
Collections Management Policy

Art Collection and
Galleries 2012

Sweet Briar College

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I. INTRODUCTION

This document will provide a guide for the management of the collection of art (hereafter “the collection”) of Sweet Briar College (hereafter “the College” or “SBC”). The College owns and maintains a collection of several thousand original works of art as well as artifacts and some archival documents. These include paintings, drawings, prints, photographs, artist-made books, manuscripts and incunabula, sculpture, archaeological material, and architectural drawings, models, and plans. The collection’s focus has historically been works that support the art history and studio art curricula. While the collection began with a focus on American art, it has grown over the years to encompass European, African, and Asian works. In recent years an active collecting focus has been modern and contemporary female artists. The collection’s boundaries also include Native American and Pre Columbian Latin American artifacts and some Classical Greek and Roman material. The staff also cares for plans, drawings, and models associated with the College’s historic campus and cares for paintings inherited from the school’s founder.¹ In addition, the staff manages a collection of student work and miscellaneous works of modest significance that are used for decorative purposes in offices and public spaces on campus. The mission of The Sweet Briar College Art Collection and Galleries (hereafter “Art Gallery”) is:

The Sweet Briar College Art Collection and Galleries support the academic curriculum and the cultural life of the College by providing, for teaching and study purposes, a permanent collection of original works of art and by the presentation of exhibitions drawn from the permanent collection or loaned works. Primarily serving Sweet Briar students and professors, the permanent collection, associated exhibitions, and related programs also support the College’s outreach to alumnae, prospective students, peer institutions, and the general public, and provide service to the broader regional and educational community. They maintain as their core purposes 1) the support of classroom and experiential learning and the stimulation and advancement of research in a variety of humanities disciplines; 2) the inspiration of creative work across all the arts; and 3) the cultivation of an appreciation for and understanding of the visual arts within the scope of a liberal arts education.

The day-to-day welfare of the collection is the responsibility of the professional staff of the College’s Art Collection and Galleries (hereafter “staff” or “Art Gallery staff”). The staff directs its efforts toward the responsible management of the collection and all attendant records. The staff is aided in this work by the support and advice of: the board of the Friends of Art and the full-time faculty of the Art History and Studio Art departments (hereafter “advisors”). The Gallery director reports to the dean of the faculty.

The collection rests on early acquisitions made possible in the 1930s by the newly formed Friends of Art (hereafter “FOA”), a group of alumnae, faculty, administrators, and students interested in furthering the visual arts on campus.² This in its turn had built upon original art inherited from the school’s founder and given by early supporters and community members. Revived in the late 1970s, FOA is the primary source of funding for art acquisitions for the collection. While the FOA board works closely with the Art Gallery director, dean of the faculty, and the SBC development office in the group’s support of visual arts education on campus and its advocacy for the welfare of the collection, it does not have a role in the day-to-day operation of the Art Gallery nor does it have administrative authority over the collection. In recognition of the group’s crucial and faithful support, the Art Gallery director will regularly up-date FOA leaders on the state of the collection and will solicit their advice on matters pertaining to its welfare, including acquisitions and deaccessioning.

Similarly, the Art Gallery director will consult with the full-time, tenured faculty of the Art History and Studio Art departments on matters of mutual interest and concern regarding the collection, including acquisitions and deaccessioning.

Sweet Briar College’s articles of incorporation, bylaws, mission statement, and operating policies, as approved by the College’s board of directors and administered by its president and senior staff, will govern the Art Gallery’s operations. In addition, in matters concerning collection management and care, the Art Gallery staff and its advisors will be guided by the standards of professional conduct, ethics, and methodology advocated by the American Association of Museums and the College Art Association. In matters concerning collection management and care, the Art Gallery staff and its advisors will adhere to all applicable local, state, and federal legislation, and all pertinent international agreements.

This document will be reviewed on a regular basis (not less than once every five years) by the Art Gallery director, and will be revised and re-approved as circumstances warrant.

II. ACQUISITION OF ART OBJECTS

A. Authority

The Art Collection and Galleries together comprise a *de facto* art museum on the Sweet Briar campus. The Art Gallery, an administrative department of the College, is headed by a director who reports to the dean of the faculty.

The Art Gallery director, in consultation with the dean of the faculty and other advisors (see page 3), has general authority over accessions to and deaccessions from the collection. In reaching decisions on such matters, the director will be guided by the Art Gallery's mission statement, the Art Gallery's and/or the College's long-range strategic plan, and any formally recognized guidelines for acquisitions. She/he will actively seek recommendations and advice from the Art Gallery's professional staff, from full-time faculty of the Art History and Studio Art departments, and from the FOA board.

Procedures governing acquisition of objects for the Art Gallery collection are as follow:

Gifts, bequests, transfers

- The approval of the Art Gallery director is necessary and sufficient for acquisition by gift, bequest, or transfer to the Art Gallery of an object with an appraised fair market value or a retail value of \$5,000.00 or less.
- In the absence of the dean of the faculty or the president or her/his designee, the director may accept for acquisition by gift, bequest, or transfer an object valued over \$5,000.00, if delay would be deleterious to the interests of the College.
- In the absence of the Art Gallery director, the dean of the faculty and/or president may accept for acquisition by gift, bequest, or transfer an art object for the collection if delay would be deleterious to the interests of the College.

Purchases

- The approval of the Art Gallery director is necessary and sufficient for the purchase of any object with a retail value of \$1,000 or less.
- The purchase of any object with a retail value of more than \$1,000 is recommended by the Art Gallery director to the dean of the faculty for approval. This includes works proposed by the board of FOA for acquisition using FOA funds.

No other member of the staff or faculty of the College, or any member of its board of directors, or any member or officer of FOA should accept as a donation, or make a commitment to purchase, any object for the collection. Nor should any such individuals themselves make a gift to the collection without presenting it for appropriate review to the Art Gallery director.

Acquisition of each object accepted as a gift or purchased for the collection will be reported to the dean of the faculty in a timely manner.

B. Criteria

The strength and usefulness of the collection will reside in the scope and quality of the objects acquired. The Art Gallery director and her/his advisors will seek for the collection original objects of exemplary artistic significance that 1) support the mission of the Art Gallery and the College; 2) illuminate the history of the visual arts as well as notable modern and contemporary trends; and 3) address the breadth and complexity of human creativity in a variety of visual media. While the Art Gallery cares for archaeological and archival material, these are no longer active areas of collecting. Active areas of collecting include painting, graphic arts (prints and drawings), and photography. Both historic objects and the work of living artists fall within the collection's scope. While sculpture, ceramics, and new technology are not excluded from active collecting efforts, limitations of storage and display space and long-term care issues must factor in to acquisition decisions.

The Art Gallery director, in consultation with her/his advisors, will determine how a proposed acquisition fits into the collection and whether it is appropriate for the Art Gallery. In making this determination, the object's aesthetic significance and relevance to the existing collection will be considered, as will the following factors: 1) whether the object fills a gap in the collection; 2) whether the object complements existing strengths of the collection, 3) whether the object possesses potential for generating research and scholarship and supporting the curriculum; 4) whether the object's condition is such that it can be preserved properly by the Art Gallery; 5) whether the Art Gallery has adequate facilities for storing and exhibiting the object.

The Art Gallery will make every reasonable effort to acquire only objects with legitimate, established provenance and free and clear title. Every acquisition's provenance will be scrutinized in keeping with current national and international guidelines and laws governing stolen or looted cultural material.

In general practice, objects will not be acquired with the specific intention of later selling, exchanging, or otherwise disposing of them. However, exceptions may be made in extraordinary circumstances. Should a bequest or proposed donation be declined, the Art Gallery may request that the object(s) be sold and the proceeds donated to fund other acquisitions.

Objects will not be purchased from any Art Gallery or College employee, volunteer, advisor, trustee, or from any relative thereof. In all transactions, care will be taken to avoid even

the appearance of any conflict of interest.

C. Method

The Art Gallery may acquire objects for the collection by gift, bequest, purchase, exchange, or transfer.

1. Gifts and Bequests

Offers of gifts or bequests will be considered and accepted or refused by the Art Gallery director, in consultation with her/his advisors, and with the knowledge and consent (see page 5) of the dean of the faculty and president. The Art Gallery director will also work closely and cooperatively with the College's development office on such matters. All potential donors should be encouraged to communicate their intentions to the Art Gallery director in writing.

The conveyance of a gift must contain a warranty of title to the object by the donor and must specify what other rights, including copyrights, are being transferred with the object by the donor to the collection. The donor must sign the Art Gallery's standard deed of Gift form (prepared in consultation with the College's development office). The Art Gallery director will also sign this form in acknowledgement of the gift and will provide the donor or testator with a formal letter of acknowledgement. In accordance with the guidelines outlined in the development staff's Gifts-in-Kind Policies and Procedures, the director will provide the office of alumnae and development with copies of all pertinent correspondence. In turn, the office of alumnae and development will provide the Art Gallery with copies of its documentation of the gift or bequest.

Neither the Art Gallery director nor any other member of its staff will appraise donated or bequeathed objects for purposes of valuation for the donor and the donor or testator must pay for any independent appraisal performed on the donor's behalf. The Art Gallery director will request that a donor supply an independent appraisal at the time of the gift, though this is not a prerequisite to the acceptance of a gift.

The Art Gallery will prefer unrestricted gifts. Nevertheless, in extraordinary circumstances the Art Gallery may accept a gift or bequest with conditions attached. However, the Art Gallery will avoid conditions requiring the retention or display of the work in perpetuity. Any conditions attached to a gift should be approved by the Art Gallery director in advance of the actual gift. Similarly, conditions attached to a bequest should be reviewed in advance by the Art Gallery director. In the event that an entire collection is offered, if it is to be accepted for the

collection, the majority of the objects must meet the established criteria for acquisitions. The Art Gallery director should make all special terms of the acceptance of a gift clear in writing to the prospective donor or estate executor.

2. Purchases

Funds for the purchase of objects may be derived from income generated by trust accounts or endowed funds established for this specific purpose, from funds collected through the Friends of Art organization, and by one-time gifts made to the College on behalf of a specific art acquisition for the collection.

The Art Gallery director should inform the College development office, dean of the faculty, and president as soon as possible of any offers from supporters to establish such acquisition funds or to make funds available for a specific acquisition. The Art Gallery director will work closely with the development office to ensure that such offers are dealt with appropriately. Similarly, the College development office should make the Art Gallery director aware of any discussions or agreements involving its staff and College and art collection supporters that are directly related to funding the acquisition of art and/or maintenance of the collection, and should work closely with the Art Gallery director to ensure that such offers are dealt with appropriately.

Unless special provisions have been made, all funds established for art acquisitions will be administered by the College's business office. Regular use of them will be available only to the Art Gallery director.

A purchase agreement or invoice must accompany every transaction and 1) must clearly state the vendor's name and address, 2) must clearly identify the object being purchased, 3) must clearly state the object's price, 4) must contain an affirmation of title to the object by the vendor, and 5), when relevant, must establish what, if any, copyrights are being transferred.

D. Accessioning Procedures

Accessioning will take place within 30 working days of the object's arrival at the Art Gallery following its acceptance or purchase.

In bringing a newly acquired object into the collection, the following procedures will be observed:

- The director will make every effort to ensure that information about each acquisition is as complete as possible when the object is accepted or purchased.

- The director will prepare and distribute appropriate paperwork for gifts (i.e. formal letter of acknowledgement and thanks, deed of gift) and purchases (i.e. invoice and request for payment).
- The director will turn over to the registrarial assistant her/his records and correspondence pertaining to the acquisition.
- The registrarial assistant will make arrangements to bring the object to the Art Gallery or will close the loan status of a proposed acquisition already at the Art Gallery for review.
- The registrarial assistant and/or her/his trained student assistant(s): 1) will assign the object an accession number chronologically according the year and sequence of accession; 2) will establish an individual accession file for each object (see “Records” page 15); 3) and will assign the object a storage location.
- Responsibility for accessioning will be shared by the director and registrarial assistant and their trained student assistant(s) and will consist chiefly of: 1) marking the object with its accession number; 2) making a written description of the object; 3) photographing the object; 4) inspecting and recording the object’s physical condition; 5) cataloging its creator’s name, nationality/ethnicity, gender, and life dates, and the object’s title, date, medium, dimensions, provenance, monetary value, and any information regarding its exhibition and publication history; 6) placing all of this documentation into a permanent file and recording it in the Art Gallery’s collection records database.

E. Records

The accession file and cataloging sheet(s) will be considered the permanent record of the object. The Art Gallery director and registrarial assistant will be mutually responsible for ensuring the accession records’ completeness and security and for supervising additions or corrections to it.

The Art Gallery’s accession records should include all original memoranda, correspondence, invoices and payment papers, transfer of right documents, deeds of gift, photographs, cataloging worksheets, condition reports, and other documents vital to the object’s history. No original paperwork pertaining to the object’s history, provenance, condition, or value will be disposed of. Both the hard copy file and the computer database records will be kept up-to-date. Original records will be kept secure in the Art Gallery administrative office space, and access to the computerized records database will be supervised by the director and registrarial assistant. Art Gallery staff (including student assistants), student and faculty researchers, and College administrators will be expected to guard the integrity of all collection records to which they have access for administrative or research purposes.

Both the Art Gallery director and registrarial assistant are responsible for on-going research on the object. They may delegate the task of research to student assistants but its

accuracy remains their responsibility. Contributions of pertinent information from students, faculty, alumnae, off-campus researchers, and professional colleagues will be welcome, but should be submitted to the Art Gallery staff for review before inclusion in the object's file.

F. Copyright and Fair Use

In certain cases, especially the acquisition of contemporary art, copyright may not transfer with the acquisition of a work of art. The bill of sale or deed of gift for each object, or correspondence related to the acquisition, should include information as to the object's copyright status and the identity of the copyright holder. As far as is feasible, Art Gallery records should contain clear documentation of the copyright status of each object in the collection.

The Art Gallery staff will be responsible for monitoring and ensuring, as far as practicable, the appropriate use of images with regard to their copyright status, and will communicate with the copyright holder or her/his representative(s) as appropriate. The Art Gallery staff will be guided by the College's policies on the fair use of intellectual property and will make every effort to comply with applicable laws and museum standards regarding copyright and fair use of images.

III. DEACCESSIONING OF OBJECTS

A. Authority

As noted in Article I, the College's articles of incorporation, bylaws, mission statement, and operational policies govern the Art Gallery. Absent a specific mandate from the board of directors, any deaccessioning will be guided by the following procedures.

The impetus to deaccession an object or objects from the collection will normally originate with the Art Gallery director following consultation with her/his advisors (see page 3). She/he will present the issue to the dean of the faculty for review. She/he will consult with the vice president for alumnae and development regarding deaccessioning and disposal of donated objects(s) within three years (see further the development office's Gifts-in-Kind Policies and Procedures).

Following discussions with the Art Gallery director, the dean of the faculty should inform the College president of any deaccessioning under review. The Art Gallery director should simultaneously inform the FOA board president and the chairs of the Art History and Studio Art departments. A reasonable period of time should be allotted for comment on the proposed action.

Ideally, the Art Gallery director, her/his advisors (see page 3), dean of the faculty, and College president will concur on the issue of deaccessioning an object or objects. In the event that disagreement arises, written memos from the interested party(ies) detailing any questions or concerns will be kept by the Art Gallery with all other paperwork pertaining to the object(s) in question.

The final decision on deaccessioning will be made by a panel comprising the Art Gallery director, the dean of the faculty, the director of the College library, the chairs of the Art History and Studio Art departments, and the chair of the faculty senate. The dean of the faculty may wish to include other stakeholders in the discussion at her/his discretion.

In any discussion of deaccessioning the legal rights of donors will be reviewed by the Art Gallery director in consultation with the College's senior administrators. As appropriate, donors and/or their representatives/heirs will be kept informed of the discussion and of any course of action decided upon.

B. Criteria

“Deaccessioning” is the formal adjustment of records to reflect the removal of an object from the Art Gallery's collection. “Disposition” of objects is the manner in which ownership of an object is transferred from the Art Gallery to another entity.

Deaccessioning will arise from regular review of the collection with the aim of upgrading the quality of the collection in light of new research, new acquisitions, conservation and/or facility issues, or major changes in the Art Gallery's mission or the curriculum of the College. The Art Gallery has an obligation to retain unfashionable, unpopular, and obscure works in its collection for study. Deaccession and disposal will be considered when: 1) objects are duplicated in the collection; 2) the type of object is not within the scope of the Art Gallery's mission or strategic long-range goals; 3) the object is not of sufficient merit to warrant its inclusion in the collection, as determined by its aesthetic quality and/or historical significance; 4) the object is in need of conservation or long-term care that the Art Gallery cannot adequately provide; 5) the object is damaged beyond repair.

In keeping with recognized professional practices, funds realized from deaccessioning shall be used for subsequent acquisitions or direct care of the collection. New acquisitions shall retain an acknowledgment of the original donor(s), including donors of purchase funds, in all

paperwork and identifying texts.

C. Procedures

Deaccessioning of objects should be considered only with care and deliberation and the process should be well documented and transparent. The Art Gallery staff will periodically review the collection and make recommendations for deaccessioning to the dean of the faculty and president. The report will review the rationale for deaccessioning and will contain a recommendation for the method of disposal and a statement of what use is intended for any funds realized from the sale of the object.

If the object proposed for deaccession has been given or bequeathed to the Art Gallery, a reasonable attempt will be made to contact the donor(s) or her/his heir(s) to advise them of the action. Documentation of deaccessioning will include information on attempts made to contact donors, testator, or heirs. New works purchased with proceeds from the sale of donated or bequeathed works will bear a credit to the original donor or testator.

If the object proposed for deaccessioning came to the Art Gallery with certain restrictions, the College's development office and business office staffs and its legal advisors will work with the Art Gallery staff to take appropriate steps to obtain permission to deviate from those restrictions.

A written appraisal by a qualified, disinterested appraiser chosen by the Art Gallery director for each object proposed for deaccessioning will be obtained as follows: one independent appraisal for objects estimated to have a value of \$1,000 to \$10,000; at least two independent appraisals for objects estimated to have a value over \$10,000.

Objects deaccessioned from the collection may not be acquired by any Art Gallery staff or other College employee, volunteer, advisor, or trustee, or by any relative thereof, nor may the sale or disposal of any object be to the personal benefit of any employee, volunteer, advisor, or trustee, or any relative thereof. Care should be taken to avoid even the appearance of any conflict of interest.

D. Method

The disposal of objects from the Art Gallery's collection should be by public sale. In some instances a transfer to, or a trade with, another museum or educational institution may be appropriate.

If a work is deaccessioned because it has been damaged beyond repair the Art Gallery will first offer to return it to the donor. If the donor does not want it, the work will be offered to the artist who made it. If neither of these options is feasible the work will be thoroughly destroyed by a method approved of by the Art Gallery director. She/he will witness the work's destruction.

E. Records

The Art Gallery staff will maintain records on all deaccessioned objects. Files will contain all papers regarding the deaccessioning of the object as well as all original acquisition documentation, unless the work has been transferred to or traded with another museum. In that event, the original papers will be transferred with the object, and photocopies of all documents and photos will be maintained for the Art Gallery's records.

All records of deaccessioned objects maintained by the Art Gallery staff will remain available for study by College faculty, staff, students, trustees, alumnae, and any other researchers.

IV. CARE OF THE COLLECTION

A. Authority

The care of the collection encompasses not only the preservation and protection of its objects but also the maintenance of the full range of records and inventories of its collection. The routine management and care of the collection is the responsibility of the Art Gallery director and registrarial assistant. Long-term planning for collections management and care is the responsibility of the Art Gallery director but in this she/he will consult with her/his advisors as well as the College dean of the faculty and, as appropriate, the president.

B. Storage

When not on public display, the Art Gallery collection will be housed in controlled-access, alarmed, temperature- and humidity-controlled storage spaces on the College campus. Primary storage spaces will be in the Anne Gary Pannell Center. The Art Gallery director and registrarial assistant will work closely with the College's physical plant and security departments' staff to ensure that professional museum standards regarding optimum climate and security for original works of art are consistently followed.

The Art Gallery director and registrarial assistant will be jointly responsible for the

secure storage of all objects and will ensure that they are protected from theft, damage, and deterioration.

C. Handling and Movement

Objects will not be moved into, within, or out of storage without the knowledge and approval of the Art Gallery director or registrarial assistant. Objects will not be moved into, within, or out of the exhibition galleries or staff offices without the knowledge and approval of the Art Gallery director or registrarial assistant. They will maintain a current log of the location of each object by accession number, which will be updated in a timely manner whenever an object is moved.

No one except the Art Gallery director, registrarial assistant, their trained student assistant(s), or experienced colleagues from the College's physical plant department will move, carry, or otherwise handle any object. Assistance may be requested from other individuals in special circumstances or emergency situations. In handling objects all personnel will observe the procedures set forth in the Art Gallery's manual for handling art objects or will follow guidelines in the emergency preparedness plan.

It will be the responsibility of the Art Gallery director or registrarial assistant to undertake and/or supervise any packing and unpacking of objects. Any movement of objects outside of the Art Gallery storage areas or exhibition areas, whether in College-owned vehicles, Art Gallery staff-owned vehicles, or by recognized professional fine arts shippers should be approved in advance by the of the Art Gallery director or registrarial assistant.

D. Public Display

The Art Gallery director or registrarial assistant will supervise the installation of art in public galleries. In all instances, the safety and integrity of the object(s) will be considered paramount.

Care will be taken to ensure the safety of hanging hardware and the appropriate condition of gallery walls and mounting devices. Climate (temperature and humidity) in public galleries will be maintained within acceptable professional standards. The quality, type, and level of lighting in the galleries will likewise conform to accepted professional standards. Some objects may require special display arrangements, and these will be in keeping with recognized standards of care.

In rare instances, significant objects from the collection may be displayed for short or long-term use in areas outside the Art Gallery's usual exhibition spaces (e.g. Sweet Briar House, Sweet Briar Museum, Cochran Library, president's office). The decision to do so rests with the Art Gallery director. In all instances, the safety and integrity of the object(s) will be considered paramount.

E. Security

The Art Gallery director and registrarial assistant will jointly supervise the security of the facility and collection. They will be supported by the College's security chief and officers in maintaining appropriate security for art storage areas and exhibition spaces on campus and will seek advice and guidance from these colleagues as questions or situations arise. Likewise, the Art Gallery staff will be supported by the College's physical plant department in maintaining appropriate environmental conditions at the facility.

The Art Gallery director will review and up-date the emergency preparedness plan regularly (not less than every five years) in consultation with appropriate College staff and the dean of the faculty. The art storage and exhibition areas and related alarm system(s) will be inspected annually by authorities and service providers as determined appropriate by the head of the College's physical plant department.

F. Condition and Conservation

The Art Gallery director, registrarial assistant, and/or trained student assistants will inspect the exhibition galleries regularly for dramatic changes in environment (e.g. temperature, relative humidity, light type and levels, roof or plumbing leaks, vermin) or the condition of objects (daily for Pannell Gallery and primary storage areas; weekly for Babcock and Benedict Galleries and secondary storage). Steps will be taken to correct any problems as soon as possible.

If any damage to an object or any immediate threat to the collection is detected by any member of College staff or faculty she/he should notify the Art Gallery director or registrarial assistant as soon as possible. If a significant problem occurs during non-business hours, the Art Gallery director or registrarial assistant will come to campus to determine what remedial steps are to be taken. In emergency situations (e.g. fire, severe storm) the procedures specified in the Art Gallery's emergency preparedness plan will be followed with respect to collections care. The director will report any significant damage to the dean of the faculty and president and will

keep them informed as to recovery and repair.

A professional conservator whose credentials are known to the Art Gallery staff will be contracted to perform any conservation work.

G. Records

The Art Gallery director and registrarial assistant will maintain and ensure the security of all records pertaining to the accession, condition, insurance, conservation, and location of all objects. A back-up copy of the database will be kept off-site.

The Art Gallery director and registrarial assistant, working with trained student assistants, will perform a comprehensive inventory of the collection at least every 48 months. Inventory results will be recorded and kept on file in the Art Gallery administrative office. The director will report any losses to the College dean of the faculty and president.

Objects that are lost, stolen, damaged, or destroyed will not be deaccessioned. The Art Gallery records will be maintained with appropriate comment as to the status of the object.

H. Insurance

It is the responsibility of the Art Gallery director, in consultation with the College's dean of the faculty and vice president for finance and administration and any other College staff as appropriate, to determine insurance needs for the collections and loaned objects.

The College will insure the art collection against theft, loss, and damage under a blanket fine arts policy with a reputable insurance carrier. Coverage amounts will be determined by the director in consultation with the dean of the faculty and appropriate administrative staff. The director will be responsible for engaging the services of a professional appraiser(s) as s/he deems necessary.

The Art Gallery director will undertake periodic reviews (not less than once every five years) of insurance coverage and periodic appraisals (not less than once every ten years) of the value of the collection by established and recognized specialists.

Objects from the Art Gallery collection that are borrowed by other museums for exhibition or research will be insured by the borrower, who must supply the Art Gallery with a certificate of insurance for the period of the loan before it is released.

The Art Gallery director will work with the dean of the faculty and vice president for finance and administration and any other College staff as appropriate to maintain the security and

integrity of all paperwork pertaining to the collection's insurance coverage.

V. ACCESS TO THE COLLECTION

A. Authority

It is the responsibility of the Art Gallery staff to make the collection available to students and professors, as well as to the scholastic community at large and the general public, for study and to perform and facilitate research on the collection. The Art Gallery director and registrarial assistant will share the responsibility for monitoring access to the collection and attendant records.

B. Procedures

Pass keys and alarm codes to art storage areas and Pannell gallery are held by Art Gallery staff, the dean of the faculty, and campus security officers. Some physical plant staff have a master key. Except in extraordinary circumstances (e.g. emergency repair work, investigation of possible danger, threat to life), however, no members of the campus community should access these areas without Art Gallery staff present. This will help ensure the integrity and safety of the collection as well as loaned works.

Advance appointments to study objects in storage or to study collection records will usually be necessary and should be made through the director or registrarial assistant. Access to the collection and associated records will be dependent upon the object's condition and location and staff availability.

Photographs (film and digital) of objects in the collection may be available for researchers' use, within the parameters and for the fees articulated in the Art Gallery's rights and reproductions policy and will comply with guidelines articulated in the College's policies on intellectual property.

The Art Gallery staff will make every reasonable effort to accommodate research requests. However, the Art Gallery director may deny access to the collection and attendant records to any researcher whose credentials appear questionable.

C. Records

Collection records will be made available for faculty and student research and the Art Gallery staff will facilitate scholastic inquiries from off-campus researchers. Although official documents in the accession files are considered legitimate research resources, insurance

valuations, confidential bequest and gift paperwork, and other sensitive information may be withheld from researchers at the discretion of the Art Gallery staff.

Accession files should not leave the Art Gallery's administrative offices and/or storage/work areas within the Pannell Center building. All users should sign out each file, and, unless files will be held for extended class research projects, should return files before the close of business the same day.

Photocopies of accession file records and photographs of objects may be made for researchers at the discretion of the director or registrarial assistant.

VI. LOANS FROM THE COLLECTION

A. Authority

Loans from the collection will be made to other museums or galleries for public exhibition upon the determination of the director. In some instances she/he may choose to consult her/his usual advisors about loan requests

B. Criteria

The Art Gallery staff will consider it a professional responsibility to participate in special exhibitions as their own exhibition and programming schedule permits. In general, preference will be given to exhibition projects that generate new research, that will be documented with a publication, and that promise to enhance the reputation of the Art Gallery and the College. Loans will not be made to private individuals or to for-profit enterprises such as commercial art galleries or auction houses.

The Art Gallery will not lend objects from its collection if the staff has any reservations about: 1) an object's stability and condition; 2) the safety of an object during travel; 3) the ability of the borrower to care for the object appropriately during the loan period; or 4) the nature of a borrower's request. All loans from the collection will be for a specific period of time, generally not to exceed 12 months in duration. The Art Gallery will not make indefinite or "permanent" loans to any entity.

C. Procedures

All loan requests should begin with a written request from the borrower to the director at least nine months before the date that the loan is requested to begin. In special circumstances, requests will be considered within a shorter time frame. The Art Gallery must have the complete

itinerary for a touring exhibition and all other information (e.g. shipping, insurance, security) it deems necessary before the director will consider approving the loan for the entire tour.

Following a review of the request by Art Gallery staff and any advisors, at which time details of the project and facility reports for all exhibition venues will be studied, the director will approve or deny the loan request in writing. This reply will specify any conditions placed on the loan, including fees, insurance, shipping, and display requirements, as well as any need for conservation before the loan commences. The borrower should supply a written loan agreement, satisfactory to the Art Gallery director. The Art Gallery director and/or the registrarial assistant will maintain contact with the borrower while the loan is in effect.

D. Records

When an outgoing loan has been approved, the Art Gallery director and registrarial assistant will share responsibility maintaining and ensuring the security of all records attendant to the loan, including loan agreements, verification of insurance coverage, and packing and shipping arrangements. Any written information or correspondence about the loan will be placed in the object accession file.

VII. OBJECTS IN THE ART GALLERY'S CUSTODY

Objects may be brought to the Art Gallery at the behest of the director and/or registrarial assistant for exhibition use or review as a possible acquisition. These items will be cared for under the terms of the Art Gallery's loan agreement and/or in-coming receipt. All such objects will be secured and cared for according to the Art Gallery's standard of care for its own collection.

No object(s) should be accepted by any other member of the College staff or faculty to be left in the Art Gallery's custody. The Art Gallery will not store objects for individuals for any period of time. In the event of an emergency experienced by another museum in the community the director may deem it appropriate to offer assistance for storage of art. Similarly, the director may offer assistance to other campus departments in the event that the College urgently requires temporary storage of unusually valuable artifacts or documents for which no other safe storage location is available. However, the welfare and security of the art collection must remain her/his paramount concern.

No object should be left in the Art Gallery offices, work or storage areas without the

approval of the director and without appropriate paperwork. Every reasonable effort will be made to contact the owner in a timely manner to determine the object's status and its reason for being left at the Art Gallery. If the owner cannot be contacted and remains unknown after 12 months, the object will be deemed an unrestricted gift, which the Art Gallery may dispose of or accession as the director, in keeping with standard procedures, considers appropriate. Any object left on indefinite long-term loan before 2009 will be handled in accordance with the written loan procedures in place at the time of the original loan.

All art personally owned by staff members that is kept in the Art Gallery offices or work areas (e.g. office decoration) that in any way might be mistaken for objects in the collection should be clearly marked as personal property.

Any object(s) that might in any way be mistaken for art in the collection leaving the premises not in the company of or with the express permission of the director or registrarial assistant may be inspected by the gallery security guard, or the by the director or registrarial assistant, and proof of ownership may be requested.

IX. THE DECORATIVE COLLECTION

A. Authority

The "decorative collection" is understood to comprise student work and miscellaneous works of modest significance that are used for offices and public spaces on campus. It is in general administered and cared for under the procedures outlined elsewhere in this document. Notable exceptions to this practice are in the areas of acquisition criteria, security, storage, and records.

Acquisitions to and deaccessions from the decorative collection are to be treated in the same manner as are those to the Art Gallery collection. As with the primary collection, the Art Gallery director must be the point of contact for any such donation.

Acquisitions to the decorative collection are never made by purchase, but are brought to campus via gift or bequest.

B. Criteria

The decorative collection serves as a repository for donations to the College of art objects (specifically excluding clothing, furniture and furnishings, and utilitarian objects of any sort) that are deemed by the Art Gallery director to be of moderate quality and/or modest monetary value

that may be of interest and use to the College. This includes, but is not limited to, works created or donated by alumnae; family and associates of alumnae; SBC students, faculty, and staff; and SBC trustees, supporters, distinguished visitors to or friends of the College.

Concerns about the condition of an object, reservations about restrictive conditions attached to any donation of an object, and questions about an object's provenance should be carefully considered at the time that an object is offered.

Art objects, fine furnishings, and decorative items may be acquired by other College departments or offices for use by that department or by the College at large. Such objects are not the responsibility of the Art Gallery staff.

C. Storage

Objects in the decorative collection are stored in secure areas in the Pannell Center and in Babcock Fine Arts Center.

D. Handling and Movement

Art objects belonging to the decorative collection should be moved only by the Art Gallery director, the registrarial assistant, their trained student assistants, or by experienced colleagues from the physical plant department.

E. Display

The decorative collection is maintained primarily for display in public areas of the College, in the offices of College senior staff and staff whose work is student-oriented or public in nature, and in dormitory parlors. Requests for art to hang in these areas should be sent to the Art Gallery director. Selections for display are made at her/his discretion and may be withdrawn for cause at any time and with no prior notice.

F. Security

The Art Gallery staff cannot assure the safety of the decorative collection since much of it is displayed in areas that are accessible to large numbers of people and that are neither secure nor climate-controlled. The Art Gallery staff will make every feasible effort to monitor the whereabouts and condition of objects on display across campus, but also must rely upon College colleagues to monitor works on display and to alert them to problems. Consistent efforts will be made to educate College colleagues about basic "dos" and "don'ts" with respect to art objects, and instructions will be provided to campus borrowers in a decorative collection loan agreement.

In the event of an emergency affecting an area of the College in which objects from the decorative collection are displayed, SBC security officers should contact the Art Gallery staff as soon as possible. Campus colleagues should likewise report any damage to or disappearance of an object belonging to the decorative collection to Art Gallery staff as soon as possible.

G. Condition and Conservation

As far as is feasible, the same standards of care followed with respect to the primary collection apply to the decorative collection. While Art Gallery staff cannot control lighting and climate conditions in areas across campus where decorative collection objects are displayed, every feasible effort will be made to ensure that objects are displayed in relatively benign locations where the environment is more or less stable and access is somewhat monitored.

Any damage to an object in the decorative collection should be reported to the Art Gallery staff as soon as possible. They will undertake any reasonable conservation steps and will keep records pertaining to incidents involving the decorative collection.

H. Records

The Art Gallery staff should maintain permanent files on objects in the decorative collection. Files will normally include basic paperwork documenting the object's provenance and routine cataloging information and photographs. Research on objects in the decorative collection is not a staff priority, but, as far as is feasible, Art Gallery staff or student assistants will correct information and will add new information to these records as it becomes available.

The Art Gallery director and registrarial assistant, with trained student assistants, will supervise regular inventories of the decorative collection (at least every 48 months) and records of inventory results will be maintained in the Art Gallery administrative office.

The Art Gallery director will issue a decorative collection loan agreement to those College staff responsible for areas in which objects from the decorative collection are displayed. These will be reviewed and up-dated by Art Gallery staff when inventories are performed or when staff changes occur in areas with decorative collection objects on display.

I. Insurance

The decorative collection need not be insured by the blanket fine arts collection policy. The decision to insure objects from the decorative collection will be made by the director, in consultation with the dean of the faculty and any appropriate administrative staff.

Notes

¹ Furniture, decorative, and historic items associated with Sweet Briar House are cared for under the auspices of the Sweet Briar Museum, an administrative department distinct from the Art Collection and Galleries.

² See Aileen H. Laing, “Picasso, Prendergast, and Hurd,” *SBC Alumnae Magazine* (winter 1979), pp. 6-16; Christopher L. C. E. Witcombe, “The Sweet Briar Art Collection,” *SBC Alumnae Magazine* (fall 1984), pp. 4-16; Jessica Bemis Ward, “The Friends of Art,” *SBC Alumnae Magazine* (fall 1984), pp. 17-19; Carma C. Fautleroy, “Enriching a Legacy: The Sweet Briar Art Collection,” *SBC Alumnae Magazine* (spring 1987), pp. 2-5.

Process

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first draft

Karol A. Lawson, Director, Art Collection and Galleries

November/December 2009

comment and edits

Jonathan Green (JG), Dean of the College

January 2010

comments

Jo Ellen Parker, President of the College

February-March 2010

comments

Heidi McCrory and development office staff

February 16, 2010

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Paul Davies, VP for finance and administration

March 19, 2010

edits based on those comment by JEP and

development office staff and further input from JG

March 29, 2010

OK Jo Ellen Parker (JEP), President of the College

March 29, 2010

comments solicited

chair, art history department (Chris Witcombe)

chair, studio art department (Joe Monk)

June 15, 2010

edits based on Monk and Witcombe feedback

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comments solicited
Friends of Art board officers
College's attorney (sent to counsel by JG at request of JEP)

summer 2010
edits
based on FOA response

spring 2011
College counsel comments shared with KL by JG

July 2011
response to College counsel comments to Scott Shank (SS),
VP for finance and administration

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Amy Jessen-Marshall (AJM), VP for Academic Affairs and Dean of the Faculty

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AJM, SS, and KL review

November 17, 2011
approval, conditional on approval by board of directors
AJM and SS

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C. Witcombe, T. Hamilton, J. Monk

April 27, 2012
approved
by College board of directors finance committee
(presented by SS; reported [verbal] by AJM to KL)

May 4, 2012
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KL to AJM

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KL to AJM

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AJM to KL