



**WHERE  
NEW YORK  
BEGINS.**

## **COLLECTIONS MANAGEMENT POLICY**

Adopted by the Board of Trustees, December 18, 1986

Revised and adopted by the Board of Trustee, June 16, 2010

Revised and adopted by the Board of Trustees, May 1, 2019



**WHERE  
NEW YORK  
BEGINS.**

## **I: MISSION STATEMENT**

The South Street Seaport Museum preserves and interprets the history of New York City as a world port –a place where goods, labor, and cultures are exchanged through work, commerce, and the interaction of diverse communities.

## **II: VISION STATEMENT**

The South Street Seaport Museum provides a unique New York experience for people of all ages. The Museum connects visitors to New York City history in a experiential environment, including exhibitions and programs, historic ships and buildings, collections, archives and maritime reference library, and 19<sup>th</sup> century inspired job printing shops. It educates diverse communities through shared history, and encourages research and discovery of the rich maritime heritage history of New York, and future reflections on global maritime industries and movements.

## **III: PURPOSE OF THE COLLECTIONS MANAGEMENT POLICY**

This Collections Management Policy guides the development and care of the Museum's collections consistent with the mission of the Museum and with professional museum standards.

Through this Collections Management Policy, the Museum ensures that:

- its collections are accounted for by scheduled inventory and documented in the collections management database;
- its collections are protected, secure, cared for, and preserved;
- acquisition, deaccessioning, and loans of works in the collections are conducted in a manner that conforms to the Museum's mission, complies with applicable law, and reflects the highest ethical standards;
- disposal of works from the collections through sale, exchange, or other means is solely for the advancement of the Museum's mission, and proceeds from the sale of such works are used only to purchase other works of art, or to conserve or care for the existing collections;
- collections-related activities promote the public good rather than individual financial gain;

This policy was first established in 1973, and it was subject of recurrent updates until 2010. In 2017 the Museum's Director of Collections started a new review of the document, following the New York State Department of Education Title 8 Official Compilation of Codes, Rules, and Regulations, as well as ethical and legal guidelines by the American Alliance of Museums (AAM), and the Council of American Maritime Museum (CAMM), and the Society of American Archivists (SAA).

Additional support and review were provided by museum professionals from the Documentary Heritage and Preservation Services for New York (DHPSNY), the National Museum of American History, and the Rubin Museum of Art.



**WHERE  
NEW YORK  
BEGINS.**

## **V: ORGANIZATIONAL STRUCTURE**

### **BOARD OF TRUSTEES**

The Board of Trustees is the Museum's governance and fiduciary body and has the final responsibility for the Museum's collections and assets. The Board of Trustees delegates authority to a Board Collections Committee and the Museum's Collections Department staff to manage the collections.

### **COLLECTIONS COMMITTEE**

The Board's Collections Committee has the following powers with respect to the Museum's collection:

- The authority to accept or decline gifts or bequests of works of art.
- The authority to deaccession works of art and to dispose of deaccession items through sale, exchange, or other means.

Both authorities are upon the recommendation of the Museum's President & CEO, the Director of Collections, and the Chair of the Collections Committee

### **PRESIDENT & CEO**

The President & CEO is part of the Board Collections Committee, as well as the collections and curatorial committee at the staff level. S/he supervises the work of collections department staff related to acquisitions, deaccessions, and all pertinent collections operations.

### **COLLECTIONS STAFF**

The collections department staff oversees the care, display, storage, and lending of the Museum's collections. The staff is led by a Director of Collections, who is responsible for all the activities of the department.

### **STAFF COLLECTIONS AND CURATORIAL COMMITTEE**

The Museum's collections and curatorial committee at staff level is composed of the Museum's President & CEO, the Chief Operating Officer, and collections department staff members, as well as designed collections specialists from time to time.



**WHERE  
NEW YORK  
BEGINS.**

## **VI: SCOPE OF COLLECTION**

The nature of the Museum's broad mission requires a flexible approach when considering the scope of the collections. Therefore, in lieu of presenting a list of the specific types of artifacts to be collected, the following guidelines are used for collections decision making.

### **1. TIME SPAN**

The Museum is dedicated to the history of New York City's port, from its earliest days in the 17th century until today. This spans the port's rise to greatness, its many decades as the busiest port in the world, the transformation of the port by technological advances, and the development of the South Street Seaport Historic District in the 20th and 21st centuries.

### **2. GEOGRAPHIC AREA**

The Museum's collections trace the history of New York City's Harbor and Port, from the East River piers and the waterfront areas of Manhattan, to the city's other boroughs and the New Jersey shoreline. The Museum also documents and interprets New York international trade routes, global cultures and seafaring, including all aspects of life, art, and work associated with them.

### **3. AREAS OF INTEREST**

The Museum collects works of art, artifacts, historic documents and other archival materials for the purpose of documenting three general thematic areas: commerce, work, and people that have contributed to the history of New York City's world port. The Museum also collects historic records and artifacts related to the physical structure of New York Harbor, its warehouses and counting houses, piers, shipyards and wharves, as well as the vessels that connected New York to the rest of the world.

### **4. TYPES OF COLLECTIONS**

The Museum collects the full range of artifacts documenting the history of New York City as a world port, including, but not limited to, paintings; drawings, prints and photographs; manuscripts and ephemera; ship models; scrimshaw; and various historic objects related to trade from the seaport district itself, including those from the Fulton Fish Market, the coffee and tea industry, navigational instruments and shipwright tools, historic buildings in lower Manhattan, and letterpress printing and advertising industry, which supported the growth of New York as a financial powerhouse.

To better define use, purpose, and care of the artifacts, the following collections are established:

1. **Permanent Collection:** includes works of art and artifacts (in a wide range of media and materials), mostly used for exhibitions and research.
2. **Archival Collection:** includes non-published, original, paper-based items, such as documents and letters, photographs and negatives, scrapbooks, and ship plans, mostly used for exhibitions and research purposes.



**WHERE  
NEW YORK  
BEGINS.**

3. **Working Collection:** includes a selection of items primarily used and put in action on a daily-basis by trained staff members of the Bowne & Co. print shops and/or the Waterfront, for the artifact's own preservation, and the preservation of the related traditional skills.
4. **Teaching Collection:** includes items and materials primarily used in education programs and Bowne & Co. print shops; such items are suitable for educational purposes because they are duplicates or are of substandard quality. Objects in the Teaching Collection are cared for and inventoried by the individual departments and a copy of the inventory is filed with the Collections Department annually.

Additionally, the collections department also takes care of:

- The Museum's maritime reference library, which includes publications, bound periodicals, and a large uncatalogued photo and reference archive covering every aspect of maritime history, mostly used for research.
- The remains of the old hotels inside Schermerhorn Row which includes a corridor of rooms from the Roger Hotel and Dining Saloon, and the remains of the Fulton Ferry Hotel's laundry room and shaft, as part of the Museum's exhibitions and education programs.
- The Museum's institutional archive pertaining the Museum's institutional memory, including but not limited to ephemera, certificates, awards, important correspondence, and Board of Trustees minutes.
- A collection of prop items used for historical interpretation on board the Museum's historic vessels, with a specific set of acquisition and display procedures that do not require collection management policy guidelines.

## **V: ACCESSIONING**

### **1. DEFINITION AND PURPOSE**

A museum may acquire objects in numerous ways, and objects may be sought for a variety of reasons.

Accessioning is the formal process used to accept and record an item as a collection object. Once an item is accessioned into the collection, it must be given proper care.

Prospective additions the collections are proposed in a memorandum to the Director of Collections, including a description of the work, its provenance, condition, and importance to the Museum's collection. The Director of Collections then compiles a detailed report including ownership history, exhibition history, publication history, justification for acceptance, intentions for display and/or storage, and the gift or fund dedicated with it. All reports are then reviewed by the staff collections and curatorial committee. The proposed acquisitions are then submitted to the board for consideration [see 3 (e)].

Every artifact in the Museum's collections demands a certain amount of resources from the Museum, such as employee time, storage space, and collection care supplies. In order to properly care for its collections, the Museum must carefully evaluate

any new accession and ensure resources exist to provide for its care. The formal accessioning process provides this opportunity.



**WHERE  
NEW YORK  
BEGINS.**

## 2. GENERAL CRITERIA

To be considered for accessioning into the Museum's collections an item, or items, should meet three general criteria:

- Be within the Museum's general areas of interest, as outlined above.
- Be of Museum quality and either in an exhibitable state, or accompanied with a conservation plan and the resources necessary to carry out the plan.
- The Museum should be able to utilize and properly store and care for the item.

The following questions are designed to help determine if the item meets the General Criteria.

1. Is the object consistent with the Museum's mission and vision?
2. Is the provenance of the object satisfactory and does the donor have proper title?
3. Is the item of a rare, historic, technologically significant, aesthetic, or similar value which justifies its addition to the Museum's collections?
4. Is there a need and potential use for the item?
5. Can proper care be given to the object?
6. What are the total expenses associated with the item (purchase price, transportation, restoration, conservation or restoration, storage, etc.)?
7. Is the object subject to, or held under, any intellectual property rights (copyrights, trademarks, etc.)?
8. Is the object encumbered by any restrictions placed by the donor?
9. Are there any moral, legal, or ethical problems to be considered in acquiring the object?

## 3. APPRAISED VALUE

Under current IRS guidelines, the Museum cannot act as a qualified appraiser because of the inherent conflict with its role as a donee. The Museum may suggest qualified appraisers, including the Art Dealers Association and auction houses. More than one name must be given. The Museum should not make arrangements for the appraisal and cannot pay for the appraisal. The Museum should provide the appraiser with access to items, images of the work, or any appropriate relevant information in Museum files.

## 4. ACQUISITIONS

Acquisitions of items valued at \$10,000 or less may be approved by the President & CEO and the Chair of the Collections Committee. Acquisitions valued in excess of \$10,000, but not more than \$50,000 may be made by the unanimous vote of the Collections Committee. Acquisitions valued in excess of \$50,000 require the approval of the Collections Committee and, at a subsequent meeting of the Museum's Board of Trustees, a majority of a quorum present at such a meeting.

In situations where a proposed acquisition is of major historical significance or has the potential to generate significant visibility for the Museum, the Committee must be consulted, regardless of the item's value.



**WHERE  
NEW YORK  
BEGINS.**

## 5. ADMINISTRATIVE PROCEDURES FOR ACCESSIONING

Once an item has been accepted for accessioning, the following paperwork must be completed:

1. If the item was a donation, a thank you letter will be drafted by the Museum's Registrar, and signed by the Museum's Director of Collections.
2. An accession number will be generated for the item. The accession number will be placed on the item in a method consistent with the practices of the American Alliance of Museums (as described in the most current version of Museum Registration Methods).
3. Two copies of a deed-of-gift will be sent to the donor. One copy should be signed by the donor and returned to the Museum to signify a formal transfer of title of the item; the second copy is for the donor's records. Any and all stipulations or restrictions must be listed in this document.
4. A file will be created for an item and/or group of items from one donor, and labeled with the accession number. The deed-of-gift and copies of all related paperwork will be kept in this file.
5. The item(s) and their documentation will be entered in the Museum's collections management database (Collector Systems). Records will include all pertinent information on the item, its condition at time of possession, and one or more digital photographs.
6. An annual ledger is kept of all Museum acquisitions and must be updated as new items come in.
7. The development department should be notified of the donation.

## 6. FOUND IN COLLECTION

Items already on the Museum's premises with unknown ownership are to be considered "Found in Collection." Such an item may be accessioned into the collection. Accession numbers of an item found in collection are preceded by the letter 'X'. If proper title is found belonging to the Museum, the item's records will be altered to show it as a normally accessioned item (without the letter "X".)

If an owner of a "Found in Collections" item is identified, the owner will be contacted to reclaim the item, transfer title, or formally loan the item to the Museum. Any item accessioned under the rules for items "Found in Collections" must be retained in the collection for at least two years before being eligible for deaccession. After this time, title of the item is considered transferred to the Museum in lieu of storage costs. Documents from the investigation will be placed in the item's folder and retained permanently as evidence of an attempt to locate the owner.

If an individual wishes to file a claim with the Museum for title of an item designated "Found in Collection," it is the responsibility of the claimant to begin the process by:

1. Showing written proof of ownership of the item.
2. Where applicable, issuing a statement that he/she is the sole owner, or has power to act on behalf of all interested parties (such as an executor of an estate).



**WHERE  
NEW YORK  
BEGINS.**

After such documentation is received, the Museum will examine its own records to see if it can prove title (such as a signed deed-of-gift). In the event of special circumstances for claims on significant items the Collections Committee will make a final determination.

## **VI: DEACCESSIONING**

### **1. DEFINITION AND PURPOSE**

Deaccession is the formal process used to permanently remove an object from a museum's collection, or to document the reasons for an involuntary removal from the collection. The definition presupposes that the object in question was once accessioned, that it was formally accepted and recorded as an object worthy of collections status. Deaccessioning is an ongoing professional responsibility of the Museum, undertaken for the advancement of the Museum's mission and the enhancement of its collection.

### **2. POLICY**

Objects may be considered for deaccession when:

- the item is inconsistent with, or no longer supports, the mission of the institution;
- the item is redundant or a duplicate;
- the item's preservation and conservation needs are beyond the capacity of the institution;
- the item is deaccessioned to accomplish refinement of collections;
- the item has been found inauthentic, to be a forgery or a reproduction;
- the item presents a hazard;
- the item has been lost or stolen and has not been recovered;
- the institution is repatriating the item or returning the item to its rightful owner;
- the institution is returning the item to the donor, or the donor's heirs or assigns, to fulfill donor restrictions relating to the item which the institution is no longer able to meet.

### **3. PROCEDURES**

The Director of Collections will determine whether an object may be considered for deaccessioning based on the guidelines provided herein. The following procedures guide the deaccessioning process:

#### **3a. Recommendation for Deaccession Form and Review of Records**

The Director of Collections will prepare a Recommendation for Deaccession Form for each item or group of related items considered for deaccession. This full written justification includes an evaluation of the object's historic significance, the importance to the collection, and will consider condition, provenance, valuation, reasons for deaccessioning, and disposition. The Director of Collections will examine the object's records to determine legal title and donor restrictions.



**WHERE  
NEW YORK  
BEGINS.**

### **3b. Outside Opinion**

The Museum will seek a written opinion of the recommendation for deaccession from an outside expert for objects whose potential market value is more than \$50,000. If the reason for deaccession is condition, a conservation report may accompany the Recommendation for Deaccession form.

Definition of work value will be made by Director of Collections based on fair market value and auction catalog estimates of similar object (date, provenance, quality, etc.), as well as by comparison with other objects in the collection with a valuation on file. Calculation of price fluctuation will also assist these estimates.

### **3c. Appraisal**

One or more appraisals for objects with potentially significant market values (above \$50,000) are recommended especially those that might be sold or exchanged. Items of potentially lesser value will be identified by the Director of Collections by comparison and analysis of auction estimates and fair market value of similar objects, and insurance valuation.

### **3d. Final Review**

The President & CEO will review all proposed deaccessions before sending them to the board Collections Committee for consideration.

### **3e. Presentation to Collections Committee**

The deaccessions must be presented to the Chair of the Collections Committee, or the entire Collections Committee, by the President & CEO and/or Director of Collections. Once the Collections Committee confirms the deaccession, the Committee will recommend the deaccession to the Board of Trustees for the items valued above \$50,000.

- A deaccessioning may be authorized by the Chair of the Collections Committee and the President & CEO for items valued at \$10,000 or less.
- For items valued at greater than \$10,000 but not more than \$50,000 approval for deaccession may be by the unanimous vote of the Collections Committee.
- Deaccessions of items valued at greater than \$50,000 require a vote at a regular or special meeting of the Board of Trustees in which a quorum is present.

## **4. DISPOSAL**

Each deaccessioned object shall be disposed of in a means appropriate to the item.

This policy identifies the following methods, according to the American Alliance of Museums standards:

- Sale at a public auction or consignment to or trade with a reputable dealer.
- Transfer or Exchange to another institution.



**WHERE  
NEW YORK  
BEGINS.**

- Abandonment (voluntary or involuntary destruction) in cases of objects beyond reasonable repair.
- Return to the rightful owner, in case of items determined to have been stolen or improperly collected.
- Transfer to the Teaching Collection (for artifacts in poor condition, redundant to others in the collection, but still useful for programming.)

Disposal will not take place in a way that creates a conflict of interest for the Museum. All staff, trustees, and volunteers of the Seaport Museum, and their immediate family members, are prohibited from directly or indirectly taking possession of collections items that are being deaccessioned by the Museum; such activity represents a violation of the Museum's Code of Ethics.

In the cases of stolen, forged, or misrepresented objects, the Museum will determine proper disposition. For purchases, the Museum may seek a refund, credit, or exchange from the dealer or auction house.

### 3. PUBLIC ANNOUNCEMENT

Museums act as the trustee of their collections for the general public. The Museum must announce publicly any plan to deaccession items which are considered unique, rare, or whose potential market value exceed \$10,000.00. Such public announcements will be posted on the Museum's website.

The deaccessioning of items acquired from government agencies requires notifying the agency that donated the item. In the event the item was donated by a private individual within two years of the proposed deaccession, a documented attempt should be made to contact the donor. Notifications should be made at least 30 days prior to the deaccessioning of the item.

### 4. USE OF PROCEEDS

The Official Compilation of Codes, Rules, and Regulations of the State of New York, Title 8, 8 CRR-NY 3.27 governs the use of funds from sales of collection items. Since the ultimate purpose of deaccessioning items is to improve the overall quality of the collections, any and all proceeds from the sale of items must be used toward this end. Monies realized by deaccessioning shall be placed in a restricted account and may only be used for acquisitions, conservation, and preservation of the collection.

Collections items purchased with deaccession funds will be publicly credited to the original donor(s) as follows, "Gift of [donor's original credit] by exchange" or "Through prior gift of [donor's original credit.]"

### 5. DEACCESSIONING ITEMS FOUND IN COLLECTION

If an item labeled "Found in Collection" is sold, the item will be sold with a clause not warranting title, and/or stating that any monetary recovery from the purchaser is limited to the sale price; that is, if the purchaser for any reasons sells the item back to the Museum, such sale must be at the original sale price.



**WHERE  
NEW YORK  
BEGINS.**

## 6. TAX LIABILITY

Some donations to the Museum may allow a donor to take a tax deduction under IRS rules. Accordingly, the Museum will not consider deaccession on objects donated until the IRS mandated minimum period has been reached. Current IRS rules require three years, but this policy will be governed by IRS rules as they change.

## 7. DOCUMENTATION

The Registrar will document the deaccession in the permanent files, accession card files, and in the collections management database. A photograph will be on record prior to its disposal. The completed Recommendation for Deaccession Form (including the amount realized from sale) will become part of the object's permanent historical file.

The list of deaccessions will be posted on the Seaport Museum website after approval by the Board of Trustees and funds realized will be updated regularly. In addition, the IRS 990 form will also be accessible on the Museum website.

## VII: INCOMING LOANS

### 1. PURPOSE

The Seaport Museum borrows objects from individuals and institutional collections in order to enhance the Museum's ability to fulfill its mission and goals, including but not limited to creating new exhibitions.

### 2. CRITERIA FOR INCOMING LOANS

The Museum, by borrowing any item, assumes a responsibility for the safety of that item. Since this protection of the item creates a responsibility for the Museum, the following criteria must be considered in contemplating an incoming loan.

1. What is the goal of borrowing the item?
2. Can proper care be given to the item, care that is substantially similar to what the Museum gives to its own collections?
3. Can any restrictions placed on the item by the lender be met?
4. Realistically, is the liability the Museum is placing itself in justified by the benefits of borrowing the item?

### 3. REPONSIBILITIES

The President & CEO is ultimately responsible for all incoming loans. The Director of Collections is the primary staff responsible for working with lenders in negotiating incoming loans.

### 4. INCOMING LOAN PROCEDURES

The Lender will provide the Museum's Registrar with the following information:

1. Name and contact information of lender
2. Purpose of loan
3. Description of incoming objects and, if a traveling exhibition, theme or focus of loan
4. Loan start and end dates
5. Exhibition title, if appropriate



**WHERE  
NEW YORK  
BEGINS.**

6. Value of each loaned object for insurance purposes
7. Preferred credit line

The Registrar will present the loan to the Director of Collections for approval, including:

1. Anticipated shipping and delivery dates
2. Detailed shipping and transportation arrangements
3. Anticipated costs including loan and shipping fees
4. Stipulations beyond those covered in the conditions in the Incoming Loan Agreement or other written agreement

## 5. INCOMING LOAN AGREEMENT

A formal written agreement between the lender and the Museum is required before the objects arrive at the Museum. Once the agreement is prepared, the Registrar will present for review and approval from the Director of Collections. When the agreement is fully executed and signed, one copy of the agreement is forwarded to the lender and one copy is retained by the Museum in the incoming loan files.

## 6. ABANDONED ITEMS

If, after a period of time specified by the loan agreement, the legal owner of an item cannot be contacted to collect the item, assuming no other provisions have been made in advance, the item will be maintained at the owner's expense and risk for five (5) years. If after this period the object remains unclaimed, it will be deemed an unconditional gift to the Museum, in consideration for storage. This procedure is made clear to all borrowers in the "Loan Return" clause in the Museum's loan agreement. Prior the initiation of the abandoned items procedure, efforts will be made to contact the lender (i.e. letters, phone calls, etc.), and a documented list of these attempted contacts will be retained in the item's accession folder.

## 7. DEATH OF THE OWNER OF A LOANED ITEM

In the event of the death of an individual owner of a loaned item, an executor or executrix of the estate will become the point of contact for the Museum in matters concerning the loan. To recognize an executor or executrix, the Museum must be furnished with proof of death of the individual owner of a loaned item (such as a death certificate) and verification of the named executor or executrix (such as a copy of the will or a letter from a reputable law firm.) It is the responsibility of the executor or executrix of the estate to provide these documents to the Museum. If the Museum receives no communication or notification of death and/or communication from an Executor/Executrix, loans may be considered Abandoned Items under New York State Law.

## 8. RECLAMATION OF A BORROWED ITEM

Since the Museum does not have legal title to items borrowed, information regarding when and how the items are to be returned to their owners must be specified in the loan agreement. In the event that there is a loan to the Museum where this practice has not been put in place, the owner of a loaned item must notify the Museum, in writing, at least 30 days prior to the date when the item is to be claimed.



**WHERE  
NEW YORK  
BEGINS.**

## 9. LENGTH OF INCOMING LOANS

Loan objects may not be withdrawn or sold by the lender during the specified loan period. The Museum retains the right to remove objects from exhibitions or to cancel a loan.

The Museum may request an extension on any loan. If the lender agrees to the extension, they must do so in writing, and new loan agreements must be completed. A new certificate of insurance will be issued.

## **VIII: OUTGOING LOANS PROGRAM GUIDELINES**

### 1. PURPOSE

The South Street Seaport Museum extends the public's access to its collections by making its collections available through an Outgoing Loan Program to a wide variety of cultural institutions locally, nationally, and internationally for exhibitions. These programs are a central part of the Museum's mission to inspire lifelong learning, advance knowledge, and strengthen our communities.

The Outgoing Loan Program for external exhibitions is administered by the Director of Collections and the Registrar Assistant, as part of the Collections Department's activities and duties.

### 2. SUBMISSION OF OUTGOING LOANS REQUEST

An official letter of request must be sent to the attention of the Collections Department at least six months prior to the borrower's exhibition opening date in order to ensure adequate time to assess the requested objects and process the request. Loan requests are then subject to approval by the Director of Collections. Requests for high-value objects will also be subject to approval by President & CEO.

The borrower must provide the following information on institutional letterhead, either mailed or emailed as an attachment, in the loan request letter:

1. Exhibition title and name of curator.
2. Name, address, and opening and closing dates of all venues.
3. Brief description of exhibition content.
4. A complete and final list of requested objects.
5. A completed American Alliance of Museums (AAM) Standard Facility Report for all venues where the objects will be exhibited. Loans cannot be considered without an AAM Facility Report.

The Museum requires borrowers to observe professional standards throughout the loan process, including proper security, transportation methods, storage, and maintenance of suitable environmental conditions.



**WHERE  
NEW YORK  
BEGINS.**

### 3. CRITERIA FOR OUTGOING LOANS

The following criteria must be met by any institution wishing to borrow from the Museum's collections. These criteria will be presented to the borrower as part of the loan agreement, and a copy of said agreement signed by an authorized member of the borrowing institution's staff prior to the item being delivered.

#### **3a. Packing and Shipping**

The Collections Department must approve the packing, shipper, and shipping method for the borrowed objects. A Seaport Museum courier may be required to oversee the transportation and installation of loans as needed. When a courier is required, any display cases containing Museum materials must be locked/sealed in the presence of the courier and only reopened until in the presence of the Museum's courier.

#### **3b. Lighting**

Each item selected for exhibition or display is evaluated individually to determine its suitability for exhibition and its individual light exposure requirements. Visible light levels (between approximately 400 and 700 nm) are commonly set at no more than 3 to 5 footcandles (30 to 50 lux) for sensitive collection materials and at no more than 10 footcandles (100 lux) for more stable collections materials. It's possible that loans may be approved for a short duration only, rather than the full length of the exhibition, or that rotations may be required.

Seaport Museum loans may not be exposed to natural light.

#### **3c. Facility and Environment**

At all times, whether in storage or on display, borrowed objects shall be maintained in a monitored environment with environmental control. The borrower will be required to provide evidence of proper environmental conditions.

If a loan to a new facility/gallery is considered, the borrowing institution will be required to demonstrate that the facility can fully meet the conditions of loan.

All gallery construction must be completed before installing the Seaport Museum loan. The borrowing institution must have professional staff available who are experienced in handling the requested type of material, as well as in condition reporting. Crates must acclimate for 24 hours prior to unpacking.

Food and drinks are not permitted in galleries where Seaport Museum loans are displayed.

#### **3d. Insurance**

The borrower must provide wall-to-wall fine arts insurance coverage acceptable to the Museum in its sole discretion for the full value of the loaned works, without deductible. The Director of Collections will review and approve the borrower's insurance policy.



**WHERE  
NEW YORK  
BEGINS.**

A certificate of insurance must be sent prior to the release of the loan.

Please note that the Museum requires terrorism coverage. In the event an

appraisal of the items requested is necessary, the borrower will be responsible for the fees for an independent appraiser.

### **3c. Damage/Loss**

Any loss, damage, or deterioration of borrowed objects occurring in transit or on exhibition shall be reported immediately to the Seaport Museum's Collections Department. All incidents must be documented in photographic and written form. Except in the case of emergency, objects shall not be removed from the display cases, repaired, conserved, mended, or otherwise treated without the Seaport Museum's prior written approval.

### **3d. Photography/Reproduction**

All requests for images of borrowed objects, for catalogues, publicity, or any other purpose, should be directed to the Director of Collections. Requests for images should be received no less than three months prior to the exhibition opening.

The borrower may make a photographic record of the exhibition cases and installation.

### **3e. Written Materials**

The Seaport Museum will provide the credit line to be used in all instances when referring to the borrowed objects. The credit line must be incorporated into all written and online mention of the borrowed works including catalogs, exhibit labels, and web features.

### **3f. Catalogue**

The borrower must provide the Seaport Museum with a minimum of two complimentary copies of the exhibition catalogue/publication.

### **3g. Cancellation**

In the event the borrower cancels the loan request, borrower is responsible for a cancellation fee for each object as well as any exhibition preparation or treatment costs already incurred.

## **4. FEES**

The borrower is responsible for all loan expenses, including but not limited to: insurance, loan fees, conservation treatment (if needed), and courier expenses (as needed flights, hotel, per-diem). Loan fees are per items, follows Museum's standards, and covers time spent on processing the loan, making the condition report, and preparing the item for exhibition.

## **5. LENGTH OF THE OUTGOING LOAN**

Objects borrowed must be returned in a condition satisfactory to the Museum and by the stated termination date. Any extension, or scheduling changes to the loan period, must be approved in writing by the Museum. A loan extension must be submitted in writing to the Director of Collections and an amended certificate of insurance must be issued by the Borrower.

Loans may not travel to more than one site or venue without the approval of the Museum. For loans approved to travel to more than one site or organized by a third party, the Borrower/organizer is responsible for distributing the foregoing loan conditions to all venues.



**WHERE  
NEW YORK  
BEGINS.**

A set amount (the security deposit), agreed upon by both parties, will be placed with South Street Seaport Museum for the return transport of the loan in the event of cancellation. Should the loan be cancelled, for any of the reasons stated below, the Lender will forfeit the security deposit, and the Seaport Museum will have full authority over the agents used.

### **IX: ETHICS**

The Museum subscribes to the ethical standards established by the American Alliance of Museums (AAM), as adopted in 1993 by the AAM Board of Directors and amended in 2000, to the extent not inconsistent or in conflict with this Collection Management Policy. A copy of this code of ethics can be obtained on the AAM website at:

<https://www.aam-us.org/programs/ethics-standards-and-professional-practices/code-of-ethics-for-museums/>