

**LAUMEIER SCULPTURE PARK
COLLECTIONS POLICY**

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INTRODUCTION

The following statement on the collection policies and procedures is intended to establish guidelines for the regulated future growth and care of the collection. It articulates the purpose of the museum and how this purpose is pursued through the museum's collection goals, activities and methods. The policy sets forth a rationale for the acquisition of artwork in keeping with the mission of Laumeier Sculpture Park. Each object is an integral part of a cultural or artistic composite. That context also includes a body of information about the object which establishes its proper place and importance and without which the value of the object is diminished. The maintenance of this information in an orderly and retrievable form is critical to the collection and is the central obligation of the curatorial department charged with collections management.

COLLECTIONS POLICY

I. DELEGATION OF RESPONSIBILITIES

The fiduciary responsibility for the collections rests with the Board of Trustees of the 501 (c) 3 organization on behalf of the whole museum.

In discharge of its responsibilities, the Board of Trustees entrusts the collections—their preservation, growth, improvement and disposition—to the Collections Committee of the Board of Trustees. Recommendations regarding the Collections are to be made by the Director and the Curator to the Collections Committee. The final recommendation made to the Collections Committee is the Director's.

The committee and staff shall follow the policies and procedures of these guidelines to the best of the ability of each member. Under normal circumstances revisions will be brought to the attention of the Committee at their regular meeting. But if exceptional circumstances arise or situations occur which are not covered in these guidelines, the Director, in consultation with the Collections Committee Chair, may take action deemed appropriate. This policy will be revisited every five years.

Works of art under consideration for acquisition shall be initiated by the Director and/or curatorial staff and accepted for the Collection with the approval of the Director and the Collections Committee. The Director, in consultation with the curatorial staff, may acquire objects related to the collection and to the temporary exhibitions, not to exceed \$15,000 in direct expense without approval of the Collections Committee, but the Director will keep the Collections Committee informed on larger purchases. The Director, in consultation with the curatorial staff, may commission works of art in excess of \$15,000 for temporary exhibition. If a commission, either as part of a temporary exhibition or independent of a temporary exhibition, is intended to be permanent, the Director must get approval from the Collections Committee for commission budgets exceeding \$15,000.

CONSTITUTION AND PROTOCOL OF THE COLLECTIONS COMMITTEE

The Collections Committee shall consist of no less than five voting members drawn from the Board of Trustees of Laumeier Sculpture Park.

The Chair of the Committee shall be appointed by the Board of Trustees Chair in consultation with the Nominations Committee, and shall serve a term of two years. Meetings of the Collections Committee will be arranged at the pleasure of the Chair, and as required to effectively accomplish necessary business. A quorum shall consist of a simple majority of the membership excluding ex-officio members.

ETHICS AND LEGALITY

Laumeier Sculpture Park will act in accordance with NAGPRA (Native American Graves Protection and Repatriation Act), and the UNESCO Convention (United Nations Educational, Scientific, and Cultural Organization) as enacted by the Cultural Property Act, and additionally with the following canons:

Curator should not knowingly recommend the acquisition of objects, either through gift or purchase, which are known or suspected to be stolen or illegally imported, exported, or possessed.

Contemporary objects made from currently endangered species should not be considered for the collections.

II. SCOPE OF COLLECTIONS

Laumeier Sculpture Park's collection consists of works by artists who have had a significant impact on the development of contemporary sculpture and includes accessioned objects or objects on loan in the following categories: large scale sculpture, outdoor and indoor sculpture, maquettes, models, drawings, prints, blueprints, photographs and sculpture being broadly defined to reflect contemporary and evolving artistic practices.

A. Acquisitions

The primary acquisition goal of Laumeier Sculpture Park shall be to collect through gifts, bequests, purchases, exchanges, commissions or any other method which transfers clear title to the museum, quality works of contemporary sculpture.

Laumeier Sculpture Park shall acquire quality works by artists whose work has had a significant impact on the development of contemporary sculpture, and are of quality and of interest to the collection and changing artistic practice.

1. Criteria for Acquisition and Accessioning

All works of art to be acquired by Laumeier Sculpture Park shall be of high aesthetic quality and meet the following criteria:

- Objects collected should be relevant to the Museum's purposes and activities.
- Objects collected must be accompanied by a valid title.
- Objects collected shall be unencumbered by any restrictions that might impose a hardship on the Museum economically, morally or ethically.
- The Museum shall not collect indiscriminately.
- The Museum shall collect only within the capacity to house, preserve, document, maintain, manage and conserve the entrusted object for the foreseeable future.
- As each acquisition places demands on the museum's resources, consideration should be taken to the object's fragility, complexity of installation, structural makeup, present and future conservation needs, and the Museum's ability to appropriately store, conserve and care for the works.

2. Acquisition Process

Before formal proposal of any acquisition, Director and Curators must discuss selections, priorities, available funds and considerations of Collection support.

It is the Director's responsibility to maintain a long-term program of acquisitions which will meet the statement of purpose. Before approving the final agenda of proposed acquisitions, the Director should make sure that sufficient funds for each object are available.

The following considerations must be addressed before the final process of acquisition:

- A clear title stating the gallery, donor or artist's legal right of ownership in the property under consideration.
- Copyright consideration.
- A detailed description of the provenance, gallery affiliation, general label information, insurance value and donor credit shall be obtained.
- In the case of a gift or bequest, a signed deed of gift shall be obtained.
- Insurance value provided by a qualified appraiser.
- Purchase funds shall be obtained and approved by the Collections Committee, according to limit described in section A.
- Transportation and shipping costs as well as conservation needs shall be considered prior to purchase.
- Transportation and shipping costs, as well as the funds for unusual conservation needs shall be obtained prior to the acceptance as gift or bequest.

Objects with unclear title, which may be found in the collection, abandoned property or unclaimed loans, may be accessioned into the Permanent Collection if they meet acquisition criteria and after due diligence is undertaken by the Museum's professional staff to resolve ownership issues and provenance. The objects are voted on for consideration by the Collections Committee.

3. Commissions

Laumeier's Collection includes commissioned artworks that are both permanent and temporary site-specific sculptural works by artists such as Jackie Ferrara, Ian Hamilton Finlay, Andy Goldsworthy, Dan Graham, Jene Highstein, Richard Hunt, Teä Mäkipää, T. Kelly Mason, Mary Miss, David Nash, Beverly Pepper, Judith Shea, Robert Stackhouse and Ursula von Rydingsvard. Oftentimes, when these works employ fragile, ephemeral materials or rapidly obsolescent components which the artist acknowledges will change radically in appearance over time and, the artist will be actively involved. Over time, when the deteriorating condition is no longer in keeping with the artist's intent and becomes inappropriate for display, the curatorial staff may advise that the work on view be decommissioned and will consult with the artist on the proper disposal (return to artist, destruction) of the work.

B. Loans to Laumeier Sculpture Park

It is the general policy of Laumeier Sculpture Park to accept on loan, for long-term outdoor exhibition, art consistent with the Collection goals of the Museum and the scholarship considerations of the institution.

Loans to Laumeier Sculpture Park are to be solicited by the Director and/or Curator at their discretion and reported to the Collections Committee.

The following considerations must be addressed in the solicitation of loans to the collection:

- Loaned objects must not be encumbered with the lender's condition that might impose hardship on the Museum, economically, morally or ethically.
- Conditions governing the loan agreement concerning care, photography, acknowledgements, insurance, sale of the object and length of the loan period are outlined on the loan agreement form.
- Loan objects are requested for exhibition and as such are available to the general public.
- Support information and the necessary documentation on the object should be received prior to the signing of the loan agreement forms.

As conservation of the Collection is a continuing responsibility, care should be taken to avoid loans that are likely to result in major future expenses of conservation, maintenance and security, unless an agreement has been established with the lender to define economic responsibilities. If the object is a future promised gift, conservation costs should be negotiated with the Museum and the prospective donor. Loans of extremely fragile nature should be avoided unless the acquisition is understood as ephemeral in concept and thus upon its completion and life duration maintained in the Collection through photographic and written documentation.

C. Loans from Laumeier Sculpture Park

Laumeier Sculpture Park will grant, at the discretion of the Director and curatorial staff and with the approval of the Collections Committee, requests for loans from the Permanent Collection for temporary display in local, national or international museums or other non-profit institutions for scholarly exhibition and educational purposes.

All expenses in connection with the loan—insurance, transportation, conservation needs and other expenses—shall be the responsibility of the borrowing institution.

Loan requests may be refused for the reasons of security, professional ethics and/or conservation needs.

Loans may not be made to individuals or for-profit businesses.

III. COLLECTION DOCUMENTATION / RECORDS

The curatorial department shall be responsible for accessioning objects and retaining records for all objects according to professional museum standards and practices. Once an artwork is accepted into the collection, it is documented in the following manner: an accession number is assigned utilizing a control number for an object or group of objects added to the collection from the same source at the same time; the artwork/object is catalogued by creating an individual object folder and catalogue sheet that includes a full record, in complete descriptive detail, of all information about an object, assembly, or lot, cross-referenced to other records and files and containing a photograph, sketch, film, sound or other electronic data; the new acquisition information is entered into the computer database.

A duplicate collections record will be maintained off-site.

A. Inventory

It is the responsibility of the curatorial staff to inventory the Permanent Collection on a five-year cycle, to create an itemized list of objects, assemblies and lots that identifies the physical location of each. Art works on loan are inventoried more frequently, as their loan periods allow. The outdoor sculpture collection is reviewed on a regular basis throughout the year.

B. Insurance / Risk Management

All works in the Permanent Collection and those on loan to the Museum are covered by a fine art insurance policy, which is maintained by St. Louis County Parks on behalf of Laumeier Sculpture Park. The Collection storage areas have limited authorized staff access and are secured with door alarms and locks.

During hours of operation, exhibition areas are monitored by Museum staff and gift shop attendants. Visitor access to the Museum building is restricted through the gift shop entrance. During closed hours, the galleries are secured with door locks and alarms. St. Louis County Park Rangers routinely monitor the building exterior during their normal security routes.

Access

Due to space constraints, the full permanent collection is not always on display. Objects from the collection are periodically made available to visitors through educational and curatorial programming and at the discretion of the Director.

C. Photography: Rights and Reproductions

The Museum abides by the Visual Artists Rights Act of 1990 (VARA) and the U.S. copyright and intellectual property rights laws. Artists or designated assignors may retain copyright to works of art in the Museum collection. In all cases, unauthorized use of images of works of art in the Museum collection is prohibited.

1. Basic Principles of Use by Laumeier Sculpture Park

a. Marketing and Communications

The Museum will obtain permission to use copyrighted material or illustrations in publications for educational promotional purposes (catalogues, books, exhibition guides, education materials, etc.) that will be produced by the Museum. The Museum will also determine if there are restrictions regarding the use of photographs of works of art that have been lent to the Museum for special exhibitions.

b. Registration

The Museum will seek non-exclusive permission from living artists or an artist's estate who retain copyright to works of art in the Museum collection for the use of images as related to registrarial procedures (Accessions, documentation, etc.).

The Museum will seek permission of the copyright owner and/or owner of the work for any photography and publication efforts for works lent to the Museum for any purpose.

For loans and objects in the Permanent Collection, copyright information will be recorded in the appropriate Registrar and Curatorial files.

2. Basic Principles for Reproduction Requests

The Museum can provide images from its Permanent Collection for research and publication. The Museum cannot provide images of works controlled by the artist's copyright without first requesting permission from the artist. The Museum does not grant permission for use of its images in commercial advertising. Requests for images must be made in writing and permission is granted at the discretion of the Museum.

In some cases a signed document of permission may be required from the copyright owner before the Museum can process the image request. Any and all royalty payments or other requirements specified by the copyright owner of a work of art in the Museum collection must be adhered to by the reproduction rights applicant. The Museum assumes no responsibility for any claim against the reproduction rights applicant of the Museum by an artist, his/her agent, estate or any other party in connection with the reproduction of works of art in the Collection of Laumeier Sculpture Park. No image of any Museum Collection items may be reproduced, published, stored or transmitted in any form of by any means without prior written permission from the Museum.

Visitors may photograph the exterior sculpture Collection and special events for their own personal use.

Photography is not allowed in the museum galleries.

IV. COLLECTIONS CARE / CONSERVATION

An essential ethical obligation of every staff member is to ensure the proper care and conservation of the collection and individual items for which Laumeier Sculpture Park is responsible. Recognition and respect for the cultural and physical integrity and authenticity of individual objects, or collections, are fundamental values in conservation work. For sacred works this includes respect for traditions and cultures of the communities that used them. It is essential, therefore, to include the proper documentation of the object, an analysis of its composition, the recording of its condition and a description of any deterioration.

The curatorial department will ensure that all items accepted temporarily or permanently by Laumeier Sculpture Park are properly and fully documented to facilitate provenance, identification, condition and treatment. All objects accepted by the museum will be properly housed and maintained.

Laumeier's primary collection of outdoor and site-specific sculpture is exposed to the elements in all seasons and therefore the proper care and conservation of the collection is paramount. The curatorial staff must be in control of the collection and know the location and condition of the objects in the collection. The curatorial staff is responsible for preventive conservation procedures, creating and maintaining a protective environment for the collections whether in storage, on display or in transit.

The curatorial staff, led by the Director and including the Curator, Collections Manager/Registrar and Chief Preparator, shall establish procedures for the periodic evaluation of the condition of the collections and for their general and special maintenance. The physical care of the collection and its accessibility must be in keeping with professionally accepted standards.

The curatorial staff implements policies to protect the collections against natural and man-made disasters and provide the means of ensuring the best possible security as a protection against theft in displays, exhibitions, working or storage areas, against accidental damage when handling objects and against damage or theft in transit. The staff will ensure that insurance coverage is adequate, especially for objects in transit and loan items, or other objects, which are not owned by the museum but are its current responsibility.

It is the responsibility of the Chief Preparator, Collections Manager/Registrar, to inspect the collection regularly, maintain and periodically update the program of conservation priorities and needs, which are executed only with the approval of the Director.

The curatorial staff will not delegate important curatorial, conservation or other professional responsibilities to persons who lack the appropriate knowledge or skill, or who are inadequately supervised, to assist in the care of the collections. The conservation of historical and artistic works is a pursuit requiring extensive conservation training and special aptitudes. Laumeier Sculpture Park contracts with trained professionals to provide conservation services to ensure the welfare of items in the collection.

Several factors are considered when reviewing the proposals for conservation treatment: the integrity of the object, the intention of the artist, the state of preservation of the object and the reversible nature of the treatment.

There are works in the collection that, due to the nature of the materials, may require significant reconditioning or re-building. It is the intention of Laumeier Sculpture Park staff and Board to preserve and protect works with all resources available to them. There may be, however, instances where a work requires re-building more frequently than there are resources to accomplish. The Collections Committee and Director must consider the broad needs of the whole collection before under-taking a frequent re-building of works.

Works that require extraordinary conservation care or re-building should be considered for deaccession; work that has deteriorated to the degree that the artist requests it be removed from view may be destroyed, under the artist's direction, for possible re-building at a later date depending upon fund raising.

V. DEACCESSIONS

Deaccession is the formal change in recorded status of the object, by which there is a formal transfer of ownership of an object through the process of sale, exchange or grant or by disposal only if an object's physical condition is so poor that it no longer has aesthetic or academic value.

The decision to deaccession an object in the permanent collection of Laumeier Sculpture Park shall be made with great care, taking into consideration the interests of the beneficiaries, the interests of the general public and any unusual restrictions or considerations which may influence the deaccession or disposal method.

A. Criteria for Deaccessioning and Disposal

Works meeting the following criteria shall be considered for deaccession:

- The work is no longer relevant or useful to the purposes of the museum or the object collected is clearly outside the scope of the museum's mission.
- Maintenance and storage requirements are beyond the Museum's reasonable capabilities or are not commensurate with the importance of the work to the collection.
- The object can no longer be preserved or has physically deteriorated beyond a useful life.
- The work is duplicated in other collections or better used by other educational institutions.
- The work is not useful for research, exhibition or educational programs in the foreseeable future.
- The work is an inferior, incomplete or unauthentic example.
- The work is subject to a legislative mandate, e.g., repatriation.
- The work is subject to contractual donor restrictions the museum is no longer able to meet.
- The work is redundant due to the presence of other, superior examples of an artist's work within the collection.

B. Ephemeral Artworks

Laumeier's collection includes site-specific works that may employ fragile, ephemeral materials or rapidly obsolescent components. When an object is made of materials that require all or part of a piece to be remade each time it is displayed, or materials which the artists acknowledges will change radically in appearance over time and allowed to take their course, the artist will be actively involved, when possible, in deciding whether to intervene in the aging process and under what circumstances to consider reasonable re-fabrication, replacement or deaccessioning. The process requires complete and candid discussion and disclosure of the intent, method, reason and outcome.

C. Deaccession Authority and Process

The decision to deaccession shall be approved by the Collections Committee and with the Board of Trustees' unanimous approval. The Museum must have clear and valid title to the object under consideration.

The process of deaccessioning and disposal is initiated by the Director and curatorial staff, who after appropriate review will present the written deaccessioning recommendations to the Collections Committee.

All living donors are informed in writing of the intention to deaccession; when feasible, living artists are notified when their work is considered for deaccession.

The written recommendations for works to be deaccessioned shall specify the donor, source and provenance of each item; the reasons for deaccessioning; the estimated fair market value of each item; the recommended means of disposal, by sale, exchange, donation, or in some extreme cases, by destruction.

- Private sales to employees and Trustees are not permitted.
- Sale through publicly advertised auction and sale or exchange to or through a reputable, established dealer are recommended.
- Monies obtained through the sale of an object shall be used for the sole benefit of the Collection through deposit into a segregated account and shall not be used for operational or other expenses.
- If disposed of by exchange, the object or objects acquired and accepted for the collection shall be of comparable or greater value than the object(s) deaccessioned.
- Objects obtained for the collection as a result of a sale or exchange of deaccessioned donated objects shall be noted as objects acquired through the original donor's generosity.
- Works may be destroyed under specific circumstances, which includes the inherent material vice of a work where re-building is the only method of reviving a work (e.g. wood works outdoors). Laumeier staff will endeavor to preserve and protect all works in its collection, but budget limitations may preclude re-building a work more than once in deference to the safe-keeping of the other objects in the Museum's collection. Staff will work with artists, dealers or estates to ensure the appropriate destruction of works when other measures do not protect the work or beyond reasonable steps taken to safeguard the piece.
- Works to be deaccessioned shall be posted on-line to fulfill transparency for the public benefit.

VI. OTHER COLLECTIONS

Laumeier will only accept or purchase works to be accessioned into the Permanent Collection. Any offered objects that are not collection-worthy—are redundant or duplicative, are not of sufficient quality or status, do not further the goals exploring the history of sculptural practice or show new directions in sculptural practice—will not be accepted into the Permanent Collection.

Laumeier Sculpture Park collects non-fine art support materials—documents, schematic designs, blueprint reproductions, photographs of artistic processes, proposal drawings—relating to past commissioned or purchased ephemeral works and past exhibitions as a way to preserve the visual history of the organization's collection and exhibition activities. These objects will be placed in the **Collection and Exhibition History Archives**. These objects will be housed in the storage room in flat-file drawers designated for this use only and will be assigned an independent numbering system for inventory and locating purposes. Material fragments and sample materials relating to accessioned objects in the Permanent Collection will be collected and designated part of a **Conservation Archives**. These objects will be housed in the storage room in a designated area and will be assigned an independent numbering system for inventory and locating purposes.

Other such non-fine art support materials unrelated to the history of activities surrounding the collection and exhibitions, yet materials that nonetheless preserve the history of the organization will be placed in the **Library Archives**.