

# The Spencer Museum of Art's Collections Management Policies (CMP)

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## **Mission**

The Spencer Museum of Art sustains a diverse collection of art and works of cultural significance. It encourages interdisciplinary exploration at the intersection of art, ideas, and experience. The Spencer strengthens, supports, and contributes to the academic research and teaching of the University of Kansas and is committed to serving communities of learners across Kansas and beyond.

## **Authority**

The Spencer Museum of Art is an Instructional Support unit of the University of Kansas, a State of Kansas institution governed by the Kansas Board of Regents. The Spencer's staff is

responsible for care and preservation of the collection, scholarship and research of the collection, teaching from the collection, development of educational content, funding and resource development, and the day-to-day operations of the institution. The Spencer's Curatorial Committee (comprised of the director and curatorial staff) has the authority to make decisions regarding acquisition, loan, and deaccession of objects in the collection; as well as collection policies and revisions. The approval of an external Acquisitions Committee is required for acquisitions as specified in this document under "Acquisitions." The Spencer's Advisory Board has the opportunity to review the museum's collections management policies and recommend additions to these policies.

## Scope

The purpose of the collection is to provide a rich and diverse resource of works of art and cultural significance, both contemporary and historical that foster discussions, exhibitions, teaching and research across disciplines. Special attention is given to works of artistic and/or historical significance, cultural diversity, and relevance to the critical issues of our time. The Spencer Museum of Art collects works that enrich and enhance the teaching and research mission of the University of Kansas and that are utilized for exhibition, teaching, or research.

## Collection Categories

The collections maintained by the Spencer Museum of Art are comprised of the Spencer Collection or Permanent Collection, the Study Collection, and the Classroom Collection.

**The Spencer Collection or Permanent Collection** – Works in this collection fit within the Spencer's mission statement and *Collection Plan* and can be acquired by donation, purchase, bequest or transfer.

**The Study Collection** – Items in this collection may or may not fit within the Spencer's collecting policy, but have value for teaching and research purposes. Works can be acquired by donation, bequest or transfer.

**The Classroom Collection** – All works in this collection are by local artists and are available to area art teachers to check out and use in their classrooms. Works can be acquired by donation, bequest or transfer. Works in this collection are not subject to accessioning. The Education Department is responsible for the movement of works in this collection.

## Acquisitions

Acquisitions support the teaching and research missions of the University of Kansas, and the role of the Spencer Museum of Art as a public resource for investigating the arts across cultures and through time. Every effort will be made to insure that museum acquisitions do not conflict with or duplicate any of the University's other collections.

While the State of Kansas owns and bears legal responsibility for the Spencer's collections, the museum's professional staff are responsible for determining what works are appropriate to the Spencer's mission. Specifically, the director and curatorial staff are responsible for identifying

and researching possible acquisitions. Normally, acquisitions (purchases, gifts, and commissions) are proposed to the Curatorial Acquisitions Committee (comprised of the director and curators) with a professional written proposal of the objects' authenticity, provenance, attribution, condition, and significance for the collections. This proposal becomes part of the permanent object file. The director may perform this role within his/her area of expertise. The director and/or curators may consult with members of the Advisory Board, faculty, or other individuals when additional expertise is needed or desired.

All acquisitions must be approved by the Curatorial Acquisitions Committee. The Curatorial Acquisitions Committee's approval is sufficient for all individual purchases less than \$50,000, except when additional approvals are required by the terms of a bequest, endowed fund, or financial contribution. The Friends of the Art Museum Board is consulted in regard to expenditures of Friends' funds.

Purchases valued at more than \$50,000 must also be approved by the Acquisitions Committee. The Acquisitions Committee consists of approximately seven people appointed by the director in consultation with the curators and the Management Team. The Acquisition Committee membership varies and will relate to the specific type of acquisition under review. The Acquisitions Committee meets in person to view proposed purchases valued at more than \$50,000. A minimum of three Acquisitions Committee members must vote to approve an acquisition. If the Acquisitions Committee agrees unanimously that a work should not be acquired, it must be withdrawn from consideration by the Curatorial Acquisitions Committee. In special cases the director may request approval by the Acquisitions Committee for gifts.

The Spencer will acquire an object only when it has been determined, to the degree possible, that the work has not been derived from illicit trade or wrongful seizure and that its acquisition does not contribute to the continuation of illicit trade or otherwise questionable practices in the obtaining of works of art. The Spencer will not knowingly acquire works of art that have been illegally exported or otherwise transferred in violation of the principles of the 1970 UNESCO (United Nations Educational, Scientific and Cultural Organization) *Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property*. The Spencer abides by the principles outlined by the American Association of Art Museum Directors in the *Report of The AAMD Task Force on the Acquisition of Archaeological Materials and Ancient Art*. To the degree possible, the Spencer will investigate the provenance of works prior to acquisition and seek to obtain written documentation regarding its history, including import and export documents and necessary permits. The Spencer requests that sellers and donors provide documentation regarding provenance of works offered for acquisition.

The Spencer will not acquire any object that was obtained illegally or that does not have proper documentation including permits. No undocumented rocks, fossils, flora, or fauna, including human remains, will be accepted by the Spencer. The Spencer will not acquire Native American Graves and Repatriation Act of 1990 (NAGRPA) eligible materials.

Permission to back-up, in perpetuity, any electronic media acquired by the Spencer to the museum's secure computer server (according to best practices for archiving and viewing in the galleries) should be granted at the time of acquisition. Successfully obtaining permission to

back-up an electronic media piece should be a serious consideration when deciding whether or not to acquire a work of electronic media art.

Gifts and bequests are generally of an unconditional and unrestricted nature, and no work should be accepted with a guarantee of display, publication, perpetual ownership, attribution, or valuation by the Spencer, but the director may consider special conditions or restrictions in exceptional cases. Any restrictions or conditions must be clearly stated in the Deed of Gift or other instrument of conveyance. These conditions shall then be strictly observed.

No work will be acquired by purchase, gift, or bequest if the Spencer is unable to provide it with proper care and storage. At the time of acquisition every effort must be made to determine and predict the physical needs of the object and its lifecycle including the transitory intentions of the artist. Museum staff must be knowledgeable or educate themselves about any organic matter, potentially hazardous, volatile, or reactive substances that may have been used in the production of the object or in conservation treatments prior to the object entering the collection (i.e. objects made from organic materials, controlled substances like formaldehyde, daguerreotypes, color photos, mercury, cadmium, nitrate and acetate negatives, objects that off-gas flammable fumes, objects that become highly reactive with humidity, arsenic, pesticide contamination, objects that may ferment and explode, etc.).

If a work is offered or solicited as a promised gift to the Spencer it may be presented to the Curatorial Acquisitions Committee for prior approval, to provide the donor with the assurance that the gift will be accepted at a later date. The donor's offer of a promised gift and the approval of the promised gift must be documented in writing.

Fractional gifts will be considered under certain circumstances. Fractional gifts will only be accepted if the donor provides a written statement of intent to transfer 100% of the ownership of the object within a specified period of time in accordance with federal legislation. A work that is given as a fractional gift will be accessioned into the collection only after the fractional gift is completed.

## **Accessions**

Works of art and cultural significance acquired by the Spencer Museum of Art, through either purchase or gift, are usually accessioned into the permanent collection, with the exception of works which do not merit accessioning. Works that do not merit accessioning but have educational value are placed in the Study Collection. Decisions regarding accessions are determined at the time of acquisition of the works so that they can be documented accordingly.

## **Deaccessions and Disposal**

Deaccessions by the Spencer Museum of Art are governed by Kansas statute 76-116e. In addition to the statutory basis for deaccessioning, the Spencer has further restricted and defined the process as follows. Although the result of deaccessioning is to provide funds for purchasing other works, consideration of deaccessioning shall not be undertaken on the basis of cash value of the works to be sold. In considering deaccessions, the Spencer must weigh carefully the interests of the public for which it holds the collection in trust, the donor's intent in the broadest

sense, the interests of the scholarly and the cultural community, and the Spencer's resources. Deaccessioning shall be considered only for the following reasons:

1. The work is of poor quality, either intrinsically or within its class. The work does not have sufficient study value as to warrant its retention in the collections, or the specific collection as a whole is not of sufficient scale and importance to warrant the support of study examples.
2. The work is inferior to a similar example in the collection, or is a duplicate and has no value as part of a series or set.
3. The authenticity or attribution of the work can be shown to be false or fraudulent and the object lacks sufficient aesthetic merit or artistic importance to warrant retention. In the case of a forgery the work shall be so marked before disposal.
4. The work is in such poor condition that proper repairs are not feasible or will render the object essentially false.
5. The work is hazardous to people and/or other objects in the collection.
6. The work is subject to the Native American Graves and Repatriation Act of 1990 (NAGRPA).
7. It is conclusively proven that a work acquired by the Spencer was illegally exported from its country of origin (i.e. objects transferred during the Nazi era).

In recommending deaccessions to the Curatorial Acquisitions Committee, the curator having jurisdiction shall present a written statement of the purpose and justification, observing the highest standards of scholarship and professional practice. It is the responsibility of the curator and director to make sure these standards are observed. If the Curatorial Acquisitions Committee approves the deaccession, the proposal shall then be presented to the director. The director shall determine that legal or contractual considerations do not prevent deaccessioning. If approved by the director, the director shall then make the recommendation to the chancellor for written approval.

Supporting material shall include at least the following: signed recommendation, accession number, description of object, method of acquisition, estimated value, proposed means of disposal, condition report, and justification. All written materials relating to the deaccession, including the written approval of the chancellor, shall be kept as part of the Spencer's permanent records. Before disposal, all accession numbers and other identifications relating to the Spencer Museum of Art shall be removed from the object.

Having been approved through the process outlined above, deaccessioning shall be conducted in such a way as to maximize improvement of the Spencer's collection, while preserving its integrity and reputation. This may be accomplished through repatriation, sale at public auction, sale to or exchange with another museum, or sale/exchange through art or antique dealers. The director and curator involved shall decide in each instance whether it is in the Spencer's best interest for its ownership of the works to be revealed.

No person associated with the Spencer Museum of Art, including any staff, Advisory Board members, and Friends of the Art Museum Board members or representative or relative of such person, may acquire a work deaccessioned by the Spencer.

Income from deaccessions shall be used solely for the purchase or acquisition of another work or works. Purchases will reflect the original acquisition whenever possible.

When an object that was a gift to the Spencer is deaccessioned, the objects acquired with the income shall be credited as “gifts by exchange” of the original donor, either singly or in combination with the names of other donors or funding sources contributing to the new acquisition.

## **Loans – Incoming**

The Spencer Museum of Art borrows works of art and cultural significance from non-profit institutions, museums, galleries, artists, and collectors for exhibition and research. Works selected for loan to the Spencer should be in condition suitable for transport and display. Works selected for loan are proposed by members of the curatorial staff or education department and are approved by the curatorial committee in consultation with registration staff and the exhibition designer. Registration staff are responsible for the formal loan request, loan agreement, receipts, condition reports, provisions for insurance coverage, transportation, unpacking, and packing.

All works on loan to the Spencer are individually identified and documented by registration staff. The Spencer will not undertake any matting, framing, or conservation treatment without permission of the lender. When returned works on loan to the Spencer are to be packed and shipped as received, unless different arrangements are made in consultation with the lender.

## **Loans – Outgoing**

The Spencer Museum loans works of art and cultural significance from its collection to other non-profit institutions for temporary exhibitions and other scholarly and educational purposes. Works are not loaned to individuals.

Loan requests must be reviewed and approved by members of the Curatorial Committee and the Management Team based upon the following criteria:

1. the condition of the work;
2. the value of the work;
3. the impact of the loan upon the Spencer's exhibitions, educational programs, and teaching and research needs;
4. the significance and importance of the exhibition or project for which the loan is requested;
5. the expertise, scholarship, and outcomes such as publications
6. the facilities, environmental conditions, and security provisions of the requesting institution;
7. the justification of our work to the exhibition or project.

The Spencer also loans objects from its collections to other departments of the University, including the offices of the chancellor and vice chancellors, the chancellor's residence, and the Endowment Association. Objects must be approved for campus loan by the Curatorial

Committee. Registration staff must approve the conditions under which the object will be displayed, and the object must not be handled while on campus loan except under the supervision of registration staff.

## **Objects in Custody**

Objects left in the temporary custody of the museum will be individually identified and treated with the same level of care as an incoming loan.

Occasionally objects are found in collections for which there is no documentation and objects are left unclaimed at the museum. The Spencer will make every reasonable effort to identify the object and any relevant information about these objects. If the museum is unable to establish ownership, the museum is obligated to maintain the object until it can be legally determined to be abandoned property. At that time the object may be considered for accession into the collection.

## **Documentation**

The maintenance of accurate, up-to-date records and complete cataloguing for its collections is one of the Spencer Museum of Art's most important collections management responsibilities. Records concerning the acquisition, identification, provenance, condition, location, insurance value, conservation, exhibition, and publication history of works in the permanent collection are maintained by registration staff. Each item in the Spencer's collections must have a unique identification number (accession number) applied to it in a manner that is reversible if required.

The Spencer undertakes research on its collections and also encourages outside scholars and researchers to study the Spencer's collections in order to expand knowledge. The dissemination of information about the Spencer's collections is fundamental to the purpose of the museum. The Spencer will maintain records for each object in the collection including its identification, artist attribution, material and technique, proof of ownership, provenance, exhibition and publication history, condition, and conservation treatment.

## **Collection Care**

The Spencer Museum of Art's collections are its most valuable asset and the museum has a legal, ethical, and fiduciary responsibility for the safekeeping of these assets. It is the Spencer's responsibility to provide a safe and secure environment for all collections in its custody, including loaned objects. This means controlling light exposure, relative humidity and temperature, pollutants and contaminants in accordance with current best practices. Maintaining clean and secure storage facilities are the responsibility of the registration staff.

Collections, exhibition, and curatorial staff members may handle collection objects without prior approval from the assistant director for collections. Interns and students must be supervised or work in pairs when handling collection objects. Any other staff member, researcher, or conservator must have permission from registration staff before handling or moving collection objects. Registration and curatorial staff are responsible for providing training, guidelines, and procedures for safe handling and security of collection objects.

A comprehensive or wall-to-wall inventory of the collection will be executed every 10 years under the direction of registration staff. A spot check inventory will be executed once a year, as required by the University's Property Accounting office.

Staff will identify objects that are in need of conservation treatments or stabilization. Curatorial staff will research and secure appropriate conservation resources and experts.

The Spencer is committed to executing Integrated Pest Management (IPM) practices. The goal of IPM is to reduce deterioration caused by insects and other museum pests through the least toxic methods available, thus not compromising collection integrity or human safety. IPM involves proper collections care, facility maintenance and upgrades, and modification of human behavior. IPM is accomplished through the following activities: inspecting collections and building for biological activity, monitor and identify insects and other pests through trapping, maintaining clean collections storage environments, restricting activities that could introduce pests into collections (for example live plants, cut or dried flowers, trash, food, and drink in areas where collections are located).

In addition to the policies outlined above, the Spencer will maintain a disaster and emergency preparedness plan for its collections. See the *Spencer Museum of Art's Emergency, Response, and Recovery Plan*.

## **Access and Use**

The care and welfare of an object in the context of the Spencer Museum of Art's mission must be the first and primary consideration in determining how it is to be used. Deterioration is inherent in the use of the collections; a balance between the benefits of long-term maintenance of the collection and the hazards of its use must be attained. An optimal balance should maximize the educational use of the work and minimize the potential damage and deterioration to the work.

Every effort will be made to see that students, faculty, visiting scholars, and others whose projects fall within the educational goals of the Spencer are given reasonable access to the permanent collections and collection records. Visitors are also encouraged to share new scholarship and a variety of cultural perspectives. The Spencer has a responsibility to preserve its collections in the best condition possible for future generations. Since unrestricted public access would result in rapid and irreparable damage to objects, access to the collections must be limited to educational and research activities. Access to the collections is subject to limitations of space, staff time, condition, and security requirements.

## **Risk Management and Insurance**

The Spencer Museum of Art's collections are insured under a fine arts insurance policy. Works are insured for current market value while in transit and in the custody of a borrower unless other arrangements between the museum and borrower are made in a signed contractual agreement. Curatorial staff are responsible for providing up to date insurance values for objects in the collections.

Incoming loans will be insured by the Spencer at the request of the lender unless the lender waives this requirement in a signed contractual agreement prior to the museum receiving the works.

All works must be handled in a professional manner. In the case of damage or loss, registration staff shall be notified immediately.

The Spencer will strive to maintain a secure environment for every object in its collection. Registration staff will work with various departments to ensure that objects are protected from natural disasters, vandalism, theft, human error, mechanical or operational failure, and deterioration. To ensure the preservation of the objects entrusted to its care:

1. all entrances and exits to spaces that contain collections will be securely locked and alarmed after business hours;
2. access to keys will be restricted to only those who need them for day to day access and monitored by security staff;
3. the Spencer will use and maintain high quality fire detection;
4. environmental monitoring equipment, including temperature and humidity monitors will be used to detect any unusual fluctuations;
5. a disaster preparedness plan will be evaluated and revised at least every five years.

## **Intellectual Property/Reproduction and Copyright**

The Spencer Museum of Art reserves the right to copyright or trademark materials produced by staff while carrying out employment-related duties, unless a prior agreement has been made. The Spencer abides by the University of Kansas' patent regulations. Further information can be found at: <https://documents.ku.edu/policies/provost/IntellectualPropertyPolicy.htm>.

The Rights and Reproductions Administrator is responsible for determining the copyright status of works in the collections when requests are made for use in published material. If the copyright or license is held by another party the museum will require written permission to reproduce the work before a copy of the image is made available. The museum will not request permission to reproduce the work on behalf of the requester.

Non-flash photography by the public of installations from the permanent collection is allowed. Such photography is intended for private study only and may not be used for publication without written permission from the Rights and Reproductions Administrator.

Any other form of reproduction of an object in the museum's collection must be made with the approval of the Rights and Reproductions Administrator, and if applicable, the owning or controlling government or tribal agency. Reproduction fees and new photography fees will be assessed by the Rights and Reproductions Administrator.

The Spencer Museum of Art must be credited for the use of any reproductions of works in the museum's collections. Images of objects in the collection should be identified with Spencer Museum of Art accession numbers.

## **Appraisals and Identification**

Spencer Museum of Art staff members are prohibited from providing appraisals or monetary valuations of works of art to any party outside the Spencer. Museum staff may respond to inquiries about appraisal services by directing them to the American Society of Appraisers (ASA) or the International Society of Appraisers (ISA).

If a donor wishes to have an artwork appraised after it has been deposited at the Spencer, the staff will work with the donor to facilitate the appraisal at the museum.

Museum staff may provide expertise on works outside the Spencer's collections, but this in no way shall be considered a formal authentication.

## **Research Services**

The Spencer Museum of Art does not offer formal research services.

## **Policy Review and Revision**

The Management Team and registration staff are responsible for the periodic review and revision of the *Collections Management Policies*, which should take place at least every five years, or as circumstances dictate.

## **Selected Definitions**

The following terms and definitions come from *Things Great and Small: Collections Management Policies*, by John E. Simmons, published by the American Association of Museums, Washington, DC, 2006.

**Accessioning** – The formal process used to accept legally and to record a specimen or object as part of a collection; the act of accepting objects into the category of materials that a museum holds in the public trust; the creation of an immediate, brief, and permanent record utilizing a control number for an object or groups of objects added to the collection from the same source at the same time, and for which the museum has custody, right or title.

**Acquisition (n)** – Something acquired by a museum (but not necessarily involving the transfer of ownership); **(v)** – The process of obtaining custody (physical transfer) of an object or collection.

**Appraisal** – A judgment of what something is worth; an expert or official valuation, as for taxation; the process of determining the monetary value of something.

**Bequest** – Transfer of property to an institution under the terms of a deceased person's will; the gift of personal property under the terms of a will. Bequests may be conditional upon the happening or non-happening of an event (such as marriage), or the executory in which the gift is contingent upon a future event. Bequests can be of specific assets or of the residue (what is left after specific gifts have been made).

Cataloguing – The process of organizing the information about an accession by creating records of specific information; the creation of a full record, in complete descriptive detail, of all information about an object, assembly, or lot, cross-referenced to other records and files, and often containing a photograph, sketch, film, sound, or other electronic data.

Collections Management Policy – A written document, approved by the institution’s governing authority, that specifies how collections will be acquired, accessioned, documented, stored, used, cared for, and disposed of.

Conservation – Maximizing the endurance and minimizing the deterioration of an object or specimen through time, with as little change to it as possible.

Copyright – (1) Legal recognition of special intellectual property rights, distinct from the right of possession, that a creator may have for a work. Copyright exists for original works in a tangible media and covers the rights to reproduce, adapt, distribute, perform, or display the work. (2) The exclusive right of the author or creator of a literary or artistic property to print, copy, sell, license, distribute, transform to another medium, translate, record or perform or otherwise use (or not use) and to give it to another by will.

Copyright law – The body of law that governs the exploitation of literary, musical, artistic, and related works. In the United States, this is contained in Title 17 of the U.S. Code, in combination with the regulations of the Copyright Office and the cases that have interpreted Title 17 and those regulations.

Cultural affiliation – A relationship of shared group identity which can be reasonably traced historically or prehistorically between a present day Indian tribe or Native Hawaiian organization and an identifiable earlier group (NAGPRA, 25 U.S.C. 3001.2(3)); association of an object with the culture that produced or used it.

Culturally sensitive object – a collection element that requires special handling or use restrictions due to its importance to a particular culture.

Deaccessioning – The formal process of removing an accessioned object or group of objects from a donor to an institution and describes the conditions of the gift.

Deed of gift – A contract that transfers ownership of an object from a donor to an institution and describes the conditions of the gift.

Disposal – The process of physically removing a deaccessioned object from the museum’s custody.

Funerary objects – Items that, as a part of the death rite or ceremony of a culture, are reasonably believed to have been placed intentionally with or near individual human remains at the time of death or later.

Gift – The voluntary transfer of ownership of property completely free of restrictions.

Incoming loan – Objects, lots, specimens, or archival materials to which the museum does not have legal title but for which it is legally responsible while they are in its possession and used in a museum-sponsored activities.

IPM – Integrated Pest Management – The coordinated use of biological and environmental information with selected control measures to reduce or eliminate pest damage; a holistic approach to pest management decision making, taking advantage of all appropriate pest management options, including chemicals.

Intellectual property – Unique products of human intelligence that have real or potential commercial value (e.g., designs, inventions, literary works, unique names, and industrial processes).

International law – Treaties between countries; multilateral agreements; some commissions covering particular subjects, such as whaling or copyrights; procedures and precedents of the International Court of Justice (“World Court”), which only has jurisdiction when countries agree to appear; the United Nations Charter; and custom. However, there is no specific body of law that governs the interaction of all nations.

Inventory – (n) An itemized listing of objects, often including current location, for which the museum has responsibility; (v) The process of physically locating objects through an inventory.

Loan – A bailment; a temporary transfer of a collection object from a lender to a borrower; a loan does not involve change in ownership.

Loan agreement – A contract between a lender and a borrower of an object, specifying the object and outlining the conditions of the loan and the respective responsibilities of each party.

NAGPRA – Native American Graves Protection and Repatriation Act; An act instigated in 1990 to protect human remains, funerary articles, and sacred objects that can be affiliated with a Native American tribe. (25 U.S.C. 3001.2(3)).

Object – Something placed before the eyes; something capable of being seen, touched, or otherwise sensed; a material thing.

Object in custody – Any object that the museum is responsible for or is liable for, including both objects that the museum owns and those left in temporarily in its care.

Outgoing loan – An object loaned by a museum to another institution. It is an outgoing loan from the perspective of the lending institution; such a loan would be an incoming loan to the borrowing institution.

Policy – A guideline that regulates organizational action. Policies control the conduct of people and thus the activities of the systems.

Preventative conservation – Actions taken to detect, avoid, block, and mitigate agents of deterioration that affect museum collections.

Procedure – Specific instructions for enacting and carrying out a policy.

Provenance – For works of art and historical objects, the background and history of ownership. The more common term for anthropological collections is “provenience,” which defines an object in terms of the specific geographic location of origin. In scientific collections, the term “locality,” meaning specific geographic point of origin, is more acceptable.

Publication – In U.S. Copyright Law, the distribution of copies of a work to the public by sale or other transfer of ownership (including gifts and donations), or by rental, lease, or lending. The offering to distribute copies can constitute publication, but a public performance or display of a work normally does not.

Records – All information fixed in a tangible (textual, electronic, audiovisual, or visual) form that was created by an organization as part of its daily business.

Repatriation – To return or restore the control of an object to the country of origin or rightful owner.

Restricted gift – The voluntary transfer of ownership of property with conditions and/or limitations placed upon that ownership.

Risk – The chance of an undesirable change occurring.

Risk management – A program of risk control that includes analyzing the probability of risks to museum collections, facilities, visitors, and staff as well as planning and implementing appropriate preventative measures and response methods.

Sacred object – Specific ceremonial object for which is needed by traditional religious leaders for the practice of traditional religions by their present-day adherents.

Sale – Transfer of title in return for money or other thing of value on terms agreed upon between the buyer and seller.

Trademark – A distinctive design, picture, emblem, logo or wording (or combination) affixed to goods for sale to identify the manufacturer as the source of the product. Words that merely name the maker (but without particular lettering) or a generic name for the product are not trademarks. Trademarks are registered with the U.S. Patent Office to prove use and ownership.

Work – (n) Something produced by creative effort; an artistic production (e.g., a work of art).