



# WAKE FOREST

## UNIVERSITY

UNIVERSITY ART COLLECTIONS

STATEMENT OF POLICY

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Mission Statement  
Statement of Purpose  
Collecting Criteria

## WAKE FOREST UNIVERSITY ART COLLECTIONS STATEMENT OF POLICY

Wake Forest University is a liberal arts institution of higher learning with a strong undergraduate college, graduate programs, and professional schools of law, medicine, divinity and business. Founded in 1834 as the Wake Forest Institute by the Baptist State Convention of North Carolina in the village of Wake Forest in Wake County, the college moved to its present campus in Winston-Salem in 1956. Its augmented character was recognized by the change in name to Wake Forest University in 1967.

Guided by the belief that an appreciation and understanding of the visual arts is an essential element of a liberal arts education, and consonant with the educational purpose of Wake Forest University, the actions of the Office of University Art Collections center on a two-fold commitment to education and preservation.

The permanent art collection is made available for research and instruction through direct engagement with original works of art or through their virtual representation; and are developed and maintained to ensure their permanence in trust for future generations.

### WFU Collections and Galleries Joint Statement

Wake Forest University's Office of Art Collections and its two Galleries fulfill distinct roles within the University, but both are dedicated to providing opportunities for direct engagement with original works of art for both the campus community and the public. Galleries and Collections support one other under the umbrella of Wake the Arts and the Associate Provost for the Arts. They share an advisory committee and collaborate as a team to support one another where their needs, expertise, and interests overlap. Colloquially, we call this flexible team ArtCore, and university partners who work with either of us might also work with both of us, depending on their specific need or the focus of the project. It's safe to say that if it concerns visual art at WFU, ArtCore will be part of it!

The policy statement below is based on and aligned with professional best practices of academic museums and galleries (AAMG), as well as AAMD standards and practices. (See <https://www.aamg-us.org/best-practices/> and <https://aamd.org/standards-and-practices>)

## PART I. WAKE FOREST UNIVERSITY ART COLLECTIONS

## I. STATEMENT OF PURPOSE

Because the actions of the Office of University Art Collections support the larger educational mission of the University, and because the University Art Collections are an irreplaceable pedagogical resource, the University recognizes the need to establish a policy for their stewardship.

The guiding principle upon which these policies are based is a commitment to preservation and education. That is, (1) to care for, preserve, and create a secure environment for the University's art collections and (2) to foster an awareness and appreciation of the visual arts through the exhibition of art on campus and (3) to make those collections available for research and instruction, through the exhibition of the work itself, or through its virtual representation.

The goal of this written collections policy is to establish practices and procedures that govern and manage the University Art Collections to promote continuation of a rich visual arts experience through examination, exhibition, conversation and instruction.

### MISSION:

The University Art Collection provides students opportunities for direct engagement with original works of art, while cultivating an environment that creates dialogue, fosters creativity, and promotes interdisciplinary thinking.

### GOALS:

1. Support the pedagogy of the University and the education of Wake Forest students with object-based learning that informs and enriches curriculum.
2. Acquire, preserve, interpret, exhibit, and otherwise make accessible works of art for the benefit of a variety of audiences, in support of the interdisciplinary educational goals of the University and for the benefit of the community at large.
3. Exhibit contemporary artworks manifesting a range of concepts, styles, media, and a diversity of artists (gender, race, perspectives) whose work informs, inspires and challenges our students, the University, and the community to see the world anew.
4. Serve as a dynamic teaching and learning resource for faculty, students and the community.

With regard to the Collections under its stewardship, the University has two related objectives:

1. That the collections be developed, maintained, conserved, and managed to ensure their permanence, according to recognized professional museum

standards and to the best of our abilities, legal requirements, and ethical concerns and in concert with the priorities of the University;

2. That the collections serve as fully as possible the cultural, scholarly, and educational missions of the University and its institutional objectives;

## II. DESCRIPTION OF THE COLLECTIONS

The WFU Art Collections consist of nine independent and diverse collections assembled by, but not limited to commissions, gifts, bequests and purchases. Six are *active* or growing collections, three are *inactive*.

### A. ACTIVE COLLECTIONS

1. Print Collection: currently 730+ works; holdings range from the 15th century to the present; developed, maintained, and utilized by the Department of Art as a teaching collection. Acquisitions are primarily based on works that represent varied printmaking techniques. Included are works by Rembrandt, Durer, Hogarth, Cezanne, Matisse, Chagall, and Albers. Oversight of this Collection falls under the Print Collection Manager. The Print Collection is housed in Scales Fine Arts Center.
2. Student Union Collection of Contemporary Art: currently 180 artworks; holdings consist of paintings, sculptures, prints, and drawings that are exhibited primarily in the public spaces of Benson University Center. Additional works are exhibited in limited locations on Reynolda campus. Every four years, under the direction of an art department faculty member, a group of students research contemporary art and purchase new works with University funds. Begun in 1962, this collection includes the work of artists such as Rauschenberg, Nevelson, Katz, Lichtenstein, Motherwell, and Haring.
3. General Collection: currently 230 artworks; holdings consist of the works by art department faculty, regional artists and also include an increasing number of world-renowned artists. Works are displayed in public and private spaces throughout Reynolda Campus. All new donations are included in the General Collection.
4. John P. Anderson Collection of Student Art: approximately 440 artworks (by 280 artists) recognizing the artistic achievement of the University's student artists, including art majors and art honors program students. Selections are purchased from the Annual Juried Student Art Exhibition by the Art Department Chair and Art

Collections Curator. Works are displayed in public and private spaces throughout Reynolda Campus.

5. Graylyn Collection: currently 4 paintings catalogued; holdings include paintings as well as furnishings housed in the Graylyn International Conference Center adjacent to the Reynolda campus; 1 painting is located in Reynolda Hall.
6. Portrait Collection: currently 134 works; holdings consist primarily of paintings of distinguished members of the University community. Works are displayed in Reynolda Hall as well as select locations throughout Reynolda campus.

#### B. INACTIVE COLLECTIONS:

1. Hanes Collection: 3 works; holdings include paintings by American masters such as Copley, Sargent and Chase. Philip and Charlotte Hanes made a bequest of his home and three works from his art collection to WFU in 1991.
2. Simmons Collection: 114 works; holdings include 19th and early 20th  
c. paintings, furniture, photography and sculpture. Works were donated in 1941 by Wake Forest Alumnus Dr. Thomas Jackson Simmons on the condition that his collection serves as the foundation on which a still larger collection might be based. Included are works by Corot, Bierstadt, and Inness. Works are displayed primarily in administrative offices in Reynolda Hall.
3. R. J. Reynolds Collection: 152 works; holdings include contemporary paintings, prints, drawings, sculpture, textiles, and photography. A gift of the corporation, works are displayed at various locations on campus and in the University Corporate Center, former RJR World Headquarters building.

### III. STATEMENT OF AUTHORITY

The management of the University Art Collections is the responsibility of the Office of University Art Collections (OUAC), operating under the aegis of the Office of the Provost who supervises the Curator of Collections. Additionally, the Art Collections Advisory Committee serves as a check and balance system, and a point of coordination for the management of the various collections and their future development.

## A. OFFICE OF UNIVERSITY ART COLLECTIONS

### 1. Administrative structure:

Associate Provost for the Arts – represents University Administration; assigns funding, staffing, space; fields capital projects requests. Serves as co-chair of Art Collections Advisory Committee with Curator of Collections and Director of Hanes Gallery.

Curator of Collections -- develops and manages the OUAC; oversees annual budget, acquisitions, display of art on campus, collections records; makes recommendations and prioritizes conservation of objects; responsible for staying abreast of value of the Collection; oversees storage; serves as liaison to the campus community, Office of University Advancement and the general public; reports to the Associate Provost for the Arts. Serves as co-chair of Art Collections Advisory Committee with the Director of Hanes Gallery and the Associate Provost for the Arts. The Curator will serve on planning committees for building renovation or new construction projects.

Collections Manager – assists the Curator of Collections with collections management related tasks such as cataloging inventory, maintaining database and files, photography, labeling of collections, installations; oversees insurance and reporting to Office of Risk Management; reports to the Curator of Collections.

Print Collection Manager– oversees print collection; works in concert with Curator of Collections; reports to the Art Department Chair.

Visual Arts Technician (forthcoming title, Preparator) – assists the Curator of Collections with maintenance and installation of works throughout campus; reports to the Curator of Collections.

Assistants, Interns - assist with didactic labels and other content, record keeping, display, engagement activities and special projects; reports to Curator of Collections.

Advisory Committee - Galleries and Collections are served by a joint Advisory Committee composed of individuals from across campus, disciplines and focuses who support the missions of both Galleries and Collections, and bring unique knowledge and skills that complement those of the Gallery and Collections staff. Among them are representatives of University Administration, faculty, Advancement, CER, and the Art Department. While functioning as an advisory and not a governing group, the Advisory Committee works to make recommendations and provide key information and materials to the Director and Curator as well as their staffs, to suggest collaborations, to make connections and linkages to further inter- and cross-disciplinary activity on campus and beyond, to offer exhibition ideas, and to provide input on donations and deaccessions. Completion of the deaccession process

requires approval by a majority of the Advisory Committee. Committee members act as conduits to their constituent groups and networks, collecting ideas and input to share with Galleries and Collections. The current Chair of the Art Department serves as a Committee member. The Committee is co-chaired by the Associate Provost for the Arts, the Curator of Collections, and the Director of Hanes Gallery. Committee members will serve a 3 year term.

## 2. The selection, procurement, curating, and installation art on campus

The OUAC staff is responsible for the selection, placement and installation of all art collection artwork in public spaces in administrative and academic buildings. The curator and/or collections manager is responsible for selecting and placing artworks in all public space while taking into consideration multiple variables of the location, such as the audience and end users of the specific space, traffic flow, natural light and environmental factors, design and aesthetics, and security of the location and building. Other variables to take into account include available and usable artwork, subject matter, and condition of art. Displaying student art from the WFU is the priority in administrative and academic buildings.

The OUAC staff will consult with end users for individual department suites, including waiting areas and conference rooms (i.e. non-public spaces).

OUAC staff should be included in all renovation and new construction projects at the conceptual and design phase of the project in order to define art locations and lighting and work in concert with architects, engineers, interior designers, and end users.

## IV. COLLECTION CRITERIA

Acquisitions may be by purchase, gifts and bequests. New acquisitions should further the mission and collecting goals of the Collection. The Collection's priorities for acquisition are:

1. Contemporary Art by established artists with significant exhibition history
2. High quality works of art by national and international contemporary artists
3. Commissioned work by established living artists with significant exhibition history and substantial site-specific installation resume
4. Significant objects from any period or culture may also be considered, if it supports the mission of University Collections
5. The work is in satisfactory condition for exhibition and for study purposes, or the donor is willing to assist with the cost of conservation
6. There are no unreasonable restrictions or conditions attached to the acquisition.

Any restrictions must be approved by the Curator and the G&C Advisory Committee before the gift is accepted. Restrictions must be clearly stated on the Deed of Gifts and all appropriate accession records.

## PART II. COLLECTIONS MANAGEMENT ACTIVITY

### I. DOCUMENTATION POLICIES AND PROCEDURES

*(This stipulates the standards by which records are maintained.)*

The OUAC and its staff have the responsibility at all times to preserve and protect the objects entrusted to its keeping. This includes the maintenance of the full range of records and inventories of its holdings as well as preservation and protection of the objects themselves. Daily management of these responsibilities is centered in the OUAC and assumed by individuals according to recognized museum standards and to the best of our abilities. See *Appendix A. Professional Museum Standards*.

### II. ACQUISITION

Acquisition refers to the transaction by which title to an object passes to Wake Forest University. As a rule, no object should be accepted unless its title is transferred free of encumbrances and it is destined for a specific collection. Works of art may be acquired for the Wake Forest University Art Collections through gift, bequest, purchase, exchange, transfer, or any other transaction, in accordance with established policies and procedures. The University shall not authenticate, evaluate, grade, or appraise donations for donors. Donors shall be responsible for obtaining and paying for independent, qualified appraisals for tax purposes, pursuant to applicable IRS guidelines. The College assumes no responsibility for the appraisers.

- A. Galleries & Art Collections Advisory Committee reviews and recommends new donations, and approves all commissions. Acquisitions over \$10,000 (outside the Student Buying trip) must be approved by the Art Collections Advisory Committee; acquisitions \$10K and under can be made by Curator of Collections.
- B. The following factors shall be considered when evaluating a work of art for acquisition:
  - 1. Relevance of object(s) to collecting criteria and priorities
  - 2. Whether the object has permanence in the collection
  - 3. Condition of object
  - 4. WFU's ability to care for, preserve and maintain object



5. Documentation of clear ownership and provenance
6. Whether the object is free of encumbrances and restrictions

### III. ACCESSION

*(This is the formal process used to accept and record an item as a collection object. The OUAC should acquire and accession only those items it intends to retain for the foreseeable future.)*

Accessioning is the process of creating a formal record of an addition to a collection often resulting in the development of archival paper files and electronic records where all known information on a given object is stored. It may include, but not be limited to, a physical description of the object, condition report, appraisal, documentation of provenance, current location, and a photograph. This information should be recorded in paper files and a computerized database. Each work of art is labeled and assigned a unique identifier or object number. This number identifies the specific collection a work is accessioned into, the year it entered the collection, and the order in which it was received.

### IV. DEACCESSION: POLICIES AND PROCEDURES

*(This refers to the policy and process of permanently removing an object from the collection.)*

Deaccessioning is the process of enhancing the quality and integrity of a collection by the orderly removal of nonessential objects, objects of inferior quality, forgeries, fakes, works that cannot be properly maintained, those that are inconsistent with the scope of the collections, and/or those works which are in serious disrepair. Deaccessioning must be undertaken without violation of any legal or ethical obligations and must also make provisions for the disposal of the object. It should be infrequent, carefully considered, and subject to clearly defined criteria. In applying these criteria, the influence of sentimentality or personal taste and/or the substitution of current taste for that of previous generations must be avoided.

Funds received from the disposal of a deaccessioned work shall not be used for operations or capital expenses. Such funds, including any earnings and appreciation thereon, may be used only for the acquisition of works in a manner consistent with the mission of the Collection. Proceeds from the sale of deaccessioned objects will be deposited in a restricted account designated as the "Acquisitions Fund" which will be used exclusively for the purchase of objects for the collections and/or towards the direct care of the objects. In accordance with the American Alliance of Museums (March 2019) publication, the use of proceeds from items that are sold can be for the acquisition of new collection items, the direct care of existing collections, or both. See American Alliance of Museums definition of Direct Care of Collections: [https://www.aam-us.org/wp-content/uploads/2018/01/Direct-Care-of-Collections\\_March-2019.pdf](https://www.aam-us.org/wp-content/uploads/2018/01/Direct-Care-of-Collections_March-2019.pdf)

A. Criteria for deaccessioning may include, but are not limited to, the following reasons:

1. Unencumbered by gift restrictions
2. Cost of maintenance is prohibitive
3. The physical condition of the work is so poor that restoration is not practicable or would compromise the work's integrity or the artist's intent. Works damaged beyond reasonable repair that are not of use for study or teaching purposes
4. Cost of artwork has become too valuable and prohibitive to care for, display securely or insure
5. Theft, or loss, damage or serious deterioration in condition where conservation is cost prohibitive
6. The work is no longer consistent with the mission or collecting goals of the Collection
7. Low artistic merit
8. University's interests and reactions
9. The object is a reproduction
10. The object is a duplicate
11. Based on subject matter, the OUAC is unable to display the work of art
11. The sale of the object is more beneficial to the development of the collection than its retention

#### Disposal of Deaccessioned Objects

In considering various options for the disposition of deaccessioned objects, the University should be concerned that:

1. The manner of disposition is in the best interest of the University, the students it serves, the stakeholders trust it represents in owning the collection, and the scholarly and cultural communities that it serves.
2. Consideration should be given first to placing the objects through gift, exchange, or sale in the appropriate tax-exempt public institution. The preferred method of disposal will be through public auction. Any funds received from the deaccession of works will be used for new acquisitions or for preservation of existing works in the Collection. The University may choose to extend notification courtesy to any living artists whose works are deaccessioned.
3. Objects may not be given or sold privately to University employees, officers, Advisory Committee members, or to the families or representatives thereof.
4. Donor Relations/Stewardship - If the work proposed for deaccession has been given to Wake Forest University, a reasonable attempt will be made to contact the donor(s) to advise them of the action. New works purchased with proceeds from the sale of donated or bequeathed works, or works of art that have been conserved with proceeds from the sale of donated or bequeathed works, will be credited to the original donor.

The OUAC and its staff have the responsibility at all times to preserve and protect the objects entrusted to its keeping. The care of its collections includes maintaining the full range of records as well as preservation and protection of the objects themselves.

For student art, if the art is damaged and the cost to repair is cost prohibitive, then attempts will be made to contact the artist. The artist would need to collect the work or arrange for shipping. If the former student artist declines, cannot be reached, cannot make arrangements to collect or ship the work, then the OUAC has the right to dispose of the artwork in an ethical manner.

If the student art is determined to be damaged beyond repair, then OUAC reserves the right to deaccession and/or dispose of it in an ethical manner in accordance with deaccession policies and procedures.

Records are kept in secure locations. Paper files are preserved by proper handling *and* storage methods. Records may include a Card catalog, Category/subject classification, Accession/Object file, Source or donor, Maker/artist/manufacture, Location, Object photo, Insurance, Incoming Loans, Outgoing Loans, and Exhibition. A backup copy of computerized records is maintained daily by Information Systems.

- A. Object files and database include photographic documentation, provenance and exhibition history, donor/lender information, ongoing condition reports, conservation notes or treatment, activities related to the object, related correspondence, donation documentation, biographical information on artist, historical/cultural significance of the object, current location; computerized record with basic cataloging information, current location, and digital image.
- B. Inventories are to be conducted by the Curator or Collections Manager or his/her designee annually. Reports on missing objects are to be completed immediately and shared with Campus Police.

#### C. Care of Collections

- I. Environmental factors affecting works in storage as well as on view, such as temperature, humidity, light levels, pests and air pollutants will be maintained at safe and appropriate levels in accordance with recognized professional museum standards and practices. This will be monitored by OUAC Staff.
- 2. Security systems will be maintained in all public and art storage areas. In lieu of alarms systems, objects shall be made secure with specialized hanging devices or audible alarms.
- 3. Art Handling will be done by designated staff under the training and supervision of Curator according to recognized professional museum

standards and practices. This includes handling, installation, packaging, shipping, and emergency techniques.

4. Location and Relocation of Art. Planning is the responsibility of the Curator, or person acting in his/her behalf, keeping in mind the University's commitment to educate, preserve and protect the Art Collections. The aim of any decision regarding the display of the Collections is to create an optimum learning environment while making Collection works as visible as possible. Decisions regarding the display of art are made by the Curator. No object of art should be moved by any person other than staff of the OUAC. New location should be promptly recorded in paper and computerized records.
5. Conservation. The Curator will monitor the collections for conservation needs. An ongoing priority plan will be developed and managed for the WFU Collections. Professional conservators will be used in all cases where the object itself is to be treated or altered. All significant treatments over \$10,000 must be approved in advance by the Office of the Provost and/or Collections Advisory Committee.
6. Storage. Adequate, well-fitted, secure rooms must be provided for the storage of art not on display. This includes compact storage systems, shelving for objects, work tables, dollies, carts on wheels, ladders, tools, etc. For the protection of WFU's Art Collections, access should be limited to OUAC staff.

## VI. RISK MANAGEMENT

As stewards of the WFU Art Collections, the OUAC must safeguard the collections entrusted to its care. This applies not only to the objects themselves but maintaining the integrity of the collections through insurance, risk reduction, preventive care and disaster planning.

- A. Insurance. Wake Forest University must maintain Fine Arts Insurance wall-to-wall, fair market value, all-risk fine arts insurance for objects in the permanent collections (on the basis of maximum probable loss); and for all objects on loan provided that a valuation has been given by the lender, and unless other arrangements have been made by mutual agreement with the lender.
- I. Loans. Works from the WFU Collections that are borrowed by other institutions will be insured at the Borrower's expense under the Borrower's policy. Objects left in temporary custody of the OUAC at the owner's request, will not be insured unless otherwise agreed upon by the Curator and the Associate Provost.

2. Values. Qualified, independent professionals will appraise objects in the collection based on current market values at 10 year intervals or as needed. OUAC will get current valuations for insurance purposes (Retail Replacement Value/RRV) from galleries for those artworks determined to be the “most valuable” every 2 years. OUAC is responsible for reporting insurance values over \$5K to the Office of Risk Management.
  3. Records. All records regarding insurance will be maintained by the Curator, and the WFU Financial and Accounting Services Office. These records include a copy of the WFU Collections insurance policy, all correspondence relating to insurance, certificates of insurance for objects not covered, files on insurance claims and records for insurance values on individual objects.
- B. Security. Under the present policy making the WFU Art Collections accessible to the campus community in public and private spaces, it is not possible to utilize security guards. It, therefore, becomes necessary to rely on security hanging devices, protective shields/barriers, the honor system, and the governance of personnel working in these areas as well as the Campus Police.
1. A contact person and/or a mailing list for each building will be used to inform occupants when art is moved or rearranged to avoid concern about vandalism or theft.
  2. In the event of theft or vandalism, the Curator will notify Campus Police immediately and provide a photograph, written description of the object and circumstances. In addition, the WFU Financial and Accounting Services office, lender (when applicable), and Vice Provost will be notified with a written report. If an object is not located, such objects will be listed in the records as missing until such time, if ever, their status changes.
- C. Emergency Response Plan. The OUAC will maintain a plan that will outline actions in the event of disaster or emergency. Procedures will include actions to be taken for the safe removal of art to a secure location.

## VII. LOANS

*(This states the purpose and conditions of temporary transfer of collection objects, not ownership, from or to the University. It deals with both incoming and outgoing loans.)*

The lending and borrowing of works of art are important activities of the OUAC as a fundamental part of their public educational mission.

- A. Outgoing Loans. As a rule, the OUAC will lend objects only to non-profit museums, institutions, and galleries for public education or scholarly purposes.

This practice is to ensure proper care, handling, stewardship and professional standards for the objects, to encourage research on and public enjoyment of objects, to avoid the use of objects for personal or commercial gain.

1. Criteria:

- a. Planned use of object for WFU's educational and exhibition programs during the proposed loan period
- b. Physical condition of object, ability to withstand travel, environmental changes, extra handling without alteration of its condition
- c. Period of loan and time of year as well as time unavailable to campus
- d. Acceptable facility report from Borrowing institution
- e. Risk of damage or loss and borrower's insurance coverage
- f. Record of previous loans of object and possibility that this loan request would constitute an excessive absence from exhibition at WFU and/or further risk of deterioration
- g. Endorsement from the Curatorial staff that the exhibition for which the object is being requested represents a significant use of the work of art in terms of educational or scholarly interpretation and that its appearance in any exhibition-related publication will enhance the reputation of the work of art and the WFU Art Collections

2. Policies and Procedures:

- a. Loan requests must be made in writing to the Curator and must specify the work(s) to be borrowed and the length of the loan period. The borrowing institution must also provide a current facilities report and proof of insurance for the review. The request will then be processed by the OUAC.
- b. Loans will be made at the discretion of the OUAC staff and with the Curator's approval. All loan requests will be reviewed by the Associate Provost for the Arts and the Curator according to the criteria outlined above. Recommendations will be made in writing.

- c. All loan agreements must be signed by the Curator of Collections
- d. The Curatorial staff will advise the Associate Provost if there are any concerns about the ability of the object to travel, extra handling or environmental changes; any restrictions that would prohibit a loan; and any special packing, transit or installation requirements.
- e. All loans should be made for a specified period of time. Any requests for extensions must be submitted in writing and must specify the time period. All proposed extensions will be reviewed and renewed at the discretion of the OUAC staff and approved by the Curator of Collections.
- f. Long-term loans will be made for a period of one year, renewable on an annual basis.
- g. The borrowing institution pays all costs related to the loan, unless otherwise agreed upon by the OUAC. These costs may include, but are not limited to, insurance, packing, shipping, special installation needs, photography, customs and duties. Any alternative arrangements are to be made and confirmed in advance by the borrower and approved by the Curator of Collections.
- h. Loans to extended tours will not be approved until the entire tour is specified, and current facility reports and proof of insurance for all participating institutions have been received and reviewed by the Collections Curator.
- i. Loan requests will be reviewed as received. It is advisable that loan requests be considered with a minimum of six months' notice in order to allow for proper review, conservation inspection, preparation and packing.
- j. The Curator will monitor all outgoing loans and documents according to the guidelines in the Collection Management Procedures Manual.
- k. Upon termination of the loan, the Curator will see that the loan is returned promptly to the WFU Art Collections.
- l. The loan of any work of art from the WFU Art Collections shall be subject to recall by the OUAC as required for the University's own purposes or for the physical safety of the work

of art. The OUAC reserves the right to cancel any loan from the collections for good cause. Every effort will be made to give the borrower reasonable notice, except in cases of physical emergency to the object.

## B. Incoming Loans

The OUAC considers any work of art placed in its custody, at its request, for any length of time, to be a loan.

### 1. Criteria:

- a. This includes works that come to Wake Forest University for a variety of reasons including, but not limited to, exhibitions, long-term loans, offers of gift or purchase, research and those works in temporary custody.
- b. These loans may be from private individuals, museums, commercial galleries and public or private institutions.
- c. Condition, insurance, installation needs and costs of storage, security, and transportation, lender's restrictions and problems of provenance should be taken into consideration when loan requests are made. Works having questionable provenances or questionable ownership should not be considered.

### 2. Policies and Procedures

- a. All incoming loans are initiated by the Curator, with a request to the Registrar's office at the lending institution to bring the work to Wake Forest University.
- b. Loan requests must be made in writing to the Lender and must specify the work(s) to be borrowed and the length of the loan period.
- c. Insurance coverage, methods of shipment and any special requirements must be agreed upon by the Lender and the OUAC before the work is received by the OUAC.
- d. Loan agreements must be signed by the Curator of Collections and/or Associate Provost for the Arts .



- e. The OUAC will pay all expenses attending any loan unless otherwise agreed upon by the Lender.
  - f. All such works must be recorded as either temporary loans or long-term loans. While there should be an avoidance of long term loans, they will be reviewed once a year and loan can be renewed annually.
  - g. The Curator will arrange and monitor packing, shipping and transit arrangements and any special installation requirements for all loans. The OUAC will also document all loans according to the guidelines provided in the Collection Management Procedures Manual. Incoming and outgoing conditions reports will be completed on all incoming loans.
  - h. Objects on loan to the OUAC that are not reclaimed within a reasonable length of time and after concerted efforts to reach the owner will be maintained at the owner's risk and expense for a maximum of three years. After three years, unclaimed objects will be considered abandoned property and may be treated as unrestricted gifts to the WFU Art Collections or disposed of in accordance with Deaccessioned objects.
- D. Intra-University Art Loan Program. The OUAC administers the Intra-University Art Loan Program in which select works of art are available for loan to eligible departments, offices and centers on Wake Forest University's Reynolda Campus. Refer to *Appendices B. and C. Intra-University Art Loan Program Policy and Request Form* for detailed policies and procedures related to this program.

## VIII. TEMPORARY CUSTODY

Occasionally, objects other than loans will be left in the custody of the OUAC for such purposes as attribution, examination, and identification. Such arrangements will be made according to the following policies and procedures:

- A. The Curator of Collections must approve in advance any arrangements for objects to be left in the temporary custody of the OUAC.
- B. A receipt will be issued for each object placed in temporary custody of the OUAC that specifies the length of time the object will be kept in the OUAC custody and assigns the object a reference number.
- C. Such objects are accepted by the OUAC for the benefit of the Depositor, therefore, the OUAC assumes no responsibility except the avoidance of gross

negligence. The Depositor is responsible for the insurance and transit of the object to and from the OUAC.

- D. Any attributions, dates or other information given about such objects are not to be considered appraisals or official opinions of the WFU Art Collections or staff. The fact that objects have been in the custody of the OUAC is not to be construed as an endorsement on the part of the OUAC.
- E. If steps have been taken to return the artwork to the artist and/or Department (and no Department has claimed responsibility), then OUAC reserves the right to dispose of the artwork in an ethically suitable manner. This includes any damaged artwork, or works in good condition that could go to Surplus or donated to local charities.

#### IX.ACCESS TO COLLECTION OBJECTS AND RECORDS, AND DISCLOSURE

Policy regarding WFU Faculty, Staff, Student and general public access to electronic or other collections records.

- A. The OUAC, at the convenience of the Curator, will make works in the collection accessible for viewing and/or study, under controlled conditions, whenever feasible, if they are not on public display.
- B. Access to objects in storage is controlled by the Curator and Collections Manager. A staff person must always be with a visitor in a storage area. Entrance to the storage areas may be sought during normal office hours by contacting the OUAC in advance.
- C. Access to an object may not be possible in some instances if the condition of the object or storage conditions do not allow for visitors or viewing. Such decisions are made by the Curator of Collections.
- D. The OUAC will make collection records available for the use of scholars, visitors and the general public with staff supervision in the Office of University Art Collections only. Insurance information and appraisal values are not to be shared with scholars, the campus community or the general public.
- E. The files are maintained by the OUAC. Although most official documents in the accession/object files are considered public information, the Curator will be responsible for monitoring access to the records and for responding to inquiries concerning the collection, made in person and by mail. Basic artist information will be available through the online public database.

- F. The Curator will review each request for access to objects and collection files to ensure both the safe handling of the collection and the potential confidentiality of file information. Advance appointments are necessary.
- G. Copies of unrestricted file records may be made free of charge depending on the quantity requested, and in accordance with current laws.
- H. The OUAC staff will reply promptly to responsible inquiries concerning the WFU Art Collections and will make public disclosures of collections accessioned and deaccessioned in its reports.
- I. The OUAC will make available to donors, members of the press and other responsible parties, on request, complete copies of its Art Collection Statement of Policy.

## X. ETHICS

Ethics is conduct that a profession considers essential in order to uphold the integrity of the profession. A code provides guidelines for expected behavior and reminders of how to avoid the appearance of conflict of interest. Ethical behavior is of utmost importance in relating to staff, trustees, donors, vendors, the public, and professional colleagues. The following is based on *Appendix D. American Association of Museums' Code of Ethics for Museums..*

### A. OUAC Staff:

- 1. should submit at time of employment an inventory of collecting interests, personal collections, if similar to those of WFU's collections; this should be updated periodically.
- 2. are not permitted to purchase items deaccessioned from the collections due to possible conflict of interests.
- 3. should never put objects in their collection's custody to personal use and should guard information that would enable others to do so.
- 4. must concur with the University's policy and decisions while maintaining their professional judgment.
- 5. are obligated to follow the procedure outlined in the Collections Procedure Manual if witnessing infractions by colleagues regarding the collections.
- 6. must never alter records, i.e. loan agreements, deeds of gift for tax purposes, etc.

7. must always suggest to donors that they contact their tax attorneys or accountants about tax matters.
8. will provide *several* appraisers, shippers, insurers, etc. names if requested by a donor, but not endorse any particular one.
9. will not accept any personal gifts from vendors, or donors or artists, with the exception of occasional meals or small, low value items.

In all other actions related to the Wake Forest Art Collections and their management, the staff of the OUAC and University Administration will adhere to the current AAM Code of Ethics.

#### XI. Non-Wake Forest Collection artwork on Wake Forest property

Displaying personal artwork and/or artwork not from the WFU art collection is not permitted in public spaces. Personal artwork can be displayed in private offices. Non-collection artwork may be displayed within institutes and departments in specific areas to be determined by the department in consultation with the OUAC staff. All requests for displaying non-WFU art collection artwork must be submitted in writing to [artcollections@wfu.edu](mailto:artcollections@wfu.edu).

For those departments who want artwork for their space, requests will only be considered for works accessioned into the University's Art Collections. The OUAC does not manage non-accessioned works and does not provide services, including installation or removal, of said works. Please refer to Facilities Management for any requests related to non-Collection items as it relates to private offices or non-public facing spaces. In the event that non-Collection items must be removed in order to install permanent Collection works, OUAC staff will dispose of these items into the care of University Surplus for distribution. Refer to Art Loan program here: <http://artcollections.wfu.edu/services/art-loan-program/>

Furthermore, departments should contact OUAC for consultation in regards to anything art related (such as purchases, gifts, framing and installation).

#### XII. AMENDMENT OF THE COLLECTION MANAGEMENT POLICY

This policy will be reviewed periodically, as needed. Amendments to the policy will be proposed by the OUAC staff in consultation with the Associate Provost. Proposed amendments will be reviewed by the Art Collections Advisory Committee.

Wake Forest University Statement of Policy  
Approved April 1, 1999 by the Wake Forest University Art Advisory Committee

Approved November 13, 2020 by the Wake Forest University Galleries & Collections  
Art Advisory Committee