, invoices, shipping and institutional receipts, publicity materials, bibliographic information, and other documents vital to an object's loan history. The Loan/Out Record shall be transferred into the appropriate file upon the termination of the loan(s).

Outgoing Loans Procedures

1. **Written Request:** All loan requests must be in writing from the borrower(s) to the Director of Galleries and Collection who will alert the Dean of Arts and Sciences about the request. It is advisable that loan requests be considered with a minimum of six months' notice to allow for proper facilitation. However, requests made on short notice may be considered and approved if time allows.
2. **Facility Report + Review:** If the University has not previously lent to the borrower(s), the borrower(s) will be asked to send or complete a standardized Facility Report. An inspection of the installation site(s) by University personnel may also be required. If the loan is being requested for a touring exhibition, Facility Reports will be collected from each of the proposed venues. The University must have the complete itinerary for a touring exhibition before it shall consider approving a loan for the entire tour. The Registrar, in concert with the Director of Galleries and Collections, will make recommendations on the advisability of a loan

based upon these reports and will note any special conditions or restrictions that should be placed on it. The University reserves the right to approve the loan of an object for only a portion of an exhibition tour.

3. **Acceptance/Refusal:** Decisions about loan requests must be made in a timely manner and all phases of the review and loan process shall be documented in writing and kept in the appropriate Object Record. In the case of an initial loan refusal, the Director of Galleries and Collections may suggest an alternate object that the requesting institution might be interested in. The Director of Galleries and Collections, in consultation with the Registrar, approve all loans, under an individual value of \$250,000 and aggregate \$500,000. Individual objects valued in excess of \$250,000 require the signature of the Dean of Arts, Sciences and Engineering. Individual objects valued in excess of \$1,000,000 will require the approval and signature of the Executive Vice President. The Registrar, on behalf of the University, shall officially notify the requesting institution as to the disapproval or approval of the loan(s) requested and shall sign Loan Agreements (see Definitions). The Registrar will facilitate approved loans.
4. **Duration:** All loans from the University shall be for a specified time in duration. The University may not make indefinite loans or “permanent” loans. At the end of the loan period, the loan may be reviewed and may then be renewed for another period not to exceed two years in total. Before this is approved, however, the condition of the object must be reexamined by the Registrar. The University reserves the right to recall loaned objects for any reason, given reasonable notice.
5. **Condition/Conservation:** Following loan approval and depending on the results of its previous condition examination by a fine arts conservator, the object may be sent out for treatment. Regardless of any treatment and before the loan period, the Registrar shall complete a condition report on the object, and a copy will be sent to the borrowing institution(s).
6. **Loan Agreement:** The Registrar, in facilitating a loan, shall: review and complete the Loan Agreement indicating any special conditions or restrictions; check for existing materials or schedule photography based upon the reproduction requests of the borrowing institution(s); issue a packing or crating order to a selected vendor indicating any specific instructions; coordinate the means of transportation and shipment date with the borrowing institution(s), including the stipulation of a courier; check the identification label on the reverse of the object; alert appropriate Gallery or University staff members of the collection date and issue an Outgoing Receipt; invoice the borrowing institution(s) for relevant expenses; and amend all appropriate Object Records.
7. **Insurance Value:** The Director of Galleries and Collections will stipulate the Insurance Value (see Definitions) to be indicated on the Loan Agreement. The University shall, however, reserve the right to increase this figure during the loan period if an object’s value significantly rises. In general, wall-to-wall “all risk” fine arts insurance must be carried by the borrowing institution(s) for the duration of

the loan, unless specially waived at the University's option. Documentary evidence of the borrower's insurance (e.g., a copy of the policy or certificate of insurance) should be provided to the University before the loan's outgoing shipment. In certain cases, the University may insure objects under its own comprehensive, "all risk" policy, billing premiums to the borrower(s).

8. **Credit Line:** Borrowing institutions must agree to credit loans in exhibition labels, publicity, and accompanying publications in the manner stipulated by the Registrar.
9. **Photography Requests:** Requests for photographic materials to be used in publications must be forwarded to the Registrar and appropriate reproduction fees and contracts shall be assigned.
10. **Communication:** The Registrar shall be responsible for maintaining contact with the borrower(s) while the loan is in effect to ensure that all agreements will be adhered to. Upon the return of an object and once the Registrar has completed an incoming condition examination and determined that the object's physical condition has not changed, the borrowing institution(s) will be released from its/their loan responsibilities.
11. **Exemption:** Employees are not eligible to borrow works of art (whether accessioned or not) from Tufts University under any circumstances.

Incoming Loans

Incoming loans are objects requested by or offered to the University or the Tufts University Art Galleries from other museums, private individuals, commercial galleries, and other public and private institutions. The University shall not accept loans for storage purposes only. All loans to the University are subject to the provisions of the "Conditions Governing Loans" as stated on the applicable Loan Agreement.

Temporary and Extended Loans

All such objects, as property of others, must be recorded as either temporary loans (less than six months) or extended loans (more than six months but generally not to exceed two years).

Incoming Loan Procedures

1. **Request:** In general, the Director of Galleries and Collections initiates incoming loans. Occasionally, an outside party will solicit a loan to the University. In either case, the Director of Galleries and Collections will report all incoming loans to the University Gifts of Art Committee.
2. **Loan Agreement:** All particulars of the loan, including the lender of the object, if different from the owner; the loan period; the object's catalogue information; the desired credit line; its value and insurer; photographic rights; method of shipment;

and responsibility for expenses, must be agreed upon before the University may enter into a Loan Agreement.

3. **Transportation:** Except for those instances when a lender delivers an object to the University, the Exhibitions Registrar should make all arrangements for incoming loans to be delivered to the University, and, in most cases, the University shall assume the cost of necessary packing/crating and shipping and insurance. Loans will be returned at the request of either the lender or the Exhibitions Registrar.
4. **Documentation:** Upon arrival, the Exhibitions Registrar shall: make an entry in the Temporary Receipt Ledger assigning an identifying Temporary Receipt (TR) Number; issue an Incoming Receipt indicating the object is a loan; issue a certificate of insurance, if applicable, and if not previously sent; initiate a condition examination and report; arrange for an exhibition label and photography, if permitted; and establish an Active Lender File.
5. **Monitoring:** The Exhibitions Registrar shall monitor loans on a regular basis to ensure there has been no change in the object's condition. All loans shall receive a final condition examination before return. Upon the termination of a loan, the Active Lender File shall become an Inactive Lender File.
6. **Renewable:** If a loan is renewed, the lender will have the option to amend the object(s)'s Insurance Value(s). It will then be the responsibility of the Registrar to reissue a certificate of insurance for the object(s), verify its/their location(s) and reexamine its/their condition(s).
7. **Unclaimed Loans:** If the University, after making all reasonable efforts, and through no fault of its own, is unable to return the object(s) following the termination of a loan, then the University shall have the absolute right to: place the object(s) in storage; to charge the lender for regular storage fees and the cost of insurance; and to have and enforce a lien for such fees and cost for a maximum of two years. If, after two years, the object(s) have not been reclaimed, then, and in consideration for its maintenance and safeguarding during such period, the object(s) shall be deemed an unrestricted gift to the University to be treated as a Non-accessioned Object (Section V).

Documents/Records

An Active Lender File shall be established for each lender and will include all basic documents relevant to the loan(s) made by that lender including, but not limited to: all original correspondence and memoranda, Loan Agreement(s), appraisals, conservation or condition reports, photographic materials, packing or crating orders, insurance certificates, invoices, shipping and institutional receipts, publicity materials, bibliographic information, original hardware (temporarily removed), and other documents vital to an object's loan history. This File, or portions thereof, shall become an Inactive Lender File upon the termination of the loan(s).

Loan of Exhibitions of the Tufts University Collection

From time to time, the Tufts University Art Galleries may elect to travel exhibitions it has organized that consist of objects in the University Collection, either entirely or in part along with loans from others. In general, the Director of Galleries and Collections initiates these Loan Exhibitions.

Loans from others for these exhibitions are treated in the same manner as Incoming Loans with the exception that the Loan Exhibition Lender File, a sub-component of the Loan Exhibition Files established and maintained by the Exhibitions Registrar, replaces the Active Lender File.

The Director of Galleries and Collections, in consultation with any guest or adjunct curator(s), shall make the final decision as to which institutions the exhibition will be offered. Upon agreement with colleagues in those institutions, exhibition contracts shall be executed between the applicable institution directors or their authorized officers.

The Director of Galleries and Collections, in concert with the guest or adjunct curator(s) and the Exhibitions Registrar, shall coordinate loan requests; consolidated crating and Shipping; installation design and requirements; catalogue production and other publications; condition examinations; customs supervision, if needed; insurance coverage; checklists and related materials; publicity; venue contracts; and invoicing.

In all instances, a Loan/Exhibition must travel accompanied by a condition notebook. It may also be specified that an Exhibitions Registrar or Curator accompany an exhibition to oversee its unpacking and installation or dismantling and packing at each venue on the tour.

Objects Placed in the Custody of the University

The University considers any object placed in its custody for other than loan purposes, (e.g., for study, attribution, examination, photography, or for purposes of shipment transfer) to be a Temporary Deposit. Upon arrival, the Registrar shall make an entry in the Temporary Receipt Ledger assigning an identifying (TR) Number and issue an Incoming Receipt indicating the object is a Temporary Deposit. The Registrar shall conduct periodic reviews of such deposits to ensure expeditious handling.

If an object is received at, or unexpectedly left on, the University's premises, an attempt shall be made to contact the owner to determine the object's status. After discussion with the owner, and if the University does not want the object, it shall be returned to the owner. If the owner cannot be contacted or is unknown, the University may, after consultation with legal counsel, dispose of the object as it considers appropriate and in compliance with abandoned property legislation for the Commonwealth of Massachusetts.

9. CARE OF THE COLLECTIONS

The Tufts University Art Gallery considers the care of the University Art Collection to include the protection and preservation of its objects as well as that of its Object Records. Procedures to provide care of the collections according to this policy are developed by the Collections Management Committee, principally the Registrar and the Director of Galleries and Collections. The daily management of these responsibilities shall be centralized at the Tufts University Art Galleries; however, other University personnel will also share them when directly applicable. The Tufts Physical Plant staff shall also share responsibility for maintenance and care of certain publicly sited works, particularly those commissioned under the Campus Art Program.

The Tufts University Art Gallery is charged with caring for the Collection and providing for a safe and appropriate environment for it, both on view and off view. The Gallery follows the University's Emergency/Disaster Plan and applies it to its management of the Art Collection.

The University shall engage outside conservators on a case-by-case basis, as needed, to help preserve the Collection through conservation treatment. The Registrar shall maintain exact documentation on all examination and treatment work.

A long-term preventative conservation plan shall be developed pending the successful outcome of a funding request to a federally or privately sponsored conservation assessment program, which will outline a plan.

Mechanical/Environmental

As much as is reasonably possible, given that a preponderance of the University Collection is dispersed throughout the Medford and the New England Medical Center campuses, the University shall take actions to ensure the Collection: will have adequate fire detection and suppression, and protection from other natural disasters; will have adequate security to protect against intrusion, theft, or vandalism; and will have adequate environmental conditions to maximize object preservation, whether the objects are on display or are being stored. The Registrar shall be responsible for establishing more restrictive security or environmental requirements for University objects pursuant to standard professional practices and for ensuring that all appropriate personnel are notified accordingly. It shall also be the responsibility of the Registrar to regularly monitor environmental conditions (temperature and relative humidity, light, pests/vermin, and air pollutants) pursuant to standard professional practices with the cooperation of the Tufts University Art Gallery staff.

Storage and display furnishings must be of such quality as to provide adequate object protection, preservation, and retrieval needs. The Tufts University Art Gallery staff shall be responsible for the purchase or construction of these furnishings to ensure that they meet the needs of the objects.

Inspection/Conservation

Works in the Tufts Collection that are dispersed on loan throughout the Tufts campus will receive at minimum an annual inspection and will receive a complete condition report every five years. The Registrar or Director of Galleries and Collections should be notified immediately of any situation that has, may, or is directly affecting an object, including a slightly altered appearance, loose hardware, presence of pests or food substances, extremes in temperature or relative humidity, visitor contact, vandalism, unauthorized photography, or theft. If damage occurs, the Registrar shall complete a Damage/Loss Report. If the situation occurs or is discovered during non-business hours, the Registrar shall, as necessary, go to the site to determine what remedial steps are to be taken.

It shall be the responsibility of Registrar, in consultation with the Director of Galleries and Collections and an appropriate conservator, to ensure that objects accessioned to the Collection receive proper and timely restoration. Priority must be given always to maintaining the integrity of the original object.

Handling/Movement

One of the primary functions of the Registrar shall be to maintain accurate, clear, and archival records (manual and/or automated) on all objects in the care of the University. Therefore, movement of all objects shall be under the supervision of the Registrar. Objects shall be moved by qualified personnel designated by and with the advance consent of the Registrar. All University personnel who handle objects shall be made aware of their responsibilities to protect and preserve them, and professional art handling methods will be practiced at all times. When a move has been completed, the object(s)' change of location shall be noted by the Collections Registrar in the registration records. To avoid unnecessary risk or damage to objects in the care of the University, movement of any nature will be kept at a minimum. Special attention will be given to the packing and shipping of Tufts collection objects entering or leaving the University's premises, and the Registrar must record all such moves.

If there is building renovation/remodeling of areas containing University Collection objects, the Registrar, in concert with the Director of Galleries and Collections, shall develop a well-defined plan for the protection of the objects during the course of such work. The form and content of the plan shall be devised in close consultation with the applicable facilities and security staff.

No food or drink shall be allowed in areas where art is stored, prepared, or displayed without the express permission of the Director of Galleries and Collections or Exhibitions and/or Registrar.

Off-Site Records

The Registrar shall make sure Tufts Collection records are properly safeguarded. Computerized records will be backed up no less than every three months, and these records shall be stored off site.

10. INVENTORIES

The University considers an inventory (see Definitions), either in whole or in part of all objects in its care, to be an inherent responsibility. The Registrar shall be responsible for conducting inventories and for keeping current and accurate information on the location of all objects, whether on exhibition, in storage, on loan, at conservation or elsewhere. A complete inventory of the University Collection should occur at regular intervals, but no less than every five years. Whenever any object is found to be missing, the Registrar must notify the Director of Galleries and Collections, the Campus Chief of Security, the owner, the fine arts insurance provider and any applicable state or federal authorities. Due action must be taken.

11. FINE ARTS INSURANCE

The Director of Galleries and Collections, with the cooperation of the Director of Risk Management and the Registrar, shall determine an effective and cost-efficient method of insuring the Tufts collection. The proper University personnel shall review the fine arts insurance policy on an annual basis, or as needed. Payment of the annual fine arts insurance premium shall be the responsibility of the Office of Risk Management. The Tufts University Art Gallery or any sponsoring department may buy additional coverage for values over the limit of liability through endorsements, as programming warrants.

The University Art Collection shall be insured by a comprehensive Fine Arts Insurance Policy for a portion of its estimated value to protect against catastrophic loss. The Director of Galleries and Collections shall ensure that the current limits of liability under the prevailing fine arts insurance policy are at desirable levels. When artworks are requested for external loan, the Registrar shall arrange for a new appraisal to be conducted. In this manner, the monetary value of Collection objects shall be incrementally updated. When an object has no recorded value, the Collections Registrar may set an estimated value for purposes of insurance coverage. Said value is not to be considered an appraisal.

The University shall insure objects on loan or placed in its custody on a case-by-case basis. Objects left on the University's premises but not at the University's request shall not be insured. In general, objects from the University Collection borrowed by others shall be insured by the borrower, unless specifically waived at the University's option. A premium may be billed to a borrowing institution if the University decides to insure the object(s) under its own fine arts insurance policy. The University may prefer to maintain its own insurance on exhibitions it organizes that are sent to other domestic and foreign institutions.

All damage or losses must be reported promptly by the Registrar to the fine arts insurance carrier, and claims shall be settled through that provider according to the terms of the policy. If a loan is damaged, its owner shall be contacted for appropriate authorization before any restoration is initiated.

12. ACCESS TO COLLECTION OBJECTS AND RECORDS IN STORAGE

Direct physical access to the University Collection in storage is limited to registration and curatorial personnel and their designees.

An searchable online database of artwork in the Tufts University Permanent Collection is available for viewing at <https://artgalleries.tufts.edu/collection/about/>.

Visual/Physical

Requests for limited access to Tufts University Permanent Collection objects shall be evaluated on a case-by- case basis by the Registrar or Director of Galleries and Collections, who will also decide the level of access (visual and/or physical) to be granted, including the level of supervision. Every effort will be made to provide the greatest access possible, but the physical integrity and safety of the objects shall be the primary determining factor. Unknown researchers may be asked to supply the University with a character reference. Objects in the University Collection may never be taken off campus premises for study purposes except by other institutions under the loan provisions stated above.

Advance appointments will be required, and either registration or curatorial personnel must authorize the storage visit and be present. Access to an object in storage may not be available if conditions do not allow for visitors or viewing. The Collections Registrar and Director of Galleries and Collections hold the keys to the locked storage area and maintain access to off-site storage facilities. During normal business hours, entrance to storage may be gained only by contacting the Registrar or other authorized personnel. An authorized staff member shall oversee the access to this area in the absence of the Registrar but will notify the Registrar of all entries.

Each object shall be referred to by its unique identifying number to maximize the ease with which object information and the object itself can be retrieved.

Photography/Reproduction

Photography or reproduction by any other means of the interior of the University and of Tufts University Art Gallery exhibitions is permitted only with the advance written consent of the Director of Galleries and Collections. Permission to photograph does not include permission to reproduce. Negatives and/or prints may not be made by outside companies or photographers for commercial purposes or individual monetary gain without the University's advance written consent.

Requests for photographic material must be received in writing. Reproduction is permitted only from materials supplied by the Registration office. Reproduction from any other source not supplied by the University must be approved in advance. The University in its sole discretion reserves the right to deny permission to any applicant whose product is not acceptable to the University for any reason. It may also refuse permission for further applications from a publisher if, in the University's opinion, acceptable standards

of reproduction, care of materials, or professionalism have not been obtained. The University shall not grant exclusive reproduction rights for any object in the Tufts University Permanent Collection; nor shall the University assume any responsibility for duplication of subjects or reproductions by other applicants or persons not authorized to reproduce said object(s). Permission to reproduce is premised and conditioned upon payment of the fees involved before publication, unless a fee waiver has been given or an exchange has been agreed upon (e.g., certain number of publications in which the Collection object appears).

Failure to pay the required fees means permission has not been granted. When paid, the invoice, together with the executed reproduction contract, constitutes official permission for reproduction.

Research Inquiries

The Object Records maintained in the Collection Registration office located at the Tufts University Art Gallery in the Aidekman Arts Center are for use by University personnel, scholars and researchers. Such records include those documenting the provenance, accessioning, deaccessioning, lending, borrowing, condition and conservation, insuring, storage and display of such objects. Although Tufts collection documentation is considered to be in the public domain, the Registrar shall be responsible for granting access to the Object Records and for responding to inquiries made in person and by mail and email. Object Records may also be reviewed by appointment but must not leave the Registrar's office.

Photocopies of existing documentation may be obtained through the Registrar, with an optional modest charge for the expenses of copying.

13. COMPLIANCE, EVALUATION, AND CAVEATS

The Director of Galleries and Collections has primary responsibility for monitoring compliance with the provisions of this Collection Management Policy. Certain responsibilities may be delegated by the Director to the Registrar, Collections Management Committee or others, as deemed necessary and prudent.

This Policy shall be reviewed and updated every three years by the University Gifts of Art Committee or, if structurally changed, its successor, and recommendations made to the Dean of Arts and Sciences, or, if the reporting structure changes, to the Dean's successor.

As the current governing body for the fine art collection at Tufts University, the University Gifts of Art Committee, convened by the Director of Galleries and Collections, recognizes that, as of the date of its adoption, this Policy, in the main, addresses activities within the domain of the School of Arts, Sciences, and Engineering, and that a more all-encompassing, University-wide policy needs to be developed.

ADDENDUM NO. 1

DEFINITIONS

Accession: (1) an object acquired by the University as part of its permanent art collection; or (2) the act of recording or processing an addition to the permanent art collection.

American: (1) a native, resident, or citizen of the United States or the American continents; (2) of or relating to the United States or its possessions or original territory; or (3) materials concerning or characteristic of the United States or the American continents, its/their civilization or its/their culture.

Catalogue: the act of classifying objects methodically, and usually with descriptive detail, often a curatorial responsibility.

Class: a number of objects that have been grouped together because of common characteristics.

Collections Management: the body of the University Gifts of Art Committee and Tufts University Art Gallery's practices and procedures that allow the prudent accession, documentation, interpretation, care, preservation, security, loan, disposal of and accountability for art objects.

Collections Management Committee: A subcommittee composed of the following staff and student members: the Director of Galleries and Collections, the Registrar, a representative from Digital Archives, a representative from the Advancement Division, a representative from Tufts Construction Management with supervisory authority, a representative from Tufts Public Safety, and a museum studies program student or intern, when available. This subcommittee is charged with implementing the conditions set out in the University Art Collection Management Policy and reports to the University Gifts of Art Committee.

Condition: (1) the physical state of an object; or (2) a contract provision or stipulation.

Courier: an individual, usually a representative of the owner of an object, who accompanies the object in transit to assure its safety and security.

Credit Line: the wording with which a lender or donor wishes acknowledgment to appear on a gallery label or in a publication.

Deaccession: (1) to permanently remove an object from the collection; (2) an object that has been removed permanently from the collection, usually through sale or exchange; or (3) the formal process of adjusting the records to reflect the removal of an object from the collection.

Deed of Gift: a contract that transfers ownership of an object or objects from a donor to the University. It should include all conditions of the gift.

Examination: the study and noting/recording of the physical characteristics of an object.

Facility Report: a document used to provide information regarding building construction and accessibility, environmental controls, security provisions and staffing.

Forgery: an object that was intentionally made or sold for the purpose of defrauding buyers, or that has been altered in any way toward the same end.

Identifying Number: a number from the Accession, Temporary Deposit, or Loan Number series that is unique to a particular object in its relation to the University.

Insurance Value: for insurance purposes, the estimated replacement cost, or fair market value, of an object, usually established by the owner of the object and accepted by the insurer.

Inventory: (1) an itemized listing of objects, usually of objects for which the University has assumed responsibility through either Accession or Loan; or (2) the act of physically locating all or a random selection of the items for which the University is responsible.

Loan Agreement: a contract between a lender and a borrower, specifying the object(s) and outlining the conditions of loan and the respective responsibilities of each party.

Provenance: the history of an object, including information such as when and by whom the object was made and the history of the object's ownership, publication, exhibition, and restorations and conservations. "Complete provenance" provides an unbroken history of the object from the time it was made (or discovered) to the present. Works that do not have a complete provenance are said to have an incomplete or partial provenance. (See also "Unprovenanced.")

Provenience: the archeological find-spot of an object.

Records: (1) all documents or files pertaining to the accession, management, and disposition of a collection or a loan; or (2) the act of processing the entry of an object into the Collection.

Special Exhibition: a gathering of objects, usually with a particular purpose or theme, for temporary public display.

University Gifts of Art Committee: A non-bylaw committee appointed by the Dean of Arts and Sciences and convened by the Director of Galleries and Collections. The responsibilities of this committee are: (1) to review accessions and deaccessions and advise the Director; (2) to ensure that accessions are free from conflict of interest, according to the conflict of interest guidelines appended herein; (3) to ensure compliance with the University's Art Collection Management Policy; (4) together with the Director of Galleries and Collections and University Advancement, the Committee identifies and discloses all potential conflicts of interest in their deliberations. All individuals will refrain from participating in discussions and decisions in which they have a personal or professional interest that may be in conflict with the University's or from which they may profit or benefit (monetarily or non-monetarily).

Unprovenanced: works of art for which there is no documented history (of discovery, ownership, etc.) prior to the object's appearance on the market.

ADDENDUM NO. 2

WORKSHEET FOR ACCESSION OF ART AND ANTIQUITIES

To be completed by prospective donors

1. Basic Information on the Work of Art

- a. Title or Description
- b. Artist (if known)
- c. Date
- d. Dimensions
- e. Price
- f. Country of origin
- g. Country imported from
- h. Seller

2. Provenance

- i. Describe history of object ownership with as much specificity as possible
- j. List the countries in which the work of art has been located and when
- k. List the exhibition history of the work of art, if any
- l. List the publication history of the work of art, if any

3. US Import Status

- m. Entry date in United States on Customs Form 7501 Line 4
- n. Importer of Record on Customs Form 7501 Line 11
- o. Country of Origin Declared on Customs Form 7501 Line 15
- p. Country of Origin as Listed on Pro Forma Invoice, if applicable
- q. Value Declared on Customs Form 7501 line 33
- r. Value Declared on Pro Forma invoice, if applicable
- s. If the Value Declared is not consistent with the price quoted on Pro Forma Invoice, is the Declared Value the same as the price paid by the importer?
- t. Is country of origin declared on US import consistent with the University's understanding?
- u. Does the country of origin have a current Memorandum of Understanding with the United States?

4. Export Status

- v. Exporting Country Declared on Customs Form 7501 Line 13
- w. Copy of export license available?
- x. Description of work of art on export license, including country of origin

- y. Value declared on export license
- z. Date of export
- aa. Is authorization to export clear?
- bb. How long in export country, if known?

5. Warranty and Indemnification:

- cc. Is the work of art free from any liens, claims and encumbrances?
- dd. In event of a breach of warranty, the donor indemnifies the University for a full refund for the work of art; this also applies to certain purchases as appropriate in the judgment of the Director of Galleries and Collections and the General Counsel's office.

ADDENDUM NO. 3

ART ON CAMPUS POLICIES

OVERVIEW AND GUIDELINES

The Tufts University Art Galleries helps to augment, cares for, and maintains the University's permanent art collection, totaling approximately 2,400 works. The Tufts University Art Galleries administers a minimal **Art on Campus** program in which select works of art are available for loan to eligible departments, offices, and centers on Tufts' campuses, provided that the conditions for loan, described below, are met. The University's art collection grows through donations; there is no accession fund currently.

REQUEST PROCESS

Requests for the loan of works of art should be made in writing (or email) to the Director of Galleries and Collections and should address the following conditions:

1. Kind of space (private office, semi-public office/department/suite), public access area (e.g., corridor, lobby)
2. "Live" Security level of that space during business hours (no live security; minimal or occasional live security; constant live security)
3. Business hours (when is space unlocked and locked?)
4. Is there an after-hours security system with keypad in the space?
5. Natural light level (number and location of windows in space) and ultraviolet window treatments (do they exist or not?)
6. Configuration of space (a diagram or sketch is needed of the walls or other spaces available for works of art; this should include notations on window, door, and furniture locations; width of each wall available; existence of chair rails; height of each wall (if chair rail exists, height from top edge of chair rail and/or height of furniture)
7. Type of artwork preferred (photographs, paintings, prints [lithographs, screen- printing, woodcuts, etchings, etc.], drawings, sculpture)
8. Aesthetic preferences (abstract, representational, experimental, conceptual, portraits, landscapes, genre/still life, other subject matter, etc.)

After the request is received, a member of the Gallery staff will share digital files of possible selections of available works through **the online database** that can be confirmed through a site visit.

By initiating the Request Process, potential Borrowers agree to comply with the additional conditions and eligibility requirements cited below.

ELIGIBLE SPACES

Tisch Library conference rooms, reading areas, and the Library Tower Café; deans', provosts' and the president's offices; Gifford House; Cheryl A. Chase Center (Faculty Dining Room, attached to Carmichael Hall); Admissions Office (Bendetson Hall); directors' and department chairs' offices; department conference/seminar rooms and offices; suites and/or reception areas with live security, including department lounges and common areas, monitored by department staff.

Add in SMFA Campus?

INELIGIBLE SPACES

Dormitories, classrooms, auditoria, unlocked and unmonitored department lounges/common areas, rehearsal rooms, dining halls, offices and conference rooms not frequented by students, shared faculty offices

REQUEST PERIOD

March 1–end of the spring semester (annually)

Exceptions will be made when an office is vacated, newly occupied, or moved and new or additional art that meets the aforementioned eligibility requirements is requested in writing.

DELIVERY AND INSTALLATION PERIOD

May 23 (after Commencement) to fourth week of August (before Freshman Orientation week). Delivery and installation will be scheduled and conducted by the Tufts University Art Galleries staff in the order in which requests are received, subject to framing needs and other preparation requirements of the loan.

Exceptions will be made when an office is vacated or moved and new or additional art that meets the aforementioned eligibility requirements is requested.

CONDITIONS OF LOANS

1. The Department to which the work(s) of art are loaned assumes responsibility for the care and the safety of the art. The Department cannot transfer responsibility to another Department. If damage (physical stress from sources such as sunlight or moisture, or vandalism) or loss is detected to any work of art on loan, the primary contact for the Borrowing Department will notify the Tufts University Art Galleries Director immediately.
2. The work(s) of art must be installed, moved, or removed only by Tufts University Art Galleries staff.

3. The Tufts University Art Galleries may recall the work(s) of art at any time for purposes of conservation, research, exhibition or as deemed necessary.
4. The Tufts University Art Galleries must receive at least two weeks' notice to remove (a) work(s) of art, unless the cause for removal is damage.
5. Works of art lent to the Borrowing Department shall not be unframed or removed from mats, mounts or bases for any purpose whatsoever, or cleaned, repaired or transported in damaged condition except with the express permission of the Director of Galleries and Collections.
6. The duration of the loan should not exceed five years, except in cases where suitable replacements cannot be obtained for high-profile locations (such as Gifford House).
7. The Borrower agrees to pay a fee to prepare the loan, deliver and install the art work(s) of \$45/hour with a minimum of two (2) hours; payment will be handled by interdepartmental requisition (IDR).
8. The Borrower agrees to pay for museum-quality framing (arranged for by the Tufts University Art Gallery) if two-dimensional works of art selected are not currently framed; payment will be handled by IDR.
9. Failure to comply with any of these terms may result in the removal of artwork(s) from your custody.

RETROACTIVE ENFORCEMENT AND RECALL

In addition to the aforementioned Conditions of Loan, The Tufts University Art Galleries reserves the right to retroactively enforce and recall works of art that it deems are in jeopardy, that no longer meet the eligibility requirements, or that have been on view more than five years, particularly in the case of works of art on paper located in proximity to natural light or windows without UV treatment.

ALTERNATIVES TO ORIGINAL WORKS OF ART

If no appropriate or desirable work is available for loan at the time of your request, you could consider purchasing museum reproductions (essentially high-quality posters, not original works of art). Many vendors exist, and many museums have online gift shops where poster reproductions may be purchased.

ADDENDUM NO. 4

CONFLICT OF INTEREST GUIDELINES

Conflict of Interest Definitions and Procedures

Definitions

1. Conflict of Interest

The existence of a personal or private interest that gives rise to a clash of principle in a work situation, thus restricting, or having the appearance of restricting, the objectivity of decision making.

2. Interested Person

Any director, principal officer, employee, or member of a committee with governing board delegated powers, who has a direct or indirect financial interest, as defined below, is an interested person.

3. Financial Interest

A person has a financial interest if the person has, directly or indirectly, through business, investment or family:

- Ownership or investment interest in any entity with which the Gallery has a transaction or arrangement,
- A compensation arrangement with the Gallery or with any entity or individual with which the Gallery has a transaction or arrangement, or
- Potential ownership or investment interest in, or compensation arrangement with, any entity or individual with which the Gallery is negotiating a transaction or arrangement. (Compensation includes direct and indirect remuneration as well as gifts or favors that are not insubstantial.)

A person who has a financial interest may have a conflict of interest only if the committee decides that a conflict of interest exists.

Procedures

1. Duty to Disclose

In connection with any actual or possible conflict of interest, an interested person must disclose the existence of the financial interest and be given the opportunity to disclose all material facts to the Gallery Director and members of the committee considering the proposed transaction or arrangement.

2. Determine Whether a Conflict of Interest Exists

After disclosure of the financial interest and all material facts, and after any discussion with the interested person, he/she shall leave the governing board or committee meeting while the determination of a conflict of interest is discussed and voted upon. The committee members shall decide if a conflict of interest exists.

3. Procedures for Addressing the Conflict of Interest

- An interested person may make a presentation at the committee meeting, but after the presentation, he/she shall leave the meeting during the discussion of, and the vote on, the transaction or arrangement involving the possible conflict of interest.
- The Gallery Director or chairperson of the committee shall, if appropriate, appoint a special committee to investigate alternatives to the proposed transaction or arrangement. The special committee shall be composed entirely of nonmembers of the committee.
- After exercising due diligence, the special committee shall determine whether it can obtain with reasonable efforts a more advantageous transaction or arrangement from a person or entity that would not give rise to a conflict of interest.
- If a more advantageous transaction or arrangement is not reasonably possible under circumstances not producing a conflict of interest, the special committee shall determine whether the transaction or arrangement is in the Gallery's best interest, for its own benefit, and whether it is fair and reasonable. In conformity with the above determination, it shall make its decision as to whether to enter into the transaction or arrangement.

4. Violations of the Conflicts of Interest Policy

- If the committee has reasonable cause to believe a member has failed to disclose actual or possible conflicts of interest, it shall inform the member of the basis for such belief and afford the member an opportunity to explain the alleged failure to disclose.
- If, after hearing the member's response and after making further investigation as warranted by the circumstances, the committee determines the member has failed to disclose an actual or possible conflict of interest, it shall take appropriate disciplinary and corrective action.

5. Records of Proceeding

The minutes of the committee shall contain:

- The names of the persons who disclosed or otherwise were found to have a financial interest in connection with an actual or possible conflict of interest, the nature of the financial interest, any action taken to determine whether a conflict

of interest was present, and the committee's decision as to whether a conflict of interest in fact existed.

- The names of the persons who were present for discussions and votes relating to the transaction or arrangement, the content of the discussion, including any alternatives to the proposed transaction or arrangement, and a record of any votes taken in connection with the proceedings.

ADDENDUM NO. 5

GIFTS OF ART COMMITTEE MEMBERS

The University Gifts of Art Committee provides oversight and periodic review of the Tufts University Permanent Art Collection Policy and Circulating Art Program, to review and vote on proposed accessioning to and de-accessioning of art works and artifacts in the Permanent Art Collection, to develop criteria to guide university officials in addressing proposed unrestricted gifts of art to the university, and to advise the university president on recommendations to de-accession art works.

Gifts of Art Committee 2021-2022

Chair:

Dina Deitsch, Director and Chief Curator, University Art Galleries

Dean of the School of the Museum of Fine Arts at Tufts

Marie-Claire Beaulieu, Associate Professor, Classical Studies

Silvia Bottinelli, Lecturer, SMFA at Tufts

Chris Helmuth, Executive Administrative Dean, A&S

Nancy Mahler, Senior Director of Development, A&S

Christina Maranci, Professor, History of Art and Architecture

Laura McDonald, Manager of Collections, University Art Galleries

Marty Ray, Chief of Staff, President's Office

Eric Rosenberg, Associate Professor, History of Art & Architecture

Student Representative, TCU Senate

Tanya Crane, Professor of the Practice in Metals, SMFA at Tufts

Kareem Khubchandani, Mellon Assistant Professor, Director of Grad Studies, Dept of Theatre, Dance, and Performance Studies

Sophie Fienstein, Undergraduate Student

<https://artgalleries.tufts.edu/collection/gifts-of-art/>

<https://asefaculty.tufts.edu/faculty-governance/faculty-committees/gifts-art-committee>

ADDENDUM NO. 6

PUBLIC ART PROGRAM COMMITTEE

The Tufts University Public Art Committee is affiliated with the Gifts of Art Committee and also chaired by the Tufts University Art Galleries and develops and implements formal public art policies and guidelines for the entire university. The Committee provides oversight for the care and maintenance of existing public artworks, including organizing and executing annual waxing of outdoor bronze sculptures and plaques.

On an as-needed basis, the University Public Art Committee convenes special selection committees for new artwork commissions to ensure community involvement from all affiliated constituents. The Committee is dedicated to developing an active, dynamic, and transparent public art program across Tufts' four campuses that reflects the diversity of Tufts' communities.

Committee Membership 2021-2022

Chair

Dina Deitsch, Director and Chief Curator, Tufts University Art Galleries

Sara Allred, Scholars Program Administrator, Tisch College

Nancy Bauer, Dean of the School of the Museum of Fine Arts at Tufts; Academic Dean

Abbie Connors, Associate Director of Stewardship and Donor Relations

David Cruz, Professor of the Practice, SMFA at Tufts

Amin Fahimi Moghadam, Graduate Student

Maren Greathouse, Associate Director of Diversity and Inclusion Education

Daniel Jay, Dean of the Graduate School of Biomedical Sciences

Olivia Mann, Graduate Student Fellow, Tufts University Art Galleries

Diana Martinez, Assistant Professor Director of Architectural Studies, Department of Art and Art History

Alonso Nichols, Chief of Photography

Marty Ray, Chief of Staff, Office of the President

Dan Santamaria, Director of Digital Collections and Archives

Jared Smith, Associate Director of the FIRST Resource Center

Barbara Stein, Vice President for Operations

Kimberly Theidon, Henry J. Leir Professor of International Humanitarian Studies, The Fletcher School

Isaac Zerkle, Graduate Student Fellow, University Art Galleries

Abigail Satinsky, Curator, University Art Galleries

Laura McDonald, Manager and Registrar of the Permanent Collection, University Art Galleries

[Visit the Tufts University Committees page for more information.](#)

PAC Mission:

Tufts University's Public Art Program is designed to enrich the campus experience with existing or newly commissioned artworks in public areas throughout the university. It connects landscape, architecture, and the programmatic uses of our spaces through artworks to provide new and informal sites for learning and engagement. The Public Art Program expands on the core values of the university to provide inclusive and collaborative environments in which to develop creative scholarship and bold innovations for the betterment of the greater global community.

The Public Art Program Collection reflects the university's histories through the visual arts while giving space for critical pause to understand the legacies behind our present moment.

PAC Scope:

Tufts University's Public Art Program is overseen and maintained through the Tufts University Art Galleries in tandem with the Public Art Committee (PAC), formed in 2019. Chaired by the Art Galleries Director, the PAC reports to the Provost's office and consists of key representatives of the University's administration, faculty, and students. The Committee provides oversight for the care and maintenance of existing public artworks and contributes to the internal and public processes associated with the development of new artworks for communal areas on campus. The PAC is dedicated to developing an active, dynamic, and transparent public art program across Tufts' campuses that reflects the diversity of Tufts' communities.

The Public Art Program includes artworks in indoor and outdoor public spaces throughout the university's four main campuses: Medford/Somerville; Boston Health Science; School of the Museum of Fine Arts at Tufts, Boston; and Grafton. The collection features installations and sculpture by Jackie Ferrara and Richard Hunt and numerous alumni artists to celebrate our community: past, present, and future. The program features artwork that is deemed permanent – meaning that it will be on view for at least five years – and is an extension of the Permanent Art Collection, also under the auspices of the Tufts University Art Galleries (TUAG). Artwork on view in public university spaces on a temporary basis – under five years – and produced by the Tufts University Art Galleries are considered part of the temporary exhibition program.