

Mildred Lane Kemper Art Museum

Mildred Lane Kemper Art Museum
Sam Fox School of Design & Visual Arts
Washington University in St. Louis

Collection Management Policy

2021–2033

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I. Institutional Statements

Mission Statement

The Mildred Lane Kemper Art Museum, part of the Sam Fox School of Design & Visual Arts at Washington University in St. Louis, is one of the nation's leading university art museums. As a teaching museum within a major research university, it serves as a center of cultural and intellectual life on campus and in St. Louis. Its mission is to collect significant modern and contemporary art and preserve its collection for current and future generations; provide excellence in art historical research, exhibition, and object-based learning; and engage the campus population, its visitors and alumni, the St. Louis region, and the global art community.

Vision Statement

With the belief that the arts and humanities are essential to a democratic society, the Mildred Lane Kemper Art Museum inspires discourses that utilize the power of art to advance understandings of the human condition and contribute to global equity and sustainability. Incorporating multiple voices through mutually beneficial collaborations, we aim to foster and disseminate innovative ideas and historically grounded interpretations; stimulate curiosity and creative engagement; and enhance visual literacy and critical thinking. Integral to the Kemper Art Museum's excellence and success is a commitment to diversity and inclusion as necessary to all institutional practices.

Core Values

- Excellence in scholarship and programming
- Innovation in learning and engagement
- Relevance of art and culture locally and globally
- Diversity, inclusion, and access
- Equity and democratic citizenship
- Environmental sustainability and social justice

Collection Management Policy Statement

As a part of Washington University in St. Louis (the University), the Mildred Lane Kemper Art Museum (the Museum) has the primary function of serving as an integral educational and cultural component of the University and the regional community. At the core of this function is the art collection, which constitutes both the reason and central resource for achieving the Museum's mission. Accordingly, the proper management, preservation, and development of the collection is the Museum's highest priority. The Collection Management Policy guides the Museum in its fulfillment of these responsibilities and its more than century-long legacy of collecting significant modern and contemporary art.

Authorities

The Museum is a privately funded, not-for-profit university art museum. The director of the Museum is responsible for the realization of its mission and vision and the implementation of policy. The Museum director reports directly to the dean of the Sam Fox School of Design & Visual Arts (Sam Fox School), who in turn reports to the provost, who reports to the chancellor of the University, which is governed by the University's Board of Trustees.

The Museum's Art Collection Committee is a subcommittee of the chancellor-appointed Sam Fox School National Council. The Committee advises the Museum on all matters concerning the acquisition and deaccession of artworks by the Museum. It meets at least once a year to represent the interests of the University and the community at large as well as that part of the University involved in the visual arts. The Committee chair is appointed by the director in consultation with the Executive Vice Chancellor for Advancement and approved by the dean of the Sam Fox School.

II. History and Scope of the Collection

The Museum is one of the oldest teaching museums in the country. Established in 1881 as the St. Louis School and Museum of Fine Arts, the collection was moved in 1906 to the Palace of Fine Arts in Forest Park, a building designed by the architect Cass Gilbert for the 1904 Louisiana Purchase Exposition. In 1909 the public City Art Museum was formed (now the Saint Louis Art Museum) and detached from the private Washington University. The University collection, however, remained on loan there for the next several decades. In 1960 Steinberg Hall opened and the Museum was renamed the Washington University Gallery of Art. In 2004 the Museum was renamed the Mildred Lane Kemper Art Museum and linked in 2005 to the University's newly formed interdisciplinary arts center, the Sam Fox School of Design & Visual Arts. In 2006 the Museum moved into a new building designed by the Pritzker Prize-winning architect Fumihiko Maki. In 2019 the Museum opened a significant expansion and renovation to that building, designed by Kieran Timberlake.

The Museum's collection has continued to grow since its inception and as of 2021 it comprises more than 8,700 objects, with a focus on modern and contemporary art representing major national and international aesthetic positions into the twenty-first century. The Museum has additional holdings of old master paintings and prints as well as antiquities.

The Museum's holdings also include works acquired as part of the University-wide Art on Campus initiative that was established in 2010, a collection of public art by internationally recognized artists representing a wide range of contemporary practices. The Art on Campus program is administered by the Sam Fox School of Design & Visual Arts through the Mildred Lane Kemper Art Museum. It is funded by a Washington University policy that sets aside 1 percent of eligible capital projects and renovations on the Danforth Campus for the purchase and commission of public art (Appendix A). A chancellor-appointed campus-wide committee guides the program and is charged with identifying locations, selecting artists, and approving proposals. The Museum's director and the University Architect cochair the committee to ensure that the University's short- and long-term plans for capital projects are incorporated into the planning for art installations and that artworks meet museum standards for aesthetic distinction and historical significance.

III. Acquisition and Accessioning

Overview

The ongoing acquisition of new artworks through purchases, gifts, and donations or by exchange is paramount to fulfilling the Museum's purpose as a vital cultural and educational institution within the University community, region, and beyond.

Authorities

The decision to accept potential acquisitions into the Museum collection is the responsibility of the Museum director with the counsel of the curatorial and registration staff and with approval by the Art Collection Committee. For all acquisitions the curator recommending the acquisition must write a detailed report, including a description and interpretation of the work, date and attribution, importance and relevance to the Museum's collection, and provenance. Acquisitions valued up to and including \$20,000 may be accessioned at the director's discretion. Acquisitions valued above \$20,000 must be brought to a vote by the Art Collection Committee, with the exception of end-of-year gifts (see Gifts and Bequests). A simple majority approval of voting members, either in person or virtually, will constitute Committee approval of acquisition. All acquisitions are brought before the Art Collection Committee, and an annual report of all new acquisitions is submitted to the chancellor and the provost

of the University. The Museum reserves the right to decline a gift or bequest for any reason relating to the criteria and guidelines outlined below.

Criteria for Acquisition and Accessioning

Four criteria must be considered for accepting a work of art into the Museum's permanent collection:

- 1) The object should be germane to the collection concentrations outlined in the Collection Development Plan (Appendix B).
- 2) The object must meet museum-quality standards for aesthetic distinction, authenticity, and historical significance. The condition of the object must also be carefully considered.
- 3) The object must have significant exhibition, educational, or research value.
- 4) The Museum must be able to provide proper storage and care for the object in perpetuity. The acquisition of any object that would disproportionately strain collection management resources or physical facilities should be discouraged unless other means of providing perpetual care, such as from the donor, can be secured.

Legality and Provenance

All acquisitions must occur within applicable local, state, federal, and international laws. All objects must be acquired in an ethical manner according to the standards of the top leadership organizations for the museum field—the American Alliance of Museums (AAM; the national accrediting body for all US museums) and the Association of Art Museum Directors (AAMD)—as well as the codes, protocols, and expectations of the University and the Museum.

The Museum must not knowingly accept works of art that have been imported to the United States in violation of laws of the countries of origin or objects that have been forged or stolen from their rightful owners. No object will be acquired without assurance that good title can be transferred. The Museum will rigorously research the provenance of a work of art prior to acquisition to determine that it is possible to obtain good title. Such research should include but is not limited to:

- Ownership history
- Countries in which the work of art has been located and when
- Exhibition
- Publication history
- Claims to ownership of the work
- Inclusion in relevant databases of stolen works
- Circumstances under which the work is being offered to the Museum

Nazi-Era Provenance

The Museum is guided by the 1998 Report of the AAMD Task Force on the Spoliation of Art during the Nazi/World War II Era (1933–1945) (Addendum 2001) <https://www.aamd.org>, (updated version - <http://www.commartrecovery.org/conference-holocaust-era-assets>) and, in addition to pursuing the rigorous research and documentation required for all acquisitions, will observe the following standards when considering the acquisition of works that were likely to have been traded or looted in Germany and German-occupied Europe since around 1930:

- Where information is incomplete about a proposed acquisition, curatorial staff should undertake and

document additional research to attempt to determine the Nazi-era provenance of the work. In the absence of evidence of unlawful appropriation, the gift or purchase may proceed. Where there is evidence of unlawful appropriation without subsequent restitution, the Museum will not acquire the work without taking further action to resolve the issue.

- If the Museum, in light of new knowledge as a result of its continuing research, determines that a work in its collection was unlawfully appropriated during the Nazi era without subsequent restitution, the Museum will make such information public. If a claimant comes forward, the Museum will seek to resolve the matter in a prompt, equitable, appropriate, and mutually agreeable manner.

Purchases

The Museum uses cash donations, endowment income, and income from the sale of unaccessioned gifts and deaccessions to purchase artworks for its collection. Endowed funds are generally restricted and may only be used in a manner consistent with the original stipulations of each fund. Specific information regarding endowment funds, including restrictions and income, may be obtained from the registrar.

To avoid conflicts of interest (perceived or otherwise), the Museum will not purchase objects from University faculty, staff, trustees, Art Collection Committee members, or members of related boards or committees, and will thoroughly consider potential implications before purchasing from private individuals.

Museum staff will ensure that the purchase price is fair and reasonable through thorough research into the relevant market, including examining recent auction records, gallery prices, and other relevant sources as appropriate.

Once accessioned, a new purchase will be assigned a credit line that accurately reflects its funding source or sources, including but not limited to endowment funds, private monetary gifts, and funds realized from associated deaccessions.

Gifts and Bequests

In keeping with all other acquisitions, the director should only accept gifts with clear title and with no unreasonable restrictions. A fully executed Deed of Gift must accompany a donation to document the transfer of ownership to the Museum and the University. In the case of bequests, the object or objects must be accompanied by a copy of the pertinent provision of the deceased's will as well as a copy of the receipt the Museum signs upon accepting the bequest. The Museum is not legally obligated to accept a bequest partially or in full.

Gifts valued under \$20,000 may be accepted at the director's discretion. In consultation with the dean, the director may accept end-of-year donations with an anticipated value over \$20,000. If the Committee does not approve the acquisition, the object will be returned to the donor. Transfer of title to the University is complete upon receipt of the object on the Museum's premises or under the custody of the Museum at a fine art storage facility. This marks the date of acceptance of the gift for the Internal Revenue Service and all other purposes.

Jointly Owned Works of Art

In some circumstances it may benefit the Museum to share ownership of a work of art with another institution or individual. All proposals to share ownership of a work of art must be approved in advance by the Art Collection Committee after careful consideration of the proposed terms of joint ownership, including but not limited to each owner's responsibility for storing and conserving the object; for sharing

the costs, if any, of acquisition; and for allocating rights of exhibition and publication. Curators should work closely with the Office of the General Counsel on appropriate terms and conditions for any joint acquisition.

Unaccessioned Acquisitions

In keeping with the Criteria for Acquisition and Accessioning, the Museum may accept donations of artworks without accessioning them into the permanent collection. In such cases, prior to the transfer of ownership, the Museum must inform the donor in writing of the Museum's intention not to accession the object. Furthermore, the Museum must inform the donor in writing of the Museum's intended purpose for the unaccessioned gift, which could include placement in the Museum's study collection of unaccessioned holdings for research use; eventual sale with the intention of using the proceeds to purchase other artworks or provide direct collection care; or other use as deemed appropriate by the Museum director. The acceptance of all objects over \$20,000 in value must be approved by the Art Collection Committee.

Other means of acquiring artworks, including transfers from other institutions or from other parts of the University, are infrequent. In such cases the guidelines governing gifts apply.

Appraisals & Authentications

The AAM and the AAMD hold it unethical for museum staff to appraise or authenticate works offered for donation due to the potential for conflicts of interest. The Museum abides by this standard. The Museum may, however, assist a donor in securing the services of an appraiser to determine fair market evaluation of a donation by providing the names of two or more appraisers without preference. In order to further avoid the potential for conflicts of interest, the Museum will not finance appraisals for gifts.

IV. Deaccessioning and Dispersal

Overview

In the interest of continuing to strengthen and diversify the collection and maintain a high standard of aesthetic quality and historical importance, periodically the Museum considers it desirable to consider the legitimate removal of accessioned and unaccessioned objects through deaccessioning. The removal of works from the Museum's collection must be carried out judiciously, with the same caution and prudence as is exercised for acquisitions. The required procedures set forth below for deaccessions ensure that all applicable laws are followed and all ethical standards are observed.

For an artwork to be considered for deaccession a curator must present a written justification for deaccession to the director. The director must advise the Art Collection Committee prior to any deaccession. If the documented fair market value listed is deemed outdated by the curators or director, an independent appraisal may be required.

Authorities

The curators identify objects from the collection to propose for deaccessioning according to the criteria outlined below. When objects being considered for deaccession are outside of the expertise of the curators or are of high cultural or monetary value, the Museum will secure authorized outside consultants for estimates of quality and aesthetic or scholarly value.

According to current IRS tax laws, the Museum may sell, exchange, or dispose of donated artworks after three years of ownership, unless the gift includes contractual restrictions that prevent or otherwise

restrict deaccession. If the records of a potential deaccession are free of binding restrictions, the Museum has no obligation to notify the donor of a deaccession. The Museum will make a reasonable effort, however, to inform the donor of the action as a courtesy. Such action will not be construed as a request for permission to deaccession.

Deaccessions valued up to and including \$20,000 may be deaccessioned at the director's discretion. Deaccessions valued above \$20,000 must be brought to a vote by the Art Collection Committee. A simple majority approval of voting members, either in person or virtually, will constitute Committee approval of the deaccession effective the date of the vote. All deaccessions are brought before the Art Collection Committee, and an annual report of all new deaccessions is submitted to the chancellor and the provost of the University.

Criteria for Deaccessioning

Several classes of objects may be considered for deaccession:

- Object is deemed inferior in quality to the overall standard of the collection
- Object is not germane to the collection's concentrations or the Museum's mission
- Object is duplicative and thus deemed unnecessary to retain
- Object is damaged beyond feasible repair or that cannot be restored at a reasonable expense
- Proceeds from the sale of the object can enhance the collection by providing acquisition funds
- Object for which the authenticity is dubious or determined to be a forgery or fake
- Object for which another party can demonstrate lawful title
- Possession of the object violates the law or applicable policy

Methods of Disposition

The director has the responsibility of determining the most appropriate means of dispersal for each object. Deaccessioned objects should be dispersed in a way that is fully transparent, such as sale at public auction. Several options are possible for dispersal of deaccessioned objects:

- Objects can be sold at public auction
- Objects can be sold, exchanged, or donated to another museum, library, or archive, or transferred to another department of the University
- Objects can be donated to educational and research programs for the purpose of scientific study, hands-on demonstrations, exhibition props, or conservation research
- Objects can be returned to the original vendor for reimbursement
- Objects can be repatriated
- Objects can be transferred to the Museum's holdings of unaccessioned objects
- Objects that are beyond repair, hazardous, determined to be counterfeit or unauthorized, or are otherwise unsaleable can be destroyed if the selected method of destruction complies with local, state, and federal codes; its destruction is witnessed by two Museum staff members; and written record of its destruction is added to the object's permanent file

The Museum must not give or sell deaccessioned objects directly to Museum staff; Art Collection Committee members; nor to the University's board of trustees, faculty, staff, alumni, or their representatives.

If a deaccessioned object is sold, the funds derived thereof must be used whenever possible for the acquisition of objects from the same general period. According to AAM and AAMD standards, proceeds

from the sale of deaccessioned objects must not be applied to Museum operating expenses or used for any reason other than the acquisition of artwork and its direct care. Direct care includes, but is not exclusively related to, the acquisition of an artwork and its conservation. When a newly acquired artwork is purchased with funds from a deaccessioned donated object, the purchase credit must read: “Purchased with funds from (the donor), by exchange”.

Unaccessioned objects are not subject to official deaccessioning procedures, as they are not part of the Museum’s accessioned collection, but a record of the transaction will be kept, and the dispersal will be handled in the same manner as deaccessioned objects.

V. Collection Care

Overview

The Museum is entrusted with the preservation of its collection as well as objects on loan and must be guided by respect for the integrity and conservation of each object. The Museum will provide a safe, stable, and appropriate environment for the collection, with effective security and environmental control, for the benefit of present and future generations. To do so it will follow current accreditation standards and best practices as outlined in the Museum’s General Facilities Report (GFR), Emergency Action plan (EAP), and Long-Range Conservation Plan.

Insurance

In collaboration with the University’s Department of Risk Management, the Museum maintains appropriate fine-arts insurance coverage for the permanent collection as well as all incoming and outgoing loans as necessary. Associated coverage and limits are reviewed and adjusted annually based on prevailing market conditions, overall collection value, and the current and anticipated amount of loan and collection activity.

Inventories

The Museum regularly conducts physical inventories of all accessioned and unaccessioned objects in the collection, including those stored both on and off premises; works on outgoing loan; and works on loan to the Museum. These inventory checks include 1) daily counts of objects on display; 2) annual spot inventories of the fifty highest-valued artworks, a random selection of thirty objects, and objects stored off-site or displayed on campus; and 3) comprehensive collection inventories by storage area on a rotating basis: objects held in Paint Storage take place every two years, in Sculpture Storage every three years, and in Print Storage every five years.

VI. Collection Documentation

Overview

The Museum will maintain accurate, up-to-date records on the identification, location, and condition of all objects in the collection, as well as of ongoing activities such as exhibitions, loans, research, and correspondence with donors, artists, and scholars. These records are maintained by the registration department in either or both hard copy object files and the Museum's collection management database. These records include documentation about all accessioned, unaccessioned, and deaccessioned objects; incoming and outgoing loans; and objects brought onto the Museum’s premises for possible purchase, donation, or temporary loan. The registration department is also responsible for the security and safekeeping of this data and related confidential records, including administering database rights

and authorizing file access.

Object Files

The purpose of hard copy object files is to store all primary documents related to individual objects in the collection. Object and donor files are organized numerically by accession number. The following information is archived, with non-confidential records kept in open files and restricted information kept in files closed to the general public:

- Photography, if extant
- Documentary Sheets recording cataloging information
- Condition reports, examination and incident reports, and treatment reports
- Original dated receipt
- Original Deed of Gift, copies of Offer Letter and Transmittal
- Correspondence with artists, galleries, and donors
- Provenance research
- Invoices
- Loan records
- Publications and reference material
- Installation, handling, and shipping instructions (as needed)

Collection Management Database and Website

The purpose of the collection management database is to record pertinent information about every accessioned and unaccessioned object as well as all works currently on loan to the Museum. The database is the only place where object locations, both permanent and temporary, are tracked. The registrar updates database records as objects are accessioned and deaccessioned. All accessioned artworks are also publicly listed on the Museum's website.

VII. Access and Use of the Collection

Overview

The Museum ensures that its collection is used for legitimate, educational purposes. Museum exhibitions, scholarly research and publication, education, and similar uses are considered legitimate. Commercial uses are generally avoided. The director has final approval on any exceptions as well as on all matters of legitimacy of proposed collection use.

Collection Access

The Museum is dedicated to the presentation, conservation, study, and interpretation of the collection. The Museum pursues its mission locally, nationally, and internationally, serving both the general interested public and a wide range of communities in order to promote an understanding of the visual arts. Among the primary means for the Museum to fulfill this mission is the presentation of exhibitions of its own works and those borrowed from other owners. The Museum will provide additional physical access to its collection through Study Room visits and loans to other institutions. The Museum will support continuing scholarly investigation and research in order to document, publish, and advance understanding of the Museum's collection as well as contribute to broader academic and public discourses. The Museum makes available images of objects in its collection for study purposes and reproduction; access to images and data about objects in the collection are also publicly available on the Museum's website, which is being redesigned as of 2021 to improve user access.

Intellectual Property

The Museum is committed to appropriately managing the intellectual property of all objects in its collection as well as its own research and other intellectual property, according to all applicable laws and regulations. The registrar and communications and publications departments are responsible for the Museum's intellectual property and for ensuring compliance with copyright laws for external users as well as for the Museum's own publications.

VIII. Loans

Overview

The Museum engages in artwork loans, both borrowing artwork for its own exhibitions and lending artwork to other institutions. The Museum's standard loan conditions, as delineated in its standard loan agreement forms, apply to all outgoing and most incoming loans.

Outgoing Loans

In order to make the collection available to a larger public and to advance art historical research, the Museum will lend objects to qualified institutions for exhibition, display, or other educational purposes based on the following criteria:

- The quality of the borrower's project, including its scholarly purpose and the public exposure the loan can give to the object
- The condition of the object and its ability to withstand the rigors of transport, handling, and display
- The ability of the borrower to handle, install, secure, insure, display, and otherwise care for the object safely
- A risk assessment of the external environment of the borrower, including but not limited to war, terrorism, and extreme weather conditions

All loans must be approved by the director and reported to the Art Collection Committee. Loans will be made in accordance with current, director-approved procedures. All loans will be governed by written, signed loan agreements stating requirements and conditions for the loan. All loans will be made for specified periods of time. The Museum will not lend an object if its display in the Museum is necessary for whatever reason, including to maintain the integrity of a gallery installation or exhibition program. The Museum reserves the right to recall a loan if terms are violated or if the borrower provides inadequate security or care. The Museum typically lends only to public or private museums. Loans will not be made to private individuals or to commercial galleries except for scholarly exhibitions.

Some objects require a courier to travel with them, depending on such considerations as the object's condition and value. The registrar, curators, assistant director for collections & exhibitions, and director are responsible for making this determination.

The borrower assumes all costs associated with the loan, including but not limited to: a loan fee (\$350 for each domestic loan; \$500 for each international loan); courier costs (such as travel, accommodations, per diems); framing or display production costs; crating, packing, and transport expenses; condition reporting and any necessary conservation treatment; and, if applicable, an insurance appraisal and wall-to-wall insurance coverage.

Intra-University Loans

At the chancellor's request, certain artworks can be displayed in the administration's executive offices and at Harbison House, the chancellor's residence. Additionally, a few permanent collection objects are on display in public spaces of the University Libraries. Both types of intra-University loans are annually inventoried and the loan agreement paperwork is renewed. The Museum does not otherwise lend accessioned artworks to departments or for display in nonpublic spaces of the University.

For those works that are on intra-University loan, three conditions must be observed:

- 1) Objects must not be moved or removed by anyone other than Museum or other qualified personnel as arranged by the Museum.
- 2) The borrower must cover any expenses related to the loan.
- 3) The Museum must be immediately notified if there is damage to the object.

Off-Campus Long-Term Loans

Annually, the one grandfathered, long-term loan to a private borrower is inventoried by the registrar and the loan agreement paperwork renewed.

Incoming Loans

The Museum regularly receives objects on loan for such purposes as display in a temporary exhibition, as a long-term loan or promised gift, for acquisition consideration, or for study purposes. The Museum applies the same legal and ethical standards to the care of incoming loans, including objects on temporary deposit, that it does to its own collection.

Incoming loans must be documented by a written request to the lender. Loans will be governed by a written and countersigned agreement that states the requirements and conditions of the loan and declares an agreed-upon insurance value. The Museum will insure loaned objects according to the terms of the loan agreement.

All loans will be made for specified periods of time. At the end of the loan period, the loan will be returned to the lender at the address provided on loan documentation, unless the lender provides, in writing, for alternate arrangements. It is the lender's responsibility to inform the Museum if changes of ownership take place during the loan period. The Museum will not provide storage for a loaned object beyond the loan period unless authorized by director. Unclaimed loans and abandoned objects will be managed in accordance with the laws of the State of Missouri (Statutes, Section 184.111, Museum Property Act and Statutes, Section 184.112, Museum Property Act).

The Museum is prohibited from accepting a commission or fee from the sale of an object that had been on loan for exhibition at the Museum; nor will the Museum exhibit an object solely to enhance its value, such as potentially for works borrowed from commercial galleries or directly from artists.

IX. Native American Graves Protection and Repatriation

The Museum is committed to properly handling Native American objects as outlined in the Native American Graves Protection and Repatriation Act (NAGPRA). As of 2021 all Native American objects owned by the Museum are in compliance with NAGPRA.

X. Staff Responsibilities and Ethics

Museum staff, Art Collection Committee members, and Museum volunteers must conduct all Museum business in accordance with the Museum’s mission and the responsibility the Museum holds to the University, the public, and the profession. All ethical responsibilities and principles comply with professional guidelines established by the AAM (<https://www.aam-us.org/programs/ethics-standards-and-professional-practices/code-of-ethics-for-museums/>) and the AAMD (<https://aamd.org/about/code-of-ethics>) as well as internal guidelines as outlined in the University’s Employee Handbook (<https://universitycompliance.wustl.edu/code-of-conduct/>) and the Museum’s Code of Ethics (see Appendix C). Policies regarding collecting of artworks by Museum staff are outlined in the Museum’s Code of Ethics (Appendix C, section III.5).

XI. Policy Review

The Museum director, the assistant director for collections & exhibitions, the curators, and the registrars review and revise the Collection Management Policy every two years or more frequently as necessary. Revised sections will be approved by the relevant parties as outlined in the Authorities paragraph in Section I.

In preparation for the national reaccreditation process in 2024, Museum staff is reviewing and updating the Museum’s Code of Ethics and other policy documents governing Museum activities.

XII. Appendices

- Appendix A – Art on Campus Policy
- Appendix B – Collection Development Plan
- Appendix C – Code of Ethics