

THE HARWOOD MUSEUM OF ART, UNIVERSITY OF NEW MEXICO

# Collections Management Policy

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# **PART 1**

## **History**

The Harwood Foundation of the University of New Mexico, operating as The Harwood Museum of Art, features Northern New Mexico art from the late 1700s to the present and changing exhibitions of work by regional, national, and internationally acclaimed artists. The Harwood has long served the Taos community as a vital center for art and culture. Founded as a nonprofit organization in 1923 and operated by the University of New Mexico (UNM) since 1935, the Harwood is one of the oldest museums in the state, second only to the New Mexico Museum of Art in Santa Fe. It owns nearly 5,000 works of art, selections of which are exhibited in five galleries. In addition, four galleries are used for changing exhibitions, including exhibitions drawing from the permanent collection. The Harwood also has one of the outstanding art historical archives in the state, including a collection of more than 17,000 photographs and thousands of documents (ephemera and unique materials).

The historic adobe compound on Ledoux Street – portions of which date back to the mid-19th century – has been a landmark since Burt and Elizabeth Harwood bought the property in 1916 and developed it as one of the first examples of Pueblo Revival Architecture. Burt Harwood died in 1922. Late in the following year Elizabeth Case Harwood and a group of Taos artists created the Harwood Foundation as a nonprofit organization to serve as an art center, library, and public forum for meetings and educational programs. In 1937, prominent Southwest architect John Gaw Meem oversaw its further expansion. The Harwood underwent a major renovation and expansion project in 1997 that transformed 11,000 square feet of the building into seven new galleries. Another expansion in 2010 added a three-level, 10,700 square-foot wing. The \$6.3 million expansion, funded by the New Mexico State Legislature, private contributions and the University of New Mexico, added the Mandelman-Ribak Gallery, a 1,150 square-foot exhibition space named in honor of the legacy of Beatrice Mandelman and Louis Ribak. On the same level, accessible through the connecting Caroline Lee and Bob Ellis Gallery, is the Arthur Bell Auditorium, a 130-seat state-of-the-art facility. The expansion's lower two levels are devoted to the care and conserva-

tion of the 5,000 objects and 17,000 historical photographs comprising the Museum's art and archival collections. The new storage area tripled the Museum's capacity and is equipped with a compact art storage system and advanced climate control. The new collection work-study room and archive room facilitate scholarly access to Taos' rich cultural history.

The first floor of the John Gaw Meem wing includes the *Dorothy and Jack Brandenburg Gallery*, featuring highlights from the Museum's collection of work by the Taos Society of Artists and their contemporaries. The *Ellis Clark Taos Moderns Gallery* showcases the Taos Moderns and others from the Modernist movement. The octagonal-shaped *Agnes Martin Gallery*, designed especially for her work and accompanied by benches designed by Donald Judd, features seven canvases painted in 1993-1994 and donated by Martin. Changing exhibitions of works on paper take place in the *George E. Foster, Jr. Gallery of Prints, Drawings, and Photographs*. The Mandelman-Ribak Gallery features temporary exhibitions of modern and contemporary art.

The second floor galleries received new lighting and extensive ceiling renovation in 2003. This allowed the Museum to show its permanent collections and temporary exhibitions to best advantage. The *Hispanic Traditions Gallery* includes classic Northern New Mexico *bultos*, *retablos*, crosses, and tinwork from the 18<sup>th</sup> and 19<sup>th</sup> century; contemporary *santos*; several major examples of colonial period furniture; and the largest public collection of sculptures by Patrociño Barela. The *Peter and Madeleine Martin Gallery* hosts traveling exhibitions, while the *Joyce and Sherman Scott Gallery* exhibits highlights from the Museum's collection of work made after 1965.

## PART 2

### Collections

For over ninety years The Harwood Museum of Art has maintained a unique record of Northern New Mexico's rich multicultural heritage and Taos' role in the development of American art. The purpose of the permanent collection is to advance the Museum's mission by documenting and sharing the rich artistic and cultural legacy

of Northern New Mexico. The Museum has developed collections around artists who have lived and worked in Taos, one of the major national art centers. The first collections were developed through Burt and Elizabeth Harwood's friendships with many members of the Taos Society of Artists. Other important patrons included Mabel Dodge Luhan - who donated what would become the basis for the Hispanic Traditions Collection - and Taos artists who donated work to the Museum's collection.

The Harwood Museum of Art holds three distinct collections:

1. **The Permanent Collection** – Works of art accessioned into the Museum's collection through approval of the Harwood's Collections Committee and the Museum's Governing Board. Works in this collection are considered permanent and are available only for exhibition, including loans made to other approved institutions for exhibition.
2. **The Study Collection** – Works of art *not* accessioned into the Museum's permanent collection. These works are used for research, education, or any other purpose deemed appropriate by the Curatorial and Museum Learning staff.
3. **The Historic Archive Collection** – Material and ephemera such as photographs, correspondence, videos, oral history, articles, announcements, etc. related to Taos and Northern New Mexico. The work in this collection is gathered and approved by the Curatorial department.

### **Primary Emphasis of the Permanent Collection**

- Hispanic Art: Religious art in wood and tin made in New Mexico from the late 1700s to the present; furniture from the tenth century to the WPA period of the 1930s; contemporary fine art; a comprehensive collection of wood carvings by Patrociño Barela (active 1931 – 1964).
- Native American Art: Historic and contemporary work by indigenous Northern New Mexican Native American artists, especially those from Taos Pueblo.
- Taos Society of Artists: Work created by members of the Taos Society of Artists, a group activity from 1915 until 1927.

- Early Twentieth-Century – Work by artists working in the early twentieth century who were not members of the Taos Society of Artists.
- Taos Moderns – Work created between the 1940s and the 1960s, especially work by a group loosely known as the “Taos Moderns.” Prominent artists in this collection include Agnes Martin, Bea Mandelman, Louis Ribak, and Andrew Dasburg.
- Late Twentieth-Century – Work created between 1965 and 2000 by artists who lived in, worked in, or were inspired by Northern New Mexico. Prominent artists in this collection include Ken Price, Larry Bell and Ron Davis.
- Contemporary – Work created between 2000 and the present by artists who lived in, worked in, or were inspired by Northern New Mexico.
- Photographs, Prints and Drawings – Unlike the rest of the collection, which focuses on the art of Northern New Mexico, this collection is not bound by geographic restrictions.

### **Access to Collections**

1. The Museum’s collections will be made accessible – on the Museum’s premises only, except for the Study Collection - to students and faculty of the University of New Mexico, along with qualified scholars and members of the public.
2. The general public will have access to that part of the collection that is on exhibition in the Museum’s galleries.
3. Objects in the collection may not be reproduced in any print, broadcast or digital media except with the written consent of The Harwood Museum of Art. Criteria for reproduction include education, catalogue, and publicity purposes.

# PART 3

## Acquisitions & Accessions

### I. AUTHORITY

The authority to accept all gifts and purchases into the Permanent Collection rests with the Governing Board of The Harwood Museum of Art, based on recommendations from The Harwood Museum of Art's Collections Committee. The Harwood Museum of Art's Permanent Collection is held in public trust by the Board of Regents of the University of New Mexico, which weighs the needs of students and citizens along with its responsibilities to donors.

### II. ACCESSIONING POLICIES AND PROCEDURES

The term "accessions" includes gifts, purchases, exchanges, bequests, and any other formal process by which title to a collection item is transferred to The Harwood Museum of Art. The Museum subscribes to a policy of selective acquisition. Due to the limitations of staff, physical space and finances it is neither feasible nor ethical for the Museum to collect indiscriminately.

#### A. CRITERIA FOR ACCESSION

Items acquired for the Museum should meet the following conditions:

1. The items are relevant to and consistent with the purposes and programs of the Museum.
2. The Museum can provide for the storage, protection, and preservation of the items under conditions that ensure their availability for the Museum's purposes and that are in keeping with professionally accepted standards.
3. The intention is to retain items in the Permanent Collection as long as they retain their physical integrity and their authenticity, and as they remain useful for the purposes of the Museum.
4. Considerations relevant to all acquisitions include but are not limited to:
  - a. An item's relevance to the Museum's collecting goals.
  - b. An item's aesthetic quality.

- c. Historical significance of the item in terms of the artist's career, a historical movement, and/or relationship to Taos and the Museum
  - d. Satisfactory provenance.
  - e. Nature and physical condition of the item relevant to the resources required for the object's storage, restoration, or conservation, or its installation requirements.
  - f. Restrictions or conditions attached to the acquisition. The Museum will not acquire works with restrictions as to perpetual exhibition or retention.
  - g. Degree, if any, to which accessioning the item might appear to give rise to commercial exploitation, conflict of interest, or bring discredit upon the Museum.
5. Considerations that pertain specifically to purchases:
- a. Fairness of the purchase price.
  - b. Terms of any restrictions that might apply to the purchase funds intended to be used.
  - c. Availability of funds to cover the cost of purchase including transportation, documentation, conservation, and storage of the object.
  - d. Purchase price relevant to the importance of the object to the collection.
6. Considerations that pertain specifically to offers of whole collections:
- a. Museum's ability to fulfill the responsibilities associated with the care, preservation, and utilization of the number of objects in the collection proposed for acquisition.
  - b. Museum's ability to retain the right under the terms of purchase, gift, bequest, or exchange to accession the collection either in part or whole.

## B. PROCESS

1. Permanent Collection items may be acquired by gift, bequest, purchase, or exchange. The Curator will compile a biography of the artist, a photograph of the object or the object itself, and a written statement of the object's attribution, provenance, condition, price or value, and appropriateness to the collection.
2. The Curator and Director will then make a recommendation to the Collections Committee, which will specifically approve each accession. The Chair of the Collections Committee will then make a recommendation to The Harwood Museum of Art's Governing Board, which will either approve or disapprove the accession(s). If the work is a gift, A Deed of Gift document will be drafted by the Curator and signed by the donor and the Director or Curator, with applicable restrictions included.
3. The Museum will attempt to secure copyright on all items accessioned into the collection.

# PART 4

## Deaccessioning

### I. CRITERIA FOR DEACCESSIONING

- A. Items in the collection shall be retained permanently in The Harwood Museum of Art as long as they continue to serve the objectives and purposes of the Museum, and if they can be properly stored, preserved, and used.
- B. Deaccessioning of items may, in some cases, be considered when these conditions can no longer be met, in the interest of improving the collection, or furthering the objectives, purposes and scope of the Museum's activities. Deaccessioning may take place in the following circumstances:
  1. An item is not authentic – a known fake or forgery.
  2. An item has suffered severe damage and cannot be repaired or restored at reasonable cost.

3. An item does not meet or no longer meets the criteria of the collecting goals of the museum.
4. An item that was part of a larger gift accessioned by the Museum but does not fit the criteria set out in the collection goals of the Museum.
5. When there are duplicates (e.g. identical or near identical editions of a print or photograph.)
6. When works could be exchanged for better examples.

## II. RESTRICTIONS

- A. Where restrictions exist as to use or disposition of the item is under question, the Museum will observe these conditions strictly. The Museum must make reasonable effort to comply with prefatory restrictions in the acquisition document.
- B. The item must have been in the collection at least two years before it may be deaccessioned (or kept a length of time as required by tax codes for the donor's benefit.)
- C. No sale or trade of a deaccessioned item will be permitted which involves or benefits either directly or indirectly any member of the Museum's staff, Governing Board, or volunteer organizations.

## III. PROCEDURES FOR DEACCESSIONING

- A. The written recommendation for deaccessioning an item shall be generated by the Curator with the written authorization of the Director. The Collections Committee will vote either for or against the item to be deaccessioned, and – if the deaccession is recommended – make a recommendation to The Harwood Museum of Art Governing Board.

## IV. METHODS OF DISPOSITION

- A. When an item is estimated to be worth more than \$1,000, an outside appraisal must be sought by a qualified appraiser. If the item is estimated to be valued in excess of \$50,000, two appraisals must be obtained.
- B. A written report stating the reasons for the proposed deaccession will be prepared by the Museum staff. The report will include information on

attempts to contact donors, testators, or their heirs. When an art object from the collection is deaccessioned, new works of art acquired using proceeds of the sale or through exchange will acknowledge the original donor. All funds obtained through the sale of deaccessioned works of art will be used exclusively for the purchase of works of art to be newly accessioned into the Museum's collection. Complete and accurate records will be maintained on each item removed from the collection, and the circumstances of its disposal.

- C. The manner of disposition chosen shall represent the best interests of The Harwood Museum of Art, The University of New Mexico, the public they serve, the public trust they represent in maintaining and preserving the collections, and the scholarly and cultural communities they represent.
- D. Primary consideration will be given to placing removed items - through gift, exchange, or sale - to another tax-exempt public or private institution.
- E. If sale or exchange with a comparable museum is not desirable or feasible, the item may be sent to public auction with a suitable reserve on it, where full disclosure of the object's history and provenance will be made.
- F. If sale is deemed the most appropriate method of disposing of a deaccessioned item, but an auction is not practical, consideration will be given to selling the item in the public market in a manner that will best protect the interest, objectives, and legal status of the Museum.

## PART 5

### Loans

#### Outgoing Loans

The Museum lends works from its Permanent Collection for educational and scholarly purposes to bona fide educational institutions or museums. Those institutions must provide care and security for the object comparable to, or better than, that found at The

Harwood Museum of Art. In general, the Museum lends works only to other similar nonprofit institutions. Loans will not be made to private individuals. The Museum does not lend works to commercial galleries unless it is clearly and overwhelmingly in the Museum's best interests to do so.

## Prerequisites for the Consideration of Outgoing Loan Agreements

Institutions wishing to borrow works of art from The Harwood Museum of Art will send a written loan request outlining:

1. Reasons for the loan request.
2. Details of the exhibition.
3. Dates of the proposed loan.
4. Proposed travel arrangements.
5. Names of other institutions at which the work will be exhibited on tour.
6. Proposed insurance arrangements

### General conditions to be met as part of this process include:

1. A facilities report will be completed by the borrowing institution and all other Institutions to which the item will travel for objects valued over \$10,000.
2. Museum staff will determine the current insurance value of the work requested.
3. The Museum may require a loan fee roughly commensurate with the cost of preparing and providing materials from its collections for the loan. In each such case, the fee shall be part of the loan agreement. Exhibitions of entire groupings of objects from the collection curated by the Museum may be made available for exhibition elsewhere and a fee established as part of the loan agreement. A facility report from the borrower shall be part of the loan agreement.

## Process

The Curator recommends outgoing loans to the Collections Committee. If the Collections Committee recommends the loan, it will be presented to the Museum's Governing Board for final approval.

## Prerequisites for Release of Outgoing Loan Agreement

1. A signed, written agreement will be made between The Harwood Museum of Art and the borrowing institution detailing the terms of the loan.
2. For objects valued at \$50,000 and over, a receipt of certificate of insurance, with the borrowing institution naming The Harwood Museum of Art, its officers, officials, employees, volunteers, and agents as Additional Insured on their liability insurance policy(s) but only as respects liability arising out of the loan.

### The Museum staff will follow procedures as outlined below:

1. Report on the physical condition of the item.
2. Make a recommendation to loan or not to loan the item.
3. Receive in writing the specifics of the borrowing institution.
4. Receive in writing the willingness of the borrowing institution to agree to and apparent ability to fulfill appropriate terms regarding packing and travel arrangements and costs, insurance coverage, special conditions of display, and special handling requirements.
5. When a loan has been approved, the Museum staff shall maintain a complete record of the loan transaction - including completion of necessary loan agreements effecting insurance coverage - and arrange safe packing and shipping. Appropriate forms shall include the relevant conditions governing outgoing loans. Any modification of these criteria may be made only by written approval of the Director. A loan number will be assigned, files established and indexes made. The staff will be responsible for maintaining contact with the borrower while the loan is in effect to assure that all agreements will be adhered to.

## Restrictions and Requirements of Outgoing Loans

1. All loans from The Harwood Museum of Art will be for a specific period of time, not to exceed three years in duration, renewed annually. The Museum may not make indefinite loans or "permanent" loans. At the end of the loan period, the loan may be reviewed and may then be renewed for another period not to

- exceed three years. Before this is approved, the condition of the work must be checked.
2. The borrowing institution shall be responsible for the Museum's loaned items while in transit and while at the borrowing institution unless otherwise arranged.
  3. Packing and transportation shall be by safe methods approved in advance and arranged by the Museum. Unpacking and repackaging must be done by experienced personnel under competent supervision. All packing and transportation costs shall be borne by the borrowing institution.
  4. The borrower must insure objects to the full amount specified by the Museum with the best available coverage door to door, and furnish the Museum a copy of the policy so doing, and a certificate of such insurance naming the Museum as the item(s) owner.
  5. Only properly trained personnel shall be permitted to handle, move, or pack material in order to ensure safe handling and keeping of material, and to ensure against damage or loss.
  6. The borrowing institution shall provide maximum security while items are in transit, being unpacked or packed, in storage, being mounted or dismounted, or on exhibit.
  7. No item may be altered, embellished, modified, or dismantled in any way. No pins, nails, or other supports may be used that will disfigure or endanger the object in any way.
  8. Should an item be damaged, no repairs shall be made or ordered by the borrower unless prior agreement is made and documented in writing with the Museum.
  9. Works on loan may not be used for any commercial purpose whatsoever without specific written permission from The Harwood Museum of Art.
  10. Adequate recognition shall be given in labels (not attached to the object), news releases, television coverage, and publications, to The Harwood Museum of Art as lender of the objects used for exhibition or research project.
  11. The Museum reserves the right to request the return of any item on long- term loan if needed for an in-house program.

12. Permission to photograph, reproduce in any manner, or televise must be secured in writing from The Harwood Museum of Art. The borrower may not reproduce art items in or on any material for sale.
13. The borrower may photographically reproduce items lent from the Museum for education, catalogue, and publicity purposes in accordance with the copyright, as long as The Harwood Museum of Art is notified in writing in advance and receives copies of all reproductions made.
14. The borrowing institution will complete a detailed condition report immediately upon receipt of the object(s) lent by The Harwood Museum of Art.

## Incoming Loans

### Criteria

The Museum accepts loans of artwork, objects, and artifacts under prescribed circumstances for temporary and long-term exhibition. The item on loan may comprise part of a larger loan for an exhibition or it may be an individual object that adds needed content to an already existing display. In general, the Museum will return all items removed from display to the lender in a timely manner and avoid retaining these objects in storage for extended periods alongside the Museum's permanent collection

### Procedures

1. The Museum shall not be responsible for preservation and safekeeping of items on loan beyond that which it exercises for its own collections.
2. Unless otherwise indicated in writing, the Museum shall carry full fine arts insurance on items borrowed using valuation indicated by the lending institution and agreed to by the Museum.
3. Unless permission to do so has been specifically denied in writing by the lender at or prior to the time a loan is made, the Museum is authorized to photograph for its own use any item it borrows.
4. A condition report will be made when the work arrives at the Museum and again before it leaves.

5. Any item borrowed by the Museum that is not included in a current exhibition may be withdrawn by the depositor upon reasonable notice with appropriate notation made in the loan documentation.
6. Short-term loans to the Museum of objects submitted expressly for examination as a potential gift, purchase, or loan, for identification, study or conservation shall be left at the owner's risk. Any extraordinary lengthy dismissal of loaned material to the Museum may be considered abandoned property as defined by the laws of the State of New Mexico.
7. Works of art lent to The Harwood Museum of Art (and, in the case of prints, other iterations or editions of the same print) may not be promoted, advertised, made available for sale, or sold during the dates of the loan agreement.

#### Additional Procedures:

1. Loans shall be made with approval by the Director, or in his /her absence, the Curator.
2. Museum staff may seek the counsel of the Collections Committee as appropriate.
3. Appropriate loan forms shall include relevant conditions governing incoming loans.
4. A complete record of the loan shall be maintained by the Museum both during and subsequent to the completion of the loan.

#### Care of Items in Museum Custody

1. The Harwood Museum of Art will exercise the same care with respect to loans as it does in the safekeeping of comparable property of its own.
2. The Harwood Museum of Art will record and maintain condition records of each item. Loans will be examined and condition reports made upon arrival and departure of an object from the Museum by the Curator or his/her designate with consultation from experts as necessary. Condition reports will remain in the Museum files and a copy will be sent to each lender.

3. Changes in condition will be noted. The lender will be notified if there is any change in the condition of a borrowed item, documented in writing, condition reports, and photographs.

## PART 6

### Registration System

#### Inventory Control

1. The Museum has initiated a record keeping system that details all pertinent data about an item such as artist name, title/description, medium, size, appraisal value, insurance value, and location. This information is entered into a collections management database and also includes paper copies. In addition, information regarding an item such as exhibitions, location changes, publications, and conservation can also be entered and various collection reports generated.
2. Each accessioned object is to be photographed and maintained in a permanent file on that item.
3. Periodic inventories of the collection will be taken. At regular intervals, items in storage will be compared to permanent records. Any discovery of missing items will be noted and immediately reported to the director.
4. A duplicate copy of the collection database must be kept off-site. A copy of the database will also be stored with the Registrar of the University of New Mexico..

#### Insurance

1. The Harwood Museum of Art's Permanent Collection, Study Collection, and Historic Archive Collection are fully insured through the State of New Mexico Fine Art Insurance program, brokered by Huntington T. Block.
2. Items lent to the Museum will be covered at full value under the Museum's fine arts "all risk" (wall-to-wall) policy, unless the lender or owner chooses to maintain his/her own insurance and provides the Museum with a certificate of insurance. Valuation will be determined by the lender or by the purchase price or the fair market value of the item at the time of coverage. Coverage will be updated annually.

3. Items in the Museum's custody pending acquisition, study, or other uses will be insured only if an agreement is made with the lender for the time specified.
4. Items lent by the Museum will be insured by the borrower subject to the approval of the Director, the Curator, or other appropriate staff members. Under special conditions, the Museum may wish to continue coverage of loaned objects under its own policy and the decision to maintain coverage will be made by the Director and staff.
5. The Curator will be responsible for the maintenance of insurance records and coverage. The Director and appropriate members of the Museum staff will be responsible for the instigation and evaluation of insurance coverage.
6. Insurance coverage of the collections will be evaluated periodically.

## Care of Collections

### General Principles

The Museum is committed to the prudent management of its collections including the appropriate storage, security, and conservation of the collections to insure the preservation of collection items for future generations. Staff members and Museum volunteers will be made aware of their personal responsibility to preserve and protect the art and archival collections at all times. The long term preservation of art and archival items owned by the Museum will be given the highest priority.

### Procedure

1. The Harwood is responsible for the care and preservation of all works of art under its jurisdiction, including the Permanent Collection, The Study Collection, the Historic Archives Collection, loaned items, and other contractual agreements of any kind, whether on the Museum premises or stored off-site.
2. The Harwood will maintain professional standards of physical care and regular schedules for maintenance of collections in accordance with *The New Museum Registration Methods* (AAM) and related publications documenting currently accepted standards. The curatorial staff is responsible for ongoing care and

preservation of the art collection. Staff will be trained in current techniques of handling, storage, shipping, security, environmental issues (temperature, humidity, light levels, etc.) and all other conditions and matters that affect the well-being, preservation, and display of works of art.

3. Curatorial staff will develop a regular inspection schedule of items in the collection to determine condition and ensure preservation of works of art that are on display as well as in storage.
4. Activities such as framing and matting, hanging hardware installation and fabrication, and related tasks will be carried out by appropriate staff.
5. The Museum will maintain an environment hospitable to the preservation of all works on art on display or in storage. Environmental considerations include temperature, humidity, light, pollution, dirt and dust, insects, and disaster or facility failure such as fire, floor, or leakage. Staff will be trained to immediately report unsafe conditions to the Curator or Director.
6. Pest control and data logging is required for the Permanent Collection and the Historic Archive Collection.
7. The Study Collection may be made available for off-site educational purposes,
8. Museum staff will work with representatives of insurance carriers, representatives of New Mexico and UNM Risk Management, UNM and Town of Taos law enforcement, Taos fire department, and others to identify and rectify potential hazards. These include hazards of natural disasters, vandalism, fire, theft, human error, mechanical or operational system failure and facility deterioration. Problem areas will be immediately addressed.
9. Museum staff, including the Curator and Lead Facilities Services Technician, will maintain all entry alarms, smoke alarms, locks, fire extinguishers, conventional and emergency lighting, video surveillance, and related equipment pertaining to the security of the art collection.
10. Photography for personal use is allowed in galleries exhibiting work from the museum's permanent collection, although flash photography is *not* allowed. Photography is not allowed in galleries exhibiting changing exhibitions.

### Condition Reporting

1. Items in the Museum's collection will have condition reports made upon acquisition and these records will be compared with the objects at regular intervals, with updates as necessary. Changes in condition will be noted.
2. Items in the collection that undergo a change in condition will have an up-to-date condition report made, and recommendations for conservation and repair will be made to the Director and appropriate members of the Museum staff by the Curator upon consultation with professionals as necessary.

### Inventory registry

1. The Curator will maintain a current inventory in the form of a computerized database on all Permanent Collection items. This database facilitates access to the collection, condition reporting, and listing of current insurance values.
2. All items will be cataloged according to a common system with that catalog information entered into the collection database.
3. The Permanent Collection and the Historic Archive Collection will be documented in digital format, which will be stored off- site. A back-up of this collection information will be automatically initiated with every data entry.

### Storage

1. The Museum will provide appropriate storage for all items in its care.
2. Shelf or bin lists will be placed with the art work to allow immediate identification of items stored in a specific area.

### Insurance

The Curatorial staff is responsible for insuring the art collection for its full value. This includes valuation research on the collection and proper maintenance of records; and annual reporting to UNM Risk Management for purpose of securing adequate insurance coverage. Regular and timely evaluations of the Permanent Collection will be conducted in order to ensure that the collection is accurately and sufficiently insured.