



COLLECTION MANAGEMENT POLICY

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Section 1 **Mission**

The Zanesville Museum of Art ignites human imagination and understanding through the visual arts. Furthermore, its permanent collection, facilities, exhibitions, and public programs enhance the cultural life of the community and preserve its heritage.

Section 2 **History**

The Zanesville Art Institute was founded by Mr. and Mrs. Edward Ayers¹ in 1936. “It was to foster a knowledge and love for culture...among people of his home city,” wrote a staff reporter for *The Zanesville Signal* in 1944, “that Mr. Ayers established the Institute and endowed it for the future.” Now called the Zanesville Museum of Art, the Ayer’s founding spirit resonates in the museum’s core collection and collecting practices, made possible by the Ayers’ Collection Fund. The couple’s generosity, institutional vision, and commitment to sharing their collection with the public remain their lasting legacies to this community.

“Use it,” said Mr. Ayers in 1940 about the Institute. “It’s yours.” For over eighty years, this institution has honored the Ayers’ commitment to the arts by welcoming and encouraging guests to experience our outstanding and encyclopedic collection. The cornerstone of these holdings is a group of master works donated by the philanthropists between 1936 and 1942 that includes European paintings, Zanesville glass, and American Art Pottery.

Over the last eight decades, the ZMA has cultivated a permanent collection of over eight thousand paintings, sculptures, works on paper, and decorative arts, spanning thousands of years and representing diverse cultures.

Section 3 **Guiding Principles for the Collection Management Policy**

The Collection Management Policy is an affirmation of the Zanesville Museum of Art's commitment to maintaining its legacy through the growth, continued refinement, and care of its collection.

The Policy is not a Collection Plan. It is a set of general ethical and practical standards that the museum will use to guide collection management and define decision making and procedures in the acquisition and accession of works of art for the museum.

- A. The Collection Management Policy presented in the following pages is based on a study of past and present ZMA practices and procedures combined with appropriate modifications modeled after American Alliance of Museum guidelines.²
- B. Current museum practice dictates the development of a Collection Management Policy, which presents a formal statement of the current goals of the ZMA and places and defines responsibilities for the achievement of these goals in relation to the collection.
- C. ZMA collection, composed of permanent and temporary holdings, are held for public exhibition, education, and research in furtherance of public service rather than financial gain; therefore, collection are protected, kept unencumbered, cared for, and preserved. The ZMA adheres to the applicable financial reporting standards governing collection held in public trust as set forth in the Articles of Incorporation. ([Appendix A](#))
- D. The ZMA Collection Management Policy shall be reviewed as needed but not less than once every five years to ensure that:
 1. It meets the changing needs of the ZMA.
 2. The Policy remains in alignment with American Alliance of Museums (AAM) *Standards and Best Practices in Museums* and in *Collections Stewardship*. ([Appendices B, C](#))
- E. Changes and revisions to the Collection Management Policy require the approval of the ZMA Board of Directors.

Section 4 **Roles and Functions**³

A. The Role of the Board of Directors

The Board of Directors

1. Approves the general policies that govern the ZMA's operations. These policies reflect the goals established in the ZMA's statement of mission and in its long-range plan. (Appendix D) The Board is also responsible for the well-being of the ZMA's various resources, including its collection, physical plant, financial assets, and staff, as well as the public trust. The Board acts collectively, generally by majority vote; it can delegate certain policy decisions to Board-appointed committees that also act collectively. The Board makes clear which types of issues must be brought before it.
2. Accepts its fiduciary responsibility to provide proper management, preservation, and use of the collection and associated information it holds for the benefit of the public.
3. Appoints a Director as Curator to further the development of the collection, who in turn provides direction to the staff in accordance with the Collection Management Policy.
4. Delegates to a Collection Committee, created by the Director, matters regarding the acquisition, accession, conservation, and disposition of objects in the ZMA's permanent and temporary collection. The Collection Committee brings before the board any such matters that require full board action set forth in this policy.
5. Periodically reviews and approves the Collection Management Policy, which determines the broad outlines of the collection and the manner in which objects are acquired, recorded, and protected.
6. Is guided in the above determinations with the recommendations of the Director, the objectives contained in the Articles of Incorporation, financial

considerations, and perceived changes in the cultural needs of the community.

7. Supervises the use of restricted accession funds and operating funds for collection management.

B. The Role of the Collection Committee

The Collection Committee

1. Shall be composed of
 - a. A Chairperson, who is a member of the ZMA Board of Directors.
 - b. A majority number of ZMA Board members; and a minority number of museum, collection, or relevant professionals with appropriate expertise.
2. Assures fiscal responsibility by monitoring disbursements from the Ayers Collection Fund.
3. Conducts four quarterly meetings each year, or as many as required, to review, consider, and vote on:
 - a. The Collection Management Policy.
 - b. Proposed gifts and purchases for accession into the ZMA collection.
 - c. Proposed deaccessions.
 - d. Proposed conservation needs.
4. Assists the Director in the accomplishment of accessions goals.
5. Familiarizes themselves with the collection, the needs of the collection, and the Collection Management Policy.

C. The Role of the Director

The Director

1. Provides a collection environment consistent with recognized museum standards to support and implement the collection management requirements established in this policy.
2. Establishes collecting priorities to guide the development of collection, makes recommendations to the Collection Committee for the development of museum collection, recommends appropriate purchases within parameters set by the Collection Management Policy, makes recommendations for the deaccession of objects in the permanent collection, and cultivates prospective donors and grantors to ensure acquisitions and funding.
3. Supports a vibrant Collection Committee with members having appropriate expertise.
4. Advises the Board regarding the effectiveness of this policy and recommends policy revisions.
5. Provides direction and supervision to the staff in following the intent of the Collection Management Policy, assuring that final action is taken after all appropriate procedures have been followed.

D. The Role of the Museum Staff

The Registrar or Collection and Exhibition Manager ([Appendix E](#))

1. Ensures the safekeeping of the permanent and temporary collections.
2. Drafts and revises the Standard Facility Report. ([Appendix F](#))
3. Adheres to applicable professional practices regarding the proper management, preservation, and use of the collection.
4. Records and preserves all data for objects in the collection, preserving the integrity and accuracy of collection information.

5. Conducts an ongoing review of the permanent collection for conservation.
6. Conducts periodic collection inventories according to Section II of the Collection Management Policy.

E. The Role of the Museum's Collection

The Collection is

1. Composed of permanent and temporary holdings, which are classified in accordance with the *Art & Architecture Thesaurus* from The Getty Research Institute.
2. Enhanced and refined through periodic accession (through gift or purchase) and deaccession.
3. Defined based on a Scope of Collection ([Appendix G](#)), which outlines key collecting area guidelines. Including primarily:
 - a. Significant works created by Zanesville and other regional American Art Pottery manufacturers from the nineteenth and twentieth centuries.⁴
 - b. Significant works created by Zanesville and other regional glass manufacturers.
 - c. Works by prominent Ohio and regional artists.
 - d. American, European, and Asian works on paper.
 - e. American, European, Asian, and African works.
4. Publically accessible in keeping with AAM's *Standards Regarding Collection Stewardship*, which prioritizes the long-term viability and sustainability of the collection.
5. An educational resource for the community in keeping with the ZMA's mission.

Section 5 **Acquisition of Objects**

Acquisition is the act of gaining legal title to a work of art. The ZMA acquires art works by a variety of methods, including gift, bequest, purchase, exchange, and transfer.

Accessioning is the formal process by which both the Director and ZMA Collection Committee accepts an acquisition into its permanent collection.

A. Acquisition Criteria

The Director carefully considers the following criteria before recommending an object for review and accession by the Collection Committee and will clearly indicate the degree of conformity to the following criteria and the rationale for the addition of the object to the collection. The artwork under consideration shall

1. Be acquired only in accordance with established authority and only when consistent with applicable law and professional ethics. All applicable federal, state, local, and international laws, treaties, regulations, and conventions will be observed and documented.
2. As a general rule, be acquired when there is a good faith intention to retain them in the ZMA's permanent collection for an indefinite period of time.
3. Be consistent with the collection goals of the ZMA and have artistic, historical, or educational merit relative to the visual arts as outlined in the Scope of Collection in Section 5.E.3 of this policy.
4. Be of the highest affordable quality available or represent an exceptional opportunity for the ZMA, adding breadth and depth to the permanent collection.
5. Have a satisfactory provenance substantiated by outside authorities when requested by the Director.
6. Be free of legal entanglements.
7. Be unrestricted or unencumbered by intellectual property rights

including copyright, patent, trademark, or trade secret, or by its nature (obscene, defamatory, potential invasion of privacy, physically hazardous).

8. Be reasonably unencumbered by donor-imposed conditions regarding use, display, or future disposition. Exceptions require approval by the Board of Directors.
9. Be in suitable condition for display requiring minimum effort and cost for display, conservation, or storage.
10. Be realistically valued by a recognized appraiser, as needed.
11. Be reasonably housed using available display and storage space.
12. Have the endorsement of the Collection Committee before acquisition of any artwork requiring substantial resources beyond the ZMA's allocated budget.

B. Acquisition Guidelines

1. Artworks of evident value within the Scope of Collection of significant local importance related to the history of the area, or a local product of significance from the area, or an object significantly accentuating our existing collection
 - a) May be acquired through gift or bequest and accessioned by agreement of the Director and the Chairperson of Collection Committee or a majority vote by the Collection Committee.
 - b) May be acquired through purchase, exchange, and transfer and accessioned when time is of the essence with the recommendation of the Director and following these guidelines:
 - 1) The value of artwork is less than \$3,000, the purchase may be pursued with affirmative vote by the Director and the Chairperson of the Collection Committee.
 - 2) The value of artwork is \$3,000–\$10,000, the purchase may be pursued with affirmative vote by the Director, the Chairperson of the Collection Committee, and two life

- members of the Board of Directors.
- 3) The value of artwork is greater than \$10,000, the purchase may be pursued with affirmative vote by the Director, the Chairperson of the Collection Committee, and three life members of the Board of Directors.
 - 4) If the Chairperson of the Collection Committee is a life member of the Board of Directors, his/her vote may be counted as a life member of the Board of Directors.
- c) Will be presented to the Board of Directors for informational purposes only at the next appropriate Board meeting after acquisition and accession by the museum's Collection Committee.
2. Artworks of questionable benefit not directly within the Scope of Collection
 - a) May be presented by the Director or the Chairperson of the Collection Committee at a Collection Committee meeting. A majority committee vote affirms the acquisition and accession to the permanent collection.

C. Special Considerations

1. Appraisals
 - a) Shall be provided by donors for art objects given to the ZMA.
 - b) Shall not be provided by the ZMA in compliance with IRS regulations.
 - c) Should be verified and if, in the opinion of the Director, the appraisal supplied with an art object seems unrealistic, another source of appraisal should be sought.
2. Establishing provenance
 - a) Works by living artists may be considered to have a satisfactory provenance if the object is purchased from or gifted by the artist, the artist's bona fide agent, or if the object is authenticated or certified by recognized authorities.
 - b) Reasonable effort should be made to obtain from sellers and donors all available information and accurate written

- documentation with respect to the ownership history of the works of art by artists no longer living. If the value of the object indicates a need for thorough examination, scientific methods of analysis may be required.
- c) The Director will seek legal advice when no clear precedent has been set by the ZMA in situations relating to the following:
 - 1) Donor evaluation tax problems.
 - 2) Sensitive areas listed above in Section IV.A.6–8
3. Art objects offered to the ZMA for fundraising, referred to as Sale Only Art Objects ([Appendix H](#))
- a) May be accepted or rejected at the discretion of Director providing the following conditions are met:
 - 1) Sale Only Art Objects shall be accepted on a casual basis, ensuring the ZMA maintains non-profit status.
 - 2) Sale Only Art Objects shall be eligible for immediate sale. ([Appendix I](#))
 - b) Shall not be brought to the Collection Committee, falling outside the parameters of permanent and temporary collections.
 - c) Shall not be accessioned into the ZMA's collection and will be given a sale only temporary receipt number and labelled accordingly. A list should be prepared with the identifying numbers, description, and estimated value.
 - d) Shall not be held in permanent collection storage.

Section 6 **Accessions**

A. Accession Records

The ZMA accessions records system aligns with AAM *Standards and Best Practices* and follows procedures outlined by Jean Allman Gilmore's and Rebecca A. Buck's, editors, *Museum Registration Methods*, 5th edition, revised (*MRM5*), a publication by the American Alliance of Museums, Washington, D.C., 2011.

B. Accession Procedures

1. Objects received for possible addition to the collection will be kept for a period of time in isolation away from the permanent collection to determine if the work has an infestation of insects or pests.
2. Objects deposited with the ZMA for possible addition to the collection as an accession or loan are assigned an Incoming Receipt (IR) number. [\(Appendix J\)](#)
3. Objects deposited for possible accession shall be reviewed, subject to the criteria listed under Section V.A.1–12 of the Collection Management Policy, by the Director and the Collection Committee. A vote to approve the object for accession shall take place within one year of deposit.
4. Upon approval by the Collection Committee, a letter of acceptance and a Deed of Gift [\(Appendix K\)](#) shall be sent to the depositor. In the case of purchase, payment shall be made establishing ZMA ownership.

C. Accessions Recording Procedures

Once ZMA ownership has been established, the Registrar or Collection and Exhibition Manager

1. Assigns each object a catalog number in the form of an Object ID. [\(Appendix L\)](#) Starting in the year 2000, the number consists of the year of accession (e.g. 2018), followed by a number indicating the order of acquisition in that year (e.g. 2018.001), followed by a number indicating

the order within that acquisition (e.g. 2018.001.003, accepted in the year 2018, the first donation of the year, the third item within that donation).

2. Creates an Object File using the year of the accession, followed by the number indicating the order of acquisition in that year (e.g. 2018.001). This file consists of original, hard copies of the Incoming Receipt (IR), a copy of the digital, PastPerfect Record File, the Deed of Gift, Condition Reports, acknowledgement letters, and any available related provenance material. The Object File is securely stored in the administrative office area. ([Appendices M,N,O,P](#))
3. Places relevant duplicate information from the Object File in an existing or new Donor File. The Donor File is securely stored in the office of the Registrar or Collection and Exhibition Manger in the donor file cabinet.
4. Creates a new Record File in PastPerfect, the ZMA's digital database. All relevant object-related information is entered in the Record File, along with object photographs.
5. Tags the object with the Object ID. ([Appendix Q](#))
6. Places the object in assigned collection storage, which is indicated in the PastPerfect Record File in the ZMA's digital database. All object movement within, into, and out of collection storage shall be recorded in the ZMA's digital Record File and updated in the Object File.

Section 7 **Deaccessions**

The Zanesville Museum of Art's collecting goal is to develop a collection of the highest possible quality. It is the intention of the ZMA, in establishing and maintaining a developing collection, to continually refine its holdings. Therefore, the museum has adopted this policy with full Board of Directors approval for the orderly deaccessioning and disposal of works of art. This policy takes into account the necessary investigations to determine which objects should be removed from the collection. It takes into account the need for outside independent opinions, avoidance of conflict of interest, and for disclosure and approval by the full governing body of the museum.

A. Criteria

1. The deaccessioning of works of art from the collection has been and shall remain an infrequent occurrence performed with the greatest caution and prudence and must be carried out with the same caution and prudence as is exercised in acquisition.
2. The museum recognizes that part of the mandate of the organization is to expand the definition of what constitutes a work of art, as well as to question traditional practices. Therefore, if accessioned works are sold, the funds obtained directly from such sales may in exceptional cases be used for purposes analogous to the purchase of works of art, specifically the creation of new works. Expenditure of these funds for general operating purposes is not permissible under the "Direct Care of Collections," White Paper issued by the American Alliance of Museums in 2017. ([Appendix R](#))
3. Any such action must have the recommendation of both the Director and the Collection Committee. The Board of Directors must be informed of the results of disposal of deaccessioned objects. Neither the deaccessioning nor disposal may violate the provisions of a gift, will, bequest, or other contract in those cases where such documents are involved.
4. While there is no specific timeframe for deliberations, they will be carried out in an orderly and thorough fashion, without undue speed.
5. An object may be deaccessioned from the permanent collection if

- a) It is deemed to be inferior or insignificant in aesthetic quality.
- b) A better or comparable example is in the collection.
- c) A better example may be obtained through whole or partial exchange of the object in question.
- d) It is an exact duplicate or is redundant and is deemed unnecessary to retain.
- e) The condition of the object is such that repairs are not feasible or will render the object essentially false.
- f) The object is a forgery, fake, pastiche, or a reproduction.
- g) The museum discovers its possession of the item is not legitimate, i.e., the work may have been stolen or exported, imported, or acquired in violation of applicable state and U.S. Federal laws.
- h) It cannot be adequately cared for or installed in a professionally acceptable manner.
- i) It is not relevant to the museum's collection goals and lacks a context within the collection.
- j) The object has not been located after a minimum of three audit and/or collection inventory procedures in no less than ten years.
- k) It was an unrestricted gift.
- l) It was accessioned for a minimum of three years unless approved otherwise by the Collection Committee.

B. Disposal

1. The disposal of a work of art, whether by sale or exchange, shall be conducted with a view toward maximizing the yield and benefit to the institution.
2. Net proceeds received directly from the sale of works of art will be placed in the museum's Ayers Collection Fund and will increase the opportunities to acquire works of art of the highest possible quality and conserve works in the museum's collection.

C. Deaccessioned for failure to be located

1. These objects shall be reported to provenance research organizations that maintain and check databases of stolen material or other entities as the ZMA

may deem appropriate.

2. Should such works be located at a later time, the ZMA shall reinstate them into the collection.

D. Procedures

1. During inventory procedures the Registrar or Collection and Exhibition Manager shall compile a list of possible changes in classification to proposed deaccession of objects. The Director shall make final adjustments to this list as warranted before deaccession recommendation proceedings.
2. Recommendations for deaccession of objects are proposed to the Collection Committee by the Director, which shall be based upon a study of the files and of the actual object. The recommendation shall discuss
 - a) The value of the object to the collection.
 - b) Its quality.
 - c) Its original appraisal value.
 - d) Its estimated current value.
 - e) The method of disposal after deaccession.
 - f) Compliance with Collection Management Policy guidelines.
3. The Collection Committee shall consider a recommendation on the basis of the criteria outlined in VI.D.1–12 in the Collection Management Policy and shall decide if a current outside appraisal is needed.
4. The Collection Committee shall have the authority to vote on a prospective deaccession. An object is approved for deaccession by two-thirds vote. If the Collection Committee approves the deaccession of an object or group of objects, the Director is empowered to dispose of the object in the most appropriate manner, for example:
 - a) Sell at public auction.
 - b) Exchange.
 - c) Donate to other non-profit groups.
 - d) Destroy.
5. The Director is charged with the responsibility of making the proper disposition of funds or property realized from any sale or exchange.

6. If a decision is made against deaccession by the Collection Committee, the Director shall return the object to its designated collection.
7. The Director shall, if appropriate, notify the donor or the donor's heirs of the intent to deaccession the donor's gift and shall indicate the manner in which the value of the original gift will be perpetuated in the name of the donor.
8. Funds received from any sale shall be added to the Ayers Collection Fund unless the Collection Committee votes to use the funds to purchase or conserve works of art for the collection.
9. The Registrar or Collection and Exhibition Manager shall complete the records for deaccessioning promptly after notification by the Director of the intended disposition of the object.

C. Ethics

1. The Director in consultation with the Board of Directors establishes ZMA policy regarding ethical standards. The ZMA adheres to the AAM's *Best Standards and Practices, Code of Ethics for Museums*, and in order to preclude any conflict of interest, the museum and its staff follow AAM's *Professional Practices for Art Museum Curators* and *A Code of Ethics for Curators*.⁵ ([Appendices S,T,U](#))
2. Private collecting of works of art by the Director and by other members of the museum staff is entirely appropriate. However, no private collecting by the Director, museum staff, or the ZMA Board of Directors directly or indirectly involved with the museum's own collecting program can be permitted if such activity conflicts in any way with the collecting interests of the museum.
 - a) The ZMA must have the opportunity to acquire for its own collection any work of art purchased by or offered to the Director or any member of the museum staff directly or indirectly involved with the museum's collecting program. When prompt action must be taken to secure a work before it can be considered by the museum, the work in question must be offered for the museum's consideration at the earliest opportunity by the staff member who has acquired it. The terms of the museum's acquisition of any such work must be at least as favorable to the

interests of the museum as the terms on which the work was acquired by the Director or other staff member. Should the museum decide not to pursue acquiring the work, the staff member should receive written notification of the museum's decision to pass on the work.

- b) Collecting ethics policy should be openly discussed with the Board of Directors and those staff involved with the museum's collecting program.
- c) Issues of conflict of interest should be reviewed annually.

3. Brokering in art is prohibited by any museum staff.

D. Changes to Records for Deaccessioned Objects

- 1. The original Object File, Deed of Gift, and Incoming Receipt for an object to be deaccessioned, if on file, shall be stamped as "Deaccessioned," and the date and the reason for deaccession are to be recorded on it in red ink.
- 2. All digital object files for the deaccessioned work of art shall be flagged as "Deaccessioned."
- 3. The original object file shall remain in the Accessions file cabinet containing all collected information pertinent to the deaccessioned object.

Section 8 **Loans**

A. Loans of Art Objects from the ZMA

1. The Director shall seek approval from the Collection Committee regarding the loan of objects from the permanent collection to other institutions or museums for study or display.
2. Objects of high monetary value, historic importance, or extreme fragility may not be loaned for any reason unless approved by the Collection Committee and the Board of Directors.
3. All ZMA objects off the premises for conservation or framing are considered to be on loan to the agency performing the work.
4. All outgoing loans are subject to the specifications contained on the Outgoing Loan Form. ([Appendix V](#))
5. When the ZMA releases or delivers an object from the permanent collection for on loan status, the Registrar or Collection and Exhibition Manager shall prepare an Outgoing Loan Form. The original is retained by the ZMA and must carry the loan's term. Two copies of the original loan agreement shall be sent to the person and institution accepting the loaned object, requesting that one copy be signed and returned so that it may be filed in the object file.
6. Loans from the permanent collection will only be permitted for the duration of the scheduled exhibition plus shipping time.
7. Objects are not to be lent to individuals for personal use or display.
8. Objects must be in clean and stable condition.
9. Works requiring conservation may be loaned out at the discretion of the Director. Restoration or conservation expenses will be paid by the borrower.
10. The movement of any ZMA accessioned object, shall be recorded in the object's digital file and in its object file in a Condition Report.

11. Damage repaired on premises and un-repaired damage shall also be recorded in the Condition Report and filed in the object file.

B. Loans of Art Objects to the ZMA

1. Objects offered as loans to the ZMA for use as a part of the temporary collection, including art objects on temporary display and deposited in the custody of the ZMA, are subject to the conditions contained on the reverse of Incoming Receipt.
2. Objects accepted for long-term loan for use with the permanent collection shall not be assigned an accession number. The objects will maintain an Incoming Receipt (IR) number.
 - a. All loans to the ZMA, Condition Reports, records of movement, damage, or repair shall be recorded in the Object File housed in the Loans file cabinet.
3. Objects on temporary loan to the ZMA may not
 - a. Leave the premises for any reason without the written consent of the owner and the approval of the Collection Committee or Board of Directors.
4. Objects on loan to the ZMA are to be insured by the owner. In the event the loaned object is offered as a gift, the ZMA may have the object appraised and, if accepted for accession, the ZMA shall provide insurance.
5. Loan Agreements to the ZMA for temporary gallery exhibitions are made by the Director.
6. The Registrar or Collection and Exhibition Manager retains a copy of the Loan Agreement and the original is sent to the exhibitor for completion. The exhibitor completes and signs the original and returns it to the Registrar or Collection and Exhibitions Manger to complete shipping arrangements and insurance as needed.

7. The Registrar or Collection and Exhibition Manager shall prepare a written record of each object's condition in the Condition Report upon receipt of the loan and another written record prior to the return of the object. The object's condition shall be documented through a series of photographs.

Section 9 **Objects Placed in Custody of the Museum**

A. Objects Accepted into ZMA Custody

1. May be deposited with the ZMA on a temporary basis for purposes of study and examination, temporary storage, or for possible acquisition through gift or purchase.
2. May also be accepted for approval as a loan to the collection. ZMA insurance is not provided until the object is given an Incoming Receipt number.

B. Procedures

1. The Registrar or Collection and Exhibition Manager shall make out an Incoming Receipt in triplicate, one copy for the ZMA, and two copies for the depositor. The depositor will sign and return one copy to the Registrar or Collection and Exhibition Manager.
2. Each object shall be assigned an Incoming Receipt (IR) number. The number consists of the date of deposit (e.g. IR03/20/18), followed by a number indicating the order within that acquisition (e.g. IR03/20/18.002).
3. The depositor provides his or her signature on the two copies of the Incoming Receipt in recognition of the terms of acceptance in accordance with policy that is listed there.
4. Objects approved for use at the ZMA on a loan basis will be processed according to the stipulations listed under Section VI, Loans.
5. Objects approved as gifts or purchases for the permanent collection will be processed according to the stipulations listed under Section IV,

Acquisition of Objects.

6. Acceptance of objects for temporary storage shall be subject to the availability of space, proper storage conditions, and prepayment of the storage fee. The depositor will provide his own insurance, or remain uninsured and absolve the Zanesville Museum of Art of all liability. In either case the ZMA is absolved of any liability. Loan Agreements For Temporary Storage shall have a set time limit with an option for renegotiation of conditions of storage. ([Appendix W](#))
7. Any deviations from the above procedures or the conditions stated on the reverse of the Incoming Receipt form are to be noted on the receipt by the Registrar, Collection and Exhibition Manager, or Director.

C. Return of the Objects to the Depositor

In the event the art object is denied loan, accession status, or upon the expiration of the loan agreement, the Registrar or Collection and Exhibition Manager shall notify the depositor and make arrangements for the return of the art object.

D. Objects not Accepted into ZMA Custody

1. The ZMA does not accept objects for the purposes of identification, attribution, or appraisal. The general public is referred to qualified outside sources for these services.
2. Objects brought in for contests, auctions, or sales for fundraising purposes for which the participant has signed a Sale Only Art Object form are not considered to be in the custody of the ZMA collection. Those objects will be designated as Sale Only Art Objects.
3. Objects offered for sale on the ZMA premises by private vendors are not considered to be in the custody of the ZMA collection.

Section 10 **Insurance**

It is ZMA policy to maintain insurance for protection of the permanent collection against loss or damage by theft, vandalism, fire, accident or natural disasters; and to protect against loss or damage in the same manner for any property of others for which the ZMA has assumed such responsibility, and which is not subject to a disclaimer or release from responsibility. The Registrar or Collection and Exhibition Manager, under the direction and supervision of the Director, is responsible for all correspondence and maintenance of records and files relating to the insurance policies and insurance protection. The current original Insurance Policy ([Appendix X](#)) is kept on file in the office of the Finance Coordinator.

A. The Permanent Collection

The ZMA maintains an insured value on the permanent collection of \$7,500,000 with a deductible \$1,000. A limit of liability for the ZMA premises is \$7,500,000. This will also pertain to works from the permanent collection on loan to other institutions or museums.

1. The borrower is required to provide a certificate of insurance for covering the full value of art objects loaned from the ZMA.

B. Property of Others

1. Exhibitions, property of others on extended loan to the ZMA, and property of others which will be used outside the ZMA premises (an exhibition curated by ZMA staff) is under wall-to-wall coverage of an \$7,500,000 (this figure is a combined coverage value of the permanent collection plus exhibitions on ZMA premises) with \$0 deductible. The ZMA has coverage of \$1,500,000 on works that are in transit in any one conveyance.
2. If the value of the permanent collection and exhibition exceeds the insured limit of \$7,500,000 a rider will be secured from the company currently supplying insurance coverage in the overage amount for the duration of the loan.
3. Upon request the ZMA will provide a Certificate of Insurance through its insurance carrier for objects borrowed from lenders for exhibition.

C. International Transportation and Exhibition

The ZMA has coverage for the Permanent Collection and Property of Others that will be used in locations outside United States and Canada. This coverage provides \$1,500,000 in any one loss or disaster.

D. Legal Liability

The ZMA is insured for \$7,500,000 Legal Liability. This is a subrogation safeguard for works lent to the ZMA that the lending institution is insuring.

E. Objects on the Premises but not in the Custody of the Collection.

1. Unclaimed objects may not be insured and are subject to the conditions outlined in the Incoming Receipt. ([Appendix Y](#))
2. In general, objects sold on the premises for the ZMA fundraising are not insured under the Fine Art Insurance Policy.
3. Objects sold on the premises by private vendors are not insured under the Fine Art Insurance Policy.

Section 11 **Inventory**

The inventory is a systematic physical assessment ensuring that all objects

1. Can be accounted for.
2. Are properly stored.
3. Are in good condition. Those that are in need of conservation or possible deaccession should be brought to the attention of the Director as Curator.
4. Are secured in the location indicated in digital and object files.

A. Procedures

1. The Registrar or Collection and Exhibition Manager, under the direction and supervision of the Director shall be responsible for conducting inventories.
2. The Registrar or Collection and Exhibition Manager shall conduct an inventory every five years.

B. Gallery Inventory

The Registrar or Collection and Exhibition Manager shall compile a list in duplicate of all objects on display, and their placement, gallery by gallery. The Registrar or Collection and Exhibition Manager shall keep the original list on file, and update lists as the exhibitions change.

C. Spot Inventory

A spot inventory is taken annually at the discretion of the ZMA's Director.

D. Comprehensive Inventory

1. The Registrar or Collection and Exhibition Manager and approved personnel under the supervision of the Director as Curator, shall conduct a comprehensive inventory of the entire collection at periodic intervals of not

more than five years.

2. The Registrar or Collection and Exhibition Manager shall record the accessions number, description, location, condition and any comment or other information on a uniform inventory spreadsheet sheet as each object is located and will place the inventory spreadsheet in each object's file.
3. The Registrar or Collection and Exhibition Manager shall establish a file relating to objects to be considered for conservation as determined during inventory or at any subsequent time.
4. The Registrar or Collection and Exhibition Manager shall establish a file relating to objects to be considered for deaccession as determined during inventory or at any subsequent time.
5. The Registrar or Collection and Exhibition Manager, at the direction of the Director, shall establish and maintain a priority list of objects in need of conservation.

E. Apparent Loss of an Object

Once alerted by the Registrar or Collection and Exhibition Manager of an apparent loss of an object, the Director shall initiate the following procedures:

1. Alert entire staff of loss.
2. Conduct search of building and grounds.
3. Conduct search of loan and storage records.
4. Report to police.
5. Report promptly to the insurance company.
6. Complete a ZMA Incident Report. ([Appendix Z](#))
7. Contact various media that aid in the recovery of art objects by describing

the missing object and publicizing its loss.

Section 12 **Care of Collection**

The Board of Directors shall endeavor to provide the facilities and funding for the proper environmental and physical protection of all art objects in the ZMA consistent with the needs of the ZMA collection. The Director is responsible for the preservation of objects in the ZMA collection.

A. Environmental Protection

1. Appropriate control and filters will be used for all lighting situations.
2. In accordance with museum standards; temperature should remain between 68 – 72 degrees F. and relative humidity for a mixed collection should be between 45% to 55%. Fluctuations should not exceed 5% over a 24-hour period.
3. Smoking is not permitted at any time in the building.
4. Fire damage shall be prevented by limiting or excluding the use of flammable or combustible materials in the storage, temporary storage or exhibit areas. If their use is necessary, they should be kept in safety containers away from areas where valuable art objects are stored or displayed.
5. Food, beverages, and social activities shall be limited to areas where appropriate surveillance can be conducted or where the value of exhibitions is low. (Red wine, glitter.) Works on loan to the ZMA may have additional food, beverage, and social activities restrictions.
6. Photography in the galleries is allowed. Photography of loaned objects may not be permissible and shall be noted in Loan Agreement.

B. Storage Protection

1. To prevent accidental damage to objects, the storage area should be

orderly, clean, and equipped with padded shelves, dust covers, bins, trucks, and dollies. Sharp tools and instruments should be excluded from the storage area.

2. Damage from insects and rodents should be prevented by a regular program of control.

C. Prevention of Loss or Structural Damage by ZMA Personnel

1. To prevent structural damage, all personnel involved in handling art objects for storage, inventory, installation, packing, or unpacking should be instructed in correct procedures. The *Art Handling Manual* should be available for study and reference.
2. The packing and unpacking of objects and exhibits should be monitored by the Registrar or Collection and Exhibition Manager and approved personnel to prevent loss or damage.
3. The Director shall resolve difficult storage, installation, or handling problems.
4. The AAM manual, *A Guide for Handling Museum Artifacts* and the *ZMA Art Handling Manual* will be reviewed with personnel involved with handling the permanent collection.
5. Any damage to a permanent or temporary collection object shall be immediately reported to the Director, who will then file an Incident Report. The Registrar or Collection and Exhibition Manager shall update the Condition Report and contact the ZMA's fine art insurer, and any other interested party.

D. Prevention of Loss by Non-ZMA Personnel

1. Loss by theft or acts of vandalism should be prevented by an adequate, highly visible security staff. Preventive measures shall include:
 - b. Routine inspection tours conducted daily by the Registrar or Collection and Exhibition Manager.

- c. Monitoring the facility with a closed-circuit camera surveillance system.
 - d. Monitoring the facility during closed hours by reliable security systems.
 - e. Provide fire protection by using an automatic heat and smoke detector system, monitored by the Zanesville City Fire Department.
 - f. General surveillance of building for unauthorized or suspicious persons or unsafe conditions and equipment.
 - g. A standard closing routine to ensure that all equipment is off, all interior and exterior locks are in place, and alarms are properly set.
2. All ZMA personnel shall immediately report damage to art objects or acts that endanger art objects to the Director, Registrar or Collection and Exhibition Manager, or Visitor Service staff who shall file an Incident Report. Reports of damage to or loss of an art object shall be in writing and should include the type and extent of damage or the circumstances surrounding the loss to ensure prompt action by the Director or Registrar or Collection and Exhibition Manager.

E. Conservation and Restoration

1. The Director as Curator determines the priority rating for repair, restoration, or conservation of objects owned by the ZMA. A special file of such conditions is kept by the Registrar or Collection and Exhibition Manager based on inspection during inventory and current Incident Reports of accidental damage or vandalism.
2. At the request of the Director and with approval of the Collection Committee, money provided for the framing, matting, cleaning, and repair of objects in the ZMA collection shall be allocated from general operating funds.
3. Damage to objects on loan to the ZMA for an exhibition shall be reported promptly to the owner so that insurance reports can be completed and decisions on repairs can be made.
4. Repairs are made only with the consent of the lender and should include a letter to the ZMA confirming the authorization for repairs.

5. Art objects from the Permanent Collection for conservation will only be lent to the conservator for the period of time needed to complete the project.

F. Emergency Plan

1. Priority list of works to be safeguarded in case of disaster will be maintained by the Registrar or Collection and Exhibition Manager.
2. Key ZMA staff and the Zanesville Fire Department will know the location of works on the priority list to facilitate their removal in emergency situations.

Section 12 **Access to the Collection**

A. Physical Access

1. Access to the collection storage area shall be the prerogative of the Director.
2. The Registrar or Collection and Exhibition Manager shall have access in the pursuance of his/her duties.
3. Other staff or volunteers may be granted limited access to collection storage as needed and accompanied by one of the following staff members: Director, Registrar or Collection and Exhibition Manager; Education Coordinator; or Facility Technician.
4. Visitors may be granted access by the Director, the Registrar or Collection and Exhibition Manager only in the company of the Director, Registrar or Collection and Exhibition Manager, Education Coordinator, or Facility Technician.
5. Keys to the Permanent and Temporary Collection and access to the Security System permanent storage area shall be in the custody of the Director, Registrar or Collection and Exhibition Manager, and Facility Technician.

Endnotes

¹ Edward M. Ayers (1863–1942) was a prominent Zanesville industrialist who made his fortune mining and processing this region’s rich natural resources. As the President of the Ayers Mineral Company, and its subsidiaries the Millwood Sand and Central Silica Companies, he invested heavily in other Zanesville businesses, securing a position as a financial leader in this community. Ayers used his wealth to travel, collect fine works of art, and leave an enduring legacy that has allowed this museum to transform over eight decades.

² “Standards and Best Practices,” American Alliance of Museums, 2017, <http://www.aam-us.org/resources/ethics-standards-and-best-practices/standards>. “Collections Stewardship,” American Alliance of Museums, 2017, <http://www.aam-us.org/resources/ethics-standards-and-best-practices/collections-stewardship>. “Direct Care of Collections,” American Alliance of Museums, 2017, <http://www.aam-us.org/resources/ethics-standards-and-best-practices/direct-care>.

³ Detailed descriptions of duties and procedures in the Collection Management Policy for the Board of Directors, Director, the Collection Committee, and ZMA staff members outline only those responsibilities related to the ZMA collection.

⁴ Accession parameters are needed for the ZMA’s American Art Pottery collection. The ZMA began a collection inventory in June 2018 to determine the scope of the museum’s pottery collection.

⁵ See endnote 2.