



WHITMAN COLLEGE

WHITMAN COLLEGE COLLECTIONS COLLECTIONS MANAGEMENT POLICY Updated June 6, 2019

- I. Introduction
 - A. Statement of Purpose for the Collections Management Policy
 - B. Process of Establishing Policy
 - C. Collections Management Governance Structure
 - D. Collections Committee
 - E. Collections and the Policies of the American Alliance of Museums

- II. Overview and Description of College Collections
 - A. Mission and Purpose of Collections
 - B. Sheehan Gallery
 - C. Maxey Museum
 - D. Whitman College and Northwest Archives
 - E. Other Campus Collections

- III. Collections Management and Use
 - A. Acquisitions
 - 1. Scope and Criteria
 - 2. Guidelines and Procedures
 - B. De-accession and Disposal
 - 1. Purpose of De-accessioning
 - 2. Criteria for De-accessioning
 - C. Authority and Procedure for De-accessioning Works from the Collections
 - D. Methods of Disposal

- IV. Care of Collections
 - A. Record-keeping and Inventory
 - B. Online records
 - C. Conservation/Preservation and Insurance
 - D. Safety Measures

- V. Access to Collections
 - A. Intellectual Property, Fees, and Reproduction

- VI. Loans to Collections

VII. Loans from Collections

VIII. Ethics

- A. Personal Collecting, Gain, and Use
- B. Disposition of Collection

IX. Appendices

- A. Whitman College Gift Conveyance Form for Sheehan Gallery and Maxey Museum
- B. Whitman College Gift Conveyance Form for Penrose Library
- C. Whitman College Loan Form
- D. Scope of Whitman College Collections and Collections Landscape Assessment Procedure

I. Introduction

A. Statement of Purpose for the Collections Management Policy

This Collection Management Policy governs all aspects related to the development, management, preservation, and use of all Whitman College Collections, including, but not limited to, Sheehan Gallery and Maxey Museum. The Whitman College and Northwest Archives, while part of the Whitman College Collections, is governed by a separate collections policy for Penrose Library (see Section II. D.). However, membership on the Collections Committee by the Archivist and Special Collections Librarian is meant to ensure that there is a high level of communication and collaboration among all the campus collections, in order to ensure that all collections best serve the mission of Whitman College. Therefore, while specific policies apply to the Whitman College and Northwest Archives (<https://library.whitman.edu/archives/>), this policy manual provides a framework of professional standards and guidelines for management of all of Whitman College's Collections.

The Collection Management Policy is a comprehensive written statement that:

- Sets forth the mission of the Whitman College Collections;
- Explains how this mission is pursued through collection activity;
- Articulates Whitman's professional standards regarding objects in its care;
- Serves as a guide to staff in carrying out their Collections-related responsibilities.

B. Process of Establishing Policy

- This policy was researched and drafted by the Whitman College Collections Committee.
- The Collections Committee actively reviewed and commented on the policy. The final draft was submitted to the Board of Trustees of Whitman College for comment and acceptance.
- This Collection Management Policy is to be considered a working document. Any errors, omissions, or other necessary changes will be identified and updated by Whitman College staff in a timely manner.

C. Collections Management Governance Structure

The Whitman College Collections are housed in multiple departments at Whitman College. The Sheehan Gallery and Maxey Museum are academic units of the College; the Director of the Sheehan Gallery and the Maxey Museum Exhibitions and Collections Manager both report to the Office of the Provost and Dean of the Faculty. The Whitman College and Northwest Archives is housed within Penrose Library; it is managed by the Whitman

College Archivist, who reports to the Director of Penrose Library. Penrose Library is an academic unit of the College whose staff reports to the Office of the Provost and Dean of the Faculty. In addition to the collections named above, there are auxiliary but un-named collections of objects that are housed in various departments around campus (e.g., Hall of Science).

The Provost and Dean of the Faculty has governance authority over all of the Whitman College Collections, as designated by the President of Whitman College.

D. Collections Committee

The Whitman College Collections Committee is an advisory committee for the College. Its members consist of the following:

- Director of the Sheehan Gallery
- Exhibitions and Collections Manager for the Sheehan Gallery
- Archivist and Special Collections Librarian
- Exhibitions and Collections Manager for the Maxey Museum
- Technician/Collections Manager from the Hall of Science
- Four faculty members (at least one from each academic division), nominated by the Associate Dean for Academic Affairs
- Representative from the Office of the Provost and Dean of the Faculty
- Representative from the Development Office

The Collections Committee meets several times throughout the academic year to:

- Evaluate collection policies and procedures;
- Review budgetary and facility needs;
- Direct proposed gifts to the appropriate campus college collections entity; and
- Conduct other general business related to the care and functioning of all of the Whitman College Collections.

The Sheehan Gallery Director, the Gallery's Exhibitions and Collections Manager, the Maxey Museum's Exhibitions and Collections Manager, and the College Archivist, in consultation with the Collections Committee, are responsible for ensuring that the guidelines and policies of the Gallery, Museum, and Archives meet current professional standards and that they, to the best of their knowledge, are acting appropriately in their administration of the Whitman Collections.

The Collections Committee also interacts with Whitman College's Art Advisory Committee. The Art Advisory Committee is appointed by the President; its role is to evaluate and make recommendations regarding proposals, gifts, and the placement of significant additions to

the College's art collection. The Art Advisory Committee is also in charge of making direct acquisitions to enhance/expand the campus sculpture collection through the use of the Gaiser Art Endowment.

E. Collections and the Policies of the American Alliance of Museums

Because Whitman College's collections are not housed in accredited museums, they are not governed by the professional rules and regulations as outlined by the American Alliance of Museums (AAM). The activities governing the acquisition, housing, maintenance, care and de-acquisition of campus collections- as carried out by the Collections Committee and the College's curatorial staff - will strive to follow AAM regulations and guidelines for museum collections whenever possible. However, campus entities retain the right to address issues on an individual basis according to their own priorities, rather than follow AAM regulations.

The Whitman College and Northwest Archives adheres to the standards and guidelines approved by the Society of American Archivists (SAA) regulations.

II. Overview and Description of College Collections

A. Mission and Purpose of Collections

The mission of the Whitman College Collections is to enhance the educational mission of Whitman College and to preserve the material heritage of Whitman College, the Walla Walla community, and the Southeastern Washington region. As a major repository for art and artifacts that are important to the history and culture of the College and the wider community, the Collections serve multiple purposes:

- To advance the educational objectives of Whitman College by presenting exhibitions and programs that support the curriculum, acquiring relevant objects and artworks, and providing study and research opportunities for faculty and students.
- To contribute to the cultural life of the Walla Walla community and the greater Southeastern Washington region.
- To preserve and present the history of Whitman College and the Walla Walla community and to serve as a historical resource for local, regional, and national audiences.

The Whitman College Collections consists of the Donald H. Sheehan Gallery (fine art/sculpture), Maxey Museum (historical and cultural artifacts), Whitman College and Northwest Archives (historical documents and books, historical records of the College and region), Science Collections and Specimens, and a variety of department-specific collections.

B. Sheehan Gallery

The Donald H. Sheehan Gallery, named in honor of Whitman's ninth president, was created in 1973. It was established to support the liberal arts curriculum at Whitman College and to serve as an intellectual and cultural resource for the Pacific Northwest community and beyond through the collection, preservation, exhibition, and interpretation of historical and contemporary art. In 1984, with the acquisition of the Davis Collection, this mission was expanded to include an emphasis on Asian art. Up to six exhibitions are mounted in the Sheehan Gallery each season featuring contemporary art and exhibitions primarily focusing on art, art history, and human culture. Programming including symposia, lectures, films, and workshops is frequently offered in conjunction with these exhibitions.

The Whitman College Art Collection, managed by the Sheehan Gallery, contains a variety of significant works ranging from Buddha statuary to modern paintings and monumental sculptures by contemporary artists. Whitman's print collection strengths include Print USA, the Crawford Print Collection, and Historical and Contemporary Mokuhanga Collection.

Other specific art collections include: the Freimann Poster Collection, the Outdoor Sculpture Collection, the Ruth Fluno Collection, and a Northwest Art Collection. One of the most significant collections the Sheehan Gallery manages is the extensive Davis Collection of Asian Art, which includes several hundred screens, scrolls, sculptures, figures and vessels.

C. Maxey Museum

The Maxey Museum began as the “Whitman Museum,” founded in 1899 by Howard S. Brode of Whitman’s biology department. Initially established as a museum of natural history, donations of anthropological and historical interest were encouraged because of Dr. Brode’s interest in local and “pioneer” history. The Natural History collection became the purview of the biology department upon Brode’s retirement in the early 1940s. Today, the remainder of Dr. Brode’s Anthropology and History collections comprises the bulk of the Maxey Museum.

The Maxey Museum’s collections encompass more than 3,000 artifacts. About 1,500 of these are Native American in origin. Holdings include Japanese lacquerware; Roman coins; East Asian (primarily Chinese) artifacts; “native” Filipino weapons and older media technologies from the College (projectors, cameras, phonographs, lantern slides). A primary strength of the Maxey Museum’s collections is Northwest material culture and the early twentieth-century anthropological collections of Whitman alumni. These include the Myron Eells collection of Pacific Northwest Indian artifacts from stone tools to baskets; the Louise B. Blair native American basket collection; extensive artifacts of nineteenth-century pioneer culture, including tools, clothing, and currency; and material goods from Walla Walla’s early-twentieth-century Chinatown. The remainder of the collection is heavily weighted toward the missionary activity of Whitman alumni, and includes artifacts from the travels of James Lyman to Turkey, Walter Eells to Japan, Christine Winans to Palestine, and David Graham to China. There are additional College artifacts in the museum collection, but others are in the College Archives in Penrose library; the same is true for missionary-related artifacts and for artifacts of “significance” to Pacific Northwest History or to particular people.

In the 1990’s the Maxey Museum began the process of responding to NAGPRA (Native American Graves Protection and Repatriation Act), a federal legislation of 1990 enacted to address the rights held by lineal descendants, Indian tribes, and Native Hawaiian organizations to Native American cultural items, including human remains, funerary objects, sacred objects, and objects of cultural patrimony. The College continues to work on NAGPRA compliance for many of its Native American objects.

Today, the Maxey Museum, its Exhibitions and Collections Manager, and the student staff work to preserve these historical collections and display them for educational purposes in

a thoughtful and culturally sensitive manner; to endorse and promote the dynamic, conscious, and ethical use of the Museum's collections in support of the learning objectives of faculty and students; and to reflect critically on the ethical imperatives and implications of the Museum's history of collecting.

D. Whitman College and Northwest Archives

The Whitman College and Northwest Archives houses over 3,800 linear feet of manuscript and archival material and about 7,000 rare books. Major collections include personal papers of some of the earliest missionaries in the region, including Marcus and Narcissa Whitman (1836); records of contemporary local businesses and organizations, such as the Walla Walla Women's Reading Club (1894-1995); official and unofficial records of the college (e.g., publications, institutional records; personal papers of faculty, staff, and students); and the Stuart Napoleon Collection (e.g., books, furniture, and artifacts associated with Napoleon Bonaparte and the Napoleonic era). Strengths of the rare books collection include Pacific Northwest Americana, finely illustrated books from the 15th-19th centuries, and book arts.

The Whitman College and Northwest Archives collects, preserves, provides access to, and promotes the use of these materials for teaching, learning, and research. The Whitman College and Northwest Archives' collection is governed by a separate policy held by Penrose Library and as such, Archives collections policies and management are not described further in this manual. The Archives are described in detail here: <https://library.whitman.edu/archives/>.

The Gift Donation Guidelines for Penrose Library are found here: <https://library.whitman.edu/pages/about.html> and the Collections Development Policy is here: <http://www.whitman.edu/penrose/about/faculty/colldev.pdf>.

E. Other Campus Collections

Biology collections. Collections are held in various locations of Whitman's Science Building. The best documented collection are domestic and international herpetological specimens. The Larson and Hanscomb collection contains thousands of shells although there is little documentation. There is also the Melvin Lyons collection of insects gathered around the world. A collection of taxidermy animals is partially documented, but many specimens cannot be used because of arsenic contamination. Although not typically falling into the category of collections, the college herbarium contains more than 20,000 specimens including some that are over a hundred years old, and are described in the [Consortium of Pacific Northwest Herbaria database](#). Questions about this collection should be directed to the Biology Lab and Safety Coordinator.

Geology collections. Several individuals over the years have donated collections to the College. Many of these are on exhibit in the Science building while others are in storage. They include the William Shawver collection of Cenozoic, Miocene and Pliocene vertebrate Fossils collected in Washington and Idaho, donated in 2014 and appraised (about 450 pieces that are labelled); the Thomas Laronge collection of mostly North American

invertebrate, plant, and mineral fossils from the Paleozoic, Mesozoic, and Cenozoic, donated and appraised in 1984 (includes a dinosaur footprint); Tom Bones collection of seed and bone fossils (mostly Oregon) from the Cenozoic and Eocene, donated prior to 1984; the Alpert Ripley Leeds collection of minerals from around the world (unlabeled); Northwest Minerals Collection, collected from various mines in the Northwest, and donated by Emery Bailey and Geoff Clark. In addition, as Whitman is an official government repository, we also have a collection of United States geological survey topographic maps, which contains thousands of maps, with particularly extensive coverage of the Pacific Northwest. Questions about all of these collections should be directed to the chair of the Geology Department.

Historical map collection. Questions about this collection should be directed to the chair of the History Department.

III. Collections Management and Use

A. Acquisitions

1. Scope and Criteria

As managers of the Whitman College Collections, the Sheehan Gallery Director, the Sheehan Exhibitions and Collections Manager and the Maxey Museum Exhibitions and Collections Manager aim to acquire and accession art and historical artifacts that are useful for teaching and research. These staff members will work in tandem with the Art Advisory Committee and Collections Committee to fulfill the larger goal of supporting the academic mission of the College. In determining acquisition goals, an emphasis will be placed on securing, through purchase or donation, works of high aesthetic quality and historical importance and which are compelling and useful in relation to Whitman's academic programs.

The Sheehan Gallery and Maxey Museum shall use the following criteria in considering Collection acquisitions:

- The item is relevant to the purpose and scope of the Whitman College Collections and as such, advances the academic mission of the College.
- The item will enhance the existing Collections.
- The item has good provenance and documentation.
- The item does not have any donor-imposed restrictions that would encumber the College's ability to care for, exhibit, or reproduce the work.
- The item's condition must not threaten or endanger any other collection, people, or property.
- Whitman College will be able to provide proper care with existing and/or donated (in tandem) resources.
- Acceptance of the item shall not impose major future expenses, unless an expense plan is made and approved by the Art Advisory Committee and Collections Committee, and supporting administrative offices.

In order to determine whether items are appropriate for the College Collections, members of the committee will periodically conduct a collections landscape assessment to determine the current scope of the College Collections (see Appendix D). This document will be updated at least every five years, and may be especially subject to revision during periods of strategic planning, one-time grant funding opportunities, or other major changes at the College.

2. Guidelines and Procedures

The Whitman College Collections may grow as the result of gift, bequest, transfer, exchange or purchase, fieldwork acquisitions, or any other transaction by which title to the material passes to Whitman College.

The Sheehan Gallery Acquisitions Fund, managed by the Gallery Director, allows for the purchase of art and objects for the College's art collection. All potential purchases must be brought to the Art Advisory Committee (AAC) for approval based on the criteria stated in Section III.A.1. If, in a given year, funds beyond the Sheehan Gallery Acquisition Fund are available for the acquisition of works of art, the Gallery Director shall bring recommended acquisitions to the AAC. Beyond the Gallery's Acquisitions fund, the AAC will collectively approve or disapprove recommended art acquisitions, whether acquired through gift, bequest, transfer, exchange or purchase, or a combination thereof.

Potential gifts and/or purchases of art or historical artifacts are to be reviewed by the Director of the Sheehan Gallery or the Maxey Museum Exhibitions and Collections Manager. The Gallery or Museum may also solicit the opinions of faculty members or outside experts in assessing the compatibility of an object for the Collection. Final approval of new acquisitions rests with the Art Advisory Committee (fine art/sculpture), Collections Committee (artifacts) or College Archivist (archival objects). No employee, volunteer, public body or College official may obligate the College to acquire an item for the Collections without first contacting the manager of the relevant collection and gaining approval of the relevant committee.

Items offered as a gift or donation to the College should first be referred to the Office of Development and Alumni Relations. Following the standard evaluation process through the AAC, the Development Office, in collaboration with the Sheehan Gallery Director, Maxey Museum Manager, or other responsible person, will process the official acceptance and acknowledgement of the donations.

With regard to incoming or proposed gifts of art or objects forwarded for acceptance by the College's Office of Development and Alumni Relations, the Sheehan Gallery Director or the Manager of any of the College's collecting entities may be called upon to assist the Office of Development and Alumni Relations in explaining to donors the criteria and reasons for the

acceptance/ rejection of an offered gift as well as the specific Collection designation of accepted gifts.

Once a work has been accepted by the College, a Gift Conveyance Agreement transferring full title and rights (free and clear) of the item to Whitman College is signed by the donor and by College officials (see Appendix A). The Gift Conveyance Agreement makes clear the donor's requests concerning reproduction credit lines and any other descriptive text representing the donor's gift to the College. At the conclusion of the process, the Office of Development and Alumni Relations formally accepts and acknowledges the gift in writing. Information on IRS policies regarding allowable tax deductions (IRS Form 8283) for the work is also sent to the donor.

A bill of sale must be obtained when the College purchases works of art or artifacts. The transfer, retention, or subdivision of copyright protection of works of art and artifacts should be secured whenever possible. Whitman College adheres to international copyright law, and observes appropriate donor and copyright restrictions as specified by written agreement.

Appraisal costs for works of art and artifacts entering the Collection must be borne entirely by the donor. College staff or others closely related to the College are prohibited from making appraisals in accordance with the ethical policies of the American Alliance of Museums. College staff or faculty may place a value on materials after they are accessioned for insurance purposes only.

A promised, future gift to the College may be presented to the Art Advisory Committee or the Collections Committee for approval to provide the donor with assurance that the gift will be accepted at a later date. The donor's offer of a promised gift and its acceptance by the AAC or CCC should be documented in writing.

In the case of bequests, the representative of the estate should contact the Office of Development and Alumni Relations.

All potential acquisitions will be evaluated in terms of documentation as to origin, previous ownership, history and possible legal and ethical standards. No object will be knowingly acquired whose provenance presents any ethical or legal problems for the College.

Whitman College will not knowingly accept or acquire objects illegally obtained, imported, or collected; or that were recovered in a way that would support or encourage illegal or irresponsible collection or that would damage or cause destruction of natural or cultural objects, resources, or sites.

The Maxey Museum will not accept human skeletal material or any object that falls under NAGPRA.

The College will acquire no work of art or artifact if the College is unable to provide the work with proper care and storage.

B. De-accession and Disposal

1. Purpose of De-accessioning

De-accessioning is the formal process used to remove an object legally and permanently from the Collections. It is a practice intended to refine and improve the quality and appropriateness of the Collections. De-accessioning a work of art or artifact from the College's Collections requires exceptional care and results from rigorous examination. De-accessioning is related to a Collection's purposes, policies, resources, and long-term goals and is not a reaction to the exigencies of the moment.

Uses of the proceeds from de-accessioned items shall be determined on a case-by-case basis by the Director of the Gallery or Exhibitions and Collections Manager of the Museum in tandem with the Collections Committee in accordance with the normal governance procedures of the Collections Committee as outlined in this document.

In compliance with NAGPRA, if necessary the College will de-accession artifacts from the Museum for repatriation purposes. When possible, the Maxey Museum will also seek a new repository home for collections that fall outside its revised collection scope. The College will likewise de-accession items found to be of illegal provenance (as framed by AAM standards).

2. Criteria for De-accessioning

Primary among the criteria for de-accessioning are the following:

- The object is redundant or a duplicate with no special pedagogical or material value as such.

- The College's possession of the object is not legitimate; that is, the work may have been stolen or illegally exported or imported in violation of applicable state, federal, and international laws, including NAGPRA.
- The object is outside of the current scope of Whitman's collections.
- The College is not able to provide proper care for the object with existing resources and the College can find an institution that can provide the necessary care.
- The authenticity, attribution, or genuineness of the object is determined to be false or fraudulent, and the object lacks sufficient aesthetic merit or art historical importance to warrant retention. A forgery should be clearly marked as such and either retained for study purposes or donated to another study collection to be kept off the market.
- The physical condition of the object is so poor that the cost of restoration exceeds the value of the object, or will not restore the value of the object. .
- The object imposes major future expenses, and becomes a burden on the College that outweighs its educational value.

C. Authority and Procedure for De-accessioning Works from the Collections

- The Gallery Director or Exhibitions and Collections Managers of the Sheehan Gallery and the Maxey Museum shall identify works to be considered for de-accessioning and shall recommend them in writing to the Collections Committee. Comments of those consulted, such as faculty and outside experts, shall be incorporated into the Director's report. In areas where staff expertise is not available or sufficient to determine suitability for de-accessioning on the basis of quality, or authenticity, outside professional advice shall be secured.
- Outside review and appraisal are recommended in the case of objects of substantial value.
- Restrictions, limitations, and restraints imposed by the donor shall be honored or renegotiated when feasible.

- If an item must be removed from the Collection because it poses an immediate and serious threat to visitors, students, faculty, or staff, the item may be de-accessioned immediately by the Gallery Director or Exhibitions and Collections Manager, acting on approval of the Collections Committee.
- De-accessioning must comply with all applicable local, state, U.S. federal laws, and Whitman College policies in force at the time and must observe any terms and obligations that pertained to the acquisition of the work by the College.
- An object whose title does not clearly belong to Whitman College must have its title cleared before being de-accessioned. Except in cases of human health or collection safety reasons, objects that have been accessioned must have been held for at least two years before being de-accessioned.
- Following appropriate review of the facts and circumstances, the Gallery Director or Exhibitions and Collections Managers shall present recommendations for de-accessioning to the Collections Committee. If approved the de-accession process shall immediately commence.
- No action pertaining to de-accessioning and disposal should be undertaken which would impair the integrity and good standing of the College within its community at large and within the profession, nor which would constitute a conflict of interest or the appearance thereof.
- Copies of all catalog and exhibition information, study reports, and records shall accompany any object exchanged, sold, or transferred to a public institution provided that confidentiality is not required. Complete and accurate records, including photographs, of the condition and circumstances under which items from the Collection were de-accessioned and disposed will be maintained in perpetuity in Whitman College permanent Collection records.

D. Methods of Disposal

The following may be taken into account in selecting a method of disposal:

- Preferred methods of disposal are sale through publicly advertised auction, or sale to or exchange with another public non-profit institution.
- Exchanges can be made only with non-profit institutions or with living artists. Exchanges should be for objects of equivalent monetary or historic value. In the case of artifacts of significant monetary worth, this must be documented with formal appraisals.

- In the case of a work of art by a living artist, special consideration might be given to exchange with the artist. When a work of art by a living artist is de-accessioned, consideration should be given to notifying the artist.
- In general, the disposal of an object, whether by sale or exchange, shall be conducted with a view toward maximizing the advantage and yield to the College, without however, compromising the highest standards of professional ethics, the institution's standing in its community, or its responsibilities to the donor and the artist.
- When a donated object is disposed of, and a new object is acquired to replace it, the newly acquired object should acknowledge the donor of the original piece in order to preserve historical record.
- If items from the collection are sold, the proceeds will be used for either the acquisition of new items or for the direct care of the remaining collection.

IV. Care of Collections

The College has an ethical responsibility for the care, preservation, and use of the works of art and artifacts in the Collections. The physical protection, conservation/preservation, handling, storage, display, and use of the collection must meet the highest professional standards possible. In addition to the policies outlined in this statement, the Sheehan Gallery and Maxey Museum will develop a disaster and emergency preparedness plan for their collections.

Access to the Collections is as much the responsibility of the College as is their preservation. Facilitated by the Sheehan Gallery and Maxey Museum staff, the Collections will be available for the College's exhibition, education, and research programs and for use by students, faculty, other scholars and related institutions, as long as it is within the capacity of the Collections' limited staff. Since the use of the Collections inevitably causes some deterioration, the College must take care to balance the benefits of long-term maintenance of the Collections and the hazards of their use. Such a balance should maximize the educational potential of the object and minimize the damage and deterioration to the work. It is the responsibility of the Gallery and Museum staff to determine the appropriateness of requested uses of works of art from the Collection.

A. Record-keeping (Including Online Records) and Inventory

The maintenance of accurate, complete, and updated record keeping for the Collections is one of the College's most important collection management responsibilities. Records concerning the acquisition, identification, provenance, condition, insurance value, exhibition history, and location are established and maintained by the staff of the Sheehan Gallery and Maxey Museum.

For the Archives, current accession records are housed in ArchivesSpace, a content management system, and legacy accessions exist in Excel spreadsheets. In addition, collections records are managed using the following systems:

- Finding aids are created and managed internally in ArchivesSpace
- Finding aids are publicly searchable through [ArchivesWest](#) (a collaborative repository of archival finding aids throughout the Northwest), as well as through Sherlock, the Penrose Library Catalog
- Select digital objects from the Archives are also available in [ARMINDA](#), Penrose Library's institutional repository software, powered by Bepress Digital Commons.

Records for objects in the Maxey Museum's collections are managed through a FileMaker Pro database, that lives on the College's "Misc" server.

The Gallery and Museum staff shall maintain records in accord with this Collection Procedures Manual. Collection records provide legal documentation of the collections, establish and document provenance, and provide a permanent record of care, use, and disposition. All collection records are considered permanent documents, to be retained in perpetuity, whether or not the physical item is retained in the collections.

The College maintains an open access policy regarding catalog and scholarship information. Access to collection records is by appointment with the Gallery and Museum staff, and requests to access and reproduce information are approved by the Gallery Director or Exhibitions and Collections Managers. Insurance, financial, tax, financial appraisal and any records declared confidential by the donor will remain confidential and will be released only upon specific written approval of the donor.

Every five years (or sooner, if special circumstances arise), the Collections Committee shall conduct an inventory and landscape assessment of its Collections to verify its holdings and determine whether any changes to the scope are necessary (see Appendix A).

B. Conservation/Preservation and Insurance

To insure their preservation and safety, every effort will be made to provide works of art and artifacts in the Collections with a physically sound and secure environment, in storage and on display. Every effort will be made to document and maintain appropriate environmental conditions, including temperature, relative humidity, light levels, and UV filtration.

Works of art and artifacts in the Collections are monitored for condition problems. Procedures for handling, storing, and transporting objects must meet the standards established by the Gallery Director and Exhibitions and Collections Manager of the Sheehan Gallery and the Maxey Museum. Gallery and Museum staff will provide guidance, training, and supervision regarding proper handling, security, and other collection procedures as appropriate. Every effort will be made to protect and monitor materials on temporary exhibit against fire, theft, vandalism, infestation, environmental hazards, over handling, and natural disaster.

The Collections are insured through the College's Business Office with a carrier selected by that office. Comprehensive fine arts insurance coverage covers the collections up to a certain dollar value of loss and is augmented by the College's insurance. Collection values and coverage are established by the Business Office after recommendations by the Gallery Director or Exhibitions and Collections Manager of the Museum and staff and are reviewed annually. Any funds secured through or by an insurance claim shall be governed according to the same procedures as funds acquired through the de-accessioning of works of art.

C. Safety

To insure their preservation and safety, every effort will be made to provide works in the Collections with a physically sound and secure environment, in storage and on display. Every effort will be made to maintain appropriate environmental conditions, including temperature, relative humidity, light levels, and UV filtration.

Works in the Collection are monitored for condition problems. Procedures for handling, storing, and transporting works of art must meet the standards established by the Gallery Director. Gallery staff will train, provide guidance and supervision on the proper handling, security, and other collection procedures as appropriate. Every effort will be made to protect and monitor materials on temporary exhibit against fire, theft, vandalism, infestation, environmental hazards, over handling, and natural disaster.

Collections staff will maintain regular communication with the College's Environmental Health and Safety Manager to ensure the Collections are in line with appropriate safety guidelines.

V. ACCESS TO COLLECTIONS

Effort will be made to ensure students, faculty, visiting scholars, and others whose projects fall within the educational goals of the College, Gallery and Museum are given reasonable access to the permanent collections and collection records. Such support may be subject to the limitations of space, staff time, and preservation and security requirements of the collections.

Access to the Collections in storage requires an appointment with the Gallery or Museum staff. A determination of access to the collection is at the discretion of the Gallery Director or the Exhibitions and Collections Manager of either body. Access to the collection records may be provided by appointment with Gallery or Museum staff. Documents related to insurance value and confidential donor documents are not disclosed to the public.

All activity or work in the collection storage areas is subject to supervision by appropriate staff. Admittance of individuals or groups into the Gallery or Museum storage area and the handling or moving of artwork for study is the responsibility of the designated Gallery or Museum staff member.

Collection storage areas shall not be accessible to the public, except in the case of pre-arranged tours for specific purposes with the Gallery or Museum staff. The Gallery Director or Exhibitions and Collections Managers must first approve all storage/object activity, unless prior approval has been to student staff or faculty to make decisions in this matter. The professional staff reserves the right to determine the appropriateness and method of access to any collection item. Access will not be provided to any item that might damage or threaten the long-term conservation and preservation of the artifact or the information that it contains or represents.

A. Intellectual Property, Fees, and Reproduction

Intellectual property materials will be treated in accord with current law of the United States and the State of Washington, including binding international agreements and conventions regarding intellectual property rights, including the standard of "fair use."

Whitman College reserves the right to charge fees for the provision of services related to access, use or reproduction of, the collection and any item therein.

Non-commercial reproduction in any and all forms will be allowed to the maximum extent allowed by law, legal or donor restrictions, and current professional practices. Commercial reproduction, quotation, or use may be granted by the professional Collection staff on a case-by-case basis and in accord with the Collection Procedures Manual and the approved schedule of fees and rights pertaining to said object. The Museum will not allow reproduction of artifacts currently under study for NAGPRA.

VI. LOANS TO THE COLLECTION

No work of art or historical artifact will be taken on loan without a specific need and use for it at the College, whether in the exhibition galleries or in another area on campus. In general, the College will not accept temporary loans unless the artwork will be displayed publicly, will be actively used for class/teaching purposes, or is available for eventual acquisition by the Gallery or Museum. Artifacts can be borrowed from private collectors, individuals, corporations, galleries, private or public institutions, and commercial establishments.

The Gallery Director or Museum Exhibitions and Collections Manager must approve all loans.

The Gallery and Museum will not borrow works that are in poor physical condition or whose movement to the College or Gallery/Museum may jeopardize their stability. When the College borrows works of art from other individuals, galleries and institutions, it will provide the same level of professional care to these works as it provides to its own collection.

The College, the Museum, and the Gallery may refuse to borrow works whose acquisition violated current professional ethics or relevant laws governing collection, or whose attributions or circumstances of exhibition are not acceptable to the College or the Gallery.

The Museum will not accept loans of artifacts currently under study for NAGPRA.

Conditions of the loan, including its duration and insurance arrangements, will be specified and agreed to in writing in the College's/Gallery/Museum's Loan Agreement form prior to the commencement of the loan period. The College will not take out insurance on loans if the items are covered by the lender's personal insurance identifying the College as additionally insured. The College may insure incoming loans under its own fine arts policy.

The College does not accept permanent long-term loans or incoming loans solely for deposit or storage. The period of the loan will be specific. The lender will be asked mutually and be notified of any changes in the loan period in writing by the Gallery or Museum staff. The College will strive to return all outstanding long-term loans or convert them to gifts.

If the College's efforts to return artifacts within a reasonable period following the termination of the loan are unsuccessful, then the Gallery Director or Museum Exhibitions and Collections Manager will seek the counsel of the College's lawyers to determine the appropriate course of action.

No modifications, repairs, alterations or conservation of works of art on loan will be made without the consent of the owner unless the work of art on loan is in immediate and present danger of being damaged. In this case, the Gallery and Museum's staff will take the minimally necessary steps to alleviate the danger, record their actions, and as soon as possible notify the lender of the steps taken.

VII. LOANS FROM THE COLLECTION

Loans from the Collections are generally made only to other museums or related institutions that will agree in writing to meet specific requirements. Loans require a written request to the Gallery or Museum, preferably six months in advance of the proposed loan period, that states the purpose of the loan, the period for which the artwork or artifact is requested, and the environment in which it will be housed. The Maxey Museum will not loan artifacts under study for NAGPRA compliance.

Loan requests from the collection are considered on a case-by case basis, depending on the nature and condition of the artifact, the specific proposed use, and the borrower's ability to meet professional standards of care for the artifacts. The College requires a facilities report from each borrowing institution. Artifacts may not be lent to private individuals. Loan requests will be reviewed and approved by the Gallery Director or Museum Exhibitions and Collections Manager.

The College must have clear title to, or clear contractual management authority over, an artifact to consider that object for an outgoing loan and must not be encumbered by restrictions inhibiting such a loan. Objects will not be loaned if the proposed use might present unreasonable risks to the objects or the use might reflect on the integrity of the College. Except under very special circumstances, the College will not lend artifacts that the professional staff determines to have extraordinary historical, aesthetic or cultural value, or which are too fragile to travel.

In order to be approved for loan, the work of art or artifact must be able to withstand the ordinary strains of packing, transportation, handling, installation, and exhibition. The loan must not expose the object to undue risk. All risks must be justified by the merit of the request. Whitman College has authority to rescind a loan if during the course of the loan there is risk to the artifact(s) or that use is reflecting badly on the integrity of Whitman College.

Any borrower must at a minimum meet the Museum/Gallery's standards of loans governing appropriate environment, handling, security, insurance, and transportation. Borrowers will be expected to pay all costs incurred for preparation, conservation (if

necessary), packing, insuring, and transporting a loaned object. The borrower must provide wall-to-wall insurance or indemnification. A certificate of insurance must be presented to the College before the artifact(s) are loaned. The borrower must agree to the College's conditions of loan in a written Loan Agreement. Borrowers will assume full responsibility for any loss of or damage to the loaned art works while they are in transit or on location away from the Gallery or Museum.

Insurance coverage for campus loans is provided only by the College's property protection program. The College may make loans to corporations for educational exhibition purposes only, and only to those corporations where artifact handling and environmental conditions are known to be in compliance with specific professional Gallery standards.

Unless otherwise notified by Gallery or Museum staff, the borrower may photograph, videotape, or otherwise reproduce borrowed artifacts for education, publication and/or publicity purposes only. The artifact(s) on loan may be photographed by the public for non-commercial or private use without the aid of tripod or flash.

Borrowed artifacts may not be reproduced for sale by other institutions or individuals without express permission from Whitman College with appropriate compensation. Lent artifacts will be credited to Whitman College or as stated on the Outgoing Loan Agreement form.

Professional conservators, framers, and curators may receive artifacts on temporary loan for purposes of conservation, identification, research, etc. Such custody does not constitute a formal loan, or donation to the borrower. Records of all materials on temporary loan will be maintained and retained by Collection staff.

VIII. ETHICS

In managing its Collection and collaborating with artists and arts organizations, Whitman College makes every effort to subscribe to the ethics standards of the American Association of Museums (AAM), the Society of American Archivists (SAA), the American Library Association (ALA), and all other appropriate standards of professional ethics and performance. The College staff will conduct its business relating to the collection in a manner as consistent as possible with the American Association of Museum's "Code of Ethics for Museums" and the Museum Code of Ethics. Further, Whitman College subscribes to the principles and recommendations of the UNESCO Conventions Concerning the Protection of the Cultural Heritage (UNESCO 1970). Whitman College will not acquire materials that were unethically or illegally obtained from their society of origin – even when not in violation of the formal laws of that country or society – and, as appropriate, will repatriate any such objects that might be in or come under the Gallery's control.

A. Personal Collecting, Gain and Use

Upon entering a relationship with Whitman College any employee of the Sheehan Gallery and Maxey Museum must disclose any and all areas of personal collecting and agree to refrain from any collecting activities in competition with Whitman College. No College employee, or volunteer will present himself/herself as representing Whitman College in negotiating or purchasing for personal collection. For these purposes, the personal acquisition of family heritage property is not considered to be personal collecting. In accordance with AAM standards and ethical practices, no employee shall accept personal gifts of art or other objects from artists who exhibit at the gallery valued over \$100.00. (This is in line with the College's "Conflict of Interest" policy, which must be signed annually by Gallery and Museum staff members.) If an artist wishes to make a gift of art on behalf of a staff member, the artist shall donate the work of art to the Whitman College Art Collection and it shall be noted in the accession record—that the artist donated the work on behalf of the staff member.

All Collections Committee members, College employees, volunteers, and interns will not use the reality and the appearance of their positions or the information and access gained from their positions for personal gain.

The Whitman College Collection is not available to any individual for personal use, either on or off the premises, or for any other purpose contrary to Whitman College's mission and collection purpose and scope.

B. Disposition of Collection

The Whitman College Art Collection will not be given, sold, or otherwise transferred, publicly or privately to individuals or family members of individuals who are Collections Committee members, College employees, officers, agents, or volunteers of Whitman College or other organizations or agencies with which Whitman College maintains a contract or agreement. (This includes the College's President and other upper level administrators.)

In reply to reasonable inquiries, the Gallery will make available the identity and description of all accessioned or de-accessioned art works.

IX. APPENDICES

Appendix A. Whitman College Gift Conveyance Form for Sheehan Gallery and Maxey Museum

GIFT CONVEYANCE

1. I, of *[insert address of legal residence]* (Hereinafter called the “Donor”), hereby irrevocably give, transfer, donate, convey, and release, to The Board of Trustees of Whitman College of 345 Boyer Avenue, Walla Walla, WA 99362 (Hereinafter called the “College”), its successors and assigns, all my right, title, interest, and ownership in the following work of art (Hereinafter called the “Work”), of which I am the sole owner:

Artist: *[insert Artist’s Name]* (Hereinafter called the “Artist”)
Title: *[insert Title of Work]*
Date: *[insert Date of Work]*
Medium: *[insert Medium of Work]*
Dimensions: *[insert Dimensions of Work]*
Edition: *[insert x/y, APs]*.

The Work includes/consists of the following components (if applicable):

The following equipment is included in the gift:

2. Legal title of the Work shall pass to the College upon its delivery to the College.

3. The Donor hereby gives, transfers, and assigns to the College all rights of copyright which the Donor has a) in the Work; and b) in any of the Work as may be found among any collections of materials received by the College from others, in the United States and throughout the world.

4. The Donor affirms that a) The Donor has good and complete right, title, and interest in and to the Work; and b) The Donor has full authority to give, transfer and assign his right, title and interest in and to the Work; and c) the subject of this gift is free and clear of all encumbrances and restrictions; and d) to the best of the Donor’s knowledge, the Work has not been imported or exported into or from any country contrary to its laws. Whenever possible, the Donor will transfer to the College written provenance or an original

certificate of authenticity for the Work in a form reasonably satisfactory to the College, signed by the Artist.

5. The Donor represents that the Work does not violate any copyright laws. The Donor agrees to hold the College harmless with respect to any copyright infringement claim relating to the Work.

6. The Donor agrees to transfer to the College all documentation, and share with the College all information that may be in the Donor's possession, relating to the Work including the ownership, display and restoration of the Work prior to the date of this gift.

7. In order to preserve the integrity of the Work, the Donor shall provide the College with written instructions, signed by the Artist if available, relating to methods of installation of the Work and/or copies of any supporting materials relating to methods of installation that may be in the Artist's possession (together called the "Installation Plan"). If no Installation Plan is provided, the Donor agrees the College shall be authorized to use its good faith judgment to determine an appropriate installation plan.

8. The College agrees it will hold and periodically display the Work for a period of not less than three (3) years from the date of this Agreement. The Donor understands that the location, retention, cataloging, and preservation of the Work and other considerations relating to its disposition are at the discretion of the College and in accordance with its policies.

9. In order to facilitate the long-term preservation of the Work, the College shall have the right to make copies and migrate the media to new formats for the purposes of preservation and education.

10. If the value of the Work is considered to exceed five thousand dollars (\$5,000.00), the Donor agrees to provide the College with an appraisal substantiating the value of the donation of the Work. The Donor and the College agree to comply with all regulations and laws governing the reporting and deductibility of this gift.

11. Public identification of the gift:

[] The Donor shall be acknowledged for this gift as follows:

[] The Donor prefers this gift be acknowledged as: "Anonymous Gift"

12. This Gift Conveyance agreement and all matters relating to it shall be governed by the laws of the State of Washington. This Gift Conveyance agreement shall inure to the benefit of, and shall be binding upon, the successors, heirs, executors and administrators of the parties hereto.

Acceptance,

[insert name of Donor], Donor

Date

Address: _____

Phone: _____

Email (optional): _____

The College hereby accepts the above described gift this ____ day of _____, 2017 and affirms that no goods or services were provided in consideration for this gift.

Acceptance,

Daniel M. Forbes, Director of Sheehan Gallery

Date

John W. Bogley, Vice President for Development and Alumni Relations

Date

Peter W. Harvey, Treasurer and Chief Financial Officer

Date

Appendix B. Whitman College Gift Conveyance Form for Penrose Library

Link to gift form for archival donations:

https://drive.google.com/file/d/0B8I_sbEd1eE6eHp4RHdfMHdyVUk/view

Link to gift form for rare book donations:

https://drive.google.com/file/d/0B8I_sbEd1eE6NGo0dTM3MkZjdk0/view

Appendix C. Whitman College Loan Form

Appendix D. Scope of Whitman College Collections and Collections Landscape Assessment Procedure

At the present time, the Sheehan Gallery, Maxey Museum, and Whitman College and Northwest Archives are interested in strengthening their holdings in the following areas:

- Local/regional history, art, artifacts, including tribal art and artifacts
- Local and regional artists
- Art/artifacts with ties to Whitman College
- Other collections that are relevant to faculty teaching interests
 - Asian art (e.g., Davis Collection)
 - ancient Mediterranean artifacts

Every five years, the Collections Committee shall conduct a landscape assessment of its Collections to determine whether any changes to the scope are necessary. The assessment will include an evaluation of current faculty members' teaching interests, curricular developments, and student interests.

A landscape assessment may be also conducted at shorter intervals should a special circumstance arise, including but not limited to:

- Strategic planning
- One-time grant or donor funding opportunities
- Major changes in College staffing (e.g., a new president)