

LIST VISUAL ARTS CENTER COLLECTIONS MANAGEMENT POLICY

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I. STATEMENT OF PURPOSE

LIST VISUAL ARTS CENTER MISSION STATEMENT

To reflect and enhance MIT's position on the leading edge of investigation into the world, using contemporary art as the vehicle of presentation and analysis

To present, through an ongoing and internationally recognized series of changing exhibitions, the highest quality, most challenging contemporary art and design by professionals practicing in diverse media

To take a national leadership role in bridging the gap and suspicion which exists between contemporary art and its potential audience by providing associated educational activities which create a context for understanding how the contemporary visual arts reflect and express the complex social and cultural issues underlying a changing world

To enhance and enliven the quality of MIT's visual environment and support the above educational initiative by encouraging direct and daily contact with original works of art through the publicly sited Permanent Collection and the Student Loan Art collections

In pursuit of its mission, the List Visual Arts Center is committed to the principles of artistic and intellectual freedom.

Implicit in the List Visual Art Center's mission statement is the belief that the arts are vital to the survival of human values and that in order to view the present, we should preserve and understand the past. It is the Center's belief that its collection should be available to everyone in our society wishing to experience art. The Center recognizes its responsibility in making art not only physically available in the galleries of List Visual Arts Center and throughout the campus, but intellectually accessible by way of interpretive programming. It is the Center's philosophy that a greater appreciation and understanding of life can be attained through direct contact with art.

II. DESCRIPTION OF COLLECTIONS

In accordance with the goals of the Mission Statement of the List Visual Arts Center, (LVAC) the Accessions Committee is empowered by the Advisory Committee to accept

and accession into its collection works or decline works of art and/or other gifts. The Accessions Committee is a sub-committee of the Advisory Committee, and accepts or declines only objects being considered for accessioning in to the LVAC collection, as described in MIT Policy no. 14.7 (see Addendum no. 1).

Works of high quality by artists of reputation should be accepted as unrestricted gifts without conditions or injunctions that could impede deaccessioning and/or exhibiting efforts.

The List Visual Arts Center should actively pursue acquisitions of twentieth-century and contemporary art of quality and stature that include works produced in all mediums. This policy does not preclude the acquisition or presentation of works of art beyond the stated guidelines. Rather, the policy encourages the Center to focus its efforts to develop an important collection of quality, given the nature of the art market and limits of Center resources.

The Center supports the preservation of the collection by maintaining strict professional standards that include appropriate security and environmental controls, conservation of individual objects, as well as accurate and clear registration records.

The LVAC provides support for interpretation through a range of exhibitions of high aesthetic quality and scholarship and through educational programs including, but not limited to, publications, lectures, symposia, workshops, and other outreach endeavors. The exhibition and educational programs must recognize and address the diversity of the communities served. The Center will furthermore make every effort to ensure its programs are accessible to all within the guidelines of the Americans with Disabilities Act.

The Center provides support for research and scholarship both to further the knowledge of art and for the development of educational resources including, but not limited to, archives, publications, and educational materials. The Center will also actively encourage collaborative efforts with other institutions to effectuate its mission. To support its mission, the Center maintains the highest administrative standards, develops sources of funding to ensure the stability of the Center's current and future programs and offers a range of services to enhance the Center experience for the MIT student body, faculty, and staff, and other visitors and supporters.

This policy sets forth the purpose of the Center and its goals and explains how these goals are interpreted in its collections activity. This policy should serve not only as an internal guide for the staff, but more importantly, as a public statement of the Center's professional standards and accountability for objects left in its care.

III. DEFINITIONS

Accession: (1) an object acquired by the Center as part of its permanent collection or (2) the act of recording or processing an addition to the permanent collection.

Accessions Committee: A standing committee of the Advisory Committee of the LVAC. The responsibilities of this committee are: a) to review acquisitions and deaccessions and advise the Director; b) to review conflict of interest issues and make recommendations to the Advisory Committee.

American: (1) a native, resident, or citizen of the U.S. or the American continents; (2) of or relating to the U.S. or its possessions or original territory; or (3) materials concerning or characteristic of the US or the American continents, its/their civilization or its/their culture.

Catalogue: the act of classifying objects methodically, and usually with descriptive detail, often a curatorial responsibility.

Class: a number of objects that have been grouped together because of common characteristics.

Collections Management: the body of LVAC practices and procedures that allow the prudent acquisition, documentation, interpretation, care, preservation, security, loan, disposal of and accountability for objects.

Collections Management Committee: LVAC committee composed of the following staff members: the Director, the Curator(s), the Registrar, and the Gallery Manager. This committee is charged with implementing the conditions set out in the LVAC Collections Management Policy.

Condition: (1) the physical state of an object; or (2) a contract provision or stipulation.

Courier: an individual, usually a representative of the owner of an object, who accompanies the object in transit to assure its safety and security.

Credit Line: the wording with which a lender or donor wishes acknowledgment to appear on a gallery label or in a publication.

Deaccession: (1) to permanently remove an object from the collection (2) an object that has been removed permanently from the collection, usually through sale or exchange; or (3) the formal process of adjusting the records to reflect the removal of an object from the collection.

Deed of Gift: a contract that transfers ownership of an object or objects from a donor to the Center. It should include all conditions of the gift.

Examination: the study and noting/recording of the physical characteristics of an object.

Facility Report: a document used to provide information regarding building construction and accessibility, environmental controls, security provisions and staffing.

Forgery: an object that was intentionally made or sold for the purpose of defrauding buyers, or which has been altered in any way toward the same end.

Identifying Number: a number, from the Accession, Temporary Deposit, or Loan Number series that is unique to a particular object in its relation to the Center.

Insurance Value: for insurance purposes, the estimated replacement cost, or fair market value, of an object, usually established by the owner of the object and accepted by the insurer.

Inventory: (1) an itemized listing of objects, usually of objects for which the Center has assumed responsibility through either Accession or Loan; or (2) the act of physically locating all or a random selection of the items for which the Center is responsible.

Loan Agreement: a contract between a lender and a borrower, specifying the object(s) and outlining the conditions of loan and the respective responsibilities of each party.

Center/Collection Object: an object in the LVAC collection, or deemed worthy of study by, or loan to the Center.

Quorum: for the purposes of voting in the Advisory and Accessions Committees, at least one-third of voting members must be in attendance at a meeting, or must respond to an E-Mail poll, for the results to be valid.

Records: (1) all documents or files pertaining to the acquisition, management and disposition of a collection or a loan; or (2) the act of processing the entry of an object into the Center.

Special Exhibition: a gathering of objects, usually with a particular purpose or theme, for temporary public display.

IV. ACQUISITION AND ACCESSIONING OF COLLECTION OBJECTS

The MIT Permanent Collection is designed to enhance the visual environment, increase the general aesthetic appreciation of the MIT community and general public, and support teaching and research in the visual arts. The accessions policy of the MIT List Visual Arts Center is consistent with these goals. The major focus of the Permanent Collection continues to be on significant contemporary (and avant-garde) works with consideration for earlier art which had a strong, generative influence on these movements.

This emphasis is designed to complement several excellent regional collections of period art open to the Boston community. By concentrating on art of the present and recent past, the Institute seeks to build a unique body of reputable work by emerging as well as established artists through gifts, solicitation of specific desired works, and funds available via the MIT Percent for Art Policy.

Works of art from the MIT Permanent Collection, which includes objects placed at the Institute on long-term loan, are displayed throughout the campus rather than housed in the controlled environment of a museum. Therefore, consideration of the appropriate environment for works of art is part of the permanent and long-term acquisition procedure. This is especially true for works that are fragile in technique or material, or of exceptionally large or small size. Acquisitions of sculpture must be made with consideration for appropriate siting, security and maintenance of the artwork, and clear provenance, as well as public safety

LVAC also seeks preliminary sketches, drawings, maquettes, and in the case of sculpture, engineering or fabrication plans, for a reference collection relating to LVAC's publicly exhibited works. This collection, which illuminates the creative process and illustrates technical means by which works of art come to completion, is housed in a study archive and is a part of the Permanent Collection.

Another important function of the acquisitions process is to provide material for the Student Loan Programs. Contemporary works on paper including prints, drawings and photographs of modest cost continue to be acquired for the Student Loan Collection.

A. Criteria Governing Acquisitions

The suitability of acquisitions to the LVAC collection shall be judged primarily by the LVAC Director and Curator(s) with third-party expert opinions when applicable, using the following criteria:

An object must be of museum quality and proven to be authentic beyond a reasonable doubt and in keeping with the LVAC's collecting objectives.

Its acquisition must either enhance an existing class of objects in the collection or provide a foundation on which to begin a new area in the collection.

An object must warrant the indefinite commitment the Center is obliged to make for its preservation, exhibition, storage, and protection, including insurance.

An object must be exhibitable or able to be made so by a reasonable conservation effort.

An object should have research potential and inspire scholarly investigation.

A comparable object might not be obtained by gift.

Note: It is recognized that circumstances can exist in which the Center may, at least temporarily, acquire an object that does not meet all of the above criteria. The Center's policy must remain flexible enough for such circumstances to be dealt with on a case-by-case basis. Exceptional acquisitions, however, require the advance consent of the Director and the recommendation of the Accessions Committee.

B. Who Can Authorize Acquisitions

Objects may be added to the LVAC collection by means of gifts, bequests, purchases, exchanges, or any other transactions by which their title passes to the Center.

Gift/Donation

Acquisitions by gift or donation for the LVAC collection, including those to be designated for the restricted use of the LVAC, require the recommendation of the Director and/or Curator(s) and the recommendation of a simple majority of the Accessions Committee.

Partial Gifts: The Center should not accept fractional gifts unless the donor agrees to give the remaining portion within a set period of time or to leave the remaining portion of the object in a will.

Promised Gifts: Title to each of these objects shall be held by the donor until such time as the donor relinquishes partial or all right, title, and interest to the object.

Bequest

The Director and/or Curator(s) review objects bequeathed to the Center in the same manner as other potential acquisitions. Upon notification to the Center that it is a

beneficiary under a will, the LVAC Registrar shall obtain a copy of the will, or a copy of the section that outlines the bequest, and the object or a photograph of it will be delivered to the LVAC. Acceptance of bequests requires the recommendation of the Director and Curator(s) and the recommendation of a simple majority of the Accessions Committee.

Should a bequest be accepted and it does not possess sufficient merit for inclusion in the LVAC collection, the Center may request that the object be sold and the proceeds be delivered in order to purchase a suitable object. In the case of a group of objects, the Center may be free to accept some and refuse, sell, or trade others. The Center may also offer to accept an object for office use or a gallery accessory, without accessioning it into the LVAC collection (see Non-Accessioned Objects).

Purchase

Acquisitions to the LVAC collection may be made from funds endowed, raised or contributed for that specific purpose or from unrestricted funds. The LVAC may cultivate the support of groups who may raise funds to purchase works of art. These purchases shall be guided and approved, however, by the LVAC Director and Curator(s) in compliance with this policy.

Between meetings of the Accessions Committee, the Director, in consultation with the Curator(s), has full authority to recommend acquisitions directly to the chairperson of the Accessions Committee for his/her consideration. A report of such potential acquisitions will be forwarded to the remaining committee members by E-Mail or mail.

Exchange/Transfer

Objects acquired through exchange and transfers are treated in the same manner as gifts and bequests.

The Center shall deal only with reputable dealers who stand behind the objects they sell by accepting returns for refund, credit or exchange.

C. Restrictions or Conditions Imposed by a Donor

It is the general policy of the Center that no object may be accepted unless its ownership by the Center will be free of all restrictions and conditions (see Definitions). It is recognized that exceptional circumstances may arise in which strict enforcement of this general policy would not be in the best interests of the Center. Any such exception must, however, have the advance consent of the Director and Curator(s), and the Accessions Committee. In the event of conflicts, the matter will be brought before the LVAC Advisory Committee. Recommendation by a simple majority of the Advisory Committee shall be binding. Every attempt should be made to hold restrictions or conditions to a practical minimum and to obtain the consent of the donor that the restrictions will terminate after a finite time limit. Under no circumstances will the Center agree to conditions requiring the retention or display of an object in perpetuity.

If any restrictions or conditions are accepted, they must be in writing executed by both the donor and the Center on the Deed of Gift (see Definitions) and must be included in the object's Records (see Definitions).

D. Determination of Title and Copyright

No object should be accessioned until the Center has obtained satisfactory assurance that the donor or seller can transfer free, clear and unencumbered title. Information should be obtained concerning an object's history of ownership and a record of that information should be included in the appropriate Object Record. When an object is of foreign origin, special diligence should be used to ensure that it has not been illegally imported into the United States and that there are no legal, ethical or environmental considerations, which would make its accession undesirable.

In all instances, the gift or sale of an object or objects, to Center should be accompanied by either a Deed of Gift signed by the donor or seller, or a written statement from the Center sent by registered mail to the donor or seller that describes the object(s) being given or sold and which also makes clear that title and all rights in the object(s), including reproduction rights if available, are being transferred to the Center. All such documentation should be included in the appropriate Object Record.

E. Appraisals

To avoid potential legal and ethical conflicts, LVAC personnel, including any member of the Advisory Committee, in accordance with the American Association of Museums' Code of Ethics, shall not provide appraisals of the monetary value of any objects. LVAC personnel may suggest the names (offered without endorsement) of two or more outside appraisers deemed competent to make the appraisal or assist donors in securing such market appraisals in cases where the Center may benefit from such assistance. The donor at the donor's expense will in all instances obtain formal appraisals. When a previously appraised object is acquired by the Center, it should be accompanied by a copy of its appraisal(s) to be included in the appropriate Object Record. LVAC personnel shall not give tax advice.

F. Accessioning Procedures

In general, accessions must comply with such procedures as shall be developed by the LVAC Collections Management Committee and acceptable to the LVAC Advisory Committee.

A potential acquisition must be delivered to the LVAC. Upon arrival, the LVAC Registrar shall make an entry in the Temporary Receipt Ledger assigning a number indicating the object is a proposed gift, bequest, purchase, or other transaction. The Director or Curator(s) shall present the proposed acquisition to the Accessions Committee by E-Mail or at the next scheduled meeting. The recommendation of a simple majority of members is required for approval. If an acquisition is presented for the restricted use of the LVAC, the accession requires the additional approval of the Advisory Committee. Decisions about acquisitions must be made in a timely manner and all phases of the review and accessioning process shall be documented in writing and

kept in the appropriate Object Record. Objects unsolicited by Center personnel and not accepted into the LVAC collection shall be returned to the donor or dealer in a timely manner at the donor or dealer's expense. In the case of a gift refusal, the Curator(s) may suggest other institutions that might be interested in the object(s).

Following acceptance, a donor will be asked to sign a Deed of Gift in duplicate. A countersigned copy of this document shall be returned to the donor for his/her records. The actual date of acquisition is considered to be the day the Deed of Gift is issued by the LVAC Registrar. The Director, on behalf of the Center, will officially acknowledge gifts.

The initial fraction of all partial gifts and all promised gifts shall be subject to the accession procedures outlined herein. Additional fractions or complete title passing to the Center shall be noted in the minutes of the Advisory Committee. All acquisitions shall be entered in the Accessions Ledger and shall be given an identifying Accession Number (see Definitions). Accession Numbers will be assigned chronologically according to the date of acquisition and the object's ability to be displayed alone.

The Credit Line (see Definitions) for an object shall be assigned according to the method of acquisition. Each acquisition shall receive a condition examination (see Definitions), a standard exhibition and identification label and shall be photographed as scheduling permits.

G. Documentation/Records

Object Records shall be established for each acquisition. They will include all basic documents relevant to the accession including, but not limited to: all original correspondence and memoranda, invoices, transfer of rights documents, deeds of gift, IRS forms, shipping and institutional receipts, accession worksheets, condition reports, label copy, photographic material, bibliographic information, research, and other documents vital to an object's history.

LVAC curators and registrar shall catalogue (see Definitions) accessions by investigating provenance, attribution, dates, references, and conservation and exhibition histories. Any new information about the object, together with its source, shall be forwarded to the LVAC Registrar for inclusion in the appropriate Object Record.

H. Acceptance of Gifts to be Sold by the Center

Occasionally, a donor may offer property of value to the Center with the provision that it be sold by the Center and that any proceeds may be used for Center purposes. Such gifts may be accepted, subject to the advance consent, by the recommendation of a simple majority, of the LVAC Advisory Committee. In this instance, an object shall not be accessioned by the Center but shall be held until the object may be sold in a manner considered to be in the best interests of the Center. It remains equally important in the case of such gifts that the Center obtain satisfactory assurance of the donor's title and that transfer of title be in writing on a Deed of Gift signed by the donor. In the case of a gift accepted for sale or exchange, the donor's name shall be attached to the newly acquired

object. When such an object (see Definitions) is being offered, the Director must have a right of first refusal to accept the object for acquisition. In all such instances, transactions should be consistent with the applicable provisions of the Internal Revenue Service Code.

I. Special Considerations and Safeguards

End of Year Gifts

LVAC personnel may not backdate receipts or deeds of gifts so that a donor can appear to have given an object in a certain calendar year. To qualify for accessioning within a given year, all potential gifts must either be on the Center's premises prior to December 31 of that year, or the Center must have taken possession by virtue of a third party.

Objects Found in the Collection

An occasion may arise in which the Center's title to an object should be established, (e.g., an object has been in the Center's care for years without sufficient evidence of it being given or formally accessioned). Under these circumstances, the LVAC curators will develop documentation showing that it has cared for and displayed or publicized the object. Supporting documents might include inventory records, exhibition checklists, newsletters, or other publications and correspondence with scholars. The Center should and must be willing, however, to consider any and all claims of prior ownership. The Center will consider relinquishing its claim if an outside party presents a persuasive case. Disposals of such property, however, must conform to undocumented property legislation for the Commonwealth of Massachusetts.

Property Owned by Center Personnel

The LVAC Registrar must be notified of all, and document objects personally owned by LVAC personnel kept on the premises that in any way might be mistaken for objects in the LVAC collection. These objects shall not be insured by the Center. The Registrar shall issue a pass for the removal of such objects from the LVAC premises.

V. NON-ACCESSIONED OBJECTS

Certain objects may be acquired by the Center for gallery/exhibition accessories, educational use, or office furnishings. These objects shall not be accessioned. When these objects are no longer required for Center purposes, the Director, using reasonable discretion, may sell them, give them to another non-profit organization, or destroy them. Any proceeds from the sale of these objects may be used for Center purposes. If such an object is being offered for sale, the LVAC Director and Curator(s) must have a right of first refusal to accept the object for acquisition.

VI. DEACCESSIONING OF COLLECTION OBJECTS

In formulating a deaccessioning policy the MIT List Visual Arts Center is fully aware that deaccessioning a work of art from MIT's Permanent Collection requires exceptional care and thorough consideration of a variety of factors.

Purpose of Deaccessioning:

Deaccessioning is part of the continuing formation and care of the Institute's collections. It is intended to refine and improve quality and appropriateness of the collections. The same standards applied to the List Visual Arts Center's accessions policy - not standards of fashion and taste - will be applied to deaccessioning.

Deaccessioning will not serve to provide general operating funds for the List Visual Arts Center. Proceeds from deaccessioning will be used as purchase funds for works of art.

A. Criteria Governing Deaccessions

The work is clearly outside the collecting scope of the MIT List Visual Arts Center, either at present or in the foreseeable future. At MIT, with its policy of siting the Permanent Collection publicly, any artwork that cannot be safely sited nor adequately maintained in a public, non-museum environment would generally fall outside the Institute's collecting scope

The work is of inferior quality, either intrinsically or relatively, in comparison with objects of the same type in the collection.

The work is a duplicate or is very similar to other works already in the collections, or it does not possess sufficient educational value for comparative purposes.

MIT's possession of the item is not legitimate; that is; the work may have been stolen or illegally exported or imported in violation of applicable state, federal, and foreign laws. (Note: Such cases will be reviewed on an individual basis by the LVAC Registrar, Director and Curator(s), in concert with the Advisory Committee and legal counsel to determine the proper disposition of the object.)

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.

The physical condition of the object is so poor that restoration costs will exceed its value, or that restoration will render the object essentially false. In exceptional cases, an object damaged beyond reasonable repair that is not of use for study or teaching purposes may be destroyed.

Maintenance and storage requirements for the object are beyond the List Visual Arts Center's reasonable capacities or are greater than the object's importance to the Permanent Collection.

The possibility exists for it to be traded for another (and usually similar) object that would be of greater benefit to and more consistent with the LVAC collection.

It is a forgery (see Definitions). Forgeries do not include school pieces, copies, imitations, and similar works made without deceitful intent and sold in good faith by a reputable dealer.

It is an object the Center has reasonable grounds for the belief that it was intentionally misrepresented by the seller, for the purpose of higher financial gain.

Objects that are lost, stolen, or destroyed shall not be deaccessioned. Their Object Records shall be maintained with appropriate notation as to the disposition of the object.

B. Who Can Authorize Deaccessions

Should one or more of the preceding conditions be deemed satisfactorily met regarding a permanent collection object by the Director, s/he, in consultation with the Curator(s), has full authority to recommend deaccession to the Accessions Committee. A two-thirds recommendation of the Committee is required for approval of all deaccessions. (See also *F. Deaccessioning Procedures* below).

C. Obligation to a Donor

Whenever possible, any replacement object shall be accessioned in the name of the donor of the deaccessioned object who provided the means for its purchase. In all such instances, the donor, if living, shall be notified for his/her agreement. When a deaccession occurs within two years after the date of gift, the LVAC Registrar will issue an IRS Form 8282 Donee Information Return to be filed with the Internal Revenue Service, and a copy will be sent to the donor.

In the case of a work of art given by a living artist, special consideration will be given to an exchange with the artist, or to returning the object to the artist.

D. Evaluation of Title

No object may be deaccessioned until it has been established that the Center has clear title to it and has complete authority to transfer such title to others. Special care should be taken to make certain that it is not held by the Center on loan from some other institution or person.

E. Disposition of Deaccessioned Objects

The following may be taken into account in selecting a method of deaccessioning or disposal of works of art:

Exchange or Sale

Preferred methods of disposal are sale through publicly advertised auction, sale to or exchange with another public institution, or sale through a reputable, established dealer. Only in rare instances, and if necessary in order to obtain an adequate price, should such a sale be made through a private dealer. In such instances it should, with the recommendation by a two-thirds majority recommendation of the Accessions Committee, be made on consignment for sale pursuant to a pre-negotiated commission. The Accessions Committee shall also determine, by a two-thirds majority recommendation, whether or not the Center's name will be associated with the sale of a deaccessioned object. Sale through a dealer must be preceded by public announcement. Every effort

will be taken to identify and evaluate the various advantages and yields afforded by each means of disposal.

In the case of a work of art by a living artist, special consideration will be given to an exchange with the artist, or to returning the object to the artist.

In general, the disposal of an object, whether by sale or exchange, will be conducted with a view toward maximizing the advantage and yield to the LVAC and to MIT's Permanent Collection, without compromising the highest standards of professional ethics, the Institute's standing in the academic community, or its responsibilities to the donor and the artist.

Gift

Under exceptional circumstances in which it is in the best interests of the Center, a deaccessioned object may be disposed of by gift to a museum or similar non-profit institution, but only on the recommendation of the Accessions Committee by two-thirds of the membership.

Valueless Objects

Objects that become worthless because of deterioration or damage beyond repair may be destroyed only as a last resort with the advance consent of the Director, Curator(s) and the recommendation of the Accessions Committee by a two-thirds majority, and after every reasonable effort has been made to notify the artist and the donor of the work.

F. Deaccessioning Procedures

In general, deaccessions must comply with such procedures as shall be developed by the Collections Management Committee, and approved by the LVAC Advisory Committee by a two-thirds majority recommendation.

Upon review of all object records pertaining to an object, the Director or Curator(s) shall prepare a written recommendation for its deaccession articulating the reasons for removing the object and a specific method of disposal.

After consultation with and receiving a favorable recommendation from the Accessions Committee, the LVAC Director or Curator(s) shall undertake the following: (1) obtain a written estimate of the object's value from a qualified source who shall also provide the basis upon which the value was determined; (2) obtain written third-party expert opinion(s) regarding the quality of the object and its suitability to the LVAC collection. If the deaccession involves a number of related objects, they may be valued as a group.

Upon receipt of all applicable estimates and/or opinions, the Director shall present the proposed deaccession to the LVAC Accessions Committee at the next scheduled meeting. A two-thirds majority recommendation of the LVAC committee is required to approve a deaccession from the LVAC collection. If a deaccession is an object previously designated for the restricted use of the LVAC, the deaccession also requires the initial approval of the Advisory Committee by the recommendation of a two-thirds majority.

Decisions about deaccessions must be made in a timely manner. All phases of the review and deaccessioning process shall be documented in writing and kept in its appropriate Object Record. If a convincing case cannot be made for deaccessioning, the object shall remain in the LVAC collection.

All deaccessions shall be marked in the Accessions Ledger and corresponding Object Records. Prior to its disposal, a deaccession shall receive a final condition examination and shall be photographed if no prior photographic record exists. The Director or Curator(s) shall report on the date of sale, exchange, transfer, or destruction of a deaccessioned object to the Accessions Committee at the next scheduled meeting, and if applicable, to the Advisory Committee.

No action pertaining to deaccessioning and disposal should be undertaken which would impair the integrity and good standing of the LVAC within its community at large and within the profession.

G. Documentation/Records

All existing Object Records for a deaccession shall be consolidated into a Deaccession Record. This record will include all basic documents relevant to the deaccession including, but not limited to, all original correspondence and memoranda, the recommendation for deaccession, deaccession worksheets, donor responses, shipping and institutional receipts, condition reports, photographic material, notices of exchange or payment, and other documents vital to an object's disposal. All Deaccession Records maintained by the Registrar shall remain available to scholars and to the general public for research purposes only.

Proceeds derived from the sale of deaccessioned objects shall be identified in the LVAC's financial reports.

H. Use of Proceeds from Deaccessions

Proceeds from the sale (principal and interest) of a deaccessioned object shall be used solely for the acquisition of another object, or objects, for the LVAC collection and will in no event be used to defray operating expenses. All such proceeds, minus all costs of the transaction, shall be held in a restricted acquisition fund account until they can be so used.

Whenever possible, any replacement object shall be accessioned in the name of the donor, if any, of the deaccessioned object who provided the means for its purchase. In all such instances, the donor, if living, shall be notified for his/her agreement.

When a deaccession occurs within two years after the date of gift the LVAC Registrar will issue an IRS Form 8282, Donee Information Return to be filed with the Internal Revenue Service, and a copy will be sent to the donor.

I. Special Considerations and Safeguards

Forgeries

In the case of a forged or misrepresented object purchased by the Center, the Director, Curator(s), and the Advisory Committee will make every effort to seek a refund, credit, and/or exchange from the dealer.

Acquisition of Deaccessioned Objects by LVAC Personnel

A deaccessioned object may not be acquired by Center personnel including its trustees or by any member of their immediate families unless the object is sold at public auction with no prohibition against anyone bidding for it.

VII. PUBLIC DISCLOSURES

All sections of this policy adopted and followed by the Center concerning the accession and deaccession of objects shall be offered to donors or other responsible persons on request. In reply to responsible inquiry, LVAC personnel shall also make available the identity and description of collection objects acquired or disposed of.

VIII. ART ON CAMPUS

The Art on Campus policy that was adopted separately by the Creative Arts Council on October 1999, is an important component of the Collections Management Policy of the List Visual Arts Center, and is included in this document as Addendum no. 2. The policy deals with works of art commissioned under the MIT Percent-for-Art program.

IX. LOANS

The Center considers it a responsibility to participate in a variety of worthwhile exhibitions and will lend objects from the LVAC collection to institutions that share similar professional goals and responsibilities. The Center may also request loans from other institutions, private collections, and commercial galleries to enhance the Center's programming.

A. Outgoing Loans from the Collection to Other Institutions

Loans from the LVAC collection may be made to other institutions for public display and for special exhibitions (see Definitions). In general, the Center shall not lend to commercial galleries to avoid conflicts of interests. An exception to this policy may be a scholarly exhibition in which the Center's object(s) figure prominently. Loans of objects acquired specifically for the Student Loan Program shall be made to students and loans of other permanent collection objects may be made to MIT faculty and staff.

Criteria Governing Loans

The advisability of a loan from the LVAC collection will be judged primarily by the Curator(s) using the following criteria:

The importance and quality of the object(s) being requested;

The scholarly or educational nature of the proposed exhibition;

Whether the appearance of the loan in an exhibition catalogue would enhance the reputation of the object and of the Center.

When deemed necessary, the favorable recommendation of a fine arts conservator after a thorough examination of the suitability of the object's condition, in consultation with the LVAC Registrar. (Note: Certain object classes that are noted for their inherent instability shall be lent only under extraordinary circumstances, [e.g., an artist's monographic exhibition] on a case-by-case basis.)

Period of the loan, including both the time of year and the length of time it will be unavailable to the Center.

Assurance of proper handling, insurance, security, and environmental controls during shipment and while on exhibition based upon the Facility Report(s) (see Definitions) provided.

Additionally, the facilitation of previous loans by the same institution(s) shall also be considered.

Who Can Authorize Loans

All loans from the LVAC collection, including objects designated for the restricted use of the LVAC, require the recommendations of the LVAC Registrar and the approval of the Director and Curator(s).

Loan Expenses

The borrowing institution(s) must bear all expenses associated with providing the loan. These may include, but are not limited to, the following related costs: administrative, preparation, conservation treatment, packing, crating, shipping, insurance, customs, and courier (see Definitions). A loan fee may also be assessed to some requests, (e.g., those made by a commercial gallery or on short notice).

Documentation/Records

Loan/Out Records shall be established for each loan and will include all basic documents relevant to the loan including, but not limited to, all original correspondence and memoranda, Loan Agreement(s), conservation or condition reports, reproduction contracts, packing or crating orders, insurance certificates, invoices, shipping and institutional receipts, publicity materials, bibliographic information, and other documents vital to an object's loan history. The Loan/Out Record shall be transferred into the appropriate file upon the termination of the loan(s).

B. Outgoing Loans

Loan Procedures

All loan requests must be in writing from the borrower(s) to the LVAC Director, Curator(s) or Registrar. It is advisable that loan requests be considered with a minimum

of six months' notice to allow for proper facilitation. However, requests made on short notice may be considered and approved by telephone.

If the Center has not previously lent to the borrower(s), the borrower(s) will be asked to send or complete a standardized Facility Report. An inspection of the installation site(s) by Center personnel may also be required. If the loan is being requested for a touring exhibition, Facility Reports will be collected from each of the proposed venues. The Center must have the complete itinerary for a touring exhibition before it shall consider approving a loan for the entire tour. The LVAC Registrar in concert with the Curator(s) will make recommendations on the advisability of a loan based upon these reports and will note any special conditions or restrictions that should be placed on it. LVAC reserves the right to approve the loan of an object for only a portion of an exhibition tour. If a loan request is presented for an object designated for the restricted use of the LVAC, the loan request requires the initial approval of the Advisory Committee or the Accessions Committee, whichever is applicable. (cf. section IV.C.)

Decisions about loan requests must be made in a timely manner and all phases of the review and loan process shall be documented in writing and kept in the appropriate Object Record. In the case of an initial loan refusal, the Director or Curators may suggest an alternate object that the requesting institution might be interested in. The Director, in consultation with the Curator(s), is authorized to approve loans. The Director or Curator(s), on behalf of the Center, shall officially notify the requesting institution as to the disapproval or approval of the loan(s) requested and shall sign Loan Agreements (see Definitions). The LVAC Registrar will facilitate approved loans.

All loans from the Center shall be for a specified time in duration. The Center may not make indefinite loans or "permanent" loans. At the end of the loan period, the loan may be reviewed and may then be renewed for another period not to exceed two years in total. Before this is approved, however, the condition of the object must be re-examined. The Center reserves the right to recall loaned objects for any reason, given reasonable notice.

Following approval and depending on the results of its previous condition examination by a fine arts conservator, the object may be sent out for treatment. Regardless of any treatment and before the loan period, the LVAC Registrar shall complete a condition report on the object, and a copy will be sent to the borrowing institution(s).

The LVAC Registrar, in facilitating a loan, shall: review and complete the Loan Agreement indicating any special conditions or restrictions; check for existing materials or schedule photography based upon the reproduction requests of the borrowing institution(s); issue a packing or crating order to the LVAC preparation staff indicating any specific instructions; coordinate the means of transportation and shipment date with the borrowing institution(s) including the stipulation of a courier; check the identification label on the reverse of the object; alert appropriate LVAC staff members of the collection date and issue an Outgoing Receipt, invoice the borrowing institution(s) for relevant expenses; and amend all appropriate Object Records.

The Curator(s) will stipulate the Insurance Value (see Definitions) to be indicated on the Loan Agreement. The Center shall, however, reserve the right to increase this figure during the loan period if an object's value significantly rises. In general, wall-to-wall "all risk" fine arts insurance must be carried by the borrowing institution(s) for the duration of the loan, unless specially waived at the Center's option. Documentary evidence of the borrower's insurance (e.g., a copy of the policy or certificate of insurance) should be provided to the Center before the loan's outgoing shipment. In certain cases, the Center may insure objects under its own comprehensive, "all risk" policy, billing premiums to the borrower(s).

Borrowing institutions must agree to credit loans in exhibition labels, publicity, and accompanying publications in the manner stipulated by the LVAC Registrar. Requests for photographic materials to be used in publications must be forwarded to the LVAC Registrar and appropriate reproduction fees and contracts shall be assigned.

The LVAC Registrar shall be responsible for maintaining contact with the borrower(s) while the loan is in effect to ensure that all agreements will be adhered to. Upon the return of an object and once the LVAC Registrar has completed an incoming condition examination and determined that the object's physical condition has not changed, the borrowing institution(s) will be released from its/their loan responsibilities.

B. Incoming Loans

Incoming loans are objects requested by or offered to the Center from other museums, private individuals, commercial galleries, and other public and private institutions. The Center shall not accept loans for storage purposes only. All loans to the Center are subject to the provisions of the "Conditions Governing Loans" as stated on the applicable Loan Agreement.

Temporary and Extended Loans

All such objects, as property of others, must be recorded as either temporary loans (less than six months) or extended loans (more than six months but generally not to exceed two years).

Loan Procedures

In general, the LVAC Curator(s) initiates incoming loans. Occasionally, an outside party will solicit a loan to the Center. In either case, the Curator(s) will report all loans to the Accessions Committee.

All particulars of the loan including: the lender of the object, if different from the owner; the loan period; the object's catalogue information; the desired credit line; its value and insurer; photographic rights; method of shipment; and responsibility for expenses, must be agreed upon before the LVAC Registrar may enter into a Loan Agreement.

Except for those instances when a lender delivers an object to the Center, the LVAC Registrar should make all arrangements to bring the object to the Center, and, in most cases, the Center shall assume the cost of necessary packing/crating and shipping and

insurance. Loans will be returned at the request of either the lender or the LVAC Curator(s).

Upon arrival, the LVAC Registrar shall: make an entry in the Temporary Receipt Ledger assigning an identifying Temporary Receipt (TR) Number; issue an Incoming Receipt indicating the object is a loan; issue a certificate of insurance, if applicable, and if not previously sent; initiate a condition examination and report; arrange for an exhibition label and photography, if permitted; and establish an Active Lender File.

The LVAC registrar shall monitor loans on a regular basis to ensure there has been no change in the object's condition. All loans shall receive a final condition examination before return. Upon the termination of a loan, the Active Lender File shall become an Inactive Lender File.

If a loan is renewed, the lender will have the option to amend the object(s)'s Insurance Value(s). It will then be the responsibility of the LVAC Registrar to re-issue a certificate of insurance for the object(s), verify its/their location(s) and re-examine its/their condition(s).

If the Center, after making all reasonable efforts, and through no fault of its own, is unable to return the object(s) following the termination of a loan, then the Center shall have the absolute right to: place the object(s) in storage; to charge the lender for regular storage fees and the cost of insurance; and to have and enforce a lien for such fees and cost for a maximum of two years. If, after two years, the object(s) have not been reclaimed, then, and in consideration for its maintenance and safeguarding during such period, the object(s) shall be deemed an unrestricted gift to the Center to be treated as a Non-Accessioned Object (Section V).

Documents/Records

An Active Lender File shall be established for each lender and will include all basic documents relevant to the loan(s) made by that lender including, but not limited to: all original correspondence and memoranda, Loan Agreement(s), appraisals, conservation or condition reports, photographic materials, packing or crating orders, insurance certificates, invoices, shipping and institutional receipts, publicity materials, bibliographic information, original hardware (temporarily removed), and other documents vital to an object's loan history. This File, or portions thereof, shall become an Inactive Lender File upon the termination of the loan(s).

C. Touring Exhibitions on Loan to the Center

In general, reviewing prospectuses of touring exhibitions organized by others to fill the LVAC exhibition schedule shall be negotiated by the Executive Director or Curator(s). The Director shall sign exhibition contracts for the LVAC. Following approval, the LVAC Registrar should obtain a signed copy of the exhibition contract, object checklists, crate lists, label copy, installation requirements, press packages, special conditions or restrictions, and other related materials, and establish Exhibition/Loan Files.

The LVAC Director, Curator(s) and Gallery Manager shall coordinate the exhibition design and installation in concert with appropriate LVAC staff, while the Registrar shall coordinate the shipment and handling of the Exhibition Loan objects and disseminate information to the other LVAC staff members. It shall also be the responsibility of the Registrar to maintain the LVAC installation and exhibition histories.

D. Loan of LVAC Exhibitions

From time to time, the Center may elect to travel in-house exhibitions consisting of objects in the LVAC collection as well as loans from others. In general, the LVAC Director or Curator(s) initiates these Loan Exhibitions.

Loans from others for these exhibitions are treated in the same manner as Incoming Loans with the exception that the Loan Exhibition Lender File, a sub component of the Loan Exhibition Files established and maintained by the LVAC Registrar, replaces the Active Lender File.

If the Center approves a traveling Loan Exhibition, the Curator(s) with the consent of the Director shall make the final decision as to which institutions the exhibition will be offered. On agreement with colleagues in those institutions, exhibition contracts shall be executed between the applicable institution directors or their authorized officers.

The LVAC curators in concert with the LVAC Registrar shall coordinate loan requests, consolidated crating and shipping, installation design and requirements, catalogue production and other publications, condition examinations, customs supervision, if needed, insurance coverage, checklists and related materials; publicity, venue contracts, and invoicing.

In all instances, a Loan/Exhibition must travel accompanied by a condition notebook. It may also be specified that a LVAC registrar or curator accompany an exhibition to oversee its unpacking and installation or dismantling and packing at each venue on the tour.

E. Objects Placed in the Custody of the Center

The Center considers any object placed in its custody for other than loan purposes, (e.g., for study, attribution, examination, photography, or for purposes of shipment transfer) to be a Temporary Deposit. Upon arrival, the LVAC Registrar shall make an entry in the Temporary Receipt Ledger assigning an identifying (TR) Number and issue an Incoming Receipt indicating the object is a Temporary Deposit. The Registrar shall conduct periodic reviews of such deposits to ensure expeditious handling.

If an object is received at, or unexpectedly left on, the Center's premises, an attempt shall be made to contact the owner to determine the object's status. After discussion with the owner, and if the Center does not want the object, it shall be returned to the owner. If the owner cannot be contacted or is unknown, the Center may after consultation with legal counsel, dispose of the object as it considers appropriate and in compliance with abandoned property legislation for the Commonwealth of Massachusetts.

X. CARE OF THE COLLECTIONS

The Center considers the care of the LVAC collection to include the protection and preservation of its objects as well as that of its Object Records. Procedures to provide care of the collections according to this policy are developed by the Collections Management Committee. The daily management of these responsibilities shall be centralized in the LVAC registration office; however, other LVAC personnel will also share them when directly applicable. The MIT Physical Plant staff shall also share responsibility for maintenance and care of certain publicly sited works, particularly those commissioned under the Percent for Art Program.

A. Mechanical/Environmental

As much as is reasonably possible, given that much of the LVAC collection is dispersed throughout the MIT campus, the Center shall take actions to ensure the collection: will have adequate fire detection and suppression, and protection from other natural disasters; will have adequate security to protect against intrusion, theft, or vandalism; and will have adequate environmental conditions to maximize object preservation, whether the objects are on display or are being stored. The LVAC Registrar shall be responsible for establishing more restrictive security or environmental requirements for Center objects pursuant to standard professional practices and for ensuring that all appropriate personnel are notified accordingly. It shall also be the responsibility of the LVAC Registrar to regularly monitor environmental conditions (temperature and relative humidity, light, pests/vermin, and air pollutants) pursuant to standard professional practices with the cooperation of the LVAC Gallery Manager.

Storage and display furnishings must be of such quality as to provide adequate object protection, preservation, and retrieval needs. The Director, Curator(s), and Gallery Manager shall be responsible for the purchase or construction of these furnishings to ensure that they meet the needs of the objects.

B. Inspection/Conservation

Center security personnel shall make daily inspections of objects on exhibition in the galleries, including those in the LVAC collection and those on loan from others. Works in the LVAC collection that are dispersed on loan throughout the MIT campus will receive regular inspections, and will receive a complete condition report every two years. The LVAC Registrar must be notified immediately of any situation that has, may, or is directly affecting an object, including a slightly altered appearance, loose hardware, presence of pests or food substances, extremes in temperature or relative humidity, visitor contact, vandalism, unauthorized photography, or theft. If damage occurs, the LVAC Registrar shall complete a Damage/Loss Report. If the situation occurs or is discovered during non-business hours, the Registrar shall, as necessary, go to the site to determine what remedial steps are to be taken.

It shall be the responsibility of the Curator(s), in consultation with the appropriate fine arts conservator, to ensure that LVAC collection objects receive proper and timely

restoration. Priority must be given always to maintaining the integrity of the original object

C. Handling/Movement

One of the primary functions of the LVAC Registrar shall be to maintain accurate, clear, and archival records (manual and/or automated) on all objects in the care of the Center. Therefore, movement of all objects shall be under the supervision of the LVAC Registrar. Objects shall be moved by qualified personnel designated by and with the advance consent of the LVAC Registrar. All LVAC personnel who handle objects shall be made aware of their responsibilities to protect and preserve them, and professional art handling methods will be practiced at all times. When a move has been completed, the object(s)' change of location shall be noted in the registration records. To avoid unnecessary risk or damage to objects in the care of the Center, movement of any nature will be kept at a minimum. Special attention will be given to the packing and shipping of LVAC collection objects entering or leaving the Center's premises, and the LVAC Registrar must record all such moves.

If there is building renovation/remodeling of areas containing LVAC collection objects, the LVAC Registrar in concert with the Curator(s) shall develop a well-defined plan for the protection of the objects during the course of such work. The form and content of the plan shall be devised in close consultation with the applicable facilities and security staff. No food or drink shall be allowed anywhere within the Center's galleries or in areas where art is stored or prepared without the express permission of the Director, Curator(s) or Registrar.

D. Off-site Records

The LVAC Registrar shall make sure LVAC collection records are properly safeguarded. Computerized records will be backed-up no less than every three months, and these records shall be stored off site.

XI. INVENTORIES

The Center considers an inventory, either in whole or in part of all objects in its care to be an inherent responsibility. The LVAC Registrar shall be responsible for conducting inventories and for keeping current and accurate information on the location of all objects whether on exhibition, in storage, on loan, at conservation, or elsewhere. A complete inventory of the LVAC collection should occur at regular intervals, but no less than every four years. Whenever any object is found to be missing, the LVAC Registrar must notify the Director, the Curator(s), and the Campus Chief of Security, the owner, if not the Center, the fine arts insurance provider, and any applicable state or federal authorities. Due action must be taken.

XII. FINE ARTS INSURANCE

The LVAC Registrar, with the cooperation of the Director and Risk Management Senior Counsel shall determine an effective and cost-efficient method of insuring the LVAC

collection. The proper MIT personnel and the Director and Registrar shall review the fine arts insurance policy on an annual basis, or as needed. The annual fine arts insurance premium shall be the responsibility of the Center. The Center may buy additional coverage for values over the limit of liability through endorsements, as programming warrants.

The total value of the LVAC collection and the total value of all loans shall be calculated annually by the Registrar, with the assistance of the LVAC Director and Curator(s) to ensure that the current limits of liability under the prevailing fine arts insurance policy are at desirable levels. When an object has no recorded value, the Curator(s) may set an estimated value for purposes of insurance coverage. Said value is not to be considered an appraisal.

The Center shall insure objects on loan to the Center or placed in its custody on a case-by-case basis. Objects left on Center premises but not at the Center's request shall not be insured. In general, objects from the LVAC collection borrowed by others shall be insured by the borrower unless specifically waived at the Center's option. A premium may be billed to a borrowing institution if the Center decides to insure the object(s) under its own fine arts insurance policy. The Center may prefer to maintain its own insurance on exhibitions it organizes which are sent to other domestic and foreign institutions.

All damage or losses must be reported promptly by the Registrar to the fine arts insurance carrier, and claims shall be settled through that provider according to the terms of the policy. If a loan is damaged, its owner shall be contacted for appropriate authorization before any restoration is initiated.

XIII. ACCESS TO COLLECTION OBJECTS AND RECORDS

Direct physical access to the LVAC collection is limited to LVAC registration and curatorial personnel and their designees. However, the Center shall make LVAC collection objects and their records accessible for viewing and study during a regular schedule of hours in which their galleries and/or offices shall be open to the public.

A. Visual/Physical

Requests for limited access to LVAC collection objects shall be evaluated on a case-by-case basis by the Registrar or the LVAC Curator(s) who will also decide the level of access (visual and/or physical) to be granted, including the level of supervision. Every effort will be made to provide the greatest access possible, but the physical integrity and safety of the objects shall be the primary determining factor. Unknown researchers may be asked to supply the Center with a character reference. Objects in the LVAC collection (other than those objects included in the Student Loan Program) may never be taken off campus premises for study purposes except by other institutions under the loan provisions stated above.

Advance appointments will be required, and either LVAC registration or curatorial personnel must authorize the storage visit and, in most cases, be present. Access to an

object in storage may not be available if conditions do not allow for visitors or viewing. The LVAC Registrar holds the keys to the locked storage area. During normal business hours, entrance to storage may be gained only by contacting the LVAC Registrar or other authorized personnel. (S)He shall oversee the access to this area in the absence of the LVAC Registrar but will notify the Registrar of all entries.

Each object shall be referred to by its unique identifying number that maximizes the ease with which object information and the object itself can be retrieved.

B. Photography/Reproduction

Photography or reproduction by any other means of the interior of the Center and of LVAC exhibitions is permitted only with the advance written consent of the LVAC Registrar. Permission to photograph does not include permission to reproduce. Negatives and/or prints may not be made by outside companies or photographers for commercial purposes or individual monetary gain without the Center's advance written consent.

Requests for photographic material must be received in writing. Reproduction is permitted only from materials supplied by the LVAC Registration office. Reproduction from any other source not supplied by the Center must be approved in advance. The Center in its sole discretion reserves the right to deny permission to any applicant whose product is not acceptable to the Center for any reason. It may also refuse permission for further applications from a publisher, if in its opinion, acceptable standards of reproduction, care of materials or professionalism have not been obtained. The Center shall not grant exclusive reproduction rights for any object in the LVAC collection; nor shall the Center assume any responsibility for duplication of subjects or reproductions by other applicants or persons not authorized to reproduce said object(s).

Permission to reproduce is premised and conditioned upon payment of the fees involved before publication. Failure to pay the required fees means permission has not been granted. When paid, the invoice, together with the executed reproduction contract, constitutes official permission for reproduction.

C. Copying Collection Objects

Only pencil (colored or graphite) drawing on paper/pads is permitted by those wanting to sketch in the galleries. Groups wanting to sketch must make an advance reservation with the applicable LVAC staff. The individual(s) shall register at the front desk. Guards will also check to see that the individual(s) are using only the approved materials.

D. Research Inquiries

The Object Records maintained in the LVAC Registration office are for use by LVAC personnel, scholars, and researchers. Such records include those documenting the provenance, accessioning, deaccessioning, lending, borrowing, condition and conservation, insuring, storage, and display of such objects. Although LVAC collection documentation is considered to be in the public domain, the LVAC Registrar shall be responsible for granting access to the Object Records and for responding to inquiries

made in person and by mail. Object Records may also be reviewed by appointment but must not leave the LVAC Registrar's office.

Photocopies of existing documentation may be obtained through the LVAC Registrar with a modest charge for the expenses of copying.

XIV. COMPLIANCE

The LVAC Registrar is delegated responsibility for monitoring compliance with the provisions of this Collections Management Policy.

ADDENDUM NO. 1.

MIT Policies and Procedures 14.7
Policy on Acquisition of Art and Artifacts

The art and object collections of MIT uphold standards of excellence and enduring quality for the benefit of students, faculty and staff and the larger community. To maintain these standards, the Institute applies policies and procedures for the acceptance and commissioning of tangible artistic property. It also cites additional policies specific to the List Visual Arts Center (LVAC) and the MIT Museum.

- a) The MIT Corporation is responsible for the acceptance of all gifts.
- b) However, in order to insure the quality and coherence of the permanent public collection, which is defined as art objects sited in public locations other than museum exhibit spaces, and the percent-for-art commissions incorporated into the architecture, the following procedure will be followed:
 - i) In the case of art objects designated for public siting, the LVAC Collections Committee will evaluate the object or commission and make a recommendation to the Director of the LVAC and the Associate Provost for the Arts.
 - ii) A chair or co-chair of the Collections Committee will be appointed by the Chair of the Advisory Committee in consultation with the List Center Director and the Associate Provost for the Arts. Members of the Collections Committee need not be members of the Advisory Committee. The Committee may choose to refer some Collections matters to the full Advisory Committee. In all cases, it will ultimately report its actions to the full Advisory Committee.
 - iii) Based on discussions with and the recommendation of the Collections Committee, the chair will make a recommendation to the Director of LVAC and the Associate Provost for the Arts.
 - iv) The Associate Provost for the Arts will make a recommendation to the President, who will also consult with the Institute Building Committee.

v) In the case of the percent-for-art program, consultation among the Director of the List Visual Arts Center, the architects, and the project clients will precede the procedures described in b) i-iii).

c) In all other cases, any decision to accept materials donated to the List Visual Arts Center or the MIT Museum is solely within the purview of the relevant organization as described by its published collections policies and accession procedures.

d) All of the procedures above will also apply to any long-term loans that are offered to the Institute and all art and artifacts that may be produced at the Institute, including those of artists in residence, members of the Faculty, and alumni/ae artists.

e) Although it is stated in the published collections policies of both the LVAC and the MIT Museum, it should be noted here that gifts to the permanent collection are never accepted with restrictions attached to them.

f) Those artifacts that do not fit into either the MIT Museum's or the LVAC's collections but that the Institute wishes to acquire (such things as silver for the President's House, furniture, and other decorative art pieces) or those artifacts acquired by specific departments with special interest collections should be considered the property and management responsibility of the department that acquires them. Neither the MIT Museum nor the LVAC will be responsible for maintenance, storage, conservation, insurance, or inventory control of these artifacts.

g) Works that are not appropriate to the collections of either the LVAC or the MIT Museum but that the Institute wishes to accept in order to sell later will fall under the present arrangement with the Treasurer's Office and will not at any time be considered a part of the permanent collection. Neither the LVAC nor the MIT Museum will be responsible for the maintenance, storage, insurance, or conservation of such non-accessioned gifts in kind. Insurance claims under these arrangements are processed through the Office of Insurance and Legal Affairs.

ADDENDUM NO. 2: ART ON CAMPUS POLICY

Background

In April of 1999, the Associate Provost for the Arts appointed a committee to review MIT's long standing Percent-for-Art Policy, and to recommend for the future. The Committee made a series of recommendations, central among them the initiation of a long-range Campus Art Plan to guide the planning and implementation of individual art projects in connection with ongoing campus development.

Summary of major recommendations

A. Initiate a planning process for additions to the permanent collection of works of art on campus as an aspect of campus planning:
inventory campus-wide sites and establish priorities for art;
allocate art funds on the basis of a Campus Art Plan.

B. Insure community input into art projects through a structured process:
project steering committee to include stakeholders for the project;
vehicle for dialogue with artist as project develops.

C. Initiate a communications and education effort about the works of art publicly sited on campus, existing and planned.

D. Establish a collections management policy and procedures, and funding for the care and maintenance of publicly sited works of art on the campus:
inventory and maintenance manual;
provide for ongoing preventive maintenance;
major conservation as needed;
include funding in art plan allocation.

The Campus Art Plan will establish a pool of funds allocated for art projects and a blueprint for expanding MIT's permanent collection of art works as an ongoing aspect of campus life. It is recognized that art projects may cost substantially more than the current \$250,000 per building allocation, and that additional money for projects identified in the art plan will need to be raised.

Below is outlined a process for developing the Campus Art Plan:

1. List Visual Arts Center Director sits as member of Campus Plan Steering Committee, participates in ongoing discussion of construction and renovation projects, including infrastructure and landscape improvements, being planned for campus.
2. List Director, in collaboration with the steering committee, prepares a long-term plan for additions to the permanent collection of art publicly sited on campus, including:
an inventory of existing sites on campus;
an inventory of specific opportunities for art in connection with planned new construction and renovation;
a schedule for phasing in art projects and artist selection;
a list of priorities for funding; and
a proposed campus-wide allocation for art, using the current Percent-for-Art policy as a guideline, and sub-allocations for specific art projects.
3. Building Committee reviews the proposed Campus Art Plan, and determines allocations for specific projects.
4. List Director and Planning Director review tentative schedules for artist selection and proposal development for each project and refine as necessary.

5. Following architect selection, List Director and Facilities Department Director review schedules and refine as necessary.
6. List Director establishes a steering committee for each new art project in the Art Plan. Normally a Site Committee will include project architect, client representatives including users, Facilities and Planning staff members and other members as appropriate.
7. List Director meets with Site Committee to discuss possible approaches to artwork.
8. List Director researches and prepares review of artists who:
work in a manner appropriate to the scale and spaces of the facility;
continue the tradition of innovation and distinction at MIT; and
add significantly to the quality, breadth and diversity of the MIT permanent collection.
9. List Director reviews artists with Site Committee, and identifies an artist or artists to prepare proposals for the site.
10. List Director and Site Committee review proposals and make final selection.
11. Artist is commissioned to prepare technical documents for review, and upon approval, to proceed, either to fabricate and deliver work, or to furnish design consultation services. Artist contracts are administered by List Visual Arts Center.
12. Plan is reviewed and amended annually as appropriate (Steps 1-5)

Report of the MIT Percent-for-Art Committee

A. History of the Percent-for-Art Policy at MIT

The Percent-for-Art policy at MIT, like many around the country, was modeled on federal policy adopted during the Kennedy administration. The policy calls for adding 1% of the cost of each new building for the provision of art as part of the building project. The policy was approved at MIT in 1968 by the Building Committee, with the stated purposes of accumulating a collection that documents the history of contemporary art in process and enhancing the campus environment both physically and intellectually with distinguished works of art.

Eligibility of construction projects for 1% funding was to be determined by the Building Committee. Responsibility for implementation of the Percent-for-Art program was given to the Committee on the Visual Arts (CVA), and administered by the Director of Exhibitions. A Procedural Policy was established, calling for consultation by the CVA with the client and project architect in the selection of commissioned artwork, and reserving a tenth of the art allocation to meet curatorial costs (initial documentation, registration and ongoing care), also the responsibility of the Office of Exhibitions.

Over the years, application of the Percent-for-Art policy has been modified from time to time, largely in response to economic considerations. With regard to building renovations, the policy has been applied inconsistently. In 1992, the administration instated several important modifications: a floor of \$3M was established for renovation projects to be eligible; the set-aside for curatorial and maintenance costs was dropped; and the proviso that the funds must, with rare exceptions, be spent in direct relation to the construction project was reaffirmed. Similarly, the administration of the program has evolved. With the inauguration of the List Visual Arts Center, the Percent-for-Art program became the responsibility of the List Director.

Most importantly, in 1992 a cap of \$250,000 was established on the set-aside for art for new buildings, regardless of the construction project budget. This cap was established with the proviso that it be reviewed every three years, or earlier, at the request of the President, Provost, Senior Vice President, Associate Provost for the Arts, or the Director of the List Visual Arts Center, to adjust for inflation and rising costs in art and construction. Today, these modifications remain in place.

Over the decades, the Percent-for-Art policy has resulted in a rich and varied group of works, which has significantly augmented the Institute's permanent collection in the contemporary visual arts. These range from purchases of prints, photographs and paintings for both classroom and residential facilities to such monumental works as Louise Nevelson's *Transparent Horizons* adjacent to the Landau Building, Tony Smith's *For Marjorie* at the Tang Dormitory and Jim Melchert's monumental tile mural for the Biology Building. The groundbreaking collaboration of artists Kenneth Noland, Scott Burton and Richard Fleischner in the Wiesner Building established a nationally recognized precedent and is now a widely-followed model for public art.

B. Percent-for-Art in the Nineties

Currently, MIT is embarking upon a major new building program projected over the next decade, which will radically change the campus. The new Albany Street Parking Garage and new Central Athletic Facility are now well into design. A new Media Lab facility is in the planning. Along Vassar Street, the expansion of the chiller plant and other support facilities, the new The Stata Complex and eventually four new undergraduate dorms will be constructed. New landscape and streetscape designs will further transform the Vassar Street corridor.

This building program will bring to MIT the work of a number of internationally-known architectural innovators, among them Frank Gehry, Stephen Holl, and Fumihiko Maki. All of the new building projects are eligible for the Percent-for-Art set-aside. Additionally, a new campus-wide landscape plan is being undertaken by landscape architect Laurie Olin. A design charrette involving the designers currently at work on campus projects has been held to generate a new vision and planning framework for campus development, especially on Vassar Street. These conditions make it extremely timely to step back and assess MIT's Percent-for-Art program, and the way in which it is

implemented, with an eye towards maximizing its potential in the context of new campus development over the next decade.

Since the 1960's, when Percent-for-Art programs began to be adopted in this country, increasingly sophisticated approaches have evolved around the country for accomplishing similar goals. In some cases, these have been in response to unintended results of the Percent-for-Art mechanism. Other changes have resulted from an increasingly sophisticated view of the role of art in the public realm, the evolving nature of visual arts practice and artists, broadening thinking about public sites.

C. Issues

1. Inflation and rising costs of art and construction in recent years have not been reflected in the current art allocations, all of which are capped at \$250,000 per the 1992 directive. If the full one percent were taken, allocations would be on a par with the scope of the improvements contemplated. As it stands, the cap means that the art allocation no longer is commensurate with the scale of the project.

Further, the cap not only limits the scale of an artwork project, but restricts the pool of artists which MIT can consider. Fees to artists have been well below the norm. As a result, with this limit in place many contemporary artists are well beyond our reach at any scale.

2. Linking the expenditure of the art allocation to the specific project which generates it has had unintended consequences. On the one hand, coupled with the cap, it means that the art budgets for widely disparate projects are identical: the Albany Street Garage and the new Stata complex will each receive \$250,000. On the other, there is no flexibility to address campus-wide priorities for public spaces in siting artwork.

While linking art to specific buildings makes sense for a national program, where each building is geographically isolated, it sets up a rigid framework that is unnecessarily restrictive for a geographically unified purview such as a city or a campus. The siting of artwork on the MIT campus is thus determined by an arbitrary formula, rather than by needs identified in the context of campus-wide urban design and landscape planning, as well as social goals. The result is a piecemeal approach, which is not aimed at seizing the best opportunities for art on campus. Since the sixties, public art programs around the country, originally modeled on the same Federal policy, have evolved new approaches.

Seattle, Washington led the way in 1975, revising its Percent-for-Art ordinance to allow for pooling of the individual art allocations, and directing the Arts Commission to determine where best to spend the art funds in the context of the city as an evolving whole. Art funds thus may be applied at existing sites, as well as transferred among new construction projects. The further benefit of this is a more thoughtful distribution of artworks about the city, informed by artistic goals as well as public priorities identified via the city's ongoing comprehensive planning process.

Similarly, Dade County, Florida, among other Percent-for-Art programs around the country, has followed suit. Closer at hand, the City of Cambridge is currently moving towards implementing a similar approach. In Washington state, as in others, the statewide Percent-for-Art program has permitted pooling and reallocation of funds among projects within individual university campuses.

3. The initiation of an art project at MIT generally occurs following the architect selection, and notification of the List Director by the Facilities Department of the budget. Typically, it is well into the design process when the art selection process begins. This results in a lack of sufficient lead time to analyze the building program, discuss options with client and architect, and locate and involve artists before the spaces are already designed without art taken into account.

One of the most significant lessons of the public art movement has been the value of involving the artist early in the design phase of the project. In many progressive programs, artists are selected concurrent with or very shortly after architect selection in order that they will develop their ideas in concert with the building, rather than appending them after the fact. MIT pioneered this approach with the Wiesner Building, which continues to inspire similar projects across the country.

4. Artist selection has traditionally been managed by the List Visual Arts Center Director, in consultation with client and architect. There are as well heavy expectations for broad participation from the MIT community in art projects. There is confusion as to the degree to which the architect, and even the Facilities Department project manager, determines the siting and the artist's conception of the work. There are expectations for client and student representation. When focused on the selection of an artist, these expectations burden a process already hampered by a late start in the larger process and diffuse roles.

5. The Percent-for-Art portion of the collection represents a unique and highly visible aspect of MIT's permanent collection, yet it is in large part unappreciated, if not invisible. While the excellent publication on MIT's collection includes these works, it does not locate them in the context of public art or of MIT's larger collection. This publication is by now considerably out of date. While it is a valuable reference, its accessibility as a user's manual is limited. Not surprisingly, attempts by artists to involve students and the MIT community have generally failed to attract interest, with the exception of the generally predictable (but specifically unpredictable) vociferous protests. It was agreed by the committee that the List does not currently have the resources to undertake these badly needed activities.

6. Initially, up to 10% of the art allocation was to be set aside for curatorial and upkeep expenses. While this does not appear to have ever been done, the practice is now superseded by the 1992 directive. And, while curatorial and conservation responsibilities have been assigned to the List Visual Arts Center, adequate funds have not been set aside to service the growing number of major works which have entered the permanent collection through the Percent-for-Art program. Condition surveys and preventive maintenance are thus necessarily quixotic, and beyond the capacity of the List staff or the

expertise of Facilities staff. Emergency repairs are effected in response to vandalism, but little more is able to be done to prevent the inevitable deterioration of works due to the normal wear and tear of public sites. Also, works have from time to time been damaged when moved or impacted by temporary uses without prior consultation with the List.

Similarly, while the Deaccessioning Policy established by the List Visual Arts Center holds for the publicly-sited collection as well, there is no procedure in place for negotiating the relocation, removal or destruction of site-specific works. This could be appropriately considered if the site for which the work was originally commissioned undergoes significant changes which impact the work, or if the work is substantially damaged so that it causes a hazard or cannot be repaired. In recent years, many public art collections have adopted policies and procedures that cover these eventualities.

D. Recommendations

1. The committee strongly recommends removing the cap instituted in 1992, and establishing full funding for art at 1% of the total construction project cost. This will bring funding for works in public spaces on campus in line with today's costs, and make it possible to consider major works on a par with those already represented in the collection. Further, it will enable artists to conceive of and implement works on a scale appropriate to the projects being built. And it will allow MIT to compete more effectively for artists by paying artists' fees on the basis of work performed, and commensurate with professional fees for architectural and design consultants.

2. The committee feels that it is time to relax the tie between the individual building project and the expenditure of art funds, and allow for transfers among projects as well as the application of art funds to existing sites. This would be carried out within the framework of a comprehensive plan for public art on campus, in order to more effectively address campus and collection priorities. The plan should not be seen as rigid document, but as a flexible guide, which is annually reviewed and updated. It will have additional value in providing guidance to potential donors with regard to the collection's needs and priorities.

This plan would be developed in the context of the goals for the public art collection and within the framework of ongoing campus-wide master and landscape planning. It would inventory potential sites, both landscape and architectural, and identify priorities for artwork in the context of both new projects and existing spaces. Evolving campus plans for circulation routes, social and gathering spaces, nodes, support facilities and infrastructure would inform both the inventorying and the prioritization of places and projected projects.

The plan would be prepared under the direction of the List Visual Arts Center, in consultation with the Building Committee and the Planning and Facilities Departments. The List Director would then oversee the implementation of the individual art projects, in coordination with Facilities project managers.

At the current moment, the Vassar Street building program – including architecture, mechanical facilities, streetscape and infrastructure improvements - offers an excellent opportunity for a pilot program to test this approach in a concentrated area. The process outlined above would be carried out for the Vassar Street corridor, in effect establishing a zone within which a plan for art would parallel the master site and landscape plans now being developed.

3. The artist selection process should remain a curatorial responsibility, managed by the List Director, in consultation with architect and client. As part of the Institute's permanent collection, the selection of Percent-for-Art works must meet the collection's goals to document the best of contemporary art internationally, and continue the tradition of exploring and charting new directions in public art. Meeting high curatorial standards and artistic criteria requires a strong curatorial hand. And, as with architect selection, the artist selection process must be a highly informed one, insulated from extraneous pressures.

At the same time, the client and architect are important participants, and have an important stake in the success of the art project. Their role should be first to help shape thinking about the potential for art in connection with building projects and, once an artist is selected, to inform and facilitate the artist's work.

For each art project, a steering committee, including the architect and client representative, will be established as the vehicle for the involvement of the project's community-of-interest during proposal development and project implementation. Depending on the nature of each project - a dormitory, a power plant - the steering committee will bring the appropriate different interests into the process in a structured way. It is intended that these interactions will shape and refine each artist's project and its relationship to the site and the MIT community.

4. This committee strongly supports the institution of a clear and timely procedure for initiating art project planning, aimed at informed decisions at the level of the art plan and earlier entry of the artist into the project where appropriate. The List Director should be informed about the long-range plans being developed by the Institute which will guide future campus development. These planning efforts should in turn be informed about the art plan, and where appropriate reflect it. This will allow adequate lead time to analyze building programs and explore possible approaches to art, in the context of the art plan. Where it is determined that an art project will be carried out with a specific capital or renovation project, the List Director should then determine with the Planning and Facilities Departments the appropriate time for artist selection.

5. Strategies need to be actively initiated to make the public art collection more visible within the Institute, and to better inform discussion:

a. For each new project or group of projects, a communication plan should be developed, aimed at utilizing the various resources of the Institute. Possible aspects of such a plan would include coordination with ongoing Institute public information efforts such as the

ad-hoc construction communications committee; proactive liaison with the campus and local press; LED programming in Building 16-56; an active website disseminating information re: existing, ongoing and planned Percent-for-Art projects on campus, information about campus projects elsewhere, etc.

b. Improve liaison with the Visual Arts Program through participation of artists undertaking Percent-for-Art projects on campus in various student interactions. Use collection as resources in coursework or modules specifically addressing public art.

c. Work with other local educational institutions to share resources of artists participating in Percent-for-Art as speakers, guest critics, etc.

d. Develop color brochure specifically about Percent-for-Art works on campus, with walking tour map. Train student campus tour guides to interpret collection.

These efforts should be aimed at making the collection more user-friendly, and increasing awareness among students, staff and faculty of the value and significance of the work on campus. In the same vein, it must be recognized that there is no way to insure that a work will not become controversial. In many cases the controversy has little to do with the aesthetics or nature of the work itself, but results when the work becomes a lightning rod for other issues. This is often unforeseeable in the context of the highly-charged spaces of a campus. This is not to say that a work must be pursued at all costs no matter what the objection, but rather to caution against hasty capitulation or the trap of attempting to select work which will insure against controversy. The goal is not to be fearful of discourse, and even controversy, but to seek to inform it.

6. Collection management needs to become an ongoing aspect of the Percent-for-Art program, with regular surveys, condition reporting, preventive maintenance, conservation and restoration or repair performed on the collection as necessary. The maintenance procedures for each work need to be established and written down. This is currently well beyond the capacity of the List Visual Arts Center staff and its collection maintenance budget. (In the case of most similar collections and public art programs this function is customarily on an as-needed basis rather than performed by staff.)

To these ends this committee strongly recommends the establishment of a maintenance fund for the Percent-for-Art works which are accessioned into the collection and sited in public places. This should be adequate to provide for regular condition reporting, and conservation, both routine and emergency, as necessary. One possible mechanism (and one originally contemplated by the MIT policy) is to add an additional sum for maintenance to the art allocation, say for a total of 1.1%. The extra .1% would then be invested as an endowment to fund ongoing maintenance and care of the Percent-for-Art collection. This is an approach which has been used successfully by public art programs nationwide. Caveat: While this strategy would not begin to fully meet the need, given the scope of the existing collection, it would establish a separate core fund to be augmented as necessary to properly service the collection.

As part of this collection management effort, policy and procedure for considering and implementing relocation or removal and destruction of site-specific works acquired through the Percent-for-Art policy should be developed. While independent works such as the Nevelson or the Tony Smith can be dealt with under the terms of the List Visual Art Center's existing policies, site-specific work raises additional issues which need to be addressed. Operational procedures for consultation with the List, and the artist where appropriate, when temporary space changes or uses will disrupt a work or its site need to be developed as part of this.

Important relationships with the MIT Facilities Department and individual building managers need to be reaffirmed and the specific care and maintenance procedures with regard to each work agreed upon and assigned and monitored. Routine maintenance must be properly performed and the List Visual Arts Center consulted in advance of any contemplated temporary uses of or changes to the spaces in which works are sited.

7. Finally, this committee strongly supports Institute-wide reaffirmation of the Percent-for-Art policy at MIT, and dissemination by the President of procedures for implementing it. This would not only make visible the Institute's support for the Percent-for-Art policy at MIT at the highest level, but clarify much of the ambiguity currently surrounding the program.

ADDENDUM NO. 3: BEST PRACTICES FOR IMPLEMENTING THE ART ON CAMPUS POLICY.

MIT Percent-for-Art Policy and the Art on Campus Plan

A. The Percent-for-Art Policy

1. One percent of the cost of each new building and/or renovation project with a budget of at least \$3,000,000.00 is allocated for artwork for the campus. A building project may be a new building, a renovation of an existing building or another campus improvement by designation of the Building Committee.

2. Individual allocations are capped at \$250,000.

3. The Building Committee makes these allocations when a building project is authorized, normally at the completion of schematic design.

B. The Art on Campus Plan

1. The List Visual Art Center Director in consultation with the Campus Framework Steering Committee prepares a long-term plan for additions to the collection of publicly sited art on campus.

2. The Art on Campus Plan guides planning for new art projects, relocation of existing works of art on campus, and identifying opportunities for donors of artworks. The plan may redirect individual art allocations, in part or in whole, to other sites, existing or planned.

3. The plan is reviewed and approved by the Building Committee and forwarded to the List Center Director, who oversees implementation.

4. Revise and update as necessary via step 1-3.

C. Implementation: Best Practice

1. At the completion of the programming and predesign stage of a building project which is eligible for the percent-for-art allocation, the Director of Capital Projects Development will notify the List Center Director and provide a briefing on the project site, program, and preliminary schedule.

2. The List Center Director, in consultation with the Facilities Director, recommends whether:

- the project is suitable for a new work of art
- the project is suitable for the relocation of a work already in the permanent collection
- the project is suitable for a proposed donation of a work of art
- the allocation should be redirected in accordance with the priorities identified in the Art on Campus Plan.

3. Within the constraints governing the expenditure of funds by the Institute, the Building Committee may adjust allocations, or redirect them where there is no constraint, to accomplish the goals of the Art on Campus Plan.

4. Upon determination that a new work is appropriate in connection with a building project, the List Center Director and the Director of Capital Projects Development develop a preliminary schedule for the art project, identifying the point within the design and construction schedule at which an artist is selected. The Facilities Project Manager establishes a budget account for the art project. Coordination with the artist and the art project is specified in the design consultant's contract scope of work.

5. The List Center Director manages the artist selection process in accordance with the above schedule, which is amended as necessary to reflect changes in the design and construction schedules.

6. The List Center Director convenes a Site Advisory Committee to make recommendations for the art project. Normally, a Site Advisory Committee will include the project architect and client representatives including users, Facilities staff, and others as appropriate. The List Center Director chairs the Site Committee.

7. The Site Advisory Committee receives a briefing from the project designers and Facilities Project Manager and reviews possible sites for artwork.

8. The List Center Director prepares a review of potential artists for the project, and meets with the Site Advisory Committee to choose an artist(s) to make proposal(s).

9. Artist visits site, meets with Site Advisory Committee and submits concept proposal by end of the project Schematic Design Phase.

Site Advisory Committee reviews artist's concept proposal, and makes recommendations to List Director.

Upon approval of the concept, coordination with the art project is incorporated into the design consultant's scope of work for Design Development. (In general, routine coordination to accommodate the artwork and/or integrate it within the building is not to be considered an additional cost to the art budget. However, specific architectural and/or engineering services necessitated by the art project may be negotiated with the consultants as a cost to the art budget with the List Center Director's approval.)

10. Artist develops final design proposal which includes budget, fabrication details, and installation and maintenance requirements.

11. Site Advisory Committee reviews final design proposal, typically at 50% Design Development, and makes recommendations to List Center Director on proceeding with the proposed art project.

12. An Art Delivery Plan, including final budget figures, fabrication specifications, a schedule for fabrication and installation is submitted by the artist to the Site Advisory Committee at the end of Project Design Development. Upon approval, the art project requirements are incorporated into the Design Development documents by the consultants. Coordination with the art project is specified in detail in the contractor's scope of work.

13. Construction of the artwork may be by offsite fabrication by the artist or a fabricator under the artist's supervision, or by the project contractor, or by a combination of these as appropriate.

D. Administration

A set-aside of funds from each art allocation may be established to fund the following:

- maintenance and conservation of the works of art in the permanent Collection
- project administration services in connection with new and ongoing art projects.

Approved by MIT Academic Council May 15, 2001

ADDENDUM 4: CAMPUS ART LOAN PROCEDURES: THE PERMANENT COLLECTION

Objects from the MIT Permanent Collection are available for on-campus loan to faculty and staff, and it will be the Registrar's duty to respond to inquiries regarding the lending of Collection artwork. The basic requirements for a staff or faculty member to borrow a piece of art are as follows:

- There is a \$25 per-object annual loan fee.
- The borrowing office must be staffed regularly.
- The borrowing office must be locked at 5:00 p.m. and on weekends, or when unoccupied, and for which limited numbers of people have key or keypad access.
- The borrowing office must have climate control and light filtering.
- Artwork will be installed only in an area away from direct sunlight and heat (radiators, etc.) as well as furniture, sharp objects and people's heads or elbows, etc.

The Registrar will explain to potential viewers that the art stored on site changes regularly, and that what they will see only what is in storage at the time of their visit. They will not be able to choose from the entire collection.

S/he will schedule an appointment for the staff member to view the art at a time mutually convenient.

Appointments should last no longer than 1/2 hour, but may be extended as necessary or appropriate.

Individual borrowers are limited to 1 or 2 works apiece due to demand for the collection.

If larger groups wish to come from a single department, the number of works to lend may depend on their space and needs, and who will bear responsibility for the works. A site visit by the Preparator and/or Registrar to the borrowing office may be necessary to determine suitability and precise needs.

When works are chosen, The Registrar will record the artist name and accession number for each object, and the precise location where they will be installed (building and room number, name and phone number of contact) in the FileMaker database in the "New Things To Do." menu.

Works to be installed on campus shall be pulled up on the FileMaker database and printed out with pertinent information entered in report form (using "Things To Do" layout). Two copies of this report will be printed, and put one in Preparator's box. The other copy will be retained in Registrar's "Campus Loans" folder until the installation is complete.

The Preparator will then schedule with the borrower a mutually convenient time for installing the work(s).

In the FileMaker "Labels" layout, the Registrar will print identifying labels for the works onto white card stock and trim to 3 x 6."These labels will then be installed by the Preparator beneath 3 x 6" plexi shields and installed next to artwork.

After installing the works Preparator will return "Things to Do" sheet to the Registrar. The artwork(s) will then be checked out by noting their new location(s), both on the "Catalog" layout and on the "Inventory" layout in the FileMaker database.

Loan contracts will be prepared and sent by the Registrar to the borrower for signature, and return to the LVAC (see terms in Addenda below). These forms are also part of the FileMaker database, listed as "Loan Contract" layout.

Signed contracts will be filed in the Location notebooks by the Registrar's desk, which are ordered by building and room number. Departmental cost object numbers are entered in the "Loan Fees Report" format in the database and are forwarded in Excel spreadsheet format semi-annually to the Financial and Administrative Officers for processing.

Departments wishing to see unframed works in the flat files may borrow such works if they are willing to fund the cost of framing. Digital images on CD may be provided to potential borrowers to avoid unnecessary handling of unframed works. Only the staff of the List Arts Center will be authorized to arrange framing and siting, in order to assure that works are handled, framed and installed in a correct archival manner. The LVAC retains custodial rights over the frames as well as the artwork.

Retrieval of artworks

Requests for pickups of artworks are also to be recorded by the Registrar in the "Things to Do" layout, in the FileMaker database, and a printed copy provided to the Preparator. The Preparator will then schedule the pickup date and time with the borrower, and return the "Things to Do" sheet marked "done" when s/he has collected the artwork. The works need to be checked in by the Registrar on the database, both in the "Catalog" and "Inventory" layouts.

If there is any question about whether or not the LVAC is to Hold the retrieved artworks while e.g. renovations are carried out, etc., the Registrar will send a "Loan Retrieval" layout form with Preparator when s/he goes to collect the work(s), and have the borrower sign and return one, stating full intention. If it is to be held, the Registrar will note this in the "Holds" format of the Filemaker database.

Urgent retrieval requests (necessitated by office relocation, renovation, painting and the like) are to be handly expeditiously. If the borrower is unable to wait until Preparator's next scheduled visit, call Preparator to see if he/she can coordinate a pickup earlier. Gallery Manager may also be called if necessary. For larger jobs, or if staff is not available, it may also be necessary to engage an art-moving firm at the expense of the borrowing department.

*Addenda to Campus Art Loan Procedures: Borrower conditions, as listed on the campus loan agreement form:

By signing this form you and your department assume responsibility for the care and safety of the above artwork. If you change offices, leave your department, or leave the Institute you must notify the List Visual Arts Center at extension 3-4400 prior to your departure. If you do not notify the List Visual Arts Center, your successor and department by default accept responsibility for the care and safety of the artwork. Loan fees will be assessed annually to the object code you indicate below. Art loans may be recalled at any time by the List Visual Arts Center for purposes of conservation, research, exhibition, or as deemed necessary. No object is to be removed from its room or wall location by anyone other than List Visual Arts Center staff member. If you no longer wish to keep the above object for any reason, or if it appears to be suffering from physical stress from sources such as sunlight or moisture, you must inform this office immediately at extension 3-4400. Failure to comply with any of these terms may result in the removal of the artwork from your custody. By signing below you hereby agree to all terms presented above.